

ENICPA round table meeting 2013

November 8, 9

Hosted by Centro de Documentación de las Artes Escénicas de Andalucía
(CDAEA)

by Catalina González Melero and Bianca de Waal



Participants:

Bart Magnus

Michael Freundt

Catalina González Melero

Dolores Vargas-Zúñiga

Florentino Yamuza

Ana Brañas

Luz Marina Risoto

Anna Valls

Johanna Mäkelä

Ondrej Svodoba

Pavla Petrová

Luciano Brogi

Dorota Buchwald

Monika Krawul

Martijn van der Kaaij

Bianca de Waal

Vlaams Theater Instituut

German Centre of the ITI

Centro de Documentación de las Artes Escénicas de Andalucía

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Centre de Documentació i Museu de les Arts

Escèniques/Institut del Teatre

CircusInfo Finland

Arts and Theatre Institute Prague

Arts and Theatre Institute Prague

IALS

Zbigniew Raszewski Theatre Institute Warsaw

Zbigniew Raszewski Theatre Institute Warsaw

keynote speaker

Interpreters:

Annik Laval & José Luis Bachero

Friday, NOVEMBER 8
FOCUS ON DIGITALIZATION AND ORAL HISTORY

Welcome

The round table meeting began with a warm welcome by **Dolores Vargas-Zúñiga**, director of Centro de Documentación de las Artes Escénicas de Andalucía (CDAEA) and **Michael Freundt** from the German Centre of the ITI and president of ENICPA.

Tour



Catalina gave us a tour through **CDAEA**. The centre is situated in an old church since 2011. The building contains the library, archives and documentation centre. They've kept the open space of the church but divided it in several sections. Access to the library is free of costs. Only the books are lendable.

CDAEA has four departments: Library, Archives & Documentation, Projects & Publications and Audiovisual & Diffusion. They are the memory of the past but don't forget about the future. The staff consists of 14 members.

The section where the old books are stored is also used for different kind of activities and is frequently used by professionals in theatre and dance in Andalusia.

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The collection contains about 30.000 books, nearly 18.000 photographs, over 5000 posters, 4000 video's, clippings, programs, letters and scale models. They have the biggest collection of independent theatre in Andalusia.

Trainees make scans of documentation and photo's to digitalize the collection. Scans of posters are made outside. The documentation is described in the Elektra database. The database contains information on Andalusian authors from the 16th century until now.

Since Seville is the capital of Andalusia, almost every performance passes by in one of the venues. CDAEA makes a video and photograph of each of these performances and offer free copies to the companies/festivals. Each year they document about 200 productions.

CDAEA has several publications. At the moment not so much as before due to the recession. They offer texts of plays for adults and children on the internet in pdf format. Easy to print at low costs.

The centre is also very active on Facebook and Twitter. They have 2500 followers on Twitter and 600 on Facebook.

At the moment they have an exhibition of miniature costumes based on posters.



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General Assembly

Attending: Bart Magnus (Vlaams Theater Instituut), Michael Freundt (German Centre of the ITI), Catalina González Melero and Dolores Vargas-Zúñiga (Centro de Documentación de las Artes Escénicas de Andalucía), Anna Valls (Centre de Documentació i Museu de les Artes Escèniques/Institut del Teatre), Johanna Mäkelä (CircusInfo Finland), Ondrej Svodoba and Pavla Petrová (Arts and Theatre Institute Prague), Luciano Brogi (IALS), Dorota Buchwald and Monika Krawul (Zbigniew Raszewski Theatre Institute), Bianca de Waal (minutes)

The network exists of 20 members. 8 Are present at the meeting and the board got 6 proxies. This means that over 2/3 of the members can vote in this GA.

Opening and welcome

Michael welcomes the members and mentioned that interpretation is in English, French or Spanish.

Unfortunately **Sindre** was not able to attend the meeting due to personal reasons.

Follow-up of budget 2013 (membership fees paid)

A few members left the network. **Theater Instituut Nederland** is no longer a member since it was forced to close it doors because it no longer got funding. **The Estonian Theatre Agency / Estonian Centre of the ITI** forsook its membership fees the last three years and stated that they no longer will be a member and **Hors les Murs** has let the board know that they are not able to pay the fee this year but maybe will get back to the network next year.

We also lost a contact. **Piia Ahonen** was ENICPA's secretary for a long time and is leaving **Dance Info Finland**. She is going to be working for **Zodiak – Center for New Dance** as Communications Officer. She sends her regards and told the board she greatly benefited from the network and being part of it was one of the best experiences while working for Dance Info Finland. The board will contact **Katarina Lindholm** about replacing Piia as contact of the network for Dance Info Finland.

Approval of the books of 2012

Michael explains the incomes and outcomes of the books of 2012. The board was acquitted for the books of 2012 as presented at the meeting unanimously by the members.

Discussion & approval of proposed budget 2014

Budget of 2014 was voted on the next day when all projects were presented in which ENICPA is involved.

Board elections: candidate Bart Magnus

The board would like to propose **Bart Magnus** of VTi to be elected as board member. All members voted in favor. Bart was congratulated on his new function.

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Changes in the statutes

The changes in the statutes are:

- **Instead of two years, the board will be elected for three years**

Lola thinks two years is too short to do anything substantial and to create stability. **Luciano** thinks two years will be enough. A discussion followed on the pros and cons. After that the members voted and were all in favor for the proposed change.

- **Reelections of board members for more than two times**

A few members could see the benefit of limiting the number of reelections. Having new board members would mean to have fresh ideas. **Bianca** foresees problems in having not enough interest from members to join the board as a result of experiences in the past.

The idea was suggested to have a new president after two elections. This could be a part of the board protocol. **Bianca** said the same problem will arise. Not everybody is interested in having the role of president of the network and she is not sure about what the added value would be.

All members voted in favor for the change in the statutes. There was also voting on having the rule to choose another president within the board in the board's protocol. Two members were in favor, four against and two inconclusive. The board will keep this issue on the agenda to discuss further.

- There was one more change. **The name of the network** was wrong in the old statutes. That has been corrected in the new statutes.

ENICPA-Projects 2013/2014

Staff exchange program

The Staff Exchange Program has only been used two times until now. **Bianca** stresses that it could be very useful for young, new employees with little experience. It will be a valuable experience to be introduced in our specialized field of work. There is no real education for our work and making use of this program could be a good replacement for that.

Other projects

The Dance Video Navigator and the projects concerning collaboration with other projects will be further discussed during the Round Table the next day.

Statement Lola

ENICPA was founded in 1989 in Madrid. The network was funded by Kaleidoscoop. CDAEA is a member since 1992 for the reasons to exchange knowhow, to work together on projects and for the European contacts. The last years she feels a growing lack of interest from the Mediterranean members and a growth of those from the north. We work together on DanceVideoNavigator, European Dance Video Heritage and Travelogue but can't we do more to increase the participation of the members?

Anna said that language is part of the problem. She feels the projects are not that interesting for her organization and it's difficult to join them if there's no funding. She doesn't really know how to solve the problem besides having more interesting projects. She thinks the Staff Exchange

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Program is not very useful since the member organizations are too different.

Michael said that about eight years ago the board found out that the network was not able to carry out projects without funding and on top of everyone's day to day work. Also we mostly are working on the expert level and we are not in the situation to decide on investing time in projects. Space worked because the decision was made on the directors' level. DanceVideoNavigator worked out because it was on a very specific topic.

Luciano points out that the ENICPA meetings were held inside the framework of IETM. Michael says we left the network because the ENICPA meetings were not very well attended because the members had other priorities concerning IETM. There are changes within the network. The network is not obliged to perform projects but projects can be born from the network.

Bianca says for her the meetings were and are very important to exchange knowledge and information. To find out on where is our common ground and from there start a project with the organizations that are working on it and are willing to work on the same topics and ideally get funding. **Dorota** agrees with Bianca. The meetings are the most important activity. We can learn from each other, discuss. She thinks we are not at all that different and she feels a great need to be part of this specific European family of theatre and dance information and documentation centres.

Catalina is convinced that we have to find a solution for the lack of interest of some members. **Bart** asks if we know why certain members don't attend the meeting? **Catalina** answers that part of it is the recession. **Lola** thinks by developing services the problem could be solved. **Anna** says that meeting once every three years would be enough to exchange information because there are not that many new projects or developments to discuss. Having a meeting with more speakers would make it more interesting to her. **Lola** thinks we have to redefine what we want to do. We always got to justify why we are part of this network. We have to find something that makes it more interesting to be a member, work on the website and find common interests.

Bianca thinks there are differences in expectations. The network started out with the directors being the contacts of the member organizations. Now most of the contacts are employees working in and exchanging information on a very specialized field. This changes the content of the meetings.

The question was raised if there is a lot of overlap with SIBMAS. There is not so much overlap. SIBMAS is working on a science level and ENICPA on the practical level and very close to the arts.

Catalina suggests we all think about solutions the coming days.

Michael says we have to make good use of the network and ask for and offer help.

Lola is offering help and knowledge on setting up new data and media bases. She asks for information on dealing with moving images.

A discussion starts on copyright issues and moving images. **Michael** says these issues will be addressed during the conference of EDVH next week so join the conference. For those who can't join the meeting a report will be written and distributed to the members.

Michael thanks everybody for their active participation and closed the GA.

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Round Table – Oral history “Interview The Past” – Introduction and moderator: Luciano Brogi

Luciano used a presentation of two projects on oral history as an introduction :
“Some thoughts a few years after the creation of two new archives dedicated to the bearers of two traditions in Italy. May an archive be the spring for the birth of consciousness in a community? What role can the interviews assume in this approach? Can the interviews be used as a tool in a post-production use of the material collected in the archive with the aim to promote the values of a tradition?”

Oral history is about creating context. Using emotions in relation to history, Luciano showed an example of an interviewer being on a totally different level than the interviewee. The two were not connecting which caused that the interview was not very valuable and didn't add so much. The risk of having an interviewer on the same level of the interviewee is that they leave things out.

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That you have an interview in which nothing really has been said. Things that are very clear to them but need to be told to a not so educated/informed public.

The dialogue becomes interesting when the interviewer asks the interviewee where he started breaking rules/changed standards. Have interviews in a close/intimate setting

Of course you have to deal with different interpretations of an event/a process but all these interpretations are part of the whole story.

Catalina tells about the project "Voices of the stage" that is all about linking documentation to real life stories. Linking the present to the past.

Bianca – About the relation between documents and interviews. Documents are facts, interviews reflect the passion and emotions.

Catalina – Young people can relate better when they hear/see real life stories.

Michael asks Luciano if he prepared a set of questions. **Luciano** – I did make a questionnaire but only used it as a map, guiding me through the interview. The most important is to use your heart and your eyes. Interviews safeguard traditions.

Bart asks if it is important to have interviewer and interviewee on the same level. **Bianca** replies with that it is depending on the target group. When you make an interview for a young audience, you have to ask questions that may be very obvious to the interviewee.

Bart says it's important to start from being curious. **Luciano** mentioned that respect for the interviewee is most important.

Ondrej is asking what happens with the interviews afterwards. **Catalina** answers that in the project she was talking about the interviews were stored in the archive and are available to the public in the centre.

Dorota says that all projects are different. There is not one way to interview and not one way to present them.

Presentations focus on Digitalization projects and Oral history – Chair: Bart Magnus

Some of the presentations can be found on the meeting page of the ENICPA website.

Centro de Documentación de las Artes Escénicas de Andalucía / Documentation Centre of Performing Arts of Andalusia - Catalina González (in collaboration with Ana Brañas and Luz Marina Risoto)

Digitalization project of the Documentation Centre for the Performing Arts of Andalusia

The digitalization process of the Documentation Centre of Performing Arts of Andalusia started in 1992, almost in parallel with its birth. It was a pioneer project whose initial goals were: to facilitate materials in digital format to researchers and professionals and to preserve the originals from deterioration. During more than 20 years, changes in technologies and the advance of the digital age have conditioned our work and we have had to adapt ourselves. In 2009 we also began to work thinking in long-term preservation. Recently and in order to respond to the particular needs of specialised documentation centres and the cataloguing of their non-book materials, we have created ELEKTRA, the Digital Archive of the Performing Arts of Andalusia that somehow contains all our experience in this field.

The ELEKTRA database creates a jpeg with the original image for use on the website. All information can be exported as most meta data standards (xml, marc etc.). All users have to register which is very useful for statistics and to find out about the users' needs.

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Bart is asking if there are relations between the digitalized material and the information. **Catalina** answers that this will all be realized within ELEKTRA.

Lola offers knowhow and expertise that they've gained during this project to the network members. She is asking for help on dealing with video's.

Round Table – Digitalization projects – Do's and Don'ts – Storage, quality, sustainability, standards with Keynote speech by Martijn van der Kaaij – Chair: Michael Freundt

The presentation of Martijn can be found on the meeting page of the ENICPA website.

The main objectives at the moment are measure, semantic web, quality control, preservation and demands on storage (security, sustainability),

Bart mentions the work on VLAD (Vocabulary on Living Arts Productions). **Martijn's** advice is to use what is already there. Like AATG for example.

Dorota warns not to forget about analogue protection of the material.



Informal networking

We had a brilliant dinner at a typical tapas restaurant with, I don't even remember anymore how many different and all very tasty tapas. And of course that lovely Spanish wine and interesting conversations.

After that we went to see a performance of the Akram Khan Company called *iTMOi (In the mind of Igor)*. Loved it!

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Presentations focus on Members' projects – Chair: Bart Magnus

Some of the presentations can be found on the meeting page of the ENICPA website.

VTi (Vlaams Theater Instituut) - Bart Magnus
VLAD, Vocabulary for Living Arts Description

Follow-up on the discussions between Contredanse (B), AML (B), VTi (B), De Munt / La Monnaie (B) and UvA / former TIN (NL) on the possibilities of a shared vocabulary on the performing arts. The first ideas were presented at last year's ENICPA meeting. The ways we describe the performing arts field in our countries/regions are often very diverse, but actually we are talking about the same things. A universal language for the performing arts would make it much easier to share data and link to each other's databases. What do we need for that?

Ondrej wanted to know if Vlaams Theater Instituut has started a Database with these data. **Bart** answered that they are having discussions about it and a first version. The next step is that the organisations come to an agreement to share it.

Ondrej said that his centre could be interested in the results of this research as they are preparing a technical dictionary about theatre buildings and they have to deal with architectural terms.

Luz Marina wanted to know if the project would include subjects terms, not only authorship and creation definition. **Bart** answered that they have started with the production terms.

CircusInfo Finland - Johanna Mäkelä
Challenges of collecting circus history

CircusInfo Finland is an information centre for contemporary circus in Finland. It promotes the artistic and cultural development of circus in Finland and through its promotional activities supports the export of contemporary Finnish circus performances. Funded by the Ministry of Education and Culture CircusInfo has a staff of three persons.

CircusInfo maintains an online database of Finnish circus companies, artists and performances on the site www.sirkusinfo.fi. It has a reference library with circus books and videos, including a database of a digitalized WHS collection featuring international artists. In 2014 a collection of photographs will be added with support from the Ministry.

In her presentation, **Johanna** brought challenges for supporting and preserving circus history and asked questions concerning the usability of oral history.

As a link between **Bart's** presentation and Johanna's one, **Bianca** mentioned that it would be a good idea to find a common vocabulary for circus activities.

Dorota informed Johanna that in France there are studies about performances on the street, and even university studies. **Johanna** knows that there are studies published in Stockholm. **Paola** will send Johanna the studies made in Check Republic, so will **Bianca**.

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Michael would like to know why CircusInfo has not worked as an archive in this field and **Johanna** answered that their economic and human resources have been dedicated to support the professional sector so far. **Bart** said that, nevertheless, the centre owns a great collection.

Centre de Documentació i Museu de les Arts Escèniques - Anna Valls

“Escena Digital”, the Digital Repository of Documentation Centre and Museum of the Performing Arts (MAE) of Theatre School (Barcelona)

For the last two years, MAE's IT engineers have developed a new application for all the archive and museum collections.

They decided to work with Hydra Project. It is developed by institutions like Duraspace, Stanford, Virginia, Notre Dame or Hull. And it works with elements like: Fedora, Solr, Ruby on Rails.

The application includes: description, preservation and dissemination.
They designed a single data model (based on Dublin Core) for all the archive and museum collections.

<http://colleccions.cdmae.cat>

Dorota wanted to know if the different databases are connected. **Anna** said that they are working on it. They are preparing a database only for performances and in short the one of the customs will be ready.

Bart wanted to know if they would have a database of companies. **Anna** answered affirmatively. **Bart** asked for more technical information **Anna** said that they are working with Dublin Core. She promised to send to him a document with the complete information.

Luz Marina wanted to know how they have solved the copyright of the photos. **Anna** said that they usually deal with each owner of the photos. They ask for their authorization and they pay for the rights in some cases to the owner or to the “Sociedad General de Autores” in Spain. **Luz Marina** mentioned that users can download them, but **Anna** pointed out that the photos download are in low resolution. **Florentino** insisted on the copyright of private photos. **Anna** answered that normally private people give their authorization without any problem, but if they do not have it, they do not use this documentation. **Florentino** added that the photos taken in a public way do not need authorization.

German Centre of the International Theatre Institute - Michael Freundt
Working with interviews

Oral history: The German ITI together with the Mime Centrum Berlin (former member of ENICPA, now a steering project of the ITI) work toward a video library for cultural education. In a pilot project they already collected approx. 150 video documents about theatre workshops, dance in schools projects and rehearsal processes. In the future this project will be enlarged and especially interviews with artists, participants and researcher / observers will come into focus. Michael presented some examples of interviews done so far as well as questions which already appeared.

Bianca wanted to know that if they had in mind the final use of the videos while they were shooting the interviews. **Michael** answered that they first filmed the interviews and then they thought about how to use them. For example, this audiovisual documentation could be useful to document the production process of a performance.

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Dorota thinks that it could be a good idea to film the rehearsals, the making of the costumes, etc. even if it is a lot of work. In Poland they filmed the production process for 1 or 2 performances. **Michael** admitted that in Germany there is a long tradition of taking photos and videos of the performances and that it is not the same in each country.

German Centre of the International Theatre Institute - Michael Freundt
“touring artists” – a portal for artists

Michael presented "touring artists", an information portal for internationally mobile artists, provides comprehensive information on [visas/residence](#), [transport/customs](#), [taxes](#), [social security](#), [other insurances](#), and [copyright](#). Through a joint project of the German Center of the [International Theatre Institute](#) (ITI) and the [Internationale Gesellschaft der Bildenden Künste](#) (IGBK; English: International Association of Art (IAA) in Germany), these topics have been examined for both the performing arts and the visual arts. "touring artists" primarily maps the circumstances, legal regulations, and administrative procedures in Germany – for foreign artists who work here temporarily and for German artists or artists who live in Germany and who work abroad for a limited time.

In Germany, there is no info point for professionals of the performing arts that want to work outside the country or for the ones who want to work in Germany for a period of time. So it was a necessary project.

Johanna wanted to know if the portal does a distinction between the artist that wants to settle in Germany and the artist that only goes to work there for a determined period. **Michael** answered that not for the moment but they are working on it.

Paola asked for how long they have been working on it and if they have a person in charge of the update. **Michael** said that they started three years ago and that they have a responsible for the update but they are thinking about the possibility to create a network to deal with more information. **Luz Marina** suggested the possibility to have a forum in the portal where professionals could share experience.

Catalina suggested to install this tool on ENICPA's site and to have it updated with the help of scholars.

Michael mentioned the possibility to ask for some European grant to develop the project.

Round Table – ENICPA projects – Chair: Michael Freundt

Some of the presentations can be found on the meeting page of the ENICPA website.

ENICPA - Bianca de Waal and Luciano Brogi
Evaluation DanceVideoNavigator

Bianca has received the partners' answers to the survey, but so far, although everybody is quite enthusiastic about the tool, the partners have mentioned that they miss a strategy, project and communication plan. There are some links which got lost: the ones with XML format and the links to specific sites for each service. DanceVideoNavigator has not changed; there are some links that do not work. **Luciano** reminded the partners of the importance of sending the new links to update the tool. The survey mentioned the need to link this tool to other supported databases: Europeana or European Video Dance Heritage. It is recommended to include statistics and to give the possibility to do research about the users needs. One more issue is the problem of copyright that is necessary if we want to use the videos. Finally the members have point out the need of searching for some economic support.

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Bianca will send the results of the survey to the other members for further input.

Bart mentioned again the need to get to an agreement about the vocabulary so that we do not lose any data.

Dorota would like to know how future will be for Europeana and who the owner of the portal is. **Bianca** says that there is a lack of information but she will do her best to find the answer about the ownership and she will communicate it.

Michael is quite satisfied with the experience but he thinks that DanceVideoNavigator should stay in ENICPA site as an example of projects that came out of the network, as an archive.

Bianca concluded with 3 options: to keep the database alive, to finish it or to search for other projects to link it to.

Luz Marina would like to have an answer as soon as possible. In fact when she does the cataloguing of the audiovisual material, she still puts the metadata so that it can be searched in DanceVideoNavigator.

Dorota asked **Bianca** which would be the future of ECLAP. **Bianca** It was a EU-project so for a certain period of time. It worked as an aggregator for Europeana. It looks like the site will remain but there will be no new information and materials.

Florentino thinks that what we have to do first is to make DanceVideoNavigator profitable, to analyze the links that do not work and to update it.

ENICPA - Bianca de Waal
European Video Dance Heritage

Bianca told the members about this two years EU-project and about the upcoming conference. It takes place at tanzhaus nrw in Düsseldorf November 13-15.

The project specific objectives are:

- To raise awareness among professionals, rights holders and policy makers of the need to preserve and transmit video dance.
- To share the different European experiences and transfer knowledge and best practices related to the preservation and dissemination of video dance in order to establish norms and technical standards and to unify practices.
- To ensure better visibility and circulation of video dance in Europe in order to set up a European audio-visual dance memory.

ENICPA is an associated partner in the project and **Bianca** would like to reinforce members' participation.

The subjects of the conference are:

- How to raise awareness for dance as cultural heritage and a contemporary art form
- Digital rights management regarding intangible cultural heritage
- New technologies, New Media, new perspectives
- Working towards an online tool box

She will send the members a report about the conference.

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General Assembly (2nd part)

by Michael Freundt

Discussion & approval of proposed budget 2014

When we talk about projects, we have to talk about budget. There is the possibility to continue with Travelogue 2 project. The previous applications were not successful but it looks like there is a possibility for the network to get funding from the EU in the next cultural program to include this and other projects.

He is convinced of the importance to have a tool that could give the members, the authorities and professional sector, information about artists and performances mobility. He believes that a good start could be the organization of round tables in each country to talk about acquiring and improving data. If the project is supported, the network could do more and bigger things.

Pavla suggested that if the project is good for the network, all the members should work on it.

Dorota thinks that ENICPA has money to organize the round tables, there is no need to ask for support. But **Bart** insisted that if the project is supported we could do more. If the application is supported, it will get 80% of the total budget as a grant. ENICPA will cover the other 20%.

Michael informed the members about ENICPA's websites. There are different domains that are still operating, enicpa.net for example, and it is important to join them or direct them. **Luciano** thinks that it can be useful to transfer the old databases to the new site, but **Ondrej** does not understand why we have to save these data. **Bianca** suggested that this information could be interesting for new members. In **Bart's** opinion, we could save the old version only accessible by us and not by the public. It only costs 15 Euros per year to maintain a domain.

The estimated budget for 2014 is 18.000 Euros. At the end of the year the budget remained will be: 6800 Euros. There is money for the EU-application (6000 Euros). All members voted in favour of the proposed budget 2014.

Presentations focus on Digitalization projects and Oral history – Chair: Bart Magnus

Some of the presentations can be found on the meeting page of the ENICPA website.

Theatre Institute in Warsaw - Dorota Buchwald and Monika Krawul ***ETE – Electronic Theatre Encyclopedia***

Another attempt to create theatre encyclopaedia in Poland: this time not on paper, but electronically. This is to be a digital platform connecting all the existing resources in the internet and extended by system of new databases, links, pages thematic, multimedia.

The entire community of researchers and experts will be involved in the formation of encyclopaedia. ETE is planned to be available on line the 250th anniversary of the founding of the National Theatre in Poland. To make it possible the Theatre Institute in Warsaw creates an intense collaboration between many institutions and academic centres.

European Network of Information Centres for the Performing Arts
Réseau Européen des Centres d'Information sur le Spectacle Vivant

Arts and Theatre Institute - Ondřej Svoboda

Digitalization of a historical card catalogue bibliography

The historical card catalogue bibliography contains records from selected newspapers and magazines published in the region of present Czech Republic from 1851 to 1990. For its digitalization and making available Arts and Theatre Institute used and unique system developed by Institute of Czech Literature of the Academy of Science.

German Centre of the International Theatre Institute - Michael Freundt

“bring African dance heritage back to Africa”

Within his presentation **Michael** presented a project the ITI Germany will be working on in 2014 within the Theater der Welt festival and furthermore in late autumn within the “Afrika Kamera” festival in Burkina Faso. During several talks with African (dance) artists the ITI discovered that dance and theatre artists in Africa miss documents of the performances of the last decades. There is no archive, no information centre all over Africa which could provide video registrations of performance. Thus it seems that performing arts in Africa lack of its own history. In the same time one will find various documents of African dance and theatre in European archives – recordings from the festival presentations, collaborations or shows produced and presented in Europe.

This project rises the question to what extend European archives, information centres, festivals and production houses could collaborate to build up new resources in Africa.

The idea is to use ENICPA network to encourage the participation of the other members in this project. In the framework of Theater der Welt (end of May, beginning of June) there will be 2 workshops and a conference to present the pilot project and to think about how to document this material.

Bart suggested using Travelogue 2 to include this information.

Concluding remarks

Michael Freundt thanked the organizing team for the meeting and thanked the members for being such active participants. Personally he has learned a lot from other members' projects and experience.



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