

**Round table on Publications, Digital Documentation and Video Collections on Saturday the 15<sup>th</sup> of October 2005 in the house chapel of Centro de Documentación de las Artes Escénicas Andalucía, Seville, Spain**

Members

Jan G. Christiansen and Jens Arenbach Nielsen (Danish ITI & Theatre Union, Denmark), Katrin Talts (Information Centre of the Estonian Theatre Union / Estonian Centre of the ITI, Estonia), Jean-Louis Battistetti (Arcade Provence-Alpes-Côte d'Azur, France), Piia Ahonen (Information Centre for Dance in Finland, Finland), Naomi Black (The Place, UK), Conso Martin, Lola Vargas Zúñiga and Florentino Yamuza (Centro de Documentación de las Artes Escénicas Andalucía, Spain), Anneli Kurki (Finnish Theatre Information Centre, Finland), Dries Moreels (Vlaams Theater Instituut, Belgium), Luciano Brogi (I.A.L.S. – Istituto Addestramento Lavoratori Spettacolo, Italy), Michael Freundt (German Centre of the International Theatre Institute, Germany), Bianca de Waal and Paul Post (Theater Instituut Nederland, the Netherlands), Kamma Siegumfeldt (Danish Dance Information Center, Denmark), Laurent Sebillotte (Centre National de la Danse, France), Montserrat Alvarez-Masso (Centre de Documentació i Museu de les Arts Escèniques, Spain), Silvia Hroncova and Zora Jaurova (The Theatre Institute Bratislava, Slovakia), Elena Patap (ARCUB – Bucharest Centre for Cultural Projects, Romania), Caroline Williams (Irish Playography / Theatre Shop, Ireland), Ådne Sekkelsten and Tove Bratten (Danse-og Teatersentrum, Norwegian Association of Performing Arts, Norway)

Guests

Andrea Keiz (Mime Centre Berlin, Germany), Dick McCaw (Bodies of Knowledge, UK), Felicity Hall (Total Theatre, UK),

The meeting contained presentations of four projects and discussions on the topics Publications, Digital Documentation and Video Collections and was moderated by Paul Post, head of the department of Knowledge and Information of Theater Instituut Nederland.

The discussion on the topics was derived from the answers in the questionnaires, which had been provided by the members before the meeting. The questionnaires will also be used to start building the members organisations mapping on the website.

This report is composed of preparations by the moderator for this round table and reports of the discussion of the topics.

## **Project 1**

Dick McCaw – Bodies of Knowledge

*Bodies of Knowledge* – A website dedicated to world-wide continuing training opportunities for professionals working in the performing arts

The proposal of the project and the introduction of Dick can be found in the reserved area of the networks' website under 'Meetings'.

Dick wants cooperation with the ENICPA members and is asking them to send him information on training opportunities and/or addresses of training supplying organisations in their country in an online form. As soon as the form is online he will contact the members through the board of the network.

The launch of the website <http://www.bodiesofknowledge.org> is expected on the 1<sup>st</sup> of December.

## Topic Publications

*Preparations of the round table by Paul Post*

11 Members filled in their questionnaires.

### What do they publish?

- E-newsletters: 7
- Brochures: 7
- Statistics (also Yearbooks): 5
- Magazines: 4
- Books: 4
- CD/DVD: 1

### Why do they publish?

- Information: 9
- Promotion: 5

### Things to think about

- Newsletters

Almost every organisation has a newsletter (national and/or international). Most of them to promote theatre and/or dance from their region/country to other regions/countries.

Who are the subscribers, how do you distribute them, and how do you measure the effect of the promotion?

- The relation between paper publications and digital publications is changing. Does this have an effect on your policies, internal organisation, and how? What's the advantage of printed copies; when do you choose to print something on paper or distribute in digital form?

- European yearbook / database: Cesar is planning to do something like this

<http://www.cesar.org.uk>

- European newsletter: What is the role of IETM, and are we in the field of promotion colleagues or competitors?

### *Discussion*

There are two types of newsletters:

Promotion newsletters:

To promote the theatre and/or dance from one country/region in other countries/regions

Information newsletters:

To give information on theatre and/or dance to the target groups

## **Measuring the effect of newsletters**

It seems that none of the organisations is actually measuring the effect of their newsletters on the longer or shorter term.

*Dries:* VTI is only checking if the mails have been read.

*Piia:* The Information Centre for Dance is collecting statistics on Finnish performances abroad but not related to the effects of the newsletter.

*Anneli:* A lot can be told by looking at the feedback of the readers.

*Zora:* It's very difficult to prove a link between the newsletters and a bigger interest in Slovak theatre. The newsletters are mainly there to create awareness and that this is a long time process.

### *Conclusion*

It's difficult to measure if theatre and/or dance performances abroad have increased. A way to get to know a little bit more about this and to improve the newsletters is to ask the audiences for feedback (evaluations, questionnaires).

## **Relations between printed and digital publications**

Since it's now possible to do both, the questions are whether this has an effect of the organisations' policy and why choose a printed version or a digital one?

*Caroline:* Users want both options. Not only digital, because you can't carry it around. Irish Theatre online users still want to have a printed handbook/directory.

*Felicity:* When Total Theatre decided to go digital they lost a lot of their subscribers which are mainly travelling artists. It's of great value to have both printed and digital material. A lot depends on the audiences of the product. Technology prophesies work in strange ways. So don't make assumptions on what your audience needs but research first.

*Tove and Aadne:* Went from one day to the other from printed information to digital information without any problem. They still need a paper bridge to direct audiences to their website. That the experience in Norway was a positive one, could have to do with the fact that in Norway because of geographical reasons it's not easy to travel and everybody is used to using internet.

*Anneli:* The Finnish Theatre Information Centre is handing out addresses in a printed version and the newsletter in a digital form. The magazine they publish is available on paper and on the internet.

*Piia:* Choosing for paper or digital is also depending on the length of the text. The Information Centre for Dance chose a printed version of their promotion magazine, because you can touch it.

*Bianca:* Agrees with Piia. There's a big emotional factor in choosing printed material. You can touch it, you can show it, you can share it, you can keep it on your bookshelves.

*Paul:* Thinks this will change rapidly. The next generation will lose this emotional link with books, magazines etc.

Money is a big issue in choosing for a digital product than for a printed one. Digital is cheaper.

When you choose a paper edition you have to make it into an emotional item with lots of pictures and images and you have to justify your choice.

*Felicity:* The difference between printed and digital material is that you have to be proactive to reach digital material.

*Jan:* In the near future there's going to be a great need of short texts for palmtops for example.

*Felicity:* Beware of limiting your thoughts by only thinking of the future.

*Piia:* There's the risk that people receive an overkill of newsletters. The result is that people stop reading them.

*Paul:* Information managers have a big responsibility to look at the amount of information that is sent. He feels that the future will be that one has to look for the information one wants.

*Zora:* Because the internet traffic in Slovakia is low, they still need to print a lot on paper.

Plays have to be printed on paper because actors need to write their remarks on it and take it with them all the time. She thinks the digital development is good, but feels that reading books and magazines is biologically linked to mankind.

### *Conclusion*

To choose for digital or paper material is based on the following items:

- Emotional value
- Money
- Geographical circumstances
- Countries development in new technologies
- Sort and length of texts
- Audiences

## **Project 2**

Dries Moreels – Vlaams Theater Instituut

### *Digitisation of video documentation*

The text of the presentation can soon be found in the reserved area of the networks' website under 'Meetings'.

Standards and open source tools are abundant, but documented know-how is lacking. Dries is urging all the organisations to document video digitisation projects and share it.

## Topic Digital Documentation

*Preparations of the round table by Paul Post*

*Digitale Duurzaamheid - Erfgoed in het eCulturele tijdperk*  
(Digital Durability – Heritage in the eCultural era)

by Astrid Verheusen & Hilde van Wijngaarden  
Royal Library, The Hague  
www.kb.nl/e-depot

### Digital durability

- What's the problem?
- *Storage*
- *Permanent access*
- Strategies
- *Migration*
- *Emulation*
- Digital objects in the field of cultural heritage

### In the year 2050: what can we read?

#### The problem:

- Technological progress creates changes
- New software, new hardware, new media
- Due to the progress 'old' formats become obsolete
- Floppy disks: can't be read anymore
- Digital information is not accessible anymore
- Digital information cannot be shown anymore

### Durable storage of the bitstream

- Carriers
- Hardware
- Storage systems

### Strategies for Permanent access

- Let technology proceed, adapt the data
- Keep data unchanged, adapt the environment (software, hardware)

### Adapt data

- Conversion or migration: Save data in a new format (over again)
- Wordstar => WP 5.1 => MS Word 97 => MS Word 2003

### Disadvantages:

- Lay-out can change, even the possibility of losing information
- Even the meaning of information can be changed!
- Data is not 'authentic' any more

Advantages:

- Technique is reasonably known
- Data accessible in most actual environment

#### Adapt environment

• Emulation:

Develop software to perform the “old software” in a new environment

Disadvantages:

- In 2050, do people know how MS Word 97 works?
- Emulators are built already, but not for this purpose (digital durability)

Advantages:

- One solution for all kinds of objects
- Original data stays the same: no adaptation needed.
- Authenticity is secured
- Not every file has to be “adapted”

#### Digital durability and cultural heritage - 1

‘Forced’ by law:

- Archives
- Law on archives
  
- Libraries
- Royal Library: national depot of Dutch printed and electronic publications

#### Digital durability and cultural heritage -2

But also by ‘policy’:

- Digitizing projects
- Websites
- Applications

#### Which materials

##### Born Digital

- Texts
- E-mails
- Websites
- Databases
- Spreadsheets
- Digital art
- Applications

### Digitised

- Texts
- Images
- Audio
- Video

### Digital cultural heritage: problems

- Selection
- Goal

- Process:

- Storage
- Metadata
- Strategy

### Theater Instituut Nederland: what do we do?

- Follow the leaders:
- Expertise (national: Royal Library, Broadcast archive)
- Metadata (international standards)

B. Fundraising (private and government funds; Europe)

### What is Digital Documentation?

- Born digital => mostly no thoughts about preservation (Websites, Newsletters etc.)
- Digitised => video's, press clippings, reviews, posters and photo's => different reasons: digitisation because of preservation (no handling of original) or important content for users ('important' or great demand)

## Information from the questionnaires:

### Born digital:

- 3 not at all
- Others: email, databases
- 6 'other materials': images, audio, video, photographs, documents, webpages
- But: lists are not complete, and it looks like not everyone has answered in the same way.

### Digitize: what?

- |                         |   |
|-------------------------|---|
| • Photographs           | 7 |
| • Posters               | 5 |
| • Video                 | 5 |
| • Manuscripts           | 4 |
| • Programme             | 3 |
| • Designs (set/cost.)   | 3 |
| • Press clippings       | 3 |
| • Audio                 | 3 |
| • Drawings/Prints       | 2 |
| • Texts/Books/Magazines | 2 |
| • Costumes              | 1 |
| • Paintings             | 1 |
| • Choreographic notes   | 1 |
| • Sheet music           | 1 |
| • Puppetry              | 1 |
| • Models                | 1 |

### Digitize: Why?

- |  |   |
|--|---|
| • Great demand ('public driven')<br>(popular material, efficiency)       | 5 |
| • Promotion-material/publications<br>(e.g. photographs for a newsletter) | 3 |
| • Important material ('centre-driven')<br>(e.g. the canon)               | 3 |
| • Need conservation ('material driven')<br>(e.g. videotape)              | 3 |
| Information for the government (statistics) and companies                | 1 |

### Preservation/care

#### Storage:

- |                   |                          |
|-------------------|--------------------------|
| Save repositories | 2                        |
| Videotapes        | 2                        |
| CD's              | 1 (only for publication) |

Standard formats used:

JPG/TIFF - MP3/VMA - AVI/DVD - XML

Internet / Intranet:

- 4 centres on intranet, only 1 on internet (partly, because of copyright)

Things to think about 1:

Copyright-issues and internet: how can we deal with them? Best practices? Especially for:

- press clippings and reviews (scan or download from newspaper?)
- posters / photographs
- video's

Things to think about 2:

- How do we decide what to digitise first? The needs of the public?
- How do we decide which formats we use: standards? And how do we store our digital products?

*Discussion*

*Montse:* Scans articles and reviews. By editing the text they can present them on internet and avoid copyright problems.

*Paul:* Theater Instituut Nederland publishes a review paper and sends it to subscribers. It's illegal, but until now, they didn't have a problem with it. There are about 160 subscribers, mainly venues and libraries. With the fees they pay TIN earns a bit of the costs of digitising the reviews back.

*Conso:* Every day the articles and reviews are downloaded in the database and are available on intranet. The intranet is only accessible for the staff and some companies.

*Paul:* In the Netherlands companies show the reviews on their productions on their websites but it is illegal. TIN is trying to come to agreements with journalist to show their material on the internet.

*Piia:* Some video clips of dance performances are available on the internet. There's a contract with the original copyright holders. Because music copyrights are very expensive it's only possible to keep the clips on the net for so long. There are also contracts with photographers. The companies are urged to make copyright contracts for promotion.

*Dries:* VTI just clips the papers and keeps the clippings. It's easier and cheaper than digitising it. In Belgium there's an organisation that made a deal with the papers to keep the digitised clippings. You can get a license but it's very expensive.

### *Conclusion*

We all are a bit lost in this field. How do we select? What do we keep? What are the standards? Etc.

Especially on how to handle emails from companies, newsletters, websites.

It would be a good idea to have a specialist on this subject in the next meeting.

### **Project 3**

Michael Freundt – German ITI and Andrea Keiz – Mime Centre Berlin

The proposal is to create an online database on video collections in Dance as an ENICPA project.

The goal is to make the video collections more visible and to explore the technical possibilities.

The website can be realised by using the ICDE format (a website with translations of drama texts ask Michael for the link to the website) [www.playservice.net](http://www.playservice.net) or exploring the possibilities on using rss formats. At the moment Luciano is working on this technology.

Michael and Andrea will soon post their proposal for the project in the reserved area of the ENICPA website.

*Laurent:* Try to avoid a difficult concept, make it easy. It has to last forever and must not be too ambitious.

## Topic Video Collections

*Preparations of the round table by Paul Post*

11 Members filled in their questionnaires.

### Acquisition

- Donations 7
- Own productions 5 (incl. interviews)
- Purchase 4
- TV 2

### Criteria (all professional?) :

- Most relevant 7 \*
- Theme 2 \*\*
- Young artists 1
- Activities in own house 1
- Relevance for students 1 ('context')

\* (artistic, new, selected by commission)

\*\* (Commedia dell'arte, contemporary dance)

### Preservation/care:

- It seems that nearly no one has a professional depot for the storage of videotapes. Some of the collections are stored in 'other' depots.

### Acces/use:

- Restricted mostly to the organisation itself, or visitors of the library. For use outside the organisation by a third party you have to arrange permission yourself.

- Remote query possible: 6

Size of video collection:

30 40 200 600 1400 2700 3400 3750 4500 6092 7742 totals per organisation

Average:  $30454 : 11 = 2768,5$  per organisation

### Projects:

- Registration (in house) 3
- Registration (other collections)\* 3
- Oral history 2

\* (includes a 'portal-function', a link between the archives)

### Things to think about 1:

- What is the best strategy in getting your videos for free from companies, theatres, artists etc. Best practices?
- How to organise your own productions of videos?
- How do you decide which performance is to be taped? Planning in advance or decide when you have seen the performance?

### Things to think about 2:

- How can you make a list of 'representative' performances, which you want to digitise and preserve? Is it your task to create the 'canon'?
- Standards of format, of storage (hardware) and of storage of carriers (tapes, cd's, dvd's)
- Cataloguing projects: how to make an inventory of all theatre (or dance-) videos of your country. Best practices?

### *Discussion*

*Paul:* To decide which videos/dvds will be preserved for the future TIN is making use of a commission that exists of programmers, theatre makers, choreographers, journalists, experts etc. They are asked to make a top 100 of productions of the preceding season. Out of their individual lists a top 100 is composed. TIN also keeps a collection for the visitors of our library. Mainly used for study.

*Caroline:* Alliances with the national broadcast companies can be effective- For example the Traditional Irish Music Archive in Ireland have a very effective relationship with RTE the national broadcaster.

*Naomi:* The Place is interested in a living collection of material from the present.

### *Conclusion*

Since there was no time left it would be a good idea to deepen this topic in a following meeting.

#### **Project 4**

Jan G. Christiansen and Jens Arenbach Nielsen – Danish ITI & Theatre Union

For World Theatre Day the Danish ITI will develop a project which aim is to let people from different countries and with different skills create a production.

Jan is asking the members of ENICPA to support and cooperate in this project.

The information on the project can be found in the reserved area of the ENICPA website under 'Meetings'

*Paul concludes*

Paul found the meeting very interesting. There was food for collaborations and a lot of exchange of information and expertise.

*Michael concludes*

There will be an evaluation of this meeting to improve the future ones.

Michael found that the presentations of the projects in the first round table were a good start for the informal networking. It showed what we are and what we do.

It was a good idea to use the expertise we have amongst the members for this meeting.

For the future we need to develop training sessions and install working and task groups.

For members that are not a member of IETM it's possible to use the ENICPA membership to join an IETM meeting. Let the board know if you are interested.

Michael thanked all the members, the organisers, the hosts and the interpreter for making the meeting possible.