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# Digital Humanities: Collaboration

• • •

David Bennett  
C-DaRE, Coventry University  
d.bennett@coventry.ac.uk



Highlight:  
The Art of Touch



Take a look at  
a collaborator's  
scrapbook



# Research Questions

- What does it mean for an artist to create, or to have created for them and with them, a digital archive of their work?
- Does it change how their work is seen, understood, or even change the work itself?
- Does it have wider impact on dance makers, performers, viewers; on students, researchers and our cultural institutions, even funders?
- What is the purpose of a digital dance archive – who is it for? What does ‘archive’ mean in the online environment?



# Collaboration (noun)

1. a working together

the act of working together with one or more people in order to achieve something

2. a working with the enemy

the betrayal of others by working with an enemy, especially an occupying force

Synonyms: Teamwork; Partnership; Group effort; Association; Alliance; Relationship; Co-operation

[Source: Microsoft Word]



# Scratch tapes

[The] material is often raw and undeveloped and many of these fragments did not appear in the final work. Some of the original tapes were damaged or in some cases like Birdsong completely missing. Where there was many hours of footage we tried to where possible to select material which had a linking thread to the final work. These were some of the factors which influenced the selection of scratch footage to be included in the archive. In some ways it is quite a patchy record of this process but hopefully gives the viewer some insight into the making of the work.

Deborah Saxon (2009) [www.siobhandaviesreplay.com](http://www.siobhandaviesreplay.com)



## Dance Work

Series Title: Plants\_and\_Ghosts

Title: Dance Work

Choreographer: Siobhan Davies

Choreographer – Comments: Movement material: The company dancers

Dancers: Tammy Arjona, Laurent Cavanna, Catherine James, Henry Montes, Matthew Morris, Paul Old, Sasha Roubicek, Deborah Saxon, Sarah Warsop

Dancers – Comments:

Music: Max Eastley

Music – Comments:

Composer: Max Eastley

Composer – Comments: Credited in original programme as Composed Sound Installation

Sound Score:

Sound Score – Comments:

Sound Installation: Max Eastley

Sound Installation – Comments:

Conductor:

Conductor – Comments:

Musicians:

Musicians – Comments:

Writer: Caryl Churchill

Writer – Comments: Credited in original programme as Text Contributor.

'She bit her tongue' recorded by Linda Bassett

Artist:

Artist – Comments:

Designer:

Designer – Comments:

Lighting Design: Peter Mumford

Lighting Design – Comments:

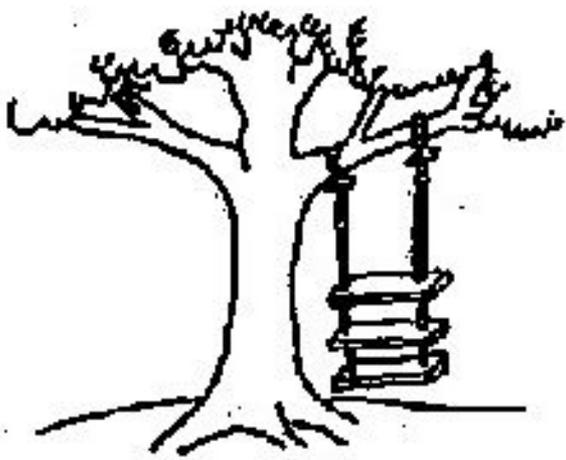
Sound Engineer: Andy Pink

Costume Designer: Genevieve Bennett, Sasha Keir

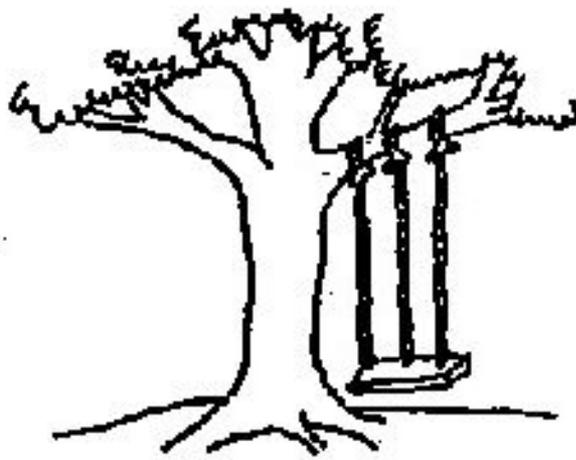
Costume Designer – Comments:

 Save metadata

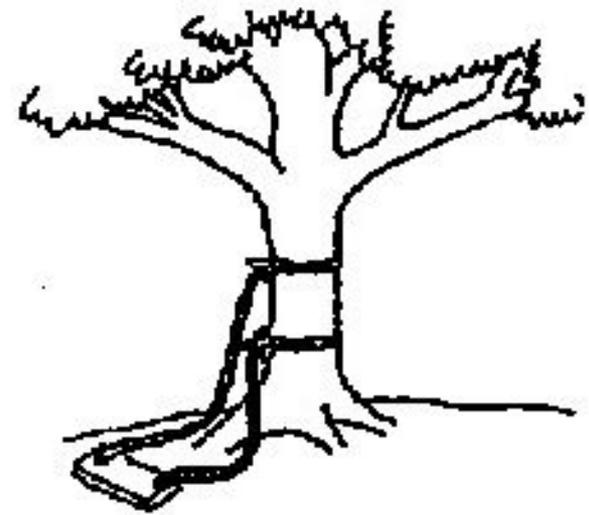
 Return to Record



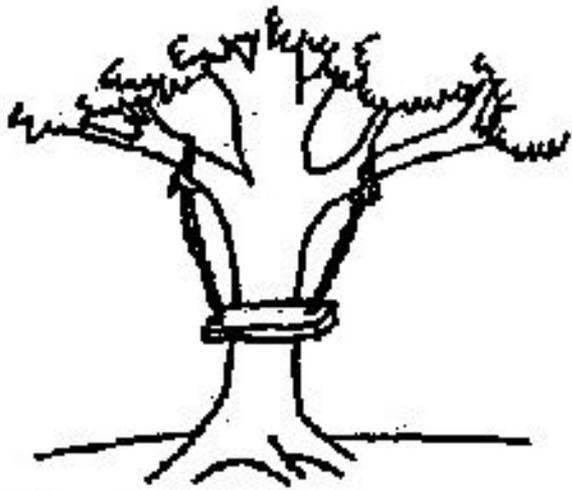
As proposed by the project sponsor.



As specified in the project request.



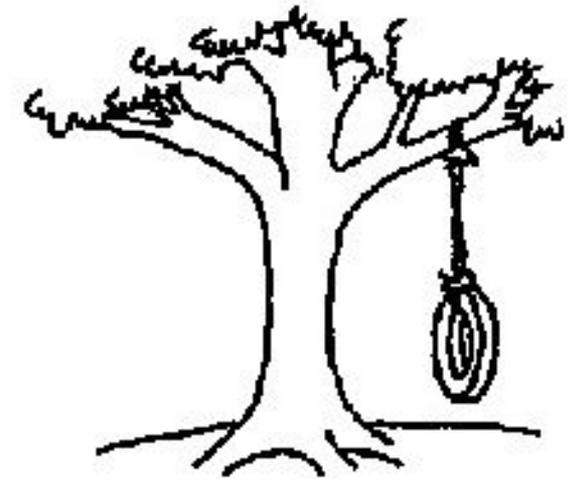
As designed by the senior analyst.



As produced by the programmers.



As installed at the user's site.



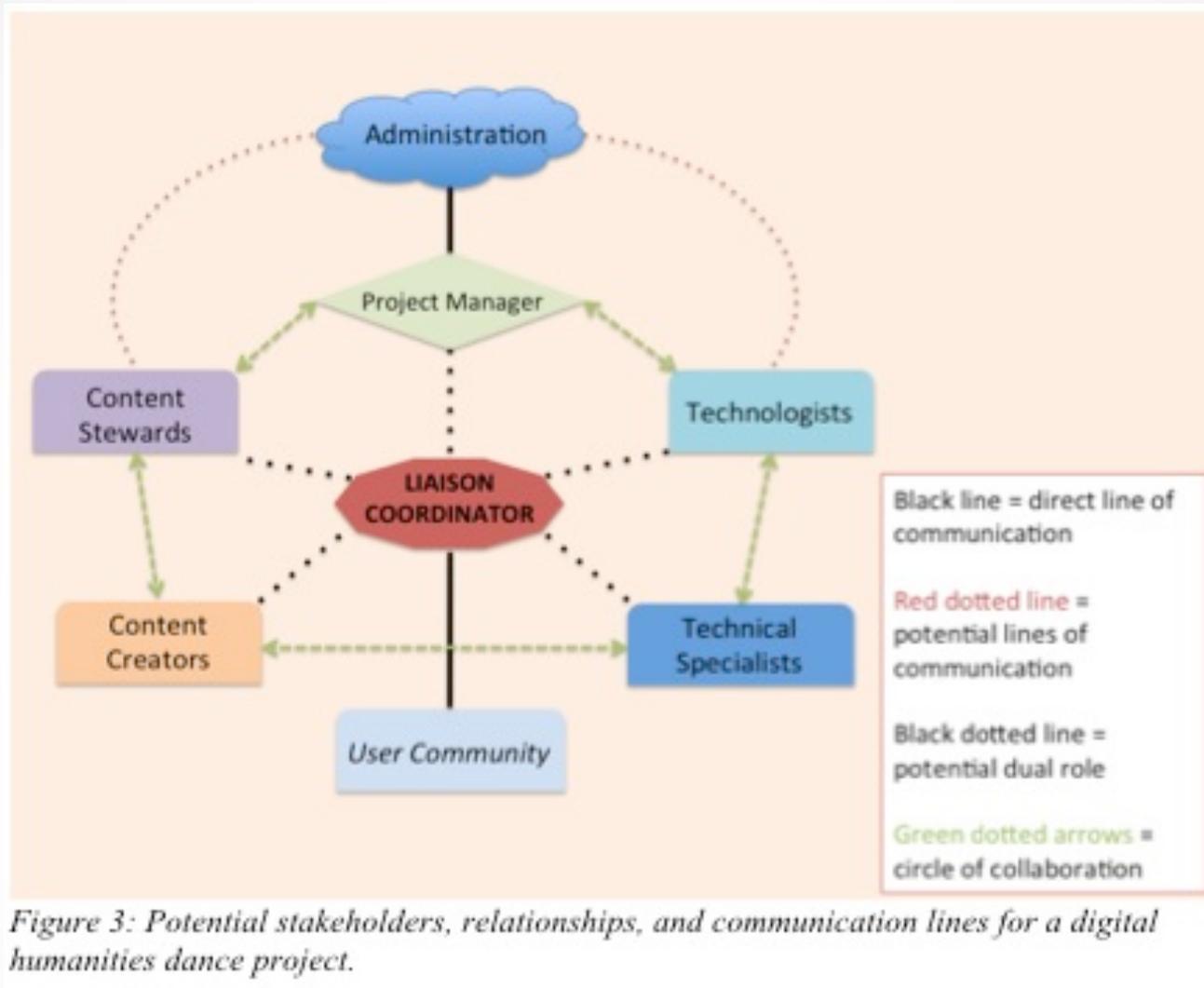
What the user wanted.

- Sarah Whatley (2011) *Making It Happen* presentation as part of Building Digital Capacity for the Arts, ACE/BBC Academy, London  
(final 2 mins. as summary)
- <http://youtu.be/ile8PJ26Mas?t=24m59s>

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One might argue that a “liaison coordinator”, someone who can translate between all the stakeholders, is a vital part of any digital humanities team. What does such a role entail? What sort of skillsets are needed? How does one train to become one? (Kim et al (2014) 30th SIBMAS Conference, NYC 10-13 June)

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