

ENICPA round table meeting 2012

November 22, 23
Hosted by ITI Warsaw
by Bianca de Waal



Participants:

Katarina Lindholm	Dance Info Finland
Ondrej Svoboda	Arts and Theatre Institute Prague
Randi Urdal	Danseinformasjonen
Sindre Jacobsen	Danseinformasjonen
Elisabeth Leinslie	Danse- og Teatersentrum/PAHN
Aleksander Szymanski	Institute for Music and Dance, Poland
Michael Freundt	German Centre of the ITI
Dasa Ciripova	The Theatre Institute Bratislava
Lenka Dzadikova	The Theatre Institute Bratislava
Bart Magnus	Vlaams Theater Instituut
Maciej Nowak	Instytut Teatralny Warszawa
Dorota Buchwald	Instytut Teatralny Warszawa
Monika Krawul	Instytut Teatralny Warszawa
Agnieszka Kubaś	Instytut Teatralny Warszawa
Bianca de Waal	Theater Instituut Nederland
Dag Hensten	Metallic Avocado

Interpreter

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Thursday, NOVEMBER 22

FOCUS ON SHARING AND COMPARING DATA / MAPPING THE LANDSCAPE

The round table meeting began with a warm welcome by **Maciej Nowak**, director of Institut Teatralny Warszawa and **Michael Freundt** from the German Centre of the ITI and president of ENICPA

Dorota gave us a tour through **Institut Teatralny Warszawa**. This historical building used to be a hospital for soldiers. In 2005 the building was prepared to house IT Warsaw and in 2006 they moved in. The staff consists of 30 people. There is a documentation centre for contemporary Polish theatre, a promotion department which organizes festivals, competitions and conferences, produces performances, several educational projects, and has a library with materials on the performing arts. The library is open 6 days a week from 10.00 until 18.00 hours and they receive about 20 to 25 visitors per day. There is a small exhibition space with two exhibitions per year. There is also a Prospero book store with their own and other books and magazines and a restaurant.

The documentation centre just received a big collection on puppetry with articles, play bills, posters and photographs.

They digitalize on demand and receive between 5 and 100 orders per day through the website.

The clients don't have to pay for the digitalization.

They receive 2000 clippings (physical and digital) from newspapers and magazines a week from a clipping agency.

Furthermore they collect musical scores, anniversary books from venues, photographs, reviews, archives, multimedia (documentaries and registrations of performances some made by themselves). There is a studio for digitalization and they still have some ancient machines to play old films.

On the website they post 50 new articles on theatre a day. Most are collected from other sites but some of them are written commissioned by IT Warsaw.

The staff of the documentation centre consists of 10 people, students and volunteers.



General Assembly

At the moment the network has 21 members. 9 are present in the GA and the board got 5 proxies. This means that over half of the members can vote in this GA.

Books 2012

Michael explains that the network is totally funded by the membership fees. All members have paid their membership fee this year except for The Estonian Centre of the ITI who has let the board know that they no longer will be a member of ENICPA.

There are costs for hiring **Toni Gonzalez** who will continue working on communication and the website and **Klaus Ludwig** for legal and financial advice and administration. Furthermore the board decided that the network paid for travel and accommodation costs for Bianca since the situation at Theater Instituut Nederland was so critical. The board was acquitted for the books of 2012 as presented at the meeting unanimously by the members.

Budget 2013

The board proposes to hire **Toni Gonzalez** also in 2013 for coordinating the upload of content to the new website. There are costs for hiring **Klaus Ludwig** for all financial and legal affairs. The board also proposes to keep **Bianca** in the board after TIN stops at the 1st of January 2013 and to pay her travelling and accommodation costs out of the budget of 2013. There will be costs for joining and participating in the projects **Travelogue2** and **European Video Dance Heritage**, for the round table meeting in fall and the Staff Exchange Program (known as the Travel Program). After this explanation the budget for 2013 was approved by the members.

New statutes

The main reasons for changing the statutes were some changes in the Belgian law and to update the composition of the current board. It was noticed that there is a mistake in the name of the network. It should be Réseau Européen des Centres d'Information sur le Spectacle **Vivant** instead of Réseau Européen de Centres d'Information du Spectacle.

If the name is changed in the correct one the members are unanimously for changing the statutes.

Activities 2013

Sindre urged the members to apply for funding within the **Travel Program**. **Bianca** said to think also about your younger, less experienced colleagues. They, and through them the member organization, could benefit a lot from this program.

The new website was presented on day 2 at the workshop. **Dag** and **Toni** worked hard on it even until the moment of the GA. In 2013 all members should expect to work on the content of it.

In February there will be a decision on the application for **Travelogue2** in which ENICPA will be a partner. This project will continue where Travelogue1 ended. While Travelogue1 was more a reconnaissance on how we could combine data on mobility and to what ends we could use that, Travelogue2 will actually work with these combined data. Vlaams Theater Instituut (VTi) will be the project leader.

Also in February there will be a decision on **European Video Dance Heritage** in which the network will be an associated partner.

Both projects, if the decisions on the applications are positive, will start in March next year.

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Michael have been consulting **On The Move**. There seems to be some overlap in mainly the members of the network. The focusses of the network are really different. The members interested in the activities of both the networks are already a member of both. At the moment it was decided that the board will give information to the ENICPA members about meetings and activities of On The Move.

There was some discussion about what the difference is between On The Move and the Cultural Contact Points. Aren't day doing the same things? Michael explained that OTM gives information on and the whole of Europe and lobbies on a EU level while the CCP's give info on and lobby in the country where they are established.

The CCP's where coming out of the Practices network. Practice finds it very hard to keep up with their activities without funding.

Future Round Table Meetings

- 2013 Seville – co-organised by **Centro Documentacion de las Artes Escénicas de Andalucía**
- 2014 Helsinki – co-organised by **TINFO**

Michael Freundt closed the GA.



Round table – Vocabulary for theatre and dance – How do we make our metadata suited for sharing and comparing?

VTi – Bart Magnus

VLAD – Vocabulary for Living Arts Description

VLAD is an attempt by AML, Contredanse, VTi (BE) and TIN (NL) to develop a common vocabulary to share the rich data that we develop in describing the performing arts. Sharing information is only possible if you understand each other, if you share a common language. They had an in-depth look on what the four of them have in common and where they use different approaches. The idea is to translate their own data to a language that enables these data to talk to each other. In this presentation he wants to show how far they got, the problems that they encountered, and some proposed solutions.

Bart explained that it's not the intention to change the way you enter your data in your day to day work but as a mapping of all these different data to an agreed schedule.

Comments

Dorota mentioned that VLAD could use the **OISTAT** vocabulary. **Ondrej** said they've updated it recently and will send Bart the latest version of the vocabulary later.

Bianca mentioned that the vocabulary that was developed in the **ECLAP** project started out well, but because the partner couldn't find a way to agree with each other it's still too extensive to really compare data.

Presentations - Focus on education/digital files, mapping the landscape

Some of the presentations can be found on <http://enicpa.info/meetings/warsaw-2012-presentations/>

Arts and Theatre Institute Prague – Ondrej Svodoba

Linked Heritage – our participation on the international project

Short information about work in progress. Their very minor participation in the project Linked Heritage helped them to publish a part of their digitalized materials (photographs, books) in EUROPEANA.

Database of theatre events online

Database of theatre events (their common term for festivals, guest performances, travelling abroad, exhibitions, conferences etc.) is online now. They used data from this database for the project TRAVELOGUE¹.

Ondrej told that the developments in this project are strongly connected to the goal of Travelogue.

German Centre of the International Theatre Institute - Michael Freundt

“not an info centre but a website ;-)”

Currently the ITI Germany is working on the web-portal “touring-artists.info”. The starting initiative was taken by the ministry of culture – to provide an easy accessible entrance point to information regarding the mobility of artists but at the same moment, to avoid the discussion about establishing a new “Mobility Info Point”. The website will present a database on funding as well as information to overcome the well-known impediments to mobility (visa, tax, social insurance, copyright). The launch is dated for April 18th, 2013

The presentation will show the current developments, the obstacles and challenges as well as questions regarding sustainability of their own tool.

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Michael also showed that making use of maps (google maps) is a great tool to give people outside the field a clear impression and helps them to understand the importance of data to map the landscape.

FRIDAY, NOVEMBER 23th
FOCUS ON POLITICAL AND ECONOMICAL INFLUENCES

Due to the fog, Maciej was being delayed because he got stuck on an airport elsewhere in Poland. So we had to change the program and started with the members' presentations.

Presentations - Focus on political and economical influences

Some of the presentations can be found on <http://enicpa.info/meetings/warsaw-2012-presentations/>

Dance Info Finland - Katarina Lindholm

keõja Think Tanks for dance: sustainability and touring

Dance Info Finland is organizing two think tank activities focusing on the Nordic-Baltic dance field during 2012-2014. These think tanks are working towards developing the dance field through permanent changes and improvement in e.g. economical structures and conditions as well as on a policy-making level.

Dance Info Finland is one of the main partners in the Nordic-Baltic dance network keõja. The second keõja project for 2012-2015 has recently started this year and it has received funding from the EU Culture Programme (2007-2013).

Dance Info Finland is organizing two **Think Tank activities** within the keõja 2012-2015 project:

- keõja Think Tank – Sustainable strategies for the Nordic-Baltic dance field
- keõja Think Tank – Touring network for the Nordic-Baltic region

In general, think tanks are activities where a theme or topic is discussed and elaborated by leaders and professionals from different fields and with different viewpoints. The overall aim of these keõja Think Tanks is to develop the infrastructure and general condition of the dance field by producing action plans and solutions to different relevant issues.

Both keõja Think Tanks have a set of goals and aim at concrete results and actions. The Think Tank on sustainable strategies for the Nordic-Baltic dance field will address key issues, such as how the dance field should be developed in an economically and politically more sustainable. The Think Tank on touring will focus on building a dance touring network for the Nordics and Baltics, something that's lacking at the moment.

Both Think Tanks will gather four times during 2012-2014. The Think Tank on sustainability and dance has already kicked-off in September 2012 and the Think Tank on touring will kick-off in December 2012.

Katarina explained that one of the outcomes of the earlier activities of keõja was that dancers felt the need for places to meet up with cultural operators. She asked for contacts who have experience with setting up a touring network.

Performing Arts Hub Norway (former: Norwegian Association for Performing Arts) - Elisabeth Leinslie

Sceneweb, Statistics, International work of PAHN

Sceneweb:

A presentation of PAHN's performing arts database; Sceneweb.

The aim of Sceneweb is to document and convey Norwegian cultural heritage, past and present, and to increase the knowledge on Norwegian performing arts.

Statistics:

A brief presentation of Norway's new statistics tool for performing arts.

Together with 4 other organizations PAHN has developed an online tool for performing arts statistic, both for the institutions and independent groups in Norway.

International work:

A brief presentation of the work PAHN is doing abroad.

Theater Instituut Nederland - Bianca de Waal

The future of the collections of TIN

Theater Instituut Nederland will no longer be there from the 1st of January 2013. But luckily the collection will still be accessible and visible under the wings of the University of Amsterdam. In this presentation Bianca explained what will happen in the future with the tasks TIN performed.

Bianca told that she was lucky to find a job at the University of Amsterdam as Teamleader of the department Depots and Document Supply.

Theatre Institute Warsaw - Agnieszka Kubaś

"Public theatre. Performances" – virtual theatre encyclopedia

"Public Theatre. Performances" is a project of the history of Polish theatre from 1765 to today – the history of performances as well as the history of presentation of public affairs. In each 'scene' the theatrical performance is considered as the intersection of the artistic phenomena, and at the same time as a reference point for public debates and events outside the theatre.

This multimedia project has been recently inaugurated with lectures on the theatre history in the PRL (Polish People's Republic) shown through the prism of ten theatre performances. The virtual encyclopedia will be created and filled with the contents together with subsequent lectures and videos made with found-footage technique, so that in 2015 the Theatre Institute would be able to present the entire history of Polish theatre.

Agnieszka told that they were inspired by the Theatre Encyclopedia of Theater Instituut Nederland and Bianca told that she was again inspired by their encyclopedia.

The Theatre Institute Bratislava - Dáša Čiripová and Lenka Džadíková

Impact of support structures and cultural policy on public and independent theatres

- The decentralization in the early 90's:

- 1) Professional state theatre, subordinate to the Ministry of Culture
- 2) Professional theatre subordinate to regional and municipal authorities

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- 3) Other professional theatres, run by private companies or individuals – the so-called independent theatres
- 4) Non-professional theatre as a specific form of expression of non-professional artists
- not typical decentralization, but rather at maintaining control over the finances.
 - the regional arts budgets, the main aim of the decentralization, was just the ideal dream. The reality is the opposite.
 - The functioning of theatre as such, artistic aspect included, is dependent on the good will, possibilities and provisions of the governments
 - enormous disparity in subsidies to state and to independent theaters.
 - a lack of appropriate state cultural policy (state and regional theaters are supported by the grant system, which is supposed to be designed according to the criteria of quality, attendance and the ability to obtain other financial resources, not just the state funds. Grant funding is supposed to be provided to theatres with certain artistic quality, aiming at minority of demanding viewers and instead of that it is funding city and regional theatres.)
 - the problem is not only finances, but also social, economic and living conditions of people in certain areas of Slovakia.
 - the capital there are state theaters with enormous subsidies, but these finances are not reflected at the artistic, creative and innovative levels
 - Independent theatres are more agile in dealing with their cultural policy and finding their own resources.
 - Co-operation with/possible dependency on other theatre spaces



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Round table – How the political and economical situation affects the cultural field and our day to day work?

That the political and economical and political situation is affecting our work is clear. Organizations have had major cut backs in funding and some organizations where even closed. The discussion focused on what we can do about it. How can we be prepared? How can we make clear what the importance of our work is?

The following remarks/solutions/advice have been given:

In Slovakia there are more initiatives from the independent companies to generate money in another way and get alternative funding.

Have members/supporters to create more income, support and goodwill.

Install various groups of experts closely connected to your work (politicians, students, scientists, press, lovers of the collection).

Really work with the artist for the benefit of the artist.

Take a role in the discussions in your field with the policy makers and be an intermediair and bridge builder.

Look in another way at the influence of culture on economics. Extra income is generated if a city is known as a great cultural city with lots of events. Not only financial gain but also intangible gain. Measure the influence of culture on society. Lots of young economists tend to look at profit already in another way. Connect them to your work especially when you are working with statistics.

The way we work is fundamentally changing. We are no longer the exclusive holders and curators of culture. More and more we share our collections (Europeana, Linked Data etc.). Also some of us are no longer able to do all the work ourselves. The last years we found out that there are also experts amongst our public and since the technology is there (wiki), we let the public help us to collect data and information. Which makes us more editors.

Find a balance between what we get and what we give.

Conclusions

- Build a community
- Give to society
- Think out of the box, outside your own organization
- Link yourself to organizations in other fields
- Influence politicians (if possible ☺)
- Stress the importance of culture for society
- Work internationally to get new ideas and to broaden your view

Training on the website of ENICPA by Dag Hensten

Dag gave us a big tour through the new website. There are still some things to do but the website is ready to be used by the members. The new website is made fit to better share our information, knowledge and expertise.

Soon the members will be asked to provide a mail address that can be used to create an account for them. After that the members will receive a login, password and manual.

Keynote speech by Maciej Nowak, director of IT Warsaw

Maciej gave us an extensive presentation on the role of theatre in the history and present of Poland. Social and political issues mostly play an important role in Polish theatre.

To view Maciej's speech see <http://enicpa.info/meetings/warsaw-2012-presentations/>



Concluding remarks

Michael Freundt thanked the organizing team for the meeting and thanked the members for being such active participants.



And...

Of course... the informal networking. We had very interesting discussions during the excellent organized and very yummie lunches at IT Warsaw. We exchanged ideas and learned a lot. We got really impressed by Warsaw and its history during a bus tour with our sublime guide Dorota. And we had big fun during the dinner in the kitchens of Hotel Bristol. The restaurant was actually situated in the kitchens. We could see from very close the cooks preparing our dishes and they were served at our table. The dishes were really nice, the vodka was cold, the cooks looked hot, the pianist played perfect and the table guest were great!

