

## ENICPA round table meeting 2011

October 3 - 4, Berlin

Hosted by German Centre of the ITI at Kunstquartier Bethanien

by Jeannette Franke and Bianca de Waal



### Participants:

Catalina González Melero

Lola Vargas-Zúñiga

Ondrej Svodoba

Sindre Jacobsen

Elisabeth Leinslie

Ad Aerts

Dr. Thomas Engel

Michael Freundt

Andrea Zagorski

Andrea Specht

Jeannette Franke

Magali Libong

Siobhán Bourke

Thilo Wittenbecher

Johanna Mäkelä

Lotta Vaalo

Eliina Manninen

Hanna Helavuori

Dasa Ciripova

Bart Magnus

Dorota Buchwald

Monika Krawul

Paul Keller

Trudi van Zadelhoff

Bianca de Waal

Agencia Andaluza de Instituciones Culturales/Centro Documentación de las Artes Escénicas de Andalucía

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Arts and Theatre Institute Prague

Dance Information Norway

Danse-og Teatersentrum

Stichting sArte.nl

German Centre of the ITI

German Centre of the ITI

German Centre of the ITI

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German Centre of the ITI

HorsLesMurs

Irish Theatre Institute

Mime Centrum Berlin

Sirkuksen Tiedotuskeskus

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TINFO Theatre Info Finland

Theatre Institute Bratislava

Vlaams Theater Instituut

Institut Teatralny Warszawa

Institut Teatralny Warszawa

Europeana

Theater Instituut Nederland

Theater Instituut Nederland

### Interpreters

Florence Roucout-Conan, Bernard Reeves

### Thursday, NOVEMBER 3

The round table meeting began with a warm welcome by **Michael Freundt** from the German Centre of the ITI and president of ENICPA.

Michael gave us a tour through Kunstquartier Bethanien where the new offices of ITI and the Mime Centre Berlin are as from June 2011. It was originally build as a hospital. In the building are more performing arts organisations and we met staff from Dramaturgische Gesellschaft and the Nordwind Festival. Also the building houses a music school and a restaurant.

### General Assembly

At the moment there are 24 member organisations. The members list will be distributed to the members together with the report of this meeting.

Early 2011 the mission of the network has changed:

*“ENICPA is a network of specialists from Europe in the fields of theatre and dance information, documentation and collections. The aim of the network is to train these professionals by sharing expertise and knowledge. ENICPA firmly believes in building trust by getting to know each other by meeting on a yearly basis. Being a network of colleagues, ENICPA is a fertile soil for new ideas and for cooperation between the member organizations.”*

**Michael Freundt** explains the legal situation of the network. In the past the most of the administrative work has been done by VTI. VTI was no longer able to fulfil these tasks. Trying to hand over these tasks to the networks' bookkeeper Klaus Ludwig the board found out that first it was necessary to update the names of the board members with the Belgian government. Since the new board will be elected today it's possible to sign all the legal papers and to speed up the process. Because of this, at the moment it's not possible to present a detailed overview of the current financial state. This will be delivered at the next general assembly.

The budget for 2012 was presented. There was some discussion on the costs for advertisement. The conclusion was to change this budget into communication. And there was the suggestion to change the name Travel Programme into Staff Exchange Programme because this describes better what it actually is. After that the budget 2012 was approved.

The new board was elected. The members unanimously voted for **Michael Freundt, Catalina González Melero, Sindre Jacobsen and Bianca de Waal** being the members of the board.



from left to right Michael Freundt, Bianca de Waal, Sindre Jacobsen, Catalina González Melero

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## European Network of Information Centres for the Performing Arts

### Réseau Européen des Centres d'Information sur le Spectacle Vivant

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**Sindre Jacobsen** applied for funding within the **Staff Exchange Programme** (formally known as Travel Programme) to visit Theater Instituut Nederland (TIN). Sindre talked about his experiences and the knowledge he gained. **Bianca de Waal** from TIN told that it also was pretty useful for the staff of TIN because telling somebody else about the way you work makes you rethink it. Why are we doing it and why do we do it in a certain way?

Funding is only for those who work in the fields of information, documentation and collections. After the visit, the visitor writes a short report to the board and will be posted on the website. One can apply for it by sending a request to the board.

When there will be more applications it all should be more structured.

**Catalina González Melero** suggested to get funding from Grundtvig because this is within their scope.

The **DanceVideoNavigator** should be evaluated. First by the partners and then by the members. The board will start the evaluation in the next months. It was suggested to integrate the navigator into **ECLAP** or **Europeana**. But since these projects/sites only accept metadata with digital objects this won't be possible.

It was suggested to not limit the content to dance video's.

There were some issues on the technologies to use for the new **ENICPA website**. These seem to be solved. The website will be presented during the next meeting.

#### Future Round Table Meetings

- 2012 Warsaw – co-organised by **Institut Teatralny Warszawa**
- 2013 Seville – co-organised by **Centro Documentación de las Artes Escénicas de Andalucía**
- 2014 Helsinki – co-organised by **TINFO**

**Michael Freundt** closed the GA.

#### Presentations - Focus on statistics /social media/copyrights

Some of the presentations can be found on <http://enicpa.info/category/documentsdownloads>

Password: nw034gs



**VTi – Vlaams Theater Instituut - Travelogue - Bart Magnus**

A short update of Travelogue which was presented at the latest IETM meeting in Krakow. Within the project a prototype was developed to use linked data to try to map the mobility of performing arts in Europe. It resulted in a map of the current situation in collecting data. Geographical data where matched. There's a publication with the results and more can be found on [www.arts-mobility.info](http://www.arts-mobility.info)

**Theatre Institut in Warsaw – Dorota Buchwald and Monika Krawul**

1. Social media used at IT
2. <<Digitization + >> digitization and copyrights

Handling the Polish governmental program "Digitization +" is quite difficult. There are advantages and disadvantages. The biggest problems are with copyrights. Who are the rights holders?

The Theatre Institute has a profile on Twitter and one on Facebook with photos and current activities. There are 2000 users. Youtube is used for short films on the website. The site also contains internet television and has 4600 registered members.

**Tanssin Tiedotuskeskus/Dance Info Finland – Elina Manninen**  
**The use of dance videos in communicating Finnish dance**

**Objective:**

- make visuality and emotion of dance videos possible
- making own web service more attractive and visual

**Comments**

Do the Finnish dance artists make videos of their work?

- Dance Info Finland demands to send dance videos

How do they send and use dance videos?

- Youtube and Vimeo
- website
- blogs
- Facebook

How to administer dance videos on the dance info's website?

- through a performance calendar
- Silver Stripe system, Tanka database

How will it look? And how do you take in account the copyrights?

- question of budget

**Theater Instituut Nederland – Trudi van Zadelhoff and Bianca de Waal**  
**TheaterEncyclopedia and Online catalogue for the collection**

Two new online products to make the collections, data and knowledge accessible

- the online catalogue is the search engine for the TIN collections and productions database
- Google based

<http://catalogus.tin.nl/#tinCatalogus=tinSearchInput%3Dgerardjan%2Brijnders>

- the TheatreEncyclopedia is really an encyclopedia on theatre and dance with detailed information on topics, periods, styles, people, companies etc.
- Wiki based

<http://www.theaterencyclopedie.nl/>

**TINFO Theatre Info Finland – Hanna Helavuori**  
**Theatre statistics**

Hanna explained how TINFO delivers for years now statistics to the Finnish government and what a huge work this is.

**Agencia Andaluza de Instituciones Culturales - Catalina González Melero + Lola Vargas-Zúñiga**

- presentation of the databases catalogues included in the website of the Centro de Documentación de las Artes Escénicas de Andalucía: [www.juntadeandalucia.es/cultura/cdaea](http://www.juntadeandalucia.es/cultura/cdaea)

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- A Centre structured in 4 sections: Library, Archive and Documentation, Publication and Audiovisual
- library with almost 40.000 exemplars
- AndaluciTU Cultura – the culture is you
- two instruments with a participative character: agenda cultural ([AndaluciaTUCultura](#)– the culture is you) and [professional community](#), two tools at the disposal of the Andalusian Documentation Centre
- 950 events and 2000 visitors
- one time you find the activity you can transmit it to your friends
- password is necessary
- site offers a place for exchange between the professionals

#### Comments

- How to seek the website in the social medias?

#### Round table - social media

##### Keynote speech by Ad Aerts – internet concept developer

##### Questions you could think about before using social media

- Is a social media strategy necessary?
- How much effort do you want to spend in social media?
- Using Facebook for professional discussions?
- Platform for exchange in the theatre?
- Who checks the information? Sense of truth and its importance
- Which experiences are there in using Facebook for institutions?

If you can reach your audience by other medias you don't have to use Facebook. Ask for goals

#### Comments

- Example: the Danse og Teatersentrum uses two Facebook sites:
  1. One site for the organization – blogs on Facebook
  2. The other site for the documentation project

After a lovely diner a few of us went to the performance 'Who's afraid of Representation?' from Rabih Mroué, Beirut.

## FRIDAY, NOVEMBER 4

### Round table – Copyrights

Theater Instituut Nederland – Bianca de Waal  
ECLAP

<http://www.eclap.eu/drupal/>

- contributes to Europeana with metadata and digital objects

#### Comments

- How you get the materials? - partners
- What about copyrights? The partners are responsible to clear copyrights
- Problems with video's – can be solved by 30 seconds clips. No problem with copyrights and ECLAP and Europeana do accept them as digital material
- Hors les Murs – Went through the whole difficult faces of becoming a partner in ECLAP to hear in the end that they couldn't be without the reason why
- How does it go on, when the project ends – All metadata and digital objects will be in Europeana and it looks like there will be follow up funding to maintain the website
- Elisabeth Leinsle suggested to use 30 second clips in the DanceVideoNavigator. Could DVN be in that way an aggregator for Europeana and get funding?

### Keynote speech by Paul Keller from Europeana

<http://www.europeana.eu/portal/>

- Copyright expertise
- providing a single heritage to Europe stage materials
- Europeana is much more than a library – like a museum
- the idea is to bring everything together and to make connections
- for example: performance in Berlin and the site of architecture has information about the building
- deals with maybe 200 partners
- cultural heritage – Europeana
- aggregates mediadata and previews relating to more than 20 millions objects
- collection is used to provide an access to the digital objects
- all the data should be accessible to all the participants

#### Comments

- What was the reason to share like this? Are there problems to share like this? The largest part of the material is contributed by material in the public domain.
- Collective rights organization/collective rights management
- What can be the problem, when you start earning money? – it is a question of loyalty. The most of the stuff is public domain and it is another part of copyrights
- How can you ensure the permissions to use? This depends on different procedures used by the institutions to clarify copyrights
- More and more organizations decide to opt out. After research to find the rights holders if you can't find them, just publish it and wait what happens.
- It would be a good idea to share the ways we work, procedures, forms, experience, ideas and questions within the network. The board will think about a way to realize this
- It's hard to deal with collective rights organizations but it looks like slowly they are willing to change the rules and fees for cultural projects

### Presentations

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### Art and Theatre Institute – Ondrej Svoboda

#### Video libraries

- Database of theatre photos and scenography
- Project focused on theatre architecture – book and database

Ondrej told about the project and all the work that was involved and showed us the biggest book we ever saw! Which was one of the results

#### Comments

- For all published materials a licence has to be solved
- There is no difference to show it to one or to more persons
- If you want to join the website project you can contact Ondrej. He and his colleagues can investigate how to get your data automatically in the database for the website

### ITI – Andrea Zagorski

#### Structural Changes in European Theatre

Andrea was explaining how they started research on Fringe Theatre. She's interested to know if there were similar researches done in other countries.

### Theater Instituut Nederland – Bianca de Waal

#### Collection profiles

Bianca told about the process to realize profiles for each separate collection of TIN

- What do we collect? And what not?
- Why?
- for whom?
- What quality?
- What objects?
- How much?
- sleeping and active collections
- What did we gain? – clarity, knowledge
- It took about one year to realize it

### Mime Centrum Berlin – Thilo Wittenbecher and Free University Berlin Erhard Ertel

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- documentation centre
- only used by the Mime Center + university – not public use
- problem is not just one copyright – more copyrights when more than one person is involved
- project is searching for country partnerships

#### **Danse-og Teatersentrum – Elisabeth Leinslie**

- database with 20200 objects today
- all related to an English version and all documents can be downloaded
- 25% productions with other projects
- Archives are private – in the space of companies
- Teatersentrum made a list of companies and artists who made an impact and started to collect them
- There is also a collaboration with some theatres
- Requirement for documentation is given – today and past
- Buttons for do you see anything missing and for do you see anything wrong to generate participation of the users
- With every object there's the possibility to share it on Facebook

#### **Dasa Ciripova – The Theatre Institute Bratislava**

##### **Festival Nová drama/New drama**

Dasa told about organizing the festival

#### **ITI – Michael Freundt**

##### **Online handbook artistic mobility**

Michael presented the work that has been done (and is still ongoing) to collect information on artistic mobility and its obstacles.

The launch of the website and publication with the results will be at the end of 2012.

#### **Round table – Statistics – Bart Magnus**

##### **Questions/Comments**

- Are performing arts organizations themselves directors?  
Same systems by all the companies.
- For Poland: more comparison demanded for the quality of arts, archives, notes, etc.
- How to measure it?
- How to compare issues?
- Should we create a counter to measure?
- Bart is willing to share software, experience, expertise etc. Don't reinvent the wheel when it's already been done.
- Some of our organizations are obliged to give the statistics to the government
- Politicians interpret the statistics for their own benefits. To proof their own right
- Do we as givers of these statistics have the responsibility to proof the right of the theatre and dance field? Should we not only deliver the numbers but also the context/research?
- How to give statistics on quality, emotions? Indirect economic benefits?

All very good points to discuss in our next meeting.

#### **Concluding remarks**

There's a lot going on in Europe. Financial insecurities, political changes that are influencing our day to day work and the positions of our organizations and the place culture in general is taking. During this meeting we already talked a lot about this mostly outside the official program. It would be a good idea to talk about this more in the next meeting within the program.

The next meeting will take place in spring 2012.

With Michael thanking all the members for their input and presentations and the members thanking the staff of ITI for organizing the meeting and being so generous the meeting came to an end but not after we had a few farewell drinks and bites.