

Archiving the Arts Survey Results

Theatre and performance 2013

Sustainability, collection development and
access

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Archiving the Arts Surveys

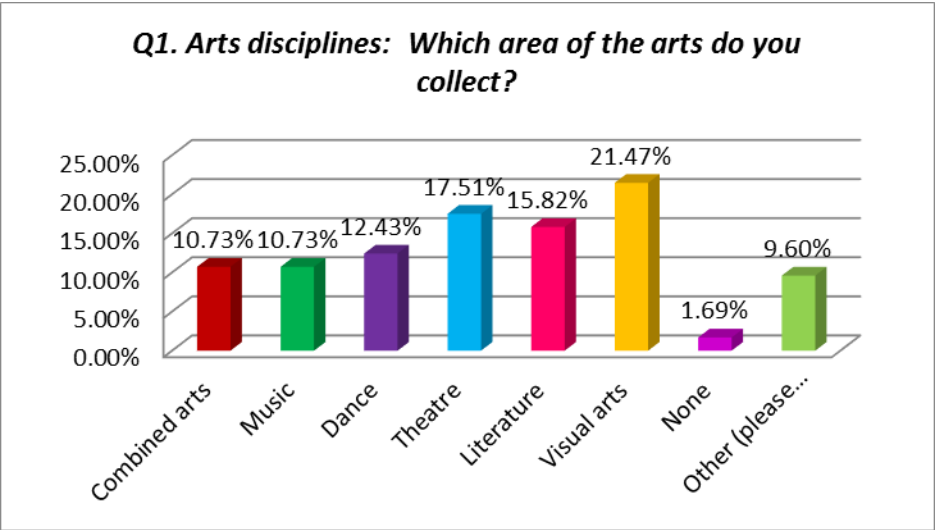
The surveys were designed to gather mainly qualitative information relating to current thinking and practice across archives and collecting institutions; strategic and funding bodies; and artistic practitioners. Results of the surveys are detailed in full below.

Survey 1: Collecting organisations

The survey aimed to broadly establish areas of collecting and development activity, participation in projects and initiatives, their impacts, the specific uses of policies tools and guidance, wider awareness of such materials and levels of interest for knowledge sharing and future participation.

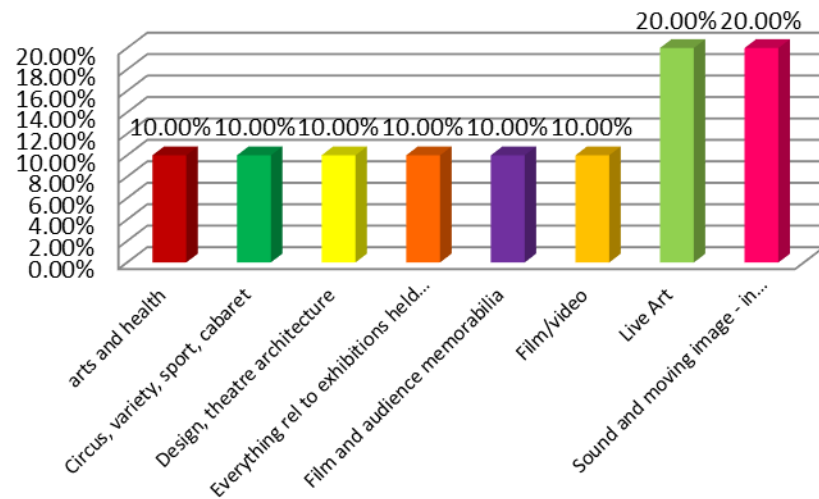
Question and results

Notes



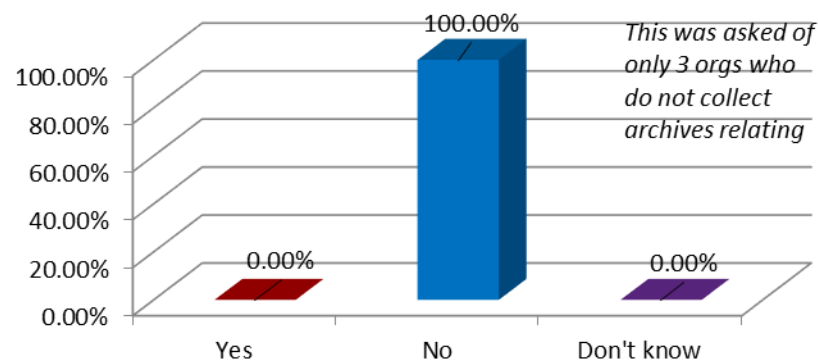
There was a spread of arts disciplines collected. These ranged from visual arts at 21.47%, to theatre at 17.51%, literature 15.82%, dance 12.43%, combined arts and music both at 10.73%, other 9.60% and none 1.69%.

Q1. Other arts disciplines



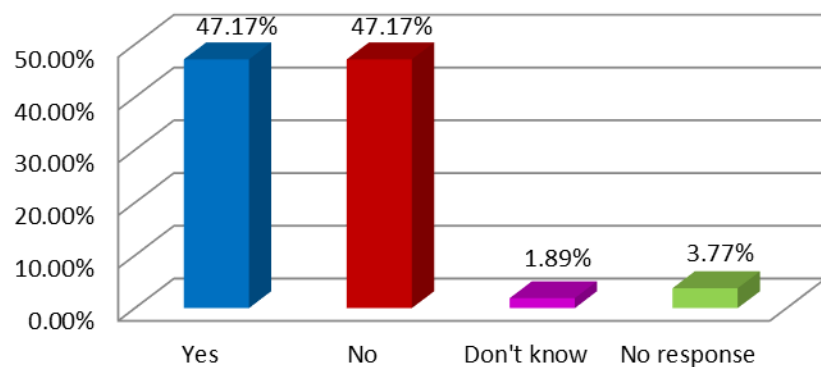
Of the other disciplines, Live Art and radio covering the arts were equal at 20%. The rest extended from arts and health; circus, variety, sport and cabaret; design and theatre architecture; exhibitions; film and audience memorabilia; film and video all at 10%.

Q1a. Have you worked (or plan to work) with artistic practitioners on work inspired by your archives? (For example, actor, writer, musician, dancer, artist)



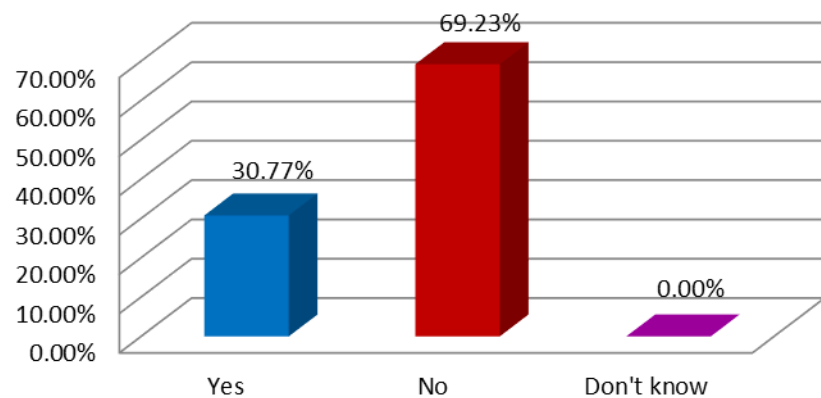
Of the 3 organisations collecting *none* of the arts, 0% were working or planning to work with arts practitioners.

Q2. Do you have a collecting policy which covers the arts specifically?



Organisations with and without a collecting policy covering the arts were equally divided at 47.17% each. A small proportion of 3.77% gave no response; 1.89% did not know.

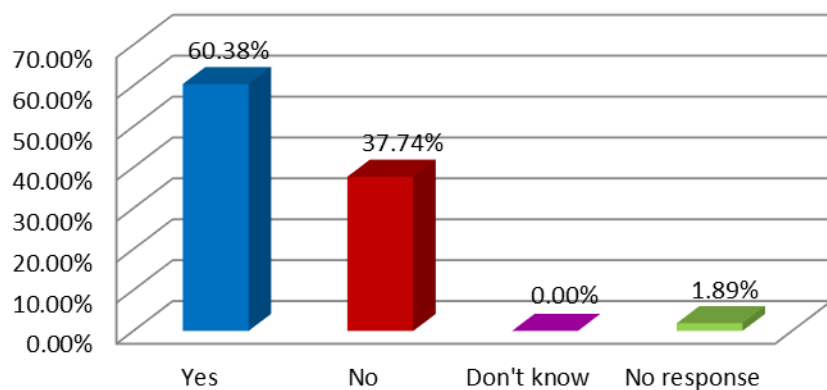
2a. Is the collecting policy published online? (of the 26 'yes' or 'don't know')



Of those responses, the largest proportion did not publish the collecting policy online, at 69.23%. The rest did publish the policy online, at 30.77%.

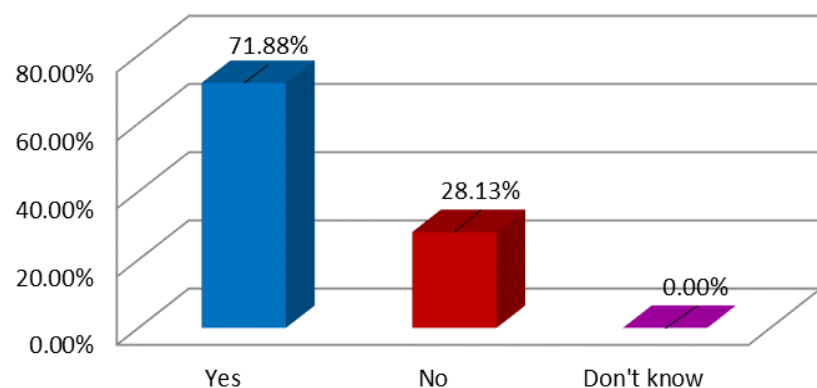
Q2a. Examples of collecting policies relating specifically to the arts were highlighted as follows:	Disciplines collected	Region	Sector	Type
Response 1: http://media.vam.ac.uk/media/documents/about-us/2010/v&a-collections-development-policy.pdf	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: http://www.bl.uk/aboutus/stratpolprog/contstrat/ (Please note the strategy is under development and the most recent version does not yet appear on the public URL).	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 3: http://www.bris.ac.uk/theatrecollecion/policy_acquisition_disposal.pdf	Theatre	South West	academic	archive in University
Response 4: http://www.hullhistorycentre.org.uk/discover/hullhistorycentre/aboutus/ourpolicies/acquisitionpolicy.aspx	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 5: http://www.uea.ac.uk/is/colldevpolicy	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University
Response 6: The general content development policy includes sections covering the arts; we are working on more granular subject-based policies, but so far the only online policy relates to modern literary archives. This is slightly out of date now and pending review, but is correct in all its essentials. See http://www.library.manchester.ac.uk/searchresources/guidetospecialcollections/mla/policy/files/fileuploadmax10mb,122315,en.pdf	Theatre, Literature, Visual Arts	North West	academic	archive in University library
All other participants gave no response to Question 2a.				

Q3. Do you have a collection development policy, statement or plan?



The highest proportion had a collection development policy, statement or plan at 60.38%. Just over a third did not at 37.74%. Lastly, 1.89% did not respond.

Q3a. Is the collection development policy published online? (of the 32 'yes' or 'don't know')

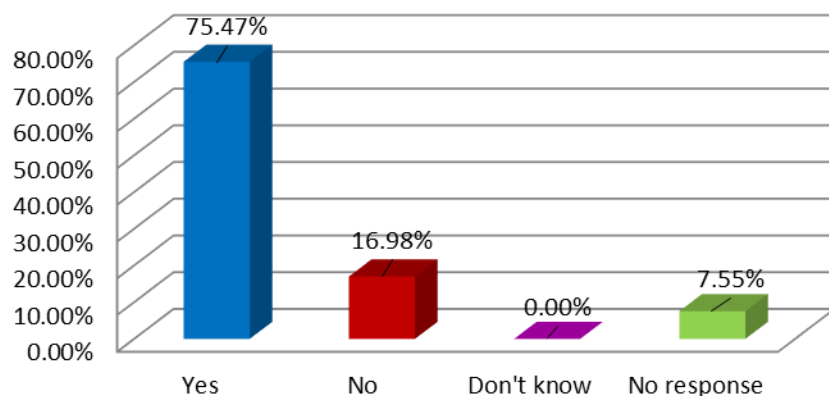


Of those responses, 71.88% published the collection development details online, only 28.18% did not.

Q3a. Examples of collection development policies, statements or plans relating specifically to the arts were highlighted as follows:	Disciplines collected	Region	Sector	Type
Response 1: Combined with Acquisition Policy at http://media.vam.ac.uk/media/documents/about-us/2010/v&a-collections-development-policy.pdf	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: As above (2a)	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 5: http://www.uea.ac.uk/is/colldevpolicy	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University
Response 6: http://www.library.manchester.ac.uk/aboutus/policies/_files2/Content-development-policy---special-collections.pdf	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 17: http://www.bexley.gov.uk/index.aspx?articleid=12573	Theatre, Visual Arts	South East	public sector	local authority archive
Response 19: It's actually just been re-written so I don't have the new URL	Music, Dance	London / UK national	academic	archive in Royal college
Response 20: http://www3.hants.gov.uk/archives/hro-policies/hals-collecting-policy.htm	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
All other participants gave no response to Question 3a.				

For those not collecting arts, there were no plans to work with arts practitioners. Those participants then exited the survey.

Q4. Are you working on projects or initiatives for your existing collections? *E.g. These projects might involve re-appraisal, enhanced cataloguing, audience engagement, partnership working, developing new collecting sources, enhancing existing collecting*



There were a high proportion working on projects or initiatives for existing collections at 75.47%. Only 16.98% were not, and 7.55% gave no response.

The following additional information was received from those working on projects or initiatives for existing collections:

Q4a. Are you working on projects or initiatives for your existing collections? (Yes)	Disciplines collected	Region	Sector	Type
Response 1: Exporting records to V&A's new online archival catalogue. Digitisation of specific areas. Publications. Exhibitions	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum

Response 2: For example - hosting Collaborative Doctoral Award students in connection with the Wendy Cope, John Berger and Royal Literary Fund Archives (work includes cataloguing of new acquisitions, contributing to the organisation of events - e.g. Berger exhibition in collaboration with Kings College London Cultural Institute and developing relationships with depositors and external stakeholders). Theatre Archive Project in collaboration with De Montfort University (originally an AHRC funded project, ongoing) - developed the Library's collecting in modern playscripts, created oral history strand and new audio collections. 2012 Leverhulme funded Artist-in-Residence, Christopher Green (actor, singer and cabaret performer) investigated the Library's holdings relating to stage hypnosis and created a new character inspired by his research called 'The Singing Hypnotist', who has performed in two sell out public events at the Library. Poetry Between Two Worlds project is an Arts Council Funded initiative to record readings and interviews with poets whose first language is not English. Ongoing programme of exhibitions at the Library, including last summer's 'Writing Britain' exhibition, which featured as a key part literary archives and recordings from the drama and literature collections. Exhibition also included commissioning films with a number of writers, some on location, talking about the work that inspired them - which have been added to the Library's collection. Also Writing Britain regional programme, which focussed on developing audiences and working with groups of young people who created their own regional versions of the Writing Britain exhibition (included groups in Norfolk, Newcastle, Bristol and Leeds). Happy to send links or further information about any of these, if helpful.	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 3: NCGS -enhanced file level cataloguing of M&M reference box collection, partnership working on HLF proposal with other HE institutions, enhancing access via online projects such as NRLA online http://dedefi.ilt.bris.ac.uk/ and migration to CALM	Theatre	South West	academic	archive in University
Response 4: Cataloguing of uncatalogued material, enhanced cataloguing, audience development, digitisation	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 5: Promotion within UEA to increase usage as part of teaching and research. Promotion externally through Library blog to increase usage by external researchers.	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University

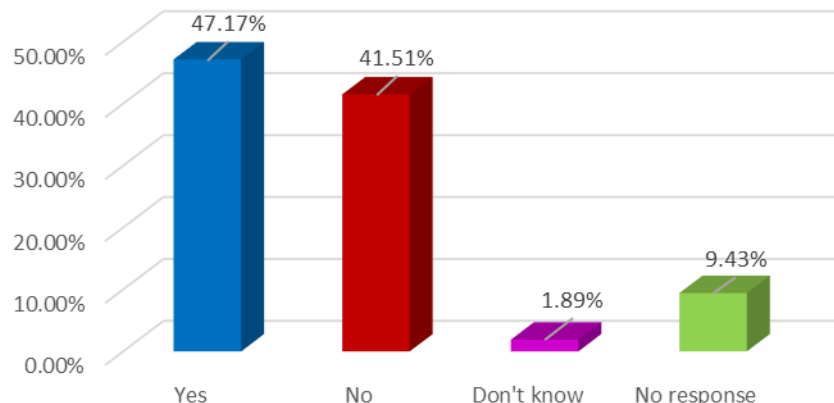
Response 6: • Collections analysis project: last year we developed a detailed collections analysis questionnaire, and all archive/MSS curators analysed fifty of their collections (including literary, performing and visual arts collections) with a view to prioritising collections for a whole range of purposes – such as cataloguing, academic and public engagement. This is enabling us to approach all curatorial activities in a more strategic way, and to target funding bodies for potential projects more effectively. • We are in the process of developing a new Library-wide strategy which will be largely project-based; currently, numerous projects are at proposal stage, and while these won't necessarily all be taken forward, many of them are likely to involve arts-related archives in some way, e.g. online tutorials in specific areas like textual criticism; a creative practitioner in residence; building capacity for taking in born-digital archives based around experiences with a publishing archive and the archives of individual writers. • As an example of a previous initiative focusing on literary material from the eighteenth century: we obtained some money from the National Cataloguing Grants Scheme to create a detailed catalogue of the Papers of Mary Hamilton (courtier and diarist); the success of this project has led to numerous other initiatives based around the archive including: an international conference on women's life writing held at the Library; two major digitisation projects for research and teaching purposes (focusing on language change during the period); and several researchers wishing to produce scholarly editions of material from the collection.	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 7: 1.Placing in-house & visiting company performances onto a digital platform for use by the organisation's student & staff. 2.Cataloguing existing archives e.g. photographic collections, performance programmes/poster/etc., newspaper clippings, etc.	Anon	Anon	Anon	Anon
Response 8: An ongoing Study Room research library/collection - http://www.thisisliveart.co.uk/resources/Study_Room/study_room.html Restock, Rethink, Reflect project on mapping and marling marginalised artists/practice http://www.thisisliveart.co.uk/projects/RRR/index.html	Live Art	UK national	public sector	archive in development agency
Response 9: Battersea Arts Centre has very recently started to organise its archive. At the moment we are cataloguing, looking into partnerships, digitising, looking into how to provide access, enhancing the collections, etc.	Theatre	London	public sector	archive in performing arts centre
Response 10: Cataloguing, digitisation, learning resources, online access	Dance	Anon	Anon	Anon
Response 11: cataloguing; AHRC-funded audit of archival collections belonging to arts and health organisations	Combined arts	North West	academic	archive in research faculty
Response 12: Creating an alumni archive (not yet on line). Working with various student projects in the Film Museum, including Marilyn Monroe exhibition. Currently use full range of the collections in over 150 teaching seminars annually. Out of Archive included project to create game around Bill Douglas Centre collections http://www.seekingthelanternist.net/ . Project to digitize 40,000 images for online publication with commercial company (publication in January 2013).	Theatre, Literature, Visual Arts	South West	academic	archive in University

Response 13: Current projects include: a cataloguing project (concerning both archives and museum objects); a digitisation project (working in partnership with two other organisations; an ongoing collaborative project (again working with other organisations) re sharing datasets. The current projects will result in new and/or improved online access, which will allow us to better meet user needs, and provide opportunities for audience development.	Theatre	West Midlands	charity	archive in charitable trust
Response 14: Currently undertaking a widespread preservation programme for the non-accessioned archives i.e., supporting research and documentation related to the collections. Purpose is to improve storage, condition and identification to enable greater access and utilisation.	Combined Arts, Literature, Visual Art	Anon	Anon	Anon
Response 15: Development review including re-appraisal, policy documents, partnership working both inside the ROH and with external partners, online access and audience engagement	Music, Dance, Theatre	London / UK national	public sector (ACE & HLF)	archive in opera theatre
Response 16: Digitisation, Online access, Cataloguing, audience engagement	Combined arts, Music, Dance, Theatre, Literature, Visual arts	London / UK national	charity	archive in performance venue
Response 17: Digitising glass plate image collections and architectural plans for online access at Bexely.boroughphotos.co.uk	Theatre, Visual Arts	South East	public sector	local authority archive
Response 18: Enhanced cataloguing - purchase of new object management system and Library catalogue, Museum Index+ & Books Index+	Theatre, Visual Arts	London	private members' organisation / charitable trust	archive in private members club
Response 19: Enhanced cataloguing and preservation of the collections. We have also been developing the website and Museum to allow more use of temporary exhibitions to open up areas of the collections which are normally out of bounds.	Music, Dance	London / UK national	academic	archive in Royal college
Response 20: Enhanced cataloguing of selected films, Partnership working, Developing new collecting sources, Audience engagement, Online access	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 21: Enhanced management of music collection including audience engagement, embedded composer project, collaboratively-funded PhD	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University

Response 22: Friction Arts (http://www.frictionarts.com) - supporting with advice and training. Secret City Arts (http://www.secretcityarts.com) - supporting the development of two potential heritage partnership projects. Playhouse Theatre (http://theplayhouse.org.uk) - several past partnership projects. Rep Theatre (http://www.birmingham-rep.co.uk/news/news/the-reps-100-year-history-comes-to-life) - currently working on cataloguing their archives and supporting various aspects of their centenary celebrations. Ikon Gallery (http://www.ikon-gallery.co.uk) - past partnership/supporting projects. ACE Dance and Music (http://www.acedanceandmusic.com) - supporting and negotiating with depositing archives; discussing future potential projects.	Combined Arts	West Midlands	public sector	local authority archive
Response 23: Improved online access via new digital asset management system	Music, Theatre, Literature, Visual Arts	North (South Yorkshire)	academic	archive in University
Response 24: Looking to convert lists into EAD catalogues for inclusion on Archives Hub.	Combined arts, Music, Dance, Theatre, Literature, Visual arts	North (Tyne & Wear)	academic	archive in University
Response 26: The online catalogues are constantly being updated and enhanced with images - http://www.surrey.ac.uk/library/nrcd/archives/ & http://www.surrey.ac.uk/library/ehshepard/index.htm Digital Dance Archives project funded by AHRC http://www.dance-archives.ac.uk/ Context Cultures and Creativity : Enriching E-learning in Dance funded by JISC http://contextscultureandcreativity.wordpress.com/	Music, Dance, Theatre, Literature, Visual arts	South East	academic	archive in University
Response 27: Partnership working with National organisations of the countries of the UK; Universities and Colleges; schools and institutes of Higher education.	Theatre, Literature	Wales / UK national	charity	library and special collection in membership organisation
Response 28: Re-appraising and re-cataloguing the whole place to ISAD(G); putting catalogues online	Combined arts, Music, Dance, Theatre, Literature, Visual arts	London	public sector	local authority archive
Response 29: Staging Beckett Project (http://www.reading.ac.uk/special-collections/research/sc-staging-beckett.aspx) National Performance database (http://www.performingartscollections.org.uk/home/about-us/projects/) Diasporic Literary Archives (http://www.diasporicarchives.com/)	Theatre, Literature, Visual Arts	South East	academic	archive in University
Response 30: The archive is being catalogued for the first time, part-digitised and conserved. It is being used to create a learning programme for young people and communities.	Dance	London	charity (ACE & HLF)	archive in performing arts company

Response 31: The British Library is home to what is effectively the UK's national radio archive. It is currently reviewing its radio policy (will be made accessible online when the drafted policy has been formally adopted internally) and is examining/reviewing its activities in relation to radio as an element of its broader audio-visual strategy and wider strategic objectives. Most of the categories you suggest in Question 4 are covered by an ongoing process which is currently under near- continuous review. We are currently building online collections within the British Library Sounds website (http://sounds.bl.uk/) but are, of course, greatly restricted by copyright/IPR.	Music, Theatre, Literature	UK national	public sector	archive in national library
Response 32: Trying to improve online access to collections through database cataloguing & digitisation. Trying to gain support (financial) for small in-house rotating exhibitions. Encouraging to use of the resources by other departments for marketing & product development opportunities.	Dance	UK national	charity	archive in performing arts academy
Response 33: Various activities, notably enhancing the cataloguing of the J.B. Priestley Archive which covers literature and theatre. Also considering how to curate Priestley material in electronic and web form. Doing major review of the University Archive which includes arts activity.	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University
Response 35: We are coming to the end of a cataloguing project which has included promotion of the collection. We will continue to promote the collections through online exhibitions, events and providing online access.	Dance, Theatre	Anon	Anon	Anon
Response 36: We are currently digitising the performance footage collections using a web based platform. Allowing us to make the performance archives securely accessible online to all students & staff.	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 37: We hold regular exhibitions of material from Special Collections in display cases next to the reading room. The current exhibition contains material from the Sue Townsend and Caroline Holden archives to mark the 30th anniversary of the publication of The Secret Diary of Adrian Mole 13 3/4. Future exhibitions planned include items from the Joe Orton Collection and Reg and Ann Cartwright Archive.	Theatre, Literature, Visual Arts	East Midlands	academic	archive and special collection in University
All other participants gave no response to Question 4a.				

Q5. Are you working on projects or initiatives for developing your current collecting?



Roughly equal proportions were and were not working on developing their current collecting, at 47.17% and 41.51% respectively. There were 9.43% with no response, and 1.89% who did not know.

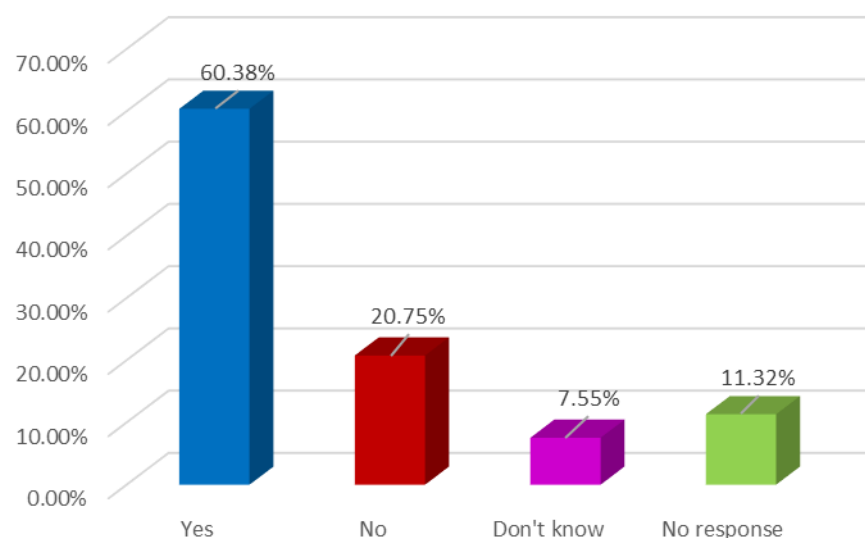
The following additional information was received from those working on projects or initiatives for developing current collecting:

Q5a. Are you working on projects or initiatives for developing your current collecting? (Yes)	Disciplines collected	Region	Sector	Type
Response 2: e.g. Always seeking and building relationships with living writers, Estates and future potential depositors - by interesting them in the work of the Library and raising profile/ understanding of the value of archives. Working with and through other strategic bodies e.g. GLAM.	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 4: Developing plan for collections development work (see answer to question 6)	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 5: An Archives Steering Group is being set up in 2013 involving lecturers at UEA to help plan the future direction of collecting policies at UEA.	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University

Response 6: • We recently took in the first substantial 'born-digital' accession, in the form of a large body of email. This is part of the Carcanet Press Archive, by far the largest of the arts-related collections. We obtained some funding from JISC to kick-start this project, which has provided the opportunity for developing documentation and workflows which will inform the future acquisition of further digital archive material – and offers scope for partnership working. The project has already been publicised in various forums such as GLAM, and contact has been made with curators working on similar material in literary archives held in other institutions. • Special Collections curators are now working much more closely with colleagues in the Research and Learning Services Department of the main University Library, and collaborating over content development policies. This means that there is a new emphasis in the collecting activity on archives which closely relate to subject areas which are taught and researched in relevant University departments – including English, American Studies & Creative Writing, Drama, Art History & Visual Studies, and Music.	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 8: We commission and publish Study Room Guides to enhance/contextualise/develop the Study Room holdings - http://www.thisisliveart.co.uk/resources/Study_Room/guides/SRoom_Guides.html	Live Art	UK national	public sector	archive in development agency
Response 9: We have been looking into various different types of contribution from the community, by collecting collection items and user generated content.	Theatre	London	public sector	archive in performing arts centre
Response 11: pending additional space, will extend visual art collection	Combined arts	North West	academic	archive in research faculty
Response 16: Adding more digital media - video content	Combined arts, Music, Dance, Theatre, Literature, Visual arts	London / UK national	charity	archive in performance venue
Response 18: Ongoing commissioning and accessions	Theatre, Visual Arts	London	private members' organisation / charitable trust	archive in private members club
Response 19: We are offered material as gifts often. We are also looking to hold all editions of works which we own the manuscript so we can illustrate the full published history of a work & its reception.	Music, Dance	London / UK national	academic	archive in Royal college
Response 20: Within Buckinghamshire, Milton Keynes, Oxfordshire, East Berkshire and the Isle of Wight	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 21: re-starting acquisitions/developing new collecting sources	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University

Response 22: through HLF supported/funded projects encouraging existing arts organisations to record, document and deposit collections.	Combined Arts	West Midlands	public sector	local authority archive
Response 26: Part of a HLF first round funded project Black Dance Archives http://blackdancearchives.co.uk/	Music, Dance, Theatre, Literature, Visual arts	South East	academic	archive in University
Response 28: We're attempting to expand the collecting base: http://www.southwark.gov.uk/info/200161/local_history_library/2815/building_the_archive/1	Combined arts, Music, Dance, Theatre, Literature, Visual arts	London	public sector	local authority archive
Response 29: Collecting 20th Century Rural Cultures (http://www.reading.ac.uk/merl/research/merl_collectingruralcultures.aspx)	Theatre, Literature, Visual Arts	South East	academic	archive in University
Response 31: A major initiative in relation to radio is aimed at establishing a national radio archiving facility with the aim of addressing the loss of over 90% of the UK's current radio output (around 3 million hours annually from 600 licensed stations) and improving access for researchers. The Library is also currently examining speech-to-text technology as a means of enhancing access to speech-based media such as radio.	Music, Theatre, Literature	UK national	public sector	archive in national library
Response 32: Looking at ways to fund more collecting of Priestley material using external funding sources.	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University
Response 33: Engaged in several HLF projects that will/have brought in oral history interviews and images	Theatre, Visual Arts	South East	public sector	local authority archive
Response 36: The current collecting is being adapted to incorporate digitisation & access for students & staff as detailed above.	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 38: This is a project to develop a Black Dancers Archive that will aim to collect 28 archives from celebrated individuals and organisations operating in Black Dance from 1960s through to 2000s.	Dance	South East / UK national	partnership academic / arts organisation	archive in University
All other participants gave no response to Question 5a.				

Q6. Are you planning any future projects or initiatives?



A high proportion of respondents were planning future projects or initiatives. At 60.38%. There were 20.75% not planning these, with 11.32% with no response and 7.55% did not know.

The following additional information was received from those planning future projects or initiatives:

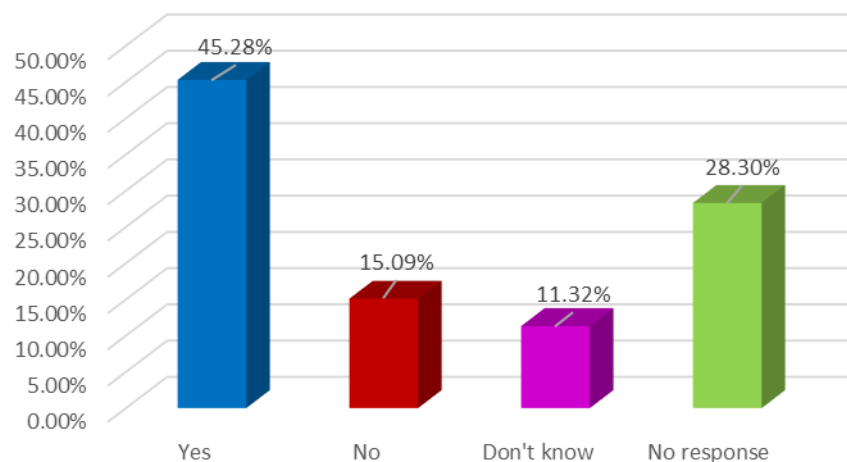
Q6a. Are you planning any future projects or initiatives? (Yes)	Disciplines collected	Region	Sector	Type
Response 1: Continuously seeking resources to expand or improve on the cataloguing of archival collections	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: E.g. The British Library will be hosting International Translation Day in September 2013, in partnership with the Free Word Centre and English PEN	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 3: HLF application in early planning stage for Staging Places project. In addition, new collections will be encouraged through NRLA project (see above)	Theatre	South West	academic	archive in University

Response 4: Project during 2013 to create list of local / regional writers, publishers and possibly theatre groups, to make contact and discuss archive deposit. In conjunction with academics at the University and colleagues in arts & heritage within the local council	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 6: Potentially, as opportunities/funding arise.	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 7: We hope to collaborate with partner organisations, in relation to digitally archiving all student and visiting performance footage across 8 organisations	Anon	Anon	Anon	Anon
Response 8: we are working on Restock, Rethink, Reflect 3 on Live Art and feminism and working with re.act.feminism archive in Berlin	Live Art	UK national	public sector	archive in development agency
Response 9: Future initiatives include: BAC Archive Catalogue, Digital Repository, Creating an online performance database, etc. The core of the initiatives will be based on the digital platform (under development) www.perform-archive.org	Theatre	London	public sector	archive in performing arts centre
Response 11: development of online network of archives/resources relating to arts and well-being	Combined arts	North West	academic	archive in research faculty
Response 13: There are plans to apply for cataloguing and conservation grants; we're also producing an action plan for rationalising the collections databases and looking at innovation around online access.	Theatre	West Midlands	charity	archive in charitable trust

Response 17: Will be working with London Screen Archives to develop film collections in Bexley and Bromley	Theatre, Visual Arts	South East	public sector	local authority archive
Response 18: Library rebuild	Theatre, Visual Arts	London	private members' organisation / charitable trust	archive in private members club
Response 19: We are beginning to look at how we deal with letters (we have large collections of these and want to find ways to digitise and catalogue them).	Music, Dance	London / UK national	academic	archive in Royal college
Response 20: Working with the British Film Institute to place selected films online with enhanced cataloguing and contextual information.	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 21: Heritage project in partnership, currently HLF funded for stage 1 (development) covers enhanced cataloguing, audience engagement, online access, partnership working etc.	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University
Response 22: as above and more to be developed when moved to new building.	Combined Arts	West Midlands	public sector	local authority archive
Response 29: We are looking to apply for funding for further cataloguing of the Beckett and Yeats holdings.	Theatre, Literature, Visual Arts	South East	academic	archive in University
Response 30: We will work to make the catalogue searchable online, to increase education and internal Company use of the collections, to institute records management in the Company and to preserve digital objects.	Dance	London	charity (ACE & HLF)	archive in performing arts company
Response 32: It's always in the back of our minds that we need to formalise our collection management/development/preservation policy.	Dance	UK national	charity	archive in performing arts academy
Response 33: Showcasing Priestley for 2014 WW1 and the University (including arts) for 2016.	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University

Response 36: It is hoped that we can encourage other affiliates who are part of our group of organisations to utilise the same platform for digitising their performance archives, making them accessible to students & staff at their affiliate locations.	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 37: We are developing plans for selective digitisation and online publication of items from Special Collections, including material from the Fairclough Collection of 17th century engravings. The longer term plans include investigating the possibility of digitising material from the modern literary collections.	Theatre, Literature, Visual Arts	East Midlands	academic	archive and special collection in University
Response 38: This will be to catalogue, digitise and conserve these collections, and supported by a major education and outreach programme. http://blackdancearchives.co.uk/	Dance	South East / UK national	partnership academic / arts organisation	archive in University
Response 46: Liaising with University Arts Officer to find ways of developing arts material in Archives, which is held separately to the University art collection	Combined arts, Music, Dance, Theatre, Literature, Visual arts	North West	academic	archive in University
All other participants gave no response to Question 6a.				

Q7. Do any of these projects or initiatives involve partnerships with other organisations?



Of all of these projects or initiatives, responses showed 45.28% involving partnerships, with 15.09% which did not. There were 28.30% with no response and 11.32% did not know.

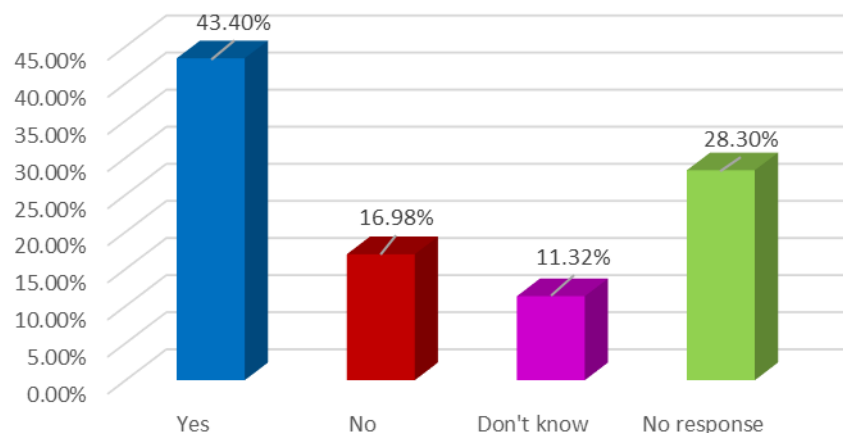
The following additional information was received from those working on projects or initiatives involving partnerships with other organisations:

Q7a. Do any of these projects or initiatives involve partnerships with other organisations? (Yes)	Disciplines collected	Region	Sector	Type
Response 1: Principally the creation of a UK database for performance repertoire. This is a partnership with the performing arts SSN as a whole, and is currently funded by a partnership between the V&A and Univ of Reading	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 3: Universities of Exeter and Falmouth re Staging Places. Plus an exhibition with Franko B for the Performing Documents project http://performingdocs.blogs.ilrt.org/	Theatre	South West	academic	archive in University

Response 4: We share a building & provide joint services with the City Archives and work closely with academics within the University. We are also collaborating with the Philip Larkin Society on work to digitise and catalogue material relating to Philip Larkin. Other partnerships might be formed as a result of projects being planned.	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 7: We are one of 8 organisations who work under an umbrella in the education sector (HE).	Anon	Anon	Anon	Anon
Response 8: enhanced cataloguing, online access, audience engagement. We work with British Library on Live Art Web Collection. RRR3 is in collaboration with re.act.feminism.	Live Art	UK national	public sector	archive in development agency
Response 9: Still under discussions, but we are looking into partnerships at the moment	Theatre	London	public sector	archive in performing arts centre
Response 11: Liverpool University Centre for Archive Studies. Manchester University Centre for the History of Medicine, Science and Technology. Lime Arts, Central Manchester University Hospitals NHS Trust	Combined arts	North West	academic	archive in research faculty
Response 13: All the current project work involves collaboration/partnership working with other organisations - these include the depositor, a University research team, other specialist theatre repositories and a commercial image library.	Theatre	West Midlands	charity	archive in charitable trust
Response 17: Local history organisations; local clubs and community groups	Theatre, Visual Arts	South East	public sector	local authority archive
Response 18: Investigating digitisation project with University of Birmingham and collaborative PhD with University of Royal Holloway	Theatre, Visual Arts	London	private members' organisation / charitable trust	archive in private members club
Response 20: British Film Institute and other film archives plan to put 10,000 films online over the next 4 years.	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 21: Sound & Music; and Contemporary Music Festival	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University

Response 22: HLF, Birmingham Repertory Theatre, Secret City Arts	Combined Arts	West Midlands	public sector	local authority archive
Response 26: Partnerships have involved academic departments at the University of Surrey and other academics in other institutions e.g. University of Coventry, other partnerships involve active dance companies	Music, Dance, Theatre, Literature, Visual arts	South East	academic	archive in University
Response 29: Staging Beckett is a partnership with Victoria and Albert Museum and University of Chester. As part of this, we are also working with APAC on the National Performance database. The Diasporic Literary Archives project is a wide-ranging partnership	Theatre, Literature, Visual Arts	South East	academic	archive in University
Response 30: A variety of community organisations and local schools are working with us on the learning and participation programme, as well as London College of Fashion.	Dance	London	charity (ACE & HLF)	archive in performing arts company
Response 31: For example - The British Library is working closely with the BBC to extend and enhance onsite access (i.e. within British Library reading rooms) to archived radio and moving image content.	Music, Theatre, Literature	UK national	public sector	archive in national library
Response 33: Exhibitions would probably be outside the Uni, with partners.	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University
Response 36: There are currently 2 affiliates of the group of organisations who are working on parallel projects - with the aim of standardising metadata & cataloguing within the group.	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 38: State of Emergency Productions (lead organisation); Black Cultural Archives; National Resource Centre for Dance; University of Leeds; Birmingham Libraries and Archives; V&A; Trinity Laban.	Dance	South East / UK national	partnership academic / arts organisation	archive in University
Response 39: enhanced cataloguing, online access, audience engagement	Music, Dance	London	academic	archive in performing arts academy
Response 40: To increase and enhance use of the Collections by researchers, and to increase the awareness of the Collections in general	Theatre, Literature, Visual Arts	South East	academic	archive and special collection in University
All other participants gave no response to Question 7a.				

Q8. Do any of these projects or initiatives involve funding from other organisations?



Of all of these projects or initiatives, almost half involved funding from other organisations, at 43.40%. Almost a third gave no responses a 28.30%, whilst 16.98% did not involve funding, and 11.32% did not know.

The following additional information was received from those working on projects or initiatives involving funding from other organisations:

8a. Do any of these projects or initiatives involve funding from other organisations? (Yes)	Disciplines collected	Region	Sector	Type
Response 1: AHRC funding	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: Please see previous responses (e.g. AHRC, Leverhulme, Arts Council England)	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 3: AHRC (Performing Documents, and Into the Future NRLA online archive); HLF provisional application to be submitted for the Staging Places project	Theatre	South West	academic	archive in University
Response 4: Funding from bequest to University library is being used to help fund digitisation of Larkin's poetry workbooks	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office

Response 8: where possible the partners raise funds or use core resources to support collaborations	Live Art	UK national	public sector	archive in development agency
Response 9: HLF, and looking into match funding	Theatre	London	public sector	archive in performing arts centre
Response 11: AHRC; applying to Wellcome Trust 2013 for cataloguing	Combined arts	North West	academic	archive in research faculty
Response 12: Arts Council.	Theatre, Literature, Visual Arts	South West	academic	archive in University
Response 13: Arts Council England	Theatre	West Midlands	charity	archive in charitable trust
Response 19: We have started talking to the Herbert Howells Trust about work on his letters. We do have money from them each year anyway.	Music, Dance	London / UK national	academic	archive in Royal college
Response 20: BFI	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 21: Sound & Music, ACE, AHRC, HLF	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University
Response 22: HLF	Combined Arts	West Midlands	public sector	local authority archive
Response 26: AHRC, JISC, HLF	Music, Dance, Theatre, Literature, Visual arts	South East	academic	archive in University
Response 29: Staging Beckett and Performance database - AHRC. Diasporic Literary Archives - Leverhulme Trust. Rural Cultures - HLF.	Theatre, Literature, Visual Arts	South East	academic	archive in University

Response 30: HLF	Dance	London	charity (ACE & HLF)	archive in performing arts company
Response 31: Speech-to-Text project is funded by AHRC.	Music, Theatre, Literature	UK national	public sector	archive in national library
Response 38: We have received first stage development funding from HLF; and currently applying for delivery funding from HLF and a range of Trusts and Foundations.	Dance	South East / UK national	partnership academic / arts organisation	archive in University
All other participants gave no response to Question 8a.				

9. Please tell us what impacts the initiatives have had (or are expected to have) for your collections as follows:

E.g. re-appraisal, enhanced cataloguing, audience engagement, partnership working, developing new collecting sources, enhancing existing collections.

9a. Existing collections:	9b. Current collecting:	9c. Future collections:	Disciplines collected	Region	Sector	Type
Response 1: Improved online access; improved support for in-house auditing and accountability; upgraded storage	Better knowledge of other organisations' collecting plans helps to inform our own policies	Please see 9b	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: Raising awareness of collections and developing different audiences (emphasizing the potential for use of archives as inspiration for new creative works - use by creative practitioners as well as in research and education). Publicity and raising profile of the institution. Raise awareness of the Library as a place of deposit. Public engagement through exhibition and events; promoting access for everyone. Cataloguing and providing online access to collections. Developing new acquisitions and creating new resources for researchers (e.g. recordings and oral history interviews).			Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library

Response 3: Enriched documentation (enhanced cataloguing) , increased access (in house and online) , increased profile, new ways of approaching collections e.g. via Artist in residence and working with artists to create new work inspired by the collection	This is ongoing in line with the current A&D Policy. The NRLA project may led to new accessions of a related nature to the performance documentation now available in the online archive	No major changes expected	Theatre	South West	academic	archive in University
Response 4: Increasing online information about existing collections (including high-level descriptions of collections not yet catalogued) has helped promote them to external researchers and to students and staff within the University - for use in teaching and research. We have also been successful in recruiting good volunteers to work on Larkin's correspondence, which will enable us to make them accessible much more quickly than would otherwise be the case. Audience development work in 2010 (as part of Larkin25) was very successful in bringing Larkin's work to new audiences within the city- and changed others' perceptions about both Larkin and Hull.	Collaboration with academics within the University has helped make contact with potential depositors - which has led to archives being deposited. WE hope to be more proactive in this area in future	see answer for 9b	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 5:	Current UEA 'champions' of the Literary Archives help by making contact with potential donors.	The new Archives Steering Group has arisen from the UEA Information Services strategy which identified a need to widen the focus of the archives beyond Arts and Humanities to reflect teaching strengths in the other Faculties of the university, such as Science, Health and Medicine, and particularly Social Sciences.	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University

Response 6: See response to Q4 (• Collections analysis project: last year we developed a detailed collections analysis questionnaire, and all archive/MSS curators analysed fifty of their collections (including literary, performing and visual arts collections) with a view to prioritising collections for a whole range of purposes – such as cataloguing, academic and public engagement. This is enabling us to approach all curatorial activities in a more strategic way, and to target funding bodies for potential projects more effectively. • We are in the process of developing a new Library-wide strategy which will be largely project-based; currently, numerous projects are at proposal stage, and while these won't necessarily all be taken forward, many of them are likely to involve arts-related archives in some way, e.g. online tutorials in specific areas like textual criticism; a creative practitioner in residence; building the capacity for taking in born-digital archives based around experiences with a publishing archive and the archives of individual writers. • As an example of a previous initiative focusing on literary material from the eighteenth century: we obtained some money from the National Cataloguing Grants Scheme to create a detailed catalogue of the Papers of Mary Hamilton (courtier and diarist); the success of this project has led to numerous other initiatives based around the archive including: an international conference on women's life writing held at the Library; two major digitisation projects for research and teaching purposes (focusing on language change during the period); and several researchers wishing to produce scholarly editions of material	See response to Q5 (• We recently took in the first substantial 'born-digital' accession, in the form of a large body of email. This is part of the Carcanet Press Archive, by far the largest of the arts-related collections. We obtained some funding from JISC to kick-start this project, which has provided the opportunity for developing documentation and workflows which will inform the future acquisition of further digital archive material – and offers scope for partnership working. The project has already been publicised in various forums such as GLAM, and contact has been made with curators working on similar material in literary archives held in other institutions. • Special Collections curators are now working much more closely with colleagues in the Research and Learning Services Department of the main University Library, and collaborating over content development policies. This means that there is a new emphasis in collecting activity on archives which closely relate to		Theatre, Literature, Visual Arts	North West	academic	archive in University library
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from the collection.)	subject areas which are taught and researched in relevant University departments – including English, American Studies & Creative Writing, Drama, Art History & Visual Studies, and Music.)					
Response 7: Safeguarding the VHS/DVD archives in a digital format & increasing accesses to the collections for students and staff.	Impacts on the way we process performance footage going forward, these changes will be embedded into processing procedures e.g. recording format, uploading, cataloguing, legal statements, etc.	n/k at this point	Anon	Anon	Anon	Anon
Response 8: enhancing and contextualising the research facilities and resources we offer students, educators, artists and curators	enhancing and contextualising the research facilities and resources we offer students, educators, artists and curators	as above but also introducing forgotten and marginalised practices and practitioners and ensuring they are written into cultural histories	Live Art	UK national	public sector	archive in development agency
Response 9: cataloguing and contextualising information	online access, revisiting collections	audience engagement, partnerships	Theatre	London	public sector	archive in performing arts centre
Response 10: Increased access, broadening of audience, raised awareness of collection		Higher profile may result in increase in donated material	Dance	Anon	Anon	Anon
Response 11: growing access for research / study, and public engagement		open access global, cross-cultural resource for research into relationship between the arts and wellbeing	Combined arts	North West	academic	archive in research faculty
Response 13: The current projects will result in new and/or improved online access, which will allow us to better meet user needs, and provide opportunities for audience development.	n/a	n/a	Theatre	West Midlands	charity	archive in charitable trust

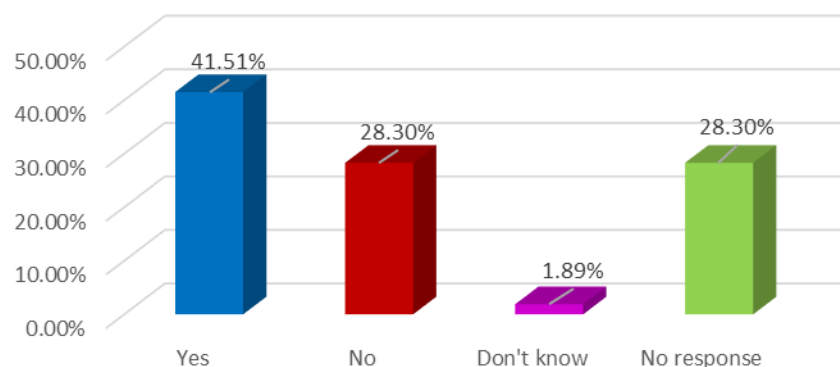
Response 14: Developing improved and wider access to the archive collections for research and display purposes.			Combined Arts, Literature, Visual Art	Anon	Anon	Anon
Response 15: Enhanced knowledge about and access to the Collections	Rationalising existing collections	Enhanced knowledge about the issues around collecting born digital materials	Music, Dance, Theatre	London / UK national	public sector (ACE & HLF)	archive in opera theatre
Response 16: Better access, Better preservation as we catalogue the collection, Consolidation - weeding and adding to gaps	Being much more specific in what we collect and the multiple uses new items could have for the business. I.e. more digital media could be used by fundraising, marketing, social media, tours...		Combined arts, Music, Dance, Theatre, Literature, Visual arts	London / UK national	charity	archive in performance venue
Response 17: Enable greater access and income			Theatre, Visual Arts	South East	public sector	local authority archive
Response 18: Audience engagement, partnership working			Theatre, Visual Arts	London	private members' organisation / charitable trust	archive in private members club
Response 19: To open up the collections to the widest possible audience & group of users, especially for the students & staff to use in their teaching.	This is basically the same as above		Music, Dance	London / UK national	academic	archive in Royal college
Response 20: Enhanced cataloguing, Audience engagement, partnership working, online access, Revisiting collections	Greater public awareness leading to more acquisitions and/or partnership working	Increased relevance of archive to the region it serves	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 21: developing new collecting sources, enhancing existing collecting sources, enhanced cataloguing, audience engagement, partnership working	developing new collecting sources, enhancing existing collecting sources, enhanced cataloguing, audience engagement, partnership working	developing new collecting sources, enhancing existing collecting sources, enhanced cataloguing, audience engagement, partnership working	Theatre, Literature, Visual Arts	North (West Yorkshire)	academic	archive and special collection in University

Response 22: improved access and awareness of collections, developing projects leading to future partnerships and deposits	partnership working, developing collections to reflect diversity within the city and demonstrate relevance of the archives to a broad audience	to better reflect the changing and diverse nature of the City's community	Combined Arts	West Midlands	public sector	local authority archive
Response 24: Greater accessibility.			Combined arts, Music, Dance, Theatre, Literature, Visual arts	North (Tyne & Wear)	academic	archive in University
Response 26: enhanced cataloguing, audience engagement, partnership working, enhancing existing collecting sources, online access, revisiting collections			Music, Dance, Theatre, Literature, Visual arts	South East	academic	archive in University
Response 29: Staging Beckett and the performance database will bring the strongest research collection to a wider audience, improve academic engagement, and create a new authority file dataset for widespread use.	The Rural Cultures project has given us funds to purchase objects that we might not have previously considered. Diasporic Literary Archives gives us a raised profile and better partnerships and connections.	All of these projects will raise the organisation's profile as a body that collects archives within different sectors of the arts.	Theatre, Literature, Visual Arts	South East	academic	archive in University
Response 30: re-appraisal, cataloguing, audience engagement, partnership working, online access	records management, digital preservation		Dance	London	charity (ACE & HLF)	archive in performing arts company
Response 31: Aiming for enhanced access - more rapid and comprehensive access to existing onsite collections (through collection digitisation) and for offsite the online services. A continuous process of collection development is aimed at extending/improving the range of available media for researchers and enhance the efficiency of access systems.	We are already substantially extending the radio 'collecting' activities through off-air recording via the library's in-house Video Server. The national radio archiving initiative, if successful, would transform the Library's current collecting in this sphere.	Current activities and initiatives are expected to lead to vastly larger and more broadly representative future collections.	Music, Theatre, Literature	UK national	public sector	archive in national library

Response 32: Increased use or visibility			Dance	UK national	charity	archive in performing arts academy
Response 36: It will allow us to retrospectively catalogue existing performance footage, help in the collections as we digitise items. It also allows us to safeguard these items (some of which are VHS) for the future.	Current collecting procedures will be adapted to reflect the change in workflow relating to the digitisation of performances from VHS, DVD, etc. In the future it may alter now we record performances.	We hope to develop a collection of student assessment footage in 2013/14, which will allow us to digitise this footage & make it available to external examiners, students & staff. Whilst keeping a record for the future.	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 37: Exhibitions are a valuable way of raising the profile of the collections, particularly among students and academic staff at the University. Although we are not currently engaged in any projects in connection with the arts collections, previous and current projects to digitise local history material have involved partnership working with the local authority record office and voluntary organisations, and have delivered online access to items from Special Collections. A project on Leicester's industrial heritage is currently based in the Library and is creating Open Educational Resources, thereby engaging new audiences and reinterpreting material from own and other collections. I hope that the experience gained from these projects will bring similar benefits to the arts collections in future.			Theatre, Literature, Visual Arts	East Midlands	academic	archive and special collection in University
Response 38: These collections are currently not catalogued and therefore at risk of not being seen by future generations.	We are currently aiming to collect up to 28 collections.	We hope that this will lead to further collections coming into the Black Dance Archive project that will be housed at BCA.	Dance	South East / UK national	partnership academic / arts organisation	archive in University

Response 39: enhanced cataloguing, online access, audience engagement	enhancing current collecting sources	developing new collecting sources	Music, Dance	London	academic	archive in performing arts academy
Response 40: To increase and enhance use of the Collections by researchers, and to increase the awareness of the Collections in general	Not sure it'll have much effect on Collecting, although as always when we are offered a collection we think of ways in which we can create awareness and facilitate access to a wide audience.	We hope that any work we do will enhance reputation as a repository, encouraging those who have relevant Collections to offer them to us as they know we will do the best to look after and encourage use of the material	Theatre, Literature, Visual Arts	South East	academic	archive and special collection in University
Response 46: No impact as yet, apart from revisiting and reappraising some material - expect initiatives to involve all of the above			Combined arts, Music, Dance, Theatre, Literature, Visual arts	North West	academic	archive in University
All other participants gave no response to Questions 9a-9c						

Q10. Have you used any policies, methods, toolkits, standards or other guidance to inform or develop your approach? *E.g. Those produced by ACE, ARA, a special interest group, funding body, The National Archives or your own organisation)*



There were 41.51% who had used these materials to inform or develop their approach; with 28.30% who had not. There were 28.30% with no response and only 1.89% did not know.

The following additional information was received from those who had used policies, methods, toolkits, standards or other guidance to inform or develop their approach:

Q10a. Have you used any policies, methods, toolkits, standards or other guidance to inform or develop your approach? E.g. Those produced by ACE, ARA, a special interest group, funding body, The National Archives or your own organisation)	Disciplines collected	Region	Sector	Type
Response 3: Those produced by ACE, ARA, a special interest group, funding body, The National Archives or our own organisation	Theatre	South West	academic	archive in University
Response 4: Cataloguing guidelines for literary manuscripts by GLAM at http://glam-archives.org.uk/?page_id=1147 ; Location Register of 20th century literary manuscripts www.locationregister.com	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 6: • For cataloguing prioritisation/collections analysis, we tried to apply the Logjam toolkit but found that this wasn't suited to the type of material we hold, or detailed enough to meet requirements. Therefore in-house collections analysis methodology was developed – and envisage that there might be scope for sharing this with other institutions in the future. • TNA's collection development tools and guidance.	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 9: ELTA project standards, BL guidelines, JISC guidelines	Theatre	London	public sector	archive in performing arts centre
Response 11: policies, methods, standards etc. to be addressed in the AHRC Cultural Engagement project Feb-May 2013	Combined arts	North West	academic	archive in research faculty
Response 14: Preservation Advisory Centre, TNA, PD 5454, BS 5454.	Combined Arts, Literature, Visual Art	Anon	Anon	Anon
Response 15: Other performing arts organisations have shared policy documents. We have used in-House standards but also following guidelines from ARA, The National Archives, Museums Association	Music, Dance, Theatre	London / UK national	public sector (ACE & HLF)	archive in opera theatre

Response 16: TNA Collection Policy, Our own Collection and Disposal Policy	Combined arts, Music, Dance, Theatre, Literature, Visual arts	London / UK national	charity	archive in performance venue
Response 18: Library accessions policy modelled on British Library	Theatre, Visual Arts	London	private members' organisation / charitable trust	archive in private members club
Response 20: Screen Heritage UK	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 26: Strategies of the University	Music, Dance, Theatre, Literature, Visual arts	South East	academic	archive in University
Response 30: JISC digital media guidance, various policies from peer archives	Dance	London	charity (ACE & HLF)	archive in performing arts company
Response 31: The Library keeps (and contributes to) many nationally adopted standards (e.g. audio preservation standards).	Music, Theatre, Literature	UK national	public sector	archive in national library
Response 32: Can't remember exactly but something to do with a benchmarking toolkit for collection assessment in relation to preservation.	Dance	UK national	charity	archive in performing arts academy
Response 36: The JISC Digital Media website has been by far the most useful resource as this is primarily a digitisation project. We have also used in-house knowledge & a fellow affiliate relating to metadata & archiving. http://www.jiscdigitalmedia.ac.uk/	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 37: I am currently writing a collection development policy and used guidance from the TNA website for this.	Theatre, Literature, Visual Arts	East Midlands	academic	archive and special collection in University
Response 41: TNA advice on Collection Development Policy, Collections Trust from East Midlands Museums Quality Assessment, PAS 197, Benchmarking in Collections Care.	Combined Arts	London / UK national	charity	archive in cultural organisation

Q11. Thinking about the archives sector in general, what policies, methods, toolkits, standards or other guidance do you think are useful for this type of work? (Please include links where known.)	Disciplines collected	Region	Sector	Type
Response 1: Guidance on legal aspects of archives are valuable (DPA, FOI, Copyright) However, we badly lack authoritative guidance on dealing with 'born digital' archives	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 3: As above. Some of the toolkits developed for museum accreditation have proven very useful and would work well in archives too	Theatre	South West	academic	archive in University
Response 4: cataloguing guidelines for literary manuscripts by GLAM at http://glam-archives.org.uk/?page_id=1147 , Location Register of 20th century literary manuscripts www.locationregister.com , National Register of Archives (TNA)	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 8: Guidance on artists' permissions and issues of public access are critical. How the materials are contextualised and relate to current practices is also critical	Live Art	UK national	public sector	archive in development agency
Response 9: Dublin Core standard (Generally high level standards)	Theatre	London	public sector	archive in performing arts centre
Response 10: Collections Trust; SPECTRUM; London Museums Group	Dance	Anon	Anon	Anon
Response 13: We have found PAS 197 to be particularly useful - given we hold library, museum and archive collections. I think this 'cross-domain' mind set has proved beneficial for the current archive projects, in terms of their impact, user focus, and potential for funding.	Theatre	West Midlands	charity	archive in charitable trust
Response 20: ARA Best Practice Guidelines	Combined Arts, Music, Dance, Theatre	South	public sector / specialist	audio visual archive
Response 22: case studies, benchmarking, networking	Combined Arts	West Midlands	public sector	local authority archive
Response 30: Coventry University's 'Digital Echoes' project for sharing practice in the archiving of dance; advice from the Wellcome Trust and LSE.	Dance	London	charity (ACE & HLF)	archive in performing arts company

Response 36: http://www.jiscdigitalmedia.ac.uk	Dance	North (West Yorkshire)	academic	archive in performing arts academy
Response 37: Specific guidance on issues involved in digitising modern literary manuscripts would be useful.	Theatre, Literature, Visual Arts	East Midlands	academic	archive and special collection in University
Response 38: More information about engaging with diverse audiences for archives - there are few statistics available. More information around engaging with diverse depositors, and motivations for depositing collections - further research is required here.	Dance	South East / UK national	partnership academic / arts organisation	archive in University
Response 39: Everything produced by the National Archives	Music, Dance	London	academic	archive in performing arts academy
Response 40: The main standards are useful for the work such as ISAD(G) etc.	Theatre, Literature, Visual Arts	South East	academic	archive and special collection in University
Response 42: ISAD(G) http://www.ica.org/7102/public-resources/isadg-general-international-standard-archival-description-second-edition.html ; UKAT http://www.ukat.org.uk/ ; NCA rules http://www.nationalarchives.gov.uk/documents/information-management/naming-rules.pdf ; UNESCO thesaurus; http://www2.ulcc.ac.uk/unesco/	Theatre, Literature, Visual Arts	East	academic	archive in University
All other participants gave no response to Question 11.				

Q12. Thinking about the archives sector, what initiatives do you know of which relate specifically to archiving the arts? Please include links where known:	Disciplines collected	Region	Sector	Type
Response 1: We have created our own guidance for theatre companies wishing to archive their activities; the other resources we use tend to be general rather than discipline-specific	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: Live Art Development Agency; ACE/BBC's The Space and R&D Digital Arts Fund	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library

Response 4: Leverhulme Diasporic Literary Archives network http://www.diasporicarchives.com/partners/university-of-reading/	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 5: Group for Literary Archives and Manuscripts; UK Literary Heritage Working Group; Location Register of English Literary 20th Century Manuscripts;	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University
Response 6: • We have representation on various professional bodies/interest groups in the arts area, and make use of guidance produced by these groups, e.g. we have been involved in developing the GLAM Guidelines for Cataloguing Literary Archives & MSS and associated thesaurus (http://glam-archives.org.uk/?page_id=1147) and envisage using this for cataloguing purposes in future. • The Location Register of 20th Century English Literary Manuscripts is an invaluable source of information about literary archives held in UK/Irish institutions, http://www.reading.ac.uk/library/about-us/projects/lib-location-register.aspx • Similarly the WATCH database (Writers, Artists and their Copyright Holders) http://norman.hrc.utexas.edu/watch/ is another valuable resource which facilitates re-use of literary archive material; as virtually all of the literary collections remain in copyright, being able to trace rights holders is crucial.	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 8: There are a huge number of Live Art archival projects currently taking place including Live art Archive, Performing Documents, What's Welsh for Performance,	Live Art	UK national	public sector	archive in development agency
Response 9: http://www.bampfa.berkeley.edu/about/avantgarde	Theatre	London	public sector	archive in performing arts centre
Response 11: National Network for Arts and Health archive held by Goldsmiths; Champernowne collection (Art Therapy) held by Dartington	Combined arts	North West	academic	archive in research faculty
Response 13: I'm not sure there are any? Most funding bodies are not specific to 'archiving and the arts'. ACE is a good example, which funds cross-domain. Other funders (that we look to) are specific to 'archives cataloguing'/digitisation or 'archives conservation'. The only one I can think of (and that's research funding) would be The Society for Theatre Researchers...	Theatre	West Midlands	charity	archive in charitable trust
Response 15: Subject Specialist Network for the Performing Arts : Association for Performing Arts Collections (APAC)	Music, Dance, Theatre	London / UK national	public sector (ACE & HLF)	archive in opera theatre
Response 16: APAC - association for performing arts collections	Combined arts, Music, Dance, Theatre, Literature, Visual arts	London / UK national	charity	archive in performance venue

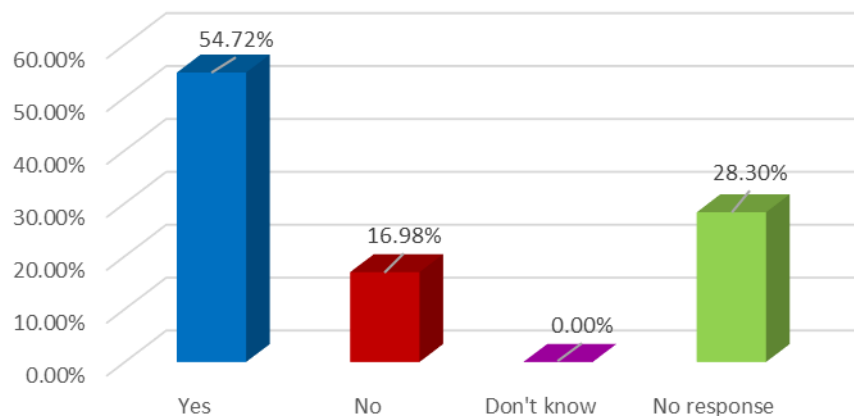
Response 30: Coventry University's 'Digital Echoes' project for sharing practice in the archiving of dance; Bristol's 'Performing Documents' series: http://performingdocs.blogs.ilt.org/tag/arnolfini-archive/	Dance	London	charity (ACE & HLF)	archive in performing arts company
Response 37: GLAM Cataloguing Working Party (http://glam-archives.org.uk/?page_id=1147).	Theatre, Literature, Visual Arts	East Midlands	academic	archive and special collection in University
Response 38: I have researched the archives sector in relation to the diverse sector: Whose Theatre - Archiving Strand; Partnership between V&A and Talawa Theatre; National Theatre - Black Playwrights initiative; Diversity reports, strategies and initiatives around archiving, archiving practice and leadership.	Dance	South East / UK national	partnership academic / arts organisation	archive in University
Response 39: sustained theatre online archiving toolkit: http://sustainedtheatrearchives.wordpress.com/ APAC resources: http://www.performingartscollections.org.uk/resources/practical-solutions-for-collections/starting-out-guide-for-theatres-and-theatre-companies/	Music, Dance	London	academic	archive in performing arts academy
Response 40: We are a member of APAC and have links with GLAM, both of which are very good for supporting theatre and literature collections respectively	Theatre, Literature, Visual Arts	South East	academic	archive and special collection in University
Response 41: Flat Time House, University of the Arts; Artists' Papers Register; Arnolfini Gallery - dump project; VADS	Combined Arts	London / UK national	charity	archive in cultural organisation
Response 42: www.theatricalia.com , www.DIAMM.ac.uk , www.backstage.ac.uk , http://www.cecilia-uk.org/ , http://www.movinghistory.ac.uk/archives/	Theatre, Literature, Visual Arts	East	academic	archive in University
All other participants gave no response to Question 12.				

Q13. What are the benefits of collection development (either for the arts, or collections in general)?	Disciplines collected	Region	Sector	Type
Response 1: It encourages organisations to give deliberate thought to what they collect, to their future collecting aspirations, and to where their collections lie within the sector as a whole	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum

Response 2: Developing relationships with artists and practitioners; sector has instrumental role to play in facilitating partnerships across creative industries/ business/ HE sectors etc. and acting as a catalyst for new projects and initiatives. Bring collections to a wider audience. Raise awareness of collections and act as guardian of the collective cultural memory. Support the creative industries and also advance important contribution of the archives sector to the UK economy - also important argument to advocate for the key impact of the archives sector and arts organisations and importance of continued public subsidy.	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 3: For the Theatre Collection, the benefits relate to curating an enhanced record of past and current theatre and performance so that -as well as it being a more comprehensive archival record - current and future generation can study, learn from, enjoy and gain inspiration from it	Theatre	South West	academic	archive in University
Response 4: Survival of archives (!) and all that this implies: access for researchers; economies of scale, for archive storage, space savings for art organisations; potential benefits in profile of arts organisation as its archives are accessible and its heritage appreciated	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 5: Having a clear collection development policy helps encourage contact from potential donors of the materials you wish to collect, and helps in cases of needing to decline offers of donations in areas one doesn't wish to collect. This allows for some sort of integrity in the collections as a whole, with related collections being more likely to be physically located in the same institution.	Theatre, Literature, Visual Arts	East (East Anglia)	academic	archive in University
Response 6: Strategic approach to collecting; focused allocation of limited resources; coordinating between collecting institutions; development of expertise in the field; targeting key individuals and organisations whose archives we want	Theatre, Literature, Visual Arts	North West	academic	archive in University library
Response 39: assess strengths and weaknesses of a service, refocus efforts, address objectives and aims of the institution and tie the archive service into those.	Music, Dance	London	academic	archive in performing arts academy
Response 40: It encourages the Archivist to look again at Collections to see how they may be used in a way that might not have been thought of before, and of course it encourage new users to work with the Collection. I think it's important to revisit Collections from time to time as technology and ideas are changing so quickly what might not have been possible a few years before might become so.	Theatre, Literature, Visual Arts	South East	academic	archive and special collection in University
Response 41: Collection Development allows the archive to develop a strategy which can allow you to build on existing strengths or collect in areas that are lacking.	Combined Arts	London / UK national	charity	archive in cultural organisation
Response 42: Media progresses, you can't have thought of everything when you wrote your collection policy.	Theatre, Literature, Visual Arts	East	academic	archive in University
All other participants gave no response to Question 13.				

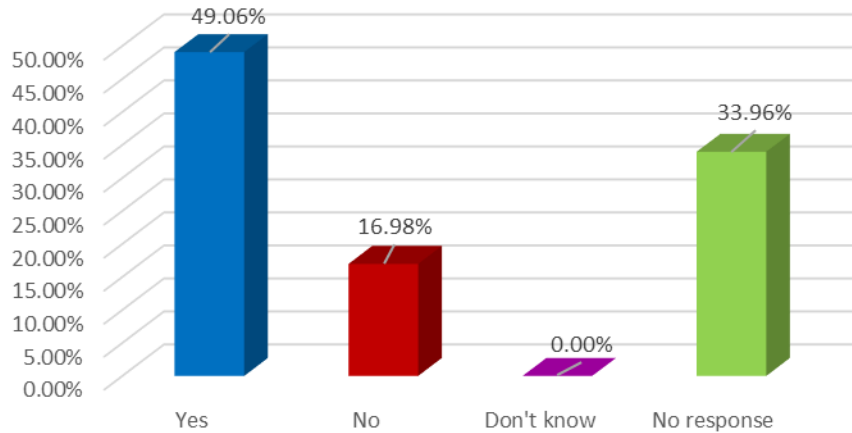
Q14. Finally, is there anything else that you would like to tell us about in relation to archiving the arts?	Disciplines collected	Region	Sector	Type
Response 1: It is frequently carried out by small organisations with limited resources; effective hubs where standards and guidelines can be found easily provide invaluable support to these collections	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national museum
Response 2: (Should have included in previous point - British Library's ongoing programme of location recordings of new theatre productions and literary talks and events - e.g. at Royal Court, Royal Society of Literature. Copies of recordings are given to the institutions and are added to the British Library's collections for access by researchers. Also Digital Theatre.com collaboration between the British Library and West End Theatres.	Combined arts, Music, Dance, Theatre, Literature, Visual arts	UK national	public sector	archive in national library
Response 4: Future initiatives from other bodies that would help to ensure the survival of archives from arts organisations - 1) advice from Charity Commission when organisations are registered, or submit annual reports - to recommend that they think about their archives, and consider depositing with or asking advice from an archive institution. 2) similar recommendations from funding bodies - e.g. ACE or HLF.	Theatre, Literature	North (East Yorkshire)	academic / local authority partnership	archive in record office
Response 39: it's hard work!	Music, Dance	London	academic	archive in performing arts academy
Response 40: It's such a wide area that the Collections can be very diverse, but that's one of the great things about them- their diversity means they appeal to a range of researchers.	Theatre, Literature, Visual Arts	South East	academic	archive and special collection in University
Response 41: The development of this field of archives has largely been left to individual institutions who hold arts archives. There is no special interest group in the archives sector that covers this group but there is one in the library sector, the Arts Archives Group of ARLIS.	Combined Arts	London / UK national	charity	archive in cultural organisation
Response 44: I do think it's important especially for audio-visual media but the challenges of curation are formidable. Those challenges are technical, financial and legal. They act as a significant barrier to my institution engaging with such agendas in a meaningful way.	Dance, Theatre	London / UK national	academic	archive in performing arts academy
All other participants gave no response to Question 14.				

Q15. Would you be happy to be contacted by The National Archives to share your experiences with others? E.g. By email, meetings, short case studies. (You may change your mind later if you wish, when contacted.)



Over half of respondents would be happy to be contacted to share experiences with others, at 54.72%. There were 28.30% with no response, and 16.98% did not wish to be contacted.

Q16. There may be further opportunities to participate in developing recommendations and a strategy for archiving the arts. (E.g. by email, telephone, meetings and other feedback. If you are interesting in being involved, may we contact you with details?

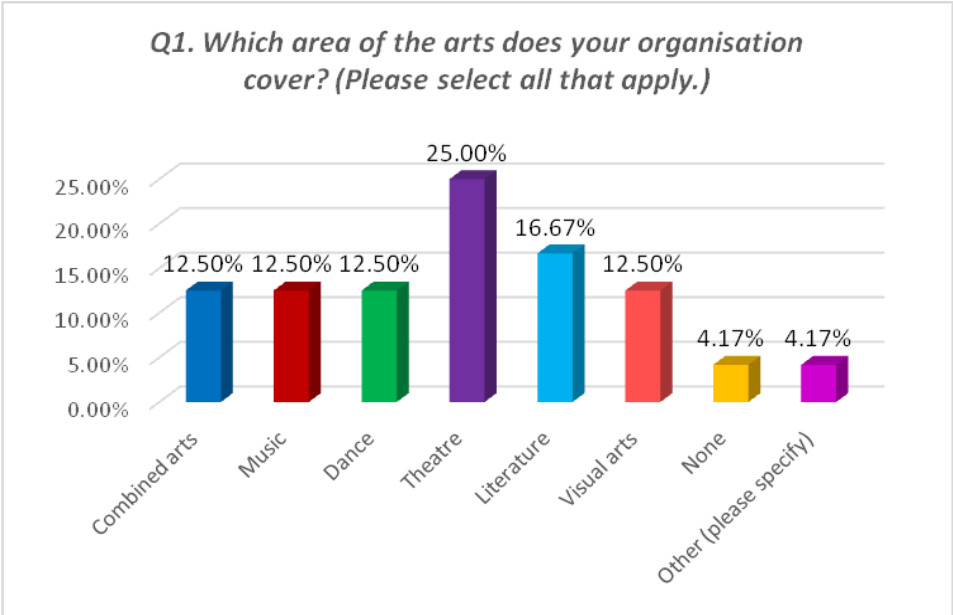


Almost half of respondents would be happy to participate in developing recommendations and a strategy for *archiving the arts*, at 49.06%. There were 33.96% with no response, and 16.98% did not wish to participate further.

Survey 2: Strategic and funding bodies

Results from the surveys are detailed below in a series of charts showing the statistical results, along with free-text results and comments.

Question and results

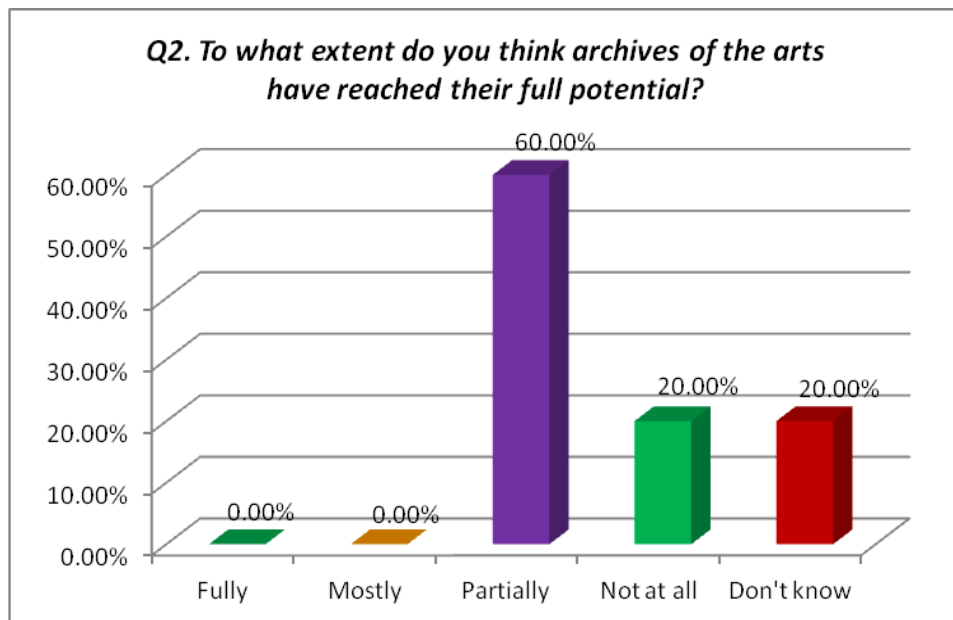
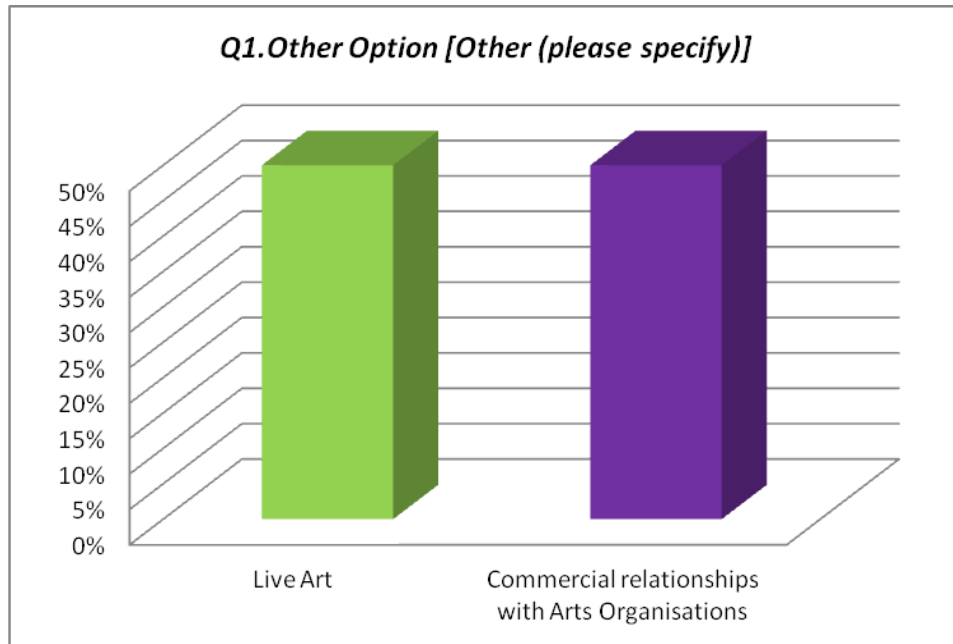


Notes

A quarter of participants covered theatre, with 16.67% literature; and 12.50% each for combined arts, music, dance and visual arts. There were 4.17% covering *other* and the same proportion covering *none*.

Those covering *none* were given the option to exit the survey early.

and commercial relationships with arts organisations. These were included in the sample for this analysis.



None of the respondents noted that the potential had been fully or mostly met. There were the most responses to partially met at 60%; with 20% at not at all, and 20% did not know.

The following additional information was received on the successes in archiving the arts:

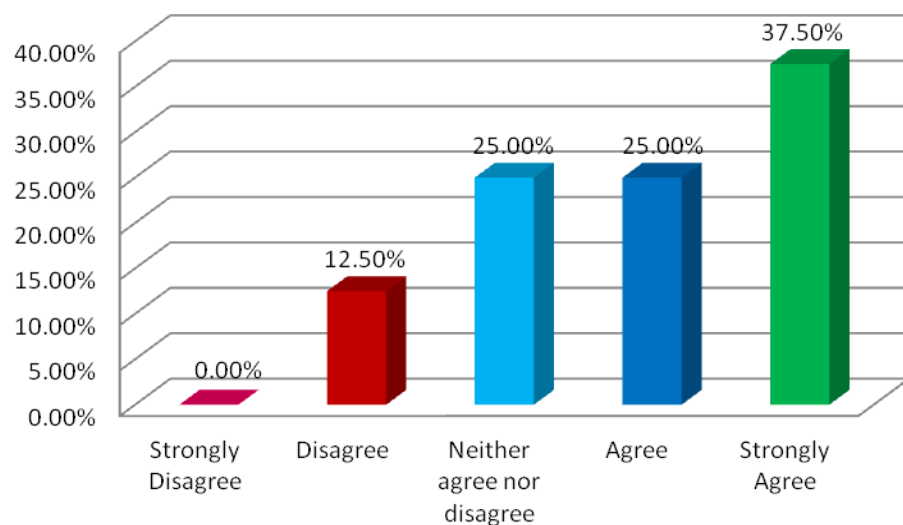
Q3. What have been (or are) the successes in archiving the arts?	Disciplines covered	Region	Sector	Type
Response 1: The coverage is patchy, and driven by accident (e.g. auction sales) rather than strategy.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: Deposits of archives created by writers of literature and drama, and publishers at specialist record offices across the UK. Many deposits have received mentions in national press, television or radio, many more have not, but are still important as part of a national picture. This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: Most large and medium-sized organisations have an archive managed by an archivist who is, by and large, professionally trained. Those institutions that don't and individual practitioners of the arts are frequently highly (even hyper) aware of the possible long-term importance of their 'archive' and so preserve material and try wherever possible to treat it with respect.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: Individual successes by institutions focussing on specific areas by among others: Archive of Art & Design (V&A Museum); Ballet Rambert; Heinz Archive & Library (NPG Gallery); John Murray archives in Edinburgh; literary archives at the British Library; performance archives at the University of Bristol; publishing archives at the University of Reading; National Archive of British Fine Art at Tate Archive; etc.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Printed and drawn media - for example the Nat. History Museum Latin American Botany books	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: not sure if you mean for us or for the sector? BBC seem to be best example	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: I have been particularly interested in those projects that have sought to archive diverse art forms. There have been a number of initiatives including roadshows for Sustained Theatre to encourage the diverse arts community to archive, strategies from MLA to increase participation; and traineeships to encourage diverse talent into the sector.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: The national museums have had effective programmes over the years, e.g. National Gallery, Victoria & Albert, Tate	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

The following additional information was received on the challenges in archiving the arts:

Q4. What have been (or are) the challenges in archiving the arts?	Disciplines covered	Region	Sector	Type
Response 1: Archives of acknowledged artists, living or dead, often attract commercial valuations that take them out of the realm of repositories that are not national, or which cannot access funding. Artists who may not be 'known' (successful in the main arts world) are difficult to reach and identify. Arts organisations (such as Open Studios across the country) are focussed on exhibition and sales rather than archives; and artists might not think (or care) that their archives are significant.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: - Limitations on funding for cataloguing of material to facilitate discovery and access is a significant issue. Cataloguing work is specialist, time-consuming and therefore expensive and relatively 'invisible' until completed. Problems in securing funding for this work means we are unable to keep pace with acquisitions leading to frustration on the part of depositors and researchers (as well as archivists!) - Limited funds (within organisations or externally) for purchase of literary archives - Raising awareness amongst writers, publishers, etc. about potential for deposit of archives - 'squeezed middle' – Writers with a high national or international profile may find a home for their archives within national institutions or specialist repositories; local writers may find a home for their archives in local record offices. For other writers there may be several appropriate repositories, or none. - Limited resources within archive institutions for pro-active collection development – e.g. building relationships with writers and publishers to encourage deposit. - increasing prevalence of born-digital and hybrid material. This puts increasing demand on collection development (as it is important to take steps to manage and preserve born-digital material sooner rather than later) and on cataloguing (as new skills are needed, supported by infrastructure for preservation and tools to ensure security and authenticity of data as well as protection of confidentiality). Data protection, IPR and copyright are all particular issues in relation to cataloguing (of more recent literary archives in particular). Ensuring compliance with DPA and copyright legislation is immensely time-consuming. IPR and copyright also have implications for access/promotion/scholarship – e.g. they limits what can be done in terms of digitisation, exhibitions, making multiple copies for educational purposes etc. This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: Many institutions are poorly served in terms of high quality storage and public access provision. This has powerful ramifications in terms of collection development. Artists and their estates (at least those outside of the highest tier of success) commonly feel isolated in terms of institutional support when it comes to matters of deposit.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding

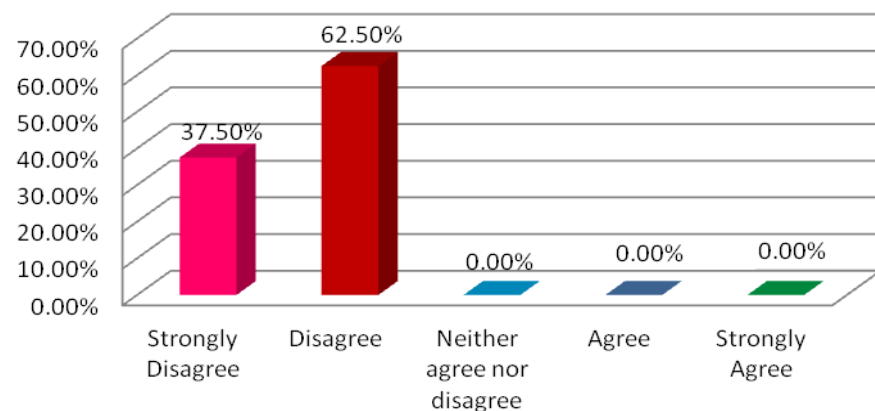
Response 4: The scale of collecting; increasing born-digital material; conservation requirements; lack of funds; some collections becoming less publicly accessible (e.g. Theatre Museum); danger of the history of cultural life in this country will disappear.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: 1) Scale 2) Taxonomy 3) Metadata standards 4) Dealing with 3D and 4D artefacts	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: for us - paying for someone to do it and finding appropriate space	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: This is a new area to the arts in general. For the diverse arts sector, there are challenges around archiving practice in time and resourcing - and for the entire arts sector more work needs to be done in order to raise awareness of what archiving is, what information needs to be archived, how to care for records - and centrally that archiving in the arts goes further than programmes and leaflets. There are also key issues around breaking down language barriers - preservation, conversation, care for records and so on - these are areas that can be easily broken down. There is also a big area for digital archiving and how this can be done relatively cheaply and simply within organisations.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: There seems to be a lack of expertise and/or an absence of ambition to apply for funding to undertake innovative research and development in relation to archiving solutions for the arts sector.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

Q5. There is a skills gap in archiving the arts



When asked if there is a skills gap in archiving the arts, the largest proportion strongly agreed, at 37.5%. A quarter agreed, and the same neither agreed nor disagreed. A smaller proportion disagreed. At 12.50%.

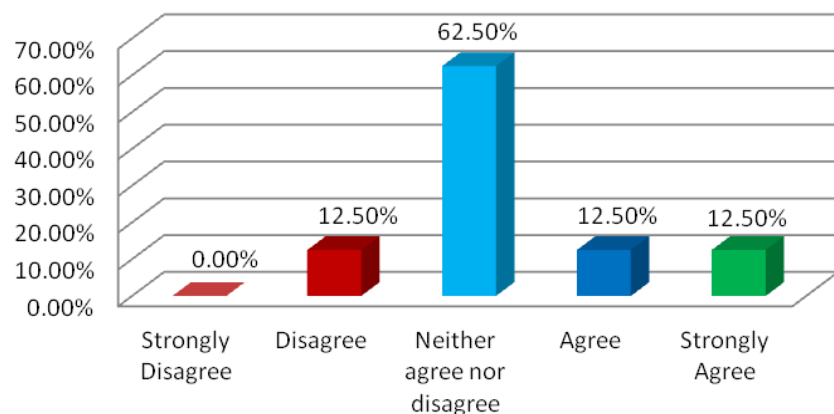
Q5. Collecting of the arts has realised its full potential for coverage and comprehensiveness



Three quarters of respondents strongly agreed that there is a funding gap. There were equal proportions for agree and disagree, at 12.50% each.

When asked if collecting had reached its full potential, there were 62.50% who disagreed and 27.50% who strongly disagreed.

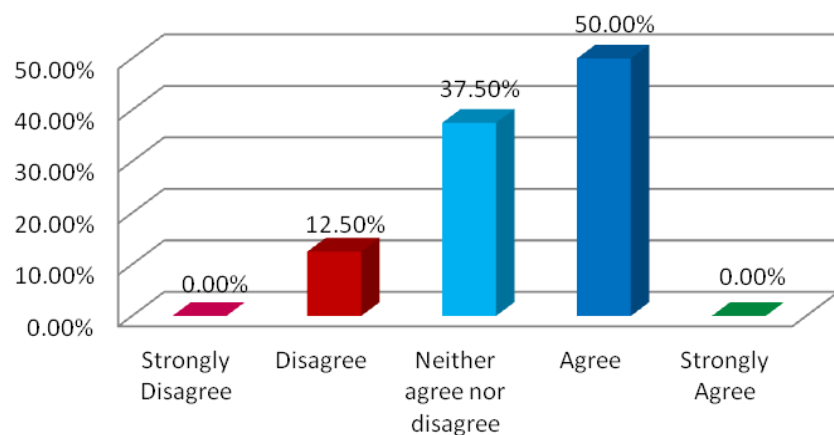
**Q5. Re-use of archival material relating to the arts
drives collecting**



The next 4 statements focused on the drivers for collecting.

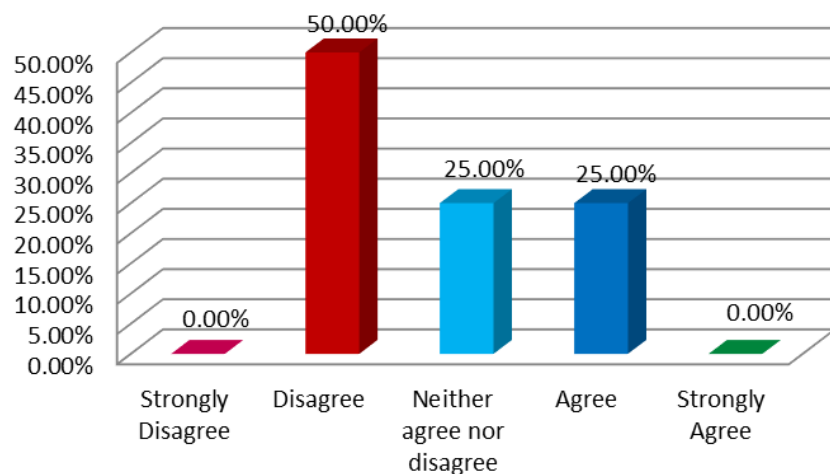
For *re-use* as a driver for collecting, the highest proportion neither agreed nor disagreed at 62.50%. There were 12.50% who strongly agreed, agreed and also disagreed respectively.

Q5. Commercial activities drive re-use of archival material relating to the arts



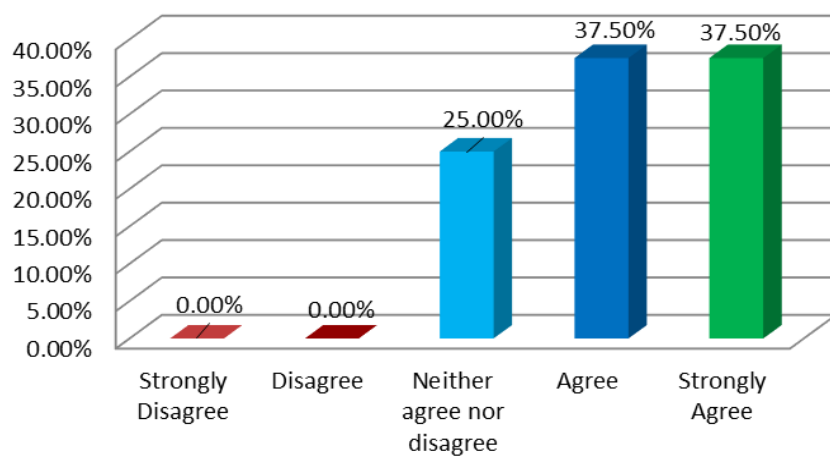
For *commercial activities* as a driver for collecting, the highest proportion agreed at 50%. There were 37.50% who neither agreed nor disagreed, with 12.50% who disagreed respectively.

Q5. Creative activities drive re-use of archival material relating to the arts



For *creative activities* as a driver for collecting, the highest proportion disagreed at 50.00%. There were 25.00% who neither agreed nor disagreed, and the same proportion who agreed.

Q5. Research and learning activities drive re-use of archival material relating to the arts



For *research and learning activities* as a driver for collecting, the equally highest proportions strongly agreed and agreed, at 37.50% each. There were 25.00% who neither agreed nor disagreed with the statement.

The following additional information was received on the realisation of full potential for coverage and comprehensiveness:

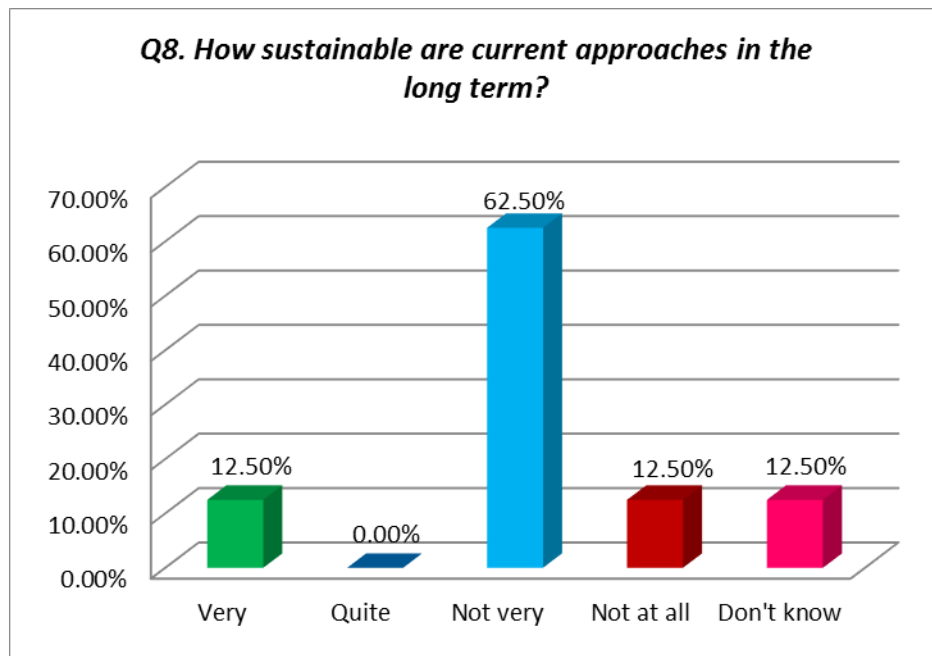
Q6. What has helped the collecting of the arts realise its full potential for coverage and comprehensiveness?	Disciplines covered	Region	Sector	Type
Response 1: Not applicable	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: - Availability of funding via V&A purchase fund, FNL and HLF - funding available internally, particularly within national libraries and larger HE archive institutions - Location Register of 20th literary manuscripts - work of UK Literary Heritage Working Group and GLAM in raising awareness - role of TNA and British Library as mediators for deposit (formal or informal) GLAM Survey of Collecting – and Overview of literary archive and manuscript holdings in UK and Irish institutions http://glam-archives.org.uk/?page_id=204 This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: Institutionally it is an attractive sector in terms of public interest and funding opportunities, certainly in comparison to many other areas of national life. Individually the aforementioned self-interest of practitioners, a desire to ensure their place in the pantheon, aids not only initial preservation of material but also positive engagement with collecting institutions when it comes to negotiating deposit.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: Investment by parent organisation; awareness of artists, authors, etc.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Special interest groups.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: Collaborative Doctorate programme has helped some organisations to develop or begin an archive	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: No response	Dance	UK / national	partnership academic / not for profit	Strategic and collecting

Response 8: The accessibility and reach of the internet, e.g. the Public Cataloguing Foundation	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
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The following responses were given when asked what had prevented this:

Q7. What has prevented this?	Disciplines covered	Region	Sector	Type
Response 1: Funding; realisation that there is an issue; the focus of living artists and arts organisations.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: - Limited funding for acquisition - limited resources, within relevant specialist repositories – and almost complete lack of resource within local authority record offices, for a pro-active acquisitions strategy. - Lack of national picture in relation to acquisition policies of collecting institutions. The GLAM survey (mentioned in Q6 above) is at least a first step towards gaining a national picture of collecting policies. - Limited resources for cataloguing. The more archives are catalogued, discoverable, accessible, used and visible, the more people or organisations would be encouraged to make provision for their archives. As funding for cataloguing is so limited, this virtuous circle does not happen. This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: Lack of physical capacity to hold material. Lack of continuing resources required to preserve and provide access to material.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: Little encouragement or recognition from national bodies; lack of funds and investment.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Funding	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: lack of funding	Combined arts	UK / national	independent membership organisation	Strategic
Response 7: No response	Dance	UK / national	partnership academic / not for profit	Strategic and collecting

Response 8: Intellectual Property restrictions	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
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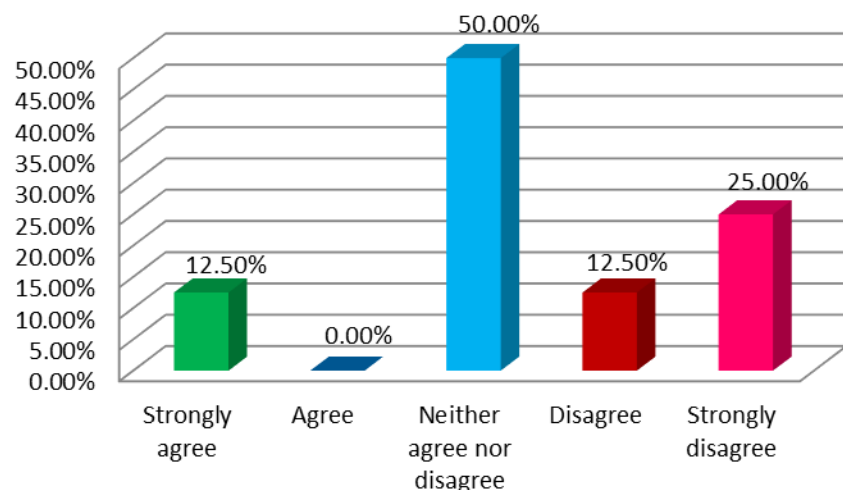
There were 62.50% of respondents who thought that current approaches were not very sustainable in the long-term. There were equal proportions at very, not at all and don't know, at 12.50% respectively.

The following additional comments on sustainable archiving were received:

Q8a. Please give your comments on sustainable archiving:	Disciplines covered	Region	Sector	Type
Response 1: All archiving is sustainable. If it isn't sustainable it isn't archiving.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting

Response 2: Current approaches may quite easily continue as they are – with material being collected on an ad hoc basis. But this will not result in good coverage in terms of archives which are deposited, catalogued and accessible. There needs to be appropriate funding for the acquisition and cataloguing of archives – at the moment, resources for cataloguing (a specialist and labour-intensive process) are limited and difficult to come by. There also needs to be an increase in the ability (skills and tools) and capacity (funding and infrastructure) to deal with born-digital and hybrid material. Many repositories do not have resources to undertake even initial development, but we need to work towards a situation where processes for born-digital material are embedded within archival practice. This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: The word sustainable in this context worries me. It suggests that some may be regarded as having been engaged in unsustainable practices, but sustainable for whom? And by what criteria? Archives are comprised of material that is of permanent value. Once acquired and processed nothing should be disposed of. Therefore nothing by way of a collecting strategy is sustainable as it will ultimately lead to a crisis of resourcing. This is as true for TNA as it is for anyone. It is hard to speak of such issues in a survey screen in which only 30 words can be seen...	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: More funding opportunities from the HLF, government and parent bodies. Greater publicity and celebration of donors.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: A successful archive for the next centuries will be one that is used, not simply a sarcophagus for arts data. Such an archive has challenges around longevity, media management, access, provenance, searching and cost.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 7: Digital archiving practice is an area that requires further thought.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: We do not know enough yet about the real long term value of digital resources to fully understand how to practise sustainable archiving. Returns on investment are uncertain and the risks of not archiving are difficult to fully appreciate.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

Q9. To what extent do you agree with the following statement: "Organisations are working effectively together in partnership rather than initiatives taking place in isolation."



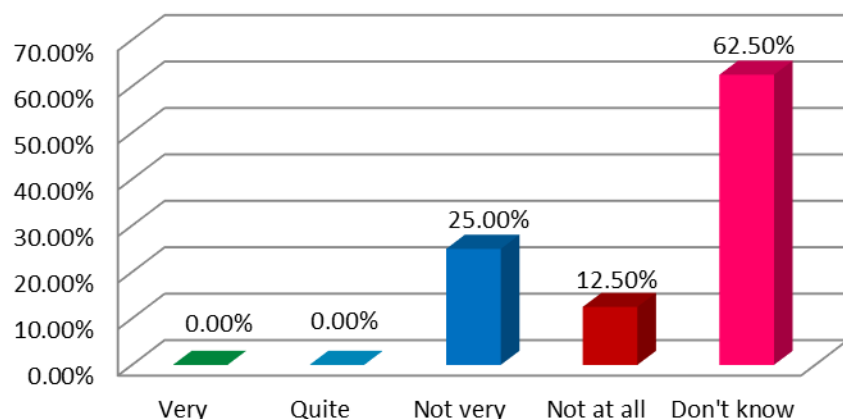
Half of the participants neither agreed nor disagreed that organisations are working effectively together. There were 20.55% who strongly disagreed, with 12.50% for both disagree and strongly agree.

The following additional comments on partnership working were received:

9a. Please give your comments on partnership working:	Disciplines covered	Region	Sector	Type
Response 1: Is there any?	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: There is co-operation and collaboration amongst members of GLAM – to find the most appropriate institution for a particular archive and to share information and expertise about cataloguing and access following deposit. However, there is no broader national sense picture, or strategy – e.g. priority list of writers whose archives should be deposited, national funding priorities, etc., etc. Deposit may be by donation, indefinite or defined loan, or by purchase. As funds for acquisitions locally and nationally are so limited, a set of national priorities is needed to ensure that archives are representative (e.g. of regional voices as well as those known nationally) and that important archives are not lost. This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic

Response 3: I agree that in many cases there is effective inter-institutional co-ordination in terms of collecting policies and acquisition strategy. However, it is also the case that when executive pressure to acquire in certain areas is brought to bear such collegiate approaches are honoured in the breach.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: There are informal networks for the arts.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Maybe I'm looking in the wrong places, but I don't see the development of robust standards in this area, or extensions to existing preservation models like OAIS specifically with the arts in mind.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: not sure what you mean by this - have no experience of partnership archiving or what this could contribute	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: Through the Black Dancers Archive project there is a strong network of partners working across arts and heritage. There are issues around approach and language, however the principles of opening up collections for future generations is one that is shared by all the partners.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: There is enormous scope for arts organisations (and many other types of organisation) to do much more partnership working and to help each other to practise archiving and preservation in cooperative and community-led ways. Private networks in North America such as the MetaArchive, ADPNet, COPPUL, Chronopolis, etc. are useful examples of this way of working. Higher education institutions and sector-specific archives should seek ways of working together to ensure that material is effectively archived and is more widely accessible for the purposes of teaching, learning and research in addition to the natural communities that the archived materials would normally serve.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

Q10. How effectively are strategic organisations working with arts practitioners?

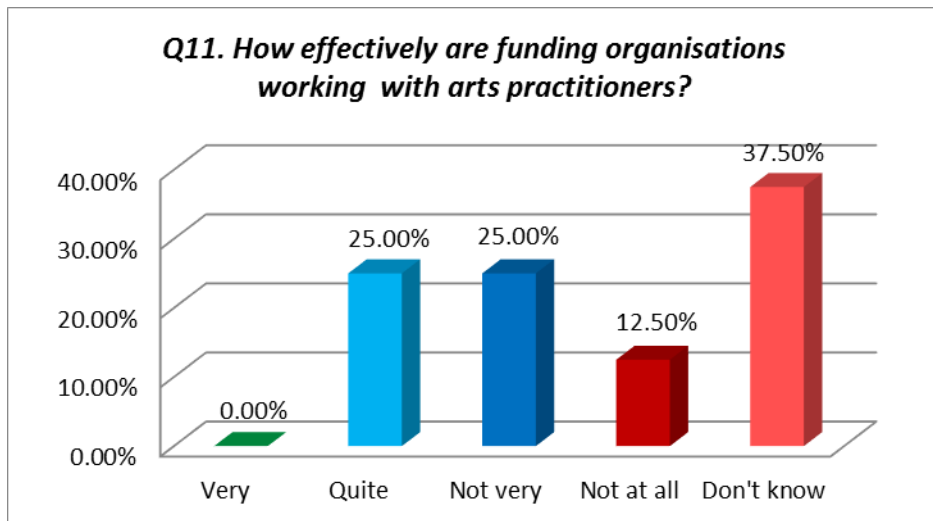


The highest proportion did not know whether strategic organisations were working effectively with arts practitioners at 62.50%. A quarter thought that this was not very effective, and 12.50% at not at all effective.

The following additional comments on strategic organisations working with arts practitioners were received:

Q10a. Please give your comments on strategic organisations working with arts practitioners:	Disciplines covered	Region	Sector	Type
Response 1: This has passed me by.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: The aims and objectives of GLAM can be seen on the website at http://glam-archives.org.uk/?page_id=2 The vast majority of members of GLAM are archivists – predominantly from the higher education sector, however membership is open to any individuals with an interest in the collecting, preservation, use and promotion of literary archives and manuscripts in Britain and Ireland. Members also include representatives from the publishing industry and from funding bodies The UK Literary Heritage Group is also active in this area – information about its activities and objectives can be found at http://www.literary.org.uk/index.php This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic

Response 3: I'm afraid my knowledge of this subject is limited.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: The situation varies with some institutions working closely with practitioners. However, encouraging practitioners to think about their archives may be a double-edged sword as they may then edit their history though increasing work needs to be undertaken to highlight the retention of born-digital material.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: No response.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: We have never been approached by an arts practitioner to support their archive.	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: There is further work to do in encouraging strategic organisations to work within diverse settings. This would mean a different way of working, and would be beneficial for all.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: I can't speak on behalf of such organisations but there does seem to be a skills gap when it comes to archiving the arts and this is a strategic issue	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

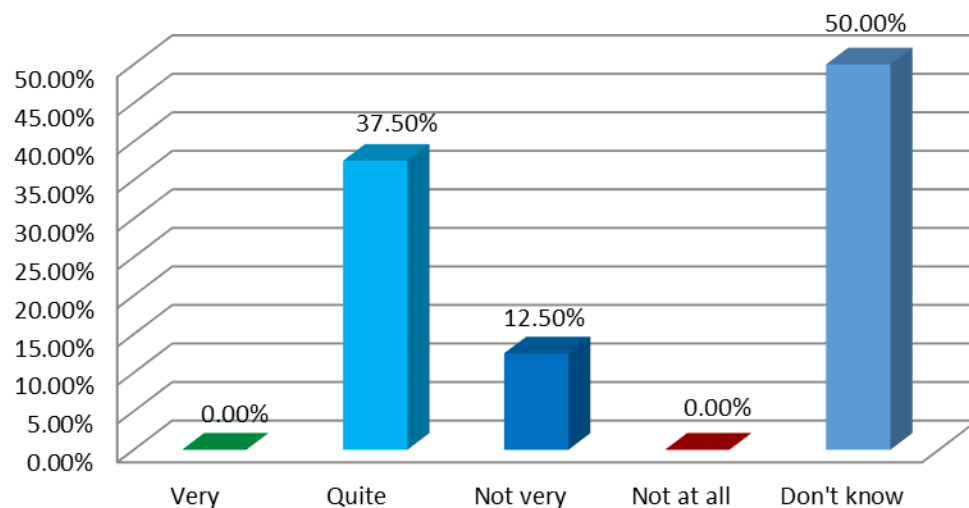


There were 37.50% who did not know how effectively funding organisations were working with arts practitioners. An equal proportion reported not very and quite at 25.00% each. A smaller proportion thought not at all at 12.50%.

The following additional comments on funding organisations working with arts practitioners were received:

Q11a. Please give your comments on funding organisations working with arts practitioners:	Disciplines covered	Region	Sector	Type
Response 1: Depends what you mean. It's possible to raise funds to buy archives of practitioners; but whether those are the funding organisations you mean, I'm not clear.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: No response	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: Well, I could repeat the personally voiced opinions of many practitioners but don't think it would be appropriate in this forum.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: Again this depends on the organisation e.g. Tate and Arts Council may lead in this area.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Project based funding often ignores infrastructure requirements like archiving and curation.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: ACE have never asked us about archiving. We are trying to join up more with the City of London and their archive.	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: No response	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: We see a disappointing number of arts practitioners applying for funding - but then again the type of funding on offer maybe rather difficult to apply to activities focused on the arts.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

Q12. How effectively are archival organisations working with arts practitioners?



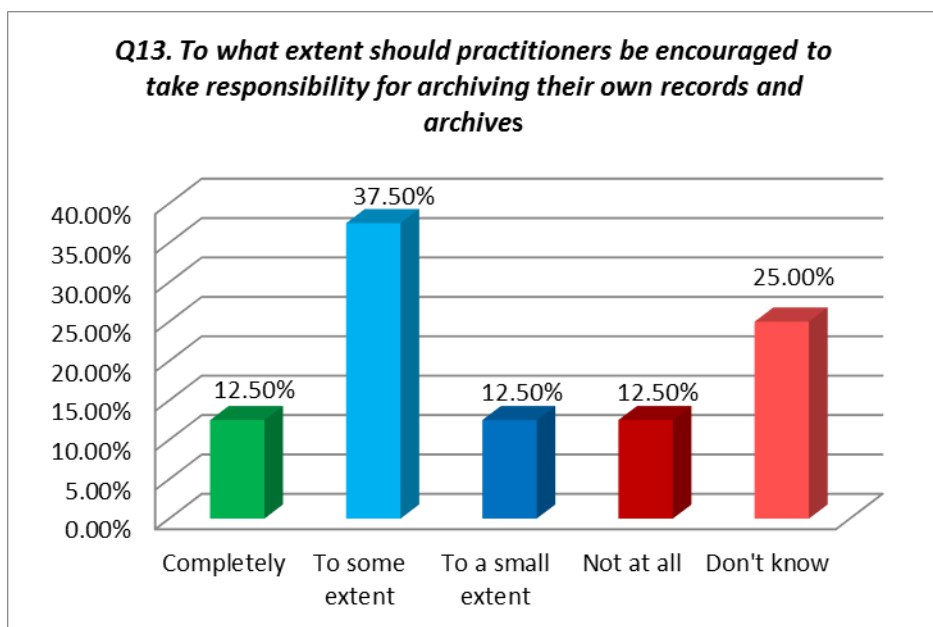
archival organisations are working with arts practitioners. There were 37.50% who thought this work was quite effective, and only 12.50% for not very.

The following additional comments on archival organisations working with arts practitioners were received:

Q12a. Please give your comments on archival organisations working with arts practitioners:	Disciplines covered	Region	Sector	Type
Response 1: We're not doing this strategically, and are as a result missing a significant aspect of contemporary (and past) society.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting

Response 2: Some individual archive institutions are working very closely with creators of literary archives, whether they be writers, translators or publishers. Notable examples include the British Library, and John Rylands Library, University of Manchester, working with the Carcanet Press and several individual writers. They take in accruals from various living authors, and they take an active interest in work done with their archives. They also work with literary societies, if they can be defined as 'arts practitioners' - having very good relations with a couple of societies who always notify them of potential acquisitions and promote the Library as a place of deposit for material relating to 'their' author. The Bodleian Library works with the Clutag Press on an ongoing basis and is open to working in this way with other donors. Cambridge University Library has been pursuing an initiative to engage with 'Cambridge School' poets to promote the preservation of their literary papers, with encouraging results to date. University of Leeds has continuing relationships with fifteen living, still active UK writers (including Geoffrey Hill, Tony Harrison, Simon Armitage and Melvyn Bragg) and repeatedly acquires archival material from all of them, by purchase and by gift. Several of them have given very well-attended readings, talks, etc. They also have similar on-going relationships with three poetry publishers (including Enitharmon) and two literary magazines (including Stand), acquiring their archives in regular tranches. This activity is certainly time-consuming and quite expensive. But most non-specialist, local authority archives have no, or at most very limited resources to allocate to building relationships with creators of archives within the arts and even larger or more specialist repositories have limited capacity. This response relates to archives of literature and drama – the only area of the arts where GLAM is concerned and therefore the area where we have knowledge.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: In my experience archival organisations help to the best level that their resources allow. Expertise in many cases is free (although time is not) and I know of many professionals who gladly advise practitioners in the course of their activities. The constantly heard refrain though is, 'who will take the stuff', and it is here that I feel the major issue lies. There is not an institution in the visual arts that has the physical space to cope with the demand. Another key issue is the use of the term 'archive'. For artists this has very broad application and in many cases is used in reference to their practice in the round from initial creative moment through process to final work - therefore the matter moves into the arena of the gallery or museum professional. I believe that museums and galleries should be debating seriously their relationship to practitioners and the manner in which the acquisition of 'archives' is handled. Maybe they are already doing that, I don't know.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: Archival organisations represented by the SSR try to do as much as they can with the resources to hand.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: No response	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: No experience of this.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and

				funding
Response 7: No response	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: The Visual Arts Data Service has done good work over the years but on the whole I'm not sure how to assess this question.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding



The highest proportion noted that arts practitioners should be encouraged to take responsibility to some extent for archiving their own material at 37.50%. A quarter did not know whether this should be encouraged. There were equal proportions for completely, to a small extent and not at all, at 12.50%.

The following comments on practitioners archiving their own works were received:

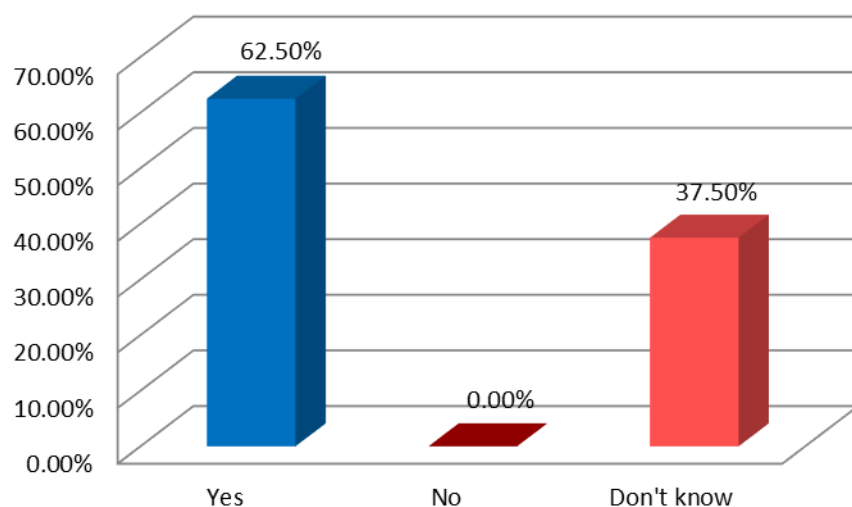
Q13a. Please give your comments on practitioners archiving their own artistic works:	Disciplines covered	Region	Sector	Type
Response 1: This depends on the practitioner. Some are more than capable; others are not.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting

Response 2: This does not mean that arts practitioners should necessarily look after their own archives permanently – but they need to take responsibility for ensuring their preservation. Arts practitioners should be encouraged to think about provision for their archives and to build a relationship with an appropriate local or national archive institution to discuss long term preservation and management. In the case of born-digital material (becoming ever more prevalent) it is important that practitioners and creators of archives make provision and take steps towards the preservation and management of their records sooner rather than later to avoid loss or deterioration of data.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: I think sustainable is a totally appropriate concept in this context. Where entailed funding is in place, such as a Charitable Trust, then why not. This is how the Munnings Museum, Henry Moore Institute etc. came into being. Some of today's most successful artists employ archivists. In addition, as I have already mentioned, almost all artists archive their own work, at least pro tem. In many cases it forms part of their process. The challenge comes when the practitioner stops practising, for whatever reason. As we all know, archives are for ever.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: See previous response under question 10a. (The situation varies with some institutions working closely with practitioners. However, encouraging practitioners to think about their archives may be a double-edged sword as they may then edit their history though increasing work needs to be undertaken to highlight the retention of born-digital material.)	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: For the act of committing records to an archive, yes. For the enduring preservation, the development of an appropriate set of metadata standards, no, that should have been done already by a process that engages experts in the field.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: I think it depends on the practitioner and their views on archiving - some want to - some don't	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: This needs to be done with support from archive practitioners who are able to break down real and perceived barriers, especially within diverse communities. The impact of this could mean that there are more diverse audiences for archives, where visitor numbers from diverse communities to archive are currently very low.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: practitioners should work with expert archiving organisations to preserve and make material accessible for the long-term. Archives need their input at the start to establish the significant properties of the works and to understand the ongoing requirements for care, thereafter, archives need to apply their expertise and resources to preserve the work effectively.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

Q14. How can effective use of resources be encouraged?	Disciplines covered	Region	Sector	Type
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Response 1: I would need to know what the resources are, and who controls them.	Music, Theatre, Literature, Visual arts	UK / national	academic	Strategic and collecting
Response 2: The Location Register of 20th century literary manuscripts is very useful in identifying archive institutions which look after – and so may collect – literary manuscripts The GLAM survey which produced an overview of literary archive and manuscript holdings in UK and Irish institutions has added to this national picture – see http://glam-archives.org.uk/?page_id=204 A searchable national register of acquisition policies of all UK archive institutions would help to build a national picture and would help identify suitable archive institutions for archives of specific arts practitioners. Professional archive organisations could collaborate with professional organisations in the fields of the arts (such as the Society of Authors) to produce guidelines and best practice for practitioners.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: By adherence to well drafted collecting policies, documentation manuals and best practice guidelines. ;)	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: Survey of what's needed; outreach work.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Metadata standards so that archives are *easily* searchable even without a priori knowledge of the likely reason for the search.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: there must be some way that arts organisations can work with libraries to improve arts archiving	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 7: Sharing information and widening networks would be a good beginning point. There are plenty of good practice models to learn from, and the value of word of mouth within diverse communities should not be under-estimated.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: Not quite sure how to answer this question. But it is clear that digital archives need to be better at explaining what their purpose is, why they are important and who they are for. If it was clearer to people why and how they should engage with archives, then the archives would be more effective.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding

Q15. Do effective models of development exist which can be used as a basis for archiving the arts?



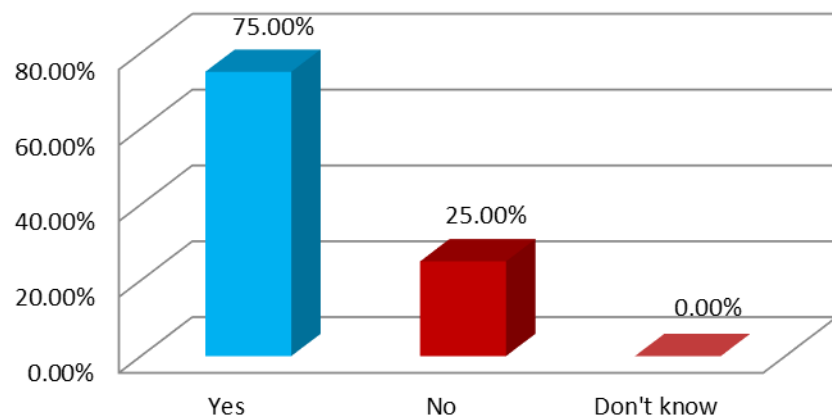
There were 62.50% who reported that effective models of development exist that can be used as a basis for archiving the arts, with 37.50% who did not know.

The following comments on existing effective models of development were received:

Q15a. Please tell us about these (effective models):	Disciplines covered	Region	Sector	Type
Response 1: OAIS Content Management Systems (various)	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 3: Oh now you ask. The arts are heterogenous in the same way as any other complex aspect of human activity. The accumulation of archival material in relation to this is challenging, but institutions have been applying development models to accomplish it since the founding of the British Museum. I do believe that institution/practitioner relationships is an area that would be both rewarding and hugely fruitful to investigate and develop further.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding
Response 4: There is no one model as models vary from art form to art form, but there is good practice as evidenced by the list of institutions in question 3.	Combined arts	UK / national	independent membership organisation	Strategic
Response 8: Please see earlier response about distributed preservation networks (i.e. private lockss networks and similar).	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
All other participants gave no response to Question 15a.				

There were no responses when asked what would need to be developed.

Q16. Has your organisation developed any policies, methods, toolkits, standards or other guidance to inform or develop archives (particularly for the arts)? (Please include those developed in partnership.)



Three quarters of the organisations had developed materials to inform or develop archives, with 25.00% who had not.

The following additional comments on the development of policies, methods, toolkits, standards and other guidance were received:

Q16 (If yes) please tell us about these	Disciplines covered	Region	Sector	Type
Response 2: - GLAM Cataloguing guidelines http://glam-archives.org.uk/?page_id=1147 The GLAM survey which produced an overview of literary archive and manuscript holdings in UK and Irish institutions has added to this national picture – see http://glam-archives.org.uk/?page_id=204	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 3: We have both a collecting policy and a documentation manual which, between them, codify much of the archival function.	Visual Art, Live Art	UK / national	independent institution	Strategic, collecting and funding

Response 4: Can forward policies and strategies as required that the SSR and affiliates have developed. Under question 15b which I omitted on the last page, I wanted to add that we need greater support, greater coverage and I would suggest the identification of lead organisations to represent and foster good practice for each art form.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Contributed to OAIS, which while it is targeted at Business and Engineering, would with appropriate work be extensible to this domain.	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 7: These are currently being developed.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: JISC funded the Kultur/Kultivate initiative that supported the setting up and enhancement of institutional repositories for the creative and visual arts - http://www.vads.ac.uk/kultur2group/index.html	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
All other participants gave no response to Question 15a.				

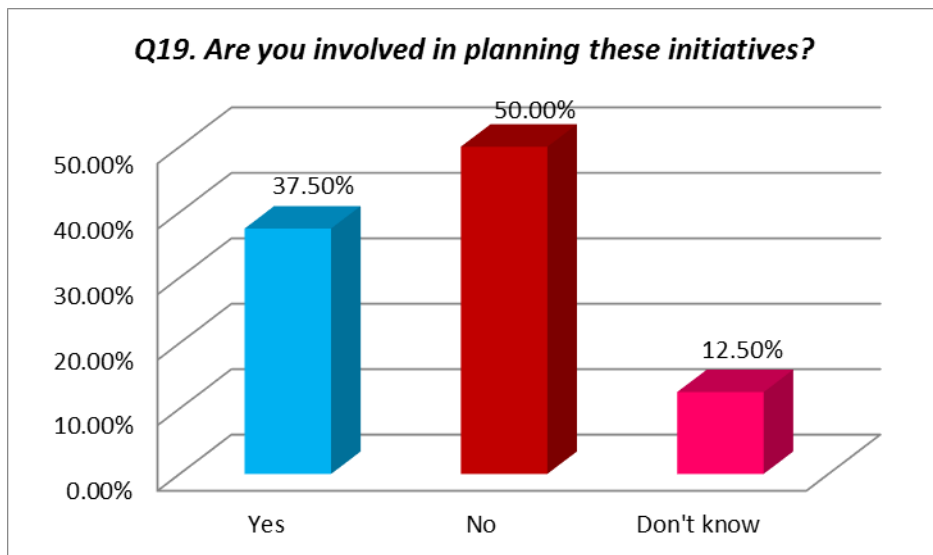
The following additional comments on generally useful policies, methods, toolkits, standards and other guidance were received:

Q17. Thinking about the archives and arts sectors in general, what policies, methods, toolkits, standards or other guidance do you think are useful for this type of work? Please include URLs where available	Disciplines covered	Region	Sector	Type
Response 2: - Template for negotiating and agreeing terms of deposit (including donation) of archives - GLAM Cataloguing guidelines http://glam-archives.org.uk/?page_id=1147 See also answers to question 15b above.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 4: Please view the SSR web pages on the ARA site.	Combined arts	UK / national	independent membership organisation	Strategic
Response 5: Not aware of specific Arts ones	Commercial relationships with arts organisations	UK / international	commercial sector	Strategic and funding
Response 6: No knowledge of this	Combined arts	UK / national	public sector	Strategic, collecting and funding

Response 7: Classification schemes would be useful, as would be jargon-free advice on how to archive, where to go for advice, what should be archived - practical advice. This would help to break down real and perceived barriers, especially within diverse communities.	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: As previously mentioned, the Visual Arts Data Service is an important resource in this area - http://www.vads.ac.uk/	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
All other participants gave no response to Question 17.				

The following additional comments on the initiatives relating specifically to archiving the arts were received:

Q18. Thinking about the archives and arts sectors in general, what initiatives do you know of which relate specifically to archiving the arts? Please include URLs where known.	Disciplines covered	Region	Sector	Type
Response 2: Poetry Archive - http://www.poetryarchive.org/poetryarchive/home.do	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 4: There was a suggestion that science archives websites might provide useful examples. Work on capturing and preserving born-digital material at - amongst other specialist repositories - the British Library, Tate and King's College, London is helping to archive the arts.	Combined arts	UK / national	independent membership organisation	Strategic
Response 7: Black Dancers Archive Project www.blackdancearchive.co.uk	Dance	UK / national	partnership academic / not for profit	Strategic and collecting
Response 8: see above	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
All other participants gave no response to Question 18.				



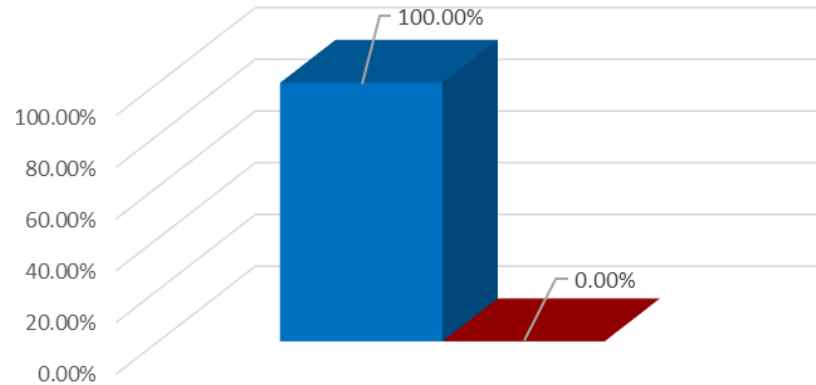
There were 50.00% not involved with planning initiatives relating to archiving the arts. The next highest proportion were involved at 30.50%, and 12.50% who did not know.

The following additional comments on the benefits of collection development were received:

Q20. What are the benefits of collection development (either for the arts, or collections in general)?	Disciplines covered	Region	Sector	Type
Response 2: The benefits are fairly obvious – collection development – particularly pro-active and strategic collection development ensures that more of the archival material of arts (and other organisations) is preserved for future access and research. It also helps to ensure that material that is collected is representative of society as a whole, across the country- including archives of major significant organisations or practitioners of national or international importance, through to local or regional organisations or individuals, whose archives tell a different story. However, the benefits of successful collection development are limited if collections are not catalogued and therefore discoverable and accessible for research, learning and teaching.	Theatre, Literature	UK / national	independent membership organisation	Strategic
Response 4: Enables one to obtain an overview and assists planning. Leads to a richer cultural heritage.	Combined arts	UK / national	independent membership organisation	Strategic
Response 6: unfamiliar with this term	Combined arts	UK / national	public sector	Strategic, collecting and funding
Response 8: If the archive is in a position to acquire more material, then it must do so in a strategic way. There is no benefit in collecting for the sake of it. Just as there is now point in archiving for the sake of it. Both need to be done according to a defined purpose.	Theatre, Literature, Visual arts	UK / national	academic	Strategic and funding
All other participants gave no response to Question 18.				

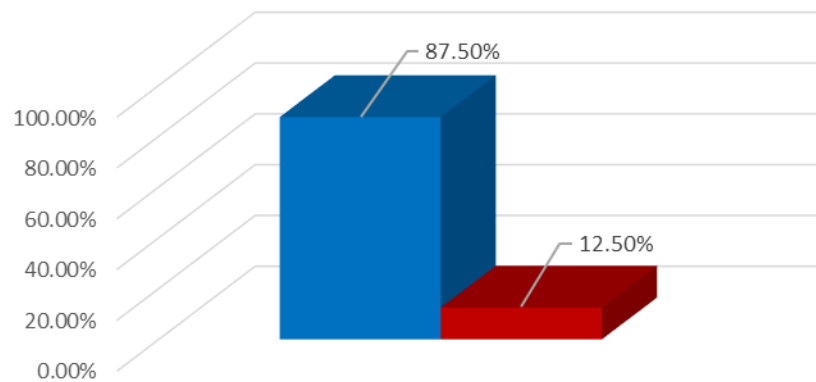
There were no responses when asked for anything else that respondents wished to share.

Q22. Would you be happy to share your experiences with others? (For example, by email, meetings, short case studies)? If you are interesting in being involved, may we contact you with details?(You may change your mind later if you wish, when contacted.)



All of the participants were happy to share their experiences with others.

Q23. There may be further opportunities to participate in developing recommendations and a strategy for archiving the arts. (For example by email, telephone, meetings and other feedback.) If you are interesting in being involved, may we contact you with d



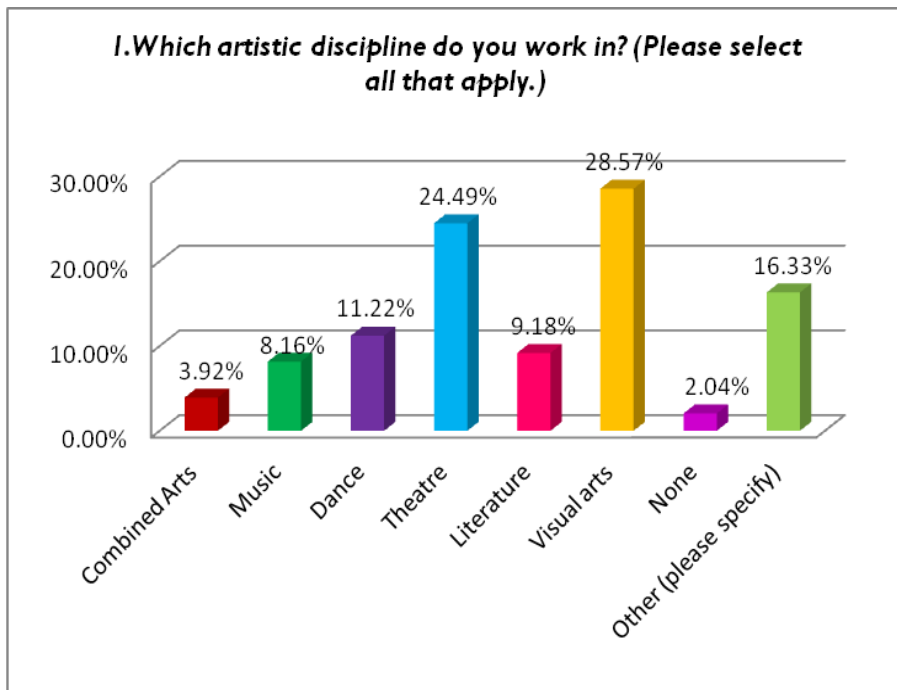
There was a high proportion willing to participate in developing recommendations and a strategy for archiving the arts at 87.50%, with 12.50% who were not.

Archiving the Arts: Artistic Practitioners (theatre, performance and related disciplines)

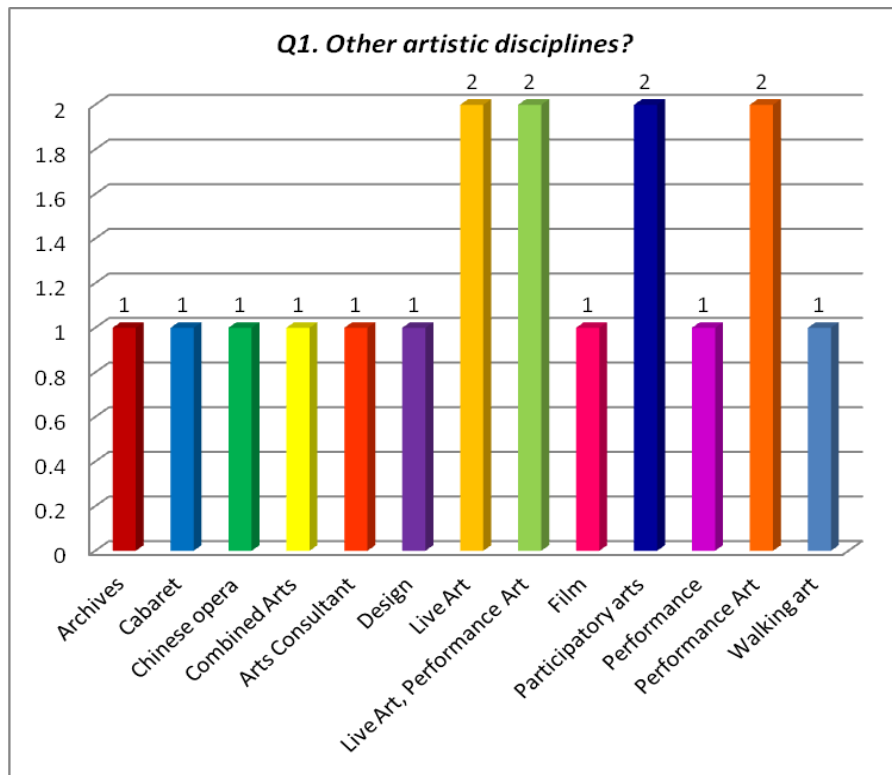
Question and results

Notes

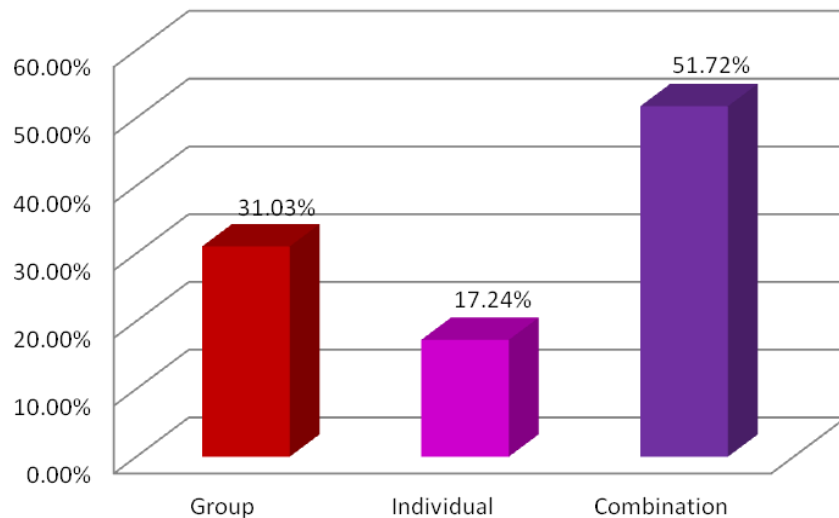
Theatre, Dance, and Combined Arts were compared within the overall coverage of artistic practice. There were 24.49% practicing in theatre, with 11.22% in dance and 3.92% in combined arts. For the purposes of this analysis, these 3 disciplines were combined to represent theatre and performing arts overall, with those also participating in live art and performance art as below.



There were a range of practices specified under *other* artistic disciplines, including live art and performance art. Where these had a cross-over with those participating in theatre, these were included in the analysis.

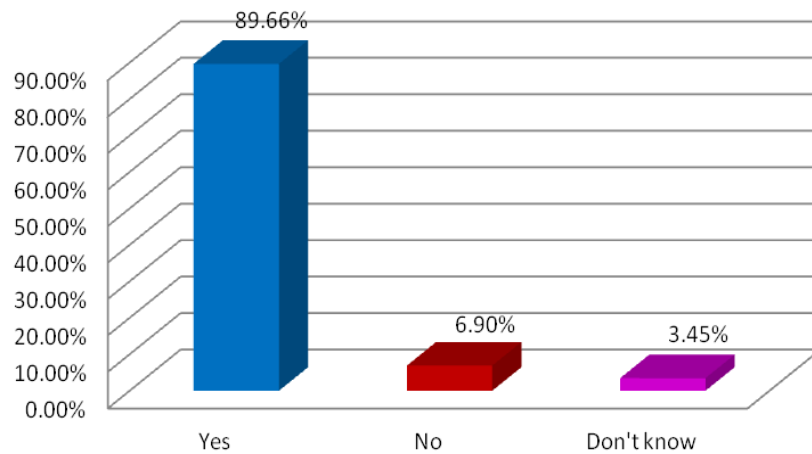


Q2. Are you a group or individual practitioner?



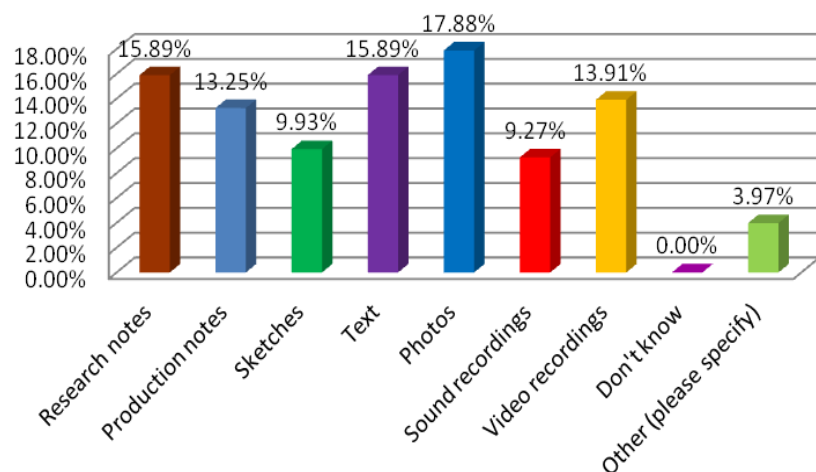
There were 31.03% practicing in a group environment, with 17.24% practicing individually and the most practicing in combination at 51.72%.

Q3. Do you keep records of your artistic practices?



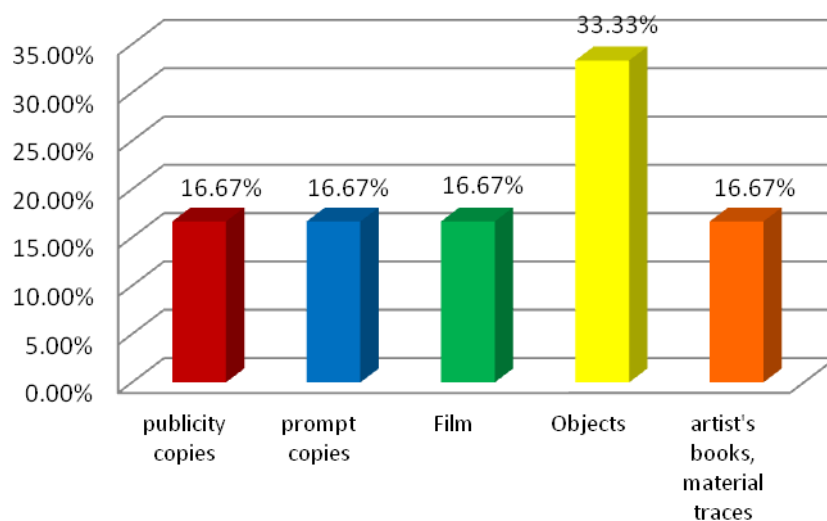
A large proportion, at 89.66% kept records of artistic practices, whilst 6.90% did not and 3.45% did not know.

Q4. What type of records do you keep?



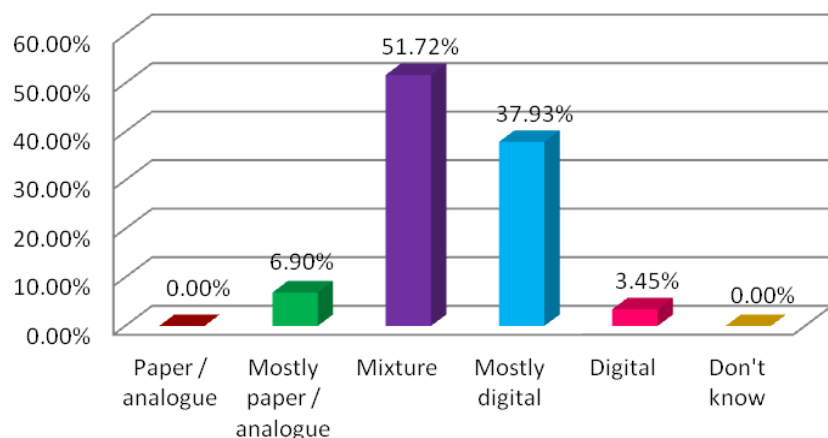
A range of record types were kept, with a spread of proportions from 9.27% for sound recordings to 17.88% for photographs. Of the responses, 0% did not know the type of records kept, and 3.97% specified *other*.

Q4. Other types of records



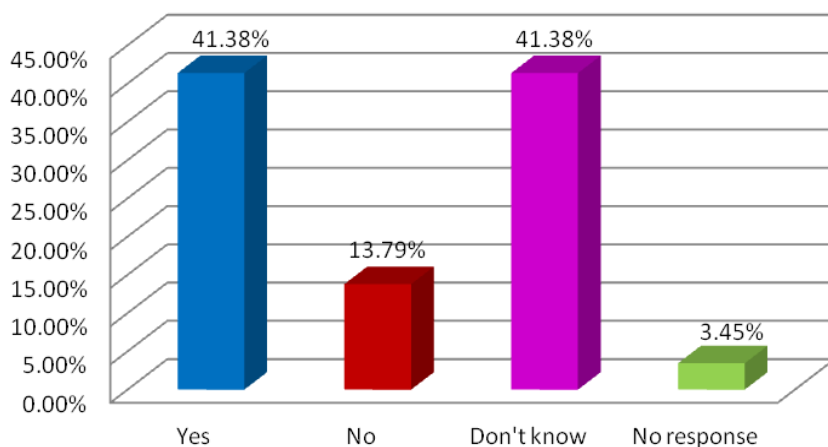
Of the responses, 33.33% kept objects, with publicity copies, prompt copies, film, and artists' books with material traces all at 16.67%.

Q4a. Are these mainly paper / analogue or digital?



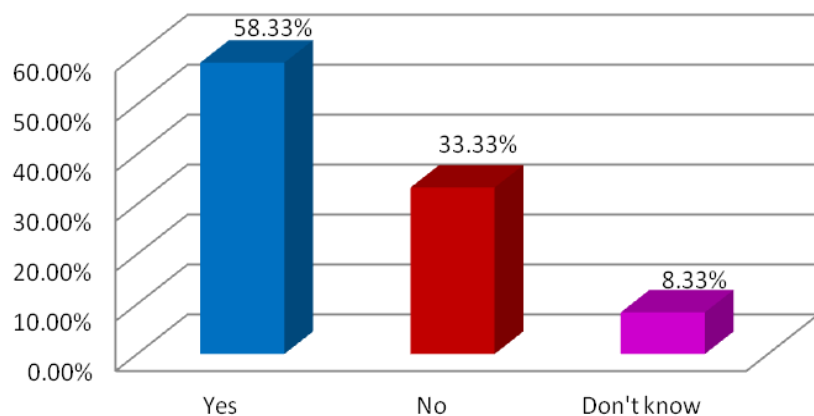
The highest proportion kept a mixture of digital and analogue material at 51.72%, closely followed by mostly digital at 37.93%. A smaller proportion kept mostly paper and analogue at 6.90%, with 3.45% keeping digital only. There were none keeping only paper or analogue and 0% did not know the proportion.

Q5. Do you plan to deposit these records with an archive in the long-term?



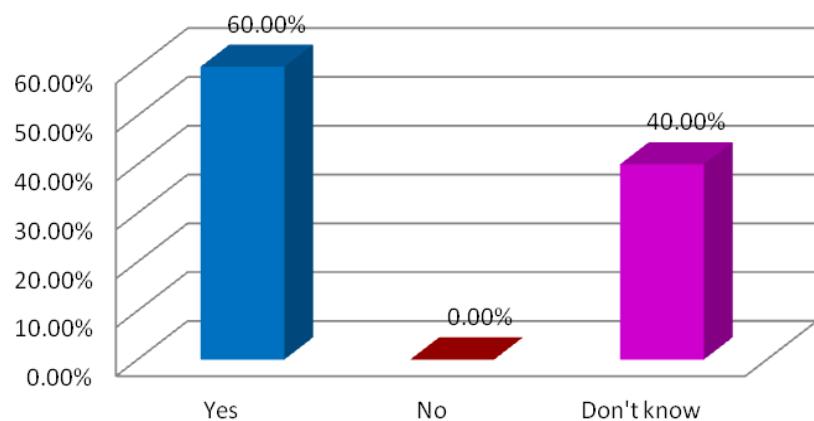
Almost half of the respondents planned to deposit their records with an archive in the long-term, at 41.38%. There was an equal proportion who did not know, at 41.38%. A smaller group did not plan to deposit, at 13.79%, and 3.45% did not respond.

Q6. Are you in touch with an archive? (of the 12 planning to deposit with an archive)



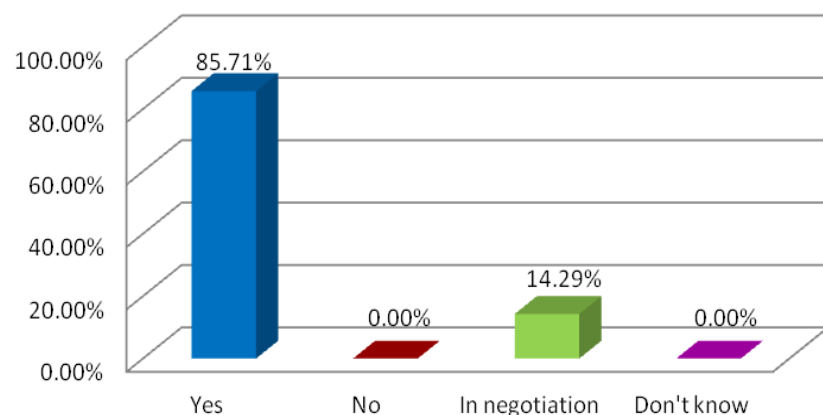
Of those planning to deposit, over half were already in touch with an archive at 58.33%, whilst 33.33% were not and 8.33% did not know.

6a. Would you be interested in getting in touch with an archive? (of the 5 not in touch or don't know)



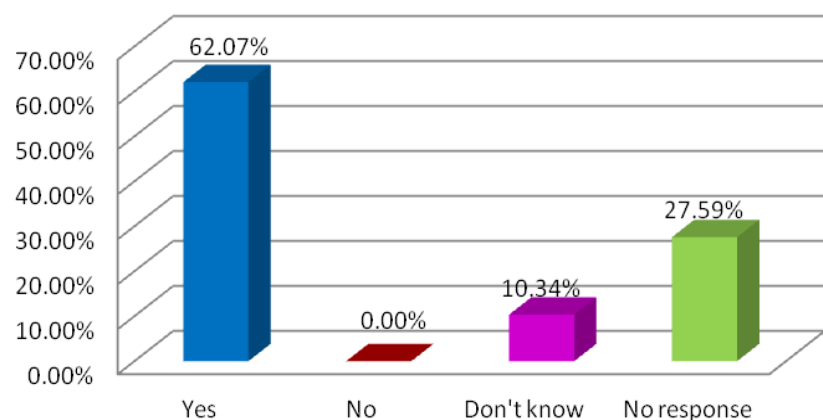
Of those not in touch with an archive, or who did not know, 60% were interested in getting in touch, whilst 40% did not know.

Q6b. Have they agreed to take your records into their collections? (of the 7 in touch with an archive)



Of those in touch with an archive, a high proportion had secured agreement that records would be taken in, at 85.1%. This was followed by 14.29% in negotiation. There were no responses where no agreement had been secured and none which did not know.

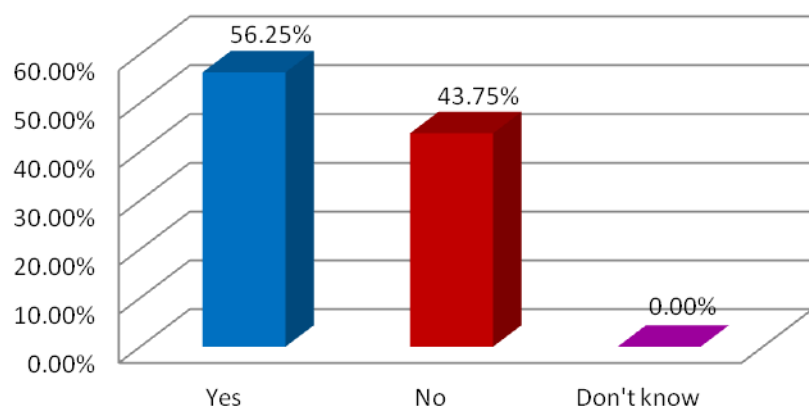
Q7. Do you plan to keep any of these records yourself or in your organisation?



All respondents were asked whether there were plans to keep any records themselves or within the organisation. There were 62.07% planning to keep records, 10.34% did not know, 27.9% gave no response and none planned not to keep any.

Those who did not know whether records would be kept were asked if they knew what they planned to do with them overall as a text question. There was a 0% response.

7a. Would you like advice on looking after the records yourself or in your organisation?



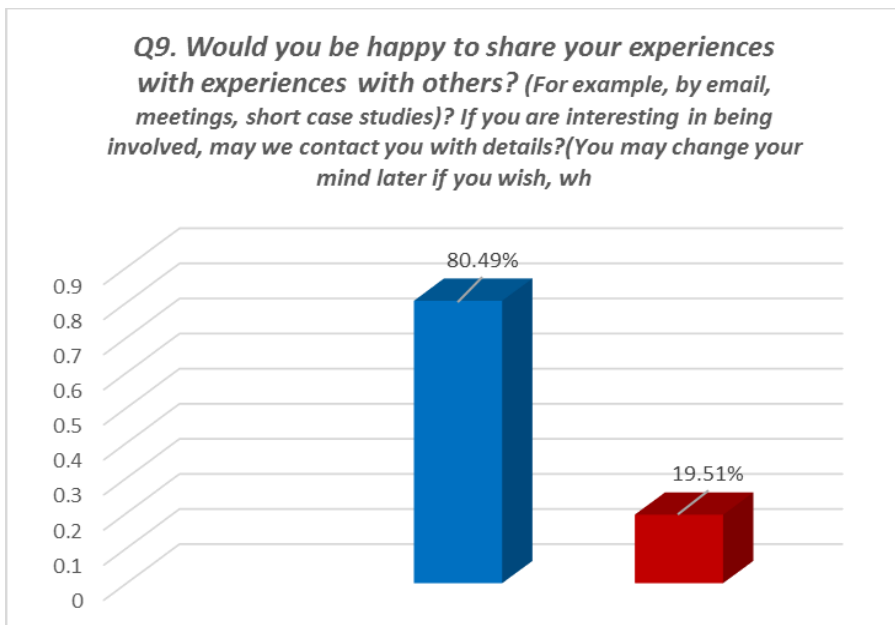
Those likely to keep records themselves or within their organisation were asked if they would like advice on looking after them. Over half at 56.25% replied yes, with 43.75 % not seeking advice. None of the respondents did not know.

Q7. What do you plan to do with these records? (of the 7 who would not like advice)	Disciplines	Region	Sector	Type
Response 1: hold them as personal archive; use as appropriate in applications for funding/other support; exhibit them (some are currently being shown in solo exhibition); submit selected documentation to archives	Theatre, Visual Arts, Performance, Live Art	Not known	Independent	Individual
Response 2: Just keep them for myself.	Theatre, Literature	Scotland	Independent	Individual
Response 3: Keep them	Theatre	South East	Not for profit	Group
Response 4: Keep them on computer file.	Theatre	Wales	Independent	Group
Response 5: Keep them until I get bored and chuck them out!	Theatre, Dance	West Midlands	Independent	Individual

Response 6: Submit some as part of practical submission for PhD, keep others as stimulus for future creative work/reference of past work.	Theatre, Dance, Walking Art	North West	Academic	Combination
Response 29: Continue with our coherent archiving system until we find a suitable archiving company.	Theatre, Visual Arts, Participatory Arts	South East	Independent	Individual
All other participants gave no response to Question 7.				

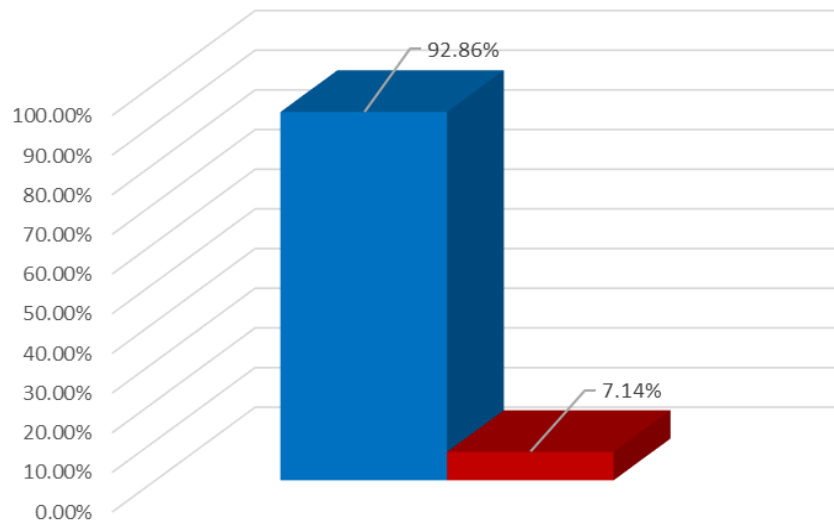
Q8. Finally, is there anything else you would like to tell us about?	Disciplines	Region	Sector	Type
Response 6: I'm interested in any perspectives you may have on archiving dialogic art practices which are co-created between performer/artist and audience/participant in the moment of their (conversational) encounter - even if the encounter is recording (e.g. sound) how does one contextualise it appropriately for the archive when there are two quite distinct perceptions both feeding into and coming out of that experience? (I know this is a much wider debate in archiving performance more widely, but specifically relevant to my PhD and something I'm interested to discuss!) Thanks!	Dance, Theatre, Walking art	North West	Independent	Combination
Response 7: As an artistic practitioner I have built my own archive to accommodate the plethora of materials I have gathered over the years. I am in the process of trying to make this an accessible and sustainable collection, which whilst it is a private/personal archive it could potentially be used by other practitioners to make new artwork. The archive project titled Instability in Stability is part of my PhD research and looked at how the construction of an archive could be activated as a live art work. I broadcasted my process of building the archive via the web where an audience could interact and get involved in the project. I now have an extensive object/ephemera based archive and then a born-digital archive of all the documentation from the project. I would love to keep it and manage the archive myself but would definitely be interested in talking to different archives to see how I can best manage my materials and even potentially one deposit the archives with an institution who can care for them properly.	Dance, Theatre, Live Art, Performance Art, Film	South West	Academic	Combination
Response 8: I am currently investigating methods and new methods of archiving.				
Response 9: I am managing the REP100 project, working with Birmingham libraries and archives to promote the REP archive and digitise it for our centenary year in 2013. Please contact me if you want further details.	Theatre	West Midlands	Charity	Group
Response 10: I have an online record using my website, Tumblr and YouTube of my developing practice.	Theatre, Visual Art	East Midlands	Independent	Combination

Response 11: I think there is huge scope to improve access and public interaction with archival material relating to performance work. However, the process of cataloguing and arranging it is specialist and the need for storage and access is a big issue. We are looking into the whole process and are undertaking a feasibility study at the moment. The whole process is expensive and time consuming although it is very valuable. It would be a great initiative if consultancy advice could be provided to smaller organisations and independent archives.	Theatre, Visual Art, Live Art	West Midlands	Not for profit	Combination
Response 12: The records are being sent to the University of Bristol Drama Department Theatre Collection, but my work bridges geography, tourism, tour guiding, walking and other practices. I am aware that there is a danger that the multiplicitous nature of my work may lead to its records being marginal and untraceable within a theatre archive - on the other hand a spectral theatricality is central to it.	Theatre, Performance	South West	Independent	Individual
Response 13: The archive for the Everyman is with Liverpool John Moore's University and for the Playhouse with Liverpool City Council. The theatres were brought together in 2000 so we have had some discussions with both partners about how they can be brought together.	Theatre	North West	Charity	Combination
Response 24: The personal archive is currently in the process of being catalogued and stored at the V&A. It will be announced online in March and the catalogue on archive hub from beginning of April.	Combined Arts	London	Not for profit	Group
All other participants gave no response to Question 8.				



Almost 81% of the participants were happy to share their experiences with others, with 19.51% who were not.

Q10. There may be further opportunities to participate in developing recommendations and a strategy for archiving the arts. (For example by email, telephone, meetings and other feedback.) If you are interesting in being involved, may we contact you with d



There was a high proportion willing to participate in developing recommendations and a strategy for *archiving the arts* at 92.86%, with only 7.14% who were not.

With many thanks to all of those who took part in the surveys.

These results were produced based on theatre, performance and related disciplines, to inform priorities for a collection strategy for *Archiving the Arts*; and in support of a dissertation as part of the Masters course at the Centre for Archive and Information Studies, University of Dundee.

Further information on Archiving the Arts and development of the work can be found online here: <http://www.nationalarchives.gov.uk/archives-sector/archiving-the-arts.htm>