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Embodied Approaches in Archiving Dance

Memory, Disappearance, Transformations and the 'archive-as-body'

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Embodied Approaches in Archiving Dance: Memory, Disappearance, Transformations and the 'archive-as-body'

By

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Doctor of Philosophy

July 2021

Embodied Approaches in Archiving Dance: Memory, Disappearance, Transformations and the 'archive-as-body'

By

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Coventry University

DEAKIN UNIVERSITY

A thesis submitted in partial fulfilment of the University's requirements for the Degree of Doctor of Philosophy. This thesis is a jointly supervised Cotutelle Programme with Coventry University and Deakin University.

Coventry University

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Applicant:

Erica Charalambous

Project Title:

Virtual Dust on the Digital Landscape of Dance Archives

This is to certify that the above named applicant has completed the Coventry University Ethical Approval process and their project has been confirmed and approved as Medium Risk

Date of approval:

16 April 2019

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Memorandum

To: A/Prof Jondi Keane

School of Communication & Creative Arts

B

cc:
Dr Scott Delahunta
Ms Erica Charalambous

From: Faculty of Arts & Education Human Ethics Advisory Group (HEAG)

Date: 13 September, 2018

Subject: HAE-18-183

Virtual Dust on the Digital Landscape of Dance Archives

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Acknowledgement

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Abstract

This thesis investigates what types of dance archives exist, how they are organised, what the transformation of archival data reveals about archiving dance, and how dance is transmitted through the archive. This study also contemplates what the function of the archive could mean for the future development of dance documentation, dance archives and dance transmission. Furthermore, the research investigates how embodied approaches offer new ways of researching archives and enhancing user-engagement in dance archives.

In this research, I examine how the organisation, preservation and archiving of dance content transforms the idea of the 'archive'. I selected three very different archives of dance, as case studies, to examine physical and non-physical archival collections applying a case study and constructive grounded theory approach: 1) The *TanzArchiv Leipzig*, a traditional archive of dance that flourished in East Germany during the German Democratic Republic (GDR) (1949-1990), in which art and culture were valued as national currencies 2) the *Lucy Guerin Inc* private dance archive collection of an Australian contemporary dance company based in Melbourne, Australia and 3) the digital archive *RePlay* of British contemporary choreographer Siobhan Davies. I describe the nature of each case study and develop a methodological framework suitable for drawing on my knowledge and experience as a dance practitioner.

The research interrogates the nature of dance archives. It, therefore, highlights that an archive of dance is a lot more than a collection of historical records endemically

arranged to be stored and saved for the unknown researcher. By focusing on the series of case studies, I provide a deeper understanding of what the core properties of 'dance archives' are, present my analysis of how the digital environment transforms the idea of the archive and examine how and to what extent embodied enquiry supports the examination of the fundamental properties and function of the 'archive' of dance. Moreover, an embodied approach to user-engagement generates new ways of thinking about dance and consequently provides new conditions for archiving dance. Thus, enabling me to propose a redefinition of what an 'archive' means in dance; it is a fluid environment. Similarly, to the content it hosts, it moves and transforms through engagement and the new relations it builds through the passages of body-experience-capture-archive-digitisation-data and re-use.

I conclude this study with the proposition that:

- a method of 'distillation' which I developed is essential when researching dance archives, and I explain how this approach was further enhanced through drawing on my practice-based knowledge

- developing embodied approaches as a way of distilling and transmitting knowledge enables an in-depth engagement with archival content

- viewing the archive as a body/self that is in a constant state of *becoming* in a matter/material environment afforded me insight into considering the archive as a body and exploring the possibility of translating archival actions into embodied approaches.

Furthermore, the findings of this research advocate for the valorisation of dance archives as necessary sources of research for an in-depth examination of our socio-political history, intangible cultural heritage and the fragility of digital evolution; namely, how we utilise content and curate multimedia-based information while consider embodied ways of inquiry.

Keywords: dance archives, dance documentation, digital preservation, archive as body, dance heritage, living archives, embodied approaches, creative archivization

Chapter One:

Introduction

1.1. Conceptual Background

This thesis explores how dance archives are organised, what their function and the further analysis of their content discloses. The thesis aims to contribute to knowledge by adding to existing research and discourse in dance research, dance archiving, dance digitisation, performing arts heritage, digital archiving and cultural memory. Furthermore, I aim to contribute new insights about how the principles and practices of dance archiving uncover new understandings of dance content. To achieve this, I have explored past and current discourse by reviewing the literature, discussing with experts in the field and expanding my knowledge of the subject matter by adopting a case study approach. Also, I draw on ethnographic methods, participant observation, interviews, and documentation to analyse, through writing and embodied approaches, creating in-depth engagement with the dataset drawn from the case studies: a) *TanzArchiv Leipzig*, a traditional dance archive established and developed in East Germany b) *Lucy Guerin Inc archive,* a physical and digital dance company repository and c) *Siobhan Davies RePlay*, an online digital archive. I received ethical approval through Coventry and Deakin Universities to conduct my research, related fieldwork, and interviews in Germany, Australia, and the UK.

My main research question that guides this research and informs my methodology is: How can an embodied approach and enquiry provide new ways for devising strategies for preserving and archiving dance, and what do these strategies reveal about dance and the archive? Then a set of secondary questions supported my inquiry further: What types of archives of dance exist and how are they organised? What are the functions of dance archives and what knowledge do they preserve and carry? In which ways does

digitisation transform archived dance knowledge, and how does digital archiving shape

dance content? How can drawing on one's knowledge as a dance practitioner and

autoethnographic approaches support research in dance archives? The three archives

that are the focus of the case studies are different in their structure, organization,

texture, variety and context. They involve people with experience and knowledge about

dance documentation and archiving and offer insight about archiving in different

geographical, social, cultural and political situations. They offer a wide range of

archiving practices both as physical and digital archival collections and thus, present a

rich dataset to examine and uncover fruitful responses to my research questions.

The discussion of the three different archives reveals their properties and structure. In

particular, I discuss my own engagement with the various collections and advocate for

an embodied approach toward archival excavation and the value of collecting

testimonies from the people involved with these archives. This has led me along various

historiographic and ethnographic lines of thought. Perhaps this is due to the

performativity of dance as experienced from the archive user perspective and the

liveness of dance which creates an*other* relationship of critical analysis between the

"epistemological processes and ontological results" (Kershaw and Nicholson 2011: 5).

Debates regarding the ontology of dance deal with the question of its matter, building

on how Kershaw and Nicholson use the concept. The epistemology of dance, how dance

is understood and the different circumstances through which it is knowledge-making, is

paramount to the development of dance and its history. I am not concerned about

answering what dance is, and it is not part of the main inquiry of this research, but

rather the way and the conditions in which dance is captured, archived and re-used.

As someone who comes from a dance practice background and finds herself as an emerging researcher investigating dance archives along her PhD journey, I have come across many interesting tensions between the practice of dance, the archive and the materiality of dance content. As a visitor in various archives, I found it interesting to reflect on my own position as a dance practitioner and researcher and notice how my own knowledge inevitably influences what attracts my attention and what meaning I make from items I examined in an archive. Throughout my practice and research, I have been interested in finding ways and words to name what I do as a dance practitioner, whether in the context of creating and producing dance, teaching dance, or in drawing on dance as a pedagogical approach.

To weave the various themes and 'matters' of this thesis together, I drew upon ancient Greek practices and metaphors such as the Titaness of Memory and Time, Mnemosyne and her daughters, the Muses. Calliope (epic poetry), Clio (history), Euterpe (music), Erato (lyric poetry), Melpomene (tragedy), Polyhymnia (hymns), Terpsichore (dance), Thalia (comedy) and Urania (astronomy) were the Muses and keepers of the arts and sciences who shared one mind. In the following digital copy of a photograph of a mosaic of the Titaness (Titan Goddess), Mnemosyne (Memory) places her hand on the back of a man's head, symbolically aiding his memory. According to Hesiod's *Theogony,* kings and poets received their powers from Mnemosyne and the muses, thus controlling and accessing memory and oral tradition, which predated written literature. Mnemosyne was also one of the names of the five rivers in the entrance of the Underworld and was known as the river of Memory from which souls would drink in

order to remember. Otherwise, souls would drink from the river Lethe (forgetfulness) to forget (delete all their life's content) before the migration of their souls to the afterlife. Once the souls of mortals arrived in Hades, they had to choose to drink from Mnemosyne and remember all their pains and the lessons learnt from their life, or drink from Lethe and forget all they had experienced and knew. The souls that drank from the river of Mnemosyne in Hades Underworld were the ones that were eligible to migrate to the Elysian Fields (Hesiod ca. 700 B.C.).

(Figure 1.) 'Antioch, House of Mnemosyne' (2ⁿᵈ – 3ʳᵈ Century AD.) An image of a Mosaic depicting Mnemosyne.

Plato references Socrates in Theaetetus 191c (trans. Fowler) referring to the Titaness:

> Can he [man] learn one thing after another? . . . Please assume, then, for the sake of argument, that there is in our souls a block of wax, in one case larger, in another smaller, in one case the wax is purer, in another more impure and harder, in some cases softer, and in some of proper quality . . . Let us, then, say that this is the gift of Mnemosyne (Memory), the mother of the Mousai (Muses), and that whenever we wish to remember anything we see or hear or think of in our own minds, we hold this wax under the perceptions and thoughts and imprint them upon it, just as we make impressions from seal rings; and whatever is imprinted we remember and know as long as its image lasts, but whatever is rubbed out or cannot be imprinted we forget and do not know. (Plato 400 B.C Theaetetus 191c)

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Many authors, historians, and poets of the ancient world called upon the Titaness to tap into the river of Memory to access ideas, thoughts, reason and knowledge, and the Muses' gifts of creativity, poetry, theatre history, music, astronomy and dance. However, due to the establishment of the written word and literature occupying more space in culture, Mnemosyne's association with reason and knowledge disappeared. Nevertheless, on occasion, she is reminisced as the goddess of oral tradition and intangible knowledge. This mythical story provides me with a helpful point of reference for my thesis because it is mirroring the way dance has shifted its place in the archive.

At the beginning of my research, the idea of archiving opened up the consideration of firstly piecing together my 'self-archive' as a standpoint, like a mnemonic device that is like my 'hypomnemata'; an anthology of work and life experiences and events, akin to journaling or memo-writing. Moreover, thinking of the archive enhances the raw material of my artistic oeuvre and an intrapersonal relationship with selfhood and how this is identifiable in an artist's work, profile and personal archive. *Hypomnema* is a type of journaling that was popular in ancient Greece. Foucault highlights that Plato refers to *hypomnemata* in his *Phaedrus* dialogue (ca. 400 BC), which was a type of notebook, a copybook, and a trend during a period in which writing was considered "a material support for memory" (Foucault 1991: 363). Foucault refers to *hypomnemata* as a technology of the 'self', in which during ancient Greek times, the practice of writing about the 'self' was to increase communication with oneself to understand what the 'self' is; as a collective 'self' embedded in the sense of the 'self' as an individual. It was a new technology in those days since many philosophers moved from oral transmission to the written record as the embodiment of memory and the transmission of word,

history and literature. At this point, I recall that Mnemosyne, who was usually called upon to assist poets and philosophers with their thinking and oratory, began to disappear with the development of the written word. Additionally, *hypomnemata* are also accounts, registers, notebooks and a sort of scrapbook which serves as memoranda:

> Their use as books of life, guides for conduct, seems to have become a current thing among a whole cultivated public. Into them one entered quotations, fragments of works, examples, and actions to which one had been witness or of which one had read the account, reflections or reasonings which one had heard or which had come to mind. They constitute a material memory of things read, heard or thought, thus offering these as an accumulated treasure for rereading and later meditation. They also formed a raw material for the writing of more systematic treatises in which were given arguments and means by which to struggle against some defect […] or to overcome some difficult circumstance […] (Foucault [1984] 1991: 364 - 365).

I needed to draw on my 'memory' as a tool and my 'memory' as a dancer or, in the context of *hypomnemata,* my 'material memory' to develop this thesis. Moreover, piecing together a type of dance genealogy, like a family tree, gave me an overview of my autoethnographic dance practice trajectory and revealed ideas, themes and concepts related to my practice, ethnographic background, cultural standpoint and research interests.

In other social and cultural contexts, dance and the aspect of embodiment have offered invaluable methods of being in the world as a body specialist; with this, I mean that my trained body, and through my dance and somatic training, I have gained a vast amount of knowledge through experience. This knowledge is to some extent stored or archived in the body as an organism, and it is also associated with how my body and myself relate to the environments within which I move and work. Drawing on pre-Socratic philosophy and ancient Greek poetry and literature, in which I was educated at school while growing up in Cyprus, I collected a set of concepts about the self, the body and

time, which I carry with me in life. During the 5th and 6th centuries BC, philosophers and historians viewed the self and the body as a collective substance and essence, both material and immaterial and part of everything and nothing (Pecorino 2001). These concepts and theorisation stem from a set of thinking that predates Western philosophy. Some pre-Socratic philosophers, such as Heraclitus, argued that all things are in a state of constant change, which he named *becoming* (Pecorino 2001; Fieser 2020)*.* He is known for claiming that: "All flows" and that "You cannot step twice into the same rivers; for fresh waters are ever flowing in upon you. It scatters, and it gathers; it advances and retires" (Heraclitus in Laertius 300 BC)[1]

Heraclitus argued that all is changing, and therefore it is not possible to identify what is real because constant change is what is ultimately real, which can be a problem for *being* in the world. However, Heraclitus did argue that the only constant was the *logos*, which can mean several things in Greek. *Logos* in this context refers to a strategy or a plan, but it also can mean reason. For Heraclitus, *logos* was a strategy to find and form structure through differentiation by identifying commonalities in differences, positioning and placing material and immaterial things, and making sense by inventing a formula. I borrow Heraclitus' concept of *becoming* as a way of viewing matter/material as constantly transforming.

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[1] The references in these paragraphs are based on original Greek source material compiled by Hermann Diels and Walther Kranz in *Die Fragmente der Vorsokratiker* (Zurich: Weidmann, 1985). Much of the biographical information on the pre-Socratic philosophers, such as Heraclitus, comes from Diogenes Laertius (third century. BCE), *The Lives and Opinions of Eminent Philosophers*, available in various translations. <https://www.utm.edu/staff/jfieser/class/110/1-presocratics.htm> See List of References for citation details.

Along with proposing the concept of becoming, I invite the reader to consider the body of the archive as a somatic matter/material that continually changes. This is similar to the block of wax, referenced earlier in this section, in which Plato references Socrates' description of the gift of Mnemosyne (memory). Combining pre-Socratic and Socratic notions of matter/material forming and transforming, I aim to suggest that the body of the archive of dance transforms itself just as our experiences are constantly shaping memories. Considering disappearance as a state of fluidity and plasticity as an act of transformation, then knowledge is remembrance, and memory is embodied knowledge. Therefore, in my thesis, and as an homage to my early development as a dancer in a Greek-speaking land, I would like to evoke Mnemosyne in spirit and invite her daughter Terpsichore and her sisters to put on their sneakers[2] and join me in some *ephemeral dance matters* in the archives of the world of dance in the past, present and future.

1.2. Dance Genealogy

It is important to mention that I was born and raised in Cyprus, a land with thousands of years of history deeply rooted in ancient times. Cyprus only became an officially recognised country in 1960 and then in 1977 reverted to half a recognised Republic and in 2004 became part of the European Union. It is a land in which its people speak a 2500-year-old vernacular Arcadocypriot Greek, which has been orally transmitted for centuries and is still spoken, but Greek and Turkish are its officially recognised languages. Cyprus is a country with a wealthy and complex intangible cultural heritage that appears to be fragmented in historical outputs in different places globally, in

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[2] This is a reference to Sally Banes' book (2011) *Terpsichori in Sneakers: Post-Modern Dance*. Middletown: Wesleyan University Press.

Museums and other archives according to ongoing colonial empires that settled on the island throughout history. So, I grew up in a country with hardly any archived history of its own.

A large part of Cypriot history relies on storytelling, family photographs, and many archaeological digs. My dance training background and how I accessed knowledge about dance and dance history was through body-to-body transmission in dance classes, workshops, through pixelated images in books and magazines and videos of dance performances, and some rare performances in Cyprus and Greece. The first two dance companies producing contemporary or modern dance in Cyprus were formed in the mid-1990s Echo Arts and Corpus Animus, and I had the privilege to dance with the latter. Unfortunately, the only footage I had access to regarding contemporary dance was from VHS tapes that my dance teacher shared with us as part of our afternoon modern dance class in the mid-1990s, for which I had to travel three hours to another town and back to take the class. However, I remember watching Mats Ek's reworked version of *Giselle* (1982) and Ultima Vez *La Mentira* (1992), a dance video by Wim Vandekeybus and Walter Verdin. I still have vivid images of these recorded dance performances I had seen as a teenager. I was so impressed by them that I was so curious to know more about this type of dancing and wanted to know how bodies could move and dance like this. I was also lucky to have viewed a live performance with Steve Paxton in Cyprus, in 1997, at the age of seventeen, in the context of the first Mediterranean Dance and Disability Program Extended Mobility (1997 -2000) and still remember how curious I grew after that about all matters pertaining to dance and the body.

My undergraduate dance education and practice were based on classical ballet, modern dance technique, rhythm and dance composition, dance improvisation, Greek dance drama (Rallou Manou), contemporary dance techniques and choreographic methods closely related to European and American dance lineages[3]. As a dancer, I learnt to store, embody and apply these techniques according to what and how each choreographer prescribed or requested the dance content for each dance work, and this varied with each dance company or project. As a dance educator, I tried to find ways to break down all this stored and embodied knowledge in order to communicate it and offer a foundation for others to build on. The intriguing challenge of transmitting dance and developing my dance practice in more depth led to my post-graduate studies (2009-2011)[4].

During my MA research project *Communicating Choreography: Managing and fine-tuning creative process* (2012), I was interested in excavating and finding ways in which dance practitioners and choreographers specifically develop ways through their practice to transmit dance. My curiosity was born out of frustration when working in creative processes and dealing with hindrances in communication within group settings.

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[3] The specific techniques, artists and methods associated to the dance education I have been trained and educated in include: classical ballet (RAD – Royal Academy of Dance and Vaganova method), modern dance techniques (Graham and Limón technique), rhythm and dance (Delsarte, Dalcroze and Laban system), dance improvisation (stemming from early 20th Century Isadora Duncan, Eva Palmer- Sikelianos and ancient greek drama influences), Greek dance drama (Rallou Manou) and contemporary dance techniques (Contact Improvisation form of dancing, Release technique and dance composition - Doris Humphrey) which were closely related to European and American dance lineages.

[4] I learnt, studied and collected practices from in person workshops, artistic research laboratories, courses and sessions on choreographic practices and methods from a variety of practitioners such as: Yuval Pick, Crystal Pite, Deborah Hay, Mary Overlie, Rob Hayden, Bruno Caverna, William Forsythe, Kurt Koegel, Trude Cone, Ka Rustler, Gabriela Staiger, Lance Gries, Dieter Heitkamp, Jean-Guillame Weiss, Gill Clarke, Myriam Gourfink amongst others. Dramaturgical methods related to dance making and dance composition from dance scholar Freya Vass-Rhee, Petra Sabisch, Ana Vujanovic and dramaturge Guy Cools.

I felt the need to find means to improve and enhance how dance was communicated within *the parameters of production*[5] of performing arts-related works and events. This led me to investigate further how dance and choreography can operate as a strategy in broader social and cultural contexts, and then later where all this knowledge ends up, for whom, and how it can be accessed.

At this point, I was deeply interested in dance history and how choreographers transmit dance and how they communicate choreography throughout a creative process. For my MA research project, I followed a qualitative data collection methodology in which participant observation and interviews were the central part of my research. I had conducted a series of interviews with choreographers Gabriele Staiger and Lance Gries and communication specialist Kirsten Brühl. In my interviews with Staiger and Gries, I found that through interviewing and discussing methodologies or methods of dance transmission, I learnt more about their dance genealogy along with their autoethnographic stories and how this information fed into their creative practice and somehow influenced their creative material. Through direct contact with them, it felt as if I could better understand and then distil their method of composition or movement language, and then it felt easier to embody and transmit that further. My interview with

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[5] The Parameters of Production, are a list of circumstances and conditions which are references to identifying the social and cultural parameters in which we create dance. These modes of production were discussed in the form of workshops and a series of talks on referenced publications, and were delivered in a mode of conceptual games and strategy building. The social and cultural backdrop of these games drew on concepts of Cultural Capital, Cinematic Obstructions, Everybody's Toolbox, Walking Theory and Valorisation of the ways in which we create and produce work. This segmentation model of the modes of productions was delivered and shared in the context of Motion Bank Workshops No.1 (2012) source: http://motionbank.org/en/event/motion-bank-workshop-no1.html and in this video discussion Petra Sabisch and Ana Vujanovic discuss a brief overview of what was addressed in the workshop Everybody's and Walking Theory propose / Modes of Production: Games and Discussions, the link and further details can be viewed via this link: https://www.youtube.com/watch?v=iQSj7ZA-od4

Brühl gave me insight into effective communication strategies and ways of transmission in a variety of contexts.

Staiger's choreographic methodology, which I recorded in my thesis[6], drew heavily on LMA[7]. Reflecting on Staiger's methodology, I can also detect a deconstructivist approach to how she diffracted her dance-making process with her dancers and utilised Laban's methodology in fine-tuning the communication of her concepts. LMA, as a system of analysis, is used to investigate movement through describing with precision what actions are taking place, where in space they are happening, with how much effort, and in which relation to the other bodies in space. The descriptions and action of 'writing it down' can assist in making the performance of movement more tangible. It is a useful way of recording movement with words and signs or symbols used in Labanotation, notes in a music score, or words placed in a sentence. Movement (inevitably a vague term) thus becomes disentangled, moment by moment, into smaller actions orchestrated to form a dance sequence. Labanotation and related ways of scoring dance can be used for dance analysis and re-enactment. However, writing and reading Labanotation requires specialist training.

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[6] *Communicating Choreography: Managing and fine-tuning creative process* (2012) was the title of my MA thesis where I investigated different ways in which choreography can be communicated by interviewing two choreographers, a communication specialist and my documentation from attending a number of dance workshops and working as a choreographic assistant during my placement opportunities within the framework of practice as research modules at the University of Music and Performing Arts and participant observations in several workshops and research project in the context of Motionbank Project at Frankfurt Lab. I collected a number of methods used and applied by the dance practitioners I researched, and I explored the distillation of these methods, and along with various ways of documenting them, I presented a selection of methods and tools to support effective communication within creative processes (Charalambous 2012)

[7] Laban Movement Analysis (LMA) is a method for describing, visualizing, interpreting and documenting all varieties of human movement. Related to Laban/Bartenieff Movement Analysis, the method uses a multidisciplinary approach, incorporating contributions from anatomy, kinesiology, psychology, Labanotation and many other fields. It is one type of Laban Movement Study, originating from the work of Rudolf Laban, developed and extended by Lisa Ullmann, Irmgard Bartenieff, Warren Lamb and many others. (Laban/Bartenieff Institute of Movement Studies 2021). Source: https://labaninstitute.org/

During this period of my postgraduate studies I was lucky to witness and be part of a

number of projects which focused on dance documentation such as Dance Plan

Germany[8], a project that aimed to trace contemporary dance technique lineages and

assemble them in one large scale publication (book, DVD and web platform).

Additionally, developments and projects were attempting to link the resources of

various dance archives and dance documentation projects as well as publications on

contemporary dance[9]. Consequently, through my dance education, I absorbed and

embodied a variety of movement styles and techniques, some of which were influenced

by *Ausdruckstanz*[10] and modern dance traditions. I had heard of *Ausdruckstanz* through

the 'history of dance' module during my studies in Athens. It was mandatory to learn

and devise dances through training rhythm and dance practices from European and

American genealogies of dance, for which we were also assessed. For purposes of

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[8] Dance Plan Germany, officially known as Tanzplan Deutschland was a project funded by the Federal
Cultural Foundation to develop sustainable dance measures from 2005 to 2010. The goal was to
comprehensively and systematically strengthen the field of dance. Dance Plan Germany supported a
variety of areas, such as artist and young talent promotion, dance training, cultural education and the
cultural heritage of dance. Source: https://www.kulturstiftung-des-
bundes.de/en/programmes_projects/theatre_and_movement/detail/tanzplan_deutschland.html

[9] Digital Dance Atlas, aimed to collect and list a number of dance archives and dance resources
worldwide. There were a number of projects being launched between 2009-2011, amongst them
MotionBank and RePlay. A list of these projects can be found on the Dance Plan Germany website
(mentioned in the previous footnote) and in this editorial by dance scholars Scott deLahunta and Sarah
Whatley https://www.tandfonline.com/doi/pdf/10.1386/padm.9.1.3_2 see List of Refences for citation
details.

[10] *Ausdruckstanz* literally translated from German means expressive dance. It was a dance style and
methodology of dance practice and/or choreography that combined various choreographic languages and
its themes were closely related to expressionism. According to Susan Manning *Ausdruckstanz* artists
often used the definitions 'new', 'artistic;', 'modern', 'rhythmic' and fore fronted the free moving almost
naked body (Manning 2007). *Ausdruckstanz* was defined as 'German dance' because of the artists'
international tours and to differentiate it from other modern dance styles at the time. During the second
world war *Ausdruckstanz* was used as a national and racist tool and therefore misunderstood by the rest of
western world. It was wrongly translated into 'expressionist dance' in other European countries and was
further developed as *Tanztheater* (dance theatre) in West Germany and was taught in institutions under
different names or within other practices. An interest in *Ausdruckstanz* resurfaced in the 1970s through
publications on Mary Wigman, one of them by Walter Sorell (1973) and an exhibition on Laban at the
TanzArchiv Leipzig (Franco 2007).

developing a cohesive portfolio for my own ethnographic mapping of my dance background, I desired to create a dance family tree one day; a mesh of genealogies branching out and connecting with my interest in documenting, tracing and tracking, so that I could fully grasp and glimpse into all these lineages and how they correlate, and what ideas or concepts they may relate to.

However, I always felt the way dance was transmitted, captured and codified, within the dance studies framework in higher education was somehow insufficient. Through this thesis and my engagement with dance archive content, I had the opportunity to reflect on my autoethnographic journey and dance training development. To retrospectively contextualise my dance genealogical journey and piece together my dance practice lineage and body of knowledge, I examined many items I collected from the last twenty-five years of dancing: images, drawings, ephemera, photographs and video recordings into an informal mini archive. Through this process, I gained a broader perspective on my dance practice, the styles, aesthetics and concepts that informed my practice. Also, the various narratives that inspired my approaches, and the findings that come along through reflecting and reconsidering the relationships between items in an archive.

As a dance practitioner, between 2005-2010, I often worked with an art professor, Wolfgang Mannebach (b.1959-), from the European Academy of Arts in Trier. Mannebach conducted *Tanzmalerei* [11] workshops throughout Germany, and I was

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[11] Tanzmalerei is a word often used by Wolfgang Mannebach which means to draw dance. Mannebach's website with the same name https://tanzmalerei.jimdo.com/ describes his method and explains his other two concepts of dance drawing called 'Der Tanz auf dem Papier' (dance on paper) and Bleistiftmusik https://tanzmalerei.jimdo.com/das-projekt-bleistiftmusik/.

engaged as a dancing model for his workshops. *Tanzmalerei* directly translated stands for 'dance drawing' or 'drawing dance'. Mannebach would refer to his practice and drawing method as 'Tanz auf dem Papier' (dance on paper) or *Bleistftmusik* (pencil music) due to the sound of a pencil or any other writing tool on paper. As a dancing model, I would engage with movement, stillness and improvisation with or without music. On some occasions with live music, the painters would capture the 'dance on paper' and improvise with the 'pencil music'.

(Figure 2.) Bosener Mühle *Tanzmalerei* workshop Spring 2007

On rare occasions when the workshops took place in the form of a drawing dance residency or retreat for a series of days, a musician and two dancers were engaged to perform for the workshop participants. The dancing artists and musical companion would interact either altogether or through the medium of their art practice in a lengthy improvisational *pas de deux* or *pas de trois* for days. The workshop participants would capture and record the *Tanzmalerei* each in their own way, with whatever painting material they applied on paper or canvas. The drawings were then displayed,

discussions followed, and another round of improvisation in dance and drawing would

follow until lunch or dinner time intervals. This was similar to the dance ensembles of

the *Ausdruckstanz* era, in which expression through movement and the body as a means

to communicate emotions free from balletic restrictions was inherently elemental in the

creative process. Some of the drawings were preserved by spraying a fixative type to

keep the paint from dripping or the chalk from disappearing, while other drawings or

sketches were thrown away. I tended to select and keep some of those that were going

to be thrown away. This reflects my ongoing interest in dance documentation, collecting

traces and creating archives or memory banks for myself to recollect and have a type of

databank to refer to or re-use.

(Figure 3.) A sketch of the dancer and me in the Figure above while dancing at Bosener Mühle *Tanzmalerei* workshop Spring 2007, sketched by workshop participant and painter Renate Gehrke.

In *Tanzmalerei,* I was not concerned with a *signature practice*[12] as an improviser; the rhythm of the communication between dancer and painter generated the drawing impetus, and the dance was captured through the imprints of drawing; putting pen or brush or chalk to paper. Nevertheless, the result of the drawings always surprised me. Similarly, my experience and practice in facilitating workshops felt like an organic approach to developing an environment for learning and exploration. Additionally, through investigating concepts, ideas and content in a workshop that requires embodied inquiry offers a researcher, like myself, the potential to investigate through somatic engagement. This is familiar and a continuation of my approach to generating knowledge through my dance practice. Moreover, facilitating workshops creates an environment for learning, analysing and discussing within the context of a group through body-to-body transmission, thus, sharing knowledge and practices and allowing new and unexpected ideas and narratives to form.

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[12] *Signature practice* is a term referred to often in dance scholarship and dance artistry. It was an idea promoted by dance theorist Susan Melrose and refers to a type of trademark practice of a choreographer which encompasses all the dance influences that a choreographer may have learned, collected and embodied and what makes their body work and style identifiable. Source: https://www.sfmelrose.org.uk/jottings/ (Melrose 2009)

(Figure 4.) Drawing of my dance improvisation from *Tanzmalerei* workshop participants, Ansbach, Germany, 2006.

Mannebach's focus was on facilitating a sense of creative flow for the painters, the dancer and the musician by using rhythmical impulses, words, poems, and now and then, playing with pauses**.** He used to request from the painters that they pass around a piece of paper in which they would draw the dance, one painter after another, capturing the dancer moving in space, and he would give this to the dancer as a gift (Figure 4.).The influence of expressionist dance and dance theorist and choreographer Rudolf Laban's (1879-1958) work was often mentioned in Mannebach's workshop, who also had great admiration for dancers and choreographers such as Dore Hoyer (1911-1967) (a page from her notebook in *Figure 5*). Hoyer was a student of Mary Wigman (1886-1973) and Gret Palucca (1902 – 1993), and Mannebach often mentioned that my way of moving reminded him of *Ausdruckstanz* dancers.

(Figure 5.) an excerpt from Dore Hoyer's diary was taken from a snapshot from *Mind Your Step: Fünf Tanzarchiven auf der Spur* (2009), a documentary about the trails and traces of five German dance archives. Produced by Ulrich Scholz and the Deutsche Tanzfilminstitut Bremen, and published by Tanz Plan Deutschland. Item found in *Tanzarchiv Leipzig* special collections, Albertina Library, University of Leipzig, Germany.

It is interesting that Mannebach, through his memory of having seen *Ausdrucktanz* performances, identified a similarity. This also reflects the nuanced and intelligible set of aesthetics and bodily sculpting methods developed by dance practitioners and choreographers into a dance style and how other artists can identify these in allied fields of study and art practices. Mannebach introduced me to Renate Gehrke (1948-), a visual artist and often a workshop participant who I had encountered in these workshops. Gehrke is one of Laban's grandchildren. She and Mannebach had suggested that the dance archive in Leipzig was worth a visit due to its collection of Laban and Wigman's legacies and other choreographers' works and their 'dance on paper' traces.

In summary, during the research for this PhD, when visiting different archives and looking at artefacts, many memories were ignited. Memories of conversations, moments

of dance improvisations and sketches I had kept in these unsorted files for years resurfaced and took on a whole new meaning. I kept these out of a need to have content to provide evidence to funding bodies who have sponsored or financially supported the creation of my work, which then contributed to developing a portfolio. I also kept them for myself as souvenirs, memorabilia and as part of experimental journaling and creating memory boxes that one day would become a body of my work and dance genealogy. Images, such as those in the previous pages, which I kept stored away, evoke a new sense of meaning to my practice and to my perception of archiving dance, and also become an inventory of resources for further development.

Performance scholar Diana Taylor advocates for the importance of performance as a means of preserving and sharing local cultural knowledge which also gives insight into a broader global context (Taylor 2003). Additionally, through my practice as a performer, creator and producer of work, I have often found myself in need of content, seeking sources or resources of existing practice for an idea I was developing or for proposing work and developing interdisciplinary dialogues for the creation and production of work. Along these lines, creating some sort of repository of works for reasons of having a portfolio and strategy of how to do this with the digital means we possess today, is imperative. Furthermore, digital preservation scholar Laura Molloy presents the necessity and next step of how to store and share this knowledge further by providing practitioners, especially those outside of institutions, with the tools and expertise to digitally preserve and curate their performance work (Molloy 2014).

Moreover, throughout my research, I participated in related fieldwork. I became a member of archivists' associations predominantly in the UK, in APAC[13], and in Australia as a member of PAHN[14], performing arts archivists' associations. This offered me a new perspective on the organization, curation and preservation of dance content in archives. Additionally, I discuss how these experiences added to my understanding of archives and have made it possible for me to be part of ongoing dialogues, challenges and innovations in archiving performing arts. However, how this diverse type of content should be organised, preserved, utilised or how it should function is a process of "learning by osmosis" (Lee 2019). This hints towards the impossibility to find and fix one absolute method of archiving dance but instead requires a subtle and ongoing process of gradual structuring and restructuring, based on the process and the practice, which allows for multiple methods to arise which will be suitable to the variable nature of dance as a live art.

Furthermore, for the purposes of artistic research, my desire to be part of a field of study and research grew stronger when my line of work took me into the field of cultural policy, arts administration, production, programming and planning large scale dance and performing arts events and projects for the European Capital of Culture initiaves. This led me to ask: Where is the document? Where is the archive? How can we, as a

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[13] APAC stands for the Association of Performing Arts which is a membership organisation based in the UK. The organisation has members who are professionals, specialists and other individuals, whose work and research is related to archives and collections of performing arts, including theatre and dance. I became an APAC member in 2018 and still actively participate in activities, events, talks and initiatives. One of the working groups I am involved in is about digital preservation strategies and development. Source: https://performingartscollections.org.uk/

[14] PAHN stands for Performing Arts Heritage Network which is a membership-based organisation in Australia, and brings together members who are professionals and specialists in managing heritage collections related to performing arts and bring them together through events, activities and conferences. Source: https://www.pahn.org.au/

sector, as a field of art production and research, have access to our own work to connect and communicate it further and in a variety of forms? Not only for teaching but for opening up the potentiality for the further development of our field and its interdisciplinary potential. Therefore, I am deeply interested in documenting and safeguarding dance content to further transmit it and use it in interdisciplinary discourse and matters about the place of dance and the body in archives.

1.3. Thesis structure

My research question focuses on how dance archives are organised, and the changes that arise through the digitisation of dance collections, and asks what would my embodied inquiry and engagement with these collections reveal about archiving dance. Finding the right research questions helped me to examine how the organisation of web-based digital archives and digital archives as versions of physical archives, provide insight into the intricacies of archiving dance and also highlight how these collections are forming a corpus of digital archives of dance.

I focus on four conceptual threads that synthesise the subject matter in the literature review of this thesis, which I analyse in detail in the literature review chapter and then further develop in the methodology chapter. This focus came out of a necessity to categorise and cluster the literature pertaining to the various themes (threads) I have been exploring to create a clear framework for the thesis. With these themes, I attempt to weave together a tapestry that can provide a clear structure for the sections within the

chapters. The themes are: Archive Matters and Ephemeral Matters - the ontology of the archivable and what composes the body of the archive; Dance Matters – dance documentation, cultural memory and heritage; Digital Matters – the emergence of digital preservation and the digital turn; and Dance Digitisation – building content and the digital drifting of dance content.

In the chapters that follow, I thus present a review of the literature relevant to my research to demonstrate the status of literature on archival scholarship and digital archiving in dance studies. Then, I discuss my research design and methodology, along with the choice of case studies. Next, I present an in-depth account of each case study and distil various theoretical concepts that arise from my engagement to support how the digital environment offers new possibilities for archiving dance. Apart from the text-based material reviewed in this study and explored in the chapters that follow, I further analyse the interview data through an iterative process. I then 'test' these findings against my own engagement with the case studies and 'test' narratives and themes that have emerged through embodied approaches.

I also use a range of themes and concepts, such as *becoming*, as mentioned first in section 1.1 and an expansive concept of the 'body/self', which is essential for my thesis. I introduce and develop these concepts in each chapter. I introduce the concept of 'body/self' to refer to my own embodied engagement with the archival process, and which also embraces the idea of 'body as site' whereby the body of the dancer is the matter/material in a constant state of becoming in the archive. This expansive concept refers to a 'body as a site', a location where many events occur, and matter/material is

in a constant state of *becoming*. I also attempt to expand this concept of the 'body/self'

when referring to the archive throughout the thesis. In the paragraphs that follow, I

continue to describe the structure of the thesis and summarise the main points that I

discuss and develop in each chapter.

Chapter Two presents a literature review and maps out the past and current discourse

concerning archives, ephemera in archives, dance documentation, dance digitisation, the

current state of research and surrounding these fields. I present an overview of the

discourse surrounding the notion of the archive, the hierarchy of archival traces,

ephemera and the positionality of digital curation and dance archives. The subsections

highlight the tensions and the challenges of archiving dance ephemera. The contextual

themes frame and situate dance in the archival discourse, and where the processes of

digital preservation and curation are located from the perspective of dance or archival

studies. I aim to present the challenges and the problems of ephemeral and digital

matters in archiving dance and how these challenges are reflected in dance archives.

Moreover, I identify that there is a distinction in how archival studies and dance studies

approach the task of collecting and organising content for preservation and historical

purposes. I uncover that there could be value in sharing practices. Therefore, in this

chapter, I seek to find bridges between these disciplinary fields by presenting both

initiatives and perspectives on digital preservation and dance digitisation. I draw on

various theoretical perspectives and methodologies to draw from past knowledge and to

explore the present and its direction into the future. For example, I look into the work of

performance scholars such as Helen Freshwater (2003), Maaike Bleeker (2017), Maggie

B. Gale and Ann Featherstone (2011), and examine literature by dance scholars such as Sarah Whatley (2012; 2013; 2014; 2015; 2017; 2018), Scott deLahunta (2013; 2017), Rachel Fensham (2017), theorists Andre Lepecki (2010), Rebecca Schneider (2001) and Heike Roms (2013).

In terms of methodology, in Chapter Three, I discuss how I seek to develop a synthesised design that draws on various post-positivist paradigms, and I use the notion of distillation to articulate the way that theories are generated from the data I collected and the embodied approaches I developed to support my analysis. I present how I developed an in-depth account of the case studies as a method (Creswell 2013; 2014) and applied a constructive grounded theory (Charmaz 1996) approach that enabled a form of triangulation with my dance practice background. As a result of an iterative process, I developed my theorisation. To develop an overarching conceptual framework, I analyse my data set and case studies by drawing on the discourse and critical inquiry of philosophers and theorists such as Jacques Derrida (1930-2004), Michel Foucault (1926- 1984), Donna Haraway (b.1944), Judith Butler (b.1956), Katherine Hayles (b.1943) and Arthur Kroker (b.1945) amongst others.

In Chapter Three, I also present my research position and elaborate on the methodological path and methods that enabled me to find answers to my research questions and shape the body of my thesis. I present a summary of each case study and describe the methods I used to collect the data. Interviews, as one of the primary data collection methods, and participant observation as a key gathering method of primary data is explained, and how grounded theory enabled the development of a method of

extracting themes and narratives grounded in the data. Finally, I discuss how the embodied approaches I applied helped to make sense of the themes extracted from the interviews and allow a dialogue to form on many levels.

In Chapters Four, Five and Six, I discuss each case study in turn by presenting the cultural context of each case and the themes that emerged through drawing on a variety of conceptual strands. The first of the case studies is The *TanzArchiv Leipzig e.V.,* a physical dance archive in Germany with dubious political resonances, as it was founded during the socialist regime in the German Democratic Republic (1957- present). The second is the *Lucy Guerin Inc* archive (2012) the digital and physical company archive of choreographer Lucy Guerin in Melbourne, Australia. The third is *Siobhan Davies RePlay* (2009), the first digital dance archive of its kind in the UK and one of the first worldwide (Whatley 2017: 62).

Whilst there is a range of archival dance projects, my selection was based on wanting to focus in-depth on three case studies which are representative of a variety of dance archives; physical, personal and digital, and mainly as they are closely focused in terms of dance genre but vary in format. My selection was also based on being able to access each archive directly as well as having the opportunity to discuss the archives with those involved in their creation and preservation. They offer insight about dance archives from different perspectives, reflect archival contexts from an international and interdisciplinary viewpoint, and look at dance archives in the 20th and 21st Century theatre dance. I describe and analyse each case study from different standpoints. In Chapter Four, in the case of the *TanzArchiv Leipzig*, I discuss visiting the physical

archive. In Chapter Five, in the case of *Lucy Guerin Inc* archive, I offer an analysis from being on the 'inside' of the archive. By contrast, Chapter Six discusses and analyses *Siobhan Davies RePlay* from a user's perspective.

In Chapter Seven, I conclude the journey of the thesis and highlight how the overarching themes that appeared through the grounded theory approach; 'transformation', 'disappearance' and 'memory' were recruited as the main threads which formed my conceptual framework and helped me navigate through the various matter/material that creates the dance, archival and digital landscapes that hosted these collections. The embodied approaches are echoed in this chapter as an essential methodological contribution to dance studies and associated research communities, including those in performance and culture studies, in the humanities (archivists, librarians, historians) and also for those working in the realm of digital humanities.

I invite the reader to come on a journey with me through time and space and meet people who were the main actors in shaping these archival collections. Second, I hope to offer a glimpse into moments of history and culture that enabled these collections to form a body, which performs and narrates the stories and events of dance as moving content in different contexts. Third, I wish to offer the reader a taste of dance as moving matter/material and as a way of distilling themes and narratives through embodied ways of perceiving and thinking about the world we live in. Finally, through reading this thesis, I hope to offer a form of engagement with archival content and inspire new ways to collect and safeguard the voices of the people that contribute to the development of dance and its history.

Chapter Two

Literature Review:

Ephemeral and Digital Matters

in Dance Archives

Introduction

In this literature review, I present an overview of the concept of the archive and its history, alongside the history of dance documentation and the tensions and challenges of digital preservation and dance digitisation. While writing this chapter, I found it challenging to identify a definition of the archive that best suits this study, so my research has enabled me to develop my own definition. I take into consideration that "[w]e have to know the historical conditions which motivate our conceptualisation" and that "[w]e need a historical awareness of our present circumstance" as well as "[…] the type of reality we are dealing with" (Foucault 1983: 209). I have recognized four conceptual themes that arise through my experiences and encounters in finding a suitable definition for researching archives of dance. As mentioned in Chapter One, these are: dance matters, ephemeral matters, digital matters, which intersect within archival matters/material, and content. These contextual threads provide a rationale for the curation of the contents of this chapter, and become a subtext that inspired me to weave the main thematic strands that formed my methodological approach. Reviewing dance, ephemeral and digital matters in the environment of archives, provided the primary themes for categorising the literature I review in this chapter, and aided the distillation of the main themes of this thesis which are transformation, disappearance and memory, which I present in Chapter Three.

In this introductory section, I will briefly explain the themes I refer to in this chapter and how I apply certain concepts such as matter/material and the categorisation of the sections that follow. The word *matter* affords a multitude of meanings and connotations

according to its relation to the words that surround it. In the Oxford English Dictionary (OED), *matter* is a "thing, affair, concern' that is also an 'event, a circumstance, a fact, a question, a state or course of things […] which is or may be an object of consideration or practical concern; a subject, an affair, a business" (OED 2018). In the introduction of the translation of dance historian Laurence Louppe's *Poetics of Contemporary Dance* (2012), dance theorist Sally Gardner explains how Louppe refers to *matter* in both its tangible and intangible sense, as the object and substance of contemporary dance and the making of it; the dancer's body and the dance "making/forming" of "matter/material" into a work (Louppe 1997; Gardner 2012: xv). Louppe draws upon the ancient Greek word *ποιεῖν* 'poiein' (to create, to generate, to make), and Gardner adds "a making that entails the formation and transformation of matter/material and which harkens back to pregnancy and childbirth" (Louppe 1997; Gardner 2012: 3xv).

In Greek Mythology, Zeus came to life in a cave in Crete, while his mother Rhea in mid-dance gave birth to him. Rhea, whose name is deeply rooted in the meaning of the word *ροή* 'rhoei' (from the verb *ρέω* 'rheo' meaning to flow; flux), was also worshipped by the Minoan Cultures as the goddess of dance, due to the belief that Rhea was responsible for the 'flow of thing's; the rhythm of life and the pulse of the universe. Her name is at the very etymological root of the word *ρυθμός* 'rhythmos' (rhythm) in the Greek language, and the words flow and rhythm are semantically interconnected. Dance is matter/material which moves and is in constant motion. Gardner suggests that in Louppe's *Poetics of contemporary dance* (2012), a discreet metaphor of a maternal type of poetics facilitates a kind of 'maieutic' effect between the dancer and spectator to the affordances of a dance work. This affective space between the dance and the viewer

could be a place/ environment where (or when) the experience of matter/material is being born/created. The Greek philosopher, Socrates, used 'maieutic' as a method to enable knowledge by a series of critical questioning to unpack the "truth of the matter" (Matthews 1999: 107). The Greek word 'maieutiki' literally means 'of midwifery', and Socrates referred to one of his methods as 'maieutic', which was a process of inquisition that enabled the person in question to discover that the answers were born out of one's consciousness. Socrates may have constantly claimed 'that he knows nothing', but his 'maieutic process' was a clever pedagogical approach that began from the premise that the answers to our questions are deeply buried in our memory, and they can be delivered (born with little intervention). It is also important to remember that all we know about Socrates is 'what' was written about him by Plato.

One of the key terms I use in this chapter and my research is *dance matters*. I use this term to evoke a *matter* of contemporary dance as a spatio-temporal expression of poetics pertaining to the body as matter/material. Following this, *dance matters* are also an extension of the dance-making process as a communicative event that is sculpted/formed by a choreographic strategy both implicit and explicit to the choreographer/author. Then the dance matter/material bleeds into the outcome of the process mentioned above, and the dance work/matter becomes the performed dance matter, or dance performance matter, as read/viewed by an audience. Furthermore, these *dance matters* retrospectively become another *matter* (situation/material) when viewed through an archive. With the use of the word *matter,* I aim to emphasize the tension between the uncategorised/uncategorizable archival material within a western historical canon, and the resilient spirit of memory and dance transmission in the face of reductive

stewardship. In proposing the term reductive stewardship, I intend to highlight that the process of archiving has an explicit editorial process that is determined from a level of governance, and then an implicit curatorial process (office duties and obligations of the archivist/steward) which serve the pragmatic procedure of archiving. Both these procedural avenues reduce the content to 'what' is determined archivable (or necessary to be archived). Thus, the process of archiving determines 'what' will be archived and remembered and 'what' will not be archived and therefore potentially forgotten. This archival stewardship is a professional practice and follows a set of rules according to the purpose and service that an archive provides to the governing body to which it belongs and its stakeholders.

2.1. Defining the Archive

To begin to distil the meaning of the word archive, I found refuge in the Greek language. In her book *The Handbook for Archivists. Theoretical approaches. Organization and objectives. Contemporary challenges* (2010), archivist Marianna Kolyva outlines a genealogical etymology of the word and the notion of the archive. Kolyva begins by explaining that the word archive derives from the ancient Greek word αρχή (archi), which means the ones in power - the governing body. This dated to Ancient Greece and Rome (ca. 500 BC – 250 AD) when the archive was the place where scrolls and important documents were held involving decisions, war strategies and maps, which also carried official seals to verify their ownership and authorization status. The word archive in Greek also shares the same root as the word αρχή (archi), which also means the beginning, and adds to the significance and value of historical

events and historical documents. In general, the etymological root for αρχή, encompasses the meaning to rule, to govern or to manage. The Greek word for archive, which is αρχείον (archeion), indicates the location where the members of the governing body rule and where they reside and form decisions of governance. The word for the records and documents kept in the archeion are called αρχεία (archeia) (Kolyva 2010: 1-2).

As a place where the ones in power retained the archived records, the archaic meaning of the archive seemed to continue through Roman times and maintained its meaning in Latin speaking countries. In central Europe, archives became valuable in a legal sense by also providing evidence of an individual's existence and their interactions in their community. Churches in the Middle Ages were archives (in the sense of αρχείον) of administration and controlled the movement of goods that had been traded in and out of a town or city, by keeping records. Kolyva continues to unfold the evolution of the notion of the archive and how it is used today in France as archives, in Spain as archivo, in Italy as archivio, in Germany as archiv and in Russia as archiv, and commonly means the sum of records and documents collected at any time, in any form or material, from any registered individual or organization during their lifetime or operational existence (Kolyva 2010: 2).

Kolyva claims that in the USA, Canada and the UK, the term archives (αρχεία) usually refers to 'things' that are no longer active and have been selectively or accidentally preserved. These 'things' could be understood as archival material. Kolyva also

explains that documents that are partly active or in a continuum of documentation and constantly updated are referred to as records. The term used for handwritten preserved documents or archives that are of private collections is manuscript. Kolyva also points out in her references and bibliography, that there is a distinction between the archivist, the librarian and the archival curator and that all three roles are deeply intricate and scientific (Kolyva 2010: 6). Kolyva's clear description of the history of the archive and its etymological, historiographical journey and the many roles and essential parts of the archival process, provide a valuable foundation for exploring the specifics of the three case studies in my research. Also, I find Kolyva's theories interesting regarding the distinction made between archive and (inactive/active) records. This forms an interesting point of departure when thinking of archives as lifeless and dusty or living records that I explore in the case study chapters and see if this is true for dance archives.

When researching the 'archive', an important point of reference is Jacques Derrida and *Archive Fever* (1995). Derrida's famous lecture was initially titled *The Concept of the Archive: A Freudian Impression* (London, 1994) and was presented in the context of a conference under the auspices of the Société Internationale d' Histoire de la Psychiatrie et de la Psychoanalyse, of the Freud Museum, and the Courtauld Institute of Art (London, 1994). The paper's title was amended after that to *Archive Fever: A Freudian Impression* (Derrida 1995: 1). Derrida gives a lecture on Sigmund Freud, the psychoanalytic Freudian legacy and deconstructs the 'archive' in Freud's house, which was at this point a museum. There is an irony here to be detected, that of speaking about the subject, who is an object of his archived objectified work through his subjective lens. All this is being talked about in his house, which is now of museological and

archival value. I detect a transformation in how the psychoanalyst is viewed from Derrida's perspective through a psychoanalytic Freudian lens, and the psychoanalyst's home becomes the domain of his body of work. The archive as the ultimate body of records, organised by the provenance of memory and presented as evidence of one's work, objectified content within the subject's domain.

Derrida begins analysing the word 'archive' and the ontological and nomological principles it coordinates. The ontological principle refers to the archive as a place of commencing, a place where things begin. The nomological principle denotes the domicile where the command begins; the authority that makes the executive policies and laws that determine the archive (Derrida 1995: 9). Derrida's questioning of the 'archive' gives rise to more questions that are also guiding this thesis in parallel to the main initial research questions: Is the function of an archive to preserve what remains of the past and conserve memories of what was in order to inform us in/about the future? Is its function to conceal those memories in a locked chamber with boxes of memorabilia, documents of past events in an attempt to add value to their provenance and immortalize them?

Michel Foucault is another influential theorist to refer to in reference to research in archives and the formation of history and organisation of knowledge. In the *Archaeology of Knowledge and the Discourse on Language* (1972), Foucault poses one of many interesting questions: "how is it that one particular statement appeared rather than another?" (Foucault 1972: 27). With this question, Foucault hints towards a

hierarchy and appraisal process that determines what makes its way into the archive and what remains 'un-archived'. It requires an approach with further consideration to the relations between texts and manuscripts and the circumstantial settings of particular historical moments, and all the correlations and associations that come with that. Drawing on Foucault's question, a traverse examination of related evidence and events and uncovering what may not be in the archive is essential to examining a historical moment. In addition, I suggest that what is not archived may be of more significance than what is archived since what is missing may alter an existing historical narrative. The archiving process (historically) determines what should not be forgotten and thus shapes what is orchestrated to be remembered. The archive, then, performs an intentional history, and the researcher merely makes sense of what is evidenced through logocentric estimation. However, perhaps the researcher can take on a more creative approach and investigate further and question what is in the archive, why it is there, how it got there, and what may be missing. This interpretation, which is required in the study of archival content, emerges from the study of various materials such as notes, unfinished manuscripts, receipts and even trivial items or collectables connected to the person or subject that is being researched. Investigating in archives requires a discursive 'choreography' of ideas and a relational 'dance' of concepts between the archived and the un-archived for the researcher to transform information into knowledge.

Performance theorist Helen Freshwater refers both to Foucault and Derrida in her article, 'The Allure of the Archive' (2003), and refers to them as the most recent critical studies of the archive and its role in state control. Freshwater signifies the importance attributed to leaving textual traces in constructing identity, national memory and

revealing the methods in which the state pertains to control over its subjects (Freshwater 2003). Freshwater questions where we go from an *a priori* point of value judgement and asks how we return to the archive as a source of knowledge (Freshwater 2003)? The questioning that underlies my inquiry in this thesis draws on Derrida, Foucault and Freshwater's theorisations which ultimately reflects matters of control and power. This perspective could also be transposed onto algorithms of categorisation (or control), which are numerically arranged to categorise digital content in/on online platforms. What Foucault is asking, questions how power and valorisation criteria form decision-making devices about content and thus contribute to the formation of history. For example, in the context of Derrida's *Archive Fever*, how is it that Freud's work becomes a pillar in the discipline of psychoanalysis and not Josef Breuer's (1842-1925) work? To consider in terms of dance history, how is Rudolf Laban's (1879 – 1958) legacy so widespread and has a strong presence in the UK and is less prevalent in Germany or Australia? By stating this, I am elaborating on what Foucault hints towards when suggesting that the complexity of circumstantial systems of power determine what remains in history and what gets lost. In my research, I consider these circumstantial factors, which are discussed accordingly in the case study chapters, and I examine how it is that a particular choreographer's work is being archived. This could depend on how critics favour a choreographer's work or how strong a choreographer's affiliated network is, or how determined a choreographer is about leaving a legacy[15].

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[15] In a report titled 'The Legacy Plan - a case study: Cunningham Dance Foundation, Inc' the authors (Carlson, Fishman, Sperling 2012) of the report describe how the creation of a foundation or trust other than the existing company is an example taken from a choreographer named Bella Lewitzky. Lewitzky and her husband created a foundation, in 1997, and placed the rights of her work in this foundation, "The agreement included providing perpetual rights to perform the works for as long as her company was active" (Thereafter a license was necessary for her works to be used as part of repertoire in dance schools, colleges and universities and only licensed practitioners could teach and/or overlook the performance/staging of her work. (Cunningham Dance Foundation Inc 2012) report edited by Trevor

At this point, I propose a definition of the archive which serves this study and best suits dance (performance) archives within the context of my definition of *dance matters* mentioned in section 2.1. An archive consists of an organisational system, a taxonomy and a categorisation framework orchestrated to position and sustain items (such as records), relate them to one another and make them findable (discoverable for further use). These records contain information that has been deemed to have historical significance and, upon discovery and analysis, often portray the historicity of a place, era, event or subject. There seems to be an interesting tension in archives of dance between the record-keeping system (the systematic and systemic), some of the content (ephemeral matters and uncategorizable items) and the generation of hybrid strategies according to location, cultural memory and the people invested in these collections. In the sections that follow, I present a summary of the history of dance documentation, the rise of the choreographer and the importance of dance literacy concerning the archive and dance studies.

2.2. Dance Documentation

Dance has been documented throughout history in various modes and ways, from cave paintings to mark makings, to figures on clay pots, sculptures, paintings, sketches, scores and more recently through digital tools generally used in library contexts. Writer

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Carlson Executive Director, Judith R. Fishman Chairman, Board of Directors Allan G. Sperling Chairman, Legacy Committee. The Legacy Plan, Choreographer's Foundations and Trusts. Source: https://www.danceicons.org/research/?p=160119160402 Further details: https://www.mercecunningham.org/themes/default/db_images/documents/Merce_Legacy_Plan.pdf

and dance critic Walter Sorell (1905 – 1997) suggests that the earliest text was 1440 when a manual on the basic rules of dance was first published and written by dancing master Guglielmo Ebreo of Pesaro (1420-1484 or 1481). Pesaro authored the treatise *De pratica seu arte tripudii* (*On the Practice or Art of Dancing*), also cited as *Trattato dell' arte del ballare* (*Treatise on the Art of Dancing*), and later changed his name to Giovanni Ambrosio, thus making it difficult to track him in Northern Italy (Sorell 1986: 37). Along with other art forms and their developments in specific historical moments, dance was transcribed as an archival mode of documentation for preservation and future use or communication. Dance documentation to record the dance for reproduction or further transmission in history can be found in scores (codified systems of movement) from the 15th century onwards, such as Thonoit Arbeau's *Orchesographie* (1588), a book and "the completest source of our knowledge of sixteenth-century dances" (Barker 1930: 2). These scores are written in the form of manuscripts containing ballet movements and dance steps along with spatial patterns relating to court dances of that time and were used as teaching material.

In an article in the *Balletomane*, the Australian Ballet's magazine, cultural historian Caitlin Lehmann writes about "The Rise of the Choreographer" (2018). It outlines the historical journey of the dance maker from craftsman to author. According to Lehmann, the reign of King Louis XIV, a time when France was a dominant power in Europe leading in the arts and sciences, was also a time when the "inventor of dances" was tasked by the King himself to raise the standards of the ballet (Lehmann 2018). The "inventor of dances", or "dancing master", or "ballet master", or "composer" as the choreographer was then called, was commissioned to arrange a system of movement

worthy of royal matriculation. The task was given to "dancing master" Pierre

Beauchamp (1631-1705), who was the right-hand man of the French court and operatic

composer Jean-Baptiste Lully (1632-1687). Although it is suggested that Beauchamp

never published, his pupil Raul Auger Feuillet (1660-1710) published *Chorégraphie ou

l'art de décrire la danse* (1700; "Choreography, or the Art of Describing the Dance")

and went on to publish *Recueil de danses* (1704; "Collection of Dances") outlining

dances that were performed at the Paris Opera (Moghaddam; Sadeghi; Samavati 2014).

Beauchamp codified dance conventions into steps and rules of training that formed the

basis of ballet for the King himself to examine the dance master's knowledge (Lehmann

2018).

Nevertheless, it took a few centuries for the choreographer to escape the shadows of just

being an enthusiastic craftsman and journeyman, one who collects knowledge by

travelling and learning a trade by working for someone else for a day's labour. Lehman

draws a trajectory of a choreographic struggle for the "dancing master" to be

acknowledged as a master, from Jean-Georges Noverre (1727-1810) in 1780, when

ballet was at its most popular in London and then to James Harvey D'Egville (1770-

1836) in 1800 when they both were mentioned in the press with the same praise as other

artists of their time. It took yet another century or more of 'Ballet Masters' like Marius

Petipa (1818-1910), choreographer of the Imperial Theatres of Russia, who had a

reputation for borrowing most of his dance material for his masterpieces (Lehmann

2018). Later, Serge Diaghilev (1872-1929), founder of the Ballets Russes, was a highly

educated and well-connected personality that enabled various world-renowned dancers

and choreographers who travelled and created their ballet traditions in the USA, UK and

France. From the perspective of archival collections, unlike other arts such as music, theatre and visual arts, theatre dance is a recent addition to the archive. Diaghilev's legacy can be found in The Ekstrom Collection: Diaghilev and Stravinsky Foundation in the archive department of Theatre and Performance at the Victoria and Albert Museum in London. The collection was purchased by Parmenia Migel Ekstrom from Serge Grigoriev and acquired by the V & A from Arne Ekstrom in 1996. This is a seminal theatre dance collection that was made accessible through an archive only twenty-five years ago. Lehmann indicates that Diaghilev and his successors Michel Fokine (1880 – 1942), Bronislava Nijinska (1891 – 1972) and Leonid Massine (1896 – 1979) who collaborated with music composers Igor Stravinsky (1882 – 1971) and Francis Poulenc (1899 – 1963) were able to gain respect for choreographic authorship and leave their mark on impressionable audiences. But it was not until the 1930s that the term 'choreographer' entered the mainstream lexicon and raised the humble dancing master to a celebrated 'genius' (Lehmann 2018).

It is important to mention a handful of these dance artists and choreographers were linked to Diaghilev's legacy, such as George Balanchine (1904-1983) (USA), Ninette de Valois (1898-2001) and Marie Rambert (1888-1982) (UK) who established their ballet traditions and Claude Bessy (1932-) and Rudolf Nureyev (1938-1993) who revived the Paris Opera Ballet in the 1980s (Sorell 1986). I am hinting at a set of historical moments, such as the onset and aftermath of World War I and II and the duration of the Cold War, which mark periods in which international relations and cultural diplomacy contributed to the movement and establishment of artists (choreographers) becoming part of a historical canon (Sorell 1986; Segel 1998).

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Besides, through travel and cultural exchanges, these choreographers formed networks and alliances that contributed to the establishment of traditions and the legacies of which are found in various repositories and dance collections around the world. For example, the aforementioned Ekstrom Collection, and then the movement of *Ausdruckstanz* in relation to choreographer and theorist Rudolf Laban (1879-1958), whose work and efforts I elaborate on in section 2.4. below, as well as in Chapter Four.

2.3. Dance Literacy in relation to Archives

In this section, I am referring to dance literacy as a turn of phrase and emphasizing the word 'literacy' to make a matter or a subject readable. Literacy is associated with language, and as dance scholar Henrietta Bannerman argues, dance could be considered a language due to the ways in which it can be structured (Bannerman 2014). I would like to bring attention to the long history of documenting dance and, if not earlier than Lehmann's historiographic description of the rise of the choreographer. Whatley references a long history of documenting dance dating from notation systems or "idiosyncratic diagrams" that can be identified as iconography from as early as the fourth century, thus indicating that: "dance notation systems have been designed in response to need and as required by a particular field or function, so operate within a specific context" (Whatley 2017: 284). Whatley fast forwards to the beginning of the twentieth century when a more organised system for the analysis and documentation of dance was established by dance artist and theorist Rudolf Laban (1879-1958). 'Labanotation' or 'Kinetographie' or 'Choreographie' first published in 1928, seems to be one of Laban's great legacies and although highly complex requiring the necessity

for a specialisation in the coding system and taxonomy, it remains "the first major step toward the elimination of the illiteracy of dance" (Sorell 1986: 385). A noteworthy attempt to test Labanotation's effectiveness took place eight years after its publication when notated dance scores were sent to forty different cities to be rehearsed. Then dancers came together in one large congress to present the dance in one show, and to everyone's surprise, all the parts matched very well together (Sorell 1986: 385).

Laban travelled and taught and lectured on the art of writing dances by presenting lecture-performances and demonstrations of the Laban School of Movement, in Zurich 1915/1916, in the School of Performing Arts in Munich during the Winter Semester of 1918/1919 and courses in 'Bewegungsschrift' (Movement writing) were offered in 1925 at the Laban Schule in Hamburg (Böhme 1948; Dafova 1996). Laban received acknowledgement and authorisation from the German Dance Research (Tanzwissenschaft) Congress 1928 (evidence of which lies in the *TanzArchiv Leipzig*). This meant that Labanonation was officially acknowledged as a methodology for writing and analysing dance, making it worthy of scholarly archiving. Thus, leading to the formation of the 'Schrifttanz-Archiv' created by dancer-choreographer Albrecht Knust (1896-1978). This highlights an emergence of dance literacy in central Europe, creating written documents of choreography, methods of analysing movement and scholarly publication for teaching dance in universities. This provides sufficient evidence that dance, as referenced earlier, can be considered a language (in the sense of a structured communicative event and system) when one takes into account that the spatio-temporal complexities, Schrifttanz (scoring and dance notation) and modes of structure that encompass choreography and dance documentation.

There is a long trajectory of dance documentation and codified dance notation systems beyond those mentioned here. Still, in short, there has been a substantial amount of historical effort from the 'dancing master' to rise to the scale of an artist as author and as lecturer and scholar. The equivalent effort from dance scholars, can be observed for dance, as a discipline, to gain a position as a scholarly practice and field of study in academia through the emergence of dance archives and the establishment of dance literacy. It is important to consider that archival dance content developed through writing about dance and transcribing dance through notation systems. Also, through touring work, artist migrations and various modes of working in dance performance contribute to the transmission of dance content which mature and experienced dance practitioners have passed on through their travels and through the developments in technologies of recording such as photography and film. Thus, through recording and writing, contributing to more nuanced and richer documentation suitable for archival preservation, re-construction, education and therefore useful as a resource for establishing a discipline.

According to many theorists, the establishment of dance studies and the study of dance as education, dance as art, dance as part of cultural studies, and defining what research means in dance emerged in the previous century (Giersdorf 2009; Kolcio 2010; Brannigan 2014). In the USA, between 1966-1970, several meetings took place in New York, and the first Congress in Research in Dance (CORD) conference 'Research in Dance: Problems and Possibilities', in May 1967, begun to question and address

problems of dance research and the future of dance as a discipline (Kolcio 2010: 39-55).

Dance scholar Katja Kolcio quotes a part of Juana de Laban's 'Report of Research in Dance' (1970 CORD Newsletter), a defence for the recognition of research methods unique to the field of dance in which de Laban also emphasizes their interdisciplinary relevance:

> Dance as a universal mode of expression must accept the challenge also to devise its own methods of research, and the need for research in dance becomes clearer when we survey the other-related fields of study such as anthropology, sociology, and ethnomusicology which have initially pinpointed the influence of dance in their scholarly investigations. (de Laban 1970: 23; in Kolcio 2010: 51)

Kolcio writes about how six non-government organisations of dance historians, theorists, critics and educators in the USA (the American Dance Guild, the Congress on Research in Dance, the American Dance Therapy Association, the American College Dance Festival Association, the Dance critics Association, and the Society of Dance History Scholars) emerged in post-World War II period (1956-1978) and facilitated a new period for collective action in dance and its inclusion in scholarly practice (Kolcio 2010). Kolcio searched through various archives and interviewed several people from these organisations. In her book, *Movable Pillars: Organizing Dance 1956-1978* (2010), Kolcio concludes that the organisations were immersed in collecting their archives. She believes that their efforts can be traced and better understood through examining their global connections, how and when these networks of dance advocacy were formed.

There are tensions and challenges that come with dance entering the disciplinary discourse as Randy Martin suggested in 2007: Dance studies should be seen as an "emerging field of knowledge" (Martin in Franco and Nordera 2007: 3). Dance studies

are now established as a discipline but still growing and developing and remain fluid and highly adaptable as an interdisciplinary field of research. Documenting and preserving dance within the field of dance studies, developed through forming alliances and adding to dance-related sources that require an organic approach of creating their own set of methods of inquiry. Drawing on de Laban and Martin, I am echoing the necessity for dance to bring its own methods of inquiry to the surface. As a disciplinary field of knowledge, dance must continue to respond to the ongoing challenge of ephemerality in a world of reductive stewardship and utilise alternative approaches to archiving dance. Inventing approaches to assembling and curating its traces and remains, in a way that suits dance, could provide further resources for research and enable a deeper engagement with dance content.

The references mentioned above about dance studies are, of course, almost two decades old now. Along with *ephemeral matters* in archives and *dance matters* in academia, dance advocacy and dance literacy have gained more ground and positioned themselves within the field of dance studies. Nevertheless, the digital turn at the end of the last century has invited new possibilities and challenges in archives and dance in terms of digital preservation. In the next section, I discuss ephemera and ephemeral matters in dance and archives, which remains challenging to categorise, define, and archive as archival content. I intend to outline the tensions between dance, as a category in performing arts collections, and the state of ephemerality in archiving dance.

2.4. Ephemerality Matters in Archives

Ephemeral, as an adjective, signifies something that is short-lived, transient and has a time-limited lifecycle. The word ephemeral comes from the Greek word εφήμερος (ephemeros), which means lasting/living from the duration of one day. In turn, ephemera, as a noun, is defined as "something of no lasting significance" (Merriam Webster online dictionary 2021) or 'ephemera' referred to in the plural form are mostly paper-based materials and items (such as posters, flyers, programme notes and tickets) "…that were originally meant to be discarded after use but have since become collectibles" (Merriam Webster online dictionary 2021). However, the Oxford Advanced Learner's Dictionary refers to ephemera as "things that are important or used for only a short period of time" (Advanced Learner's Oxford Dictionary 2021). Thus, it seems that the lifespan of ephemera are determined not by their materiality but by the information they carry and their use, and therefore are temporally bound to be important for a short time. This highlights the lack of permanence of 'ephemera' and, consequently, the difficulty in categorising them in a record-keeping system that tends to archive documents of historical significance (and long-standing importance) and not ephemeral items containing information with a limited lifespan.

Dance as content, as matter/material, has been considered hard to capture and categorise. Performance theorist Peggy Phelan has argued that a performance is a transient event of live art that takes place and refuses re-production (Phelan 1993). Although Phelan refers to performance, and not dance, she is often cited by dance scholars, and therefore, I reference her argument in the context of the event of dance

performance. As an event that takes place in a specific timeframe and a designated

space, it exists only in that spatio-temporal capsule in which an audience experiences it,

and any re-presentation of that event renders it another event altogether (possibly

different audience, other venue and in some cases, another cast of dancers). Phelan

argued that performance is ephemeral, and that has contributed to the implication that

dance is ephemeral. Thus, inferring that dance documentation is ineffective and, in

return, archiving dance is impossible. However, one needs to reconsider what is meant

when dance is labelled as ephemeral or a transient art form and if ephemerality is

attributed to the event of dancing rather than the methods surrounding dance practice.

At this point, dance literacy becomes an essential way to provide a tangible set of tools

of inscription, methods of dance making, and the generation of potential archivable

matter; live documents and active records. Although dance documentation is something

else altogether, it helps overcome some of the problems associated with ephemerality,

even if it does not change the nature of dance per se.

The discussion that arises from Phelan's claims about the ephemerality of (dance)

performance and the ontology of dance performance as the 'invisible' subject that

which is impossible to capture/document and categorise touches upon an emerging

political potency (Phelan 1993). In this sense, according to Phelan, a dance performance

(or else a work of live performance art) performed by a dancing body, can never be

repeated since the body of the dancer is an unreliable signifier of partiality (Phelan

1993). The political potency Phelan refers to touches upon the argument that:

"Performance resists the balanced circulations of finance. It saves nothing. It only

spends" and therefore defies the canon of performance production by remaining hard to

capture, hard to make tangible and capitalise upon (Phelan 1993: 148). Thus, it remains

'unmarked' and resistant to representation. However, in later texts, Phelan offers some

revisions to her way of thinking about documentation, when she mentions that

contemporary dance companies demonstrate the ongoing history of (dance)

performance "[…] despite its difficult relation to documentation, tradition, and

transmission of bodily knowledge […]" (Phelan 1999: 10).

Phelan's earlier arguments have been rethought, also in relation to discussions in recent

scholarship, dance scholar Hetty Blades demonstrates in her thesis that there is an

"ontological complexity" in dance which is demonstrated in choreography but in a two-

fold manner through generating "[…] both a work and infinite potential performances"

(Blades 2015: 15). Blades distinguishes the focus of choreographic objects, which is on

documenting process and other forms of documentation that capture the work through

performance. In addition, Blades highlights that a variety of documentation strategies

such as "notation, photographs and recording offer artefacts through which the products

of work and performance can arguably be experienced" (Blades 2015: 15). Similarly,

performance scholar Ben Spatz advocates that documenting the methodologies through

which we make performance and finding ways to record them is evidence enough

against the ongoing onslaught on the ephemerality of performance (Spatz 2017).

Performance and media scholar Toni Sant advocates for the precise use of

documentation to organise documents and document in a systematic way for future

access through an archive (Sant 2017). The discussion surrounding the ontology of

dance is beyond the remit of this thesis, but how dance documentation has developed

with the analogy of the body as an indicator of subjectivity, akin to 'ephemera', is of

interest to me. It is as if the dancing body was considered (through the dance-making process) to perform that one dance work and then for the dancer's contribution to be omitted from the archive since the work usually remains under the choreographer's name (as the author of the work). This evokes a requirement to find methods to trace the way the dance was formed (through research and archiving dance) and how it (the dance) became a performance.

The necessity of documenting how the work was created; the developmental and procedural steps which became the work also encompass a set of rules, a way of thinking, a method that can be transmitted as a strategy of practice that can be distilled, framed and then be put to further use. This necessity lies between epistemology and ontology; how we make sense of the dance-making process, which methods we employ to document that process and 'what' we are documenting as dance makers. Then as dance researchers, how do we define these procedural phases along the way? So, both the making (the recipe) and the components (the ingredients) are necessary for documentation. Then the definition of 'what' those components are can be identified through re-reading these items through the archive. As Blades and Spatz point to, when considering ephemera in the context of dance archives, perhaps there is insufficient attention given to the dance-making process, how that is documented and made available for the researcher. This is a theme that I consider throughout this study and investigate several ephemera and archival items that contribute to the source material examined in each case study chapter. In the meantime, I continue to discuss the tensions related to ephemera within archival and library studies to highlight a link and common tension similar to dance studies.

In a survey of Australian University Archives conducted in the mid-1980s by the Australian's Vice Chancellor's Committee, the response regarding *ephemeral matter* (objects of unclear classification) and how to deal with it was as follows:

> […] the Archivist destroys or encourages officers to destroy…any ephemeral matter brought to the attention of the Archivist […] there is a tendency for most administrative records to be maintained […] (AVCC in Organ 1987: 107)

In his paper 'Ephemera in Archives: What to do?' (1987), archivist Michael K. Organ presents the historiographic antipathy towards ephemera and how ephemera has been disregarded content not fitting in a pre-determined taxonomy. Organ outlines various definitions given to ephemera like that of Chris E Makepeace (1944-) *Ephemera: A Book on its Collection, Conservation and Use* (1985) and although referring to it as 'flimsy and unsubstantial' he also offers a wide-ranging list signifying their importance. Makepeace invested time creating lists and storage systems which redefined ephemera and contradicted the International Council of Archives' *Dictionary of Archival Terminology* (1984) definition of ephemera: "Informal documents of transitory value, sometimes preserved as samples or specimens" (Walne 1984, in Organ 1987).

(Figure 6.) Makepeace, C, (1985). *Ephemera: a book on its collection, conservation and use*. In this book, the author describes how to organise, catalogue and use and reference 'ephemera'.

Likewise, author and scholar Matthew Battles advocates that library books take on lives and histories of their own. Battles highlights the importance of the science of systems of language rules and writing as classification just as Derrida's *Of Grammatology* refers to the indexing of the spoken word, a "trace of a trace" (Derrida in Battles 2003: 10). Subsequently, books are subject to a record and referencing system too. Similarly, books as part of a complex coded referencing system and taxonomy sit on the shelves of libraries and bookcases or live as e-books in various folders in the digital environment of libraries. In his book (about books) *Library: An Unquiet History* (2003), Battles presents the library and the vast spectrum that encompasses it as a living and breathing entity, in which ephemera amongst abandoned texts have been recycled and found later in the stiffening of the binding of other books like *Beowulf* leaving traces and stories that find their way in the binding, the spine of books. Battles argues that ephemera along with abandoned texts are "the life blood of the universal library" (Battles 2003:

12) and that these re-used materials are referred to as *palimpsests*: "the ghost of manuscript past remains, sometimes legible only in ultraviolet light, beneath the new generation of handwriting" (Battles 2003: 13).

This item has been removed due to third party copyright. The unabridged version of the thesis can be viewed at the Lanchester library, Coventry University

(Figure 7.) Arcimboldo, G. (1566). *The Librarian*

Battles' description of the library, its content and its *palimpsests* are one of a living and *breathing* library like Giuseppe Arcimboldo's *The Librarian* (1566); a painting of "a person made of books; he is not a single book but a whole library" (Battles 2003: 6). Librarians observe how the books move in and out of the library like tides subject to seasons of inhalation and exhalation, and they also are part of the *breathing* process; just as I presume archivists are part of an archival collection, and a choreographer is part of their dance works, and a computer scientist is part of the programmes they develop. Battles exclaims, "so the library is a body, too, the pages of books pressed

together like organs in the darkness", embodying the "rational and irrational, the mythical and empirical" (Battles 2003: 6).

Similarly, items in an archive (and a digital archive) form a body of the archive, and the information about these items constitute the content of this body of knowledge. As a result, this whole library, total archive, absolute digital repository, holds vast amounts of data and information. So what could the journey of a single item, a performance remainder, a dancing trace; through these archival digital and non-digital topographies of this body reveal?

In the keynote of the Australian Society of Archivists (ASA) conference *Archives in a Blade Runner Age: Identity, Memory and Accountability* (2018), Professor Gillian Triggs emphasizes that tensions are created between the technologies we make and how we use them (Triggs 2018). Triggs describes how archivists may relate to the themes presented in *Blade Runner* concerning the imagined challenges of synthesized human creatures being implanted with distorted memories and highlights the responsibility that comes along with curating memory to honour human rights and collect all pieces of evidence. Emphasis was given to the various types of evidence, referred to as traces of a fact, event and story. All records and documents that then become history also include the subjective reality of oral history. Thus, emphasizing that a photograph, an audio recording and any other item that could provide another piece of a story is of utmost significance. This indicates that there is a shift in perspective related to archival provenance and appraisal. Triggs presents an example of how a photograph evidencing the abuse of a young

indigenous adolescent boy in a juvenile detention centre was the strongest signal to make a case of the corruption and violence in this prison. It seems that all evidence and data, which were records and documents, were not sufficient to bring the violence in prisons to light because the records were tampered with and not revealed. Still, this one photograph was the key factor in beginning the prosecution process (Triggs 2018). The value of photographs and other related records and manuscripts, which are not necessarily text-based documents, are of great significance to have a broader sense of a situation and a shared responsibility of provenance. In the context of live performance, the importance of a photograph of capturing an instance, a fragment of dance while it is happening, has been fundamental in relation to documenting dance and consequently for dance archives.

Considering the title of the conference *Archives in a Blade Runner Age: Identity, Memory and Accountability,* I immediately imagine a dystopian science fiction environment in which communication between humans and machines is similar to the synthesized relationship between ephemera and systems. *Blade Runner* (1982), a film directed by Ridley Scott and re-produced as *Blade Runner 2049* (2017), was initially based on the novel *Do androids Dream of Electric Sheep?* (1968), by Philip K. Dick. Both the novel and the films imagine a dystopian world where androids and cyborgs are synthesized to work in hostile alien worlds. These hybrid human replicas are determined by the technology they are made of. As the creators of these creatures, humans face challenges with the tensions of dealing with the technologies they have created. As stated on the website of the National Archives of Australia (NAA), *Blade Runner*'s questions "about how it was possible to construct and

comprehend proof of humanity within and outside, from records, memories and bodies" call for cyber punk futurism (NAA 2018). This means that we live in a time often mentioned in cyberpunk (a sci-fi subgenre) as the year 2020. High technological creations are handled and used by humans who cannot afford luxury items and live in the margins, aka punks (Bailey 2020). This places ephemera and alternative archiving in the centre of archival discourse. As highlighted in the conference title, archivists are questioning if and how it may be possible to future-proof content through digital technologies, and how this may affect Identity, Memory and Accountability.

Historian Ann M. Blair expresses a similar concern about how recent referencing technologies and citation tools, as well as the practices of these digital tools, are "rapidly becoming obsolete" and "technology has its limits too" (Blair 2010: 266). Blair emphasises that information technologies from centuries ago are still applicable, with the invaluable aspect of human attention being our "most precious commodity" (Blair 2010: 267). Human memory and judgment are still crucial in "selecting, assessing, and synthesizing information to create knowledge responsibly" (Blair 2010: 267). Repositories that can host large amounts of data must overcome the veneration of the internet age and come to terms with the complex challenge to keep up with technological advancements and the responsibilities that come along with these developments. I am not arguing that such advancements are not important and valuable, but they are part of a process and evolution of information, knowledge and systems through which we hunt, gather, maintain and curate all that data and the *ephemeral matter* that comes with it.

However, the concern amongst archivists that we are becoming inundated with vast amounts of data and that we will rely heavily on information management systems are not exactly new. It seems that librarians and archivists have always had to deal with vast amounts of data beyond our imagination (Blair 2010). To elaborate on this, it is necessary to take a leap back in time and recall that libraries, repositories and archives have a long-standing history of dealing with information and the contextualisation of that information through reference books and systems to manage that information. From the fifteenth century onwards, information was, in a sense, "knowledge concerning some particular fact", and it seems that during the Renaissance in Europe, there was a preoccupation with accumulating and managing information among the learned of that era (Blair 2010: 1). Accordingly, building a foundation and a pattern of thought dates back for centuries. It is still present in the many methods used to organise and structure content in repositories, even digital ones (Blair 2010). Similarly, in section 2.4. and 2.5. that follow, I describe how evidence of dance documentation and notation also tracks its historical trajectory.

Archivist Linda Henry presents an interesting perspective for various types of archives such as university and or museum archives amongst others, she suggests: "Archival collecting policies should . . . sample the records of the whole society; they should be comprehensive and should document the spectrum of . . . culture" (Henry 1980 in Organ 1987: 109). Henry suggests that archivists change their whole thinking regarding collecting policies and take on a more "activist archivist" role in acquiring ephemera

and other such traces, and that: "The activist [archivist] makes a fundamentally different assumption: that research follows record" (Henry 1980 in Organ 1987: 109). As historian Carolyn Steedman describes in her book *Dust* (2001), the purpose of research in archives, for the historian, is to uncover untold stories. To discover moments and situations that have remained untold and hidden, under the dust, on a postcard or a random note or, as Battles describes, in the spine of a book (Battles 2003). Ephemera are the pieces, the fragments, the particles that can be connected to make sense and compose new stories or reveal older ones. They are essential parts of our memory and history, buried within and under all the dust which forms the skin of our cultural experience. While digital content is multiplying, the need for activist archivists with knowledge of both traditional and digital archives is growing. In the context of digital archives of dance, a different creative approach to archiving requires knowledge in the trajectory of dance documentation and dealing with vast amounts of digitally recorded dance content (i.e. videos).

The nature of records and documents that substantiate the creation of a work become remains and traces which evidence the performance of the dance work and its many iterations in a series of performative events. Additionally, the creation and performance of contemporary dance often entail many different creative processes, including improvisatory methods, which do not necessarily have a tradition in leaving a score or script to deposit in an archive. However, there are several cases and iterations of what a score is in dance improvisation and enough dance practitioners that invent their own modes of scoring, and many of them have been published. For example, *What's the Score* (2000) online series of publication of scores from a collective of artists

(Imschoot; Van de Brande; Engels 2005), *Everybodys Toolbox* website (2010) and *Everybodys Performance Scores* (2010), a printed limited edition publication by another collective of artists and dance scholars (Chauchat; Ingvartsen 2010), *Scores No.0 The Skin of Movement (2010)* the first of a series of an anthology of score publications (Heun; Kruschkova; Noeth; Obermayr 2010) and *Motion Bank* (2011) an online environment which hosts a variety of dance scoring projects and opens up the process of dance documentation and inspires digital transformations of that process.

Although these scores may not be written in the traditional sense, as a musical score would be notated, they are manuscripts in an archival sense but then again, a sort of 'ephemera' with the potential to offer a recipe for transformation. From the archivist's point of view, and for reasons of practicability, categorisation and appraisal, this type of score would be classed as 'ephemera' and most likely be placed in a subcategory of manuscripts, letters or notes. Nonetheless, through these creative processes, dance practitioners and choreographers leave behind a handful of documents and dance notation, in notebooks, on ephemera or transient textual material, which accompany the creative process of the work and the marketing of the performance event, like programme notes, posters flyers, newspaper reviews and so on. It is important to mention that ephemera as archival material has been a troubling theme for archivists and librarians alike due to the difficulty in categorising it. The archival organisation follows a taxonomy according to which discipline area it belongs to, e.g. the Dewey Decimal Classification System (OCLC 2018), which categorises items such as books and other items according to a bibliographic system, genre, and genre author. Ephemera, however, seem to be an archivist's and a librarian's ultimate challenge, as it

falls under no category and remains suspended between logocentric tradition and nomological efficiency. Recalling my reference, earlier in this section, to 'reductive stewardship', classification systems are optimised to follow a particular referencing system that determines 'what' is an active or inactive record and 'what' is archivable. In the section that follows, I discuss how an 'activist archivist' could be an optimal approach when considering and curating dance content in archives. I discuss this while presenting ideas and concepts from a dance scholarship perspective.

2.5. Ephemerality Matters in Dance Archives

In a chapter titled 'The Imperative of the Archive: Creative Archive Research' (2011), performance scholars Maggie Gale and Ann Featherstone state that archiving has been a subject of academic debate in Performance and Cultural Studies in recent years (Gale and Featherstone 2011: 18). They argue that in Performance Studies, archival research takes place both in the physical (real) and digital (virtual) realm and that performance scholars "have to be able to work across as well as within these two basic resource environments, to understand their connective potentials and their different operational systems" (Gale and Featherstone 2011: 18). Kershaw and Nicholson write that Gale and Featherstone focus on the 'ideological' relationship between the archival researcher and their research material. Thus, placing the researcher in a position to have various viewpoints and to critically pull apart "any alignment of epistemological processes and ontological results" (Kershaw and Nicholson 2011: 5). Making sense of dance content, in order to archive, requires creating a methodological toolkit that draws upon dance-making as a system of design and appraisal of ideas and concepts through its own

semiotics and symbolism. This contradicts the general rules followed in archiving content and presents challenges reported by archivists about categorizing ephemera. Dance content raises similar issues as archiving ephemera.

The archive, historically an instrument of power and control, has been rightly accused of taking on a deterministic posture of holding the one single truth, "which emphasized the objectivity of the historian, close analysis of archival material, and the importance of '*Wie es eigentlich gewesen*' ('showing what actually happened/how it essentially was')" (Ranke [1830]; Freshwater 2003: 2). Freshwater explains that the archive until the 1950s, as perceived by historians of the social sciences, was firmly established with a history of positivism "as a symbol of truth, plausibility, and authenticity" (Freshwater 2003: 2). In reference to Freshwater, Gale and Featherstone, who highlight that even if the material in the archive satisfies the 'feverish' desire of the archivist to "recover moments of inception", it is left to further interpretation by the researcher (Steedman [2001] in Gale and Featherstone 2003: 21). Thus, this positivist view is challenged according to the researcher who chooses to make meaning of the archived material, how they will use it, in what way, and in which context. Similarly, in performance and dance archives, this fluctuation of historiographic narration "demands an understanding of how any given archive itself works and what its cultural *function* might be" (Gale and Featherstone 2003: 21).

Performance scholars Gunhild Borggreen and Rune Gade, in the volume *Performing Archives/Archives of Performance* (2013), share a similar point of view as Kershaw and Nicholson (2011) and Gale and Featherstone (2011), that performance and archives are

two domains often in opposition with each other, "one representing the fleeting and ephemeral, the other signifying stability and permanence" (Borggreen and Gade 2013: 9). Performance theorist Rebecca Schneider hones in on the tension between the archive and performance by highlighting that the archive represents the western phallocentric canon and that performance is represented as the evanescent art that is lost after it happens (Schneider [2001]; 2014). Schneider explains that from the western perspective of the archive and for the archivable to be of substance, it must leave a trace, a form of evidence such as a document proving it happened, and that proof is usually in written form. As a time-based live art, dance performances do not always leave proof in the traditional written form, so the 'document' providing evidence worth archiving is likely to be a statement from the performer or a collection of oral statements along with various types of ephemera. Schneider touches upon a long-standing power imbalance, regarding oral history as subordinate to written history, and thus uncovers a problematic understanding of memory, history the relationship of performing arts to the latter. Consequently, this disregards the importance of oral transmission, and highlights the notion of the body as something to be omitted from the archive, and misplaces memory as something disembodied.

The performer's body, as 'document', could also be considered an ephemeral time-based body composed of material and immaterial content and a mnemonic apparatus for the choreographer. The dancer's memory, regarding dance material, is invaluable for recalling dance content and remembering dance works since they have spent many hours rehearsing the dance material and performing it. Andre Lepecki, a performing arts theorist, argues that the reoccurring need for re-enactment and re-making dance works

from the past suggests that the body is an archive encompassing all the material and non-material information of the onto-politicality of dance. Lepecki demonstrates the 'will to archive', as he refers to it, in an article in which he discusses three very different performances: Julie Tolentino's live re-enactment of Ron Athey's *Self-Obliteration #1* (2007), choreographer Martin Nachbar re-staging a solo from Dora Hoyer (1911-1967), and choreographer Richard Move, transforming themselves into a less sombre re-enactment of an autoethnographic series of Martha Graham (1894-1991) solo dances (Lepecki 2010).

Although Lepecki's 'Body as Archive' (2010) created an impetus (by being often referred to and cited by dance scholars and practitioners) and highlighted the 'will to archive' as well as the need to re-visit the archives of dance, he does not elaborate on the idea of the 'archive as body'. Instead, Lepecki mentions that "The body is archive and archive a body" (Lepecki 2010: 31); this implies that the body is a container, a form of a repository, and holder of information akin to an archive and vice versa. This expression feels like a tautology, but at the same time, it raises some interesting questions about the body and the archive, which is less reflected upon in his discussion. Comparatively, feminist theorist Judith Butler suggests that if and when 'the body' is considered as something that is prescribed, a passive medium, a tool of power, conditioned, gendered, historized, written upon and about, it "is signified by an inscription from a cultural source figured as 'external' to that body" (Butler 1990: 129). Butler argues that there is a pre-existing fabrication of the 'body' as object and subject, as it has been historically construed through genealogies of Christianity and Cartesian precedents (among others). Then this one and only 'body' schema determines a sort of

bodily style which has been transmitted through the ages and which suggests 'how' bodies should 'perform'; hence, the notion of performativity being the act of "dramatic and contingent construction of meaning" (Butler 1990: 139). Lepecki's 'body as archive', Schneider's performer's 'body as document' and Butler's 'performativity' of the body, seem to be hinting at a notion about a mindless body with no will to archive, but a body with the immense ability to 'be archived upon' or to function 'as archive'.

Lepecki writes about his experience as a viewer of Julie Tolentino's bodily archiving performance in *Self-Obliteration #1* (2007) and describes how the artist demonstrates the act of bleeding by cutting through their tattooed and marked skin on stage. Tolentino observes and then instantly documents a live performance by re-enacting Ron Athey's self-obliteration performance as precisely as possible. As Lepecki observes, as Athey performs, Tolentino witnesses his performance, and the audience witness her witnessing. Athey repeats his performance with Tolentino, re-repeating his performance simultaneously and using her body as a canvas to inscribe upon it what Athey has done to his (Lepecki 2010). Lepecki describes his experience of viewing *Self Obliteration #1* and interprets Tolentino's performance work as "turning her body into an archive" and becoming a document (Lepecki 2010: 34).

To add an archivist's perspective to the 'body' as 'archive' or the body as 'document', I draw on performing arts archivist Arike Oke. In an article titled 'Keeping time in dance archives: moving towards the phenomenological archive space' (2017), Oke examines perspectives on archiving dance from dance makers, performance academics and

archivists and claims that dance is a time-based art form and "movement is the dominant form of expression and communication" (Oke 2017: 1). Oke highlights that dance makers and performance academics acknowledge that dancers' bodies contain knowledge about a dance work, not only because they have rehearsed, repeated and memorised all the information of a dance work, but also in some cases present marked and cut skin that could be considered a 'live document' as evidence of a performance (Oke 2017: 5-6). The body as a 'live document' and the body's nuanced sensibility to "archive onto and into" the body (Tolentino in Lepecki 2010: 34), which Lepecki labels 'the body as archive', links to Oke's suggestion that it in the centre of the archiving process, the body is viewed as a 'phenomenological archive space' (Oke 2017). These discourses point to how some dance practices can be considered a form of archiving and how the body holds important historical and archival information. This promotes the idea that an archiving process can be viewed as an act of embodying and thus preserving the materiality of performance through a body-to-body transmission.

Whilst Oke raises the question of the role of the dancing body in the archive, the traditional definition of 'documents' and 'archives' from the archivists' perspective does not consider dancers' bodies and choreographer's memories admissible as archival records or documents (Oke 2017: 6). Oke draws on archivist Marlene Manoff's ideas and emphasises that the debate between allied fields such as "[…] historians, literary critics, philosophers, sociologists, anthropologists, geographers, political scientists, and others have wrestled with the meaning of the word 'archive'' (Manoff [2004] in Oke 2017: 6). Manoff thus highlights the Foucauldian and Derridean views referring to the control of the archive, the political power, and the necessity to redefine the word

'archive' (Derrida 1995; Foucault 1969; 1984). As an example of the historian's

position, Carolyn Steedman describes through a series of essays in her book *Dust*

(2002) the enduring presence of the past when researching archives and the relationship

of the historian with the archive. Steedman points out a canon of archivisation, the

power of interpretation that lies with the historian, and how the historian partakes in the

re-imagining of history through her interpretation (Steedman 2001). The element and

theme of 'dust' in Steedman's book accentuates the passing of time, when things have

collected dust, or are left to the mercy of dust, or can be found in/under the dust. A

particularly resonant reference in her book, which is closer to my somatic way of taking

in the world around me, is how Steedman describes the dust as particle remains of past

historians, specifically as she refers to Jules Michelet (1798 – 1874) as a historian

visiting the archives and breathing in actual 'remains' of dust on documents and

records. This links to Battles' description of the library, in section 2.3, as a body

breathing, inhaling and exhaling books. Through my visits in libraries and archival

environments and my embodied engagements with the archives I investigate in this

research, I further explore these notions.

The archive as a place of social, historical, political memory, a symbol of power and

"scriptural knowledge of state control" (Roms 2013: 36) as associated with Derrida and

Foucault, is undergoing transformations not only due to the complexities of archiving

performance work but also through the digitization of the archive. Performance scholar

Heike Roms argues that the 'archive fever' (Derrida 1995) that has captivated

contemporary performance scholarship, curatorship and practice has moved from

"documenting a piece of work to archiving a body of work" (Roms 2013: 35). Drawing

on Foucault's inquiry about "what is a work", I find that assigning an author to a work is a delicate process (Foucault 1984: 103). In order to examine a 'living archive', in its current form and within the context of archivisation, we need to understand how the reference and records systems work and, as Foucault argues, we need to be aware of "the type of reality we are dealing with" (Foucault 1983: 209). It is important to consider that the journey of the choreographer was a long one before being able to claim any form of authorship in the canon of history and that in the process of archiving, the objectification of the body, as choreographic 'matter', has been disregarded as matter/material.

The performance work of an artist/author is inevitably affected by the socioeconomic circumstances of the art production sector. Funding bodies, such as the Ministries, Councils and other departments handling government funds, distribute money for time-based live performance productions. This funding strategy affects how artists form their body of work, how they present it and if they record or document or even archive it. In his book *Certain Fragments: Contemporary Performance and Forced Entertainment* (1999), artist and writer Tim Etchells writes about a conference organized by Lancaster University and the Centre of Performance Research on the topic of Documentation and Performance in 1993. Etchells refers to the panel of 'Ologists', he includes in brackets "(and they were all men)", from cartology, pathology, sociology, archaeology and history who were confessing their "sins of interpretation – of omission, agendas, and narratives – of making versions rather than truths" (Etchells 1999: 71). In this confession, they were admitting that their interpretations were closer to storytelling, and Etchells continues to question, "Isn't Documentation then, a Kind of Magic?" (Etchells

1999: 72). Etchells' highlights a gap between theorists and practitioners and the position of documentation from the practitioner's perspective. This statement exhibits a tendency of a portion of contemporary performance groups (mentioned below), which supported the notion that performance produces short-lived work that depends on the trends and politics of an economic funding system that doesn't invest in the preservation of culture but spends on transient entertainment in the name of an 'author' (Phelan 1999).

In the foreword to *Certain Fragments,* Phelan notes that a number of contemporary performance ensembles "forge a collective response to contemporary western culture's 'long commitment not to notice' the ethical responsibilities it has to its past" (Phelan 1999: 10). Furthermore, Phelan describes various methods of spectating and witnessing performance, in which contemporary performance companies such as Goat Island (Chicago, USA) and Forced Entertainment (Sheffield, UK), amongst others, create possibilities for documentation and "produce witnesses" (Phelan 1999: 11), and this is echoed in her argument that:

> The investigations of contemporary performance companies are significant because they demonstrate that performance art, despite its difficult relation to documentation, tradition and transmission of bodily knowledge, does have an ongoing history (Phelan 1999: 10).

Phelan suggests that these performance companies in the USA, Germany and the UK (and other western countries) seem to forge an ethical responsibility towards the past, thus adding to documentation by contributing to an existing body of knowledge. This also informs the reason for two of the case studies related to the archives of choreographers Guerin and Davies, which I discuss in Chapters Five and

Six, who produced work during the 1990s, and are still involved in creating work or responding to their work. Both have digital archives encompassing their body of work.

Referencing performance scholars like Phelan, Roms, Bleeker, Gale, Featherstone and Freshwater, is useful for demonstrating how dance and performance studies draw from a spectrum of methodologies and have a history of research into appropriate methods of creating work, as well as documenting work. These opinions are useful for gaining insight into views about archiving and documentation in a pre-digital time, as mentioned above and also contribute to understanding the current landscape of digital archives of dance. I conclude this section by returning to Roms' argument, which raises the issue that the relationship between performing arts and the archive as an institution, an establishment that houses documentation of works that acquire cultural value by being archived, is ambivalent. Roms also mentions that when searching for evidence of past performance events in the 1960s or 1970s, for example, one experiences the problems of audio-visual reproduction, meaning that the recorded 'live' event is reproduced in a form other than that in which it was initially created. Roms, however, shifts the focus on this circumstantial ambivalence (which Phelan also built her theorisation on) and argues that: "the archive compels us to consider an extended oeuvre and the manner in which its remains are cared for" in short, she claims: "one *documents* a piece of work, but one *archives* a body of work" (Roms 2013: 36). The relationship between 'document' and the 'archive' is of interest to this research because it focuses on the processes and the methods necessary for archiving dance and preserving dance content.

2.6. Digital Preservation

Building on the previous discussions, the focus will move toward the third conceptual theme relating to *digital matters* that complements and complicates archiving dance. The use and application of various archival systems and how they co-operate with each other affects how the objects or items in archival collections are aggregated, circulated and transmitted within a larger system. The 'digital' archive, as a larger system, tends to host digitised collections, use software management systems, and in some cases, is a live environment for open access and interoperability between data networks (Tanackovic; Golub; Huvila 2016). In the last decade, most digital archiving systems, especially those in cultural heritage contexts, have developed to function in an interoperability network function which means that various digital systems exchange and aggregate information, making the user experience, and thus the engagement with the online environment more manageable, and making content more accessible. Europeana[16], for example, uses interoperability networks to connect cultural heritage content from a variety of digitised collections from different institutions Europe wide (Europeana 2020).

Creating a digital archive is a highly complex endeavour, and the first challenge appears in the digitisation of content, which is laborious and demands countless hours of organising content and transforming it in a suitable digital format that is high in quality and formatted to fit into a designated digital asset management system. In its very

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[16] Europeana brings together thousands of cultural heritages related digital collection which are accessible through a web-portal. Europeana contains 10 million cultural and scientific artefacts. Source: https://pro.europeana.eu/about-us/mission#what-we-do

fundamental essence, digitisation is the conversion of text, pictures, sound, moving images into digital form so that a computer can process them. In short, it is transforming analogue information into digital data. To understand what digital is, it is imperative to describe what analogue is. The simplest way to explain what is analogue is to think of it as something analogous to an item of information or an object. If I place my hand on a piece of paper and draw around it, what is left on the paper (document) is not my hand but an analogy (of it). It represents my hand. The same can be said about a watch and the positions of the hands that signify what time it is. An analogue watch is an apparatus that measures time but is not time itself. It is a representation of time, an analogy of time.

Science writer Chris Woodford explains how analogue technology was used for measurement, such as a watch representing time by measuring it. Furthermore, analogue technology also captures/records representations of light and sound: "You capture an image on a piece of transparent plastic "film" coated with silver-based chemicals, which react to light. When the film is developed (chemically processed in a lab), it's used to print a representation of the scene you photographed" (Woodford 2020). Thus, becoming a representation, an analogy of what (the scene) was meant to be captured, whereas digitising, or digitalising, is created by a numerical representation of the analogy of the actual object (item or image). The numerical representation then captures an image representing an analogy of 'what' the scene was (in the context of photography or a moment in dance). Perhaps there is a hint of the possible complexity when the originating source becomes digital, and its systematic organisation and its curation are constantly transforming through time and place.

An analysis of the literature thus far suggests the traditional idea of an archive regarding the definition, the function, and the genealogy of the archive seems quite clear and driven by a need to leave a legacy based on fixed systems and structures. I would like to recall what Kolyva outlined about the historical lineage of the archive and the people whose profession is working in and around archives and archival order. There is a distinction between the archivist, the librarian and the archival curator, and that all three roles are deeply intricate and scientific (Kolyva 2010: 6). According to archivist Adrian Cunningham, only in the last decade have digital skills modules regarding digital archiving and preservation been introduced in archival studies (Cunningham 2016). Perhaps this also adds to the traditional roles being challenged. Regarding the systemic organisation of archives, according to the conventional sense, a series of records, documents, materials are collected and preserved for reasons of administration, documentation, either autocratic or governmental control in the university or public, or even private sector. However, archiving is a science within itself and follows an exact methodology for the records to form a particular relationship with one another in a records continuum system.

Traditionally, records in an archive are categorised and stored based on the *life-cycle model,* which considers records as objects with a beginning and an end (Dingwall 2010). This means that they have an expiry date and exist within a linear sense of time until their destruction or until they are can no longer be preserved in an archive. A records continuum system is designed to facilitate the documenting of knowledge as

organised information. In this study, although business and government archives are not the main focus, the organisation and curation of those archives are, in their most basic form, systems very similar to archives pertaining to performing arts, although some deviate in format, form and organisation. Australian archivists proposed the continuum model in the mid-1980s. They suggested that records require metadata schemes that relate records contextually on an ongoing basis: to Create, Capture, Organise (i.e. maintaining records) and to Pluralize (i.e. make them available as collective memory) (Williams 2006). The *life-cycle model* describes the creation and lifespan of an item (for non-digital items), and the *continuum model* represents a more contemporary approach to the record-keeping environment (digital items) influencing the archivist's role from chronicling to enabling for further use (Dingwall 2010: 140-150).

The *continuum* modelling suggests an ongoing and multidimensional approach to record-keeping, management and archive use. It focuses on the contextual relationships between records and making them accessible for further use (Dingwall 2010). Such models and systems of archiving and categorisation act as an embodiment of an item in a particular orchestration rather than a sequence of files, and require the archivist to take an active role in shaping the future use of records. One way of thinking of this is that, due to transformations in digital technology, records can no longer be kept as they would in traditional archives, like folders aligned on a shelf and then discarded after a certain time has passed. Instead, digital records have different materiality and exist in a different spacetime continuum. Therefore, they require a different archival ecology to live, be findable, be accessed, used, and relatable to other contextual and social settings. With this, I suggest that certain models between archival processes build upon each

other and provide an infrastructure for transforming an archival body, one that is engageable. This 'transformation' is assimilated from a record-keeping system (the systematic and systemic), the content (ephemeral matters and uncategorizable items) and the generation of hybrid strategies.

The case of ephemera is an interesting example when an item is created to accompany the promotion of an event or provide information about the event while it is happening. This signifies the temporal arc (the lifecycle) of an item such as a flyer or a poster containing information about the event's time, date, and venue. In some cases, ephemera such as programme notes do not include a date or venue, making it even harder to trace basic information about the dance performance. After the event is over, it becomes a record or trace of a (dance) event in an archive. Accordingly, when the records of an archive have to be moved, or when the administrative context changes and the files need to be transported, this enforces changes in the underlying technologies used and alters their relationship to time and space. Archiving processes and technologies are constantly trying to keep up with these tensions between the lifespan of records and their immortality in an ever-expanding spatio-temporal context. The shift from the physical record to the digital record in relation to the lifespan and continuum of a record affects its material and conceptual consistency.

2.7. Digital Curation

At this point, I look to Cunningham's perspective as an archivist from Australia who has experience in various positions and roles from within archival sciences to offer a

detailed view on the governance and systematic organisation and the digital curation of the archive. To begin with, I offer an insight into how National Archives are formed and form legislation and policies about their content by looking at the National Archives of Australia (NAA), as a model of a younger nation with a more recent history, which followed existing models and adapted differently to them. According to Cunningham, Australia is a young nation, and the first archivist was appointed 50 years after Australia became a nation in its own right in 1901. It was not until the 1960s that the archival profession in Australia had reached a sufficient number of people, and in 1975 the Australian Society of Archivists was established (Cunningham in Lemieux 2016: 163). In a paper titled: 'Digital Curation / Digital Archiving: A view from the National Archives of Australia', published in *The American Archivist* (2008), Cunningham stresses the major challenges he identified that needed to be resolved to develop skills and capabilities required for digital curation in Australia. As a member of APAC and PAHN performing arts archivists' associations in Australia and the UK, I was able to examine if Cunningham's experiences and claims were still relevant today. In discussions and conferences organized by the associations, it was apparent that these challenges and complexities are still present amongst archivists of digital archiving in today's institutional digital repositories and libraries.

When the NAA decided to ignore digital preservation (for a few years), Cunningham claims that there was a "method to their madness" because they had decided that "researching or experimenting with digital preservation was a bottomless pit" (Cunningham 2008: 535). Then, referring to ways of improving government record-keeping, Cunningham, as a member of the NAA, suggests that the mid-1990s were no

different to the mid-2000s in terms of digital archiving because they (NAA) were still preoccupied with devising functional approaches to digital preservation. The only difference was that they (NAA) felt completely overwhelmed with the challenge of digital preservation in the 1990s. Therefore archival programmes worldwide spent a lot of money on digital preservation research. Cunningham concludes by highlighting the skills and capabilities to embrace the traditional complexity of recordkeeping, documentation systems, data management, data storage, data preservation, and archivists' formal training in digital curation (Cunningham 2008: 541-542).

Cunningham aimed to clarify some of the confusion associated with the digital curation discourse and underlined that it was important to explain that the term 'digital curation' was first used in the UK by the Digital Curation Centre (DCC) in Glasgow (Cunningham 2008: 531). The DCC defined the phrase digital curation as "maintaining and adding value to a trusted body of digital information for current and future use" (DCC in Cunningham 2008: 531) as found on their website and accessed by Cunningham 9 November 2007 (Cunningham 2008: 531). In his paper, Cunningham states that he found that definition inappropriate for recordkeeping professionals because it suggested an antiquarian scholarship rather than modern information management. It did not sufficiently explain that digital curation involves digital preservation, digital librarianship, digital archiving and data management. The definition has slightly changed and has been updated to: "Digital curation is maintaining and adding value to a trusted body of digital research data for current and future use; it encompasses the active management of data throughout the research lifecycle" (DCC 2020). The definition has changed and is more specific about what digital information is

and offers a clearer sense of what future use means by specifying that this entails a dynamic management of the research data throughout the lifespan. To provide an in-depth analysis of this problem, I continue to present Cunningham's argumentation in which he aims to clarify the confusion associated with digital curation discourse in the first decade of the 21st Century.

The first message is that archiving is one form of curation, and the same applies to digital archiving, which is just one form of digital curation. Cunningham emphasizes that although the terms *digital curation* and *digital archiving* are used interchangeably and therefore seem synonymous, "they are not" (Cunningham 2008: 531). *Digital archiving*, according to Cunningham, has been misappropriated and used by Information Technology professionals when they referred to 'archiving' as a technological subroutine of backing-up tapes and data alike. Cunningham concludes his first key point without reducing digital curation work but emphasizing that digital archivists should work within "broad cross-domain environments" and be aware of the differences between various professional missions (Cunningham 2008: 531). I suggest that Cunningham is referring to interoperability which was a strategy about a decade ago which although still emerging, was already finding its way into digital librarianship. With this, Cunningham indicates that he believes in the collaboration of archivists with professionals from other fields, such as Information Technology professionals, but for both parties to maintain the integrity of their professional missions and understand the benefit of the interaction between them and their expertise. Although this is nothing new, perhaps in the context of archiving dance, the archivist could benefit from knowing more about the matter/material they are archiving. The researcher could

become more knowledgeable, and both could learn more about archiving processes and the practitioner's work that they are archiving. The avenues of communication between the people involved in creating archives should cross, and their intentions and interests in building archives should be somehow in alignment or relational. When creating archives, more knowledge about archives specifically for performing arts could be acquired through organised bodies such as PAHN and APAC in Australia and the UK, respectively.

In his second key message, Cunningham underlines that, just as museums and libraries are different from archives, so too are digital museums and libraries different from digital archives (Cunningham 2008: 532). Their functions are fundamentally different in the way they keep materials and records and present fundamental differences in the tools and technologies they use to record and catalogue their content (archive software, digital asset management systems, media asset management systems, databases and online databases). To clarify this point, I draw on Stephanie Greenhut from the National Archives and Stephen Wesson from the Library of Congress, in the USA, who stated, "in 10 words or less, it's what we've got and how we got it" (Wesson and Greenhut in Lamb 2017). In short, according to Wesson and Greenhut, archives are repositories of records, libraries are collections of creative and informational sources, and museums are institutions dedicated to preserving and displaying collections of physical artefacts and specimens of value within a particular context (Lamb 2017). Archival materials are records that provide evidence of decisions and activities and derive their meaning and value from the large number of contextual relationships which archivists have documented.

Moreover, research libraries also carry very specific collections. In his second key message, Cunningham also defines the core business of the archivist: "Archivists document recordkeeping activity so that valuable records can be made available for future wider use in ways that ensure that their meaning and utility persist" (Cunningham 2008: 532). This connects to the shift from the *life-cycle* to the *continuum* models, and the role of the archivist becoming a more active one due to the ongoing transformations in cyberspace, and therefore across the hybrid landscape, in which records and archives co-exist. It seems as if digital archival content, now existing within a *continuum* in a digital environment, is constantly 'moving content'.

Cunningham's points are perhaps obvious. It is important to preserve records for future use and reflect upon the ways in which future use can be fully accessible. The challenge for the archivist in the context of dance is to find ways to make dance archives available for future use in various creative ways within the fundamentally different functions of each repository or institution. In 2014, for example, the New York Public Library Archives and the Library of Congress made a large amount of digitised content from the Jerome Robbins Moving Image Archive available (Meier 2014). One of the digitised clips called *Carmencita* (1894) was a clip that Thomas Edison (1847-1931) captured with his (at the time) 'newfangled' motion picture camera of a Spanish dancer called Carmencita (Bergdahl 2014). The *continuum model* extends its archiving approach and reaches out into society to share the activities of archives and invite visitors to engage with collections through independent online journalism forums digitally.

Cunningham begins his third message by stating that "Digital archiving requires active archival intervention across the entire records continuum" (Cunningham 2008: 533). With this, he stresses the necessity for criteria to be put in place to create and save reliable records. For digital archiving to be successful, Cunningham suggests that an intervention would be required to provide accurate, authentic and meaningful records for future use and not an accumulation of "lovely digital repositories containing nothing of any real meaning or value" (Cunningham 2008: 535). Although Cunningham does not describe the criteria, he hints that these would have to involve deciding beforehand which documents should be saved and which not. This point is pivotal in shaping history and highlights the role of archivists in this process and the power that lies in their hands. He also hints that whatever criteria are outlined, they should be decided before creating any digital archiving projects. This again suggests that the appropriate financial support, labour and time are significant for the optimal curation of digital archives. In return, this also places the responsibility on the archivist to make decisions about 'what' to keep and 'what' to discard. Cunningham's views have merit in shifting from traditional paper-based archives to digital environments hosting digitised archives. However, this also gives me further insight into a world of efficient and economic archives, which adheres to a very traditional approach, but which requires a creative and embodied approach when dealing with dance content and any cultural heritage content for that matter.

After the launch of *e-permanence*, a suite of modern record-keeping standards and guidelines, the NAA instituted the *Agency to Researcher Digital Preservation Project* (2001). It was called 'agency to researcher' because the project deals with the digital records from the time they were transferred from an agency to the time they were used by the researcher (Heslop et al 2002: 2). The first stage of the research project investigated approaches to digital preservation from around the world and devised a plan suitable for Australia. As a result, in a paper titled: 'An Approach to the Preservation of Digital Records: The Green Paper' (2002), archivists argue that "digital records are performances – the result of an interaction between data and technology" (Cunningham 2008: 539). In this paper, archivists Helen Heslop, Simon Davies and Andrew Wilson (the research team) argued that digital records challenge the idea that records are objects to be preserved and mediated by technology, which means that the archivist must have the information appropriate software and hardware to experience them. The claim that digital records are 'performances' poses an interesting suggestion which I further look into in my investigation of digital archives of dance and describe in detail in the case study chapters Five and Six. This also applies to physical records, albeit a different mode of performance, as discussed in Chapter Four.

> Digital records thus cease to be physical objects and are, instead, the result of the mediation of technology and data. The experience of the object only lasts for as long as the technology and data interact. As a result, each viewing of a record is a new 'original copy' of itself – two people can view the same record on their computers at the same time and will experience equivalent 'performances' of that record (Heslop et al 2002: 8)

This point relates to my previous discussion in section 2.6 and the tension between the archive or the 'permanent' and performance or the 'ephemeral' (Borgreen and Gade 2013). The same can be detected in the aforementioned critique of *e-permanence* about

the disappearance of the original and the 'performance' of the 'original' digital record and the ongoing behind-the-scenes negotiations of technology and data and user engagement. I examine this performative quality in the digital realm as a user of dance archives and further investigate the possibilities of the digital archive as a source of knowledge in Chapter Six. Cunningham's views on digital archiving provide some suggestions about how digitisation transforms what is archived. Additionally, Cunningham continues to explain that these "records are created within systems that support and enable human activity" and to understand these records "as evidence of human activity, it is necessary to understand how their systems of creation and use operated" (Cunningham 2008: 532). Record keeping entails the organisation of the records through finely engineered metadata regimes, which archivists apply to their documentation systems. To ensure the longevity of their recordkeeping systems, the work of archivists is to implement and manage systems that carry their documentation systems and metadata throughout time and remain accessible for future archivists.

The Green Paper (and White Paper)[17] documents, as included in the title of the articles by Heslop et al, are government documents related to statements of policy regarding legislating changes and proposals for discussion on various matters. Cunningham's views seem to come from a place of authority and a position to express opinions and propose discussions on the level of governance. These regulations and changes in the policy-making of archives, libraries and museums, how they manage records, and archiving systems are accredited and appropriate for cultural heritage archives are

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[17] A White Paper is considered a published government paper and a Green Paper a proposal for discussion which may not necessarily be published.

subject to these discussions mentioned above. Digitised dance collections and digital archives of dance are consequently also subjected to fit into existing archival systems and software if they are to be hosted by larger institutions. If dance archives are to be included in the world of archives, "the dance community needs to form some sort of recognizable canon for itself" (Oke 2017:8). Additionally, there are pre-determined conditions laid out by White or Green Paper policymaking agreements that shape and form how archives will behave and perform once digitised. Furthermore, once digital archives hold digital items and become parts of complex digital platforms and networks, their performance is also subject to their level of permanence, access and digital transience.

The digitisation of dance opens up yet more questions about how to encode the embodied knowledge held by dancers. The challenge, I presume, is thus exploring the potential for digital archives to transmit the felt nature of dance somehow so that the archive can reproduce more about the complex embodied nature of dance. Oke points to some of these challenges when she says that: "the data in dancers' bodies is chemically encoded by the physical processes of the body as digital data is magnetically bonded by electronic processes" (Oke 2017: 6). For this encoded data to be readable by humans, a certain intervention of machines is necessary. Furthermore, the debate concerning the ephemerality of performance documentation goes against the stasis and 'death' that the archive traditionally represents. Thus, dance may one day be "de-codable into non-performer readable and archivable material", and a handful of projects are pointing to the future of an "archive that can be learned, felt and reproduced" (Oke 2017: 7).

2.8. Dance Digitisation

Archivists worldwide share practices and examine how certain countries, leading in digitization and digital preservation, are dealing with their content. The USA, through the alliances mentioned in 2.2. and the DPDP in this section is the first country to approach the digitization of dance content on such a large scale and following a centralized approach in creating 'digihubs' for dance organisations to bring their content to be digitized and catalogued. In the UK, the DCC sets guidelines and outlines the terms and conditions for conducting digital preservation but, apart from the handful of National theatres which have access to the appropriate funds and means to digitise, store and preserve content, it remains down to the smaller independent dance company or theatre companies and venues to organize and digitize their archival content. In Germany, there are large amounts of archival material, mainly paper-based, and material items and objects, but very few are digitized or accessible online or publicly unless one is a researcher or academic in the prescribed institution or has managed to organise a visit to the archive in the permitted time frame. Although most archives have restrictions on the length of time one can visit, the amount of material one can view at a time and how much the archivist or librarian can mediate to help the archive user make the most out of their visit. In Australia, as also mentioned in the previous sections, the National Archives' approach was also different, it was suggested that various organizations digitize and organise their own content and then bring it to a larger institution, such as the National or State Library, for the content to be preserved, catalogued and stored for future public use. The case studies I examine are hosted by an institution, dance company and an online environment in Germany, Australia and the UK. The USA example of the DPDP and DHC (later with Dance USA) approach is

often mentioned by archivists and librarians responsible for dance and performance collections, and both are considered good examples to follow. These different terms, conditions and approaches to digital preservation vary from country to country and from continent to continent, they are embedded in the history and culture of each place and institution and affect the national and international policies concerning cultural content and heritage, which in turn affects the cultural sectors, including the dance sector.

The discussion will now move to consider recorded attempts of dance digitization projects, such as the *Dance Preservation and Dance Digitization Project: The Technology Summit and Beyond, A White Paper for the Dance Heritage Coalition in the USA* (2015). The Dance Heritage Coalition (DHC) is a non-profit consortium of archives of dance organisations in the USA, which has taken the lead in preserving and holding collections of records of dance documentation and making this material accessible for scholarly research. The DHC mission statement indicates its ideological purpose and cause, which is: "to preserve, make accessible, enhance and augment the materials that document the cultural and artistic legacies of dance"' (DHC in Schmitz 2015: 2). Dawn Schmitz, a digital programme archivist, was invited to provide an account of the discussions at the Technology Summit (TS), held at the University of California, Los Angeles, in 2013, and provided an historical analysis of the strategy and grassroots archiving and digital preservation of the project since 1999. In her report, Schmitz describes the development, planning, implementation, and progress of the Dance Preservation and Digitization Project (DPDP). The DHC issued a report in October 2000 titled *Sustaining America's Dance Legacy: How the Field of Dance Can Build Capacity and Broaden Access to Dance in the Next Ten Years*. This report was

issued on the DHCs first National Dance Heritage Leadership Forum and resulted from a series of meetings in 1999 and 2000. The Library of Congress observes in a report in 2012 that endangered analogue formats must be digitised in the next fifteen to twenty years from the date of the report "[…] before further degradation makes preservation efforts all impossible" (Schmitz 2015: 2). Concerns about magnetic media, such as videotape formats and their vulnerability and format obsolescence seemed to be growing. The need for preservation was echoed by various professionals and their communities, as Schmitz quotes in her report:

> […] concerns were articulated by members of the dance, archives, and other communities, including artists, dance history scholars, and dance archivists from a range of organizational types, including curators, catalogers, audio/visual and digital humanities experts (Schmitz 2015: 2).

After the critical need was voiced from members of dance, archive, and other communities in a series of meetings (1999 and 2000) for preserving dance works, the DHC created the National Dance Heritage Videotape Registry in 2003, a database with information about where a video was stored, whose work was featured and who it belonged to. In addition, the database provided detailed information about the choreographers, the dance companies and other organisations, and the video records in their custody, as well as their general repositories. The registry data had been collected via a survey which indicated that there were 300 respondents and 180,000 videotapes recorded between 1956 and 2003.

The conceptualization of the DPDP project began in 2006, with the 'digihubs' model at its heart. In 2009, The Andrew W. Mellon Foundation (Mellon) funded a collaboration

of DHC with the Bay Area Video Coalition. The 'digihub' model was a strategy in which digitization labs would be available throughout the United States for independent choreographers and dance companies, who "[…] can avail themselves of this technology", according to the former Executive Director Elisabeth Aldrich (1947-), who introduced the hub concept (Aldrich in Schmitz 2015 :3). There are three 'digihubs' to date, that have been established and continue to operate as such: in 2010 in San Francisco at the Museum of Performance and Design; in 2011 in New York City at the Dance Notation Bureau; and in 2012 in Washington DC, at DHC (Schmitz 2015: 4).

The 'digihubs' are where the conversion from analogue video recorded material to digital happens and where they are centrally managed to be preserved and made accessible. The process involves reformatting video material brought to the 'digihubs' from archives, dance companies, and other organisations and preparing electronic packages containing digital video files and metadata. The digitised records are then transferred via a portable hard drive or a network connection to DHC technical consultants. The records are securely saved, the repository system is systematically backed up, and then access files are created to stream and upload them to a secure service such as a cloud network. The DHC went through a phase of adjusting to compatible software and data formats to digitize directly in one format by 2014 (JPEG2000). Although an improvement was implemented in the submissions of tapes and the digitization workflows, in 2014, a total of 1026 recordings, 855 hours of recording time were noted, and 835 of those recordings were digitised since 2013 (Schmitz 2015: 3-5). This demands a considerable amount of labour and hundreds of hours of recording time. The digital management and technical consultants had

considered the complexity of the absence of metadata for performing arts material. The use of a metadata system, such as PBCore, which presents some limitations, needed to be created for multiple events of the same work and link descriptions of the materials relating to the performance ephemera, reviews and other instantiations (Schmitz 2015: 5). This is an interesting point for my research since it indicates that the way of viewing the documentation of performance work and dance making deserves further consideration through archiving dance by documenting multiple instantiations of a single work.

The DHC technology consultants developed a digital object management system to support an end-user interface and chose to use CollectiveAccess (CA) as an open-source platform (Schmitz 2015: 8-11). Schmitz informs us that CA, a well-established and swiftly evolving project, fits the DHC's Secure Media Network and is closer to its functional needs as a searchable database of moving images-films, which holds information of more than 28,000 items (Schmitz 2015: 5 and 11). On a prototype basis, the network affords controlled access to a restricted number of streaming images (Schmitz 2015: 5). Schmitz also mentions challenges about permissions, authorship, and difficulties identifying the proper metadata or software systems to accommodate dance digitization on a web-based platform, which poses yet another critical point to further explore in this research. The DHC digitization project experience reveals how archival projects generate questions about control and authority, which are partly bound to those who create the archive collections, but also in the choices made about what software and metadata schemas are most suitable to use according to the criteria and output that an archive team decides. These models that the DHC has implemented along

with other models in Australia concerning Ausstage[18], an online database recording live performance related to Australia, are discussed and amongst archivists of performing arts collections in the UK, for example, in the context of APAC and have been considered by the Royal National Theatre too. Thus, proving that these accounts have a broader impact on archivists dealing with performing arts collections worldwide.

Schmitz's account, along with Cunningham's perspectives on digitisation, digital curation and preservation, is justified even today but with many additional challenges arising through software development, the need for constant updates of digital platforms and upgrading flash players and plugins. Cunningham emphasises the challenges of digital preservation and analyses the NAA community approach to digital preservation and curation, which also reflects how National Archives are approaching digital preservation. Somaya Langley, a digital preservation specialist, who has worked across archives and continents both as an artist and archivist in Australia and the UK, argues that it is important to "play nice together" because "digital preservation can't be done alone" and the arts and cultural sectors, along with digital archivists need to acknowledge and share "examples of failure" (Langley 2018). Both Cunningham and Langley's views offer further insight into the archivist's perspective. Thus, I informed my approach and analysis of the case studies examined in this thesis and added to the better understanding of the

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[18] AusStage is an online records database of Australian Live performance events. Ausstage has 100,000 events from 1787 recorded (last update May 2018, AusStage in Loud Mouth). Source: https://www.ausstage.edu.au

collaborative nature of digital preservation between systems and specialists from different disciplines.

Cunningham's views may be one-sided and repeat the fixity of the history of archives concerning government and business archives. Still, along with Schmitz's DHC accounts and the description of the projects in the next section, this suggests a series of attempts that investigate the digitisation and organisation of dance content that encounter similar challenges. Although digital preservation and online longevity are major challenges to keep up with, there have been technological advancements in managing data storage and various approaches to deal with digital preservations. This extensive account of digital preservation from Cunningham as an NAA archivist, who has investigated archival models in the USA and the UK, offers my research a solid and detailed trajectory of archival thinking on digital preservation, which informs my understanding of digital archives and dance digitisation.

2.9. Digital Matters in Dance

These many layers are important for dance preservation and dance heritage, as observed in the case studies in this research and the DPDP initiative of the DHC, which are also nationally and culturally driven (for purposes of heritage and analysis) by dance communities and archivists, respectively in Germany, UK, Australia and the USA. Furthermore, the cases discussed in this research also present interaction and engagement with archival collections in a way that suggests that information in archives can be transformed into knowledge. In the forthcoming case studies chapters, each case

engages with what performance theorist Maaike Bleeker and dance theorist Scott deLahunta identify as the theme of dance knowledge as a common thread (Bleeker and deLahunta 2017: 3). Bleeker and deLahunta clarify that the kind of knowledge, the precise definition of knowledge and how it is transmitted, mediated, collected, and redirected, varies considerably across different projects (Bleeker and deLahunta 2017: 4). The projects considered here in this section differ in both context and content but share some common features.

The following UK-based projects have led to the creation of online, digital archives documenting the work of either a single choreographer or a digital dance collection, so their domicile is a virtual one. These include *Digital Dance Archives*, a web-based portal connecting various online digital dance collections and *RePlay* (one of my case studies which I discuss in Chapter Six), the online digital archive of British choreographer Siobhan Davies. Firstly, it is essential to mention that *RePlay* influenced the development of other archival projects as a model of curating online dance documentation and collaborative work between researchers and artists (Whatley 2017: 68). I will briefly discuss them in the following two paragraphs, but I will elaborate further on the themes of disappearing content and digital platforms of dance collections in the case study chapters, which relate to the few dance collections that exist in these forms worldwide.

RePlay goes beyond the historiographical documentation of Davies' work. It provides a valuable portal into the broader history of contemporary dance in the UK: "preserving

the work for future generations, by providing a considered space for encountering

dance, the traces that dance leaves behind and how those traces may be generative of

new dance performances, artefacts, documents and objects" (Whatley 2013: 85). Oke

refers to *RePlay* as an example of a website that allows registered users to follow the

process of dance-making by watching videos of the creation, rehearsals and the

decision-making that leads to the final edit of movement that becomes the public

performance (Oke 2017: 4). Although Oke's reference to *RePlay* as a website belies the

archival structure behind the website, her observations of its properties and functions

suggest that it offers access to archival traces of dance-making and choreographic

thinking.

In a chapter titled 'Searching Movement's History: *Digital Dance Archives*' (2017),

dance theorist Rachel Fensham describes creating and constructing the *Digital Dance*

Archives (DDA) as an umbrella web platform that links together diverse dance

knowledge from different sites. The project aimed to develop an online platform with

multiple dance resources and collections located in the National Resource Centre for

Dance (NRCD) at Surrey University and directed for users, especially other dance

artists (Fensham 2017; Whatley 2013). The online web platform aimed to assemble and

make accessible eight (rising to twelve, as accessed on the 12th of October 2017) dance

collections to increase access to diverse dance knowledge that had previously been

archived and digitized. At this stage, DDA no longer resides in cyberspace as an online

platform since it was taken down in 2019 and has remained inaccessible[19]. The archived

collections included choreographic works and various other visual dance resources

spanning 100 years, from 1914 to the present. DDA was hosted as a web platform by

the NRCD, which was set up to offer and maintain resources for dance scholars.

Fensham explains that to set up such a complex fabric of knowledge and think about

archival methods, they drew upon the processes already set up for digital archives such

as the GAMA-Gateway (Fensham 2017: 71). Nowadays, it is common practice to use

already existing or tested models, or databanks, which hold, store, and host digital

items. GAMA- Gateway is a project for gathering Media Art across Europe and was

interesting, in the case of the DDA, due to archiving being 'unfixable' to archive the

artist's intentions rather than the produced 'object'. Complexity lurks in the type and

format of files that the archive holds. For example, a digital asset management system is

very different to a media asset management system since each system has other

capabilities and properties which are further enacted upon when accessed or used; just

like a text file is different to a photographic image or a moving image, or an interactive

multi-media file, and so on.

RePlay and DDA were awarded funding from the UK's Arts and Humanities Research

Council (AHRC), which is time-limited and therefore meant that resourcing and

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[19] The DDA was launched in 2010 and a report suggests that "The Digital Dance Archives project (DDA) will disseminate multimedia archive material on dance and choreography via a public internet web portal to enhance user engagement and encourage interactivity" [online] March 2010 available from < https://gtr.ukri.org/projects?ref=AH%2FH037926%2F1> [6 August 2020]. However, the online web platform and the function of the online digital search tool became obsolete, and unfortunately it is no longer accessible in its original format.

sustaining each sites' longevity in cyberspace and maintaining the software updates is challenging, costly and requires long-term maintenance. While the DDA web portal has disappeared and can no longer be accessed online, the archive content exists in a physical form (at the NRCD). However, the visual search tool which enabled the possibility to search across collections has been lost. Although *RePlay* was migrated to a new platform in 2014-2015 and lost some elements and features along the way, it is still alive, and the content is accessible through the online archive site. However, *RePlay*, like many online digital archives, is likely to remain vulnerable because of the ongoing challenge of maintaining and supporting online resources. The same can be said about the DHC site (2011) (see 2.6.) which, in March 2018, announced on their website the newly formed collaboration with Dance/USA to integrate DHC's preservation, archives and education programmes into Dance/USA, to launch a peer network of dance archivists. Due to the rapid speed of software updates, digital archives are vulnerable if they do not keep up with the changes, which is challenging, as it requires constant resourcing of the sites' funding, hosting and up-keep.

Consequently, communities of archivists, dance scholars and information technology professionals around the world are (re)searching ways to deal with these challenges, including some of the professionals involved in the case studies presented in this thesis. The many factors that impact the creation and upkeeping of digital dance archives lay the ground for further research and are addressed in the following chapters. New technologies used to capture, collect, store and archive the work in a sustainable and open-source web platform influence how dance work is accessed and encountered. Whilst some digital dance archives are limited to catalogues or indexes of content,

which provide information about 'what' is available even if not accessible via the site, others, such as *RePlay* and DDA, have provided access to the content itself, and as such seem to extend access to the content into the virtual domain.

In addition, dance scholar Laura Griffiths discusses how digital tools afford "new insights into dance making and practice" and acknowledges how digital archives, like *RePlay* and DDA, increase "access to historic dance content" and pave the way forward, making dance more accessible (Griffiths 2017). Still, Griffiths draws attention to the certain archival traditions present in the organisation and curation of dance content even in the digital realm, rendering essential parts of dance knowledge un-documentable. In addition, Griffiths advocates for the importance of the body as archive, as a carrier of 'archival knowledge', and discusses engaging with archival dance content in a company setting through re-enacting dance works collectively, which enables the use of shared memory (Griffiths 2017). Drawing on Griffiths, the discussion moves towards the archival content, the dance traces or which are deemed archivable, the role of the body in the digital archive and the 'remains' of tacit knowledge.

In my analysis and writing of my case studies, I draw upon a number of concepts from different theorists, which I introduce in this chapter, such as Schneider's 'Performance Remains' (Schneider [2001] 2014). I apply this concept not only in its dual meaning (as verb and noun) to tease out my argument that the archive as body/as a living organism stretches beyond the materiality of the 'document'. After that, I expand that the archive as body/and living organism has affective emergent properties, and to elaborate on this,

I draw on concepts that discuss the complexity and contingencies of bodies of information. Finally, to connect the various accounts and perspectives of the archivists mentioned in sections 2.6 to 2.8. in relation to digitization, I emphasise the operational challenges of digital archiving. I identified that these challenges present some interesting points which I touch upon in the case study chapters and further develop in my analysis of this research: the performance of the archive, its digital body composed of digital items, digital systems and dance content existing in multiple environments which can be accessed by multiple users simultaneously.

In order to try to develop the notion of the 'body' in relation to the 'archive', I delve into what theorists have discussed about the body and the machine/body in the digital environment. I turn to Arthur Kroker, a technology and cultural theorist, who draws on the theories of Judith Butler, Katherine Hayles and Donna Haraway. Kroker argues that there is no one singular or original body and that the concept of the body in a world of code, drifting from one medium to another, challenges the emphasis on the material body (Kroker 2012). Drawing on Kroker's reading of Haraway and Hayles, I am aware that the discussion points towards broader themes about how the body and machine come together to create and use digital dance archives. I acknowledge that there is an extensive discourse around posthumanism, but for the purposes of this thesis, I am focusing on how these theorists' ideas can be 'filtered' through the views and perspectives of archive scholars. Recalling the references of Cunningham and Heslop et al in section 2.7. (Heslop et al 2002: 8-9), about how digital records are performances due to interactions between data and technology, challenges the idea that records are objects for archivists to organise and preserve. Considering this through the 'filter' of

Kroker's theorisation opens up a discussion about how the interaction of technology and data becomes more of a collaborative experience for the user, the archive-machine and the archivist than a passive usership, meaning that the user's experience interferes with the value of archival items and records.

Kroker's 'body' metaphor then is a concept of a fluid drifting body that shapeshifts, moves and performs accordingly to proximity and temporality. This drifting 'body' transforms its materiality and is transformed by the other bodies it comes in contact with. It is brought together and intertwined in Kroker's argumentation to advocate for a 'body' that has been scrutinized, coded, and altered as an object and subject in discursive clashes. Adding to Kroker's concept of 'body drift', I draw on Butler and view Lepecki's 'body as archive' as an objectification of the body as subject matter, that implies that the art of contemporary dance and performance remains caught in a loop of 'looking back' and trying to re-incorporate that one passive 'body' through re-enactments driven by the 'will to archive'. Kroker draws on feminist theorists like Butler to offer critical ethical thinking towards the 'body'. In this study, I am reminded of the importance of questioning notions and concepts about the 'body' of the dancer in archives and paying additional attention to how the body of dance archives is situated within the larger body of archives and history. In a broader context, this also distributes responsibility to the archivist as actor and performer, the archivist's involvement in the valorisation of archival content, and the further ethical responsibility in shaping narratives and history.

Haraway extends these observed imbalances of situated information and knowledge further and argues that the existing system we live in and defines us socially, politically, economically and culturally is based upon the stories that science has told us (Haraway 1984; 2016). Haraway suggests in her *Cyborg manifesto* ([1984]; 2016) that in today's tightly knitted world of constructs where boundaries between people and machines are blurred, the cyborg identity emerges. The cyborg is the embodiment of the blurring of constructed boundaries and binaries. It is the ultimate *other*, a hybrid ontology of human and machine. Following Haraway's *cyborg* concept, I consider that Hayles suggests that the posthuman body extends itself through the various 'information patterns' it 'moves' through and thus emerges as an 'elementary materiality' through drifting between different media. The posthuman body then is a body that incorporates sedimented histories, is composed of material elements and is a companion of non-human bodies such as machines (Hayles 1999: 288). In search of the term to fit a hybrid-dance-machine-processing-mnemonic-device, I then return to Kroker, who emphasizes Hayles' argument by suggesting that epistemologically, the posthuman body carries a posthuman subjectivity that "can only realise itself by creating strategies of intermediation, discovering how different media can finally communicate with one another" (Kroker 2012: 74).

In a published volume titled *Transmission in Motion – the Technologizing of Dance* (2017), Bleeker introduces the challenge that "what we know and how we think therefore cannot be understood separately from the technologies we use to process, store and transmit information" (Bleeker 2017: xix). Bleeker brings to our attention early on in the introduction of the volume that the technologizing of dance via 21st Century

media does not record human experience but data (facts, figures, symbols, and objects) which bring along with it a series of implications that may in return undo our understanding of a broader sense of knowledge and cultural transformation (Bleeker 2017). I would like to recall the transference or transformation of analogue to digital material, and remember that digitization compresses particles of information while expanding the possibilities and potentiality of use and circulation of knowledge.

In a chapter titled 'What if this were an Archive? Abstraction, Enactment and Human Implicatedness' (2017), Bleeker refers to the traditional view of how archives have been associated with a place where things are stored, preserved and kept to rest, and meticulously organized and fixed in time (Bleeker 2017: 199). Bleeker argues that digitisation brings about transformations in archival logic along with further implications on a wide spectrum (Bleeker 2017: 199-200). Referring to Wolfgang Ernst's *Digital Memory*, Bleeker explains that the transformations that the archive is undergoing bring about a shift that could be named "archival order" and "archival dynamics" (Parikka 2013; Bleeker 2017: 199). This aligns with discussions amongst archivists in Australia during the mid-1980s about the emergence of the records *continuum* model as a 'holistic' approach to archiving, suggesting that archivists think of archiving and record management as a 'dynamic' process rather than fixed in a linear system (Cunningham 2008; Dingwall 2010). Bleeker argues that digitisation brings about transformations in archival logic along with implications of a wide spectrum (Bleeker 2017: 199). Bleeker's observations prompt further questions: Is the notion of the archive as a digital archive extending into a range of possible interactions between its content and its context? Or is it that the performativity of the archive unfolds itself

across a spectrum of possible interactions between its content, context, and users? And is our idea of the 'archive' being challenged to adapt to the advancements of archival technologies? How are these archival transformations affecting the use and function of archives, and how can we interact with these intermediating environments?

Developments in dance documentation, modes of capturing and archiving dance are evolving alongside contemporary approaches to archiving and shifts in how we situate and process knowledge through digital tools and experience these in hybrid ecologies (in both physical and digital environments). The authors of *Transmission in Motion – the Technologizing of Dance* (2017) bring a set of contemporary arguments and challenges to the forefront of the interdisciplinary nature of dance digitization, dance transmission and archives. For example, in one of the chapters of this publication titled 'Making Knowledge from Movement – some notes on the contextual impetus to transmit knowledge from dance' (2017), social anthropologist James Leach begins from the premise that knowledge is a product of an institutionalized neoliberal society. He argues that "knowledge is crucial to contemporary economic development" and that knowledge is viewed upon as "a product of a specific currency", a valued product and asset (Leach 2017: 141). Leach then concludes that it is represented as both a commodity and a contribution to cultural and economic development (Leach 2017: 151). Leach opens up a discussion of dance-making and the valuable knowledge it generates. Then performance theorist Harmony Bench opens up a discussion on archival technologies in dance when she refers to Derrida's *Archive Fever* and argues that: "Archival technologies have a profound, even deterministic effect on what can be preserved, and therefore on the possibilities of documentation, memory, and

transmission" (Bench 2017: 155). Bench draws on the Derridean (and Foucauldian) view that archives shape historical narratives by preserving some materials while ignoring others and argues that open-source digital dance archiving practices should stop to consider what contemporary dance makers are being faced with in this new environment (Bench 2017: 166). This links back to Leach's thinking and how he contextualizes the *impetus*, as he calls it, "to transmit knowledge from dance" (Leach 2017: 141). The projects related to dance digitisation, mentioned in this chapter in sections 2.8 and 2.9, provide a set of outlines, challenges and matter/material that shape a standard for dance, ephemeral and digital matters in the context of archiving dance, and facilitate a point of departure for delving into an in-depth investigation about memory, disappearance, and transformations of body-to-body transmission through the digital 'body as archive'.

Summary

Returning to Derrida and his deconstructive lens and pointing that lens on to the archive (as Derrida does in *Archive Fever*) and the polarities it encompasses, he uncovers the notions of the archive as a place; a dwelling where important records are stored in which the content is organized in a system not available to everyone (Derrida 1995: 10). Derrida's main object of analysis seems to be the metaphor of Freud and the Freudian archive. He uses a psychoanalytic approach to deconstruct the notion of the archive as if it were driven by a projection of itself in the future. Derrida suggests that the death drive of the archive, the subliminal drive of the archive to self-destruct through a default of its own, also drives the necessity to chronicle events and data to somehow immortalize

them (Derrida 1995: 13-14). It is akin to an immunity from disappearance and a desire to be immortalised by not being forgotten. In analysing Derrida's words, I would argue that the death drive tends to simultaneously destroy and determine what the archive will preserve as its economic memory or its nostalgic memorization is both its weakness and its re-imagined cultural heritage. The *archive fever*, which can be likened to a virus infecting the archive and affecting the loss of its content, is also driving the immunity of the archive to re-imagine and re-use content to keep it from disappearing through a user. It may be helpful to consider the archive as body, and its memory, as Socrates refers to it, as a block of wax (Chapter One, section 1.1.) constantly morphed and shaped through tacit and explicit knowledge. In the digital realm, the digital body of the archive, in a shapeshifting cyberspace arena, is subject to the speed of encountering and aggregating information across the world wide web and the masses of stored data. The accelerated pace of changes in this environment seems to be increasing like a fever that rises and does not cool down. *Le mal d'archive* (archive fever) could present itself as the virus that is stored information or documented experiences in one's subconscious, preserved in a hybrid body which is both a location of itself, about itself, for *the other* and can be understood within the parameters of its own condition.

As outlined in this chapter, dance has been documented and organized in various ways, from dance notation, mark-makings, paintings, sketches, texts, photographs and videos, in poetic forms, in performances and through the dance genealogies and networks formed through dance practitioners and scholars. It has also been 'carried' in dancers' bodies and choreographers' minds for centuries and, although there is a lack of evidence of this, it contributes to innovative methods of documentation and dissemination.

Although dance has been documented throughout centuries in various forms of paintings on caves, nymph-like characters mythologized in mosaics, dancing figures painted on Greco-Roman vases, immortalized in statues kept in the Louvre, embroidered in textiles, romanticized in Degas paintings, captured in photographs since the late 20th Century, and on film since the early 21st Century, it continues to be largely absent from the archive.

It is apparent that storing, archiving and circulating dance through digital archives brings dance into a new situation, a position it was not in before. Drawing upon these views and ideas in this literature review chapter, I discuss three different examples of archives in the chapters that follow, which vary in terms of geographical location and conceptual underpinning, to propose a redefinition of the notion of the archive in the digital realm. As a dwelling in the world wide web, the 'archive-as-body' becomes a place of interaction and interdisciplinary exchanges. The *Lucy Guerin Inc* archive case study was selected as an archive in development to test the theories and concepts discussed in this review. Guerin, like Bleeker (2017), Oke (2017) and Whatley (2013; 2017), is very aware of the fleeting moment of dance that is hard to capture but recognizes that the traceable history of an online archive can contribute to the dance community as well its public (Guerin 2018). I end this literature review with a quote from Guerin, as stated at the beginning of the segment 'Archive' on the *Lucy Guerin Inc* website:

> As soon as we stop dancing, it's gone. The online archive is a way for this most transient of forms to have a history, but also to open up the 'boxes in the back room' for researchers, the dance community and the general public to connect with the company's body of work (Guerin 2014)

Therefore, drawing on embodied approaches and thinking of the 'archive-as-body', a dynamic drifting body in an ever-changing virtual landscape, may open up new possibilities of archiving dance, creative ways for digital archiving and recycling knowledge.

Chapter Three

Methodology:

Entering the Landscape of moving

content

Introduction

This chapter describes the theoretical and methodological fields I draw upon and the methods that I apply to address the research questions that shape this study. First, I consider the many layers of archiving as a practice of organising dance documentation and collections, and how this has changed through digitisation. Second, viewing the archive as a construct, I seek to discover how it records and preserves dance knowledge by examining three dance archives in Germany, the UK, and Australia. Third, drawing from my experience as a dancer, choreographer and dance pedagogue, I understand the necessity and challenges of documenting one's dance practice and archiving the process of creating work and providing evidence and finding allied fields of study to anchor artistic theorisation. Fourth, I believe that my dance practice has shaped how I process and make sense of the world around me and, as a result, the objects of my research. Finally, I find that my dance experience offers insight into a more profound sense of what the archival is or may be, a sort of physical sensibility to the archive which enables a profound interaction with the subject matter examined in this thesis. I elaborate on this in this chapter and describe my methods of collecting information, discussing the case studies, and distilling thematic strands embedded in the content itself.

As a PhD Candidate on a cotutelle PhD research path, I find myself situated in two institutions, Coventry in the UK, at the Centre for Dance Research, and Deakin University, at the School of Communication and Creative Arts, in Melbourne, Australia. During the various stages of collecting data for my research, I have placed myself in different roles: participant observer by entering data from a digital archive to a digitised

collection, entering and re-organising data/digital objects in and between a physical and virtual archive; visitor to State, City and National Libraries, Museums, Galleries and Archives and viewing their exhibitions of collections and archival material; and interviewer of people related to the organisation of dance preservation, heritage, and archival collections. Additionally, I interviewed choreographers who hold their own company archives, which I refer to as a 'living archive', meaning that the choreographer still produces work. As a result, new dance works are added to the choreographer's oeuvre, and the content of the archive is constantly updated. I engage with each case study accordingly to provide answers to my research questions, extract themes, and develop robust methods to aid research in dance archives.

I acknowledge that my understanding of the external world is constantly in dialogue with my sense of 'self' as a material and immaterial body, which has been composed of matter and antimatter, ideas, concepts, interactions and relationships. Composing my sense of 'self' is based on the various information, stories, and ethnographic and cultural themes related to the places I grew up in. It is as if the multiple layers of 'self' in relation to one another form a locus where a spatio-temporal event emerges, like a site-specific performance, weaving a 'self' which constantly develops through an iterative process of embodiment. Apart from all of these layers of 'self', there is a digital self, that has a type of digital body, with a digital footprint and a digital archive that leaves a trail of memories, stories, images and videos. I draw on anthropologist Tim Ingold (2000), who refers to the 'self' as "the locus of ideas, plans, memories and feelings" that is also relational and in engagement with its environment through dwelling, living and moving through and in it (Ingold 2000:103). Ingold proceeds to

further expand on this concept of 'self', and also memory, by arguing against the idea of memory as an in-mind or in-body storage place but as an act of "remembering as an activity situated in the world" (Ingold 2000: 103). These anthropological (or ethnographic) approaches align with my understanding and perception of human and non-human ways of being and making sense of the world. Recalling Mnemosyne and the Muses, and thinking of them as guardians of the arts and sciences who share one mind, they too were called upon to assist with the act of remembering, thus placing 'memory' as a method, mechanism and 'dwelling' concerning the 'body' and 'self' through activity and interaction. In addition, I believe that a sense of 'self', whether manufactured or projected onto another human or non-human entity, depends on memory as a compass to navigate through the past, present and future.

This study is positioned within the field of dance studies, and the research was conducted through a post-positivist lens. It proceeds through a combination of grounded theory and case study approaches, which draws upon various methods, including literature review, participant observation, and interviews. Grounded theory and case study research offer an overarching combined approach to collecting and examining multiple data. It allows qualitative analysis of themes and theorisation to emerge through the data itself through an iterative process. I organised the data collection through interviews, participant observation and documentation and focused on three key archival collections allowing an in-depth investigation and analysis of each one separately. The case studies discussed in this thesis are very different archives to one another, in different geographical locations, composed of a variety of materials and present themselves through very different cultural displays: (1) a traditional dance

archive in Germany (1957), *TanzArchiv Leipzig e.V*, now housed in the special collections chamber of the Albertina Library, of the University of Leipzig, (2) the *Lucy Guerin Inc.* company archive and my archiving apprenticeship; by participating in archiving and the migration of parts of the content of this archive into a more extensive digital collections project, in Melbourne, Australia (2018-), and (3) *Siobhan Davies RePlay* (2009), the online archive of British contemporary choreographer, Siobhan Davies.

3.1. Research perspective

As mentioned above, this research positions itself primarily within the field of dance studies but hopes to offer something to the fields of archival studies or digital curation studies. In the book *Researching Dance: Evolving Modes of Inquiry* (1999), dance theorist Sondra Horton Fraleigh states that dance evokes philosophical inquiry and contributes to the embodiment of ideas (Fraleigh 1999). As part of this inquiry, Fraleigh's statement assists in approaching a broader understanding as well as placing one's research in a field of discourse. "Dance derives from human movement and consciousness", Fraleigh writes and then questions what would be the opposite of dance (Fraleigh 1999: 3). My training and education in dance and somatic practices, choreography and pedagogy bring an additional interdisciplinary influence on my approach and understanding of this research.

I draw on Fraleigh's view on the plurality of dance. Fraleigh refers to philosopher Edmund Husserl (1859-1938), who initiated phenomenology and hoped to " […] return

philosophy to a basic naming of essences, "the things themselves" (Fraleigh 1999: 4).

However, she aligns dance with the activity of describing experience, to identify the

phenomena of consciousness. This reminds me that dance is hard to pin down because

ephemerality is part of its 'essence', and that traces of dance through its documentation

can bring us closer to that 'essence' or the "things themselves". Dance is often spoken

of as though it were a singular thing, but we know we have various "things" in mind

when we say it" (Fraleigh 1999: 4). It is a great challenge to express in words, let alone

in writing, the ephemeral matter/material related to dance. Still, the volume of dance

traces, documentation and the multiple views, as discussed in Chapter Two, proves it to

be possible and enables a potential environment to experience "the things themselves"

(Fraleigh 1999: 4).

Identifying a methodology, or allowing a set of methods to arise and then structuring

them through reflection and analysis, enable the researcher to feel their way through the

research and at the same time distil what was experienced. In science and

predominantly in chemical engineering, distillation is the process of separating a

"component substance from a miscible fluid mixture by means of selective evaporation

and condensation" (Yang et al 2017). I find that the fluidity of a liquid and its ability to

evaporate makes it the closest semi-tangible component to explain dance as a primary

substance. Thus, equating evaporation with ephemerality. In addition, distillation also

involves the transformation of gases into liquids and vice-versa, which seems closer to

the matter/material which composes the human body and the fluids that circulate the

layers of the body carrying information and other micro-organisms 'dancing around' to

keep the body functioning and organs communicating with each other. Many of these

bodily functions and happenings are not visible to the naked eye. They are hidden events under the skin and require tools to be extracted and lenses to be seen and further inspected. However, they can be felt and sensed implicitly and are valuable to the subjective experience connecting us to the 'things themselves' that keep us alive. From another perspective, on a level of communicating ideas and thoughts, in everyday life, we experience a process of 'distillation' "[w]hen we receive a piece of information we need to decode it, interpret it, situate it, recodify it and translate it into our map of the world; into our parameters of understanding" (Charalambous 2012: 24). This can also be experienced in the context of dance making, viewing performance, and researching dance through the archive. These processes are ephemeral, just as communication is ephemeral; "countless information is being shared on different levels and in different ways. It can be influenced by the same parameters that shape it" (Charalambous 2012: 27).

Grounded theory, which I explain in more detail in the sections that follow, is similar to the process of distilling since it suggests a meticulous process of coding and refining the data through the lens of subjective experience to result in an emerging theory. Distillation, from my perspective and concerning the methodological framework of this study, is the process of extracting the meaning of 'the things themselves' through years of experience as a dancer, and through the dense amount of experience captured from dancing bodies stored in the body of the archival collections examined in each case study. As a dancer, I found my own way of collecting all sorts of information, processing that information, and applying and making sense of things through movement, which became a fundamental way to be in the world. Combining my bodily

experience and using embodied approaches with grounded theory as a distillation

method offers an interesting rationale for researching dance archives.

Dance, according to Fraleigh, is mistakenly understood as a precise concept or a

measured singular activity, arguing that "dance grows out of culture and feeds back into

it" (Fraleigh 1999: 5). It appears within and depends on context. It can be both art and

entertainment, used as an educational medium, for healing and therapeutic purposes, as

a source of self-knowledge and human development, it is a theatre art, and dance

making has strategies and applies methods. As a dancer, my understanding of dance as a

method of processing and storing knowledge as part of one's bodily memory has always

fascinated me. It has been the foundation of meaning-making in my life and work. Most

of the material and vocabulary used to create content in dance making and performing is

primarily non-verbal and has a long-standing tradition aligning with oral transmission

(body-to-body transmission). Although this research focuses on archives, I am

investigating these case studies from within the field of dance as an emerging researcher

trained in a variety of dance traditions, all of which are related to these archival

collections. There is something particular and valuable that a dancer/dance researcher

can bring through embodied approaches to the generation of knowledge that can add to

the field of examining archives. I elaborate on this particularity, and these approaches

form my dancer/researcher perspective in this chapter.

As dance researchers Jill Green and Susan W. Stinson explain: "In accepting a socially

constructed reality, we realise that our belief systems, or the stories we tell of who we

are, may not be consistent and reliable in the positivist sense, because they vary every time we tell them" (Green and Stinton 1999: 93). Arguably this is closely related to researching in archives, as two or more researchers may develop different narratives when looking at the same archival content. Fraleigh also mentions that both quantitative (positivist) and qualitative (post-positivist) research have limitations and pitfalls, one being objective and the other being too subjective. Hence, remaining open to discovery is essential and remaining "teachably detached (objective) in the learning process" contributes to knowledge as something ever-increasing (Fraleigh 1999: 18). This follows how in post-positivist terms, there are many socially constructed realities (post-positivist) and not a singular objective one (positivist). This positionality is key to this thesis because, although I am immersed in my background, history and experience as a dancer, I strived to remain as open as possible in my analysis. It is important to remain aware of inevitable biases and to also draw from my own embodied knowledge and subjective experience.

3.2. Methodology as a compass

Due to the multimodal nature of the archival material and data I examined, I needed to find a cyclical process and partly develop this repeated process to feed in and out of the different stages of data collection, analysis, writing and again revisiting all of these stages. I searched for a research method that was as close as possible to a creative process, that could be aligned with practice, and could utilise documentation and the use of memory which is familiar to my background as a dance practitioner. As the main methodology for processing the data and responding to the research questions of my

thesis, a constructivist grounded theory approach was essential. In addition, a differentiating tactic through a case study approach for the grouping, planning and organisation of the data collection was necessary to situate each archive and compare each case and build on common or different themes. A significant factor while analysing, categorising and making sense of the data and reaching conclusions was navigated by an embodied approach to listening, reading, thinking and writing about each archive and comparing these between each case study.

The data I collected were initially texts, reviews, and any related literature associated with each case study, such as articles about the archival collections, reviews about the related choreographers and different online resources in the form of texts, announcements, reports, and related images and video footage. I also conducted a series of interviews with people, experts from the field related to each archival collection and specialist archivists handling and managing a large scale of content about performing arts and dance. Finally, I discuss my main data collection methods, and I continue by describing the case studies, the data collection methods applied, such as interviews and participant observation, and my approach to data analysis through an iterative process developed to best suit each case study: the *TanzArchiv Leipzig* (Chapter Four), experiences of archiving in both a traditional and digital archiving process, which was mainly related to the *Lucy Guerin Inc* archive (Chapter Five), and using *RePlay* (Chapter Six), as an online digital archive, and noting my experience as a user.

There are different strands of grounded theory: a classical grounded theory, which was founded in 1967 by social scientists, Barney Glasser (1930-) and Anselm Strauss (1916-1996), a constructivist grounded theory which was later developed by Kathy Charmaz (1939-2020) also a social scientist and methodologist, and more recently a critical realist grounded theory which deals with the philosophical critique of scientific and social phenomena (Charmaz 2014). In a classical grounded theory approach, there are several restrictive nuances. For example, it is suggested that the researcher should not consult any literature before the field work so as not to formulate an opinion before collecting and analysing the data. Another restriction involved not recording or transcribing interviews and only relying on one's notes (Charmaz 2014). Grounded theory, according to Charmaz, provides a combination of focused and open-ended questioning, a balance between gathering and coding different types of data, synthesising and coding them and then being prepared to enter an interactive space which means "[…]tolerating ambiguity as you grapple with making analytic sense of your data" (Charmaz 2014: 116). Charmaz explains how in the late 1960s, grounded theory demonstrated that logico-deductive quantitative research failed to generate new theory.

Referencing Glaser and Strauss (1967), Charmaz highlights that her approach to grounded theory can be applied across disciplines and offer a constructive systematic approach to studying the research process, or process in general, including a pre-research literature review and recording and transcribing interviews (Charmaz 2014). Constructivist grounded theory, as Charmaz describes it, opens up the portal for interpretative analyses, uncovers the development of a process, considers contextual

circumstances and relies on knowledge and experience of the researcher and the correlation of the relational constructs formed through participant observation and interviewees (Charmaz 2014: 240). Thus, constructivist grounded theory enabled me to draw on my own dance genealogy, consider the cultural, historical and social contexts, 'open up the archive', shed light on the people involved in building archives and their contribution to synthesising the collections, as well as my engagement with them and with the process of archiving and analysing the archival content. Furthermore, grounded theory allows for understanding something that was not possible to comprehend before by developing a set of methods to extract theory grounded in the data itself. Similar to the distillation process, which I refer to in this study, grounded theory also refers to a set of methods used to identify ideas and themes through a coding process; a set of rules that will help distil the core themes emerging from researching the case studies.

Social scientist John Creswell writes that case studies are a design of investigation, a way of examining the content and context of a case, in which a researcher evaluates the case of the study by developing an in-depth analysis of the chosen object of study (Creswell 2014: 13). Creswell (2003) makes clear how case study research is rooted in post-positivist enquiry. He describes post-positivist inquiry as the continuation and deconstruction of positivism, and comes from 19th Century thinkers, such as Isaac Newton and John Locke, who questioned established theories of their time (Creswell 2014: 8). The post-positivist worldview acknowledges that there are laws, rules and systems that govern the world "out there" but also challenges the traditional rigidity of deterministic theories of the absolute knowledge of the truth (Creswell 2003; 2014). This ontological perspective suggests that there is complexity when researching subjects

such as archival collections; an institution rooted in the tradition of creating and preserving historical records organised and synthesised by people; whose behaviours and actions are continuously developing and changing. Similarly, from a post-positivist perspective, research is always developing expansively; "knowledge is conjectural" and research is a discursive process of shaping and reforming knowledge (Creswell 2003: 7).

Cultural theorist Gina Wisker argues that case study, as a qualitative research method, also enables the use of various data collection methods in the study of the object or situation and its context (Wisker 2008: 216). As a research method, case study offers an opportunity to consider a situation, event, or object of study. Looking at several cases opens up the field for exploring variations of the object of study (the archive). Therefore, it was necessary to support the overall organisation and categorisation of the main theme of dance archives into three separate case studies prior to coding and interpreting each case study. Moreover, case study research is the most suitable for this study. It enables the researcher to do an in-depth investigation of different cases and find appropriate methods to collect data, combine methodologies, analyse the data, and respond to the research questions accordingly.

Case study, similar to grounded theory, as a research strategy has been used and applied across disciplines and has gone under substantial methodological development in the last forty years (Harisson et al 2017). According to Creswell, one can trace this approach back to Sigmund Freud in psychoanalysis and track the origins of citation in

anthropology and sociology from the 1920s "as antecedents of qualitative case study research" (Creswell 2013: 97). Although my approach is not from a psychoanalytic or therapeutic perspective, case study is central to this form of research because of the diversity and variety in philosophical underpinnings that enable the use and application of various approaches pertaining to practice and analysis. The case studies allowed me to find answers to my research inquiry by exploring different types of dance archives, their organisational systems and to differentiate and make comparisons between the archives. I positioned the cases chronologically to compare dance collections through a temporal trajectory, moving from historic dance content to digital dance content, some of which is also historic. Furthermore, the possibility to interview professionals from the fields of archives and dance from different countries and institutions enabled me to gain a better perspective on the role of the people involved in dance archives, and to collect a rich set of primary data through the interviews and my observation in these different settings.

In order to extend this in-depth knowledge on each archive and deal with the limited literature or written evidence about each, as mentioned, other methods were used such as interviews with experts from the fields of dance archiving, and participant observation by placing myself in the field of study. The importance of interviewing people, directly related to each archive, proved to be essential and my participation in the *Lucy Guerin Inc* archive developed into an enriching apprenticeship in archiving. In dance archiving, people from various disciplines 'meet' virtually in the context of the archive; choreographers, dance theorists, archivists, information technologists, librarians and digital media theorists. Although it is unusual for the choreographers to

be involved in the archival process, since the content is usually organised and curated by a specialist archivist or librarian accordingly in an institution, in two of the case studies examined here, both choreographers (Guerin and Davies) were involved in the process of building their archives. In this research, I wanted to get a well-rounded perspective from all the 'actors' involved in building archives. A multiple case study approach supports my investigation into different archives and defines these separate cases and their similarities. This aligns with Creswell's description of case study research, saying:

> Case study research is a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g. observations, interviews, audiovisual material, and documents and reports), and reports a case study description and case themes. The unit of analysis in the cases study might be multiple cases (a multisite study) or a single case (a within-site study). (Creswell 2013: 97)

For this research, a combination of grounded theory and case study is most suitable for an in-depth examination of archival dance collections because of the context of each case study, the difference in the materiality of each archival collection, the different people in different countries that were interviewed, the various types of archival items in both digital and hard copy form (multiple sizes of posters, programme notes, flyers, video, photographs and much more). The datasets collected vary in audio recordings, transcripts, and documenting my engagement and visits through photographs. Then constantly examining them to unfold themes and narratives, predominantly from interview transcripts, and then write up each case study chapter and then revise and re-writing after reviewing the dataset again.

Constructive grounded theory enabled me to engage with the analysis of the data in a way that case study research does not. With grounded theory, my interpretation and analysis were essential in the engagement with each archive. My training and background were essential and contributed to the further analysis of each case study that was supported by the intrinsic and somatic benefits of dance research in archives. I set out to identify commonalities and differences by devising a coding system to expose the themes grounded in the dataset collected from each case to distil, analyse, and articulate the theory as it emerged from and between each case study.

For example, in the following image (Figure 8), from left to right, there are drafts of memo-writing with comments from my supervisors, and my notes, colour-coding and writing themed notes. Above in the left top corner, there is an interview transcript with coding, recoding, and then colour-coding and clustering themes. In the centre-left, there is an illustration of clustering selected codes and colour-coding them to re-group them. In the centre-right, the main themes begin to emerge, and initial and selected codes form points to elaborate on in chapters. Then on the right bottom corner are the colour of the main themes coded, and connections and relations begin to form and shape the narratives and develop the theorisation.
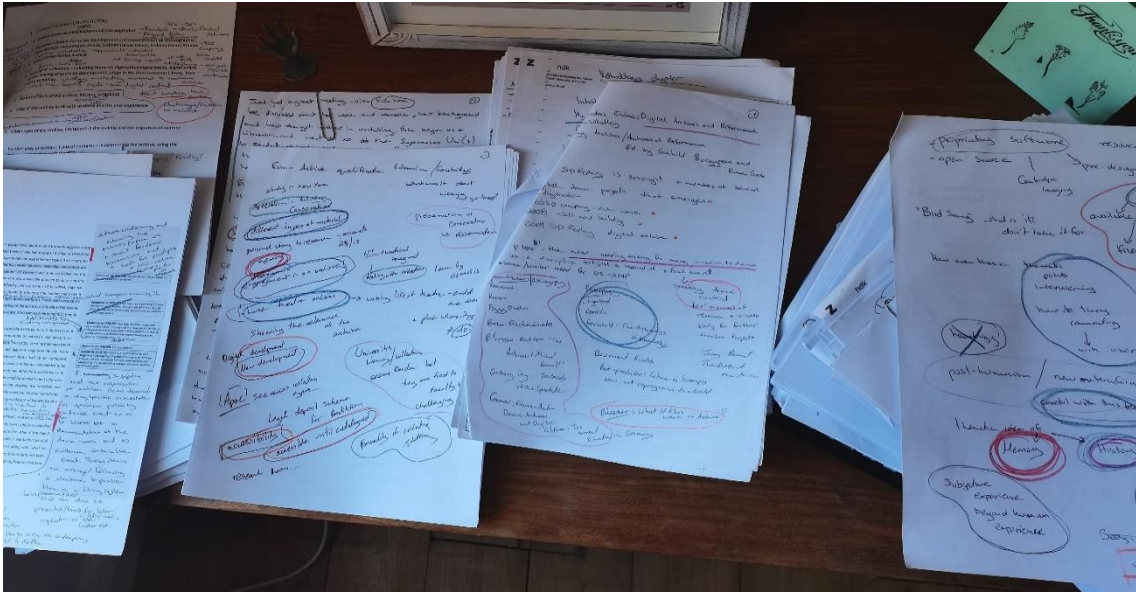
(Figure 8.) This is an example of how I used constructive grounded theory to process and analyse the data. Photo by: Erica Charalambous

The coding system followed a process of identifying open codes (or themes) through reviewing literature at a first stage and allowing themes to emerge, e.g. the main themes related to archives: power and politics, ephemerality in dance and ephemera in archives, and dance literacy and dance digitisation, which also became the main sections of my literature review. This revealed an interesting set of selective codes, which became apparent through an embodied approach and revealed themes of archival content disappearing or being on the verge of disappearance, the importance of memory associated with archives, the process of memory through documentation, and the stories about the archive that one can only find out through oral testimony. Moreover, how an archive according to circumstantial events can transform into something less than an archive and become a collection of a country (East Germany) that could be considered ephemeral. Finally, by drawing on my embodied experiences and history as a point of reference, connecting with the embodied history discussed in the interviews and opening up to self-reflexivity throughout this research, I was able to search for ways to

tease out embodied approaches further to investigate dance archives. In the following

sections, I present the case studies and methods, which I applied to collect information

and study these cases in-depth.

3.3. Case Studies

As mentioned in the previous section, a combination of grounded theory, as a

methodological framework in conjunction with a case study approach, helped to tease

out the perspective of the world "inside" as opposed and in addition to the world "out

there", thus enhancing the possibility of generating methodological frameworks born

from the field of dance research for allied fields of study. The term case study, as it was

also used by performance theorists Gale and Featherstone in their comparative research

of various performing arts archives (Gale and Featherstone 2011), proved to be an

insightful way to approach theatre archives taking into account archival research that

can be adapted to the individuality of each case. Gale and Featherstone investigate two

case studies, a paper-based archive and three digital archives, and share their case study

descriptions and investigation strategies. They offer:

If the archive encourages researchers to examine and process multiple truths, to see the
rounded figure or the networks of connective materials rather than the flat negative, then
there is an argument for a *creative* archival process, that sense of openness to what the
material suggests and where it might lead. (Gale and Featherstone 2011: 37)

Their research and approach of a 'creative archival process' inspired me and gave me

insight at the beginning of this research about the various definitions and types of

archives. For example, a collection could be housed in an institution, donated by a

relative, a 'fonds' formed by an individual or it could be an assemblage of information about a group of artists or a 'collection' pulled together for a particular purpose to contribute to a genre or subject (Gale and Featherstone 2011: 17). In addition, Gale and Featherstone highlight that archival research in theatre and performance studies is currently moving more towards virtual platforms than traditional boxes and paper archives, and suggest that in creative archival research the scholar must develop the skill to move between both archival landscapes (Gale and Featherstone 2011). In their comparative research of various performing arts archives, Gale and Featherstone provide a valuable reference point to have in mind when conducting my research.

3.3.1. *TanzArchiv Leipzig*

The *TanzArchiv Leipzig* presents itself as an interesting case study due to its position as an official archive of a country that no longer exists. It was an archive that developed in uncertain political times and, nevertheless, engaged in documenting dance, organising events and disseminating scholarly publications about dance and the archive's collections. As the first case study of this research, it was important to gain access to this type of traditional archival collection due to its diverse and rich assortment of items spanning over four centuries of dance content. The *TanzArchiv Leipzig* was founded when East Germany, officially known as the German Democratic Republic (GDR), was a country during 1949-1990, in which art and culture were valued as national currency. In Leipzig, the birthplace of Johann Sebastian Bach (1685-1750), for example, many music composers, theatre-makers and dance ensembles were supported financially by the GDR government with the requirement that they subscribed to East German

ideologies. The government support was administered to artists and cultural institutions that reflected the commitment of East Germany leadership to advance scientific knowledge and contribute to the new founded cultural identity; which was in opposition to the west, especially West Germany and the USA (Silberman 2017). Similarly, in a post-World War II epoch, an ideology of communist and socialist ideals was imposed by the Soviet Union and reflected in art movements during that time in other eastern European countries that were also part of the Warsaw Pact[20] (1955) and subject to censorship. The *TanzArchiv Leipzig* was founded, in 1957, by Kurt Petermann (1930-1984), an ethnomusicologist and dance scholar who gathered dance collections and a large number of various items and objects which formed the diverse body of special collections of the archive.

3.3.2. *Lucy Guerin Inc* **Archive**

The *Lucy Guerin Inc* company archive in Melbourne, Australia and how I researched it, is key to helping me answer my research questions due to my participation in contributing to the archive as it was emerging during the second year of my PhD studies in Melbourne. This was of significant importance as it facilitated the examination of both a hard copy archive and a virtual archive; a digital version of the same archive with some minor transformations in their materiality. The case study examined a physical archive with boxes and files on shelves and a digital archive. I was involved in

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[20] Warsaw Pact was a treaty of mutual defence from by the Soviet Union and the satellite European allies Albania, Bulgaria, Czechoslovakia, East Germany, Hungary, Poland and Romania on May 14th, 1955. The Warsaw Pact was formed after the Paris agreement amongst the Western powers admitting post-war Western Germany to the North Atlantic Treaty Organisation (NATO). East Germany withdrew from the treaty in 1990 and the re-unified Germany then became a member of NATO. Online sources: Encyclopaedia Britannica < https://www.britannica.com/event/Warsaw-Pact> and Office of the Historian < https://history.state.gov/milestones/1953-1960/warsaw-treaty>

digitising the hard copy content and organising it with a digital asset management programme which is, in essence, a computational filing system; a method of cataloguing, storing and accessing files and digital items.

I chose *Lucy Guerin Inc* archive as one of my case studies because it is a Melbourne based contemporary dance company that performs work nationally and internationally, and Guerin is typical of a contemporary choreographer, in the sense that she creates work for and with her dancers and is also the artistic director of her company. Additionally, *Lucy Guerin Inc*'s archive provides an interesting case for this research because it facilitated an opportunity to gather primary data and gain an in-depth insight into the limits and challenges of archiving dance content for digital and non-digital archives.

3.3.3. *Siobhan Davies RePlay*

Like Lucy Guerin in Australia, Siobhan Davies is a significant choreographer who has primarily contributed to the development of the contemporary dance scene and independent dance sector in the UK, and her work is internationally renowned. Davies is one of the leading British contemporary dance choreographers based in London and has at least four decades of work to draw on. *RePlay* not only holds most of those works from the 1970s until ca. 2014, it has also been referred to as the first online digital dance archive with 'born digital' features in the UK and one of the few internationally (Whatley 2013: 85).

This case study is of interest because it examines an organised archive that has been formed through digitisation and has 'born digital' features inspired by a choreographic process. The term 'born digital' is quite complex because of the level in which the content is 'digitally native', that it may have originated in a digital form rather than digitally reformatted, meaning digitised from analogue to digital. In this case, there is no physical archive. However, the hard copy materials are stored in an unofficial repository, which makes it directly different from the other cases. The method here was observation as a participant (user) of the digital archive and in-depth text analysis of several articles written about the archive by dance scholar Whatley, the principal researcher for the project. Several discussions have taken place with Whatley, one of the creators of *RePlay*, along with Davies. Whatley is my director of studies, thus offering me first-hand insight when discussing this case study and enabling a deeper sense of the effort and labour of building such an archive like *RePlay*. Adding to the 'creative archival research' mode and having insight into the foundation and building of *RePlay* adds to the perspectives and intricacies of archiving dance (Gale and Featherstone 2011). Thus, offering a wider spectrum of multiple truths, as Gale and Featherstone suggest, while remaining flexible and critical at the same when it comes to the potential bias of reflexivity in my research. It was essential to have discussions with Whatley to gain insight into the making of *RePlay* and find a distance that enabled me to provide my own critical analysis of the archive and its creation.

3.4. Harvesting and navigating through the data

In this section, I present the methods of observation and interviewing, explain my observation of each case study and who I interviewed, and touch upon how these methods were necessary for providing information that, through a series of processing, helped answer my research questions. In the final subsection, I explain how I applied grounded theory in organising and navigating my way to analyse my data.

3.4.1. Participant Observation

Participant observation places the researcher in the field of study, becoming part of the case study being researched and offering a 'voice' to the participant(s) but without delving blindly into the interpretation and analysis of the data (Creswell 2014: 108). Similarly, Saukko warns about the risk of a power imbalance that could take place between the interviewer-observer and the subject, and highlights the ethical responsibility of the researcher to establish a rapport with the interviewee and the observed, and acknowledges the possibility of this likely imbalance (Saukko 2003; Creswell 2014). In the *TanzArchiv Leipzig* case, for example, although the method is not participant observation in the conventional sense, it is similar in that I gained an understanding of the environment in which an archival researcher and librarian work, and this, in turn, was valuable for me to further immerse myself in the 'field' of research I was investigating. I spent time in the Albertina library in the special collections department viewing material of the *Tanzarchiv*, taking photographs, researching documents, records and other archival material, which served as a way to get to know the *TanzArchiv Leipzig* librarian Gabriele Ruiz (the one key person

interviewed in this case study), thereby gaining a fuller insight of the archive through this combination of methods.

By contrast, in the *Lucy Guerin Inc* archive case, I had the opportunity to visit the archive and participate in entering items into both the physical repository and the digital version of the archive. This meant that during my time spent in Melbourne, I visited *Lucy Guerin Inc* company studios for several months (May-July 2018, January-March 2019) for one or two days a week and supported the development of the archive as well as the re-organisation of it after the company moved to its new headquarters. As a result, the archive was accessible again in January 2019. This gave me first-hand experience of archiving dance, the ability to gather primary data in the environment in which the company works and functions, and to play a role in the contribution the archive made to the work of *Lucy Guerin Inc* during that period. In addition to the time I spent archiving at *Lucy Guerin Inc* and collecting the necessary data for my research, I also participated in a project which involved the migration of a copied portion of the *Lucy Guerin Inc* archival content into a digital databank and then incorporated onto a digitised collection online environment called, *Theatre and Dance Platform*[21].

In the case of *RePlay*, I engaged in self-observation while using the archive and interacting with the content through the digital tools on the site. Researching this cyber-terrain was a new environment to move through, and the tools added to my trepidation

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[21] Theatre and Dance Platform is a digital repository hosted by the Baillieu Library of the University of Melbourne, and is part of the Digitised collections of the research library. Source: https://digitised-collections.unimelb.edu.au/handle/11343/92018.

in engaging with the content. It was both exciting and challenging, but I needed some practice to get used to examining content without being able to touch it or somatically engage with it, as I am used to. It demanded a creative approach in finding methods to engage with the content so that the archive could become a tool for in-depth investigation. However, searching for ways of somatic engagement and how this is navigated in the digital realm was key to my exploration in all three case studies. Drawing on somatic engagement, which is paramount in how I process information as a dancer through embodied approaches, is also about embracing subjective sensation and about the value of self-reflexivity, which in turn guide my analysis. In the subsection below, I describe the next data collection method I used: interviews with people involved with the various case studies and people involved with performing arts and dance collections.

3.4.2. Interviews

The interviews[22] I conducted with experts who play a role in the organisation, function and curation of both hard-copy and digital archives performing arts and dance archives collections were of an open-ended nature. These have provided me with rich, first-hand data that will help me make an original contribution to the field. The interviews were semi-structured; I devised a set of questions that followed a template to navigate through the discussion but were not fixed and with "space for divergence", allowing the conversation to develop and return to the questions when needed (Wisker 2008: 195). This was to elicit richer qualitative data, in contrast to a structured interview. The

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[22] A list of interviews and interviewees are outlined in Appendix B.

interviewee may be asked to provide answers to prescribed questions that would result in a more straightforward analysis of the data collected from the answers but can be too limiting (Wisker 2008: 194). The interview questions were themed around the research questions to explore the roles of the people involved in dance archiving, the working atmosphere, the context, and the archive's content[23]. I had sent in advance a list of questions to the participants with all the necessary documents describing the research project, requesting their consent and giving them a sense of the inquiry of the research project. Then in the actual interview, the questions, although linked to the initial questionnaire, were related to each case study accordingly, tailored to each individual according to their experience, knowledge, and association to the case study. This demanded a skilled sense of active listening to facilitate a discussion-based interview, remain focused on the themes and topics arising, and navigate the process so as not to deviate from our research focus.

Interviews are a way of meeting directly with the subject of research and capturing people's opinions, feelings and practice, as well as their experience and their surrounding environment (Wisker 2008: 191-192). The interviews and their transcription were an essential part of gathering primary data and information, which was not possible to obtain through exploring the archives alone, thus highlighting the necessity for human involvement, preserving the voices of those involved in building the archives and contributing to the cyclical analysis of cases and the knowledge they

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[23] Samples of the questionnaires are included in the appendix as part of the Ethics forms used for this part of the research, see Appendix A for more detail.

carry. This correlates to my analysis, experience and evaluation of the literature review, and this triangulation enabled me to build a deep and detailed picture in each case study.

Reviewing the literature and discussing with colleagues, I identified the people connected with the archives I wanted to interview. In the *TanzArchiv Leipzig* case, I interviewed Gabriele Ruiz, a library archivist and custodian of the *TanzArchiv Leipzig* collection at the time of our interview in Leipzig. Although Ruiz's email was on the original *TanzArchiv Leipzig* e.V. webpage contact details, it had been out of use for a few years. I was fortunate to find out that Ruiz was still working and managing the *TanzArchiv Leipzig* collection, but that it had moved to the Albertina Library, and this is how I found a way to contact her. Dr Susanne Foellmer, a friend and colleague from the Centre for Dance Research, pointed me in the direction of Ruiz, who was the last person to be involved with the archive and the only one available to arrange for me to visit the archive. As a result, I visited the archive on three different occasions in December 2017, February 2018 and April-May 2018. I spent two days each time, as it was only possible to visit and research there during the few opening days of the week. Ruiz gave me an extensive tour of the collection and shared her long-standing knowledge and first-hand experience with the archive through the years, and I interviewed her on her last day of work on 30th April 2018, before she retired in May 2018.

During the second year of my PhD studies between May 2018-April 2019, whilst in Melbourne, I participated in archiving dance content for the *Lucy Guerin Inc* archive. It was only towards the end of my first year of my PhD that I decided on this case study. I

knew I would be in Australia, and I wanted to research a dance archiving project; a

dance collection that was a dance company archive, a contemporary dance company

that produced work and had an archive of sorts. In the first six months, while I was

preoccupied with my literature review, I found some online resources about dance

collections in Australia, choreographers, and several publications from Australian dance

scholars that I had not come across before. Through further research examining online

channels, publications on dance in Australia and discussions with my supervisory team,

it was decided that choreographer Lucy Guerin and her archive may be suitable. Guerin

was fortunately in the process of digitising the content of the company archive since

Lucy Guerin Inc had announced that they were participating in a project to include their

content in a digitised collection suite at Melbourne University. So again, through a

friend and colleague, Margie Medlin and with the help of my supervisory team, I was

pointed in the right direction. In retrospect, it was fortunate that Guerin was taking part

in the project at that time, which I discuss further in detail in Chapter Five. This

opportunity to have direct contact with archiving, digitising, curating and safeguarding

content was particularly valuable for gaining perspective on the back-end architecture of

archiving dance, as well as how the archive can be used while the company is still

producing work.

In addition to spending many hours and days at the company premises, and

experiencing the everyday working life of a contemporary dance company, taking

classes with different dance practitioners, meeting the independent dance artists of

Melbourne, which is the base for most contemporary dance artists in Australia, I also

got to know Guerin and her collaborators this way. Interviewing Guerin is a key part of

my research due to her role in the development of the archive, her involvement with the creation of work, the production of work, and her clear intention to contribute, with her work and archive, to the cultural fabric of Melbourne and the overall history of dance in Australia, and consequently to dance research in general. My interview with Guerin was pivotal for gaining insight into the contemporary dance scene in Melbourne and how Guerin's dance genealogy uncovered the development of that scene. Furthermore, this case study offered a perspective on the importance of the position (or lack) of dance collections and archives, literature about dance in a post-colonial history of dance, and how an archive can provide insight into such knowledge.

Besides my informal discussions and a semi-structured interview with Guerin, it was necessary to gain further insight into the origins, or the moment of inception of the archive, to understand the social and cultural circumstances that enabled the structuring and funding of this archival project. Therefore, I interviewed *Lucy Guerin Inc* executive director, Michaela Coventry, who shared how the archive was first conceived. After that (ca. 2010 - 2011), they proposed building the archive as a research development project, which they implemented and is now a developed company archive. I also interviewed Lee Christophis, who was the first curator of dance at the National Library of Australia, when Guerin and Coventry were deciding on building a company archive, and whom they had consulted before doing so (ca. 2010). My interview with Christophis was important to me because he is of Cypriot heritage, like myself, and has a bibliophilic nature with first-hand experience of setting up a dance collection within a large institution, such as the national library. This interview was helpful to understand the larger nexus of archives within institutions such as national libraries, the hegemony that

results from curating such collections and the complexity of categorising and preserving ephemera.

My last two interviews were in the UK, in London, with choreographer Siobhan Davies and archivist Erin Lee, the Head of Archives at the National Theatre, and the Association of Performing Arts Collections (APAC) Chair. Interviewing Davies was most valuable for me to understand her way of thinking and how that could inform my interaction with *RePlay* and feel a sense of connection with the archive as an extension of Davies' choreographic body of work. Similarly to Christofis, Lee is very knowledgeable about archives and, in addition, is up-to-date with the current developments of digital preservation, regulations, policies and governance of archives and collections, not only in the UK but also on an international level. Lee also has a working knowledge of setting up and developing an in-house theatre archive for the National Theatre, an institution that is different from a National Library or a Research (University) Library. Both interviews with Lee and Christophis have given me insight into the policies and decision-making processes that create and form the circumstances for dance collections and archives, curation, and digital preservation politics. Through these contacts, and further networking with mostly APAC members and attending PAHN annual conferences, gave me further insight into the practice of archiving, the ongoing challenges and discussion surrounding performing arts archive collections.

3.4.3. Navigating through the data

Thinking about grounded theory and developing a coding system that would help analyse each case study to distil themes and concepts, to evoke answers to my research questions was a compelling process. Approaches to each case study varied, and the themes and concepts that arose through examining each case, e.g. photographs that depicted the building of the dance archive in Leipzig that no longer exists, evoke a memory, a sense of loss and nostalgia. Grounded theory also allows for an engaging relationship to develop between the researcher and the data because it does not need to follow a successive set of steps in the research process. This allowed for the data collection of each case study to happen at different periods and in different locations. It was also possible to move back and forth in the research process and various directions when collecting data, analysing data and theorising.

Interviews are an essential means for attaining information that is not accessible through written sources or may arise through discussion during the interview and generates literature for further discussion and research. When interviewing Ruiz, I could obtain information that I was not able to access just by examining archival documents. Also, the data collection process and analysis had a profound effect. It resonated with me. I listened to the interview repeatedly, while going for walks, while cooking, and of course, during transcription. This highlights how a more embodied approach to data collection and analysis invites a different way of processing and analysis. Although the time invested in listening to the German spoken interview and transcribing it in English was challenging, it created an interesting mental space in which I could piece together the story of the *TanzArchiv Leipzig*. I could imagine and form connections between

Petermann's role, Ruiz's role and safeguarding responsibility, and the unexpected stories surrounding the *TanzArchiv Leipzig*, which revealed themes related to the socio-political terrain of the GDR and its *Kulturpolitik*. While analysing the data of the *TanzArchiv Leipzig*, the open codes that emerged were related to cultural and historical memory, national politics, dance literacy, dance bibliography, dance documentation and dance transmission, amongst other things. Through my discussions with Ruiz, a lot of the data that I had collected and was examining made sense and through reviewing the interview and transcript, a set of axial codes[24] helped shape and develop the sections that formed Chapter Four.

In Lucy Guerin Inc, the approach was to spend time archiving and dwell in archival environments and digital landscapes to understand the differences between a traditional box and paper-based archive and a digital one. It was also important that *Lucy Guerin Inc* archive was the second case study, following the *TanzArchiv Leipzig*, where I could draw on the experience from the previous case study and compare how the themes that emerge may relate to each other. For example, how the archive lived in two environments; a hard copy archive and a digital one that could be easily accessed and was still in the making. I spent more time with the *Lucy Guerin Inc* archive than with the other two archives. I had the opportunity to maintain the archive and participate in a designed process to migrate content to a more extensive digital collection, enabling further access and use of the online archival content.

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[24] An axial code (or axial coding) is a main code category, like an axis, that I keep returning to in the analysis, and this helps support the development of conceptual theorisation of the codes (themes) that will follow, as well as support the creation of main categories or sections in a chapter.

Other themes extracted from this case study emerged: dance genealogy, memory, hybrid archive, interoperability, transformation, disappearance and re-appearance of content in the dance archive. Perhaps initiating her own independent archive was a pioneering move to inspire further artists to consider their body of work and legacy. Leading her own archive may also challenge an existing canon of traditional archives of flagship companies absorbing funds and leaving independent dance companies underfunded. It seems that having a well-documented portfolio (like *Lucy Guerin Inc*) and an archive that contributes as evidence towards that portfolio, also increases the opportunity for applying for further research and development-based funding, and bidding for additional opportunities.

In the case of *RePlay*, my interview with Davies was essential to understand how her archive affected her and her body of work and how it informed the further development of work. For example, Davie's work *Table of Contents* (2014) became a different approach to her previous work and explored re-imagining one's own work and re-using the 'archival' to create/ regenerate new content. My interview with Erin Lee (and through my participation in APAC) was fundamental in understanding the landscape of Performing Arts collections and archives in the UK and how they are represented. Many archivists care deeply for the archival collections they safeguard and manage but are still underrepresented as a sector.

I invested time in getting to know the people I interviewed, and I spent time in their working environments, the places where the archives/collections live. Although in some cases, the interviews took place in the working environments like with Ruiz, Guerin,

Coventry and Lee, with Davies and Christophis, the discussions took place in their homes over brunch and coffee. An essential part of processing the data after the collection was transcribing the interviews. It was a very enriching moment to listen to the conversation, their responses to the questions, and other themes that presented themselves, which in times diverted the discussion or moved away from the prescribed set of questions, but in retrospect seemed relative to the theme of archives. While transcribing, I found that specific themes, which I marked as bold, appeared to carry a certain gravity and became signposts or milestones (codes) as part of the discussion, which I felt I should mark for myself to revisit when I repetitively re-read the transcript. In the process of re-reading the transcripts, I kept identifying a deeper sense of meaning and began to highlight these points, and then use them as thematic milestones to start writing up drafts about the collected data.

I spent time listening to each interview, again and again, listening to the content while engaging in other activities, such as walking, cooking and travelling. Each time I listened to the interview, additional themes became important, and thereafter, the time invested in transcribing was most rewarding as various themes became more important. Besides listening and transcribing, I also re-examined the transcript through identifying repetitive themes: narratives related to memory, stories about the collection, correlations to personal memories and content transforming and disappearing - making each case study more personable and relatable, and experience the archive as a body performing differently in each case. At a later stage in the research, after processing each case study and developing axial codes (related themes), a set of three main codes kept emerging; Transformation, Memory and Disappearance, in relation to the content, the context, the

people involved in dance and archives, the materiality of the archive and the systems that shape it. After identifying these central themes, I re-approached each case study through embodied approaches and revised each chapter with a strong focus on these three conceptual codes that I developed by synthesising these themes through my embodied writing practice.

3.5. Embodied Approaches

Although it is not a traditional method of collecting data, I needed to draw upon my experience and knowledge as a dance practitioner and process the data I had collected by giving it another body and uncovering a deeper meaning than just a catalogue of dance content items. In this section, I describe a series of experiments through which I attempt to test the archival process to approach a better understanding of archiving and digital archiving through embodied practice.

When listening to the interviews, examining the transcripts and re-reading notes, I searched for ways to explore and examine the transcript and its content. To process the content that was now a text-based document and extract the main themes, I experimented with the text by creating small creative experiments such as: collecting words that are repeated and then creating a mind map with the terms or placing the text in a word cloud which reveals the most often mentioned words and phrases. This was more of a preparation, a type of warming up before beginning a physical practice, and then I started listening to the interviews more attentively. I experimented with various ways to 'read' the transcript and 'listen' to the interview, with attention and

attentiveness given to what themes stood out, or what thoughts and feelings were triggered when I was moving through these. The most interesting way for me to listen to the interviews was while walking, cooking and engaging in some form of movement practice, e.g. stretching, on the floor in comfortable positions, moving slowly while listening to the recorded interviews. While walking, moving and listening, it feels as if I am more open to listening and perceiving in general, as if I walk and therefore, I listen. I find walking and wandering very calming and soothing. Wandering, though, is slightly different. It has less of an obvious target, and it is different from just walking because when walking, we usually aim to go somewhere, and the walk is more of a means of transport from one physical place to another. Wandering is walking but at an undefined pace. It could have a starting and finishing point, but the path walked in between is still to be formed and allows for time to ponder, linger and move around while forming and shaping one's thoughts.

Listening to the interviews while wandering in nature or somewhere away from the known work-related space, e.g. in the park, forest or by the sea, or even while on public transport and generally being in-motion, I could take time to stop, rewind, listen again and wander about while doing that. I found this very refreshing and much easier for picking up themes in the interviews. Similarly, while identifying themes and codes in the *TanzArchiv Leipzig*, the themes that arose from collecting initial codes that came up during the walks, listening, transcribing, and reading the transcripts, resulted in many notes and doodles, in various corners of documents or my journal. Initially, this is a messy process of using large sheets of paper and allowing oneself to freely scribble words, phrases and themes and then connect them either by drawing lines or using

different colours. I then placed the themes in a column after jotting them down on paper, grouped them in clusters by finding relations with the themes in another column. In the final column, I collected themes that guided the development of the sections in Chapter Five and Chapter Six. The themes that emerged through the distillation process were then re-used in a set of workshops to inspire an embodied approach to further engage with this initial data analysis process.

Finally, the themes from the interviews were beginning to form the essential components for navigating my thinking and writing of my analysis. Overall, this process of distilling and refining categories and themes from the data, instead of adopting a preconceived categorisation system, allows for theory to emerge akin to a dance-making process. This corresponds to choreographing a dance work in which the dance work will arise through an iterative process or engagement with ideas and movements. I would follow a similar process when creating a dance work or any other creative process; see Figures 8 and 9 as examples and a picture of what this looks like. The distillation process helped me think about the path I would usually follow and led me to try and think of the ideas and themes of my research through a process of workshopping and exploring the ideas further through a practical strategy.

3.5.1. Dance Data Distillery

(Figure 9.) *Dance Data Distillery* #001 material, notes and planning. Photo by: Erica Charalambous

A process of distillation aims to purify and separate components and substances which are present in a liquid. For distillation to happen, in physics and chemistry, the liquid is placed in a distillation apparatus. Then, it is heated until the water evaporates, leaving behind the substance or substances. In the meantime, during the heating or intense engagement with the liquid, the evaporating water (or steam) is collected elsewhere for further use. This results in the deconstruction of components. In my research, the data can then be placed in other containers or situations and examined along the research process, opening up new possibilities and insights.

In the early stages of my research, I wanted to gain some first-hand experience of what it meant to archive, so I set up an installation in a workshop format to test a few ideas and gain some feedback to inform my case study method. When I started researching

the *TanzArchiv Leipzig* and visiting the archive, it gave me a feeling of eeriness and awe at the same time. I imagined a *distillery* in a dark room, in a virtual museum, that *distils* the very essence of dance for reasons of archiving. Something similar to a Perfumatorium - an imaginary laboratory where perfumes, essential oils and scents are captured and preserved. I envisioned that in the case of dance, the very essence of the matter, the dance spirit, would be extracted through an imaginary 'fractional distillation'[25] and captured in the form of vapour and then refrigerated to take on a liquid state within a glass container and kept in cryopreservation. The imaginary *distillery* would have multiple shelves and boxes of *distilled* dance data captured and preserved in marked glass jars in a special collections chamber. After some thought, I named it *Dance Data Distillery,* and I thought that setting up an installation, preferably in a slightly chilled dark room, with no windows, a large table and some objects, would be interesting. I thought that recreating this sensation I had about the feeling of a strangely eerie place in a different context may reveal something about the embodied experience of visiting an archive. I was also curious to explore whether it was possible to create a space/place/situation that could suggest the experience of visiting an archive. I presented this in the Digital Echoes Symposium 2018 – Reflections Off the Future, in March 2018 at the Centre for Dance Research at Coventry University.

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[25] Fractional distillation is the designated chemical process of separating the various components in a liquid mixture. In chemistry, it is the process of taking a chemical mixture and using heat to separate out the various components in that mixture. When you think of this process, the first word that should come to mind is separation. In other words, as a chemist in the laboratory, you would use this process when you are interested in isolating one or more compounds present in a mixed sample containing as few as two and up to an endless amount of compounds.) Source: https://study.com/academy/lesson/what-is-fractional-distillation-definition-process.html Accessed 09/10/2020

Distilling the dance data can sometimes be tricky, so as an experiment, various

archiving methods were used to navigate the categorisation of the data in this

installation. The *distilled* dance data records were accompanied with ingredients cards,

notes, mark-makings, topographical details, and documentation, inspired by the

TanzArchiv Leipzig. For example, the *TanzArchiv Leipzig* Dance Bibliography system

(Tanzbibliographie) - by Kurt Petermann (1930-1984) presented an efficient and

effective dance archive system. Petermann's *TanzArchiv* is one of several dance

archives and their archival organisation that is a source of inspiration for this *Dance*

Data Distillery installation. The overall aim was to create an ambience of an archive in

a special collections chamber where imagination and a little light may echo a sense of a

place for dancing thoughts and embodied knowledge to meet.

(Figure 10.) Interconnected images from the *Dance Data Distillery* #001, at the Digital Echoes
Conference at the Centre for Dance Research (Room 10), Coventry University in March 2018. Photo by:
Erica Charalambous

Several documents, postcards from the *TanzArchiv Leipzig* archive collection ephemera,

and scanned data from archives were on display and notes and mark-makings from my

research, which focuses on the record-keeping perspective of dance archives, their

function and their digital curation. I used a black-out curtain to make the room dark to

create a sense of entering an unknown environment. Access to the room was upon

request. Two flashlights were used for a short, curated tour that could be arranged with

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me on demand to create an experience of visiting an imaginary dance archive with traces and stories from actual dance archives. In the interconnected images above (Figure 10), from left to right, one can see the representation of archiving in the form of *distilling*, storing, cataloguing and preserving the 'liquid' contents in glass jars. Also looking back at (Figure 9.) the image in the upper right hand corner shows a map of the world and in lower centre where the epicentres of dance archives are located on the map. In the glass jars balancing on an unstable structure are tiny dancer figures that become invisible once the light from the flashlight falls on them, casting a shadow of the jar on the wall but not of the figure inside the jar. In the last image on the right, I placed the materials, notes, sketches, mark makings and scores that I created and used in my practice throughout the years.

Setting up this installation gave me an idea of approaching the writing up of this 'experiment' by uncovering specific clusters (then codes) that helped arrange the data. For example, mapping out (geographically) where each archive is, where its contents came from, and from whom, and what position did or does the archive have in that country, or in the institution that hosts it, and how does it communicate with its users before the use of the internet and emails. Then I created labels and tags (akin to metadata) for each item, which were part of a deck of postcards depicting the chronological trajectory of the archival collection, thus creating a temporal matrix of dance content. Then, at a later stage, when I reviewed the documentation of the 'installation', I identified that this archive had an interesting selection of items and artefacts such as masks or old film reels related to complex socio-political circumstances. To further distil the main themes inspired by the process of this experimental installation, I designed a poster with the main themes I identified at that

point of my research with the *TanzArchiv Leipzig*, as can be observed in the image of the *Dance Data Distillery* #2 poster (in Figure 39. in Appendix C). Through an embedded QR code, one can glimpse a film excerpt as a sample of what the *TanzArchiv Leipzig* holds from its *Ausdruckstanz* collection. It is a primary way of engaging with archival dance content without having to visit the archive physically. The methods of separating and analysing dance content, also listed in the poster, helped navigate the writing up of the *TanzArchiv Leipzig* case study as discussed in detail in Chapter Four. The process of designing this poster contributed to selecting the main points of the *TanzArchiv Leipzig* case study. It helped identify the sections as methods to approach separating and analysing dance content in archival research.

3.5.2. Workshops

As a second embodied approach, I had the desire to design a workshop environment to draw on my experience as a dance practitioner and create a type of dance laboratory situation. I invited workshop participants to explore whether the archive of dance practice, archiving, and a process of dance practice and corporeal knowledge can be used to 'freeze time' and 'capture' body memory in space. I was preoccupied with the question: How can we as artists and researchers engage with a set of choreographic languages and qualities of movement to create an archive as a 'place' of exchange between the movement of tangible and intangible information sculpted throughout a spatial trajectory? I invited conference participants in a somatic exploration: 'What if' I can use processes of movement improvisation and somatic-based practices to provide content (information) and then capture the traces of that movement (content)? What

effect does that have on the context (medium) of how we process (archive) and recall that memory when we know others view it?

The workshop was structured in three parts and began with a series of somatic explorations, followed by practicing various modes of remembering and documenting the first half of the session. In the final part, participants were invited to make a short video (1min) or digital photographs (captures) using a smartphone, a sketch or any other form of documentation they preferred. Thus, leaving a curated record (via a numerical formula) or evidence of what was explored in the workshop. The key themes explored in the workshop were utilising the 'body' as an archival medium, exploiting 'memory' as stored information, and investigating 'place' as memory. As a locus of movement and memory, I imagined that the body could recollect through spatial syntax, whether that space is physical or virtual (imaginary, like the symbolism of cyberspace in conjunction with the imagined space within which we process our thoughts and memory). Thus, the body as a location, a living archive, that receives information encodes it, decodes it, processes it, recodes it, finds meaning, makes sense of it, then has to go through a process of transference, and finally transmit a coded message or piece of organised information. I tried to imagine how then an archival item would journey through the process, transform from physical material (a flyer) into a digital version of itself, and what would this process look or feel like if it were practised with actual dance practitioners in a studio. What would it reveal?

In this workshop, I drew upon the work of different choreographers: a) Deborah Hay (1941 -)[26] and her philosophical inquiry during her choreographic process using the question 'what if?' and applying it to the unimaginable task of "can I perceive and surrender beauty simultaneously each and every moment?" (Hay 2019), b) Crystal Pite (1970 -)[27] and her method of absorbing and transferring information through movement within the body using numbers and numerical combinations (akin to algorithms) and her 'seven modes' of a fully informed body as a cyborg moving through space (Pite 2010), and c) Meg Stuart (1965 -)[28] by using one of her exercises called 'emotional body parts' which practices the embodiment of specific emotional states through isolating various body parts and initiating a speedy movement quality that adheres to the prescribed orchestration of called-out emotions.

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[26] I made note of this quote during a lecture on *The Performance of Beauty* by choreographer Deborah Hay at Dancehouse Melbourne on 12th January 2019. In this lecture Hay explored the question "Will a dance emerge without my having to create it?". The Lecture was based on a broader reflection, in which Hay reveals her multilayered, revolutionary art practice, guided by questions such as "What if every cell in my body at once has the potential to perceive beauty and to surrender to beauty each and every moment?" This question also provided the navigation for the process of creating a dance (www.dancehouse.com.au). I had also spent several sessions of serving as an observer of Hay's recording of her score project in Frankfurt Lab in 2011 which was based on her solo dance score *No Time to Fly* (2010*) (*http://www.deborahhay.com/*)*

[27] Choreographer Crystal Pite conducted a workshop offering insight into her choreographic method as part of a series of masterclasses for undergraduate and post-graduate students of the Dance studies department of the Frankfurt University of Music and Performing Arts in May 2010. During this workshop I documented the methods she presented in an essay and used the methods in my research for my MA research project and while teaching BA dance student classes. I continue to use Pite's 'seven modes' and applied them as a choreographic score in a promenade performance piece Spatial Counterpoint (2017) in collaboration with MA CoDE as a way of recycling dance knowledge through live performance. For further information see: (https://www.youtube.com/watch?v=ifw7jJLow_Y) and (https://www.youtube.com/watch?v=fg1jSD3lOGI).

[28] 'Emotional body parts' is one of the exercises outlined in choreographer Meg Stuart's book: *Are we here yet?* (2010) Damaged Goods, Meg Stuart; illustrated edition. Edited by Jeroen Peeters. I have used this and other exercises from Stuart's book in the last eight years as part of dance practice in teaching and artistic practice with both professional dancers, actors, young dancers in various contexts with people of all ages and all abilities.

After the methods mentioned above assisted in generating content as the first part of

somatic work and movement practices, a spatial score followed to provide a context in

which the workshop participants engage in a type of iconography in space. The

iconography is inspired by Anna Halprin (1920 - 2021) and Lawrence Halprin's (1916 –

2009) RSVP Cycles[29] as a mnemonic device for creating a topographical landscape of

body and body in space which happens and disappears as it moves. In this second part,

time is given to work with a partner or in a group to dance using Pite's algorithms and

leaving 'mark-makings' on paper as a form of annotating the landmarks and shapes that

the body imprints in a spatial trajectory. Figure 11. depicts an example of a possible

'mark-making' as well as numbering the actions. The further processing of these

themes, and through embodied approaches, exploited a sort of digital choreographic

thinking: strategic composition of numerical representations of actions and tasks which

invited participants to engage with the act of moving.

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[29] The RSVP Cycles is a system of creative process usually used in collaborative practices. *The RSVP Cycles: Creative Processes in the Human Environment*, by Lawrence Halprin (George Braziller: New York 1969). 'The book considers 'scoring' as a way in which to make processes visible and as a way of enabling participation' (Halprin 1969; 2014). The system was developed by architect Lawrence Halprin with his wife Anna Halprin and the book is out of publication but was reproduced with Anna Halprin's permission: Halprin, L. (2014), 'The RSVP Cycles: Creative Processes in the Human Environment', Choreographic Practices 5: 1, pp. 39–47, doi: 10.1386/chor.5.1.39_1
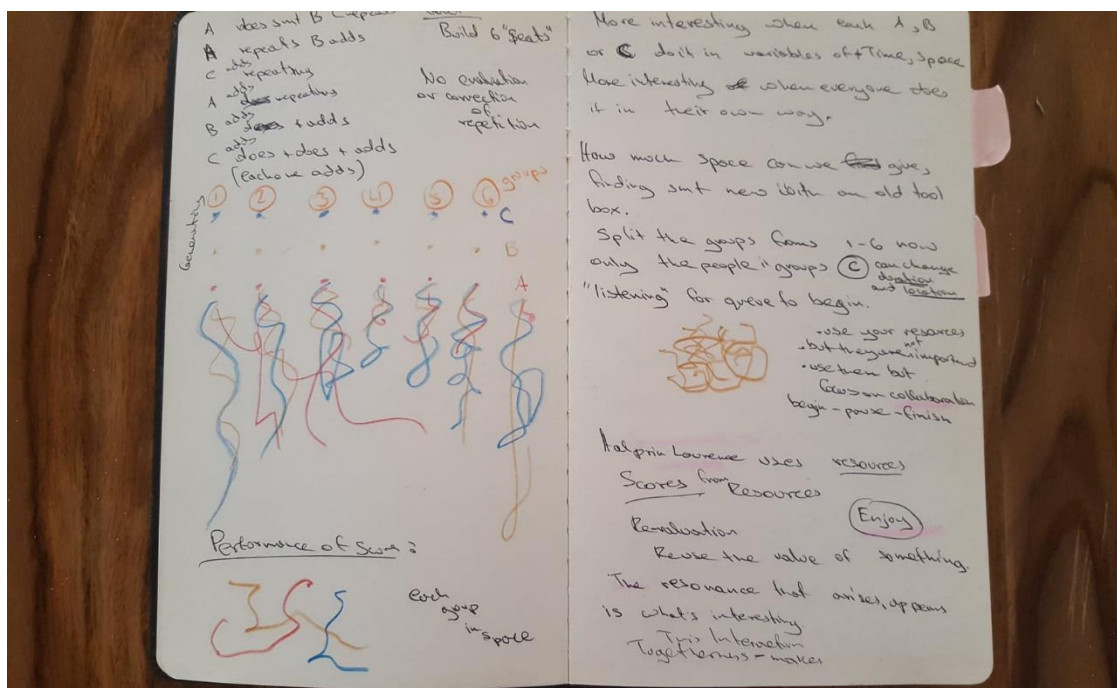
(Figure 11.) The 'mark-making' was made during a workshop at the ARS Scoring conference at the Akademie Remscheid and a real-time composition performance at CND Paris in June 2010 with dance practitioner Kurt Koegel. Photo by: Erica Charalambous

The workshop title was at an initial stage, 'Distilling the Dance and Curating the Archival in three parts', and I initially presented it at the Dance and Somatic Practices Conference in July 2019, Coventry University[30]. I continued to develop the workshop in response to researching *Lucy Guerin Inc.* Later, I changed the title to 'Distilling the Dance and Moving through Content' since I was delving into the analysis of *RePlay*. When I first presented the workshop, my focus was on the *Lucy Guerin Inc* archive, and I was heavily influenced by my experience of archiving during the participant observation process and archiving content (behind the scenes). I was occupied with curating the content in two different archival materialities (digital and non-digital) and

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[30] I continued to develop the distillation process while presenting the workshop at another two conferences: 'Cultural, Intercultural and Transnational Dialogues in Dance and Spirituality, Intellect. Friday 30th, Saturday 31st August, Sunday 1st of September 2019' at Moving Soma in Cheltenham Spa and the 'Sens(e)ation Symposium September 27–29, 2019' at the Department of Performing Arts and Film, ZHdK University of the Arts Zurich, Switzerland.

supporting the migration of content to the *Theatre and Dance Platform*. By contrast, with *RePlay*, I was 'visiting' the archive as a user from the front-end. As a result, my attention and point of focus in the archive shifted. I developed the proposed methods so that the curation of the content was in a feedback loop with the movement and the environment (workshop, studio, people and devices/machines). The workshop was also a response and reaction to the many different online platforms that I was engaging with throughout my research, whether those were digital platforms, online environments, entering data in various online databanks connected to dance, or performing arts archives. There was a strong sense of creative embodied archiving and instant time-travelling through landscapes of memory.

Summary

The methodology and methods used and applied in this research have enabled me to analyse the selected archives and the interview data to answer my research questions. In this chapter, I examined case study as a method and the role of constructive grounded theory in shaping my methodology. I discussed the decisions I made and how I approached the data collection for each case study and analysed that data. Through writing about my methodology, I realised that my analysis depended on approaching each case study by drawing on my own experience as a dance practitioner. Examining archival content would require an embodied approach, and this informed my research and supported the crystallisation of the theoretical and conceptual frameworks needed for this thesis. In the chapters that follow, I discuss each case study in detail, describe the context in which each exists, present the stories of each archive, and my experience engaging with each case study. Throughout the chapters, I present the overarching themes and concepts that surfaced by distilling the leading narratives in the process.

Chapter Four:

TanzArchiv Leipzig -

Visiting the physical archive

Introduction

The *TanzArchiv Leipzig* (1957-1989), the only official dance archive of the German Democratic Republic (GDR), 'Tanzarchiv der DDR' was founded a few years before the Berlin wall was built (1961) and within circa thirty years, collected a substantial amount of dance content. Although the archive lost its domicile as an Institution of the GDR in 1989, it has been part of a more extensive special collections department since 1993, stored in the Albertina Library, at the University of Leipzig. Its fate as an archive of a country that no longer exists, and the preservation of the collection is in question due to current issues related to its context and circulation of its content, make it a precarious and challenging dance archive to examine in full. Furthermore, as an archive, its materiality and meaning were subject to shifts produced by the political context and tensions between socialist and imperialist ideologies.

After the fall of the Berlin wall (1989) and the end of the Cold War (1991), the alterations in political structures make the *TanzArchiv Leipzig* an interesting case study in which I explore how these historical events may have contributed to shaping the content of the archive. Additionally, I am interested in the structure and contents of the archive and how the *TanzArchiv Leipzig* engaged in dance transmission and preservation through documenting dance, hosting events and publishing during the GDR and before the age of dance digitisation. Apart from its materiality and meaning as an archive, the archive's context shifted from a utopian to a dystopian reality due to alterations in political structures. Furthermore, the *TanzArchiv Leipzig* posits a vantage point for the analysis of a historical moment in cultural politics and reveals the shaping

of memory (Foucault 1969; Derrida 1997; Hedstrom 2010) and the formation of dance

literacy which makes it a fascinating archive to explore.

(Figure 12.) The *Tanzarchiv Leipzig* in the 'Haus des Buches' in Gerichtsweg 28 / Prager Straße in Blickfield, Leipzig (one of its many homes), Copyright: Gaby Waldek 04.03.1996. Item found in *TanzArchiv Leipzig* collections folder Gaby Waldek 00103.

The end of the cold war was a time when a whole country and its system broke down,

and "das kleine Tanzarchiv musste auch dadurch" (the little dance archive also had to

go through this process) (Ruiz 2018). Gabriele Ruiz, a librarian at the Albertina Library,

University of Leipzig, the very last librarian of the *TanzArchiv Leipzig*. I had the

pleasure of interviewing Ruiz before she retired in May 2018[31], and we discussed her

experience during the uncertain period of the archive's transitions in the early and mid-

1990s. Then Saxony took on Ruiz as a public servant, where she continued to be part of

the *TanzArchiv Leipzig* team (Ruiz 2018). Finally, in 1993 a group of seven professors

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[31] Ruiz's last day of work was 30th April 2018 at the special collections department at the Albertina Library, University of Leipzig. That was also the day I interviewed her.

were called from the Ministry (at that time of Education, Science and Culture) to form the *TanzArchiv Leipzig* e.V. (the Dance Archive Leipzig Foundation). The *TanzArchiv Leipzig* e.V. was then a not-for-profit organisation with a statute; a set of policies outlining its ownership under the agreement that it would be used in collaboration with the University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig and the Leipzig University. This underlying legal agreement and the organisation's ordinance kept the librarians in the employment of the *TanzArchiv Leipzig* e.V. and the preservation of the archive collection during all those years (Ruiz 2018). However, this decree is also what preserves the provenance of the *TanzArchiv Leipzig*. It draws a boundary between the proprietorship of the content of the Dance Archive of the GDR, the property of *Tanzarchiv Leipzig* e.V. foundation and the *TanzArchiv Leipzig* collection; "there is always this border which is still very present for many" (Ruiz 2018).

The image in Figure 12. was taken when the *TanzArchiv Leipzig* was in the *Haus des Buches* where it remained for about a decade (1996-2006) but then had to move again to 9-13 Ritterstrasse, near the central train station of Leipzig. Ruiz describes the latter as the ideal location for the archive since they had two floors to themselves; there was an exhibition and conference space, a reading room, a small media room and a workshop room. Although the *TanzArchiv Leipzig* had overcome the challenges of post-cold war re-structuring and displacement, in 2009, distressing circumstances due to shifts in ministries and financial cuts resulted in the archive's last move, to the special collections department, in the Albertina Library at the Leipzig University, where it is today. Each time the *TanzArchiv Leipzig* staff had to audit, cross-reference and pack and

unpack the TAL contents (Ruiz 2018). It has been moved to several premises throughout its journey, it has changed addresses, and the contents have been moved from place to place. Each move substantiated a shift in the archive's nomological body; as a legal entity that was subject to change because of the political changes that surround it. Thus, causing the archive as a body to morph, move, transform and perform according to systematic changes and bureaucratic control. This resulted in a displaced arrangement of ownership that haunts and restricts access to or use of the *TanzArchiv Leipzig* contents.

Similarly, to other eastern European countries in the late 20th Century, small demonstrations took place, which began in Leipzig, a more accessible city in Saxony. These demonstrations were called the *Montagsdemonstrationen* (Monday demonstrations of East Germany), which began in Leipzig and continued to happen between 1989 – 1991. It is believed that these protests contributed subsequently to the fall of the Berlin wall in November 1989 (Lohmann 1994). After a series of events, demonstrations, threats and resistance from a people's movement, the Marxist-Lenin socialist ruling East German party SED was dissolved. During this period in which east and west Germany were reunified, many GDR Institutions were handed over to the Federated German states. As a result, the *TanzArchiv Leipzig* was handed over to the state of Saxony and in 1993 became the Dance Archive of Leipzig Association, known in German as *TanzArchiv Leipzig e.V.* The archive continued to be used and functioned as a centre for documentation and research since it was the only German archive that contained historical documents and artefacts of the history of dance in GDR and East

European countries, along with a rich selection of German expressionist dance (Tanzarchive.de 2017).

(Figure 13.) Tiles from the floor of *TanzArchiv Leipzig* during the GDR when it was housed in its own premises in Pragenstrasse. These tiles were carried along as memorabilia to each archive relocation in Ritterstrasse, Gerichtsweg and the Albertina Library.

The *TanzArchiv Leipzig* is approximately 60 years old, but its contents go back further (there are records from the 1700s and manuscripts from the 1500s) and are a physical example of how dance has a multifaceted documentation process and archival taxonomy. Within the *TanzArchiv Leipzig* collections, dance content has been structured and categorised by considering dance as a subject and the many formats in which it has been captured. Throughout this chapter, I mention the different dance contents and the different types of media that I explored. The *TanzArchiv Leipzig* contains collections of seminal dance artists of the early 20th Century and pioneers of expressionist dance such as dance artist and theorist Rudolf Laban (1879-1958), Mary Wigman (1886-1973), who was Laban's assistant in Leipzig, Jean Weidt (1904-1988), Gret Palucca (1902-

1993), Jenny Gertz (1891-1966), Ilse Loesch (1909-2006), and a large part of dance critic Fritz Boehme's (1881-1952) collection.

The *TanzArchiv Leipzig* holds an extensive collection of Laban's manuscripts, dance scores, artefacts, posters from performances, and publications on dance. His materials seem to be advocating for dance as a scholarly subject or 'tanzwissenshcaft'. His 'Kinetographie' or 'Choreographie', first published in 1928, are key pillars of the study of choreography and were early steps towards the further development of dance writing and documenting dance. Along with Böhme's writings about dance and multiple dance performance reviews, Laban's and his peers' (as mentioned above) legacies shape what might be seen to be "the first major step toward the elimination of the illiteracy of dance" (Sorell 1986: 385). Unfortunately, although a lot has been written and published in the English language about Laban and his legacy, very little has been published (in English) about most of his peers and hardly anything about the dance archive of Leipzig and its contents. By discussing this archive, I aim to bring attention to the contents, particularly that content that has thus far escaped in-depth analysis, thereby helping to offer an alternative way of preserving the knowledge contributed by these significant dance practitioners and theorists. Thus, revealing the richness of the content of the *TanzArchiv Leipzig* and interrogating its role and function as an archive to understand how the knowledge related to its content has been preserved and organised.

My visits to the *TanzArchiv Leipzig* and engagement with the content and my interview with Ruiz provided the point of departure for answering my research questions related to: what types of dance archives exist and how are they are organised? What are the

functions of dance archives, and what knowledge do they preserve and carry? As a traditional archive housing dance content, its dance specific archival taxonomy and the modes of preservation and dissemination present a unique type of archive. The organisational system of the archive is thoroughly described, its contents are diverse and rich, although its story is turbulent, and its transformation through time has affected its organisation and the knowledge it hosts. I discuss the structure, its content, and the methods of documentation of the archive in the sections that follow and the dissemination of dance knowledge in a pre-digital era under political turmoil and state censorship. My research of this archive provides a foundation for my research journey, since it is one of the earliest and well-organised traditional dance archives in Germany, and it helps demonstrate the basis of the organisation of dance content, the role of a dance archive and point of view of an archivist of dance.

Many of the artists mentioned above travelled, performed and taught dance throughout Germany, Europe and Russia, and partly because they were forced to emigrate from Germany. Then many of their students and dancers travelled even further worldwide, relocating to other foreign countries in the first half of the 20th Century, thus spreading *Ausdruckstanz*[32] (expressionist dance) principles worldwide. Laban travelled, taught and

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[32] *Ausdruckstanz* literally translated from German means expressive dance. It was a dance style and methodology of dance practice and/or choreography that combined various choreographic languages and its themes were closely related to expressionism. According to Susan Manning *Ausdruckstanz* artists often used the definitions 'new', 'artistic;', 'modern', 'rhythmic' and fore fronted the free moving almost naked body. *Ausdruckstanz* was defined as 'German dance' because of artists' international tours and to differentiate it from other modern dance styles at the time. During the second world war *Ausdruckstanz* was used as a national and racist tool and therefore misunderstood by the rest of western world. It was wrongly translated into 'expressionist dance' in other European countries and was further developed as *Tanztheater* (dance theatre) in West Germany and was taught in institutions under different names or within other practices. An interest in *Ausdruckstanz* resurfaced in the 1970s through publications on Mary Wigman, one of them by Walter Sorell (1973) and an exhibition on Laban at the *TanzArchiv Leipzig* (Franco 2007).

lectured on the art of writing dances by presenting lecture-performances and demonstrations of the Laban School of Movement in Zurich 1915/1916, in the School of Performing Arts in Munich during the Winter Semester of 1918/1919, and courses in 'Bewegungsschrift' (movement writing) were offered in 1925 at the Laban Schule in Hamburg (Böhme 1948; Dafova 1996). Laban's teaching and his close relationship with Fritz Böhme helped him receive acknowledgement and authorisation for his work from the German Dance Research (Tanzwissenschaft) Congress 1928. This meant that 'Schrifttanz' (Written Dance later named Labanotation) was officially acknowledged as a methodology for writing and analysing dance, making it worthy of scholarly attention and, in turn, the potential for archiving. This led to the formation of the 'Schrifttanz-Archiv' journals (of expressionist/modern European dance), founded by dancer-choreographer Albrecht Knust (1896-1978).

4.1. Structure and Content

The *TanzArchiv Leipzig* was founded and based in Leipzig, which allowed more free movement than other cities because of the non-existence of any Stasi police headquarters (Lohmann 1984). As a result, Leipzig experienced frequent visits and exchanges from business and media people from West Germany. Furthermore, due to its international reputation as a centre for documentation and an information point for dance research, the *TanzArchiv Leipzig* was granted affiliation with the GDR Academy of Arts in 1975 (tanzarchive.de 2017). This annexation with the Academy enabled the archive to extend its contents and include various collections of modern dance from the 1920s and 1930s, such as Laban's and Boehme's manuscripts and artefacts.

In my interview with Ruiz, I learned that many artefacts and collections were acquired during the GDR period to increase the archive's content and preserve the possible destruction of content. Ruiz explains how Petermann had identified various collections through his travels and frequent communication with several regular correspondents (though writing letters) about and for the archive. The Böhme collection was acquired because Petermann had a good relationship with people, was respected and considered trustworthy, thus enabling Boehme's widow to sell the more significant part of her husband's legacy to the *TanzArchiv Leipzig* (Ruiz 2018). Additionally, Laban's collection was acquired through connections with "Frau Ubel, the niece of Frau Lischke", Laban's administrator (Ruiz 2018). Frau Lischke helped Laban leave Germany during World War II by paying off his debt for him (38.000 Reichsmark), and in return, Laban handed her his entire collection and documentation of his work until 1937. The *TanzArchiv Leipzig* bought the collection of Frau Ubel, who had inherited the collection from her aunt. The deed of gift and transfer of ownership letters are included in this collection (Ruiz 2018).

Petermann's role as the Head of the *TanzArchiv Leipzig* was to travel to dance festivals and collect and document dance by photographing, filming and writing about dance, and lecturing and initiating symposia. The mission of the *TanzArchiv Leipzig* was not only to assemble ample storage of collections of dance but to also document dance and festivals in which dancing was performed and competitions were held. It was important during the GDR to record such events as records of a socialist cultural capital that inspires a feeling of community and cultural identity, which was a vital part of life in the GDR. Dance scholar Jens Richard Giersdorf discusses the emergence and function

of dance studies as a discipline and attributes the establishment of a dance studies

programme in the 1980s in Leipzig to Petermann (Giersdorf 2009). Giersdorf studied

dance in the GDR at the University of Leipzig before the short-lived dance studies

programme ended and then lectured in the USA and the UK. Having travelled and

gained knowledge of lecturing in these respective countries, Giersdorf observes that the

approaches and methodologies of dance studies could benefit when considering

Petermann's approach to archivization (Giersdorf 2009). Petermann cultivated and

developed one of the few dance archives in the world, focused on the "*Aufgaben und*

Moglichkeiten der Tanzwissenschaft in der DDR (Tasks and Potentials of Dance Studies

in the GDR) and advocates the creation of dance studies as a discipline inside the

academy" (Giersdorf 2009: 24). Giersdorf highlights the importance of developing and

organising content for dance studies through archivization and emphasises Petermann's

contribution to developing a discourse on dance scholarship that is distinct from ballet

practice and involves an inquisitive approach towards dance and choreography. This is

important in reference to the relationship between the development of dance studies,

dance literacy and dance archives which I mention in section 2.3 in Chapter Two.

I had heard about the dance archive in Leipzig through my dance practice and

interaction with artists from other allied fields of art practitioners in Germany. The

TanzArchiv Leipzig has a reputation amongst artists and practitioners in dance and

visual arts alike. Additionally, my post-graduate research in dance studies led me to this

archive due to the rich material (physical) content and extensive *Ausdrucktanz*

collection. The importance of the *TanzArchiv Leipzig* is reflected in an article I came

across in the Leipzig Volkszeitung local newspaper, which begins with the quote from

Laban "Am Anfang war der Tanz und nicht das Wort" (Laban in May 2011). Translated in English, this means "In the beginning was the dance and not the word". In this quote, Laban argues that we know how to dance before we learn how to speak. The *TanzArchiv Leipzig*'s Laban collection is one of the most significant assets of its contents and, along with Petermann's lectures and publications, foreground dance literacy, dance documentation and choreology. In this newspaper article, emphasis is added to the significance of the contents of *TanzArchiv Leipzig* and the many collections of and about dance that are in danger of disappearing.

I visited the Albertina Library three times (December 2017; February 2018; April 2018) and spent several hours discussing the archive with Ruiz and looking through the collections assembled during the GDR period. It remains the only archival collection of its kind of expressionist dance and one of the few archives with documentation of dance, theatre and music of East Germany and its neighbouring countries (Ruiz 2018). Unfortunately, a large amount of the legacy of the *TanzArchiv Leipzig* is in danger of becoming obsolete, due to the archived materials facing the challenge of decay and the inability to digitise the contents because of the lack of experienced staff, funding and support from the state.

(Figure 14.) The contents of the *TanzArchiv Leipzig* film and sound reels, as well as photographs stored in archive boxes which are stacked on dozens of shelves

The *TanzArchiv Leipzig* contains 10,000 books and publications in German and other languages, 490 films, 800 videos, over 1,000 audio recordings, almost 1000 folders with documents, multiple shelves, boxes and drawers of ephemera (programmes, posters, flyers) and tens of thousands of photographs. In addition, it contains collections of works (film, manuscripts, photographs, reviews and newspaper prints) of seminal choreographers and pioneers of expressionist dance, GDR ballet performances and folk-dance festivals, and dance reviews. A collection of the works, photographs, video and audio recordings of Uwe Scholz (1958 – 2004) dancer, choreographer and director of the Leipzig Ballet (1991 – 2004) are also part of *TanzArchiv Leipzig*, and probably the last addition to the archive's collection.

(Figures 15.) Almost 1000 folders and 10.000 books.

Amongst the various archived materials, one can find material collected to present the history of dance spanning from the 18th Century, for example, Gregorio Lambranzi's 'the new and curious' *Tantz-Schul* (1716), until the present, including manuscripts of pedagogic and research methods for teaching dance from Jenny Gertz (Figures 16 and 17.) and teaching ballet by Agrippina Vaganova (1859 – 1951) amongst others (Reinsberg, Schulze, Jennicke 2003: 2-9). In addition, there are also dance-related records of music scores, photos, slides, journals on dance research, choreography, musicology, scenography, sociology and ethnology.

(Figure 16.) Children are dancing on the beach in a free movement – 'freie tanz' dance session led by Jenny Gertz in the first half of the 20th Century. The photographs have been curated on archival acid-free paper and arranged chronologically in the folders along with notes about the location, type of dance, date and some exercise formulas which form Jenny Gertz's are part of dance education for children and young audiences.
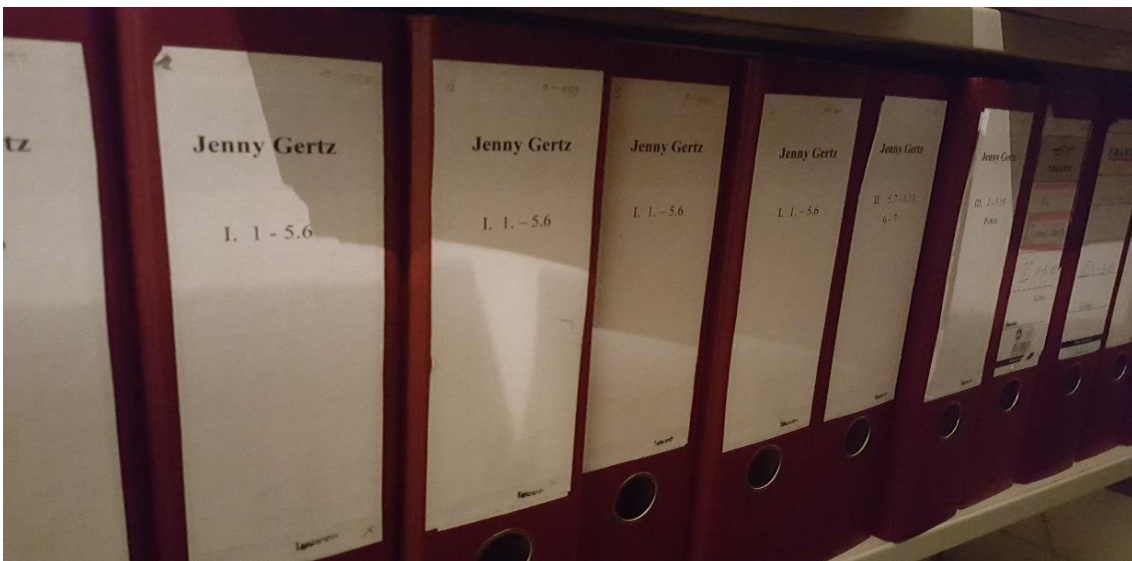
(Figure 17.) Folders containing dance teaching (educational) material with photographs and descriptions of dance movement exercises with children and adults.

Having spent time in the special collections department of the Albertina Library at the University of Leipzig, I was able to view material from the *TanzArchiv Leipzig* collection and speak to Ruiz about the content, its acquisition and her long-standing experience of building and maintaining this collection. The time I spent there feeling

my way through documents and publications, original letters and notes from Petermann, as well as notes and sketches of future plans for the archive such as the planning of the development and publication of dance specific referencing systems gave me insight into the vision that kept this collection alive. When Ruiz spoke of the *TanzArchiv Leipzig*, she seemed to embody Petermann's enthusiasm and passion for dance archiving and generosity to share the stories surrounding the acquisition of fonds and collections. Ruiz knew exactly what contents to prepare for me to view through our email correspondence, the description of my research and the questionnaire I had sent her.

(Figure 18. Top left) The long corridor in the Special Collections archive in the larger basement of the Albertina Library contains a vast number of books, manuscripts, scores and rare books of past centuries.
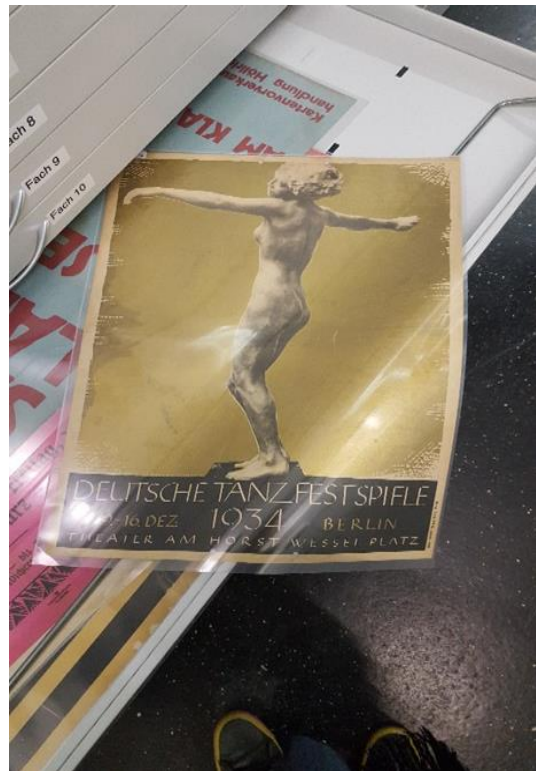
(Figure 19. Top right) A poster from the 1934 German Dance festival games in Berlin in drawer No.11 indicating that posters are ordered in chronological order from bottom to top drawer.

(Figure 20.) The posters (featured above) are sorted according to the type of item 'PLK', meaning Plakat (Poster)

(Figure 21.) At the end of this corridor, there is another room containing various kinds of ephemera such as costume designs, posters for performances. For example, in the image below, Gabriele Ruiz is holding a costume design of the Leipzig Ballet when Uwe Scholz was the director.

I could order items and spend many hours looking through items, photographs, documents, letters, posters and video material. Then, I visited the actual collection in a basement of the library, where the contents are stacked on several shelves, and thereby shape landscapes of boxes, books, journals, vinyl records, CD's, cassettes, music scores, masks, rolls of films in boxes, videotapes, DVDs and photographs. In the image in (Figure 22.), the pile of books in the far left corner are the *Tanzbibliographie* volumes outlining dance content of the *TanzArchiv Leipzig* from the 15th Century until the 1980s and a finding aid, video documentation about the dance archive, a book about Kurt Petermann next to my laptop, a flyer with one of the many addresses of the *TanzArchiv Leipzig* and a booklet outlining the contents of the archive in the foreground.
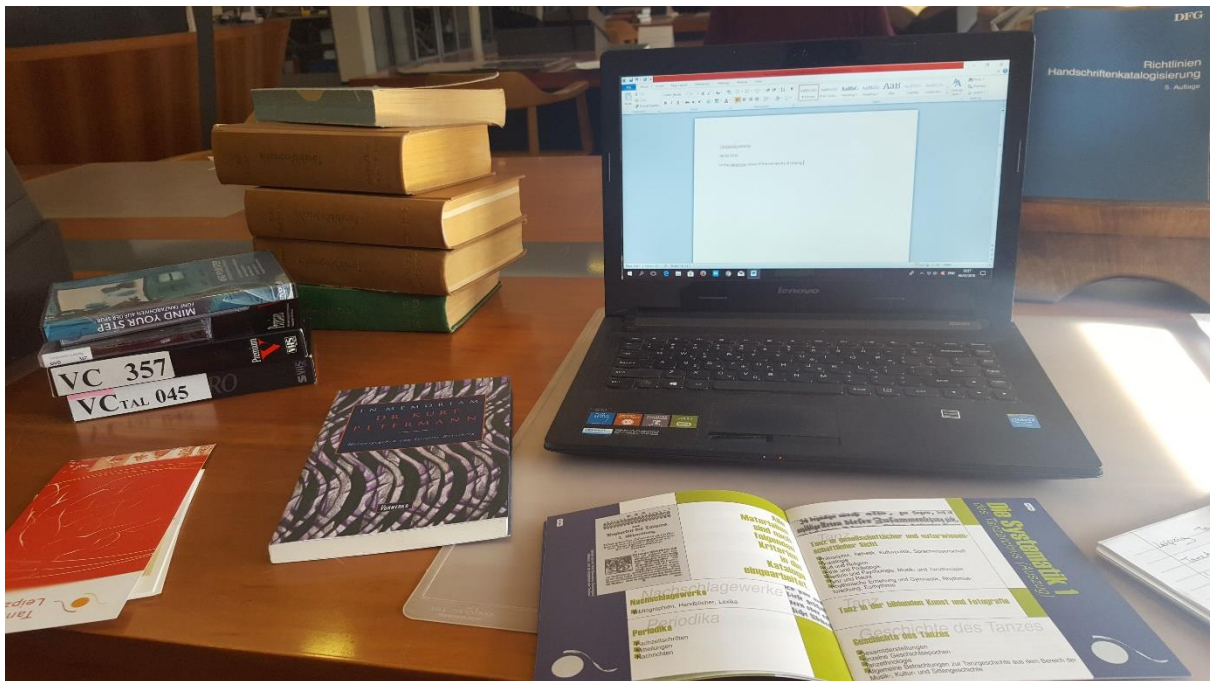
(Figure 22.) I used the hot desk in the Special Collections reading room on the 4th floor of the Albertina Library. This photo was taken during my visit in April 2018.

They are organised by artist/author and grouped and coded according to the subject matter, such as dance, contemporary dance, scholarly dance, choreography, folklore and then subdivided again under the types of material such as documents, posters, books, journals, costumes, photographs, films and records. The items are also grouped in shelves according to the contributor of the private collections, so there may be grouped items of Laban's work in various sections of the archival collections. Parts of the collection are placed in another library area where rare books and manuscripts are kept in a large dark basement with controlled temperatures and relative humidity to protect and preserve the library and archival collections. The *TanzArchiv Leipzig* collection is housed in various locations within the Special Collections department of the Albertina Library. Still, the main part of the *TanzArchiv Leipzig* is in a small room in another basement. Some outsized items, such as larger posters, costume sketches, for example, of early 20th Century performances before World War II, are kept in the larger basement of the Albertina Library.

When walking into the Albertina Library archives, I felt that there was a thick silence. The only sound one could hear was our footsteps walking through corridors of shelves of books in the basement of a huge university library. When walking into the *TanzArchiv Leipzig* section where the more oversized items like posters, set designs, and costumes live, we walked through the old manuscripts section with many music scores and many books for researching Bach and Mendelssohn. It is like walking into a hall of sleeping ghosts or a graveyard where the physical body may have ceased to exist. Still, artworks, ideas and moments in history have been preserved, boxed, categorised and numbered. However, there is something eerie walking in and through

corridors of an archive and being able to somatically experience where the items live. Perhaps because one begins to imagine all the ideas, works, and events associated with these items, and these records and traces of music, dance, poetry, and literature that all live in the same space.

I felt overwhelmed, captured and drunken with a guarded enthusiasm and taken by the particular smell in the air in these corridors, something I tried to recreate through the Dance Data Distillery #001 installation (Chapter Three, Section 3.5.1). It reminded me of the smell of the library, next to the ballet school where I learnt ballet, in the small town I grew up in. I would spend time before and after ballet in this tiny library and be drawn to the smell of old books, which I ended up reading several old poetry and philosophy books in the foreign books section because my nose steered me to them. These visits to archives, like the *TanzArchiv Leipzig*, brought back those early memories of a newfound curiosity and thirst of knowledge I secretly enjoyed as a young girl, as well as the quietness, the soft light, the wooden floors and the dancing in between library visits, away from the world 'out there'. Visiting archives and spending time with the items in archival collections in a quiet place where silence is key helps my imagination thrive and envelop or form connections across the items, documents and records I was examining. Like calling upon Mnemosyne to assist in placing and piecing together what the senses absorb and weave perceptions and thoughts into a place of 'memory'. The archival environment feels like a separate dwelling. The room temperature is cold, one can feel the silence encompassing the space, and there are usually no windows to let in the light from outside. The temperature and the absence of light are imperative for the preservation of archived materials. Nonetheless, the spirit of

the work, what has been archived, somehow continues to live on and wants to communicate with whoever seeks to know about it and interact with it. The archived material comes to life when revisited or when further used as a source of information.

The *TanzArchiv Leipzig* allows visitors to view a significant period in dance and political history from various perspectives. Ruiz helped me select and order the material brought from the basement to the 4th floor to the reading room for rare manuscripts. After I had read and explored a substantial amount of material and only on my third round of visits, I could visit the actual collection in the basements. I felt as if Ruiz gave me special access to enter a part of history and listen to her story as one of the custodians of the *TanzArchiv Leipzig*. It was an archive established during the rise of the GDR in East Germany, an impermanent country. The *TanzArchiv Leipzig* hosts records and documentation of dance, depicting the cultural activity and communications during the Cold War in East Germany and other countries such as Hungary, Russia, Italy, Poland, and France (Ruiz 2018). This is reflected in the thousands of items acquired from different places and added to the *TanzArchiv Leipzig* collection and the vast number of copies of letters that Petermann wrote to other collaborators and institutions to search for content and to arrange trips to document dance festivals.

(Figure 23.) Hundreds of film reels of dance performances, mainly ballet and folk dance, when the *TanzArchiv Leipzig* was part of the Academy of Arts of the GDR. The film reels in this photo are part of the small number of ballet works that have been digitised. These film reels and other visual and sound records are captured on magnetic tape, 35mm film reel and photographic film used in the GDR. ORWO 'Original Wolfen' and Agfacolor film were produced only in East Germany at the time of the GDR.

4.2. Documentation and Transmission

In my interview with Ruiz, I learned that many artefacts and collections were acquired during the GDR period to increase the archive's content and prevent the possible destruction of the content. Through reading various letters I examined in the archive, the *Tanzarchiv* was often named on official letters 'Deutscher Tanzarchiv' or 'Tanzarchiv der DDR', signifying that it was the official German Dance Archive in early correspondence. Then it was the Dance Archive of the GDR, which depended on whom the letters were addressed to and which country. Petermann had identified various collections through his travels and frequent communication with several regular correspondents (though writing letters) about and for the archive. Petermann was in long-term correspondence with a woman from Prague who often borrowed items (manuscripts and films) from the archive for use in her work and practice.

(Figure 24.) Shelves of film reels of dance documentation, including ballet performances and competitions, and festivals during the GDR which have not yet been digitised.

As already mentioned, Petermann travelled, visited dance festivals and dance performances of either folk or ballet dance and documented the events for reasons of documentation of cultural and social life. All this documentation added to the cultural heritage content of the GDR. An extensive collection of photos that Petermann took also include the official building of the *TanzArchiv Leipzig*, the people that worked in there and on some occasions, the physical morning exercise routine he would instruct to his librarians. Through Petermann's letters, a long-standing communication network was created through which information about dance was circulated. Petermann wrote and published on dance theory and choreography and was invited to give lectures in eastern Europe, and his name is often cited in articles about dance (de Laban 1968; Reinsberg 2002; Schneider 2002; Giersdorf 2009).
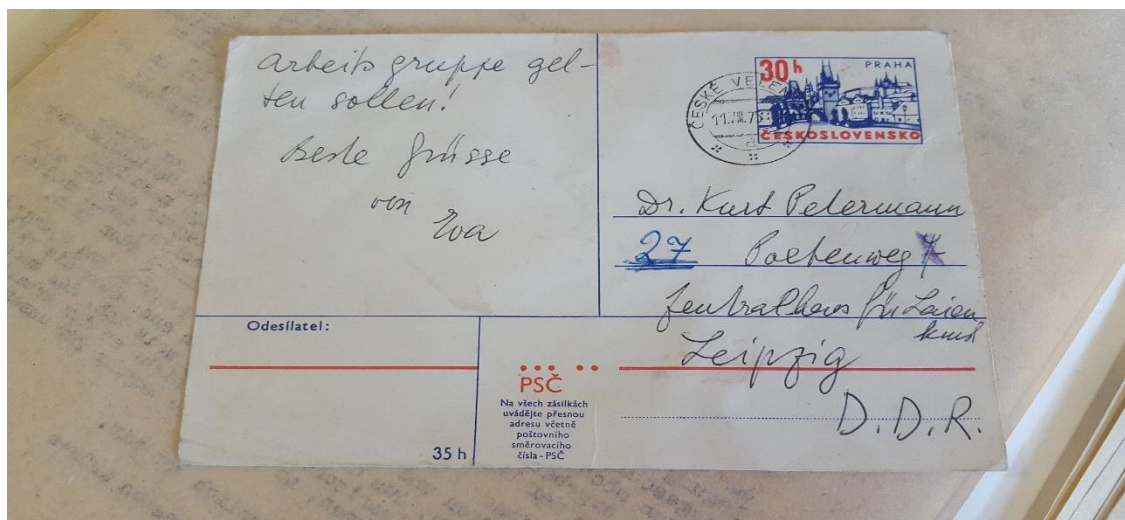
(Figure 25.) A postcard from Eva Kröschlova from Prague with whom Petermann had a long-standing correspondence and often sent dance documentation material and typed out letters with amendments in dance sequences and dance steps of folk dances. Petermann's letters to Kröschlova also contained steps of American dances such as the 'Cat Skiffle', which was quite risky to share such information during the GDR period.

Petermann was the director, the librarian, the archivist, the collector, the record-keeper, the researcher and the archive professor and had taken all the possible roles beyond those just mentioned (Reinsberg 2002: 7). In addition, Petermann had trained many students and librarians and shared his enthusiasm about dance archiving and believed in the circulation of dance knowledge through hosting events at the archive about the archival collections (Ruiz 2018). For example, *Documenta Choreologica* (1975-2003), a series of conferences and publications mentioned in more detail in the next section. Petermann's enthusiasm and involvement in building the archival collections and establishing ways of sharing the content of the *TanzArchiv Leipzig* seem to have left its mark on the people involved with safeguarding the collections, such as Ruiz, Reinsberg and the future *TanzArchiv Leipzig* directors and users. An essential part of the legacy of the archive, according to Reinsberg, was Petermann's *Documenta Choreologica* (Figure 26), a series of publications from conferences and lectures (1975-2003) all documented (Ruiz and Bergel in Reinsberg 2002: 187-188). *Documenta Choreologica* continued even after Petermann's death (1984), in collaboration with the Institute of Theatre Science of the University of Leipzig and dance

theorist Claudia Jeschke (1996 and 1997). The very last publication of the series was *Moving Thoughts – Tanzen ist Denken* edited by scholars Janine Schulze and Susanne Traub (2003) and was a volume including papers from an international conference with the same title that took place in the *TanzArchiv* in Leipzig in December 2000 (Reinsberg, Schulze, Jennicke 2003: 16-17). Dancer and choreographer Manfred Schnelle remembers attending Petermann's dance history lectures at the College for Creative Dance (Fachschule für Künstlerichen Tanz) in Berlin (Schnelle in Bergel 2002). Schnelle recalls that although discussing *Ausdruckstanz* was against the Kulturpolitik[33] , Petermann happily discussed it with his students (Schnelle in Bergel 2002: 133).
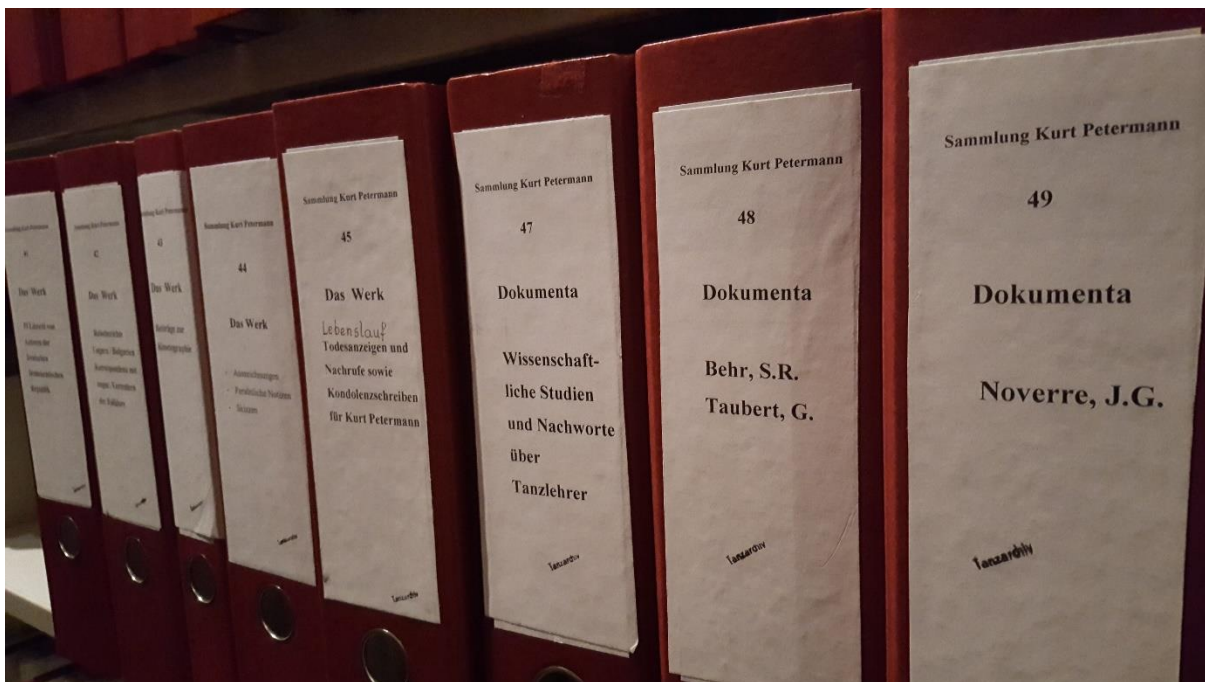
(Figure 26.) A section of folders containing documents and information about *Documenta Choreologica*, in the *TanzArchiv Leipzig* collection room, in one of the basements of the Albertina Library, at the University of Leipzig.

Petermann generated *Tanzbibliographie*, an archiving dance system consisting of three volumes featuring the *TanzArchiv Leipzig* holdings outlined through a classification system

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[33] Kulturpolitik during the GDR was a policy of the censorship and propaganda enforced on artists to produce work that served the socialist and communist ideals of the SED (government) thus forbidding or dissolving traditions such as Ausdruckstanz. Source: https://www.ndr.de/kultur/geschichte/chronologie/Die-SED-und-ihre-kontroverse-Kulturpolitik,sed156.html

specially created for archiving dance content. In a review by theatre scholar Juana de Laban (Rudolf von Laban's daughter who emigrated to the USA in 1938), she states that as a valuable record-keeping system for dance, it is organised into seventeen subject areas and additional subdivisions under each subject (de Laban 1968: 290). According to de Laban, "with the aid of this literary compilation and documentation, dance research can move into allied fields of study" (de Laban 1968: 289). Thus, it became the basis of all dance literature about German-language publications on dance and considered not only all types of dance but subjects such as dance research, dance music, dance in fine arts and philosophy, and dance medicine, among many others (de Laban 1968: 289-291).

(Figure 27.) *Tanzbibliographie* volumes and finding aids for the *TanzArchiv Leipzig* contents of published and unpublished material sometimes referred to as 'Tanz der Füßnoten' (dance of the footnotes).

According to de Laban's review on *Tanzbibliographie*, literature and documentation on dance is not generally easy to access through scholarly publication. Thus, it was challenging for Petermann to assemble most of the bibliography (de Laban 1968: 289). Nevertheless, Petermann made a significant entry into dance documentation by including photography in the bibliographic subject Dance in the Fine Arts and Photography (de Laban 1968: 291). According to de Laban, "Photographs on the dance provide a visual impact which words

alone are not able to project; hence the inclusion of dance as a bibliographic subject should be acknowledged and credited to Petermann" (de Laban 1968: 291).

Tanzbibiliographie is an archival system, and contrary to Laban's movement analysis system, it offers a framework to organise and categorise text and audiovisual dance content. Reflecting on de Laban's comments, *Tanzbibliographie* contributes to the literacy of dance as a disciplinary subject. Petermann organised the content into categories such as: dance and bibliography, dance journals, dance in social and environmental sciences, dance in visual arts and photography, dance history, children and dance, amateur dance, folk dance, music and dance, ballroom dance, social dance, popular dance, dance documentation film reels, dance films, collection of dance ephemera and reviews, dance pantomime and costumes, dance and scenography, group dance, and concert dance. Each category had subcategories: dance and philosophy, dance and medicine, and dance and ethnography as subcategories for several categories like dance in social and environmental sciences or dance history or dance journals. Apart from the categories, the content was referenced into the format or media type, such as the *Bildarchiv* (image archive) listed all the photographs and slides.
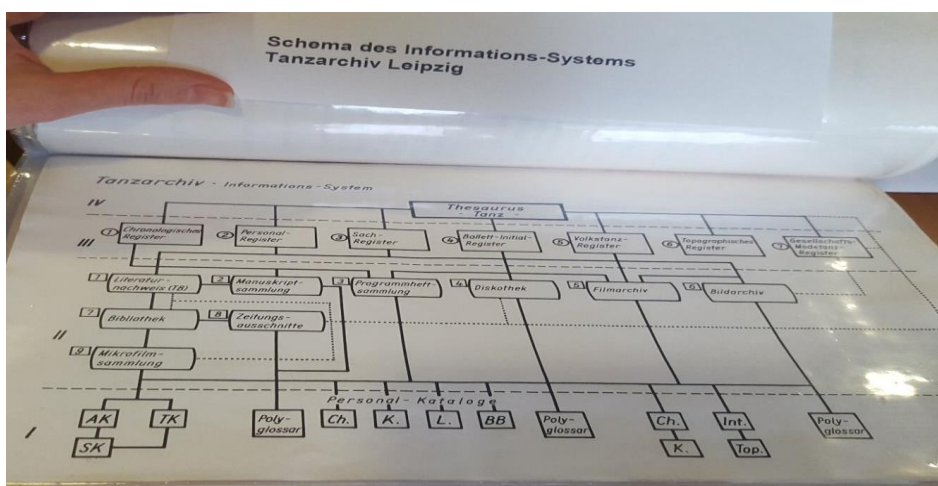
(Figure 28.) The *TanzArchiv Leipzig* archival system.

4.3. Preservation and Disappearance

In the article 'Ruckblick: Das Tanzarchiv Leipzig konnte aufgest werden' (2011) (trans. 'Review: the Tanzarchiv Leipzig could be dissolved') performing arts theorist Patrick Primavesi, current acting director of the archive, expresses the urgent concern of the fate of *Tanzarchiv* Leipzig collection. Journalist Nina May, who interviews Primavesi, argues in the newspaper article that the importance of the archive's content is invaluable for dance researchers since "it documents forms of movement through the ages, from the village festival to the opera production" (May 2011). In my interview with Ruiz, I detected a sense of value in how she spoke about the collection and in the stories she told about how Petermann had purchased some collections such as Laban's and Böhme's (Ruiz 2018). Furthermore, Ruiz emphasised how Petermann was an expert in transmitting his enthusiasm about the *TanzArchiv Leipzig* when she mentions that: "Petermann was skilled in keeping his employees motivated and excited about the Tanzarchiv. Even the cleaner learned how to sort out and catalogue items" (Ruiz 2018).

Additionally, Ruiz shared her thoughts and feelings. She recalled how difficult circumstances were when moving content or the challenges she and her colleagues faced as librarians fighting for their jobs or seeking funding to maintain the *TanzArchiv Leipzig* collection. In the early 1990s, when East Germany was being disbanded as a country and the federal government administration of Germany took over the states of Brandenburg and Saxony, the *TanzArchiv Leipzig* went through a transition phase. This was when the *TanzArchiv Leipzig* staff were in a difficult situation. They could not continue working for the *TanzArchiv Leipzig* because it was handed over to a newly administered state of Saxony that did not recognise the archive as a state archive. Therefore, the *TanzArchiv Leipzig* staff could not be released to search for another job and at the same time had no job either. It took several

months for the state to take on Ruiz as a public servant and several years for the archive to be kept in storage and then re-organised in a new building between 1993-1996. Thereafter, as I discuss in the introduction of this chapter, the *TanzArchiv Leipzig* had its own premises between 1996-2006, where it thrived as an archive and continued to arrange conferences, publications and talks in the context of *Documenta Choreologica.* It took a few years for the *TanzArchiv Leipzig* contents to be re-organised again and moved elsewhere. Finally, in 2011, the archive as a building disappears once again and becomes an extensive collection within a much larger university library archive. Ruiz's main concern was about the fate and the future of the archive.

Drawing on May's argument and Ruiz's experience and concern, the actions and neglect towards the *TanzArchiv Leipzig* reflect a range of important issues that I will be exploring in later chapters. These issues include ongoing political agendas, hierarchical prioritising, the neoliberal times in which we live, and the authoritarian control over archives that will reflect a 'performance' of a disappointing loss of heritage. Further efforts to digitise and offer an index-based insight into a tiny portion of the collection via 'Kalliopi'[34] and 'Allegro[35]' database with 56.000 items for library members and access to special collections are still not completed been in development since 2011. Due to the lack of expert support, time, funding, and digitisation mechanics, the collection was left to the passing of time and collected dust

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[34] Kalliope is a database for collections of personal papers, manuscripts, and publishers' archives and the National Information System for these material types. It was founded by the Berlin state Library – Prussian Cultural Heritage and financially supported by the German Research Foundation. Currently the database provides access to 19,300 collections with a total of more than 3 million units of description originating from more than 950 institutions, including letters, manuscripts, personal documents, albums, diaries, lecture notes, photographs, posters, movies, screenplays, music, notes, and even some famous ringlets. The database includes around 600,000 name records, 253,000 of which describe individualized persons distinguished by a unique identifier of the Integrated Authority File, and more than 90,000 records of corporate bodies, with 24,000 of these having a unique identifier of the Integrated Authority File. Source: http://kalliope-verbund.info/en/about/history.html

[35] Allegro is an autonomous, platform-independent, object-oriented database system. Source: http://www.allegro-c.de/allegeng.htm

with no librarian after Ruiz's departure to look after it. Primavesi echoes the absence of expert support and highlights that this Schall-Archiv (sound archive) would be a huge cultural loss and that "all the accumulated knowledge must remain accessible" (Primavesi in May 2011).

(Figure 29.) Thousands of slides containing documentation from the early 20th Century to the 1980s.

The rich and diverse contents of the archive and the funding that made that possible reflect that it was a culturally active period during the Cold War. Ruiz explained how the archive was a point of reference from different research perspectives because of its diverse contents. For example, a group of architects visited the archive because they were searching for photographs or newspaper to reconstruct a particular structure, similar to scaffolding, surrounding a tree that featured a circular stage decking which was part of set design for a south German folk dance known as the Tanzlinden (Ruiz 2018). Another example was a request from a group of lawyers to investigate a case about a ballet dancer who had suffered a knee injury. First, the lawyers needed to measure how much training the state dance company offered the dancer during rehearsal periods. Then to examine if that training was sufficient

enough or if the lack of training was the cause of the wear and tear of her knee, thus causing her injury (Ruiz 2018). A third example was a request to research the Mary Wigman collection, which is part of the *TanzArchiv Leipzig*, and learn through photographs, notes and moving images about her movement and looking at the aesthetics and the quality of the dance of that time for the creation of a film (Ruiz 2018).

This adds to the function and use of a dance archive because its contents hold information that is valuable for legal cases or studies in law, offers insight into architecture studies and scenography, photography, film, music, and other fields. Finally, in the third example, the uses of the archive give insight into aesthetics and qualities of the past, such as dance between the two World Wars and what that reveals about the atmosphere of performance, cultural activities and what the audience experienced from reading performance reviews.

Reflecting on Ruiz's interview (30th April 2018), a lot of the cultural activity during the Cold War was open and accessible for the people of the GDR to attend, and education was also free, but freedom in this context was an illusion since the choices were already made through government censorship (Ruiz 2018; Reinsberg 2002). The content of the archive was enriched in quantity and diversity during the GDR for reasons of *Kulturpolitik.* This was intentional to determine cultural and political identity set against the west and make the content openly accessible to a broader public.
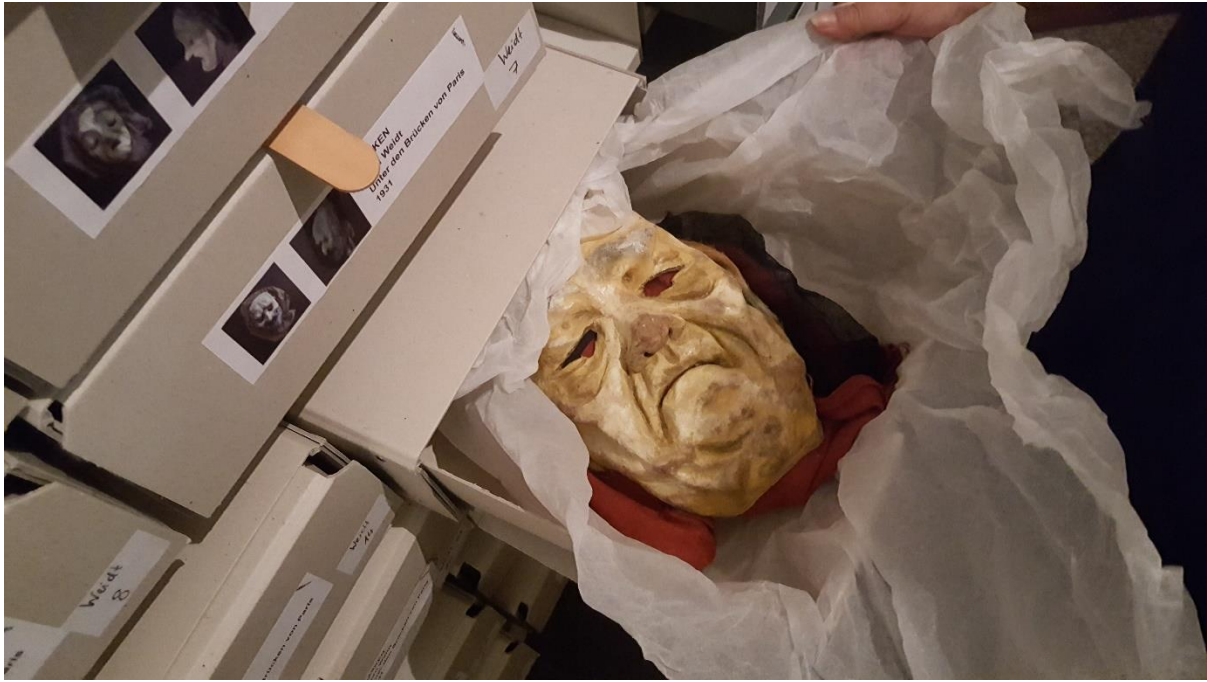
(Figure 30.) Jean Weidt's masks from the 1930s.

The *TanzArchiv Leipzig* still preserves invaluable cultural heritage, including GDR Folktanz film Reels and Jean Weidt's masks, some of which were destroyed during World War II. However, Primavesi and Mario Schröder, the Leipzig Ballet director, argued against the impending closure of the archive, claiming that it is "madness" to allow for such a cultural loss, especially regarding the oral history and visual records of the *TanzArchiv Leipzig* (May 2011). As a result, the state of the *TanzArchiv Leipzig* collection today is unknown. As Ruiz informed me on her last day of work in 2018, I was probably the last visitor.

4.4. Politics and Power

The description of the history and development of the *TanzArchiv Leipzig* reveals a highly active sense of performativity in the networking created by the archive and the accumulation of cultural activity during the GDR. The circumstances and legislative shifts, and restrictions shaped the fate of the *TanzArchiv Leipzig*. They enforced its performance as the 'German' archive of the GDR during the Cold War and its current destiny as a displaced collection in a

large research library department on the verge of disappearance. According to social theorist

Pierre Bourdieu (1930 -2002), the accumulation of symbolic cultural assets such as skillsets,

material objects and credentials can be objectified and valorised as having cultural capital

(Bourdieu 1986). Similarly to economic capital, which can be converted into money or

institutionalised into a form of legislation like property rights, cultural capital can be

converted into economic value and institutionalised into educational qualifications (Bourdieu

1986). Although Bourdieu's theory is associated with individual people and how their social

status is constructed and determined by the relationship of their cultural, social and economic

capital, I adapt this to my analysis of the archive. Bourdieu argues that cultural capital exists

in three forms: embodied, objectified, and institutionalised (Bourdieu 1986: 243). These three

forms are evident when examining the *TanzArchiv Leipzig* as an example of a place where

cultural capital exists: 1) as embodied through the dance practices and styles that the archive

projects and captures, 2) as objectified through a collection of items such as books,

photographs, films, records, costumes and ephemera, and 3) lastly as institutionalised through

being a research centre and archive engaged in transmitting dance knowledge and educational

qualifications.

Drawing on Bourdieu, I suggest that the three forms he articulates raised the archive's

cultural capital and facilitated a *Tanzbibliographie* driven by the intention to advance dance

scholarship and the desire to invent a patent for 'footnoting' dance. These achievements

became assets akin to commodities or qualifications that raised the archive's social status and

led to sustained state support during the Cold War. If the *TanzArchiv Leipzig* had not raised

its cultural capital, and with that its social and economic capital through its assets and

relationships with other equivalent institutions, the impetus to invent a dance bibliography

would not have been sparked. Perhaps this was a side-effect of GDR policies and cultural

diplomacy strategies to invest in cultural activity, academic education and unique publications, such as *Tanzbibliographie,* to raise its status and power and increase its social connectivity between its people and neighbouring countries.

Although Petermann's vision and determination were romanticised by his students and employees (Reinsberg 2002; Giersdorf 2009; Ruiz 2018;) and has left an undoubtedly valuable legacy of dance history for research, he warns that: "Art is a weapon. A weapon for Socialism. Art is close to the people and partisan" (Petermann in Reinsberg 2002: 43). Petermann assertively explained to his student, librarian and performing arts theorist Ilsedore Reinsberg (and later director of the *TanzArchiv Leipzig* e.V. 1997-2000) that the *TanzArchiv Leipzig* and the production of art follow the socialist ideals set by the *Kulturpolitik* of the GDR. Reflecting on Petermann's conversation with Reinsberg, I would argue that it is apparent that looking towards dance studies as a discipline, I can consider broader issues that the censorship of the 'dancing body' in the *TanzArchiv Leipzig* open up about dance archives. Petermann was devoted to developing awareness about dance knowledge through adding to the archival content on dance, lecturing on choreography, publishing literature on dance and curating events about dance at the *TanzArchiv Leipzig* premises. Nevertheless, he was a GDR employee. Therefore, the way the 'dancing body' was portrayed was a sensitive matter because it had to align with the *Kulturpolitik* and represent a communal experience rather than dance as a means of individual expression. During the GDR, dance activities and the 'dancing body' had to embody socialist ideals and take on the form of corporeal capital, which reflected a particular style and practice that could be identified as East German and not Western.

In their discussion, Petermann warns that the Ministry of Arts detected and prevented any trace of uncultured Western thinking or any "hippie ideals" (Petermann in Reinsberg 2002). In conclusion, Petermann argues that what is going on (in the *TanzArchiv Leipzig*) "is not about the dance, nonetheless, it is about the political battle between two systems. The artist is the engineer of the human soul. Dance is a historical phenomenon which is closely related to community development" (Petermann in Reinsberg 2002: 66). The archive hosts the cultural memories of dance content created under two different political systems in different historical contexts. Petermann's remark raises many questions about the role and function of archives in challenging times. Examining a subject such as dance archives by exploring the contents by touching and smelling them, reading hundreds of letters, viewing films, and examining relationships between items and historical events, I re-imagined and gained insight into the social and political currents that transformed the *TanzArchiv Leipzig*. At the same time, tracing the disappearance of the archive's home and its transformation into a nomadic dance collection drifting from place to place until it finally landed in an official research library in a new country. Reflecting on my interview with Ruiz and recalling the challenges she experienced and at the same time her enthusiasm to share information and gift me publications, items and promotional material depicting the historical extent of the content has developed in me a sense of wonder and duty to consider the future of dance archives. The *TanzArchiv Leipzig* transformed the study of dance into a 'subject' and a 'tool' of historical reflection in an archive trapped in the past and present identity politics. As stated by Primavesi and Schröder in May's online newspaper article mentioned in the previous section, it may seem absurd that the state of Saxony cannot support a hub of knowledge. The state once again positions itself as an apparatus of power. It restricts access to the *TanzArchiv Leipzig* in the Albertina University library by limiting its funding and access to resources, therefore blocking the availability and use of content. This, in return, devalues the worth of

the *TanzArchiv Leipzig* as any of the three forms of cultural capital. Thus, revealing that capital fluctuates according to the political and national landscape that is most dominant and underhandedly contributes to the disappearance of content and knowledge and influences history's direction and the narratives that emanate from that.

For another philosophical view, I also look to Foucault to shed more light on the link between embodied, objectified and institutionalised content and the subject of legacy. In an essay discussing 'The Subject and Power' (1982), Foucault suggests that modes of objectification transform humans into subjects of study, divide practices into oppositional themes and convert themselves into subjects (Foucault 1982). In order to preserve both Laban's and Böhme's legacies, manuscripts, photographers, posters, objects and letters were purchased by the *TanzArchiv Leipzig* due to Petermann's communication with Böhme's widow. She also gave a selected part of her husband's legacy to the dance archive in Cologne during the early 1980s (Ruiz 2018). Both Laban and Böhme as dance personalities had established themselves in the performing arts scene in Germany before the Second World War. A series of Böhme's manuscripts are included in a *Documenta Choreologica* (1996) publication, which describes Laban and the development of *Ausdrucktanz* as an important time for dance scholarship and choreographic thinking that go beyond form and structure. Böhme claims that Laban is more than just a dance "personality", "he is a moment in time in the historical evolution of European dance" (Böhme [1929]; [1948/1949] in Dafova 1996) and goes on to describe the importance of the development of Laban's ideology and universal practice about the 'dancing body' as a vessel and a product of humanity and vitality. Dance scholar Laura Guilbert describes how Böhme wrote extensively about the invention of *neuer Tanz* (New Dance) and *Ausdruckstanz* and somehow determined who could dance and who could not and who was included in dance history (Guilbert 2007). Guilbert came across various unpublished

documents and manuscripts in the *TanzArchiv Leipzig* during her research in the 1990s and was deeply puzzled about Böhme's support towards the ethics of a free body, and on the other hand, how he had become a Nazi intellectual, designing the portrait of the Nazi dancer (Guilbert 2007: 35-38). As Guilbert, I seem to have encountered certain power relations imposed upon dance practice and performance in two different times within the same archive that capitalise and objectify 'dance' and the 'dancing body' as subject matter and as tools for developing nationalised narratives.

Foucault describes the manifestation of power as an ensemble of actions (in a broader sense) that can modify, use, consume or destroy what "stems from aptitudes directly inherent in the body or relayed by external instruments" (Foucault 1982: 786). I argue that the body of content in the archive and its cultural capital in all its forms is of great value to dance scholarship. Unfortunately, the state, as the power apparatus, does not view it as sufficient value to support or exploit it. At least, not at this point in contemporary society where "universal competition relies upon universal quantification and comparison" (Monbiot 2016) in a "universal market" with "human beings as profit-and-loss calculators" (Metcalf 2017). Thus, suggesting that content and heritage about the 'dancing body' is 'flimsy and unsubstantial'. It would be naïve to think of cultural capital as separate from the idea of market, competition and economic growth when the valorisation of cultural impact is nonetheless based on funds secured through the same state that determines the economic value of cultural institutions and their contents. By objectifying the subject of dance in the case of *Ausdrucktanz* as a "tale of cross-cultural circulation" of German dance *Technik* (Manning 2007) or as a "new creator of culture" (Guilbert 2007: 38), certain power relations become apparent in the *TanzArchiv Leipzig* story. It also becomes a narrative of a time closed off from the rest of the (Western) world and perhaps reflected a time that a contemporary

unified world-leading German government does not want to remember. The archive transforms; it morphs according to its interpretation. It holds memories of past times when dance appears and reappears in photographs and film reels for the researcher to examine and then disappears in corridors and drawers in the darkness of a university library basement.

4.5. Reflecting on the *TanzArchiv Leipzig*

During the GDR, the *Kultupolitik* dictated that art and its archivization should reflect the ideals of socialism and communism and not expressionism or western first-world ideals. The *TanzArchiv Leipzig* was geographically and politically caught between east and west political tensions during the Cold War but somehow managed to preserve and circulate part of its content that reflected the uncertainty during that time. Spending time at the Albertina library allowed me to viscerally engage with content, such as Petermann's letters and have the chance to touch them and feel the imprint of the letters pressed into the thin skin-like paper. Even the smell of the ink and sensation of wear and tear of time upon the documents, photographs and envelopes gave me the impression of a different time, in which meticulous record-keeping was essential for such an archive to exist and function. I can imagine that Petermann, who left his written notes and handwriting on almost all letters, wrote and typed with passion and confidence since the ink marks were intense and bold. It was as if I could hear his enthusiasm by reading his letters and examining the future plans and visions for the development of *Tanzbibliographie*, the planning of *Documenta Choreologica* and his dream of publishing a *Tanzlexikon*.

The data collections and examination of the *TanzArchiv Leipzig* follows an approach closely related to a historiographic one which places it in a different position than the other two case studies. It is a traditional archive and was developed as such in the past Century.

Contextualising this archive historically, geographically, socially and culturally was facilitated by examining documents in the archive and was enriched by analysing the interview with Ruiz. I listened to the interview repeatedly and spent time invested in listening to the German spoken interview and transcribing it in English. This created an interesting mental space where I could piece together the story of the *TanzArchiv Leipzig*, Petermann's role, Ruiz's role and safeguarding responsibility, and the incredible stories surrounding the *TanzArchiv Leipzig,* which revealed themes related to the socio-political terrain of the GDR and its *Kulturpolitik.*

I observe a dynamic relationship between the content, the archivist and my own developed relationship with both, which enables me to form a 'picture' of a time that I was not living in, but which I can 'excavate' through this process. This is a process that draws together material objects, texts, memories and apolitical shadow. This experience of visiting the archive, interviewing Ruiz, engaging somatically in the data analysis gave me a deeper understanding of how an archive is organised and how it formulates and curates a body of content. I did this by distilling themes through a cyclical and visceral examination of the content by engaging with the data analysis with my body. This was achieved through moving and embodied approaches to further understand the context of the archive by mapping out the relation between items, objects, texts and images. It became clear that the politics and power that caused the archive to drift from place to place were the same politics and power dynamics that determine how the *TanzArchiv Leipzig* can be accessed.

 As a traditional type of archive, it is situated in a fascinating and turbulent historical context both geographically and politically. Its function as an archive was undoubtedly invaluable. Although it has left an extensive paper trail of letters and publications, it remains difficult to

access, perhaps due to the lack of its contents being digitised. Nevertheless, archivists and librarians, like Petermann and Ruiz, are core to developing and forming dance archives even if the state influences the archive's creation and sustainability. The *TanzArchiv Leipzig* was moved in the early 1990s to a new administration under a new federal government and new archiving system. This shift transformed its taxonomy, and many items were separated purely because of their size, and the connection between collections disappeared since items were separated. This reveals that broader political contexts determined how the *TanzArchiv Leipzig* archival traces and how dance can be used as a political tool to transform or reconsider the past and inform the future.

Likewise, the recollection of troubled times in which history and memory have an ambivalent relationship was reflected in my interview with Ruiz. For example, without her presence and guidance, I would not have known that certain items that were part of the Laban collection were found elsewhere in the archive. This is because they were moved from their original group of items, and they were placed in the manuscripts department, a whole other section accessed from a different floor and area of the Albertina. Due to the type and size of items and media, some were included in a more extensive collection of posters depicting performance-related ephemera such as large posters and set designs from the last one hundred years in the state of Saxony. This may seem like a detail, but for the future user visiting the archive, the connection that those items had with Laban will disappear. When asked about the archive's future, Ruiz was unsure who would take on her role and be the next librarian responsible for the *TanzArchiv Leipzig* dance collection (Ruiz 2018). It is complicated not only to recall memory traces of events but because evidence may have been destroyed or distorted, "leaving human witnesses and personal testimonies as the only alternative sources for uncovering what might have happened" (Hedstrom 2010: 169). Petermann's and then

Ruiz's relationship to the archive portrays how an archivist can sometimes be inseparable from the content in a physical archive. Ruiz was instrumental in my research in this archive, and her role and participation in the development of this archive over many years are invaluable. With this, I suggest that the knowledge, in the context of a physical archive, resides with the archivist, and when they go, the archive is made vulnerable.

In the final moments of my interview with Ruiz, she explains how it was difficult to move the archive and its contents so often and under pressure, to re-organise it again, as she expresses: "To take it apart and then to set it up and organise it again …and everything had to function as soon as possible" (Ruiz 2018). This highlights the sense of responsibility of safeguarding the *TanzArchiv Leipzig* contents and the perseverance of the people involved. I mentioned that the archive reminded me of a nomad, constantly moving here and there as if it was drifting from place to place. Ruiz smiled and said that it was an unusual case and that "normally this does not happen" (Ruiz 2018). My response to her comment was to suggest that this seems to be an unusual story for a traditional archive but that it is as if its 'body' has moved, morphed and changed, but its spirit always remains. Following my remark, Ruiz smiled, and she stated that "it is in movement and keeps moving" (Ruiz 2018). These interactions during the interview reflect the importance of an interview process that led to a particular connection between Ruiz, the *TanzArchiv Leipzig* collection and my embodied approach to the further analysis of this triangulation and the content examined in this chapter. Through this triangulation, I was able to make connections and gain a good overview of the historical context within which the *TanzArchiv Leipzig* flourished, learn about the strategies of dance transmission during the Cold War and understand the critical role and relationships between an archive and the people involved in its creation and development.

Summary

My analysis of the *TanzArchiv Leipzig* reveals that, during the GDR, emphasis was given to literary sciences, visual arts, and theatre. This left behind a rich set of traces of 'written' outputs of dance knowledge and dance transmission. Through archivization and structured organisation, these traces become available for further debate, lead to further discourse, and simultaneously form a body of dance scholarship contributing to the shaping of academic discourse and the emergence of dance studies. Although dance studies, according to Martin, was an emerging field a decade ago, the *TanzArchiv Leipzig* reminds us that the roots of dance studies go back much further to the early 20th Century. Dance as a subject of scholarly discourse has come a long way in the last few decades through the development of dance research and the increased access to dance content through digitisation, online open-access resources, archive catalogues and even YouTube. In the following chapters, I discuss these themes in more detail.

The main themes of this case study were initially focused on politics and power, related to accessing the archive, about cultural capital, heritage and cultural memory, amongst others. A coding process of clustering the themes, by writing them down on large pieces of paper and then creating the *Dance Data Distillery* led me to extract and delve deeper into what I was questioning; namely how the digital environment has offered new ways of archiving dance and in which direction this may go in the future. The themes I had finally extracted focused on 'memory, the phenomenon of 'disappearance' in the archive and the 'transformation' of the archive through time or other circumstantial factors. Although my primary research question, concerning how the digital environment provides new ways and strategies for archiving dance, is not directly answered through the examination of this case study, it offers answers to the series of secondary questions (outlined in Chapter One, section 1.1) which was

essential for understanding archives. Specifically understanding what types of archives exist, their function, how archives transmit knowledge, and how this knowledge becomes accessible to other disciplines. Moving into the following chapters, I transfer the themes of 'memory', 'disappearance' and 'transformation', that I extracted through the application of grounded theory and applied them in the analysis of the subsequent two case studies; *Lucy Guerin Inc* and *Siobhan Davies RePlay*.
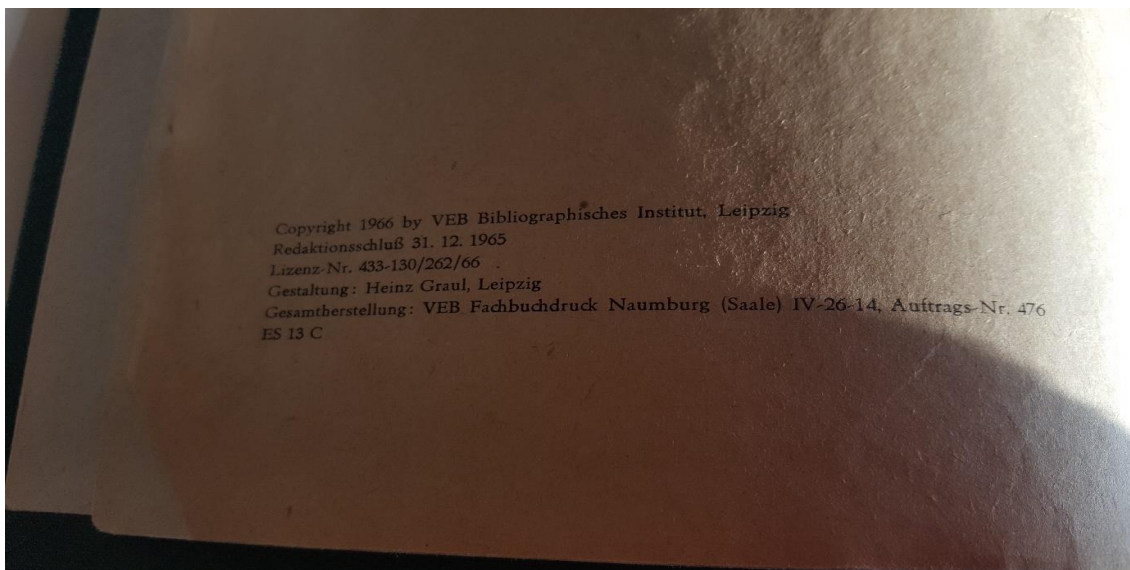
(Figure 31.) *Tanzbibliographie* copyright disclaimer and publishing details. The light shining on the paper reveals the traces of time and dust on the skin of the paper.

Chapter Five:

Lucy Guerin Inc -
an analysis from 'inside' the archive

Introduction

Lucy Guerin Inc is an Australian contemporary dance company based in Melbourne. Lucy Guerin, the company director and choreographer, founded *Lucy Guerin Inc* in 2002, and it has become one of Australia's leading contemporary dance companies. The company tours and performs work in many countries in Asia, the USA and Europe. To investigate this case study, I have taken a synthesised approach of participant observation through researching the digital and physical *Lucy Guerin Inc* archive collection and exploring the transference of its content from analogue to digital and then the migration of some of that content to an online digital platform.

To gain a deeper understanding and address my research questions about the context and content of the archive, I met with Guerin and interviewed her about her work and the archive to learn about the curation and function of the archive. I also interviewed Michaela Coventry, the *Lucy Guerin Inc* executive producer, to gain further insight into the foundation and operational process of setting up the archive. Moreover, I developed an embodied approach through workshops (refer to section 3.5.2 in Chapter Three) to further analyse the data I collected through the interviews and participant observation. Furthermore, I volunteered and spent time at the company archive entering and coding data in both archival contexts, in the private collection at *Lucy Guerin Inc* and the transference of parts of that content to the *Theatre and Dance Platform* (TDP)[36] , a more extensive online platform of digitised collections. Thus, my experience has been a constant negotiation between digital and physical

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[36] Theatre and Dance Platform is a digital repository hosted by the Baillieu Library of the University of Melbourne, and is part of the Digitised Collections of the research library. Source: https://digitised-collections.unimelb.edu.au/handle/11343/92018.

archival content to attempt a historiographical piecing together of Guerin the choreographer, *Lucy Guerin Inc,* the company as an entity and the creation and development of an archive.

Furthermore, I applied grounded theory to distil the overarching themes that also surfaced through the analysis and writing of the *TanzArchiv Leipzig* (Chapter Four) in relation to my writing practice. The writing practice entailed a series of journaling and documenting related fieldwork of visiting museums, galleries and performing arts collections, meeting and discussing with people involved in archiving dance and dance advocacy. Then using this writing when developing the writing up of this chapter and carefully distilling themes through an iterative process of re-drafting. The coding system involved a critical analysis of reviews and a clustering of themes through a deeper reading and embodied analysis of the interviews and primary data from my participant observation in this case study. The key themes 'memory', 'disappearance' and 'transformation' are tested in this case study. They helped offer a systematic approach to theorising about the themes that emerged for my research, interviews and engagement with the *Lucy Guerin Inc* archive.

5.1. Australian context and cultural politics

In this section, I present the socio-political and economic factors in Australia in the latter half of the 20th Century that influenced the politics of the dance scene in Melbourne, which enabled the emergence of choreographers such as Guerin and the development of *Lucy Guerin Inc* and the company archive. These contextual factors seem to have subliminally enforced and constructed the circumstances of dance practice and choreographic production in the contemporary landscape of the independent dance scene in Melbourne. It was 1975 when the first dance studies programme was established in Australia, and a handful of

dancers and dance educators were creating alliances, small dance companies and developing the need for dance archive collections (Brannigan 2014). Ausdance[37] is the Australian Dance Council, which was formed in 1977 (it was called AADT initially) and advocated for dance education, funding for dance and creating an international network for dance to be part of an international dance forum, the World Dance Alliance.

In the mid-1990s, Ausdance wrote and published several 'guides' and a catalogue outlining the work of Australian Dance companies. Alongside the guides that described ethical and safe dance practice, the catalogue listed small companies containing information and details about the company structure, their dance works and performances, and biographies of artists and a description of the company mission and vision. This catalogue became a valuable tool for advocating for further funding, not only for dance performances, but for the creation of a website hosting dance-related content, which then flagged the necessity for the production of dance archives. Dance practitioner Shirley McKechnie (1926 -) recalls that at the 9th Biennial National Conference of Ausdance (1993) in Melbourne, British dance author Peter Brinson stated that: "Above all Ausdance focuses on the cause and value of dance as a matter of concern for state governments and federal government: an organisation truly and visibly representative of the whole dance profession, possessed of dance power" (Brinson in McKechnie 2012: 208). Thus, signifying that Ausdance's advocacy and work had reached its connection to the West but still needed to extend its pastoral approach far and wide on matters of outreach, multiculturality and social inclusion. In addition, they were increasing the numbers of the members to argue for dance to be recognised in policy making and to receive funding and support in dance collections in national and state institutions.

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[37] Ausdance is a national dance advocacy council that represents dance professionals and has a network of satellite organisations in each state in Australia. Ausdance provides articles, discussions, conferences, forums and policy making for dance in all facets and sectors. Source: https://ausdance.org.au/

In an article 'Multicultural Arts in modern Victoria: 1972-2001' (2010) published by the Multicultural Arts Victoria (MAV), Fotis Kapetopoulos outlines thirty years of development of multiculturality in arts predominantly in Melbourne and then later in regional Victoria, during which he was head of the MAV (Making Multicultural Australia 2021). Kapetopoulos points to the crisis of contemporary dance during that period, the push of innovation by government funding bodies as well as the subsequent reductions and gradual decadence of 'small companies' due to tensions between folk-dance groups, debates on aesthetics and the government's failure to acknowledge the value of intangible heritage (Kapetopoulos 2010: 9-12). In this article, Kapetopoulos mentions that various dance practitioners, like Zamin Haroon Chandrabhanu (1950 -) (who also served on the board of Australia Council for the Arts), were dissatisfied that Dance Works[38] was receiving most of the already limited funding in Victoria. Chandrabhanu, also a dance anthropologist, was disappointed that senior choreographers such as Nanette Hassall (1947 -) were unaware of relationships between ethnicity and dance, and argues that such ignorance of dance ethnography and the constant surge for innovation led him and his peers to invent policies for distribution of funds that served temporary goals (Chandrabhanu in Kapetopoulos ca.2010: 11-12).

Subsequently, this led to the closing down of 'small companies' at the dawn of the twentieth Century since funding was reduced and companies were driven by a need to occupy a space in the contemporary art scene of a multicultural Melbourne. This meant that the innovative work done through the policies by board members of MAV and Australia Council for the Arts about disseminating funding in the arts was affected by a change of government in the

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[38] Dance Works (also known as Danceworks) was a contemporary dance company based in Melbourne. It was formed by Nanette Hassall in 1983. Dance Works entry in AusStage data base, follow this link for more information: https://www.ausstage.edu.au/pages/organisation/144

late 1990s and massively reduced (Australia council Fact Sheet 2010). Unfortunately, this created an unstable environment for independent artists, which continues today and is recorded in annual reports, reflecting how funding for flagship companies and institutions is prioritised, such as The Australian Ballet, Queensland Ballet and Australian Opera (Australia council Fact Sheet 2010).

An Australia Council report was published, titled *Securing the Future: final report* (1999), conducted by the Major Performing Arts Inquiry (MPAI) committee of a branch of the Commonwealth Australia. It is a lengthy description of reforms, recommendations and strategies suggesting how major performing art companies and other company structures such as those mentioned above should develop a business plan, marketing strategy and artistic content that presents Australia's cultural distinctiveness (Commonwealth Australia 1999: 9). The financial recommendations create policies amongst many other points "to generate the maximum amount of revenue with the minimum level of resources" and emphasise the importance of innovation, promoting Australian culture and meeting standards of artistic excellence for the flagship companies (Commonwealth Australia 1999: 9). For the smaller companies, however, "particularly those designated as Niche and Regional Flagship companies, should be encouraged to work with festivals to showcase new and innovative Australian works that are well developed and, within a festival's overall programming mix, meet its needs for rare artistic product" (Commonwealth Australia 1999: 52).

Changes in government during the 1990s created a hegemony directed towards funding the state companies such as Australian Ballet, Melbourne Theatre company and reducing funding for the smaller companies except for Chunky Move. Later, a series of government changes and policies (until 2015) formed a development in which the Australia Council took on the

role of catalyst for determining what kind of art would be produced and thus facilitated a top-level interference in prescribing how art institutions and companies should produce art. Artist and curator David Pledger outlines the strategies employed by the Australian government in an article titled 'Year Zero' (2015), in which he argues that the creation of an "art market" had reduced the production of art to a "creative industry ideology" which: "[…] is rendered in an investment paradigm as opposed to a grants paradigm. Inevitably this has major implications for the arts, the artist, the value of her work, the way she practices and how she behaves as a social agent" (Pledger 2015). This is a result partly because, as dance practitioner Russell Dumas (1946 -) ironically states, "Australian dance organisations must reflect back to government an image of itself" (Dumas 2014). Dumas critically reflects on the Australia Council cultural diplomacy politics and suggests that Australian dance companies are placing too much effort in reflecting back to the government through their work and activity what the government wants to promote. This means that the Australian government desires to promote itself worthy of Western high art ideals through the production of arts and desires to add to its value in the eyes of the rest of the world, thus gaining a position of power in the landscape of cultural diplomacy politics.

In an article, 'Overexposed, Yet rarely seen' (2017), dance scholar Shaun McLeod discusses the culture of open improvisation as performance in Melbourne and the Australian context as discussed in a Talking Dance forum with Douglas Dunn in Dancehouse Melbourne (1993). McLeod presents the standpoints of dance scholar Sally Gardner and Dumas, who emphasise the lack of understanding of historical lineage in the Australian contemporary dance scene and the origins or "pioneering roots of practices and discourses, although appreciated, are not taught in this country with full knowledge of the context in which they were developed" (Dumas 1988 in McLeod 2017).

Similar to my dance training and education, I was trained in European and American dance styles and traditions. Also, Guerin is part of a generation of dance practitioners strongly influenced by their international dance experience and who also affected the dance sector in return, which is an interesting way for ideas and influences to travel across borders and continents. McLeod describes the current situation of the Melbourne contemporary dance scene as overexposed to many influences without acknowledging their sources, and he draws on American dance historian Sally Banes (1950 -2020) to emphasise this as "[…] a fragmented multiplicity of fragmented identities" (Banes 2003 in McLeod 2018). This also echoes dance scholar Lee Christophis' description of a generation of dance practitioners (about Lucy Guerin and her peers) extracted from the tail-end of post-modern dance in New York from the 1980s and 1990s who then returned to their country to add to the context of Australian dance.

Australian dance scholar Elizabeth Dempster points to the fragmented history at that time, saying:

> The story of the development of contemporary dance in Australia is at the present time a shadowy one, an imprecisely drawn collection of disparate tales of immigrations and emigrations, of dislocation, appropriation and adaptation. It is a narrative marked by borrowing and bricolage, where source and original context are sometimes acknowledged, more often obscured and disguised. (Dempster 1987: 6 in McLeod 2017)

I find that reflecting on Dempster's critique on the lack of critical and theoretical discourse concerning dance practices and choreography connects to McLeod's argument, which draws on Louppe to suggest a sort of signature practice "as analogous to an écriture or choreographic signature" (Louppe 2010 in McLeod 2017). Considering the pressures placed by the 'creative industry ideology' and the demands to remain innovative so as to fit into the canon of creative entrepreneurship and be eligible for funding has both its benefits and

disadvantages. This means that artistic innovation lies between research and development, performance as spectacle and marketable dance productions that could be exploited as a national brand. Thus, inevitably enabling and facilitating circumstances in which organisations such as Ausdance, who are invested in dance advocacy, and smaller companies (in the Melbourne dance scene) constantly have to adapt to new terms and conditions enforced by the Australia Council. This also reveals the dependency of dance practice and performance on the art market fluctuations and nevertheless manages to create a 'genre' of 'hyperdance' and 'over-dance' to remain current in the constant flux of artistic innovation. In this section, I attempted to describe and understand the dance sector in which *Lucy Guerin Inc*'s archive as my case study finds itself a point of departure for the next section, which presents Guerin's early dance background and career. This context is essential when I consider Guerin's dance genealogy, the emergence of *Lucy Guerin Inc* company and archive within these circumstances and how Guerin's body of work flourished amidst a culturally emerging sector.

5.2. Lucy Guerin's Dance Genealogy

In this section, I piece together the trails and traces I collected from my interview with Guerin through examining the earliest 'remains' of her performances in the archive, which connected with many references suggested from several dance specialists I met in Australia such as Sally Gardner, Julie Dyson, Cheryl Stock, Sandra Parker, Jordan Beth Vincent, Sue Healy, Erin Brannigan, Olivia Millard, Shaun McLeod, and Lee Christophis who I also interviewed. I attempt to draw connections between the different perspectives, primary and secondary sourced material that helped me gain a deeper sense of the contextual, cultural history to position and write about Guerin's dance genealogy, company, and archive.

In an interview with Guerin recorded by Andrew Westle and accessible on the online platform *Delving into Dance*[39], Guerin recalls her childhood in Adelaide and her joy of playfully performing at home and getting to know dance through ballet classes. Guerin describes that they had a "dress-up" box, which was her grandmother's 'glory box' containing various clothing items and remembers how her siblings and she used to love dressing up and creating performances (Guerin 2018). Guerin questions, "What makes a child start dancing: an innate desire to move? Encouragement from an adult, seeing a performance, the idea of wearing a tutu?" (Guerin 2012: 241). In my interview with Guerin, I asked her what her earliest memory or attraction or curiosity was to dance (Guerin 2018). Guerin reflects on her childhood games with the 'glory box' and thinks that her appeal to the idea of transformation and the possibility of a world beyond the one we experience is rooted in the imagination she had as a child of living 'elsewhere'. Guerin likens this to the world of theatre and dance performance and growing up in a suburban setting in Adelaide and desiring to travel elsewhere (Guerin 2018). After her studies at The Centre for The Performing Arts (1978-2001) in Adelaide in the early 1980s, Guerin moved to Sydney to explore the possibilities of being a dancer. There was a prevailing sense at that time for Guerin and her peers of that generation from various places in Australia that if they wanted to dance and perform, they needed to move 'elsewhere', like Sydney or Melbourne (Guerin 2018).

In Sydney, Guerin began working with choreographers Russell Dumas (1946-) and Nanette Hassall (1947 -), both of whom had travelled extensively, trained and danced professionally

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[39] *Delving into Dance* is a website, (which refers to itself as an online platform) profiling dance mostly focused on dance in Australia. It began as a podcast in 2016 and has developed into an online collection of audio-recorded interviews with several dance practitioners and choreographers with an audience of 15,000 users (2018). *Delving into Dance* remains open to conversations on dance and aims to increase the profile of dance (Delving into Dance 2018). Source: www.delvingintodance.com

with several dance companies and choreographers in the USA and Europe, and returned to Australia in the mid-seventies. Hassall and Dumas were part of a generation, small in numbers, who laid the ground for the possibilities of contemporary dance and the education of dance artists and practitioners in Australia. Dumas had trained in Graham technique and Cunningham technique with Merce Cunningham and members of the Cunningham company and in [movement] improvisation with Steve Paxton and Lisa Nelson (Brannigan and Baxter 2014: 175). Dumas' professional experience with dance companies such as Twyla Tharp and Dancers, and Trisha Brown Company (USA), The Royal Ballet, London Festival Ballet, Ballet Rambert and Strider (UK), Gulbenkian Ballet (Portugal), Nederland Dans Theater (Holland), Culberg Ballet (Sweden), Australian Dance Theatre (Adelaide), Dance Company (NSW) and Dance Exchange (Australia) has been a source of inspiration for many Australian dance artists like Guerin.

Hassall graduated from the Julliard School in 1971 and then joined the Merce Cunningham Dance Company and toured the USA and Europe. Hassall danced for Richard Alston's Strider and Ballet Rambert (now called Rambert) in London and taught with Mary Fulkerson at Dartington College in the South of England. Influenced by Cunningham, Alston, and her deep interest in release and contact, Hassall moved back to Sydney and established Dance Exchange (1976) with Russell Dumas and Eva Karczag (Hassall in Burridge and Dyson 2012). Elizabeth Dempster was also a founding member of Dance Exchange with Dumas, Hassall and Karczag, which continues to represent "the legacy of American modern and post-modern (as opposed to European contemporary) dance in Australia" (Russell in Brannigan and Baxter 2014: 176).

Hassall moved to Melbourne where she taught at Rusden College (now Deakin University) and the Victorian College of Arts (VCA), and shortly after founded Dance Works (1983), which began as a platform for VCA graduates to present dance works, and became a company for professional dancers. In the edited volume *Shaping the Landscape* (2012), in which Dance in Australia is celebrated and discussed, Hassall explains that:

> It was not easy to make dance in Melbourne in the 1980s. It was, however, an incredibly creative period. Most of the contemporary dance artists working in Australia were interested in experimenting and pushing the boundaries and Dance Works presented about 60 new pieces over a short time. It was the era of the 'small company' a tier that existed between the major companies and the institutions primarily supported by the Australia Council. In many cases they provided a challenging and stable company environment for young artists to gain professional experience with a diverse range of choreographers. At Dance Works, we were exploring from a base of release and contact work, Ideokinesis, Cunningham and ballet classes (Hassall 2012: 247).

Similarly to other Australian dance practitioners of that generation, such as Hassall, Dumas travelled, trained and danced in the USA, UK and western Europe and returned to Australia with a new-found knowledge of dance practice and choreography. Guerin joined Dance Exchange in 1982 in Sydney and later on Dance Works in Melbourne, where she continued training, dancing and collecting dance knowledge from both Dumas and Hassall. At this point, Guerin met Rebecca Hilton (1964 -), a dancer from Melbourne who graduated from the VCA and, after seeing a performance of Dance Exchange, also moved to Sydney and became her lifelong friend and collaborator. Hilton recalls her experience with Guerin in Dance Exchange in the early 1980s:

> I remember seeing Dance Exchange perform when I was at high school. I could tell there was something going on even though it kind of looked like nothing: it seemed possible rather than impossible. Dance Exchange in 1984 is Russell Dumas, Lucy Guerin and me' (Hilton 2012: 2)

Dumas seems to have had a long-lasting impact on Guerin and Hilton in their early years of becoming dancers. Hilton describes her experience with Dumas and what she and Guerin were practising in Dance Exchange:

> For him everything flows into everything else. I really take to that idea, it makes me feel like a real artist. He teaches us something called 'ten steps in a circle'. We repeat it over and over: we experience all the possible ways to manifest these ten steps. It's disconcerting how boring and how interesting it is. We're doing these ten steps, the same ten steps over and over and I'm noticing that they are not the same at all. In fact they are different every single time. (Hilton 2012: 2)

Hilton's comments are a reminder that learning in dance is a skill. It demands that the dancer listens with all her body, absorbing information through all sensory channels and making sense of that through mastering an embodied entanglement[40] of repetition and practice. A process I can closely relate to since it reminds me of my development and training as a dancer and how this way of absorbing and curating knowledge through embodied entanglement became the foundation of modes of analysis through my practice-based skills. Hilton recalls how they practised those 'ten steps in a circle' for months and found ways to deal with the impatience of the dance teacher and or choreographer that dancers often encounter in their professional practice.

> I'm staring at Russell who is walking the ten steps with us. He's quite grumpy. His body is so smart that he can't understand how ours could be so dumb. So, I'm dance stalking him, I'm trying to be him. It seems like the only possible thing to do, the only way out, in, forward, anywhere. I'm trying to embody his obsessiveness, vitality, specificity, strength, delicacy, his singular combination of daring and knowing. He makes walking virtuosic. I can't do it like him at all, nowhere near. But, in attempting to do it like him I know I am learning and changing, ineluctably changing. (Hilton 2012: 2)

Guerin and Hilton danced in both Dance Exchange and Dance Works for a few years, and although it may have been a challenging time for producing work, Hassall notes that it was an incredibly creative period. Although Hassall mentions that it was a time that enabled artists to push boundaries and establish a tier, it was also a time when the Australia Council for the Arts was making that possible by prioritising funding to Dance Works in the mid-1980s and 1990s (Hassall 2012).

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[40] With the term embodied entanglement, I am referring to embodiment as the representation or expression of making an idea, a feeling, an emotion tangible in movement, in dance. With the word entanglement I mean a complicated or compromising situation in which many relations are involved in various events at the same time.

Guerin and Hilton began their development as dancers when policies for multiculturalism and diversity in the arts were developing in Australia, thus allowing for boundaries to be pushed. They then continued their journey for further growth elsewhere by travelling to New York with Dumas. It was through the influences of Hassell (as a Cunningham dancer) and Dumas (as a Trisha Brown and Twyla Tharp dancer) that brought this initial wave of post-modernism to Australia, which predominantly resonates in Melbourne more so than Sydney (Guerin 2018). Dumas arranged workshops through Dance Exchange with dance practitioners and choreographers such as Steve Paxton, Lisa Kraus, Simone Forti and Lisa Nelson. Guerin holds these dance practitioners in high esteem and considers them "seminal post-modern artists" and explains that before these workshops, she had no knowledge of post-modern dance (Guerin 2018 interview). Like many of her peers, Guerin had access to classical ballet (influenced from the Ballet Russes and Ballet Rambert traditions) and modern dance (Cunningham and Graham techniques), but it was through Dance Exchange that Guerin learned about the practice and methods of post-modern dance.

Under the mentorship of Dumas, Guerin and Hilton travelled and trained in New York, London and Japan, which eventually led to Guerin's relocation to New York between 1989 and 1996. In our discussion, Guerin shared how this was a time for her and her contemporaries such as Sandra Parker (1964 -), Philip Adams (1965 -), Ros Warby (1967 -) and Hilton to engage with themes of post-modern dance, which subsequently contributed to their practice and development as dance practitioners and choreographers in Melbourne and internationally. Guerin recalls how her experience of New York was significant to her as a choreographer because "there was such a range of work there…I

found people, aesthetics and ideas I was really excited about. It really got me excited

about making" (Guerin 2018 interview). Guerin reflects on how living and working in

New York and experiencing various post-modern dance methods influenced her

choreographic development and facilitated her inquiry for new possibilities and exploring

the 'unknowns' of 'elsewhere'.

 Hilton (2012) describes how she and Guerin practised Body-Mind Centering[41] and

experienced their bodies entangled in spontaneous movement improvisation through

guided sensory-based exercises such as focusing one's attention on the flow of various

body fluids, for example, the arterial blood flow. The exercise entails the attempt to

envision and embody the rhythm of the flow of blood through the arteries with

movements directed away from the heart. Consequently, through the repetitive aggressive

outward tossing of movement simulating fighting with sticks in anger, Hilton recalls the

learnings that Guerin and herself experienced:

> The teacher (I think it's Susan Milani) says that it is not the actual aggression, but rather the
> aggressive nature of the movement that is connecting us to our arterial blood flow. It doesn't
> have to involve our feelings. The simple doing of movement transforms us; it doesn't need to
> be connected to feelings or even to ideas. The movement is enough. (Hilton 2012: 3)

Guerin's relocation to New York with Hilton in 1989 contributed largely to the development

of her dance knowledge and her practice. Guerin danced with the companies of Tere

O'Connor (1958 -), Bebe Miller (1950 -) and Sara Rudner (1944 -), and she also began to

create her own first choreographic works during this period. The direct legacy of post-modern

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[41] Body-Mind Centering® (BMCSM) is an integrated and embodied approach to movement, the body and consciousness. Developed by Bonnie Bainbridge Cohen, it is an experiential study based on the embodiment and application of anatomical, physiological, psychophysical and developmental principles, utilizing movement, touch, voice and mind. Its uniqueness lies in the specificity with which each of the body systems can be personally embodied and integrated, the fundamental groundwork of developmental re-patterning, and the utilization of a body-based language to describe movement and body-mind relationships. Source: https://www.bodymindcentering.com

dance (which bloomed in the 1960s and 1970s) and the decades proceeding it was a continuation of the master teaching the student and transmitting several ideologies of those systems rooted in the body as matter and dance as matter/material. This suggests that although the surge of post-modernism was to critique and push boundaries of the existing dance sector, there was a tendency to reformulate pre-existing canons of modernism later to establish a company style or signature practice so as to form a corporate identity (Christophis 2019). In an article in *Movement Research,* O'Connor reflects on 'dance writing' and articulates that:

> While we have all benefited from the work of our predecessors, a hybridisation of the form is occurring which is artist-created and -defined. Its identity is found in the thoughts of its makers, not in dance history. It uses dance to refer outside of dance and has numerous faces marked by different cultures, personal histories, and the convoluted politics of the world. Its development is lamentably undocumented. (O' Connor 2009)

The application and hybridisation of dance styles, techniques and making new connections with other interdisciplinary practices such as mixing poetic systems, personalised ideas and combining methods from various art forms and cultures were part of the scene of the 1990s in New York and more recently in Australia (Christofis 2019). Since the 1980s, there have been post-modern dance influences in Australia that were practised initially by a small number of dancers and were mobilised further due to political preferences attributed to a hegemony of cultural norms by a conservative government wanting to promote an Australian identity (Christofis 2019). This national identity was likened to "Western notions of innovation, excellence, and relevance to a wider community", such as the Australian conservative politicians and government policies that "did not reflect the ethically and racially complex country that Australia is today" (Christophis 2006: 129-130).

Christofis describes the 'Melbourne look' during the late 1990s and mid to late 2000s and compares it to the late post-modern dance wave in New York and the ripple effect on the

Melbourne contemporary dance scene. Christofis describes how the scene had shifted in the late 1980s when choreographer Gideon Oberzanek's dance company Chunky Move moved from Sydney to Melbourne, and his company became Victoria's state company for contemporary dance. Oberzanek's background was from a more classical and highly technical training with the Queensland ballet and the Sydney dance company. This created a schism in the Melbourne contemporary dance scene due to the absorption of funding and support from the already existing Dance Works with a strong post-modern dance influence from its directors (Hassall, Herbertson and later Parker). This was observed in a review by Christophis:

> […] new aesthetic synergies soon emerged as other choreographers made different marks on the Melbourne scene. Guerin, Hilton and Adams had all returned to Melbourne after years in New York working mostly with the second and third wave of post-modernists who followed the 1960s iconoclasts (Christofis 2006)

Guerin's experience in New York, which she mainly appreciated due to the sense of community surrounding it, also feeds into her current practice and is tailored into the mission of *Lucy Guerin Inc* WXYZ Dance Studios in Melbourne (Guerin 2018). Bringing this knowledge back with her to Australia shaped her way of working as a choreographer and added to a sense and style of dance in Melbourne (Christofis 2006). The many threads that weave Guerin's dance genealogy reflect the various dance practitioners she received training from, the multiple choreographers she worked with and her flourishing in New York as an emerging artist. I found these trails and traces in my interview with Guerin, in her archive and publications about her work. This signifies how researching a dance archive can reveal much about the cultural and national historical circumstances and the profile of a choreographer. In the next section, I discuss the founding of Guerin's company and the development of her body of work, which grows out of the influences from her dance genealogy and finds its way into the cultural fabric of Melbourne's independent dance scene.

5.3. *Lucy Guerin Inc* develops a body of work

When Guerin returned to Australia and decided to settle in Melbourne, she was initially disappointed to encounter an opposition between dance artists and wanted to re-invent and facilitate a spirit of collaboration, similar to the dance ecology she had experienced in New York in the early 1990s (Guerin 2017). As McLeod claimed, the Melbourne independent dance scene viewed 'difference' as mistrusted and devalued, and consequent adherence to the 'generic' became the norm (McLeod 2017). Guerin also observed that artists in the field (in Melbourne) were not interacting with each other. She desired to facilitate a sense of a community that cared about the artform and shared ideas and practices (Guerin 2017). Within five years of her arrival, Guerin founded *Lucy Guerin Inc* to have a supportive structure to develop her own dance works, develop her choreographic practice, and build a community for dance exchange in Melbourne. As a choreographer, Guerin has since then received many awards such as the Sidney Myer Performing Arts Award, a New York Dance and Performance Award (a 'Bessie'), several Green Room Awards, three Helpmann Awards and three Australian Dance Awards, and in 2018 she received the Shirley McKechnie, Green Room Award for Choreography (*Lucy Guerin Inc* 2018)[42] and most recently received the title of Officer of the Order of Australia[43] in the 2020 Australia Day of Honours for her "distinguished service to contemporary dance as a choreographer, and as a mentor and advocate for emerging artists and new works" (Sydney Morning Herald 2020).

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[42] Many of the observations, reviews and references cited about Guerin's dance genealogy and body of work in this section are drawn from information found in the *Lucy Guerin Inc* archive. Some were ephemera with no author listed and some were attributed to the author, e.g. reviews about her work from newspaper clipping, and they were made available through the *Lucy Guerin Inc* archive and are referenced accordingly in the List of References. Some of the listed items can be found on www.lucyguerin.com.

[43] Officer of the Order of Australia is an order of chivalry established on 14 February 1975 by Elizabeth II, Queen of Australia, to recognise Australian citizens and other persons for achievement or meritorious service. Before the establishment of the order, Australian citizens received British honours. Source: https://www.smh.com.au/national/queen-s-birthday-2020-honours-the-full-list-of-this-year-s-winners-20200607-p550cd.html *Sydney Morning Herald*. Nine Entertainment Co. 8 June 2020. Retrieved 7 June 2020.

Guerin founded her dance company *Lucy Guerin Inc* in 2002 and has since created and produced many works in Australia and internationally: "The company is committed to the exploration of everyday events and the redefinition of the formal concerns of dance" (*Lucy Guerin Inc* 2018). Guerin has created works for various companies such as Chunky Move, Dance Works Rotterdam, Ricochet (UK), Rambert (UK), Mikhail Baryshnikov's White Oak Dance Project (USA), Lyon Opera Ballet (France), amongst others. Guerin has toured with her company in Asia, Europe, the USA, and most of Australia's major festivals and venues. During the time I was researching *Lucy Guerin Inc* archive (2018 -2019), the company consisted of a board of directors and a team of employed professionals with Guerin as the artistic director, Michaela Coventry (executive producer of *Lucy Guerin Inc* in 2018 – 2019) and Annette Vieusseux as executive director, Tegan Nash (currently acting as Company Manager) and Claire Bradley Duke as company manager, Tom Pritchard as a studio producer and Mariaa Randall as resident director (a role given to another artist each year). Dancers are employed on a project basis to work with the company to create new works and participate in parallel programmes that *Lucy Guerin Inc* hosts and produces. Guerin contributes to the development of the independent dance scene in Melbourne with the company programme offering artistic residencies, platforms for presenting work such as *Pieces for Small Places (Pieces)* and *First Run*, and morning classes and workshops at the *Lucy Guerin Inc* Studios. Guerin explains:

> I started the company out of a need to have a supportive structure in which to make my own works. As I started to feel more stable, I very quickly began to work on the idea of support for the independent sector, which I had so recently come from. That quite quickly became a part of the vision, to create a connectivity and support for choreographers outside of major companies. (Guerin 2017)

Guerin identified the tensions outlined in the previous section 5.2. in which the changes in political structures shifted and moved policies creating challenges for independent artists that

were not part of flagship companies. Guerin began developing her portfolio early on and was both fortunate and articulate in dance works and outreach work. Guerin has created many works from *Sweet Dreams* (1989) in Melbourne, *Irresistible Divide* (1990), *Solemn Pink* (1993) and *Incarnadine* (1994) in New York, which were her first attempts in creating solo dance works. After her return to Melbourne, her first works as an independent artist *Two Lies* (1996), *Robbery Waitress on Bail* (1997), *Heavy* (1999) and *The Ends of Things* (2000) had received good reviews in which Guerin had displayed an outstanding versatility as an artist and opened up possibilities for further commissions, such as *Soft Centre* (1999) with Mikhail Baryshnikov (*Lucy Guerin Inc* 2018). One of her first works, *Two Lies,* which Guerin choreographed and performed with dancers Hilton and Warby, was the beginning of her professional career as a choreographer and signified her articulate nature in communicating her way of making dances (Anderson 1997).

Many of her collaborators often express how her communicative and articulate nature was appreciated early on in her career. Hilton describes her experience of Guerin transmitting choreography:

> Lucy's body is so coherent, organised, neat. She's pretty in a way that seems to constantly transform, even as you're looking at her. She is choreographing a twenty-five minute long, unison duet for the two of us. The movement she's making is peculiar and particular and it's pouring out of her. As it's pouring out I'm catching it, committing it to memory. She's generating and I'm incorporating. It feels symbiotic. We don't talk much, hardly at all. We don't need to. (Hilton 2012: 3)

(Figure 32.) In this image by Johan Elbers, dancers (l-r) Ros Warby, Lucy Guerin and Rebecca Hilton perform Guerin's dance work Two Lies (1996). According to the information on the website and *Lucy Guerin Inc* archive, this image was taken in 1996 at Gasworks, Melbourne, when the dance work was titled Courtables (it can be found in the *Lucy Guerin Inc* archive as *Two Lies*).

Two Lies was Guerin's first work after returning from New York, called *Courtables* (1996) initially, and its debut performance was at Gasworks in Melbourne in 1996. However, Guerin had changed the title when it was performed at The Kitchen in New York in 1997. In our discussion, Guerin explains how she often changes the titles of her works because she usually begins with an idea, and in her earlier works, an abstract concept, and then through the process of creating the work, certain things change and consequently the titles of works (Guerin 2018). In *Two Lies*, the three dancers Guerin, Hilton and Ros Warby explore "the paradox of memory and how experiences are stored and revised by subsequent events" (*Lucy Guerin Inc* 2018). Guerin presented *Two Lies* at The Kitchen (April 1997) alongside *Robbery Waitress on Bail*; the former received critical acclaim in New York by dance critic Gia Kourlas who describes Guerin's work as a "refinement that abstract dance doesn't possess" (Kourlas 1997). *Two Lies* won Guerin a Bessie (New York Dance and Performance Award) in 1997. Critic Jack Anderson also highlights that in reference to *Two Lies,* "Ms Guerin

commands attention with her forcefulness as both a dancer and a choreographer" (Anderson 1997)

After forming LGI, Guerin created a series of works, explored different themes and ideas, and extended and nurtured her relationships with regional, national, and international collaborators. For example, Guerin shifted her attention to the cityscapes of Melbourne and the datasets that affect human communication in *Aether* (2005). In a review from Chris Boyd, he described how her choreography produces movements like a "laser printer […] Completely ephemeral. And yet…not. And yet… infinitely archivable. Reproducible. Transmittable" (Boyd 2007). Guerin then directed her focus onto Melbourne's history with *Structure and Sadness* (2006) and developed an interest in memory and construction, drawing on a tragic event etched in the city's historical fabric about the collapse of the West Gate bridge in 1970. Her subsequent work *Corridor* (2008) was born out of improvisation and challenged Guerin to adapt her choreographic style, and received several critical reviews:

> Guerin's physical language has absorbed everything from the classical to the released to the studied gesture. The dancers can create flow and connection between their movements but astonish most with intricately spliced action: footwork moves to tiny hand gesture, to big flailing fall, to bounding leap […] I felt surprisingly tender toward these people portraying contemporary malaise, trying their best, coupling elegantly, fervently or manically, sailing through space with fine-tuned precision or shuttling through phrases of rhythmic non-sequitors: pop, you're here, oops, sliding off there, and wow what about this thing? Movement mirrors mind. Guerin's got it nailed. (Kraus 2008)

In the next series of works, Guerin continued developing and challenging her dance-making practice with four male dancers, two of whom are trained and the other two are not trained dancers; the work was titled *Untrained* (2009). Then follows *Human Interest Story* (2010), in which Guerin created a dialectical relationship or a dichotomy "between the everyday and the universal or the universal and the personal" (Guerin in Brannigan

2014). Next, the *Conversation Piece* (2012) involves actors and dancers and explores the

intricacies of human communication and the entanglements of text and movement.

Finally, weather (2012), inspired by meteorological phenomena and environmental waste,

was adapted for young audiences as another version titled *Microclimate* (2015). The

company's most recent works (while I was researching *Lucy Guerin Inc*), *Attractor*

(2017) and *Split* (2018) were on tour during 2018 and 2019, while *Make your Own World*

(2019) along with *Metal* (2019) were in the making. Guerin explores themes of ritual,

intimateness and pushing boundaries of social structures in close encounters in a one-on-

one relationship or a group structure in these later works. In my observation of these last

works through the archive, then observing *Make your Own World* in rehearsal and

viewing it live as well as another impromptu performance at ACMI, in February and

March 2019, I felt that Guerin's articulate nature becomes apparent in a non-virtuosic

way. Through examining her work both in the archive and in person, I find that there is a

somewhat eccentric ordinariness, with a strong sense of post-modernism and with a sense

of purpose enough to reveal the process and invite the audience to take a glimpse at the

choreographic thinking; the bones of the work. As performance scholar Susan Melrose

argues:

> […] one of those bases lies in the responses of the wider arts communities, and in the written
> reviews that tend to signal something of that wider response: on this basis, what I am calling
> 'signature', or signature practices, is relational – it signals a relationship with a range of others
> at the heart of judgement – rather than something that is immanent to 'the work itself'.
> (Melrose 2009)

 Drawing on Melrose's argument, 'signature practice' refers to how an artist makes work,

what her method is and what quality can be identified or has been observed, for example,

in reviews such as the ones I refer to in this section. Guerin's signature practice can be

identified through examining the *Lucy Guerin Inc* archive and unpicking the threads that

weave her body of work. As the researcher of this case, my own perspective derives

meaning from the content of the archive that is an extension of the artist's practice. I find

that Guerin's early works were focused on her childlike wonder of structure, like that of

the perfectly aligned and synchronised rows of identical women in the corps de ballet

sections and developing a method of breaking or furthering those formations. Later in her

work, Guerin wanted to "depart from the line" and "distort the traditional and functional

relationships of the body" and "find something that did not exist yet" (Guerin 2012: 242).

Guerin was attracted to the extremes in art and life such as: "minimalism, excess,

virtuosity, emotionality, structure, chaos, violence, reality, strangeness, transgression" and

has since realised that her work is a constant balance between them (Guerin 2012: 242).

Although it seems that Guerin has found her choreographic method, she still seeks new

ways of entering the studio to create a new work. Guerin explains how she enjoys not

knowing where the creative process may lead her and tries along the way to frame these

'unknowns' (as she calls them) and to have an overview and not lose her ability to 'see',

while also having the audience in mind (Guerin 2012).

Guerin's work focuses on real-life situations, draws upon social justice issues, historical facts

and a vast array of themes and sources of inspiration, which become visible when exploring

these works through the archive. In an interview with O'Connor, both choreographers share

how they continue to enjoy producing works that design movement and display their dancers'

physicality (Kourlas 2018). Both Guerin and O'Connor claim that already in the 1990s, they

consciously avoided or went against the tendency for conceptual dance movement at the time

and still enjoyed generating heavily movement-based material for their choreography

(O'Connor and Guerin in Kourlas 2018). Kourlas describes that this tendency (for conceptual

movement) felt unnatural to O'Connor, and both he and Guerin chose to focus on movement

and structure rather than an abstract approach to choreography. O'Connor mentions that

someone recently commented that the way he makes dances is formal, and he strongly argued that "[i]t's not formal. It is a way of attempting to shape ephemera" (O'Connor in Kourlas 2018).

Guerin explains how that early period of dancing with O'Connor was important for her and how she had never met anyone "who could articulate the layers and the complexities of dance and choreography" and "[t]hat was so exciting to me in that time, and it still is" (Guerin in Kourlas 2018). Both Guerin and O'Connor share that when creating work, they trust that the doubt and unsureness of the drive of the process will take them somewhere. The dialogue between the two choreographers, which began in New York in 1993, continues today and when in doubt during their creative processes, they "have had a built-in support system: Each other" (Kourlas 2018). Guerin describes that with her work *Split* (2018), she finds herself going back to the ways she choreographed in her early works and with this duet wanted to "really focus on the essential elements of choreography, which are time and space and movement" (Guerin in Kourlas 2018).

At this point in my research, I found that physical aspects of the archive and my interview with Guerin offered a historical context for Guerin's dance genealogy, her development as a dancer, and Lucy Guerin Inc's creation. Moreover, Guerin, her peers, and her company as a hub become part of Melbourne's emergence of a contemporary dance community. These traces of the development of these artists and art scene and Guerin's early days in New York can be found in the archive. In addition, one can trace the links between Guerin's early dance career in New York, the clippings, videos and reviews and could trace the migration of trends from New York to Melbourne as well as connections, collaborators and friendships that build an international dance community. However, before moving on to presenting and describing

the archive in the case of *Lucy Guerin Inc* archive, unlike in the *TanzArchiv Leipzig* archive case study, there was no archivist to refer to and understand the backstory and the context or environment in which a dance archive such as this can develop. Therefore, I focused on responding to one of the subsidiary research questions about what knowledge dance archives carry to better understand the Australian dance context that I was less familiar with. Also, I wanted to gain a perspective on an archive that is not built into an institution, that is self-initiated, self-made and not developed from a researcher or archivist but an artist and in collaboration with other artists.

5.4. The emergence of *Lucy Guerin Inc* Archive

According to a report *Turning Point: Gender Equality in Australian Dance* (June 2018) released by Andrew Westle, a researcher at La Trobe University and founder of the *Delving into Dance* online podcast archive, although a majority (70%) of choreographers identify as female, all directors of the major Australian dance companies that "receive the bulk of public funding" are men (Westle 2018). This means that the history of the culture of dance in Australia is shaped by a large portion of what makes its way into state and national archives, which are the performance 'remains' of Australian dance and theatre institutions run by male choreographers and directors. In an interview with Coventry, she shared her opinion that a strong "white men" presence was evident in the dance archives collection at the National Library of Australia, and it was important for Guerin and her company to act on this (Coventry 2019).

Both Coventry and Guerin were concerned about what will happen with the company's work and how *Lucy Guerin Inc* could leave a legacy that would have a place in history, thus creating an impetus for other fellow choreographers to think about archiving dance.

Therefore, there is something more than leaving a legacy or an impression for Guerin. There is a desire to build a community, and having an archive outlining a company portfolio is helpful in securing funding to support *Lucy Guerin Inc* venue, enabling the further creation and hosting of artistic practice. Moreover, I suggest that Guerin's hope of contributing to an emerging dance community led her to develop her company and build an archive. Additionally, considering what traces and trails *Lucy Guerin Inc* will leave behind in the existing archival canon of dance collections also includes her peers and other emerging dance artists creating works at *Lucy Guerin Inc* WXYZ studios. As Guerin so poignantly states:

> As soon as we stop dancing, it's gone. The online archive is a way for this most transient of forms to have a history, but also to open up the 'boxes in the back room' to researchers, the dance community and the general public to connect with the company's body of work (Guerin 2014)

The above quote from Guerin also reflects the *Lucy Guerin Inc* ideology and Guerin's intentions as a dancer and choreographer to find ways to transmit dance beyond a specialised audience and reach allied fields of art practitioners and the general public. Additionally, Guerin and her company invest time and energy in discussing *Lucy Guerin Inc*'s dance-making methodologies and facilitating platforms in the form of residencies showcasing Melbourne-based contemporary choreographers' artistic processes. Through different relationships, *Lucy Guerin Inc has* managed to develop an archive that is now in a state to provide content for residencies and talks, for Guerin to use as a resource or for content to be used in discussions and showcases.

Additionally, a large amount of the paper-based Lucy Guerin Inc archive has been digitised, making it more accessible and thus places it in a more optimal position to explore various modes of online accessibility. The archive seems to have developed and grown based on the *Lucy Guerin Inc* ideology mentioned in a document found in an archive folder which

highlights the intention to transmit dance and communicate about dance through other mediums: "An important follow up to the archive and documentation will be to synthesise this information into useful formats and to draw conclusions as to how it can increase understanding and engagement with contemporary dance" (Guerin 2010). This was echoed in a talk *NIDAnights: An Evening with Lucy Guerin Inc.* on 15th November 2018, in which Guerin described her dance-making methodology to an audience using two dancers to demonstrate her methods and the audience was invited to dialogue with the choreographer and the performers about the making of a dance work. This again echoes Guerin's ongoing mission to transmit dance and keep finding new ways to do that and suggests that Guerin is reflecting on her own work and collecting her methods of choreographing.

In our interview (2018), Guerin explained how she had come to realise that from a young age and her time dancing and studying in Adelaide (1982), she began collecting material (flyers, programmes) from dance performances she took part in and always felt drawn to the idea of being an archivist (Guerin 2018). Guerin recalls that the performative games she had played as a child and the influences from her parents whilst growing up; her mother a librarian who had a love for poetry, art and literature and her father, an engineer who had a pragmatic approach to situations, are characteristics that she feels have shaped her approach to her practice and running her company. As a choreographer and artistic director of *Lucy Guerin Inc*, Guerin embodies an inherited artistry and pragmatism that has driven her work and practice and consequently led to creating the *Lucy Guerin Inc* archive. The archive's content, Guerin's and her company's body of work, including the work she performed as a dancer and all the commissions and artist-in-residency works produced by Lucy Guerin Inc Studios, exist both in a paper-based archive form and in a digital archive format. For this reason, I suggest that Guerin's *Lucy Guerin Inc* archive has two sources of an archival body of content; a

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physical and digital body that compose the *Lucy Guerin Inc* archive as one hybrid body. Each body is complete in its own respect, but certain aspects are not visible in one; they are implied or hidden, but they appear more visible in the other.

5.5. Inside the *Lucy Guerin Inc* hybrid archive

As a developing company, *Lucy Guerin Inc* decided in 2010 to extend its focus on research and development. Approaching its tenth anniversary, *Lucy Guerin Inc* developed a plan to organise and shape its portfolio for artistic research and provide resources for dance research by creating an archive. The *Lucy Guerin Inc* archive is divided into seven major categories: press (e.g. articles, reviews, interviews), promotion (e.g. flyers and programs), costume, non-digital (e.g. AV material – videos, Beta tapes and U-matics), Digital AV material (DVDs, CDS and Mini DVs), periodicals (e.g. academic, articles, journals) and photography (photographs, negatives, photo discs). These categories are subdivided into subcategories relating to Lucy Guerin Inc, Lucy Guerin and Lucy Guerin Commissions. These are then subdivided into separate projects or companies (e.g. Dance Exchange, Chunky Move, etc.). The system was built upon the number of ephemera that *Lucy Guerin Inc* had accumulated. Through separating the ephemera according to their function, a form emerged. Each category of ephemera subsequently allowed for further subcategories to support the company's functions and operations and its role as a dance company and art production entity. When *Lucy Guerin Inc* moved into the new studios in January 2019, I spent a few months repositioning the boxes and files and cross-checking the contents to formulate a finding aid and list of contents so that items can be findable for visitors or Guerin herself.

(Figure 33.) An image of the LGI physical archive in Lucy Guerin's office, taken 25/02/2019 at Lucy Guerin Inc WXYZ Studios, 130 Dryburgh St, North Melbourne, VIC 3051, after the physical move and after I organised the folders and boxes.

Figure 33 shows the archive in Guerin's office, which is no longer hidden in a back room. The physical archive contains ephemera and records of Guerin's performances as a dancer, her choreographic work before the formation of her company and all the performance traces of the *Lucy Guerin Inc* company works and productions to date. The archive has a material body; the room, the shelves, the files, the documents and the records that compose it. It comprises 56 folders, 29 boxes and six photograph box files, each containing multiple items tracing Guerin's performance practice and early works, *Lucy Guerin Inc* dance works and productions, and commissioned choreographic works and collaborations with other companies. In addition, Guerin's history, the *Lucy Guerin Inc* portfolio and a portion of Melbourne's contemporary dance history comprise the physical archive.

The archive also has an immaterial body; the system, its meaning, the narrative, the history, and the knowledge attributed to the objects that form the content. A localised archive, like the

Lucy Guerin Inc archive, which exists on the shelves in Guerin's office, is both situated in the company's domicile and part of its ideology; it lives in Guerin's office and exists in the company server and back up hard drive with a metadata system that demands more information than the one in the office, and is intrinsically connected to *Lucy Guerin Inc*'s ongoing artistic production and company profile. In this sense, the archive is not a dusty and ghostly accumulation of files and boxes waiting to be discovered and fictionalised upon from a future standpoint. Instead, it is a fixed paper-based archive that also possesses information that is not necessarily visible within its material content but held by those who live with the archive and are part of its creation. Thus, the *Lucy Guerin Inc* archive is, in a sense, a 'living' archive that lives alongside the artist and her work and has both a non-digital (physical with boxes and files on shelves) and a digital body. I refer to this archive as a living archive since it is still transforming and growing because Guerin is still producing work that will be added to the archive. The digital body of the archive is home to 22,541 items (by February 2019) stored in a six-terabyte external hard drive, which is backed up often through two backup systems and the company server. The archive contains the choreographer's and company's history, and it is home to the traces and ephemera that each *Lucy Guerin Inc* dance work left behind. Furthermore, the archive is structured on nomological principles, a tailor-made record-keeping system with governing policies outlining the archiving process, a strong intention to grow and host more material of future works. This, of course, needs to be constantly updated and maintained and will eventually need a more extensive storage hard drive and a person to manage archival updates.

In the *Lucy Guerin Inc* archive, I came across a set of documents outlining the necessity for a research and development officer position, a manual for the archive and some documents which contain notes about archival updates from a woman named Jane Smith (*Lucy Guerin*

Inc Archive 2018). In an interview with Coventry (March 2019), it was confirmed that Smith

was a volunteer and part-time administrator engaged by LGI to organise, digitise and sort out

the items in both the digital and non-digital archive. This is interesting because there was an

evident archival process in place, but it seems as though the archivist who set up the system

had disappeared or was 'lost in the archive'. Part of my investigation was about finding out

who the 'archivist' was and how the archive was organised since there was no finding aid.

According to Smith's notes, the archive and the database record-keeping system, Filemaker

Pro[44], was initially organised by a visual artist, Pete Volich. This means that the archive was

set up by two visual artists (Volich and Smith) with experience in arts administration and

knowledge of Guerin's innate desire to collect and store boxes with ephemera. Although they

were not traditional archivists, they organised the *Lucy Guerin Inc* archive based on a

categorisation strategy using similar software to cataloguing visual arts work or other media

such as photographs and video material. This means that they had pre-existing knowledge of

cataloguing and listing visual artworks. This way of archiving shaped the *Lucy Guerin Inc*

archive and transformed it into a very rich and detailed databank of thousands of digital

items. In conversation with Coventry, she told me that Volich was initially hired to set up the

archive thanks to a generous grant awarded to *Lucy Guerin Inc* from the Myer Foundation[45],

which supported research and development in the arts at the time (ca. 2009). Volich had just

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[44] Filemaker Pro is a cross-platform relational database application; a digital database based on the relational model of data, as proposed by E. F. Codd in 1970. It integrates a database engine; storage engine, which is the underlying software component that a database management system (DBMS) uses to create, read, update and delete (CRUD) data from a database. The term database engine is also referred to as database server; which houses the database management system. Source: www.filemakerpro.com.

[45] The Myer Foundation was established in 1959 by Sidney Myer's sons, the late Kenneth Myer AC DSC, and Baillieu Myer AC, as a way to support initiatives and new opportunities arising from contemporary issues. The Myer Foundation was endowed through Kenneth Myer's estate following his death in 1992. The Sidney Myer Fund and The Myer Foundation continue the legacy of Myer family generosity, through members of four succeeding generations of the Myer family, who give in many ways, to make significant and lasting changes in our society. Source: https://www.myerfoundation.org.au/

returned from the UK (ca. 2009) and gained experience creating an archive since he had completed an online archive project for visual artist Isaac Julian – the Isaac Julian Archive and Collection[46].

Although I had never used Filemaker and only had a basic working knowledge of using a spreadsheet during this period, I learnt how to work with Filemaker, enter items into the digital archive, cross-check these with the physical archive so that items could be found in both versions of the archive. In addition, I learnt more about the longevity of the company's presence in the digital archive and when the company moved to digital content, born-digital material and digitisation of content. This was around 2008 when the DVDs, mini DVs were no longer present in the archive boxes, and digital video files were growing. Spending time entering items, accessing items and cross-checking that items have the correct metadata and correlate with the physical archive was the perfect setting to test the themes that came up in Chapter Two: dance matters, ephemeral matters and digital matters in the context and practice of archiving, which in return offered further insight when considering the axial codes of 'memory' and linking that with piecing together Guerin's dance genealogy, 'disappearance' of content and 'transformations' of archival material which I discuss in this section. At the first stage, I wanted to test those themes related to dance, ephemeral and digital matters and the challenges that arise in digital preservation and digital archiving. I tested the themes by journaling about my archiving experiences and wrote about the challenges and issues I encountered. Moreover, I examined how an archival item (both in

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[46] Isaac Julien Archive and Collection https://www.isaacjulien.com/about/archive/ an online digital archive and collection of the artist's work and spanning a period of forty years. In the description of the archive, there is a reference to Bruce Sterling's (1954-) cyberpunk seminal text 'Dead Media Project' (1995) a compilation of obsolete and forgotten communication technologies. Julian's archive has at its core considered the 'Dead Media Manifesto'. Declaring 'New media', to be inherently intangible, Sterling states, "it's a rather rare phenomenon for an established medium to die… but some media do in fact perish" (Isaac Julien Archive Website). Accessed [10 March 2019]

physical and digital form) journeys through the stages of digitisation, curation and archiving and then, through embodied approaches, explored how it *becomes* an archival item (see section 3.5.2 Workshops). At a second stage, I extracted other themes through journaling and then as an additional stage, I extracted different themes through the interviews with Guerin, Coventry and Christofis, who were connected to *Lucy Guerin Inc* archive case study.

Lucy Guerin Inc was already using Filemaker as the company data management software when they hired Volich. Filemaker is a system that facilitates cataloguing audio-visual files that can be grouped in collections (if arranged so) and can be accessed across platforms in the workplace. Filemaker is a data management system similar to a record-keeping model, such as the *life-cycle model* and the *continuum model* used by archivists in record management, which constantly needs to be maintained and adapted (see Chapter Two, section 2.4). When I first began my research at *Lucy Guerin Inc* and assisted with entering items into the archive, the authors and volunteers contributing to the archive were unknown. There was a manual about how to enter items, and the information of the archival process was passed on from staff members to volunteers, but the author of the manual was unknown. In addition, the documents about the archive's back-end architecture and how it was set up were scattered in various folders. They had disappeared from the frontline folders of the filing system. I needed to find a way to excavate through folders, retrieve items in the physical archive, and then amend and update any discrepancies or wrongly labelled items. This exposed interruptions in the archiving process, which provoked a misplacement of items that in turn revealed a 'disappearance' of an archivist.

Through my experience in entering content and cross-checking or connecting items in sequence in the continuum cycle of the archive, as mentioned above, I came across several

mistakes made by volunteers, such as discrepancies with items placed in the wrong folder, wrongly labelled and not properly scanned items. This is attributed to a lack of time, knowledge, and experience in dance and archiving, which also contributed to shaping the archive and passing on 'Smith's manual'. Another discrepancy I came across was concerning certain items that were scanned but did not contain all the necessary information regarding the date and venue of a festival and had incorrect labelling, which obstructed searching for an item or meant it was placed in another wrong category. These discrepancies led me to some unspecified information and made me question the 'disappearance' of the archivist in this case study. When coming across such mistakes, I spent some time amending them. I gained insight into archival thinking and the process of considering which information would be necessary for a dance specific researcher or historian, which was closer to my position and role in the previous case study.

Smith maintained and updated the archive during 2011 and 2012 with the assistance of a few volunteers. In a file named 'The Wonderful life of the Lucy Guerin Inc Archive' (2011), Smith began her report titled *The Ever growing Lucy Guerin Archive!* with a quote "Every Library Should try and be complete on something"[47] (Smith in LGI Archive 2011). I was fascinated when I found Smith's notes, and it was towards the end of my time spent in the *Lucy Guerin Inc* archive that I also found some notes from other volunteers in a bottom drawer where the material 'to be archived' was placed. In the body of the text, Smith writes

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[47] The quote was found in the *Lucy Guerin Inc* Archive in a document titled 'The Ever growing Lucy Guerin Archive!' and labelled and saved as 'The Wonderful Life of the Lucy Guerin Archive'. Jane Smith was identified as the author of this document because she writes about herself and mentions her name in the document. The quote "Every Library Should try and be complete on something" was used as a subtitle in Smith's report about the progress and the state of the archive in its early stages. After some research I identified that the quote is from the book *The Poet at the breakfast table* (1872) by Holmes, O.W. Sr.

from a first-person perspective, putting her name in brackets clarifying that she is the author

as outlined in the quote below:

> The Ever growing Lucy Guerin Archive!
>
> "Every Library Should try and be complete on something"
>
> As we can see from the ongoing saga that is the Lucy Guerin Inc archive this is not quite the case. Fortunately for me (Jane Smith) we are finally starting to make headway and the satisfaction of locating things and finding information easily using our ever-growing archiving system is good motivation to get there in the end. (Smith 2011)

I do not know who Smith is, she left very few traces of her existence, including no dates in

her notes and an edited archive manual, which after a search in the digital file's details, 'Pete

Volich' was listed as the author. So the 'disappearing archivist', whether Smith or Volich

reappears after some in-depth excavating in unknown folders and drawers. However, I found

solace in her notes which are valuable for this research because they describe the initial

development of the *Lucy Guerin Inc* Archive, which was not easy to make sense of early on

in my data collection at *Lucy Guerin Inc*. Smith's databanks and archival audit notes gave me

insight into the decision making and organisation of the archive including how the

participation of volunteers had influenced the structure of the physical and digital 'bodies' of

the archive. I felt a sense of responsibility to complete the updating of the archive during my

research and my visits to *Lucy Guerin Inc* whilst also leaving my own additional notes and

organisational touches.
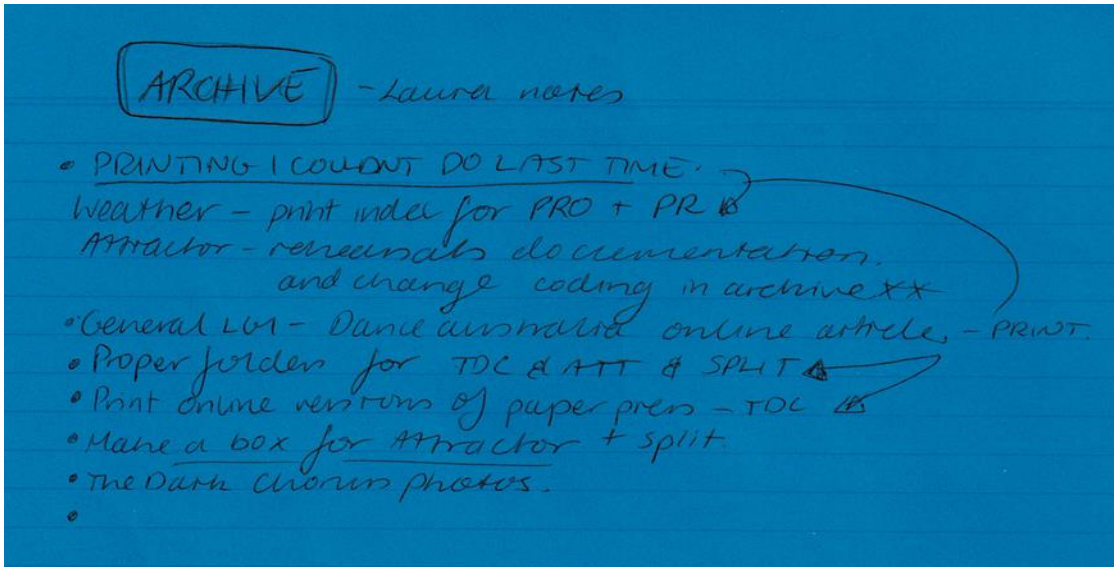
(Figure 34.) An example of a volunteer's notes who had responded to some other volunteer's notes and left a list of tasks that need to be completed for the archival process to continue.

Maintaining the archive is a huge task that the company must deal with when faced with the challenges of keeping up to date with technological advancements like web plugins and software updates and adding new content. *Lucy Guerin Inc* must manage all this with the absence of a dance archivist, a temporary role I took on when I volunteered to assist with updating the archive and through my own research in the archive. The only way to gain access to the *Lucy Guerin Inc* archive and find out how it operates as an archive, is to spend time in the company environment and engage in maintaining the archive. The challenge of maintenance and lack of human resources to keep things up to speed makes it difficult to access the archive and its content. *Lucy Guerin Inc* is a very busy and highly productive small company with a strong team but a small number of people who also act as 'research officer' or 'company archivist'. This keeps the archive alive and growing, but it also hinders the archive from becoming a resource with public access because there is no dedicated archivist.

Until recently, there was no overview of the quantity of items in the archive or the number of folders, boxes, and records. The necessity to gain an overview of the archive for my research

led me to find the number of items, organise and count the number of files and boxes and create a type of basic text-based finding aid and table of contents for the physical archive. Furthermore, I assembled and tidied up the digital files in the ARCHIVE folder in the *Lucy Guerin Inc* Archive and assembled all the various notes, documents and manual-related hard copy items in one draw in which all new items to be archived are placed. I initially did this to gain a more tangible sense of the body of the archive and see what that may reveal about the content as well as to leave a trace behind of my own contribution to the 'wonderful life' of the *Lucy Guerin Inc* archive, as noted by Smith and Volich. Moreover, it was important to leave a finding aid and all necessary archival manuals and notes easy to be accessed.

The *Lucy Guerin Inc* archive has transformed into an archive and is forming its archival body through the situations and consequences of a series of events and decisions. Searching and reading through various other notes in a handful of folders and the company hard drive, it seems that the archive has been maintained and sustained through Smith's manual and notes and company staff and volunteers. The archive is in a constant state of transformation through the dance content it is built upon and through a particular process, and the contributions and labour of those who work on it. It is a site of ambiguity and, by researching through the 'remains' of dance works, I experience how it performs through the hybridisation of both its physical and digital bodies.

The work of a living archive is never complete, but the archival thinking in this archive has a life-force of its own which exists through its organisational structure. The archive became an archive because the company intended to advance *Lucy Guerin Inc*'s objectives for research and development, the need to reflect upon its own portfolio by assembling and organising the documentation and ephemera collected in boxes due to Guerin's innate archival personality

traits when she began collecting 'remains' from when she performed as a dancer in Melbourne, Sydney and New York (Guerin 2018). Moreover, the *Lucy Guerin Inc* archive has increased the company's possibilities for funding, and to be on the forefront and remain up-to-date with research and development in the performing arts sector (Guerin 2018; Coventry 2019). In the section that follows, I discuss my archiving experience and present the themes that arose in this case study through the application of constructive grounded theory. I focus on 'transformations', which was a recurring theme from my experience and participant observation. Also, I expand on the theme of 'transformations' by outlining how *Lucy Guerin Inc* was involved in a large scale digitisation initiative as part of a cultural mapping of theatre and dance organisations in Melbourne and discuss what this further implies for the 'body' of an archive and archiving dance.

5.6. Transformations in the *Lucy Guerin Inc* 'Glory Box'

The use of memory in the interviews and my memory, as a mnemonic process of remembering, was essential to piece together stories and contextualise the process of Guerin's dance genealogy, the emergence of the archive and the links between those. In the paragraphs that follow, I describe my further involvement in migrating a copy of a portion of the *Lucy Guerin Inc* archive content to an online digital platform hosting a selection of digitised collections. This entailed reorganising content, converting the labelling and referencing of content, and discussing the creation of an alternative categorisation for the content to be accessible through different access points and a separate grouping system.

Entering data in the digital archive entails sitting at a desk at the *Lucy Guerin Inc* office, using a scanner to digitise items, a computer to transfer the digitised item into the *Lucy Guerin Inc* database archive in the appropriate project folder, which is located on the external

hard drive. Once it has been digitised, the item is placed into a physical folder and stored in the appropriate project and subject category.

(Figure 35) Hot desk at *Lucy Guerin Inc* company offices makes access to the digital archive possible at *Lucy Guerin Inc* WXYZ Studios, 130 Dryburgh St, North Melbourne, VIC 3051 WXYZ studios, February 2019

An item's journey begins on the right of the scanner, then through the scanner to the computer, then placed in the *Lucy Guerin Inc* archive projects folders; the silver-coloured external hard drive and then catalogued in Filemaker Pro in the computer. Filemaker Pro integrates a storage engine, which is the underlying software component that houses data and uses it to create, read, update and delete data from a database. For example, in the images (Figure 36.), there is a selection of ephemera (programmes, brochures, newspaper clippings, flyers, ticket stubs) from a tour of the dance work, *Split* (2017), which toured in 2018 in the USA, Asia and Europe. Additionally, there is some video material from older work and other promotional items and official letters of acknowledgement of the company's contribution to Melbourne's cultural scene. These are documentation material and performance 'remains' collected at various times, so their method of entry varies from item to item.

(Figure 36). Image of ephemera from *Split* on tour in USA, Asia and Europe and some other items collected from previous events of other *Lucy Guerin Inc* events and activities to be digitised and entered in both archives digital and non-digital.

The ephemera get separated into works and then into locations and venues where the company performed, and then (once digitised) it gets separated into a format category (type of media, e.g. press) and then presentation type (regarding the item, e.g. review). For example, a newspaper clipping (Figure 37.) is of an interview of Lucy Guerin, which contains information about a performance of *Split* in New York in October 2018 at the Baryshnikov Arts Centre and an interview with choreographers Guerin and Tere O'Connor (1958 -). The Newspaper clipping is a press item, and will be scanned, placed in a plastic sleeve to preserve it from dust and added to the folder containing press information for *Split*. Before entering the hard copy item into the folder, a code is generated corresponding to the *Lucy Guerin Inc* coding system and the number of items in the existing folder. The items are lined up and ready to be scanned and placed in a transitional folder (Figure 35) on the computer desktop. The scanner on the receiving end of the computer needs to be set accordingly to capture the image of the digitised item at high resolution. A caption of what has been scanned is created for further processing.

During this process, all items need to be cross-checked as well as their size because sometimes this may affect the resolution of the image or digitised item. After the item is digitised, the hard copy version is entered into an archival plastic sleeve, which is more robust than an ordinary sleeve (Figure 37.). So, the item is dressed and wears a 'costume' as it begins to transform and perform digitally. This is the moment when an item transforms from ephemeral to permanent, from an article in *The New York Times* to a performance trace of *Split* in the waiting room of time waiting to be entered in the record continuum of the *Lucy Guerin Inc* archive. In the case of the particular item, its size will also determine its size in the digital version of the item.

The newspaper article is printed on larger size paper than the scanner is accustomed to capturing; it is larger than the standard A4, which is also the size that fits into a plastic sleeve. The one page 305 x 559mm does not fit in the A4 image scanner, so it is scanned in sections and becomes a two-page PDF digital document of 350 KB. So, its size and materiality have changed from paper to a digital file format that captures and preserves "all the fonts, formatting, graphics, and colour of any source document, regardless of the application and platform used to create it" (Adobe Acrobat 2019) thus increasing its potentiality and performance. This facilitates the possibility of diffracting, copying and pasting content from the item, and it can be accessed simultaneously from several archive users from several locations.

(Figure 37.) Newspaper article 'Filling the Gap Between Doubt and Inspiration' by Gia Kourlas, 10th October 2018, The New York Times. The photo featured in the article is by Gregory Lorenzutti.

The item receives a code and label and becomes the 34th press item in the Press Folder of

Split in the physical archive. The digital item, then, is placed in the PRESS folder, where it

will live under the label SPLIT_PR_34 in the external hard drive and indexed in Filemaker

Pro. The Notes and description define the essence and value of the matter/material of the

archival item: Newspaper article 'Filling the Gap Between Doubt and Inspiration' by Gia

Kourlas, 10th October 2018, printed in The New York Times. Description: The article is

about an interview of choreographers Lucy Guerin and Tere O'Connor, their friendship,

standpoints on contemporary dance and their new works *Split* (2017) and *Long Run* (2018).

The following procedure is repeated for ephemera in the promotion and press categories and

may take several hours of digitising and a couple of days to complete. Interestingly the

reverse process applies to already digitised material such as online newspaper articles and

reviews of performance. First, the online article is captured and saved in a PDF file format,

thus given a digital body that becomes a digital item with the potential to be archived in a

folder located in the *Lucy Guerin Inc* archive in a project folder. It is then printed onto archival acid-free paper and dressed in an archival plastic folder labelled with a code, and placed in the designated folder to become part of the ever-growing archive body of *Lucy Guerin Inc*. In both cases, when an item is digitised or 'un-digitised', the materiality of the item changes regarding the number of pages that comprise it and the number of bytes that make up its size as a digital item. Thus, transforming its use, location and materiality, and the overall 'body' of the archive through my own labour and somatic involvement.

In the paragraphs that follow, I discuss how an excerpt of *Lucy Guerin Inc* archive then is transformed from a localised dance company repository to a special collection which is part of regional online digitised collections hosted by a large-scale institution and research library. During my research and data collection, I participated in a project as a volunteer by entering data from the *Lucy Guerin Inc* archive into the *Theatre and Dance Platform* (TDP), a digital repository hosting a wide selection of dance and theatre collections, consisting of archival items from performing arts organisations in Melbourne. The content on the TDP can be accessed from various entry-points such as Trove[48], the leading search engine of the National Library of Australia and AusStage[49]; an online database of Australian live-performance and all of these entry points also lead to each other through an interoperability data network system. The TDP aggregates information and data from Trove and AusStage, thus accumulating key collections and enabling a cross-lateral search through these data networks.

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[48] Trove is an online search engine which brings together content from libraries, museums, archives, repositories and other research and collecting organisations big and small in Australia. It began in 2008 when the National Library of Australia launched a project to build a portal for all of the Library's online discovery services, including the Register of Australian Archives and Manuscripts, Picture Australia, Libraries Australia, Music Australia, Australia Dancing, PANDORA web archive, ARROW Discovery Service and the Australian Newspapers Beta service. Source: https://trove.nla.gov.au/

[49] AusStage is an online records database of Australian Live performance events. Ausstage has 100,000 events from 1787 recorded (last update May 2018, AusStage in Loud Mouth). Source: https://www.ausstage.edu.au

Additional to the various points of entry and the interoperability of data networks, information can be added through entering data into AusStage, which will then be linked to the TDP. As a digital archive project, the TDP aims to diversify and enhance the University of Melbourne's contribution to AusStage, facilitate access to Australian history's many facets, and shape Australia's cultural heritage (TDP 2018).

In the process of linking the data from *Lucy Guerin Inc* to another online resource, there was the possibility that the collected content of a single archive (*Lucy Guerin Inc*) was somehow broken up or would lose the context that is necessary for users to experience and to make sense of the content. The categories organised for the *Lucy Guerin Inc* suddenly opened up avenues for new connections and relationships so that users can understand Guerin's positionality within a Melbournian cultural context rather than the thinking behind how the *Lucy Guerin Inc* content is organised. This somehow altered or removed the items from their initial digital body, and the connections and relationships between the works disappeared. If then the structure of the archive and the way the content is designed and organised is taken apart, it begins to reflect new aesthetic intentions in relation to a broader context of other performing arts bodies in a wider Australian cultural context. In this case study, because I had spoken with Guerin (and Coventry), who was profoundly involved in the creation of the archive, I gained a deeper sense of understanding of the intentions and purpose of the archive; to unveil the contribution of dance by making its traces more visible and tangible through digital archiving. In the transformation of a selection of the archival content from its home-base *Lucy Guerin Inc* archive body to the TDP 'arena', it takes on a whole new abstract body and gets absorbed into a series of sedimented bodies of content. This can be a positive change if the appropriate software is available to offer tools to support searching through different collections for specific features. Still, it transforms into a random collection of images in the

Lucy Guerin Inc case, digitised ephemera and video material in a broader cyberspace arena and lacks contextualisation within this platform. Similar to the Digital Dance Archives, it could benefit from a finding aid or user manual to increase user engagement and invite further interactivity with the content. I discuss the user experience in more detail in Chapter Six, in the analysis of *RePlay,* which offers a type of user's manual and examples with screenshots of how to interact with the archive and the 'born digital' tools it incorporates.

The archive is structured and fixed into categories and it remains flexible to accompany the company's needs and objectives as an artistic research entity and a data management model that adheres to mainstream software technology. In this state of *becoming,* the item journeys through a series of locations in scanners, folders, plastic sleeves, PDF files, desktop folders, external hard drive folders and databases. It gets scanned, digitised, captured, catalogued, stored and labelled. The item performs a series of transformations to be stored and found again, to be finally archived in a *continuum* and always in relation to a taxonomy and in regard to how others find it. The *performativity* of archival items becomes a *continuum* through repetition of an internal structure that is only known from the 'inside'. A conjunction of human archival practice (with errors) and Filemaker's machine-like digital curation form the hybrid body of the *Lucy Guerin Inc* archive. The flesh of the archive resides on the shelves in Guerin's office, and its agential mind lives in the digital archive. However, when these items are removed from their contextual *continuum* body and taken apart as Guerin's body of work, the connections between the content disappear. This facilitates new possibilities of abstraction or even diffraction because the items are taken out of context. They are removed as part of a 'body proper' and become bits of separated categories. 'Body proper' is a term initially used in phenomenology by Edmund Husserl (1859 -1938) as *Leiblichkeit* (Livelihood), which derives from *Leib* (body or flesh) and differentiates it with

Körperlichkeit (bodily), which derives from Körper (body). This means that the latter refers

to a body as an object and the other to the body as a subject. Derrida expands the theorisation

of the 'body proper' by adding that when the object-based body part (e.g. the hand) manifests

itself as a 'body - proper - hand' when the subject based body part (e.g. of/about the hand as a

concept, idea) comes in contact with the other. In the context of this research, the *Lucy*

Guerin Inc archive, both archival bodies (the physical and non-physical; non-digital and

digital) manifest into a 'body proper' when they come in contact with one another through

the process of archiving and the archive user. Furthermore, this opens up new possibilities for

the *Lucy Guerin Inc* archival body to *become* and *perform* something other than a portfolio or

an anthology of a choreographer's identifiable signature practice.

Similarly, when entering and searching for items, the archive 'comes to life' every time I

have taken a folder from the shelf and searched through it or added another item. For

example, entering a programme into the archive about a performance of a dance work gives

me insight into what came before this item and what will come after it. I get an impression of

how far the company has travelled with work, which festivals, in which cities, and how often

the company performs in specific festivals and where it doesn't perform. For example, the

company tends to perform in the USA at the Baryshnikov Arts Centre. This relationship and

connection was created during the 1990s when Guerin performed her early work as an

emerging choreographer in New York and was contacted by Mikhail Baryshnikov (1948 -)

and commissioned to create and choreograph a work, *Soft Centre* (1999).

Despite Guerin's intention to contribute to the transmission of dance through the *Lucy Guerin*

Inc archive and her artwork, circumstances limit access to the archive and its content.

Information regarding the above is all collected in the archive in Guerin's office and is not

easily accessible because the office is usually in use. Although the information is concentrated in the office, it is not accessible as an open access repository or a public archive. Still, it could be perhaps arranged for specific research purposes. It is a private collection very well organised and optimised to accommodate the company. The archive serves as an extension of the company's portfolio and a resource for further promotion. It is used as an everyday resource for finding information and accessing content for Guerin, the company manager and the executive producer. In my interview with Guerin, she explains how she had discussed the development and engagement of the company in research with a team of researchers in 2010. Further details are outlined in a document I found in the *Lucy Guerin Inc* Archive Research for Lucy Guerin Inc (2011). Guerin describes in the paper I found in the archive that:

> In February 2010 Lucy Guerin Inc invited a number of people across dance and academic fields to discuss how it might develop and articulate its relationship to research. A paper by Angharad Wynne-Jones posed some questions about what research could mean to the company and how it could implement a research approach across all its activities and operations. A number of research models and their key characteristics were outlined for discussion and their possible application to the company's needs and aspirations. (Guerin 2010)

The *becoming* of the *Lucy Guerin Inc* archive has increased possibilities for the company to be seen and for the archival content to be used as a resource for research in the form of a private repository open to the public, as a choreographic legacy of *Lucy Guerin Inc* and Guerin's body of work. As an organised body of information, the archive, already digitised with a system like Filemaker Pro, is optimised to become part of a larger digitised collection and a more official repository. This enables the archive to become more than a company archive portfolio and has the potential of fulfilling the *Lucy Guerin Inc* company objectives to become a resource for dance research in the broader sense, gaining a position in dance history and the wider performing arts context of Melbourne and internationally. In addition, it increases access to *Lucy Guerin Inc* dance work material and contributes to extend the

company's portfolio on a global scale, by making it searchable through various online platforms, even if an excerpt of it exists on the TDP.

I would argue that these intentions are driven from a strong sense of 'archival activism', from Guerin herself, and then for *Lucy Guerin Inc* company to utilise the possibilities that emerge from the relationships between humans and machines, which enabled *Lucy Guerin Inc* collection to become part of digital archiving projects. The activism I am referring to is similar to the 'activist archivist' mentioned in Chapter Two (in section 2.4.), in which an archivist sets out to collect all traces and ephemera that constitute the fabric of a society and its culture, and does not just follow the archival policies set out by institutions. 'Archival activism' adheres to the Bauhaus credo "Form follows function" (Ross 2003: 32), just as the activist archivist follows the motto: "Research follows record" (Henry 1980 in Organ 1987: 109). The *Lucy Guerin Inc* archive makes its art practice available through dialogue in shared platforms within its studios, supports independent contemporary dance practitioners through residency programmes and secondments, and distinguishes itself as an archive model for small companies within an Australian context.

Drawing on Guerin's interview, I identified a correlation between Guerin's reference to the dress-up games she played with her siblings with the 'glory box' and the creation of the Lucy Guerin Inc archive as a 'Memory Box' and Lucy Guerin Inc studios as a place of possibilities for making performances 'elsewhere' and discovering 'unknows'. Guerin recalled playing with items, such as her mother's clothing and pointe shoes in her grandmother's 'glory box'. That box and dressing up seemed to be an important memory that brought up a drive to travel and to seek for 'unknowns' as she referred to them, 'elsewhere'. Guerin's archive is in a constant state of transformation and will be subject to many unknown outcomes when its

contents are removed from its 'glory box' and transferred 'elsewhere'. Nevertheless, I find that Guerin's early experiences have shaped the form of the archive and developing a dance community and a place to host residencies and the creation of dance.

Summary

In this case study, I could examine *Lucy Guerin Inc* and discuss the archive from the 'inside', which reflects many events that become invisible and disappear along the way and are analogous to the thinking surrounding the ephemerality of dance. The labour that goes into the archive is not always visible, but users can find or discover the traces of that labour, impacting how the content is read, interpreted and shaped. In this chapter, I mentioned that the discrepancies I found along the way gave me insight into how an archive can be 'accidentally' formed and how that, in turn, may affect the shaping of 'memory', e.g. the memory of dancing, or the memories of a dance community, the reconstruction of a 'memory' of a situation.

The archive may not be able to depict the entire body of work of a choreographer. Still, perhaps the *Lucy Guerin Inc* approach to archiving and setting up its own repository as a physical and digital 'body proper' enables prospective guests to view the traces and remains which represent Guerin's work and the work of artists the *Lucy Guerin Inc* produces at the *Lucy Guerin Inc* studios. I argue that Guerin's archive is a 'living archive', not only because Guerin is still producing work that will be added to the archive, but also since it manifests itself in the range of content, its dual nature and organisation and the potentiality it carries by inviting users to engage with its content. My contribution to *Lucy Guerin Inc* was through archiving notes for the next person and leaving behind a finding aid mapping out where items are located in the physical archive. My extended contribution is to piece together Guerin's

genealogy within the Australian contemporary dance context and its development in relation to Guerin, her body work, and the *Lucy Guerin Inc* archive. Furthermore, through my interviews with Guerin, the choreographer company director, and Coventry, the executive producer, I gained a better understanding of their intentions and the process of setting up the company and the archive.

Chapter Six:

Siobhan Davies *RePlay* -

a user perspective

Introduction

The Siobhan Davies online dance archive, *RePlay*, was launched when archives of dance were few and online archives even fewer. The project addressed a long-lasting problem between the archive and dance practice, as discussed in Chapter Two: the lack of access to dance content. The lack of access is a threefold problem with various levels of complexity: 1) dance content produced during the making of performance and the event itself is challenging to capture and collect; 2) the records of that content, if not preserved, get lost and 3) if preserved they may still not be accessible. Thus, it is difficult to find information about choreographers or access dance content in an archive. *RePlay* is the first online dance archive with 'born digital' features to be created in the UK and one of the first of its kind in the world. Therefore, *RePlay* remains a pioneering project and model of a digital archive of dance and performing arts collections which is still referred to in archivists' forums (APAC and PAHN) in the UK and Australia[50]. In this chapter, I summarise the making of the archive, the influence that the archive has had on choreographer Siobhan Davies' work as she reports in an interview I conducted (20th September 2019), and my experience and analysis of using the archive in its current form. First, I describe how a user's perspective gave me insight into how the archive is experienced from the 'outside'. Then I offer a reflection on my engagement as a user and further analyse my experience in correlation with the narratives I distilled from my interview with Davies and draw on post-humanist thinkers such as Hayles and Kroker to elaborate on my argument of the 'archive-as-body'.

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[50] I am a member in the Association of Performing Arts Collections (APAC) in the UK and the Performing Arts Heritage Network (PAHN) in Australia and have attended several meetings and AGMs of these organisations and in both instances, *RePlay* was mentioned as a prototype of an online digital archive of cultural heritage and an example to follow. Namely in the AGM of PAHN in September 2018 it was mentioned in a talk about *RealTime* from Erin Brannigan and in the APAC AGM in May 2019 it was mentioned as part of a handful of digital online archives.

My interview with Davies was the last interview I conducted for this research. The questions that formed my interview with her were informed by the previous interviews (from the other two case studies) and based on the knowledge I had developed reading about *RePlay*. The themes that surfaced through the earlier chapters were those of 'memory' of a time, place or one's background, the transformation of archival content and the disappearance of content or content on the verge of disappearance, and what that may cause or indicate. The interview with Davies further informed my use and analysis of *RePlay*. The questions I asked Davies were focused on how the archive was formed and how it may have influenced her work after that, and how 'archiving dance' connects to her latest work and questioning dance and its relation to memory, history, and archives. Moreover, I discuss how my analysis from the interview consolidated the themes which emerged from before, from previous chapters, and how this helped me find another perspective on my argument of the 'archive-as-body'.

The fact that I am a dance practitioner who has come into contact with various dance techniques and styles related to dance composition and improvisation similar to Davies' work gives me an insider's perspective. However, having never experienced any of her work in a live performance provided an exciting possibility to learn about her work from the archive. My unfamiliarity with Davies' work allowed me to research *RePlay* and her work with fresh eyes and offered me the possibility to become aware of my dance genealogy and practice background that inevitably influences how I approach research in dance archives. Thus, cultivating a critical lens on the data I collect, how I choose to collect it and how I analyse it. The 'distillation' process using grounded theory and embodied approaches, which involved collecting data and then a coding method to extract main themes, facilitated the possibility of coming across unexpected findings and developing these to generate new knowledge through *RePlay*. For example, having insight into a choreographic process, I know how rehearsals

contribute to the development of the work and how much content from those rehearsals may not arrive on stage. From an archival point of view, this is equally important, recalling a long-standing debate about 'what' makes it into an archive and what does not or is left to the fate of memory. Knowing this, I immediately decided to seek for the interviews that Davies gave, look for choreographic notes or notes from the dancers, and use one of the featured tools on *RePlay*, which provides information of the 'triggers' of the work; and what inspired the creation of the work.

The approach I chose initially to investigate Davies' work and the organisation of *RePlay* only through resources in the archive heightened my need to interview her about her archive. Using an online archive was a new endeavour. It was challenging in the beginning to gain an understanding and a feeling about who Davies was, what her choreographic style was, and how I could utilise the archive to gain insight into her body of work. Besides, not knowing how the archive was organised hindered my access to perusing and navigating through this unknown digital landscape or content. Usually, when visiting traditional archives, a researcher already knows what to look for. If not, then one can arrange a tour or a conversation with the archivist to signpost or give a sense of an overview and where to look for specific items according to one's research topic. I desired a type of map and compass to gain an overview, and I had to find my way through the virtual content, as an outsider, and gain a feeling of what content was in there and how it was contextualised. At first, it felt like a less tacit experience since I could not somatically engage or move through it, so interviewing Davies was essential. It is also important that it was possible to interview Davies since she is alive and still involved in researching dance and developing her approaches to dance in different ways. Similarly to the *Lucy Guerin Inc* archive, *RePlay* is an artist-led archive of a living choreographer who still creates work.

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Therefore, I thought it was essential to speak to Davies and discuss with the archive's creator (Sarah Whatley). Moreover, to learn more about the design and curation of digital archives and digital preservation (through APAC and PAHN) more generally and get a well-rounded understanding of *RePlay* within the context of digital archives. Much of the literature I have examined about *RePlay* is published by my Director of Studies, dance scholar, Sarah Whatley. The discussions I have had with her about the making of *RePlay and Davies* have contributed to the data collection process and subsequent analysis and investigation of this case study.

In her talk "Dance archives and digital transformation – what is at stake?" at the Dance Studies Colloquium in spring 2019 at Temple University in the USA, Whatley mentions the challenges of sustaining digital archives online and the potential of re-using the digital content through bringing it back into the body (Whatley 2019)[51]. *RePlay* was developed by a team of four researchers, with no specialist archivist or information scientist involved. Still, it was created with specialists from the field of dance studies and the involvement of the artist herself (Whatley 2013). Thus, the project shifted the perspective from the archivist as the holder of all knowledge and oracle of information from the 'outside' to providing the dancer's perspective as an expert, dance as a source of information and the choreographer as knowledge-maker from the 'inside'. This also adds to my perspective as a researcher in this

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[51] Sarah Whatley was the principal researcher heading the Siobhan Davies *RePlay* digital archive project and is my Director of Studies, therefore I was able to discuss some of the content and information from and about *RePlay* directly with her during some of my supervisory meetings. This has contributed to my research of this case study and has enabled me to gain primary information about the development stages of *RePlay*, thus giving insight into the complexities of creating a digital online archive of dance as well as the trailblazing efforts that came along with it. Additionally, in this paragraph I draw on a talk that Whatley gave at Temple University for the Dance Studies colloquium in spring 2019 (for precise citation see references) https://www.youtube.com/watch?v=bOR2nWkT8ro

case study, in relation to the previous two, and allows me to take yet another viewpoint, as a dancer (an insider) investigating the archive from the 'outside', as a user.

6.1. Contextualising a body of work

The archive as a place of social, historical, political memory, a symbol of power and 'scriptural knowledge of state control' (Roms 2013: 36) as associated with Derrida and Foucault is undergoing transformations not only due to the complexities and affordances of archiving performance work but also through the digitisation process. As discussed in Chapter Two, and revisiting Heike Roms' claims that the archive fever that has captivated contemporary performance scholarship, curatorship and practice has moved from "documenting a piece of work to archiving a body of work" (Roms 2013: 35), I aim to find out whether this is the case with *RePlay.* In contrast to the political potency identified as being a primary property of the *TanzArchiv Leipzig*, this case study focuses on how the selection and curation of content reveal more about the specificity of a single choreographer. Still, this focus is a lens to make sense of the choreographer within a broader dance community within a particular time frame (in the case of *RePlay*, the four decades from the 1970s to the 2000s). This may also have political resonance, and my examination will seek to identify its political potential as well as the nature of this 'archive-as-body' to find answers to my question: 'what' constitutes a body of work (of knowledge) of performance in an archive, how it is organised and 'how' that body (of work) can be accessed further in a digital environment.

RePlay can be seen as the extension of Davies' work, who began her work as a dancer in London Contemporary Dance Theatre in the early 1960s and choreographed her first work

there soon after in 1972 (Roy 2018). Davies then continued choreographing for the company in the early 1970s and was appointed Associate choreographer soon after, and in the early 1980s, she was made Resident Choreographer (Roy 2018). In addition, Davies continued to perform in the independent contemporary dance sector with Richard Alston and Dancers, formed her dance company, Siobhan Davies and Dancers in 1981, and founded Second Stride with Alston and Ian Spink, "one of the most influential independent companies of the 1980s" (Roy 2018).

Davies, one of the most significant and prolific choreographers in the UK, has choreographed for many notable companies in the UK, including Rambert Dance Company, English National Ballet and The Royal Ballet (Whatley 2013: 84). Davies then renamed her company to Siobhan Davies Dance. In the late 1980s, her interest at the time lay in the exploration of movement sourced from within the body and revealed and celebrated each dancer's individual movement vocabulary (Whatley 2013: 84). As noted by Whatley and dance theorist Stephanie Jordan in the book *Fifty Contemporary Choreographers* about Davies and her way of working:

> Siobhan Davies, […] encapsulates in her work the contemporary dilemma between meaning and abstraction, showing her relation to the modernist tradition of strong dance values (the tradition of, for instance, Merce Cunningham and Richard Alston), while sharing in dance's recent commitment to narrative (Jordan and Whatley [1999]; 2005: 100)

In 2006, Davies established Siobhan Davies Studios in London, which hosts various artist-led organisations and collaborations with experts from other fields (such as neuroscience, anthropology and architecture), thus enabling interdisciplinary exchanges and crossovers between practices (Whatley 2013: 85). Davies' work since then has taken on a new sense of direction in relation to responding to sites (such as galleries and art spaces), perhaps due to

the creation of her archive. This virtual site was established in parallel with the design of her studios as a 'real' site. Whatley explains the value of the digital archive as an extended virtual venue of the Siobhan Davies Studios, which was built around the same time as the creation of *RePlay* (Whatley 2017: 63), meaning that both Davies's 'homes' were created in the same period. *RePlay* thus becomes a symbolic 'virtual' representation of Siobhan Davies Studios as a physical space for interdisciplinary exchanges. The purpose of the archive was to go beyond historiographical documentation of Davies' work and to provide a valuable portal into the broader history of contemporary dance in the UK: "preserving the work for future generations, by providing a considered space for encountering dance, the traces that dance leaves behind and how those traces may be generative of new dance performances, artefacts, documents and objects" (Whatley 2013: 85).

RePlay is a resource for exploring the history of contemporary dance in the UK and an overarching repository of Davies' work and the collaborations she built with many of her peers along the way. *RePlay* hosts evidence of a developing dance history and documents her trajectory as a choreographer. Dance archives, in comparison to archives of other art forms, in the late 1990s were scarce, and although there are more collections nowadays, they are still small in number. Moreover, not all are accessible to everyone, but perhaps *RePlay* provides an impetus for creating accessible dance archives. Roms raises the issue that the relationship between performing arts and the archive as an institution, an establishment that houses documentation of works that acquire cultural value by being archived, is ambivalent (Roms 2013). When searching for evidence of past performance events in the 1960s or 1970s, for example, one experiences the problems of audio-visual reproduction, meaning that the recorded 'live' event is reproduced in a form other than that in which it was initially created, thereby revealing this 'ambivalence'. Roms, however, shifts the focus on this ambivalence and

argues that: "the archive compels us to consider an extended oeuvre and the manner in which its remains are cared for" in short, she emphasises her claim by highlighting that documenting and archiving are very different practices: "one *documents* a piece of work, but one *archives* a body of work" (Roms 2013: 36).

Moreover, recalling Toni Sant (from Chapter Two, section 2.8) adds to the importance of documentation. He suggests a distinction between documenting and documentation, thus emphasising that systematic documentation of performance should include the context of performance-making to be archived for future use (Sant 2017). Similarly, in *RePlay,* despite the quality of early video recordings (as viewed in the archive), they are still vital for gaining insight into Davies's body of work. This underpins the value of such an archive.

RePlay was referenced in a PAHN conference at the University of Wollongong in New South Wales, Australia, when archivist Jackson Mann presented a paper on behalf of Erin Brannigan. The paper titled: "In Response: Dialogues with *RealTime* (2019). Exhibiting the Archive and performance heritage" was presented in September 2018 and discussed the challenge to sustaining digital archival content for dance research, pointing out that there are only a handful of such projects, e.g. *RePlay* and that "Libraries don't give me knowledge…they give me information, and I transform that information into knowledge" (Brannigan 2018). To deal with the unprecedented closing down of *RealTime*[52], an online collection of critical responses, reviews and features on dance and performance content,

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[52] *Real Time* began as free national arts magazine in 1994, by Virginia Baxter and Keith Gallash and in 1996 developed into a website publishing online reviews about visual and performing arts in Australia. Thereafter it transformed into a network of artists and writers, who delivered workshops and published writing about the arts worldwide and collected material reviewing art works. In 2016 *Real Time* published only online and in 2017 ceased publication. Then the creation of the *Real Time* Archive Project emerged. For further details see: https://www.realtime.org.au/about/ and regarding activity concerning the archive see: https://www.realtime.org.au/erin-brannigan-the-living-archive/

Brannigan was curating a real-time live event to re-use and re-animate content from the *RealTime* archive in real-time, to keep the content alive and transformational; to present the 'archive' in a state of *becoming*.

RePlay continues to inform Davies and her work in new ways. Looking through the archive, one can see and experience a timeline and the development of her ideas and works through time. In my interview with Davies, which I discuss in-depth in the sections that follow, I note its impact on Davies and the *replaying* or re-imagining as a methodology of interacting and connecting with 'archiving dance' and dance content. The making of *RePlay* and looking at the content offers Davies, the choreographer, a vantage point to see her artistic trajectory, to see the people and collaborations that enabled this body of work to be formed and their contribution to it taking shape.

As Davies has created new works since the archive was launched, I discuss her approach and her creative response to *RePlay* in the following sections. One of those responses was in a work titled *Table of Contents* (2014). In my interview with her, Davies elaborates on the methods born out of artistic research with her dancers and emphasises approaching 'archiving dance' to re-generate, not reproduce or re-stage but, in her words, to "re-imagine not re-create" (Davies 2019). Moreover, through my discussion with Davies and my interaction with *RePlay* and its features, I find that Davies' 'living archive' continues to inform her body of work, such as her ongoing artistic research project *Transparencies* (2018). Transparencies and Davies's research on this project expands on my argument about the role of the archive. Moreover, it challenges and extends the idea of 'ambivalence' about the archive from the dancer's point of view. First, I will examine the development of *RePlay* and the role of the

dance scholar in shaping dance archives more generally and the collaborative work required for documenting a body of work.

6.2. Learning from the development of *RePlay*

RePlay was launched in 2009 via an online platform hosted by Coventry University. The digital archive was achievable due to a grant awarded to Whatley from the Arts and Humanities Research Council (AHRC) in the UK. This enabled Whatley, as project leader, to recruit a team of three researchers (Paul Allender, Ross Varney and David Bennett) to create and launch *RePlay* in thirty months from 2006 to 2009 (Whatley 2017: 62). Siobhan Davies Dance, Davies herself, Whatley and their peers are part of a generation of dancers that have developed and contributed to the growth of the contemporary independent dance scene in the UK. Whatley explains their "everything included" ambition, concerning Davies' body of work and how this transformed along the way (Whatley 2013: 91). Davies was involved in deciding what should and should not be included. It was, after all, 'her' company archive, as well as a resource for research. Whatley and her team had to collect, organise, categorise, catalogue, archive and design methods to reference the content and make it accessible through an online platform; thus, an open access policy was necessary so that everyone can use it. The site's hosting was eventually taken over by Coventry University's Library (the Lanchester Library). Additionally, external funds were gained from JISC to work with undergraduate dance students at Coventry University to use *RePlay* as an archival resource in higher education and develop their own archival practices (Whatley 2019).

In her article 'Siobhan Davies RePlay: (Re)visiting the digital archival', written in 2013, four years after the archive went 'live', Whatley writes about the many layers and processes that involve the construction of *RePlay*. The design process and 'what' to include in the archive

were part of a detailed decision-making process that determined both the front-end and the back-end architecture of the archive. When visiting the site, the first item that catches the eye are the rolling images placed left from the centre. Below them are another four images from different dance works, presenting moments from a performance and glimpses into rehearsals. On the web interface, it is spelt out that this is: 'Siobhan Davies Replay: The Choreographic Archive of Siobhan Davies Dance' and includes the mission statement of the company, which is focused on stimulating "new thinking based on a more contemporary definition of choreography" (RePlay 2020). There is an area on the top left corner where the user can register, create an account, and log in, which is practical for facilitating the tracing of searches and personalising one's searches. The registration offers the user the possibility to save the items that have been searched by adding them to the scrapbook tool, and registered users can access more content that is more specialised. The *RePlay* databank contains thousands of items, such as images, moving images, digitised ephemera and other documents, which required creating metadata for all objects/items, which had to be referenced, digitised and organised by the team (Whatley 2013).

Assembling, preserving and organising content, especially dance content, is no easy task. In the case of *RePlay*, these items are arranged following a structure designed by Whatley and her team, a hierarchical structure of different 'fields' (at the top level, the fields are 'dance works'), which determined how the proprietary software would support the structure; in effect a filing system. The implementation of the system, which required a metadata schema so items could be searchable and findable, also had to consider the overall presentation (of the items) and how the design could aesthetically align with Davies' choreographic style. The acquisition of materials, cataloguing, digitisation and curation of the archival content were labour intensive. Besides the structuring, designing, programming and curating, agreements

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with performers, collaborators, and other contributors had to be cleared before making the content public (or deciding which content could be made public and which not); this required devising consent forms to be circulated and signed (Whatley 2012; 2014).

The cataloguing and organisation of the archive required a choreographic sensitivity, effectively a process of arranging virtual bodies in time and place. By 'bodies', I refer to the virtual 'dancing bodies' in the archive. Still, I will consider whether other digital items act as different kinds of bodies and as material elements positioned to form the 'body' of the archive. The items are split into categories: dance works, dancer artists, item/object categories (such as moving image, still image, audio, text, object and profile), musicians and designers. *RePlay* lists 52 works, over 160 dance artists, over 70 musicians and five designers. This 'splitting' and dividing into different digital objects suggest that the 'archive-as-body' is not one unified body. While the user can move quickly between different types of content, it cannot be viewed or grasped in its entirety. Therefore, the 'body' analogy as a 'whole body' is perhaps undermined by its necessary segmentation. As a user with experience of using the physical *TanzArchiv Leipzig*, I experienced a feeling of the memory of 'archive-as-body' (as it was whole in the past). However, parts of it were currently displaced and scattered throughout the research library. I found that the 'body' of the traditional archive appears to be less singular but more sedimented. Whereas in the case of the digital 'archive-as-body', not only does it not exist in one distinct physical space as an archive, it 'performs' as a 'whole body' when it is being accessed and feels more like it is 'alive' and in a state of *becoming* through user-engagement and interaction. This reminds me that my perspective as a user is significant in the research of this case study, and recalling Brannigan's earlier quote, I am in a position to test if I can transform this information, in the archive, into knowledge.

RePlay contains dance works from the 1970s, with *Sphinx* (1977) as the earliest work in the archive, and ends with some of the *Siobhan Davies Commissions* (2011) works. A few additional works were added to the archive after the archive launch in 2009, such as *The Collection* (2009) and *Rotor* (2010), an ensemble of performances, sound, and installations performed in non-theatrical spaces, for example, in galleries and museums. In addition, the archive provides a variety of materials regarding the dance works, including video files of performances and the traditional ephemera, such as programme notes, performance reviews in newspapers and posters, that compose the 'remains' of the dance work. The archive site provides a manual on how to create an account and search for content. However, a finding aid is not apparent until one uses the 'advanced search' tab on the upper left corner, and by selecting the 'Dance Work' tab, the dance works included in the archive appear for the user to choose one.

It also contains traces and trails of the dance-making process such as rehearsals' scratch tapes, dancers' notes, choreographers notes, recorded talks on video and audio records that give more insight into the choreographic process and reveal the ideas concepts that Davies was working with. The collection of rehearsal tapes, including material that was important in the stages of dance making but which did not get included in the final dance work, and would often not be considered archival content, is actually paramount for a dance archive. These trails and traces of the dance-making process contain rich information about ideas and concepts that were explored and may not be visible in the final work but are an essential part of Davies's work. Having access to these records, which are often discarded, raises questions about what is valued in an archive and how these traces might influence the reading of other archival content and reveal the work involved in excavating different kinds of content in *RePlay*.

In order to name all the contributors, categorise the items and create the explained descriptions for the dance works and featured content, an 'insider's' input was deemed necessary (Whatley 2013). The archive team recruited Deborah Saxon, a previous dancer and company member, who knew the dance works and could identify the performers, which sometimes differ from performance to performance or from rehearsal footage and the performance. Saxon contributed to the referencing, shaping the metadata and identifying everyone involved, highlighting the necessity for dancers to be named and acknowledged as contributors to a body of choreographic work, especially in the context of archives. Saxon's involvement was important to Davies and Whatley, and it demonstrates that in the context of creating RePlay, the dancer's memory is necessary and valued. It often occurs that dance performers remained unnamed and, in the shadows, due to no one knowing the detail as time passes. Capturing this detail from those who were part of the archived content is not always possible. There are collections in which the dance work is listed to the author (the choreographer), and the dancers in the images or footage remain unnamed. For example, in my 'insider' perspective in the *Lucy Guerin Inc* archive case study, when I was entering the migrated data in the TDP, I spent most of the time working on one dance work and adding the names of the dancers in the metadata of each photograph since they had not all been named in the databank. I encountered this in some printed material, such as published postcards, displaying a copy of an image of Laban posing with his dancers, which remained unnamed. Furthermore, Saxon's contribution was significant in deciding which images to include in *RePlay* when the team had many similar images to choose from (Whatley 2013).

A unique feature of *RePlay* is the digital tools that enable searching and archiving content, such as the 'scrapbook', which functions as a mini-archive or logbook for the user to list, pin,

collect and cluster items for one's searches. Another tool is the 'Kitchens'[53], a visualisation

tool, through which the user can view and interact with the components that contributed to

the composition of a dance work. I discuss these tools in detail in section 6.4. and elaborate

on my engagement with the archive and the possibilities that these digital tools offer. It is

important to mention that *RePlay*, although launched a decade ago, has undergone a

migration in the last five years to a new software platform and has changed or lost some of its

features (layout, design and functionality of the microsites). Due to the need to ensure its

longevity, due to rapid technological advancements on online platforms and proprietary

software compatibility, the full use of some of the digital tools in *RePlay* has been

compromised.

In one of my discussions with Whatley, she described how interesting it was when she

contacted Jane Pritchard, the curator of the Dance collections at the Victoria and Albert

Museum (V&A), during her research for her PhD, and asked about having access to

Winnsboro Cotton Mill Blues (1992), which Davies choreographed for Rambert Dance

Company. Pritchard sent a VHS copy to Whatley with a stipulation about how much footage

could be shown and what could and couldn't be done with the content as it was under strict

copyright restrictions. So, from the institution's perspective, and from those charged with

being the custodians of content and its safe keeping, the choreographic dance content in

collections can be viewed but within strict parameters. The V&A at that point only allowed

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[53] The last time I was able to access the Kitchens through these URLs was in December 2020. Kitchens: https://siobhandavies.com/thekitchen/inplainclothes/ and https://siobhandavies.com/thekitchen/birdsong/ Unfortunately, due to the end of Flash Player, a plug in to stream moving images, these are no longer accessible or playable.

short sections to be shown in public. These restrictions were to protect the copyright of the content, which is a common challenge faced with archival dance content. This can create limitations for dance researchers.

On the other hand, in contrast to the custodian's role, the choreographer's perspective about sharing the work may suggest a very different approach. For example, when Whatley asked Davies if she had a copy of a video of *Winnsboro Cotton Mill Blues*, Davies handed a VHS tape to her and suggested she keep it if necessary for research purposes (Whatley 2019). Whatley identified that this tension between ownership and free distribution of dance content is quite common, which reveals a lot about the fragility of dance resources and the complex but necessary processes in place to protect them that hinder a more embodied approach to accessing the content in a way that is necessary for research in dance archives. Thus, determining how and when archival content can be viewed and experienced for dancers and researchers.

As a result of the restriction on access (about traditional archives), the disappearance of dance content after the event increases and restricts the flow and connection of knowledge concerning dance. The disappearance of content can be remedied by the modes of capture and developments in dance documentation that can now record dance through various devices. However, nonetheless, the problem of archiving to preserve and share remains a challenge generally in both types of archival environments (i.e. digital and physical). The individual archival items and objects that can be viewed, used, and referenced independently from each other, constitute the body of this archive as a whole and can be utilised as independent material for further research for the archive user. Thus, there is a tension between the safe keeping of content and the transmission of dance in the context of dance

archives. This added to the challenge of acquiring content, cataloguing, collecting

permissions to make it publicly accessible, and sustaining this online (Whatley 2012).

Whatley shares her initial intention of creating *RePlay* "I always personally wanted *RePlay* to

be able to generate, to have a structure that allowed the content to be re-made, to breathe,

perhaps its own form of re-enactment" (Whatley 2019). This suggests that *RePlay* was

designed to function as an archive and serve as an emergent databank, similar to

'choreographic objects'[54] , which provides insight into choreographic practice, dance

documentation and the dance-making process. Although this was achieved through *Table of

Contents* (2014), in which Davies and her dancers drew from *RePlay* to address the concept

of archiving dance as a creative source rather than only as a repository, the digital archive

was confronted with the challenges of digital decay, rendering the initial version of the

archive obsolete.

6.3. The choreographer's perspective on *RePlay* and archiving dance

It was necessary for the examination of this case study to gain a deeper understanding of

Davies' thinking, her beliefs, hopes, curiosities and the ideas that inspire her work, in order to

compare her perspectives and ideas with the literature published about *RePlay* and with my

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[54] 'Choreographic objects: traces and artefacts of physical intelligence' were a series of workshops focused on four digital research teams working on dance digitization projects. 'These three workshops (Oct-2008, Jan-2009 and Apr-2009) were supported by The Beyond Text programme of the Arts and Humanities Research Council, UK; a funding scheme supporting research on the relevance of non-text based materials in today's digital culture'(AHRC 2020). For further information see: http://insidemovementknowledge.net/context/wider-context/choreographic-objects/. The research teams investigated and discussed the choreographic approaches of William Forsythe, Siobhan Davies, Wayne McGregor and Emio Greco | PC. There is a publication by social anthropologist James Leach, who discusses these projects and workshops in relation to innovations lead by choreographers and dance scholars and their interdisciplinary research and development of choreographic practices and digital technologies. For further reading see: James Leach (2014) Choreographic Objects, Journal of Cultural Economy, 7:4,458-475, DOI: 10.1080/17530350.2013.858058

experience as a user of her archive. When discussing my methodological approach and methods I used in this research (in chapter Three), I acknowledged that I hardly had any previous knowledge of Davies' work, but I had come into contact through my dance training and practice background with ideas and concepts that Davies refers to in her dance-making process or her biographical notes. So, it was important to get to know more about Davies' work by viewing her work in the archives and interviewing her. Also, by having the chance to interview choreographers, as I did in the cases of Davies and Guerin, I can develop a discussion, listen to them, and express, talk, emphasise, and kinesthetically respond and engage in the interview. This gave me a deeper insight into a quality of articulation and a sense of curiosity and drive, which was very motivating in the writing of this thesis. Furthermore, my interview with Davies happened towards the end of my data collection when I had visited *RePlay* online multiple times but still felt that I was missing something in understanding how the archive was structured and how to engage with the content. Therefore, I was curious to see if learning more about Davies and her work would enable a deeper connection with *RePlay* and what it has to offer.

I arrived at her house shortly before ten in the morning on 20th September 2019, and we greeted each other with warmth. Davies was very inviting and prepared coffee, and I brought croissants and scones. I explained my aims for the interview, the way the interview would be processed and consent forms were signed. I believe we both felt comfortable in this conversation. I recorded our conversation while we had coffee and began to talk. [55]We discussed the making of the archive and what was challenging about it. Then we addressed what the collecting and organising of dance content revealed about the dancers' involvement

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[55] Unless otherwise noted, all quotes and comments from Davies are drawn from this interview and cited as (Davies 2019) in this chapter.

in the process of dance-making and dance archiving and how all this is viewed from different perspectives as performer and choreographer. From the dancers' perspective, it was a journey of self-reflection or maintaining a self-image. As Davies learnt, it was important for some dancers that specific works or images and videos were not included in *RePlay* (Davies 2019). Davies felt that she wanted to honour all the dancers involved in contributing to the works she made through the years and believed that *RePlay* would be a blueprint for many other choreographers to create archives (Davies 2019). "So, I was looking forward to more archives happening which would then …[I mean] that I would be part of a heard rather than only the first one" (Davies 2019).

Before meeting Davies for our interview, I studied some of her work through *RePlay* and listened to various interviews she had given before, during, and after creating the archive. I was interested to identify if the archive had influenced her way of working and if, since the launch of *RePlay,* Davies' view on choreography, dance, and the body had changed. Davies, in discussion with dance theorist Ramsay Burt on *Culture Now* (2014), discusses *Table of Contents*[56] as a collaborative work in which the dancers engaged with archival material from *RePlay* and the notion of the archive in the context of 'The Body as Archive' (Lepecki 2010) as exploring the idea of one's own archive. In this discussion, which was a few years after the archive launch, Davies returns to 'dance' itself; as a moving matter and is interested in the role of the body in the archive or as an archive. The Lepecki article, which was published after the launch of *RePlay*, impacted the dance research community in quite a significant way. This is reflected in the fact that it has been cited multiple times since. Perhaps this suggests that Lepecki's 'body-as-archive' as a general 'zeitgeist' at that time influenced Davies to reflect and

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[56]*Table of Contents* (2014) is a collaborative performance project created by Siobhan Davies Dance in response to the digital archive RePlay, the themes of archiving dance, memory, body memory, re-imagining dance content and engaging the audience in a dialogue about the themes.

reconsider how the body appears (or disappears) in *RePlay,* and a way to address this was through forming a different relationship with the archive through *Table of Contents.*

Davies' conversation with Burt (Davies 2014) suggests that there is a knowledge in each and every one of us, a memory bank that shapes and informs our current state and that dancers have a very developed capacity to remember movement material. Davies poses an interesting set of problems in this discussion with Burt: the issues of a lack of archival material on dance (compared with other art forms) and the term 'contemporary dance', which may contribute to the necessity/construct that we constantly strive to re-invent ourselves. Davies and I also touched upon these matters during our interview discussion in September 2019, suggesting that these are ongoing problems. As a result, this constant striving to create something new, something original and unrepeatable, adds to the tension between dance and the archive. Davies emphasises this point by asking, "did we have to re-invent our knowledge every generation?" (Davies 2019). For the artist, the 'archive-as-body' could be a 'rite of passage' in and out of their personal history, a pool of inspiration for re-imagining new work as part of their artistic oeuvre or re-defining 'untouched' work from rehearsals or gaining perspective on recycling ideas that were generated in earlier works.

Drawing further on Davies's discussion with Burt to revisit the themes she mentioned about how 'archiving dance' made her think about dancers and dance as moving content and how the arc of her work is entangled with the relationships she formed with the people she worked with, Davies refers to artists as "wayfarers" - in reference to anthropologist Tim Ingold (2010) - that we bring knowledge, share it and move on, and take or transport these pieces of knowledge further, like carriers/transporters (Davies 2014). This is similar to Battles' reference in Chapter Two about books and the stories they carry coming in and out of the

body of the library as it exhales and inhales. Additionally, to further unravel the notion of dancers as wayfarers, I turn to Ingold's argument that we must move through the substrata of matter/material of dance and the making of it: "We can't go over it; we can't go under it; we just have to go through it" (Ingold 2010: 136). As a dancer, I have learned to organise my thoughts and feelings through movement and have found ways to make sense of the world by sharpening my perception-in-motion, thus embodying the concept that everything is in constant flux. In the attempt to find a way through continuous change (also related to work, practice and the creative economies market), one develops through experimentation, an intuitive sense and agility to adapt and transmit dance through a process of adaptation to an ongoing loop of memory-transformation-disappearance.

Drawing on my interview with Davies, she refers to the experience she had in making *RePlay*. She felt she had to make the content fit into a particular shaped hole in a box prescribed by historical canons and digital architecture rules. She commented: "…you know those lovely toys that children have, where you have round holes, round things and square holes, triangles and trying to fit the objects through the holes …and (I felt) I could never fit my work into the right hole …the hole that it should have been in… and that was frustrating…" (Davies 2019). I paraphrase and agree with both Davies and Whatley that due to the ever-changing nature of dance and its people, an archive needs to breathe and have some flexibility and adaptability to the content (Davies 2014; Whatley 2014). Davies clearly states that "therefore a strict archive, a boxed-in archive does not assist the ideas about /of an artform which completely [encompasses it]...its blood is about the idea of movement and change…" (Davies 2014). According to Davies, dance is difficult to capture because the matter of dance and its essence keeps moving; "Because it is moving. Matter keeps moving like all matter" (Davies 2019). "So, how can we approach that?" Davies asks and mentions

the importance of memory and the danger of disappearing content because it may not fit into the official 'box' of history.

Undertaking a project such as *RePlay* was a considerable feat with many unforeseen challenges that both teams (research and artistic) had to deal with along the way and after the launch. In my interview with Davies, we also discussed how the making of the archive brought certain aspects to the surface, like permissions for using content, such as rehearsal videos. Unlike other contributors to the performing arts, such as musicians or set designers who have other processes of professional exchange and ways to assert authorship over their work, for dancers it is different because they rely heavily on their memory, throughout the creative process and performance of works, due to the lack of a written score or script and the fleetingness of dance as an art form. Acquiring consent from dancers featured in scratch tapes entailed seeking the right legal advice to give their permission to be included in content that would be made public. This was something that Davies had never really considered; that permission would be needed when using content for the archive. This also changed in the collaborations she formed post-archive. Certain aspects of collaboration, including exchange of content, contribution in the creative process and post-production terms and conditions, were discussed and cleared 'up-front' to be fair and transparent. Permission was just one of the many topics that came up during the creation of *RePlay,* which gave insight into how to draw up agreements with the dancers before creating a dance work (Davies 2019).

The dancers' professional positioning and how the dancers' roles affect the creative process and contribute to the work received a new found acknowledgement as collaborators through the making of the archive. The dancers' and other artists' input was recognised, and their consent was required because a wide range of content was going to be shared online in the

public domain. One could also argue that although a performance is viewed as a singular event in the public domain (in a non-online context), it is no longer a singular event on the online environment because it continues to 'perform' in a public domain (on an online context) albeit in a different form from that which brought it about in the first place. Davies reflects on the fact that setting up *RePlay* was a huge learning curve. Although she was trying to establish a way forward, she had wished that some of her contemporaries should have also been included during the early part of London Contemporary Dance Theatre. However, she knew that from then on, *RePlay* would be "part of a template of being a choreographer and maker" (Davies 2019). Davies hoped that many of her peers would follow in building archives so that collectively, they could form a landscape of dance archives (Davies 2019).

From Davies' perspective, 'the archive', similarly to academia, has a role in canon formation of knowledge accrued throughout centuries of archive-making, which has a certain fixity based on a set of terms. She wonders how dance could propose another way of archiving:

> what if the sensibilities of dance are/give/find the structure of a new way of archiving. And maybe at this very moment …what would be another word rather than 'archive'? Because my sense is that what we are looking for is to use the learning structures of the past in order to make the future. So actually, the word archive needs to look forward, it needs to be forward thinking not only rear-window thinking (Davies 2019).

Additionally, Davies suggests that there is a beauty in the transience of dance performance, and there is a need to challenge words and notions such as 'ephemerality'. The dance may be here one moment, and then it's gone, but there are underpinnings to the ephemeral dance performance which partake to form what is yet to come. This means that what appears in one moment contributes to the next. Hence, there is a sense of continuity – connections between what has just happened and what will happen – and this suggests that 'ephemerality' can be valued differently: "So, I am trying to think that every moment in a dance is laying down the

[ground] for a future rather than only referral to the past" (Davies 2019). This immediately brings to mind how one can make such a system, an archive that can shape and inform a future.

In Davies' reflection on *RePlay*, the key theme ideas of 'memory' and 'history' that emerged from the interview seemed important to what the archive meant to her and how it stimulated thoughts about the relationships that were reawakened through the process of archiving content, as well as the relationships formed in making the archive. Both 'memory' and 'history', for Davies, as thematic explorations, and at the same time explorative tools, conjure a myriad of new possibilities. Through an analysis of Davies's talk and after my interview with her, I examine in the paragraphs that follow how *RePlay* furthers thoughts about the concept of 'archive-as-body' in the context of the core themes of history and memory and how this inspired each dancer differently while developing *Table of Contents* (2014).

Davies brought together a group of performers, Charlie Morrissey, Andrea Buckley, Matthias Sperling, Helka Kaski and Rachel Krische, to explore the subject of 'archiving dance'[57] to make *Table of Contents.* According to Davies, they looked at the archive and had very different responses; some refused to work with it, and others attempted to work with some aspects. Morrisey and Davies were drawn to very early cave paintings and focused on the aspect of 'first-footing'[58] and trying to discover how the various postures figures in the paintings could develop into a dance. They decided to use a series of questions to lead them somewhere: "what were the movement transitions between moving from…", "what is a collection of earliest gestural movements?", "was there a way of dealing with gesture?" and

[57] In our interview, Davies refers only to the first three performers due to the limits of time of our interview session.
[58] Davies referred to 'first-footing' in the interview too and explained that this is in reference to the first steps we make to learn something, for example, learning how to walk.

ended up with a collection of simple, common gestures. Morrisey's dance, according to

Davies, was a concoction of a play between using his past, which is not his past because he is

constantly moving from a different present place: "the idea of imagination in the body came

through and this idea of presenting not only his past body as it evolved but a future body as it

might evolve…the one that he hadn't accessed yet […] becoming a different present and then

it was going to become a different future" (Davies 2019).

Buckley decided to explore an organ, the heart, and its history over time, from Leonardo Da

Vinci to today. Davies explains how Buckley improvised a dance while discussing the history

of the heart, and this made Davies think:

> It's not that we have to capture dance only within its 'stephood' (but rather) that our skill our
> developing skills as people who are using dance as their medium can open up to so many
> more invitations that the body and movement bring to us. And I think that because we are
> doing that is also why we need to find/ finding a new way of archiving… it's incredibly
> important because …archiving steps is not relevant. I don't think it is. Whereas archiving the
> capacity of the body knowledge generation that comes with dancers; inviting something else
> in and exploring it, is now huge! (Davies 2019)

Davies then shares how Sperling, with "his wonderful sense of honour", claimed that

"Well I am going to go into the Archive and I am going to look at people dancing, and I

am going to use that as my …(primary material/creative matter)". Sperling approached the

archive in a different way and decided to do what everybody else was not sure about

doing and investigated 'scratch-tapes'[59] in *RePlay*. Sperling collected:

> 'fragments', 'prisms' of material by Gill and Lauren[60] …so little prismatic things. And he asked
> his body, and his knowledge very specifically to meet what he thought he was seeing. So it
> never looked like a copy. He looked like he had found a space between what he knew and
> what they were presenting in film – and he had seen their performances but not with that idea

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[59] Scratch tapes are referred to as such in data processing and are magnetic tape which is used to record data for
temporary storage and then the content is reused or deleted after the completion of a job. In the case of RePlay,
the term 'scratch tape' refers to rehearsal footage which was recorded with no intention to be made public and
was used as storage to aid the creation of a work. The fact that the 'scratch tapes' were kept and archived in
RePlay, then made accessible also implies that a dance work is in some way still performing (still in process)
since these 'scratch tapes' have not been deleted. However, in *Table of Contents* the scratch tapes were 'reused'
in a different way.
[60] In this quote Davies is referring to Gill Clarke and Lauren Potter in *White Man Sleeps* (1988)

in mind – In that space between them the knowledges managed to connect. That was incredibly moving! (Davies 2019)

Table of Contents was thus a result of in-depth artistic research from Davies and the performers, which enabled them to discover methods to approach content either in the archive or related to the notion of 'archiving dance'. Moving away from the traditional copying dance steps or re-enacting a performance seems to have led the artist into a genealogical quest and opens up a sort of passage into a river of memory stretching out into a field of thoughts and ideas exposing a multitude of possibilities. Thus, enabling possibilities and re-imaginings facilitates new findings, new connections with ideas, an exciting sense of hybridisation and new knowledge. According to Davies, the performance methodology became a treasured part of the process in *Table of Contents*, in which they used a large table and invited people (the audience) to come and talk to the performers in between the various events and this "allowed the audience to connect with something within themselves" (Davies 2019). It was important to Davies to have this sort of interaction and connection with the audience and the dance practice.

> I suppose I am only saying that because it empowers me to keep going with this practice about…Its not ephemeral! Whatever it is that we have that resides in the body is (a constant process of) re-imagining the whole time …we are re-imagining the past, not necessarily re-creating it we are constantly re-imagining it therefore its always in process and it's in process (be)cause you want to get up the next day and move on… (Davies 2019)

Following *Table of Contents* along with the methodologies that came out of the process of exploring the notion of 'archiving dance', Davies is currently interested in the concept of first-footing which is inspired by the birth of her granddaughter and the will to write about "trying to find memory" (Davies 2019). Davies is fascinated by how some literature can be very visceral and how dance writings seem to fail to do that. In her attempt to better her writing, she became fascinated with finding the first photographs or drawings of objects and things, such as neurological pathways, botanicals, and many other such 'first-footing' captures. Her latest project, *Transparencies,* uses tables as a performative tableau

to lay out images, inspire new correlations between diverse images and evoke dialogue. Davies prints these images on transparencies and lays them out on a huge white table, which reminded me of a type of tabula rasa, and allows the viewer or herself to pair up these images or place them one on top of the other. When Davies shared a few of her transparencies with me on her kitchen table, during our interview, I realised that this then creates new possibilities for emerging patterns or themes and enables new connections between items that may never have been correlated otherwise, similarly to the 'Kitchens' digital tool in *RePlay*, which I discuss in the next section. *Transparencies* seem to open up quite a lot of possibilities for Davies, and she is quite interested in where this process may take her: "I think I am partly doing this as another way of archiving …not archiving the steps that were made…but its archiving that…kind of …what refreshed me to go into the studio and begin to look at movement with other people" (Davies 2019).

RePlay seems to have affective properties for Davies and seems to naturally feed into her work and inform her artistic research. In *Transparencies,* Davies selects and collects images (items) related to her early memories of figures, photographs, drawings, shapes and texts that have sparked her curiosity. After laying out the transparencies and allowing correlations or unexpected connections to arise, I find that something like an open archive emerges that she curates. Our memory, after all, is the 'hypomnema' (discussed in Chapter One, section 1.2) that supports our present state. Similarly, *Transparencies* invites the possibility for an archival structure to emerge, a structure that keeps moving and is never fixed. It somehow provides a temporary 'body' for *Table of Contents*. In our interview, we discussed how *Table of Contents* is a work through which Davies and her dancers revisited *RePlay* and explored the idea of 'archiving dance' through various embodied explorations. They searched for ways to use, re-use and interact with the content from *RePlay*. The dancers developed methods and

byproducts of these approaches, which gave insight into unforeseen outcomes. These outcomes can be seen as methodological approaches to investigate dance archives and interact with dance content, such as searching or becoming curious about origins and how certain things came about. For example, the origin of gestures, the heart as a primary organ of giving pulse-rhythm-life, choosing three or four different artists' movement within the archive to re-embody and use one's body as a medium for archival re-embodiment to tapping into memory.

Similarly, *Transparencies* follows an intuitive path in which practice precedes the design and allows the structure to emerge through the practice by laying out the transparencies and then allowing memory or Mnemosyne to guide the curation. Davies is fascinated by the themes of 'memory' and 'history' and explores ways of connecting with 'memory' as a theme and archiving dance. I argue that her curiosity is driven by the questions about how we form memories and how our memories shape a sense and story of the 'self', similar to *hypomnemata* and the image of 'memory as wax' (referenced in Chapter One). In addition, I also argue that along with her claim that dance is moving matter, just as memory is, she has been inspired by the existence of *RePlay* as an archive that holds memories of her past work, herself in the past, and her collaborators and their memories.

6.4. Re-using content and *Re-Playing* with digital tools

RePlay is built upon a particular taxonomy that needs to support the content and at the same time make it accessible to the archive user. This differs from traditional hard-copy archives because the taxonomy of the hard-copy archive serves the preservation of items and content over time. The metadata provides insight into an overall finding aid that an archivist or

librarian uses to find the items for the user and provide access to the user. In the case of

RePlay, from the user's point of view, no middle person is providing this information, but the

digital archive itself (in relation to and conversation with the user) is its own archivist and

librarian. This statement does not dismiss the human involvement in how the archive is

organised, but this involvement is hidden and somehow bleeds into the interface and use of

the archive in a very subtle way; like invisible dust of pixels which are now part of the data

flesh that form the body of *RePlay*. Humans set up digital processes and their rules, and the

way they are set up determines how a machine or software system will behave, which is key

to digitisation. Therefore, in the context of *RePlay*, the user becomes a medium through

which, and because of which, these patterns of information fluctuate, and complex digital

materiality emerges[61]. In traditional hard-copy archives, the organisation of the processes

akin to 'choreography', that of appraisal, preservation and the presentation of content, are two

very different enterprises that correspond with each other. A corresponding analogy to the

digital tools of the archive, would be that of a theatre stage where a performance takes place

(an event) in which much is happening backstage to support how the dancers perform and

make the choreographic ideas visible to an audience.

Migrating content from the initial *RePlay* site to the current one affected certain items and

features as well as the possibility to search and find certain digital features, the access to

certain plug-ins and reduced access to some content because of blocked flash-players. It was

challenging to find the Kitchen microsites, and I had to use an older uniform resource locator

(URL) to find the site and engage with the digital tool. On certain computers, for example,

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[61] Digital materiality is a term used in architecture when designing complex models and structures in which digital technologies along with human and machine interaction form a set of phased processes which combine measurements, codes, mathematics, and software that enable the interplay between digital and material processes. For further reading see: Poulsgaard, K.S., Malafouris, L. (2020). 'Understanding the hermeneutics of digital materiality in contemporary architectural modelling: a material engagement perspective. *AI & Soc* (2020). Source: https://doi.org/10.1007/s00146-020-01044-5

the University computers that use internet explorer, certain moving image objects were difficult to play. Most of the digitised ephemera were not sharp, and it was hard to read the text, for example, on programmes or flyers. These technological shifts, plug-in updates and the rapid development of software and search engines constantly morph the digital landscape making it difficult for digital preservation projects, such as *RePlay* and its contributors and users. Along with some features that may be hidden, or the loss of interactivity with some of the digital tools, the original web interface of the archive has changed. Although this may be considered a loss, it is somewhat post-archival in essence and interesting for further research.

Usually, when researching hard-copy archives, the content is only researchable and viewable in the archives for a limited amount of time because the institution, library or archive limits time spent in physical archives. Whereas with *RePlay,* I have the time and unlimited access to a vantage point to grasp a sense of the connections between items or the ability to search in a traverse manner between bits and bytes of content. A researcher's job is to piece together fragmented pieces of information to weave a story and find connections and correlations that compose a cohesive piece of knowledge. Regarding *RePlay*, a digital archive with no tangible items to touch, smell, or physically interact with, like in a traditional hard-copy archive, a digital research tool was developed to offer a more tacit experience for the user. In addition, tools were created to enable closer interaction with the archive and reveal the ideas that infused the dance-making content to make/create a more user-friendly interaction with the material in general.

Each item has a lengthy description which provides the archive user with an analysis of the work that the digital item is from and offers enough information about the work, who was involved and where it took place. When viewing a video from the archive, I have an option to

save that video to 'my scrapbook'. This digital tool facilitates a personal mini-archive of my searches and the content I choose to analyse further. Scrapbooking in *RePlay*, like the traditional arrangement of memorabilia in a book or box, enables me to select, preserve and curate items for my use and research, thus enabling new knowledge and new material to emerge. Although the items I choose are part of the memory and history of Siobhan Davies, in 'my scrapbook', I can mix and match unrelated images or pieces of video material and engage creatively with the content. The digital 'scrapbook' in *RePlay* thus enables users to save their searches by saving images, videos and making notes (labelling), just like the standard cropping of a scrapbook to list photographs and leave short descriptions. When searching through the material, it is easy to collect items of interest to look through later and cluster the items in groups related to a dance work or grouping items according to the type of item, e.g. 'notes' or 'text'.

Recalling my interview with Davies, it became clear that the ideas she was interrogating through her work are still navigating the impetus for her current work. Davies is now interested in the visceral essence of 'dance in writing' instead of a pictographic representation of what dance looks like (Davies 2019). What she refers to as "trying to find a sense of the felt" inspired my search through using the 'scrapbook' tool and my quest to find the triggers and conceptual instigators of her creative process. In 'my scrapbook', I wanted to collect 'choreographic notes' to get a deeper sense of the thoughts and the ideas that the dancers, contributors and Davies were occupied with during the making of pieces. I was not interested in one dance work in particular but to try and find common ideas or themes that may emerge through different notes.

The use of the 'scrapbook' was without a doubt practical for organising the items I was interested in and tracking my own archival curiosity, which was focused on finding un-edited choreographic notes and rehearsal videos with commentary, and for identifying thematic and temporal linkages between items and works. Through this search, I found an interview of Davies talking about *White Bird Featherless* (1992), presented as part of the Manchester Festival of Arts and Television, in which she expressed that the theme behind this work was to render the non-verbal language of the body visible; "you can see through the joints and how the body is made, a language that is both liquid and broken, and it passes through the limbs and the torso in as expressive a way as possible" (Davies 1992). In most of her work, Davies was also concerned with spatial syntax constellations; how to arrange or use spatial structures or arrangements and how these patterns or grids would affect or inform the movement of her dancers and thereafter present an "imaginative statement on stage" for an audience (Davies 1992). Davies' work creates an environment brought about through an invisible 'grammar' made visible by the alignments and traces of movements marked and measured through the performance space, similar to the emerging digital materiality through the back-end architecture and interface of *RePlay*.

Navigating through *RePlay*, 'my scrapbook' contained rehearsal videos from early and later works. The transformation of the quality of the video and modes of capturing effectively narrates the development of digitisation in dance archiving. This can be observed from the quality of video and audio recordings and the framing of the recording from the early works such as *Arctic Heart* (1991) and the most recent ones like *The Collection* (2009) and *Rotor* (2011). The ability to track and trace one's searches and easily access them for further or repeated examination is also very valuable because one can spend a longer amount of time (more than in a traditional archive) to arrive at certain findings or make new discoveries.

Additionally, it was an interesting way to form an impression about the ideas that Davies was exploring, like in *White Bird Featherless,* in which she wanted to capture and portray "the human frame talking" through movement (Davies 1992). After that, the ideas she was exploring about how humans communicate with their environment and one another, how language shapes movement or how that is shaped by movement and her interest in the conscious and unconscious instincts that move and guide us as humans. It was significant then to discuss with her in person about the ideas still present in her work today, such as "trying to find a sense of the felt" in experiencing the visceral essence of dance in writing instead of a pictorial representation of what it looked like (Davies 2019). Through my interview with Davies, I find a link between what Davies is interested in now and her previous ideas. The interview supported my engagement with the archive, as I could imagine that the archive then becomes the embodiment of Davies' body of work. This embodiment is enacted through engaging with a series of applied practices (digital tools as methods for exploration and archiving) and my interaction (with my own embodied knowledge) with the content. Similarly, this helped when I listened to video records of interviews of Davies in the archive and on other platforms. There is something powerful that ignites a more implicit and visceral experience of understanding when listening to the voice of the choreographer talk about her work.

Another important feature of *RePlay* is the 'Kitchens', which assemble and present all the components (ingredients) that compose a dance work. The microsites present these ingredients through a visualisation tool that reveals each artist's contribution and how these elements come together to 'cook' the work. The 'Kitchens' aim to reveal something about the complex way in which choreography works. The analogy of cooking brings to mind a

particular artistic alchemical process in honouring each ingredient's integrity and accumulating ideas and practices that become something other than just the sum of its parts.

The Kitchens microsite reveals the people, their work and the artefacts that make a work. It is a digital tool that distils the dance-making process, diffracts, and analyses the creative materials that make the work more accessible. As a user, this analysis enables further insight into the complexity and makes it visible to a non-expert user of the archive. Due to the migration of content from the initial archive site to another, the function of the Kitchens has been altered, and the element of animation and interactivity is no longer feasible through the current archive site and was only accessible through the pre-existing URL until the end of December 2020. Although there are images of the Kitchens in *RePlay*, one can no longer experience "the matter of the dance work moving" (Davies 2019). Through various searches via the Wayback Machine and finally via Whatley's live-streamed presentation 'Dance archives and digital transformation: what is at stake?' (2019), I was able to identify the older links of the Kitchens and enable flash-player to use them. Unfortunately, as noted above, these are no longer accessible due to flash-player being disabled thus, signifying another instance of disappearance and digital impermanence.

In the *Bird Song* Kitchen, one can observe the orbiting ingredients around the red core of *Bird Song* (2004) in the image below and whilst pondering along with the ingredients on the side of the screen, I move the toggle and click on 'triggers'. On the screen, I see a 'recipe' with ingredients such as texts with quotes, poems, thoughts, and a talk about human behavioural psychology. These elements, along with the dancers' notes describing their experience, the ideas and impulses of all the contributing artists with the sound scores, production and sound design plans, the costumes and light design images become the raw

material placed into the creative process. As Davies writes in her notes in the *Bird Song* Kitchen, the 'triggers': "It is important for us to find the particular movement language and grammar for this piece, to see what that movement does and what impact that movement had on another, what disturbances are created and how we become attentive to movement" (Davies 2009).

(Figure 38.) a screenshot of the *Bird Song* Kitchen environment presents the components that constituted the dance work. The *Bird Song* Kitchen microsite visually displays how the materials that triggered the impetus for creating the raw materials spiral and stir inward towards the red core and then outward again to cook up the performance.

This virtual mapping of *Bird Song* above reminds me of cultural anthropologist Edward T. Hall's Proxemics model. Hall's Proxemics model, which is found in his book *The Hidden Dimension* (1969), signifies the study of spatial relationships between bodies, human or non-human, as they interact. Proxemics can work as a tool to identify how we organise the space around us, how we use it and how this communicates ideas, concepts, behaviours and attitudes. *Bird Song* is a dance performance piece inspired by the song of the Australian pied butcherbird, and the spatial arrangement of the performance is such that the audience circles the performance space while the dance happens in the centre of it. The spatial syntax was arranged in this way to give the impression of an 'observer' looking into a world likened to a

zoologist looking at the dancers/animals in their 'habitat'. *Bird Song*, according to Davies, deals with very basic subjects: "time in terms of rhythm and sound and space in terms of how that space is delineated by light" (Davies 2005)[62]. This sense of rhythm is felt when viewing and interacting with the ingredients in the *Bird Song* Kitchen.

Building the right kind of digital tools, like the Kitchens, to enable further engagement with the content and the online positioning of the archival content creates possibilities of accidental discovery and engagement (for the user). Serendipity through scrapbooking and placing items/bits of contents together that had perhaps never been brought together in a similar way creates possibilities for generating new knowledge. For example, exploring the theme of language through dance, engaging with 'dance' through listening to artists speak about the experience and viewing structural and aesthetic ideas in early and later works give a sense of the archive as a carrier of concepts. The process of using the archive and 'scrapbooking' helped me collect and cluster unrelated items to begin to form a sense of Davies' work and the ideas she worked with, as well as a perspective on a particular style and dance community. I clustered the items according to what I believed would give me more insight into Davies' choreographic thinking. For example, I created a scrapbook with 'interviews' to listen and watch what and how she speaks about her work. Another cluster I made was a collection of 'scratch tapes' to observe the process of rehearsing, and a third cluster was a collection of notes from both the choreographer and dancers. Firstly, having them all grouped in clusters was easy to find again, and secondly, it was beneficial to revisit them and notice new findings by re-inspecting them. Through recorded videos of Davies

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[62] *Bird Song* (2004). 'Interview 2' (2005). This interview took place during the Philadelphia Live Arts Festival 2005, on the 15th September 2005, an Art In Motion Production, 915 Spring Garden St, Philadelphia, Pa 19123, at The Rotunda, Philadelphia, PA. It was recorded in *RePlay* 13th October 2008. It could be found in *RePlay* through this link: https://www.siobhandaviesreplay.com/record/344

speaking about the 'triggers' and the hidden dimensions of where the components of the creative process came from and how they were arranged to give the unspeakable a form, I gained insight into the thoughts behind the work.

6.5. Moving through dance content in digital archives of dance

A common conceptual thread was identified in a handful of projects, including *RePlay*, that were launched between 2009 – 2011. As dance and performance theorists Maaike Bleeker and Scott deLahunta suggest, these projects focus on dance documentation, dance and technology and dance archiving and identify dance knowledge as a common thread (Bleeker and deLahunta 2017: 3). Bleeker and deLahunta clarify that the kind of knowledge, the precise definition of knowledge and how it is transmitted, mediated, collected and redirected, varies considerably across different projects (Bleeker and deLahunta 2017: 4). *RePlay* encompasses the digitisation of dance as intangible cultural heritage and its preservation through digital tools, make an archive and accessible tool to navigate through rich content through an online platform. The featured rehearsal and interview videos in *RePlay* offer a relatable and lifelike source of talking about dance, the process of dance making and the ideas behind the creation of work. The stories and narrations about what is happening in the studios during rehearsals and Davies' detailed articulations about what inspired her work provide the researcher with insight into dance-making. For example, how Davies generated work, how rehearsals work, what happens in rehearsals and how ideas can be explored through movement research. The choreography behind the composition of the archive is a complex one, demanding a series of intricate decision-making processes to successfully preserve this intangible cultural heritage and make it accessible online.

I believe that the archive structure is designed in such a way to highlight and give access to the user to find and make use of the items in the archive through 'scrapbooking' (i.e. journaling). 'Scrapbooking' is similar to journaling with the additional multimodal way of collecting and curating items such as 'performance remains' in the case of *RePlay* and other notes, documents or images in the context of having a journal. This enabled me to further explore the experience of 'memory' as a tool to reflect on saved information and then 'memory' as a cognitive process of learning and being involved in the generation of knowledge.

Additionally, considering Schneider's concept of 'performance remains' suggests that for a document to suffice as archivable, it needs to have a material body. Since people and their memory can't be kept in an archive, this means that the performer's body/presence gets lost. Would this then be the same for dance performances? Drawing on Schneider, I suggest that 'performance remains' as part of an 'archive-as-body' mirrors a similar problem to dance 'remains' and the ephemeral dance matters in the context of archives, as discussed in Chapter Two, section 2.4 and 2.5. As Schneider notes, a work continues to perform even after it happens (Schneider 2001).

Interestingly the word 'remains' works both as a verb and a noun; the performance as a reoccurring event repeated through recalling one's memory of it and as traces or leftovers of that event. The performance continues through interaction with its 'remains' and resonates with the intricacy of dance making. *RePlay* contains dance work performance 'remains' and documentation about the dance-making process of these works. *RePlay*, then, is an archive that occupies a body of information compiled of 'remains' of records and documents of other bodies of information 'performing' multiple body-to-body transmissions.

In my analysis and discussion, I draw upon 'performance remains' not only in its dual meaning (as verb and noun) to tease out my argument that the 'archive-as-body', as a living organism, stretches beyond the materiality of the 'document'. Thereafter, I expand that the 'archive-as-body-self' has affective emergent properties. To elaborate on this, I draw on concepts that discuss the complexity and contingencies of bodies of information. Returning to Kroker (from Chapter Two, section 2.9), who draws on the theories of Butler, Hayles and Haraway, and argues that there is no one singular or original body, I find that there is a hint towards expanding the notion of interactivity and transformation of the 'body'. Kroker argues that the concept of the body in a world of code, drifting from one medium to another, challenges the emphasis on the material body (Kroker 2012). In my interview with Davies, we discussed the challenges of capturing the essence or, more precisely, the matter of dance and choreography "because it keeps moving, the matter keeps moving, like all matter" (Davies 2019). This way of thinking of dance and the 'body', as 'moving matter' helps envision the 'archive-as-body' that drifts and hosts the content of 'moving bodies'.

In the case of *RePlay*, collecting material from different people and places and the challenge of organising the data within the aesthetic parameters reflecting Davies' choreographic aesthetic informed the arrangement and design of the archive. Additionally, the digital tools featured in *RePlay* and Davies' interest in 'memory' and 'history' reflect the innate ability of performance and its digital 'remains' to extend the possibility of the generation of new knowledge through interaction with the archival content and experimenting with very different approaches of using the archive.

In my interview with Davies, we discussed the experience of making *RePlay* and how reflecting on *RePlay* and the theme of 'archiving dance' generated *Table of Contents*. This discussion entailed tapping into the memory of what it was like to build the archive and then reflect on it after that. In the interview, the themes of 'memory' kept appearing because we were also discussing how we form memories, how memory is shaped and how Davies as a person and grandmother is learning more about this from observing her grandchild grow and learning to walk. Another theme I extracted from the interview, which is somehow linked to 'memory' but closer related to archives, was the idea of 'history' and how Davies also felt it seemed so fixed and positivist and in contrast to dance as 'moving content' (Davies 2019).

I suggest that navigating through Davies' work in *RePlay,* I have identified the thematic lines of 'memory' and 'history', which circumnavigate a curiosity of the choreographer to explore more profound concepts and contexts that contribute to a deeper philosophical inquiry, that of embodied knowledge. Additionally, a choreographic method is etched and revealed through the further examination of dance works in the archive by intending to make the epistemology of dance-making visible/transparent to an audience; for example, the Kitchens aimed to reveal this. Finally, meaning is attributed to the dance work, and the value of a work is enhanced through its positioning in an archive.

The Kitchens provide a glimpse into the 'cooking', the making of dance matter/material through visually experiencing the dance data orbiting around the core of *Bird Song*. Navigating through each item in the Kitchen gives the user a taste of the input that goes into creating a dance work and offers a feeling of the process of dance making. When spending time with this feature, I found that I was attending to the sensory and cognitive 'triggers' that

come to mind when viewing, listening, reading, and getting entangled in the ideas, concepts, and images circulating in the 'Kitchen'.

Regarding the proximity of the content with the visitor, *RePlay* converts the visitor into a user and inter-actor with the digital tools it encompasses. It increases the possibility of serendipity and alters the fate of the content from an enclosed research source to an open-access body of work about contemporary dance in the UK, which is accessible to everyone and valuable for further artistic endeavours. The fixity of the archive and the rigidity of the digital taxonomy of items and objects was a huge learning curve for Davies and the team of researchers (Davies 2019).

Summary

Whatley states that dance as a subject presents challenges regarding the archiving of content and highlights that dance is the most ephemeral and intangible of the art forms and has not managed to generate many records over time (Whatley 2013: 83). This means that to decide what will be archived, how the archive will be organised and how it will function, and who will be the user of the archive were some of the many things that had to be given a great deal of consideration. Whatley refers to the value of the 'archive' as a source of information and knowledge and agrees with Bleeker that dance experiences challenges with the fixity of 'the archive' (Whatley 2017).

Moving from dance preservation to digitised collections, from documenting performance to archiving dance, one gets a sense that, bearing in mind the orchestration required for the technologizing and systematisation of archive creation, some confusion arises. Confusion still lies in 'what' should be archived and 'how' it should be presented. Archiving dance should

not only be about capturing the final product, the performance, the dance event. It is more about a combination of archiving the event and the process, the memory-making and the relationships that weave together the creative process that led to the event and all the related components that contextualised the body of work. I would like to share Davies' vision of a future archive of dance as a continuation to Roms' argument:

> I think one way I would try and address it would be …you don't address the thing as it's presented to an audience. You peel back as far as you can to some of that…if you are looking at a particular work some of the works origins and of course the moment you start to look at some of the origins…you are also looking at the work you made before and the one before that…and the influences you had on the way…so I sense it's…if I was …where I am now…it is to try and find a way of mesh working …finding a structure which allows certain mesh works…so finding what was mattering to me or my cohorts at that moment. (Davies 2019)

All that which is to be archived for that one dance record draws upon other dance works that in turn draw upon a history of dance works, ideas, trends, concepts and schools of thought. In addition, the piecing together of that dance work may bring together the many layers of choreography, design, composition and whatever else enabled the work to manifest into a performance. *RePlay* holds such items that reveal the fragments and the components that contribute to the creation of contemporary dance works. Although it was challenging to navigate through the collection due to the absence of a finding aid, I could search for items intuitively and thus be open to 'suggestions' through *RePlay's* search engine listings.

By experimenting with the 'scrapbook' and discussing it with Davies, I find that new knowledge about more profound ideas and concepts about memory, history and archiving dance emerged. These many layers are important for dance preservation and dance heritage, which in the case of the archives featured in this thesis, are both nationally and culturally driven by dance communities and archivists, respectively in the UK, Germany and Australia. Furthermore, the complexity of developing an archive of dance and its use provides a space for further inquiry about how those curated records offer insight into dance-making and

enhance the need to analyse the content through various methodological approaches such as constructive grounded theory and embodied practices. Consequently, through my experience with *RePlay,* I question the role of the dance librarian-archivist-researcher and how this role and relationship could be re-defined and updated. *RePlay* also gives a 'voice' to the choreographer, as the subject of the archive and as part of a dance community and a body of dance knowledge, digital content through a hybrid digital 'archive-as-body'.

Chapter Seven:

Conclusion

7.1. Reductive Stewardship, Disappearance and the 'activist archivist'

This study was guided by research questions that aimed to reveal how the digital environment has provided new ways for creating strategies for dance archiving and preservation, and how embodied approaches offer an in-depth investigation into archival research. I responded to the initial main research question by easing the broader inquiry into smaller components to gain a deeper understanding of archiving first and then to examine different types and approaches of archiving dance both in traditional and digital archive environments. To begin with, I found that dance archives predominantly exist as sub-collections in larger special collection categories in theatres, museums and libraries and then also as private repositories as well as online in digital repositories. These are very diverse environments with different circumstances and guidelines for archives to exist within. Through my participant observation in archiving methodology, entering and organising archival data both in physical and digital archives, I gained insights and experience as an apprentice archivist.

In Chapter Two (Introduction, sections 2.3 and 2.4), I discussed how the appraisal and curation of items and media, and how they are disseminated and stored according to their matter/material, can create tensions between the dance content and the archival structure. For example, when receiving a private collector's archive of an artist's work (often a set of boxed content), it will often be separated into sections and then types of items, akin to a family tree, branching out and forming relational connections. In performing arts, archival content, if acquired or donated to an archive like a research library, will be taken apart and placed in

different areas in the archive's department. Subsequently, this means that archives and their organisation are determined by a hierarchy which does not necessarily support the researcher to examine a full body of work. Content may be disassembled and effectively scattered so that the researcher will have to conceptually reassemble to make sense of the artist, company or organisation that they are researching.

The general archival categorisation systems are often not the most suitable for dance content. I argue that reductive stewardship, as an approach to categorisation and taxonomy creation, and as a method of organisation based on a predetermined set of regulations, determines how content will be stored. Reductive stewardship could mean that content remains hidden in a dark room left to collect dust. Through my research, I have sought to show that the archive holds content for creating new futures, carving out future directions and guiding future perspectives. Indeed, both dance researchers and archivists carry a sense of responsibility about how they engage with or categorise archival content. Although they may not be directly responsible for the narratives that an archive may have shaped, I argue that they carry a responsibility to question the content and engage in re-imagining the past in looking to the future. For example, by sharing archiving practices, conceptual frameworks and resources, researchers could better identify connections between collections. By involving artists who are the subject of the archive (for example, choreographers and dancers), more complete metadata can be provided. Archives can lack detail, such as naming the dancers who feature in an archive. Dancers often remain hidden whilst choreographers as 'authors' of dance works seem to be present, but dancers are mostly unidentified.

Reductive stewardship highlights that power and control are still present in the life of archives, including those of dance and performing arts. As researchers, we learn to work

within these parameters and find the hidden stories between written and unwritten content. However, in the *TanzArchiv Leipzig* case, if Ruiz was not present during my research, I would not have had the complete overview of the archive collection and how particular fonds were acquired, nor would I have known about the *Tanzbibliographie* system and the connections established between the collections. In sharing this with me, Ruiz could be viewed as an 'activist archivist' who acknowledges the importance of the *TanzArchiv Leipzig* collection, the diversity of its contents and the circumstances surrounding its development and her concern about its preservation in the future.

I suggest that the intricate *Tanzbibliographie* system stemming from a culture of dance literacy and dance archiving in Germany rooted in *Ausdruckstanz* provides a valuable model and example for archiving and organising dance content. *Tanzbibliographie* follows a branching out of categories, subcategories and creates links and connections between these as well as outlining the interdisciplinarity of dance research. In contrast to 'reductive stewardship', *Tanzbibliographie* recommends a versatile system of archiving dance and contributes to the development the importance of footnoting and referencing dance content. Thus, utilising a robust system of footnoting and referencing dance content, the archive builds resources for research and in particular dance studies. Finally, I outline how the *TanzArchiv Leipzig* played an essential role in dance transmission during the Cold War and has since continued to contribute to the field of dance studies with publications, events and projects.

In Chapter Two, I point to three main trajectories; dance matters, ephemeral matters and then digital matters to cluster the concepts and ideas I drew upon. As an initial stage of coding[63], through reviewing the literature, I found that the following themes often appeared: power and politics in archives, taxonomy organisation and curation, the ephemerality of dance, ephemera in archives, tensions concerning dance in archives, appraisal of dance documentation, and dance literacy in archives. I also found that there has been an ongoing tension between the systems, concepts, the shaping of knowledge and human presence, and labour within archival environments. Through my experience of archiving in the *Lucy Guerin Inc* archive, in Chapter Five sections 5.5. and 5.6. I argue that archiving can feel more like a creative practice rather than what can be falsely viewed as a positivist recording of history. Finally, I found that the themes of *ephemeral* and *digital matters* in dance archives reveal a certain complexity and 'messiness' about the archiving process. Viewing archiving as a practice, thus uncovers the need for a more fluid structural modelling of categorisation to foreground human presence in archives. The human presence emphasises the importance of considering how to document the ephemerality of dance as well as many of the life events that provide a contextualisation for the dance.

During my involvement in archiving in the *Lucy Guerin Inc* archive, as discussed in Chapter Five, I identified several examples of failure, loss and discrepancies. I came across several missteps which revealed how easily items could disappear or become displaced due to human error. These missteps hinted towards the themes of the disappearance of content and transformation of the archive. I found that by fixing the mistakes, I was having some level of agency, but this showed that the archive is unstable by nature, since my 'corrections' were

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[63] I discuss the process of coding in Chapter Two, sections 2.7 and 2.8, then I explain my approach of applying constructive grounded theory and the coding of themes in Chapter Three, especially in section 3.1 and 3.2.

reshaping and restoring the 'past'. Creating an archive is more likely a collective endeavour. Although imperfect, it reflects a process of trial and error and the discrepancies of memory which the histories and stories of dance works are subject to, and which then become available for others to tell new stories.

I have discussed how specific terms and conditions, determined by a systemic categorisation hierarchy, make it hard to categorise, preserve and manage dance archive items and ephemera due to their diversity of texture, type and size, amongst other aspects. This raises questions of how matters concerning the body, how corporeality in archives and the cultural value of historical narratives are presented in archives. Furthermore, I argue that digital permanence through digitisation is a myth. Due to the highly complex and unsurmountable labour of digitisation, it is essential to consider a curatorial strategy in consultation with and collaboration between specialists from different fields (i.e. dance, archives and information sciences).

Recalling the discussions amongst archivists about ephemerality in archives, taking an 'activist archivist' stance can thus allow for a more creative approach to archiving, which challenges the traditional systematic and taxonomic approach of 'reductive stewardship'. This has been a positive approach for archiving dance, which can present challenges to those traditional systems, particularly in the digital environment when dealing with processes that involve software developments in digital asset management systems, machine learning, artificial intelligence and which influence engagement with digital content and virtual libraries.

I thus found it essential throughout my research to better understand the archivist's viewpoint and gain further insight into archiving as a practice and the intricacies of digital preservation. Moreover, participating in the archive development myself provided me with unique insight into how the properties of dance, and the creative motivations of the choreographer and other 'authors', inform the organisation and selection of content for the archive. Also, in the sections that follows I discuss how, interviewing the archivist, choreographer and others who have a stake in the archive was also important for revealing more about their motivations and ambitions for dance and the archive.

7.2. Memory and Dance Genealogy

I discovered early on in my research that the theme of 'memory' as a process of remembering, piecing together through reflective thinking is a key point when archiving and analysing dance content in archives. I found that 'memory', the poetic reference to Mnemosyne (see Chapter One, section 1.1) and the visualisation of 'memory' as wax being shaped and formed through retrospection, invited me to think of 'memory' as a metaphor, concept, process and practice, and how it plays a main role in this research. For example, the theme of 'memory' opened up the possibilities related to the concept of 'dance genealogy', one's own autoethnographic dance heritage. Similarly, I summarise my dance genealogy in Chapter One, section 1.2 through recollecting my own dance background and memories, and then after interviewing Guerin and researching her archive and discussing her memories I outlined her dance genealogy in Chapter Five, section 5.2. Therefore, the process of recollecting creates a context, a story, a progression and helps to place a dance genealogy in a social, cultural and historical moment. I suggest that 'memory' as a tool for sensory collection, a mode of investigation and a method of organising thoughts and events, is a valuable concept to consider when researching archives.

Asking questions that trigger the use of memory to respond was essential in opening up the possibility of creating links between people and events associated with the body of work, and their involvement in the cultural landscape connected to each archive. The interviews with the main actors of a dance archive were vital since they offered me further insight into information that may not have made it into the archive. The interviews also facilitated the opportunity to test my themes and findings as formed from the initial stages of reviewing the literature. The interviews provided an embodied connection with my informants, and I recognised how the richness of these engagements provided me with insights to the complexity of archive creation and the decisions made about what to include and exclude.

In the *Lucy Guerin Inc* case, I participated in coding and entering data in the archive, which contributed to an in-depth understanding of how the organisation of a digital archival 'body' differs from that discussed in the *TanzArchiv Leipzig*. I point to how the *Lucy Guerin Inc* archive contains traces of an Australian-based small company dealing with the reality of local and global circumstances. Moreover, Guerin's position and role as a choreographer and contributor to the development of the dance community are similar to Siobhan Davies' role in her social and cultural context. Reflecting on Foucault's argument (1983) regarding the importance of knowing one's history, I suggest that having an organised archive enables a choreographer to delve into their work and to articulate their practice by understanding the historical conditions of how they arrived at the completion of a work and how each work relates to their practice as a whole.

My interview with Guerin gave me insight into her dance genealogy and what led her to build her archive. Interviewing Coventry and Christophis added value and information to the

Australian context of dance archives. They gave me insight into the power and politics of the

Melbournian independent dance scene and Guerin's pivotal role within that. Through

Guerin's archive, one can find many Australian dance artists and observe the development of

the contemporary dance scene in Melbourne and the broader national dance network.

Additionally, interviewing Davies was equally essential to understand the context and

intentions of *RePlay* as an artist-led initiative and to find ways for me to connect with the

digital archive. In the case of *RePlay*, there is no physical archive in the same way as the

TanzArchiv Leipzig or the *Lucy Guerin Inc* archive, therefore the interview with Davies

enabled me to describe, and relate more somatically with, the archive. Dance is a live art, and

listening to an artist's voice talking about their work through a recorded interview in an

archive[64] resonated with me on many levels and helped me connect with the ideas and

methods that choreographers works with.

Drawing on my interview with Davies, I began to think about how 'memory' serves as a

compass to observe the development and trajectory of an artist's work as well as the ideas,

narratives, and cultural ripple effects that contribute to a particular dance community. In

addition, the methods I used in tracing the archival content inspired by 'scrapbooking' and

my memo-writing inspired by *hypomnemata* (see Chapter One, section 1.1), also consisting

of photographs, notes and colour, enabled me to create physical materials and movement

research outputs to gain a better overview. By extension, as an experiment to materialise

'memory', through the *Dance Data Distillery* (see Chapter Three, section 3.5.1), I set up a

room installation that suggests a feeling of being in an archive with different types of

information and objects, where one can step in and make connections (create memories)

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[64] This is an example that refers to an interview in which Davies discusses the creation of *Bird Song* (2004), as discussed in Chapter Six, section 6.4.

about the items on display. This is similar to my experience of researching the *TanzArchiv Leipzig*. In my interview with Ruiz, Ruiz's memory recalled that it was an archive shaped and then morphed into a collection through the constant political and historical shifts at the time. The memory that the archive holds is that of a country that had a temporary existence.

Through the lens of the theme of 'memory', I found that the archive is in a constant state of *becoming* complete through the dance content it is built upon and through the contributions and labour of those who work on it. However, it is also a site of ambiguity, and researching through the 'remains' of dance works, I experience its *performativity* through the contingency of both its physical and digital bodies. Through my archive apprenticeship and through the workshops the idea of 'archive-as-body' was seeded and became a core insight to my research.

7.3. Transformations and the 'archive-as-body'

Recalling Battles' description of the library (Chapter Two section 2.4.), its content, its *palimpsests* and the reference to Arcimboldo's *The Librarian* (1566), I propose that the complexity and density of the fields involved in the transmission of these bits and bytes of information that travel through systems and layers of categories, is like blood running through veins and arteries feeding fibres and tissues of the body with oxygen and nutrients. Similar to Battles' reference to ephemera and their importance, I claim that dance traces in all their forms are the main bloodline running through the archival body that keep the memory of dance performance, as well as the voices of dance artists, alive and pulsating.

In order to link digital advancements and archiving dance, to improve reductive stewardship restrictions and offer a somatic viewpoint of the archive, I consider the transformations in the

materiality of the archive through digitisation (see Chapter Two, sections 2.6 and 2.7) and how to engage with archival content. The *life-cycle model* describes the creation and lifespan of an item (for non-digital items) and the *continuum model* a more contemporary approach to the record-keeping environment (digital items) influencing the archivist's role from chronicling to enabling content for further use (Dingwall 2010). I investigated these themes through a series of workshops, considering the archive as a place where 'frozen memories' are stored and that through engaging with the memories and items the archive's memory was activated. I found that such models and systems of archiving and categorisation act as an embodiment of an item set within a particular orchestration. By extension, the archivist's role is part of a process of osmosis and develops through interactivity between the archive and the user.

I argue that certain boundaries between archival processes build upon each other and provide an infrastructure for *becoming*[65] an archival body; assimilated from a record-keeping system (the systematic and systemic), the content (including ephemeral matters and uncategorisable items) and the generation of hybrid strategies. I use the word *becoming* (see Chapter One, section 3.1.) because of its meaning in Greek and, more precisely, its use by ancient Greek pre-Socratic philosophers, which refers to constant change; like an ongoing process of realisation of potential events or instances or a movement portraying growth. Akin to the use of the theme of transformation, but through assimilation, the archive becomes a body through metamorphosis.

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[65] The meaning of *becoming* should not be confused with what Gilles Deleuze (1925-1995) and Felix Guatarri (1930 – 1992) refer to as the process of "becoming" which similarly refers to a process of change but suggests that this process is a re-assemblage of incidents which reach an accumulation and then replace it with a new assemblage (Deleuze and Guattari 1987).

The digital environment is a complex atmosphere and medium in which information and ideas are shared and through which people, machines, and ideas co-exist and co-operate. Reflecting on my participant observation through memo-writing, analysing research themes through embodied approaches and an ongoing writing practice I identified various themes related to the 'body'. I found that I referred to themes of 'body/self' from different perspectives in my literature reviewing, in the interviews, through my own engagement with the content and through my experience in archiving. In the paragraphs that follow I assemble and cluster these themes and the progression that helped me arrive at the 'archive-as body' concept.

The first is from the perspective of archives and libraries predominantly in reference to Giuseppe Arcimboldo's *The Librarian* (1566). This painting presents the librarian as a fictional person made of books, ephemera and palimpsests to convey these as the flesh, fluids and organs of a living and breathing library. The second recalls Roms' concept of the 'body of work' as an assemblage of the choreographer's oeuvre when viewed through the archive. The third takes into account the 'body' of the dancer both physically on stage or in rehearsals, and then virtually in recordings and in the archive, in photographs and drawings. It is important to understand that the 'body' from within the field of dance also changes with time but tends to 'remain' fixed in time from the perspective of the archive.

I then drew on Lepecki's 'body as archive' as a metaphor and concept to highlight that the 'body' records, re-enacts and re-embodies and has a 'will to archive' like a post-human machine. Ultimately reflecting on Kroker, Hayles and Haraway's arguments I arrive at a 'body of information' in relation to the dancer's 'body as document' in the archive. Subsequently this further involves the practitioner's and the researcher's 'body' (as a

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matter/material) that interacts with the 'body/machine' more and more each day. Furthermore, this triangulation of the archive user's 'body', the 'body' of the machine and the 'body' of information uncovers that the interaction of these 'bodies' is in constant dialogue with a 'body proper' of the 'archive-as-body' (body of content of the archive) when researching in archives.

Although it is difficult to think beyond human terms, I imagine the 'body' of the digital archive as an endless matrix of data and information which physically manifests itself through an interface and comes to life through interaction and drifts between bodies of information, evoking and simultaneously shaping 'memory'. In proposing the 'archive-as-body', I also imagine that this 'body' changes shape and form through my engagement with the archival content and through the medium that I can access it. For example, the searches I make are recorded and affect the hierarchy of visible items suggested in the digital catalogue or search options, as when one searches through the Google search engine. The matter/material, which I consider interchangeable, and I link back to the pre-Socratic notions of *becoming,* suggests that information requires a 'body' (material or immaterial) and a memory to be recognised as something or someone (matter/material) through previous encounters and connections.

Combining my bodily experience and applying embodied approaches to constructive grounded theory as a method of distillation, offers a valuable model for researching dance archives. Through testing themes and ideas in the context of several workshops (see Chapter Three, section 3.5.), applying embodied approaches and then documenting these processes, remembering and capturing them through drawing and writing while observing others

moving, uncovered just how much gets lost. In addition, these embodied approaches have enabled me to build the concept about the archive as a 'body'.

Specific examples from the case studies elucidate this idea of thinking of the body as a site of remembering. First, from my archiving experience in the *Lucy Guerin Inc* digital and boxed-based archive, I sensed that a digital dance archive 'performs' and transmits something of the 'dancing body' and thus performs itself as a kind of 'body'. The constant addition of data through the ritualised task of entering items into the archive and positioning each object to live in the digital archive shapes the archival body. When using the archive to enter an item I contributed to the *becoming* of the archive: I, too, became a sculptor of the archival 'body proper' (Derrida 1996). At the same time, I contribute to an anticipated model by adding content and preserving it in a record *continuum*. The body of the archive in the *Lucy Guerin Inc* case is a manifestation of a 'body proper' formed by the conditions that determine its locality and its proximity to the cultural heritage to which it belongs. In other words, Guerin's individual dance history and *Lucy Guerin Inc* as a Melbourne-based contemporary dance company at the heart of the independent dance scene. The archive became a site of potential performances and pieces of stories 'longing' to be connected. Derrida highlights this in *Archive Fever* when he describes the complexity of these archival moments of drifting or, as Guerin calls them, 'unknowns';

> The foliaceous stratification, the peculiar superimposition of these cutaneous marks seems to defy analysis. It accumulates so many sedimented archives, some of which are written right on the epidermis of a body proper, others on the substrate of an 'exterior' body (Derrida 1996: 20)

In the *Lucy Guerin Inc* archive, it took me several months and many visits to decide which was the 'body proper' of this archive and which was the 'exterior'. When researching in archives, I felt a strange sense of nostalgia and a need to piece together the stories about the

archive, the dance content in the archive and the relations between the people involved with the archive and myself, as the researcher. But it can easily be compromised when that 'archive-as-body' is moved into a larger institutional setting. On the other hand, value is added to the archive because it becomes more accessible on an international and (potentially) interdisciplinary level. But it also becomes vulnerable to exploitation, and its parts as a 'body proper' are separated from each other. The 'body proper' becomes a set of separate items placed in different locations, thus taking them out of context. The 'body proper' from my experience is activated when Guerin and I discuss in her office, and she looks at the files and opens a folder to remember something. When discussing with Guerin, I experience the performance of the archive as the memory of the choreographer, her work as a whole and her company. The same applies in the case of *RePlay* when I recall what was discussed with Davies.

The archive acts as a site of performance that I can relate to as an autobiographical extension of the choreographer and the themes she explored. The themes that became part of the fabric of her dance works gave rise to the ephemera that form the bloodline of the *digital* archive. I found it interesting to consider the 'body' as metaphor and the 'archive-as-body' as something of an amorphous body *performing* according to the circumstances of 'memory', which cause the 'body' to 'disappear' and 'transform' as it moves and drifts through *cyberspace*.

Recalling Kroker's 'body' metaphor and 'body drift' concept, I further consider the 'archive-as-body' and the implications that archival collections pose on notions of the 'body'. This opens up an ethically charged sensitivity that is necessary for dance archives (and archives in general) to consider. *RePlay*, an archive-as-body, with its born-digital parts, its record-

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keeping system, its 'metadata' mind and all the bits and bytes that composed its digital

ecology, develops its encoded memory through interaction with and through the body of the

user[66]. This drifting 'body' transforms its materiality and is also transformed by the other

bodies it comes in contact with. It is brought together and intertwined in Kroker's

argumentation to advocate for a 'body' that has been scrutinised, coded and altered as object

and subject in discursive clashes. I suggest that this body, in the case of *RePlay*, was a

contingent and complex hybrid body of Davies' work that was both an extension of her

artistic oeuvre and a mesh of information entangled with personal memories and historical

accounts of contemporary dance.

Drawing on Schneider (2001) and Kroker's concepts, I identify a correlation between how

'performance remains' find themselves entangled in a 'body drift' concept, longing to be

'called up' by a body-mind-user and through a process of re-imagining to re-embody the

'elementary materiality'. In my interview with Davies, we discussed the challenges of

capturing the essence or, more precisely, the matter of dance and choreography "because it

keeps moving, the matter keeps moving, like all matter" (Davies 2019). Although immaterial,

the disappearance of, as Schneider suggests, "performance as a medium […] becomes

materiality" (Schneider 2001: 106) connects with Kroker's concept and opens up possibilities

of 'body drift'; an emerging technological spectre suggesting that no-body is constant

because information as *matter* is relentlessly moving and changing. This statement correlates

with Davies' claim that *dance matter* keeps moving. If "we no longer inhabit *a* body in any

meaningful sense of the term but rather occupy a multiplicity of bodies – imaginary,

sexualised, disciplined, gendered, labouring, technologically augmented bodies" (Kroker

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[66] *RePlay* no longer exists as a digital archive since October 2021 due to lack of resources to maintain its upkeep. The content is secure but no longer publicly accessible.

2012: 2), I asked what type of contingencies can my engagement with digital archives like *RePlay* and *Lucy Guerin Inc* further reveal?

I echo what Kroker suggests when he argues that the communication of information manifests through a complex dynamic moving structure of "[…] the language of bodies as sites of multiplicity, mutuality, and intermediation" (Kroker 2012: 79). Kroker reflects on Hayles' argument (1999) about the post-human subject, the complexity of the contact between humans and machines, and the haunting of the silent language of the code that weaves together all the content. Hayles suggests that the technological turn of computational advancements in information technologies opens up the potential for a complex shift in our understanding of materiality (Hayles 1999). Additionally, Hayles highlights Kroker's critical approach when the archival turn of digital preservation takes precedence during the *Flesh eating 90s* (Hayles 1999: 5)*.* This notion, of *flesh eating*, in a sense, proposes that we need to consider "how information has lost its body" (Hayles 1999: 5) through normative categorisation and nomological taxonomy (what I have termed 'reductive stewardship'). Nevertheless, viewing the information as a pattern in a digital archive (i.e. *RePlay* and *Lucy Guerin Inc*) and the body of its content in a digital landscape*,* as "information free to travel across time and space […] free from its constraints that govern the mortal world" (Hayles 1999: 13) I find the idea of 'archive-as-body' gives me access to a conjunction of information about dance, online environments and contingencies but in a more somatic way (through the body). It is as if the body becomes a conduit for this information to come to life.

In summary, I argue that the 'archive-as-body', as a new concept and framework through which to encounter, analyse and appreciate dance archives, can offer an interesting approach for further research. By drawing on embodied approaches as modes of analysis, the 'archive-

as-body' considers the presence of the body in archives in a more ethical way. I argue that it is constructive to remain flexible when examining both digital and non-digital archival contexts. Such an approach cultivates a nuanced relationship between human and non-human bodies such as: how I engage myself (my body-mind constitution) with the digitisation process and how I 'use' the digital archive and interact with the 'archive-as-body'. Constructive grounded theory and case study as methods and modes of inquiry enhance the space for the research through embodied approaches and the collection and analysis of the data when utilised through different approaches including creative practice. It allows the researcher to form an evaluation process bound by time and activity, allowing for multiple stages of data collection, evaluation, and for creating correlations between various types of data. This methodological approach allowed me to feel my way through the data collection by documenting, either through photographing, interviewing or writing about my experience with each case study, and using my own reflective writing and embodied approaches as ways to examine and develop my analysis. Therefore, a creative and embodied approach to archiving hints towards a future direction for archiving dance and offers possibilities for new kinds of research into dance archives.

Furthermore, my participation in the data collection and the in-depth cyclical analysis of the data through various embodied approaches, which came naturally to me, paved the way for me to develop my inner voice as a dance researcher and to find ways to connect my knowledge as a dancer with the vast body of dance knowledge that lives in dance archives. Moreover, this contributed to experiencing a type of apprenticeship in archiving and allowed me to transform my dance and documentation practice and my dancer's memory skill into a creative archival practice. Therefore, archiving dance's *dance* and e*phemeral* matters require an environment of constant 'poiesis' and a place for the 'unfinished' parts of the process to

remain available to be archived and made accessible to the user. I argue that the conceptual framework or 'archive-as-body' and the related somatic methods accentuate an ethical approach, through the 'body' and self-reflection, of the material, the researcher, the archivist and the archive. Approaching the 'archive-as-body' through an embodied way also opens up an ethical dimension for decolonising archives, valorising oral history and re-imagining cultural memory. To conclude, I propose that the 'archive-as-body' concept, in the context of this study and in relation to dance archives, can be considered as a complex bodywork of systems and sub-systems, with multiple layers of information branching inwards and outwards and which can never be touched upon in their totality, but which come to life through interaction and engagement.

7.4. Future Research

It is still challenging to find dance content in digital forms or through online platforms to examine, re-use creatively or conduct research. *RePlay,* as an example of a digital archive, an online resource accessible to all, is a valuable source of content to use, work with, analyse, and utilise as material for educational, creative, and research purposes. However, it is also vulnerable due to shifts and changes happening in online and digital environments. This points to the need to consider the future directions and possibilities for dance archives and the transformation that digitisation offers to archived dance knowledge, and how to re-think these curatorial and preservational strategies. For example, interviews with choreographers talking about their hopes, desires, inspirations, and concerns would be valuable to record and assemble in an online environment. Furthermore, piecing together their dance genealogies would be an interesting endeavour and a valuable record of cultural, social and historical

insights from a dancer's perspective, whilst uncovering more about the presence of dance in history and building a broader case for its cultural and social impact.

The 'archive-as-body' concept could be applied through embodied approaches, such as my own *Dance Data Distillery* experiment, to explore the affordances of dance, its people and communities, and its social impact on cultural heritage. In addition, the 'archive-as-body' concept, and my own practical experiments, could be applied to other archive projects where the body should have a clear presence, and which are not only confined to dance. The 'archive-as-body' concept opens up possibilities of thinking through the body, training and engaging memory, about the body and with the body to consider issues such as accessibility to content, inclusivity in archives, preservation of non-verbal traditions and acts of decolonising cultural history and dance traditions in a more ethical way. Overall, my methods and concepts can be applied more widely to bring the body more in focus in archives, and this could be useful for other cultural content. The practical workshops could also be valuable methods for teaching students about how archives are formed and how they function, so they can also have an application into teaching. Subsequently, developing and building more dance archives through hybrid and ethically sound strategies such as supporting dance artists to develop their own archives, can help to organise and curate content for further use, both in artists' own creative practice and as a contribution to local and global cultural heritage.

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Appendix Section

Abstract of Published article: Charalambous, E. (2020). '*TanzArchiv* Leipzig – Disappearing Content and Traces of Past Events'. Dance Research 38.2 (2020): 187-198.
DOI: 10.3366/drs.2020.0307   www.euppublishing.com/drs

Participant Information Sheet

Erica Charalambous is a Cotutelle PhD Candidate at Coventry University (UK) charala7@uni.coventry.ac.uk and Deakin University (Australia) Contact: echaral@deakin.edu.au , Phone +44 7951 676805

PhD Research: Virtual Dust on the Digital Landscape of Dance Archives
You are being invited to take part in research on Dance Archives and dance Digitisation. Erica Charalambous, PHD Research Student at Coventry University is leading this research. Before you decide to take part it is important you understand why the research is being conducted and what it will involve.
The research project investigates various archives of dance, their function and archival organisation, and the transformation of the archive through digitisation in the 21st century.

Please take time to read the following information carefully.

What is the purpose of this study?

This project will investigate how dance archives are organised, their function, their history and how digitisation has transformed their record conservation, presentation and the accessibility to a new and broader audience. This study also considers what this could mean for the future development of dance archives and their function?

Why have I been chosen to take part?
For the purpose of this study I intend to gather information about Archives of Dance in various countries and current trends and directions the digitisation of dance archives has taken by observing and speaking to experts in the field. The criteria to be involved in this study is expertise in your workplace.
What will happen if I take part?
Participants give permission to be observed by Erica Charalambous in their work place and/or engage in an interview or conversation over the course of a task or for the development of a creative project.

What are the benefits of taking part?
By sharing your experiences with us, you will be helping Erica Charalambous and Coventry University to better understand the key aspects of dance digitisation and the value of dance archiving.

Are there any risks associated with taking part?
This study has been reviewed and approved through Coventry University's formal research ethics procedure. There are no significant risks associated with participation.

Do I have to take part?

No – it is entirely up to you. If you do decide to take part, please keep this Information Sheet and complete the Informed Consent Form to show that you understand your rights in relation to the research, and that you are happy to participate. Please note down your participant number (which is on the Consent Form) and provide this to the lead researcher if you seek to withdraw from the study at a later date. You are free to withdraw your information from the project data set at any time until the data are destroyed on January 2024, the data are fully anonymised in our records on January 2021. You should note that your data may be used in the production of formal research outputs (e.g. journal articles, conference papers, theses and reports) prior to this date and so you are advised to contact the university at the earliest opportunity should you wish to withdraw from the study.   To withdraw, please contact the lead researcher (contact details are provided below). Please also contact the Faculty Research Support Office (email researchproservices.fbl@coventry.ac.uk; telephone +44(0)2477658461) so that your request can be dealt with promptly in the event of the lead researcher's absence. You do not need to give a reason. A decision to withdraw, or not to take part, will not affect you in any way.

What will happen if I decide to take part?

You will be asked a number of questions regarding your work, portfolio, practice and experience about dance, choreography, documentation and archiving. The Interview will take place in a safe environment at a time that is convenient to you. Ideally, we would like to audio record your responses (and will require your consent for this), so the location should be in a fairly quiet area. The interview should take around 45-60mins to complete.

Will my taking part in this study be kept confidential?

All participants will be offered the opportunity to remain anonymous.
Participants are assured of their personal anonymity within their role in the project with the exception of those in the Creative Industries who chose to use their name to profile their contribution to this study. Confidential industry information will remain confidential.

Data Protection and Confidentiality

Your data will be processed in accordance with the General Data Protection Regulation 2016 (GDPR) and the Data Protection Act 2018. All information collected about you will be kept strictly confidential. Unless they are fully anonymised in our records, your data will be

referred to by a unique participant number rather than by name. If you consent to being audio recorded, all recordings will be destroyed once they have been transcribed. Your data will only be viewed by the researcher/research team. All electronic data will be stored on a password-protected computer file; an encrypted external hard drive and on the Coventry and Deakin university cloud storage systems. All paper records will be stored in a locked filing cabinet at the Centre for Dance Research at Coventry University. Your consent information will be kept separately from your responses in order to minimise risk in the event of a data breach. The lead researcher will take responsibility for data destruction and all collected data will be destroyed on or before January 2024.

Data Protection Rights

Coventry University is a Data Controller for the information you provide. You have the right to access information held about you. Your right of access can be exercised in accordance with the General Data Protection Regulation and the Data Protection Act 2018. You also have other rights including rights of correction, erasure, objection, and data portability. For more details, including the right to lodge a complaint with the Information Commissioner's Office, please visit www.ico.org.uk. Questions, comments and requests about your personal data can also be sent to the University Data Protection Officer - enquiry.ipu@coventry.ac.uk

What will happen to the results of the research study?

Only Erica and her Supervisors will have access to the raw data. This data will be stored on a secure server at both Coventry University and Deakin University for three years after the completion of Erica's thesis after which point it will be destroyed.
The results will be written up and presented as part of my final year post-graduate dissertation. If the results are novel, it may also be presented at academic conferences and / or written up for publication in peer reviewed academic journals. The results of this study may be summarised in published articles, reports and presentations. Quotes or key findings will always be made anonymous in any formal outputs unless we have your prior and explicit written permission to attribute them to you by name.

What are the benefits of taking part?

Sharing and transferring of knowledge about dance archiving, the process of conservation and dissemination increases the potential for improving record conservation, presentation and the accessibility to a new and broader audience. This study also considers what this could mean for the future development of dance archives and their function as communicators of cultural heritage.

Who is organising and funding the research?

The research is organised by Erica Charalambous, who is a cotutelle PhD student at Coventry

University and Deakin University. It is funded by Australian Government Research Training Program through Deakin University and Coventry University.

Who has reviewed the study?

This study has been through the University Peer Review process and been approved.

Making a Complaint

If you are unhappy with any aspect of this research, please first contact the lead researcher Erica Charalambous, 64 Spencer Avenue, 5CV 6NP, Coventry, Email: charala7@uni.coventry.ac.uk, mobile number: +44 (0)7951 676805. If you still have concerns and wish to make a formal complaint, please write to:

Director of Studies: Sarah Whatley   adx943@coventry.ac.uk

Director for the Centre for Dance Research, Coventry University.

Supervisor: Dr. Hetty Blades ac1417@coventry.ac.uk

Deakin University Principal Supervisor: Jondi Keane   jondi.keane@deakin.edu.au

Deakin University Associate Supervisor: Scott DeLahunta   s.delahunta@deakin.edu.au

In your letter please provide information about the research project, specify the name of the researcher and detail the nature of your complaint.

The Consent Statement

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Participant Reference Code:_____

I have read and understand the attached participant information sheet and by signing below I consent to participate in this study.

I understand that I have the right to withdraw from the study without giving a reason at any time during the study itself.

I understand that I also have the right to change my mind about participating in the study for a short period after the study has concluded (insert deadline here).

Signed:_____ Print
Name:_____

Witnessed by:_____ Print
Name:_____

Researcher's Signature:_____

I have read and I understand the participant information sheet for this study.

By handing this questionnaire back to you, completed, I am giving my consent for you to use my questionnaire answers in this research study.

I understand that I have the right to withdraw my questionnaire at any point, but contacting the researcher using the details on the participant information sheet and quoting the participant reference code written at the top of this questionnaire.

I have made a note of my participant reference code

☐ ☐ ☐ ☐

Informed Consent Form Template

PhD Research: Virtual Dust on the Digital Landscape of Dance Archives
The research project investigates various archives of dance, their function and archival
organisation, and the transformation of the archive through digitisation in the 21st century.

Please initial

1. I confirm that I have read and understood the participant information sheet
(insert version number) for the above study and have had the opportunity to
ask questions

2. I understand that my participation is voluntary and that I am free to
withdraw at anytime without giving a reason

3. I understand that all the information I provide will be treated in confidence

4. I understand that I also have the right to change my mind about
participating in the study for a short period after the study has concluded
(insert deadline here)

5. I agree to be filmed/recorded (delete as appropriate) and for anonymised
quotes to be used as part of the research project

6. I agree to take part in the research project

Name of participant: ....

Signature of participant: ....

Date: ....

Witnessed by (if appropriate):...

Name of witness: ....

Signature of witness:...

Name of Researcher: ....

Signature of researcher: ....

Date:...

Coventry University

PhD Research: Virtual Dust on the Digital Landscape of Dance Archives

The research project investigates various archives of dance, their function and archival organisation, and the transformation of the archive through digitisation in the 21st century.

I, the undersigned, consent to the use of my words, images, images of my work or recordings of my voice being used within Coventry University publications or video case studies. I understand that this may be used for educational, marketing, and/or commercial purposes, and that copyright will reside with Coventry University.

I acknowledge that the quote, image or recording may also be used in, and distributed by, media pertaining to Coventry University's activities other than a printed publication, such as, but not limited to CD-ROM, DVD or the World Wide Web.

Copyright restrictions placed on Coventry University publications and case studies prevent content being sold or used by way of trade without the expressed permission of the University, as copyright holder. Images and recordings may not be edited, amended or re-used without permission from *Erica Charalambous* on behalf of Coventry University. Personal details of those taking part are not made available to third parties.

Please complete the Participant details below and return the form to *Erica Charalambous*, the University contact;

Participant's details: Coventry University Contact:

Name: Name: Erica Charalambous
                                           Title: PhD Research Student
I require/do not require that   Department
my name is removed/retained   Faculty of Arts and Humanities
in association with images   Coventry University
and/or recordings (please   Priory Street
delete as appropriate)   Coventry
                                           CV1 5FB
Contact details: charala7@uni.coventry.ac.uk

Signature:

Date:

Interview Questions / discussion probes

Erica Charalambous
Title: Virtual Dust on the Digital Landscape of Dance Archives

The research project investigates various archives of dance, their function and archival organisation in the realm of dance documentation and transmission of dance to data. Moreover, the transformation of the archive through digitisation in the 21st century, is being explored through discussions with leading professionals in the field of digital archives of dance.
* The Interview will be conducted in an open-format, following the style of a discussion around a set of questions (see below). These questions may change over the course of the research but indicate the focus of the inquiry of this project:

1. What is the History of this Archive?

2. What was and is the function of this Archive?

3. How is this Archive organised? What is the backstage structure? The metadata organisation of the Archive? How is it connected and in which ways does it transmit knowledge/or the information it contains?

4. How does the digitisation of the Archive affect the hard copy version of the Archive?

5. Does dance transmission happen through the function and or use of the archive, and if so what do you envision that it transmits?

6. How do you see the evolution of dance documentation and the digital archives of dance?

7. What are the affects of this archive on you and your work? And how do you relate to/with this archive in your field of work?

Participant Information Sheet

Erica Charalambous is a Cotutelle PhD Candidate at Coventry University (UK) and Deakin University (Australia) Contact: echaral@deakin.edu.au , charala7@uni.coventry.ac.uk

Phone +61 403753259

PhD Research: Virtual Dust on the Digital Landscape of Dance Archives
The research project investigates various archives of dance, their function and archival organisation, and the transformation of the archive through digitisation in the 21st century.

What is the purpose of this study?

This project will investigate how dance archives are organised, their function, their history and how digitisation has transformed their record conservation, presentation and the accessibility to a new and broader audience. This study also considers what this could mean for the future development of dance archives and their function?

Why have I been approached?

For the purpose of this study I intend to gather information about Archives of Dance in various countries and current trends and directions the digitisation of dance archives has taken by observing and speaking to experts in the field. The criteria to be involved in this study is expertise in your workplace.

What will happen if I take part?
Participants give permission to be observed by Erica in their work place and/or engage in an interview or conversation over the course of a task or for the development of a creative project.

Do I have to take part?
No. Participation is entirely voluntary. If you change your mind about taking part in the study you can withdraw at any point during the sessions and at any time in the two weeks following that session. You can withdraw by contacting me on email and quoting your reference code. If you decide to withdraw all your data will be destroyed and will not be used in the study. There are no consequences to deciding that you no longer wish to participate in the study.

Will my taking part in this study be kept confidential?

All participants will be offered the opportunity to remain anonymous.

Participants are assured of their personal anonymity within their role in the project with the exception of those in the Creative Industries who chose to use their name to profile their contribution to this study.
Confidential industry information will remain confidential.

What will happen to the results of the research study?

Only Erica and her Supervisors will have access to the raw data. This data will be stored on a secure server at both Coventry University and Deakin University for three years after the completion of Erica's thesis after which point it will be destroyed.
The results will be written up and presented as part of my final year postgraduate dissertation. If the results are novel, it may also be presented at academic conferences and / or written up for publication in peer reviewed academic journals.

Who is organising and funding the research?

The research is organised by Erica Charalambous, who is a cotutelle PhD student at Coventry University and Deakin University. It is funded by Australian Government Research Training Program through Deakin University and Coventry University.

Who has reviewed the study?

This study has been through the University Peer Review process and been approved.

If you need further information or have any concerns please contact my Director of Studies

Jondi Keane   jondi.keane@deakin.edu.au

Scott DeLahunta   s.delahunta@deakin.edu.au

Sarah Whatley   adx943@coventry.ac.uk

Hetty Blades   ac1417@coventry.ac.uk

The Consent Statement

‾‾‾‾‾

Participant Reference Code:_____

I have read and understand the attached participant information sheet and by signing below I consent to participate in this study.

I understand that I have the right to withdraw from the study without giving a reason at any time during the study itself.

I understand that I also have the right to change my mind about participating in the study for a short period after the study has concluded (insert deadline here).

Signed:_____ Print
Name:_____

Witnessed by:_____ Print
Name:_____

Researcher's Signature:_____

I have read and I understand the participant information sheet for this study.

By handing this questionnaire back to you, completed, I am giving my consent for you to use my answers in this research study.

I understand that I have the right to withdraw my interview answers at any point, by contacting the researcher using the details on the participant information sheet and quoting the participant reference code written at the top of this Participant Information sheet.

I have made a note of my participant reference code

☐ ☐ ☐ ☐

PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: Participants

Plain Language Statement

Date: ../../2018

Full Project Title: Virtual Dust on the Digital Landscape of Dance Archives

Principal Researcher: Erica Charalambous

Dear Participants,

I have obtained your contact information through (to be filled in according to each interviewee /participant)

For the purpose of this study I intend to gather information about Archives of Dance in various countries and current trends and directions the digitisation of dance archives has taken by observing and speaking to experts in the field. The criteria to be involved in this study is expertise in your workplace.

This project will investigate how dance archives are organised, their function, their history and how digitisation has transformed their record conservation, presentation and the accessibility to a new and broader audience. This study also considers what this could mean for the future development of dance archives and their function in dance research, dance studies and dance transmission.

My methods include:
Observing you in your workplace
Engaging you in discussion
Interviewing you
Taking photographs
Audio and /or Video recording
Documenting all the above (written text, photography, audio recording and/or video recording)

Participation is entirely voluntary. If you change your mind about taking part in the study you can withdraw at any point during the sessions and at any time in the two weeks following that session. You can withdraw by contacting me on email. If you decide to withdraw all your

data will be destroyed and will not be used in the study. There are no consequences to deciding that you no longer wish to participate in the study.

All participants will be offered the opportunity to remain anonymous.
Participants are assured of their personal anonymity within their role in the project with the exception of those in the Creative Industries who chose to use their name to profile their contribution to this study.
Confidential industry information will remain confidential.
Only Erica and her Supervisors will have access to the raw data. This data will be stored on a secure server at both Coventry University and Deakin University for three years after the completion of Erica's thesis after which point it will be destroyed.

The results will be written up and presented as part of my PhD thesis. If the results are novel, it may also be presented at academic conferences and / or written up for publication in peer reviewed academic journals.

The benefits of this research include:

- Sharing and transferring knowledge about dance archiving
- Developing the process of conservation and dissemination of archived dance heritage.
- Increasing the potential for improving record conservation, presentation and the accessibility of archived material to a new and broader audience.
- This study also considers what this could mean for the future development of dance archives and their function as communicators of cultural heritage.

The research is organised by Erica Charalambous, who is a cotutelle PhD student at Coventry University and Deakin University. It is funded by Australian Government Research Training Program through Deakin University and Coventry University.

This study has been through the University Peer Review process and been approved.

If you need further information or have any concerns please contact my Director of Studies

Jondi Keane   jondi.keane@deakin.edu.au

Scott DeLahunta   s.delahunta@deakin.edu.au

Sarah Whatley   adx943@coventry.ac.uk

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Hetty Blades   ac1417@coventry.ac.uk

Complaints

If you have any complaints about any aspect of the project, the way it is being conducted or any questions about your rights as a research participant, then you may contact:

The Human Research Ethics Office, Deakin University, 221 Burwood Highway, Burwood Victoria 3125, Telephone: 9251 7129, research-ethics@deakin.edu.au

Please quote project number [201X-*xxx].*

PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO: Participants

Consent Form

Date:

Full Project Title: Virtual Dust on the Digital Landscape of Dance Archives

Reference Number:

I have read and I understand the attached Plain Language Statement*.*

I freely agree to participate in this project according to the conditions in the Plain Language Statement.

I have been given a copy of the Plain Language Statement and Consent Form to keep.

I have circled my preference (s) below:

A) I wish to participate in this study but do not want to reveal my identity and personal details, including where information about this project is published, or presented in any public form.

B) I wish to participate in this study but do not want to be included in video or audio recording nor photographic images.

C) I wish to participate in this study and wish to be identified in documentation.

D) I do not wish to participate in this study.

Participant's Name (printed) …………………………………………………………………………

Signature …………………………………………………………………   Date …………………………

Erica Charalambous   echaral@deakin.edu.au

PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO:

Organisational Consent Form

(To be used by organisational Heads providing consent for staff/members/patrons to be involved in research)

Date:

Full Project Title: Virtual Dust on the Digital Landscape of Dance Archives

Reference Number:

I have read and I understand the attached Plain Language Statement*.*

I give my permission for ***[staff/members/patrons]*** of ***[name of organisation]*** to participate in this project according to the conditions in the Plain Language Statement.

I have been given a copy of Plain Language Statement and Consent Form to keep.

The researcher has agreed not to reveal the participants' identities and personal details if information about this project is published or presented in any public form.

I agree that

1.   *The institution/organisation MAY / MAY NOT be named in research publications or other publicity without prior agreement.*

2.   *I / We EXPECT / DO NOT EXPECT to receive a copy of the research findings or publications.*

Name of person giving consent (printed) …………………………………………………………

Signature ……………………………………………………………   Date …………………………

PLAIN LANGUAGE STATEMENT AND CONSENT FORM

TO:

Withdrawal of Consent Form

(To be used for participants who wish to withdraw from the project)

Date:

Full Project Title: Virtual dust on the Digital Landscape of Dance Archives

Reference Number:

I hereby wish to WITHDRAW my consent to participate in the above research project and understand that such withdrawal WILL NOT jeopardise my relationship with Deakin University

Participant's Name (printed) …………………………………………………….

Signature ……………………………………………………………Date ……………………

Please email this form to:

Erica Charalambous   **echaral@deakin.edu.au**

Informed Consent Form

Virtual Dust on the Digital Landscape of Dance Archives.
The research project investigates various archives of dance, their function and archival organisation, and the transformation of the archive through digitisation in the 21st century.

Please initial

1. I confirm that I have read and understood the participant information sheet (insert version number) for the above study and have had the opportunity to ask questions

2. I understand that my participation is voluntary and that I am free to withdraw at anytime without giving a reason

3. I understand that all the information I provide will be treated in confidence

4. I understand that I also have the right to change my mind about participating in the study for a short period after the study has concluded (insert deadline here)

5. I agree to be filmed/recorded (delete as appropriate) and for anonymised quotes to be used as part of the research project

6. I agree to take part in the research project

Name of participant: ....

Signature of participant: ....

Date: ....

Witnessed by (if appropriate):..

Name of witness:..

Signature of witness: ....

Name of Researcher: ....

Signature of researcher: ....

Date: ....

Print, Audio and Video Production Consent Form

Virtual Dust on the Digital Landscape of Dance Archives

The research project investigates various archives of dance, their archival organisation, their function, and the transformation of the archive through digitisation in the 21st century.

I, the undersigned, consent to the use of my words, images, images of my work or recordings of my voice being used within Deakin University publications or video case studies. I understand that this may be used for educational, academic, marketing, and/or commercial purposes, and that copyright will reside with Deakin University.

I acknowledge that the quote, image or recording may also be used in, and distributed by, media pertaining to Deakin University's activities other than a printed publication, such as, but not limited to CD-ROM, DVD or the World Wide Web.

Copyright restrictions placed on Deakin University publications and case studies prevent content being sold or used by way of trade without the expressed permission of the University, as copyright holder. Images and recordings may not be edited, amended or re-used without permission from Erica Charalambous on behalf of Deakin University. Personal details of those taking part are not made available to third parties.

Please complete the Participant details below and return the form to Erica Charalambous, the University contact;

Participant's details: Deakin University Contact:

Name: Name: Erica Charalambous
I require/do not require that   School Communication & Creative Arts
my name is removed/retained   Burwood Campus
in association with images   Deakin University
and/or recordings (please   221 Burwood Highway
delete as appropriate)   Burwood
                                                3125
Contact details: echaral@deakin.edu.au
Signature:

Date:

Interview Questions / discussion probes
Erica Charalambous (PhD Research student)
PhD Title: Virtual Dust on the Digital Landscape of Dance Archives

 The research project investigates various archives of dance, their function and archival organisation in the realm of dance documentation and transmission of dance to data. Moreover, the transformation of the archive through digitisation in the 21st century, is being explored through discussions with leading professionals in the field of digital archives of dance.
* The Interview will be conducted in an open-format, following the style of a discussion around a set of questions (see below). These questions may change over the course of the research but indicate the focus of the inquiry of this project:

1. What is the History of this Archive?

2. What was and is the function of this Archive?

3. How is this Archive organised? What is the backstage structure? The metadata organisation of the Archive? How is it connected and in which ways does it transmit knowledge/or the information it contains?

4. How does the digitisation of the Archive affect the hard copy version of the Archive?

5. Does dance transmission happen through the function and or use of the archive, and if so what do you envision that it transmits?

6. How do you see the evolution of dance documentation and the digital archives of dance?

7. What are the affects of this archive on you and your work? And how do you relate to/with this archive in your field of work?

Appendix B

In this Appendix section a list of interviews is outlined chronologically, listing the name of the interviewee, the date of the interview and the location.
Any further details, information, recordings or transcripts can be provided upon request.

Gabriele Ruiz: 30th April 2018, in the *TanzArchiv Leipzig* collections main room, in the Special Collections department, in the basement of the Albertina Library, Leipzig University Library, Beethovenstraße 6, 04107 Leipzig, Germany.

Lucy Guerin: 11th November 2018, at Lucy Guerin Inc office, in WXYZ Studios, Dryburgh Street, Melbourne, Australia.

Lee Christophis: 3rd February 2019, Lee Christophis, (private address) Fitzroy, Melbourne, Australia.

Michaela Coventry: 1st March 2019 at Lucy Guerin Inc office, in WXYZ Studios, Dryburgh Street, Melbourne, Australia.

Erin Lee: 1st August 2019, in the National Theatre Archive, 83-101 The Cut, London SE1 8LL, UK.

Siobhan Davies: 20th September 2019, (private address) Camden, London, UK

Appendix C

(Figure 39.) *Dance Data Distillery #2* Poster which was designed and presented at the Doctoral Capability and Development Conference (DCAD 2019) at Coventry University. The process of designing this poster contributed to selecting the main points of TAL case study analysis chapter and helped identify the sections as methods to approach separating and analysing dance content in archival research.

Appendix D

Finally, in this Appendix section, there is an Abstract of an article I published in the *Dance Research Journal 38.2.* (2020), drawing on Chapter Four case study about the *TanzArchiv Leipzig*. The article contains similar content to that in this chapter. There is DOI link, below the abstract to access the article for further reference. A pdf of the article can be arranged if the article can not be accessed via the link provided.

TanzArchiv Leipzig – Disappearing Content and Traces of Past Events

ERICA CHARALAMBOUS

The TanzArchiv *Leipzig (TAL) presents itself as a precarious archive of dance that blossomed in dubious political times. It was founded when East Germany, officially known as the German Democratic Republic (GDR), was a country during 1949–1990, in which art and culture were valued as national currency (Bourdieu 1986; Lohman 1994). Although the archive had lost its domicile as an Institution of the GDR (1989) as part of a larger Institution of the Academy of Arts (Akademie der Kunst), then it continued to act as a research centre in the Institute of the House of Literature (Haus des Buches), then renting its own premises as a foundation thereafter(ca. 1993–2010) and finally, is currently stored since 2011 as the TAL collection in the Special Collections department in the Albertina Library, at the University of Leipzig (Reinsberg 2002; Ruiz [2002]; 2018). The archival collection embraces a large collection of 'traces' of dance content such as manuscripts, dance scores, film, sound and image artefacts as well as objects, publications and a variety of ephemera. However, its fate as an archive of a country that no longer exists, and the question of the preservation and circulation of its content make it an ambiguous and challenging dance archive to examine in full. In this article I will focus on the description and structure of the archive, the dissemination strategies Documenta Choreologica and Kurt Petermann's passion for dance transmission, through his letter correspondence within and without East European countries during the Cold War (Boehme 1948; Dafova 1996; Guilbert 2007).*