INTERNATIONAL SYMPOSIUM

The Impossible Challenge: Preserving Intangible Arts

—How Museums Should Archive and Exhibit Performing and Media Arts—

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・Assisted by: Harry Ransom Center of the University of Texas at Austin, Victoria and Albert Museum, and NTT InterCommunication Center [ICC]

Panelists

Harry Ransom Center, University of Texas at Austin (U.S.A)

The Harry Ransom Center is a humanities research library, archive, and museum at the University of Texas at Austin. The Center collects a variety of materials (including manuscripts, costumes, models, posters, and photographs) related to American and British theater, dance, and opera. In addition, it maintains an archive of materials from key representatives of American theater, including Tennessee Williams, Arthur Miller, Lillian Hellman, and Adrienne Kennedy.

Eric Colleary, Dr.

Cline Curator of Theatre and Performing Arts, Harry Ransom Center, University of Texas at Austin

Victoria and Albert Museum (U.K.)

It is one of the world's leading museums of art and design, housing some 3,000 years' worth of relics from world civilization, ranging from ceramics and furniture to clothes, glasswork, and jewelry. Its collection of theater and performance artifacts serves as a record of recent developments in and the history of British performing arts. Furthermore, it serves as an archive, mainly of theater, but also theater companies, and 20th-century set designers, actors, and producers.

Ramona Riedzewski

Head of Collections Management, Department of Theatre and Performance, Victoria and Albert Museum

NTT InterCommunication Center [ICC] (Japan)

The NTT InterCommunication Center (ICC) is a cultural facility promoting dialogue between science, technology, the arts, and culture under the theme of "communication." It is run by NTT East, engaging in activities meant to achieve a prosperous future society. These include making available saved video art pieces, interviews with artists and scientists, and past exhibits through onsite audiovisual terminals and the online HIVE video archive.

Minoru Hatanaka

Chief Curator, NTT InterCommunication Center

The Tsubouchi Memorial Theatre Museum, Waseda University (Japan)

The Theater Museum of Waseda University had its 90th anniversary in 2018. With the construction of its database of Japanese woodblock prints in 1997, the museum continued its more than 20-year mission of digitizing theater materials in order to make them available to the general public. It currently boasts the largest number of Japanese woodblock prints of actors, a wide variety of play scripts, playbills, performance records, and stage costumes, and in recent years has been adopting new technology to make 3D data viewable via internet browsers.

Shinichi Tsuchiya

Digital Archivist, the Tsubouchi Memorial Theatre Museum, Waseda University

Minako Okamuro (Chair), Dr.

Director, the Tsubouchi Memorial Theatre Museum, Waseda University

Professor, Waseda University

First Part：*How Does Each Museum Archive and Exhibit Performing and Media Arts?*

Minako Okamuro

Introduction

Thank you for attending today's symposium, "The Impossible Challenge: Preserving Intangible Arts—How Museums Should Archive and Exhibit Performing and Media Arts." I am Professor Minako Okamuro, director of the (Tsubouchi Memorial) Theater Museum of Waseda University. I will be serving as today's facilitator. I hope you will all enjoy it. First, allow me to provide you with a simple introduction to the Theater Museum.

The Theater Museum of Waseda University was founded in 1928, commemorating the 70th birthday of Professor Tsubouchi Shoyo, the first person in Japan to make a complete translation of The Complete Works of William Shakespeare. In addition to being a translator, Professor Tsubouchi was a noted scholar of modern Japanese literature and history, as well as a novelist, playwright, and critic. The Theater Museum building was built as a replica of the

Elizabethan-era Fortune Playhouse in Britain, quoting Shakespeare's words "All the world's a stage" on the front. This past year, the Theater Museum was closed for renovations for its 90th anniversary, but it will be reopening on March 23, and you are all welcome to visit.

Since its opening in 1928, the Theater Museum has remained Asia's only museum dedicated solely to the theater, collecting about one million pieces of valuable materials related to theater and visual arts from across the world and housing them in Japan. Its activities rest upon four key pillars: collecting and storing materials, hosting exhibits and a digital archive, searching for and studying archival performance videos, and holding symposiums and other events. I shall introduce you to some of the materials housed within the Theater Museum. The museum possesses the world's leading collection of Japanese woodblock prints featuring Japanese actors. This includes the works of Toyokuni III and the "Women's Kabuki Screen" (Onna kabuki zu byōbu) from the Edo period. These works are not only

beautiful; they are also extremely valuable in understanding theater during those times. The Theater Museum is particularly proud to have the "Monstrous Theatre Curtain" (Yokai hikimaku) by Kawanabe Kyousai. Kawanabe was considered one of the geniuses of the Edo period for his paintings. He was said to have painted the curtain for the Shitomi-za Theater in a single night, giving each of the ghosts the faces of popular actors of the day. It is the only one of its kind in the world.

The Theater Museum possesses many tangible theater artifacts such as bunraku traditional Japanese theater puppets, as well as pieces of clothing exemplified by Noh costumes or the dresses of singer/actress Koshiji Fubuki. Furthermore, as the only comprehensive museum of the theater arts in Asia, it has worked to collect Asian theater materials such as masks. In addition, it has made an effort to collect not only theatrical materials but materials from other visual arts as well, including the 1916 classic silent film The Big Fire at the Kaminarimon Gate: The Blood-Stained Fireman's Standard (Kaminarimon Taika Chizome no matoi). Naturally, the museum has an abundance of contemporary theater materials, such as posters by noted Japanese graphic designer Tadanori Yokoo for the Situation Theater (Jōkyō Gekijo) of Juro Kara, a leading voice of 1960s Japanese underground theater. This is just a taste of the Theater Museum's collection.

This has been my brief overview of the materials we use in the museum's exhibits. In 2014, I assumed the position as director of the museum. Its first exhibition under my leadership was "Samuel

Beckett—The Door Is Imperceptibly Ajar," at which Beckett's play Waiting for Godot was performed in support of victims of the Great East Japan Earthquake and other recent natural disasters. Today's guests likely all have some connection to Beckett. I myself am a Beckett specialist, and we have here today Eric Colleary from the Harry Ransom Center, which possesses many valuable Beckett manuscripts that I have had the opportunity to study. Additionally, we also have here today Ramona Riedzewski of the Victoria and Albert Museum, who has experience working as a librarian at Trinity College Dublin at the University of Dublin, which was Beckett's alma mater. Trinity College has many of Beckett's writings, including both manuscripts and letters. In addition, Minoru Hatanaka of the ICC has taken a great interest in the Theater Museum's Beckett exhibition and has contributed a review to the museum's annual "Enpaku Book" report.

Exhibits have also been held of Japanese theater. The first images are of "Come Near Me And I'll Kill You!" (Yoraba kiru zo!), an exhibit of Japanese swordplay theater (kengeki) companies and the New National Theater (Shinkokugeki). This is followed by a contemporary dance exhibit, where we showcased a large number of filmed dance performances. Next is "Dreams of Watching TV – An Exhibition of Major Television Dramas" (Terebi no miru yume – dai terebi dorama hakurankai), which highlighted the history of Japanese television dramas. I believe this exhibit was the first of its kind in Japan, and it set a new record for the most visitors. The Theater Museum also hosts various live events and performances that greatly contribute to promoting culture. For example, it borrowed the grounds of Akagi Shrine in Kagurazaka to hold a "Great Magic Lantern Show" (Dai-gento kai), where "magic lantern" pictures from the Edo period were recreated by the Minwaza Theater Company. This was shown together with ghost stories by Hayashiya Shoujaku and was enjoyed by an audience of some 400 people. Next is the Beckett performance I mentioned earlier. The Company SJ theater troupe of Ireland was invited to perform a play by Beckett in front of the Theater Museum. Despite the heavy downpour, the many people present were treated to an excellent performance.
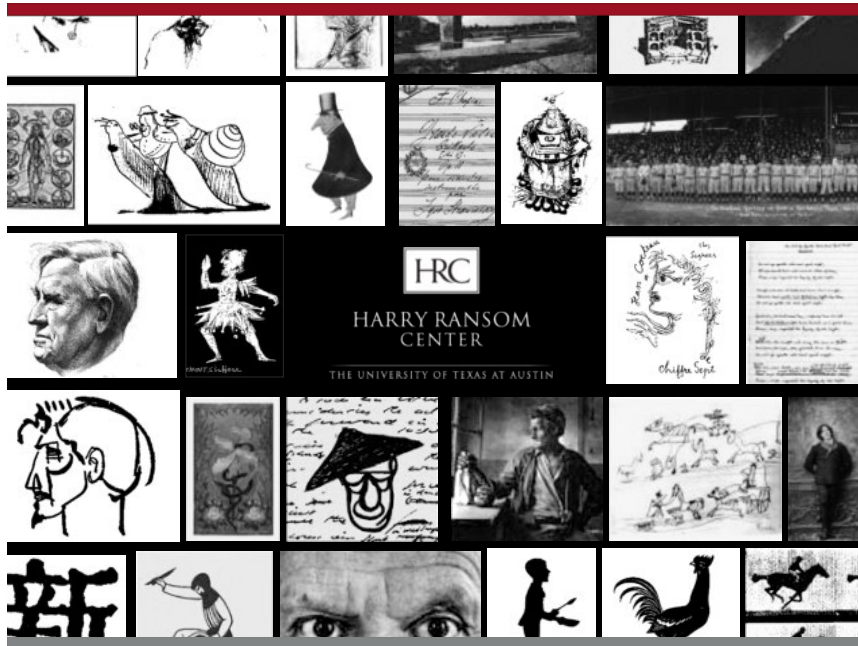
The Theater Museum has put a lot of effort into both its online digital museum and the Digital Archive Collection. It now has 520,000 or more pieces of data and images. In relation to today's theme. Mr. Tsuchiya, who manages the Digital Archive Collection, will later give a report.

This has been my very rushed introduction to the Theater Museum and the various activities in which it is engaged. As I mentioned before, it will be reopening on March 23 for the 90th anniversary of its opening. It is undertaking a major renovation of its permanent exhibits and opening up a mini-theater, as well as holding "The Pandora's Box of Enpaku – Japanese Kabuki and Bunraku Entertainment" (Nippon no entateinmento kabuki to bunraku no enpaku urashimabako) to commemorate the anniversary. We hope you will all come to visit.

In any case, this is today's theme. Performing arts such as the theater and other live arts disappear the moment they end and thus cannot really be preserved. Even if something has been filmed, the essentially live quality of the theater is lost. Therefore, despite the impossibility of the task, we shall attempt to answer the difficult question of how we might preserve performing arts or media arts and what might be possible. I will now turn things over to today's excellent guests, who have been working on the cutting edge in the United States, the United Kingdom, and Japan, and who shall talk about their own efforts.

Eric Colleary

*Preserving Performance at the Harry Ransom Cente*r

Before I begin, I want to thank everyone here at this Tsubouchi Memorial Theatre Museum for organizing this symposium and for inviting me to attend. In the brief time of this presentation, I will share with you a brief history of the Harry Ransom Center explaining what we do, what we have and how we share it with the public. The Ransom Center is an internationally renowned humanities research library, archive and museum at the University of Texas at Austin. Our collections provide unique insights into the creative process of writers and artists.

In the 1950s, English professor Harry Ransom described a vision for humanities research center in Texas that would be modeled off of the great national libraries around the world. However, many important historical collections had already found a home at other libraries. We were starting late. So to begin, Ransom began asking living writers and artists for their papers, a practice very few institutions were doing at the time. Many other libraries wanted to wait until an author had died to see what kind of legacy they would have and whether there would be interest in the person's work going forward. Tax laws at the time allowed writers and artists to donate papers as a gift and claim tax exemptions. This is how we got the papers of notable playwrights, like Tennessee Williams, Arthur Miller and Lillian Hellman.

Faculty research also drove acquisitions. Professors in the 1950s and 1960s and in the early 1970s were doing research on Samuel Beckett and George Bernard Shaw. So, the Ransom Center began collecting large collections of their papers to be able to provide research resources to faculty and students on campus. While the Ransom Center has many large archives of playwrights, we also began collecting theatre and performing arts more broadly, including the papers of magician Harry Houdini. We have strengths in theatre, musicals, dance, opera, vaudeville, magic, minstrelsy, pantomime and puppetry. Today, the Ransom Center has core collecting strengths in five different areas. Our literature and rare books holdings include the archives of writers like James Joyce, Norman Mailer, David Foster Wallace, Gabriel Garcia Marquez and Kazuo Ishiguro. Our photography holdings include the oldest known photograph in the world Joseph Niepce's View from the Window at Le Gras. It's the first known photograph taken from a camera in 1826.

We make the collections available for research in our reading room. This is the primary way that we make our collections available to the public. Other institutions focus primarily on exhibits; this is something that came much later for us. We only really started our mission as a museum in around 2003. Anyone with a photo ID can come into the Ransom Center and register for an account. They do not need to be professional scholars or make an application to use the reading room and they don't generally need to make an advanced appointment. We've also digitized many of our collections and make them available on our website for free. They have to be out of copyright or we have to have permission from the writers or the estates to be able to do this and so it's a bit slow. In performing arts, we have archives from writers like Oscar Wilde. We have theatre photography, scrapbooks and posters. We recently added one of our Shakespeare's first folios and we continue to add frequently.

We also create exhibits for our galleries and this is a way that we reach broader audiences, people who wouldn't otherwise come into research at the Ransom Center. We also loan collection items to other museums for display. This is an exhibition we did in 2010 called "Making Movies" that highlighted costumes and set designs in the process of making films. In 2016, we had an exhibition on "Shakespeare in Print and Performance" which showed the early published books of Shakespeare and its history over several hundred years to the present through performance. Just a couple of weeks ago, we opened a brand new exhibition that I curated on the history of Vaudeville in America. You can see there are a lot of photographs. There is over 202 items in the exhibition and the galleries include a stage where visitors can perform monologues that we

provide so that they can get a sense of what performance is like in their own body.

We also offer public programs to encourage a deeper knowledge of the collections including lectures and symposia, visits from writers and artists whose papers we have in the collection, performances, film screenings and we have a book club where people in the community can read drama or novels and then come and look at the papers to see how the artist created them. Like the Theatre Museum here at Waseda, we are on a college campus of a very large university sort of on the outskirts. So, we serve both the university and scholars and generally interested people from all over the world.

Our holdings in performing arts cross a variety of material every kind of format that you can imagine; puppets, printed books, handwritten compositions, playbills, posters, photographs, costumes, really a wide variety of formats. At the core of the collections are the archives of writers and artists. This is 'Poker Night' by Tennessee Williams which is an early draft of his play 'A Streetcar named Desire'. He would write an entire play, take the best bits from that play and then write a brand new play with those pieces in it and then he would write a brand new play from that until he got the one that he liked the most, and you can see this development over many, many drafts in the archive. In this draft, you can see the character, Stanley, was originally named Ralph and his name's been changed for the first time.

More recent writers like Terrence McNally use computers and their collections include printed material and what we call "born digital" archives. Born digital files are materials that only exist in a digital format. They don't have a paper version or a paper record. We have archives of designers like Norman Bel Geddes. This is his design for Dante's 'Divine Comedy' which was actually never staged but is considered one of the great classic scene designs of the American theatre. We have archives of musical compositions like 'Gypsy' written by Jule Styne with lyrics by Stephen Sondheim that show the creative process in collaboration between artists. And we also have promptbooks dating back to the 1700s recording how plays were staged with directions for actors and technical cues.

Onsite we also have 3 conservation labs; one in paper, one in books and one in photography where skilled conservators care for and repair fragile items in the collections. You can see here a conservation treatment is being done on the manuscript version of Handel's Coronation Anthems and a glass plate negative of a photograph of a theatre that's been cracked in the middle.

Staffs at our museum are also trained in creating exhibits and fabricating mannequins and mounts that both safely and securely display and store items. These last few photos that I'm going to show you really are just to share with you what our storage collections look like and the kinds of ways that we house things. So, you can see a lot of the papers are stored in upright boxes like this or book shelves like a traditional library. We have framed art storage that hang on racks and items that are not framed like posters or large format playbills are stored in flat file drawers. We have a lot of important historic photography and film in the collections. To preserve this, the negatives, we keep them in cold storage in large refrigeration unit that keeps the temperature at 30 degrees Fahrenheit which is optimum for film negatives. We have textile storage for costumes and personal effects. The boxes here are the costumes from the film 'Gone with the Wind' and we also have hanging racks that are covered to protect them from dust. These are historic circus costumes.

We have personal materials from famous writers. This is one of the vests owned by the writer, Gertrude Stein, and you can see how it's stored in the box with support padding to prevent the vest from collapsing and breaking overtime. We have very large set models. This comes apart in 3 pieces and it's so large it only fits on top of our cabinets and we cover it. We also have large puppet storage. Marionettes are hung from the ceiling when they have hooks and then other puppets are stored in boxes wrapped in acid-free tissue paper.

I just wanted to give you an overview of the institution, a sense of the collections that we have, how they're kept and how we make them accessible.

Ramona Riedzewski

Capturing the Intangible: The UK's National Collection for the Performing Arts at the V&A

It's a pleasure to be here and thank you so much for inviting me to speak about how we at the V&A in London collect performing arts. In the next 15 minutes, I will give you background information about the V&A and the department and then about how we approach the challenge of collecting intangible heritage especially within a museum context. I will also give you some details about our collections how to access these onsite and online before approaching details of our galleries, displays and exhibition. And in my conclusion I want to highlight some of the challenges in collecting performing arts, where we are now and where we are going to.

This is the V&A for any of you who have not heard of the museum. Following the great exhibition in 1851, Prince Albert drew up plans for cultural hub in the west of London. This hub was dedicated to the sciences and the arts and was coined "Albertopolis" and included the V&A, the Science Museum, the Natural History Museum, the Royal Albert Hall, the Royal College of Music and Imperial College. The Victoria and Albert Museum now also known as the V&A, is the Museum of Art, Design and Performance. At its heart is the creative process with a mission to inspire current and new generations. At present, the V&A has a number of sites, such as the main museum in South Kensington and the V&A Museum of Childhood in East London. This is our collections store in West London at Blythe

House and this is actually just one of our storage spaces for the theatre collections.

Then, we opened the museum in China in Shenzhen a few months ago and we are about to open another one. It's just been finished building and it's due to open in Scotland in September. Also for little Japanese connection, it was designed by the Japanese architect, Kengo Kuma. The V&A holds a number of the UK's National Collections such as furniture, childhood and the performing arts.

Moving on to my department, the department of Theatre and Performance, I thought I'd give you a really brief background to our past. The Department of Theatre and Performance goes back 94 years, when the V&A accepted Ms. Enthoven's collection of approximately 80,000 London playbills and programs, and this is her, Ms. Enthoven. In 1974, the Theatre Museum was formally established as a V&A branch museum that used to have its own building in Covent Garden, right at the heart of London's Theatreland. However, unfortunately, that closed in 2007 and all storage and public research access was transferred to the V&A's collections at Blythe House in West London. Since 2009, we have our own permanent galleries at the main museum in South Kensington, where we can showcase a small collection of our material but also advocate new acquisitions. Just to give you a context, our galleries have less than 1% of all our holding on display. In 2010, our department also started to contribute to the V&A's major exhibits, such as "David Bowie Is" or "You Say You Want a Revolution."

So, the V&A's Department of Theatre and Performance holds the UK's national collection for the performing arts. It's the largest performing arts collection in the UK and one of the biggest worldwide. At the heart of all what we do is to document current practice and the history of all areas of the performing arts which include drama, ballet, dance, opera, circus, puppetry, comedy, musical theatre, costume and set design, pantomime, popular music and much more. We concentrate on professional productions and work taking place within the UK, and of course British performing arts professionals who are and were active internationally. So, some of these examples are Vivien Leigh, Paul Scofield, Michael Redgrave, and so on.

Leading to our subject is how do we do it. So, our colleagues in other departments in the museums, they have these types of collections. They have sculptures. They have galleries with plinths. But for performance how do you do it? We very much concentrate on looking at the whole process of a show from conception right through rehearsal, putting a production together, the performance and its

aftermath.

The V&A's mission is to inspire current and new generations and to inform our understanding of past performances. So, we always look out for materials, both physical and born digital that support the Museum's mission. This slide lists some of the types of materials we collect to inform our knowledge of past performances. Eric had some of these already on his list and I'm sure other colleagues are covering similar material but just to show it in context, this is how we really try to capture it.

This is a design by Oliver Messel over on the left for head-dress which Vivien Leigh wore in the film production of 'Antony and Cleopatra'. The design is on display in our galleries, alongside with the original head-dress which we also hold and then of course there is a photograph of her in costumes. These variable tangible remnants of past performances give us an insight of the process involved and allow us to study the material and processes used. Most interestingly these give us a true idea of colors and nuances, despite the lack of actual lighting in place now. While we don't know certain moods and environments, we sort of slowly get the idea by these different parts and what's really important for us. Of course, the film was shot during Black and White days, and now we actually can see the real colors which is really quite valuable to us.

Just to put it into context, this is really just an overview of everything we hold. We have around 500 archive collections which range from one box to about a mile long. We have 200,000 library items which are scripts, prompts, play texts, scrapbooks, about 3000 costumes, 15,000 posters, 500 set and architecture models, about 2.5 million photographs, 300 plus NVAP recordings and 15 back and front cloths. Moving on to our NVAP recordings, it stands for National Video Archive of Performance which started in 1992 when the then theatre museum reached the unique agreement with the

Federation of Entertainment Unions to record live theatre for posterity. Now, in its 26th year, we have high quality recordings with actors which are no longer with us, such as Harold Pinter and Paul Scofield. However, we also managed to capture other performers early on in their career, such as Benedict Cumberbatch or Ben Whishaw. We currently film approximately 20 productions per year, which is really the tip of the iceberg, but it's a valuable resource for us and freely accessible for researchers.

Just to show you how we use some of these materials, I wanted to show the example of the English

Stage Company which is the company based at Royal Court. I have a really quick 60 seconds montage which we made for the 60th anniversary of the English Stage Company. We used it for a lot of anniversary events 2 years ago but now it's quite good to showcase the type of material we have as well.

[Video]

This video, all the resources, all the digital material, it's all from our collections which comes from English Stage Company's own archive but across our department and that quite neatly leads me over to digitization and born digital material. We, in our department, started our digitization program around 2008-09, and a number of factors really facilitated that. We had a number of externally funded projects that comprised digitization aspects. Also, since the Theatre Museum physically closed and all the curatorial team had to move to Blythe House, we were actually in the same place as our collections and so that helped, and our internal museum system supported larger scale digitization programs and of course, technology improved.

Over the past decade across all UK museums and galleries, there have been big initiatives to make all national collection items available online for everybody to access and the museum launched its online catalogue 'Search the Collections' that includes digital images of our collecting items. Until recently all our images were created by professional photographers to very high publication standard. However, that was very slow. So, we introduced staff record photography about 3 years ago. Whenever we acquire new objects now, we immediately try and take an image and make it available online.

Of course, the main challenge is copyright, although we take a risk-based approach with a take-down policy especially when we have things that we call "orphan works" where we don't know the owners of copyright. We are still not really there yet of publishing all the digitized images for our archive and library materials, and I will touch on documentation in a second.

Over the last almost 10 years, we have accumulated now over a million digital images of V&A collection items, which we as the entire organization can draw on within reason and in the best interest for the organizations, but really the real challenge ahead now is dealing with born digital material, i.e. emails, CAD designs, photograph, everything. We are in the process of rolling out a new Digital Asset Management System and the current phase concentrates on migrating our existing data, which is taking weeks to transfer. Future phases later this year will include the full ingest of all of our born-digital collection materials, although we can't make them all available online due to copyright and then the ongoing migration and preservation of born-digital materials.

Just to pick up on how you can access our material. All our public research access is via our reading room at Blythe House. Everybody is welcome, but you must make an appointment. It is possible to look at our paper-based collections and to view NVAP recordings. We can also facilitate 3D objects, such as costumes or props, but often due to complexity and fragility, we need to consider access requests on a case-by-case basis, very much due to conservation concerns. We also offer a range of curated tours and events, such as specific tours around Vivien Leigh, Adam Ant, it's incredibly popular, Ballets Russes. We also have a lot of requested sessions like research skills sessions for university courses. And we are aiming to diversify more and more and making the collections relevant to everyone, including school children and users who are not traditionally our users, and that's proven very interesting.

Moving on, of course, everybody can enjoy our material through exhibits and since our department has contributed to the big exhibits, these ones are some of which our department has put on in the last 8 years. Of course, because this is so expensive and big, we also make them last longer and most of our exhibits tour and I think David Bowie was here about 2 years ago. I'm looking around the room hoping for few nods.

It's about to open in New York. Our Pink Floyd exhibition is in Rome. 'You Say You Want a Revolution' is in Milan and our Opera exhibition is due to go somewhere internationally soon. Our major exhibits are, of course, a massive investment hence we make sure we use all our opportunities. Here are three behind the scenes shots of the press announcement for Pink Floyd, which opened in May 2017. The image on the right is Nick Mason in front of the museum with the flying pig high above him. For us of course it was a great opportunity to recreate one of these famous rock history moments, of having a pig fly high, although not over Battersea Power station and of course we needed to make sure that it would not break free and interrupt Heathrow airport flight traffic as it has done once before.

Our main exhibits tend to run between 12 to 20 weeks and once they close, they go on international tours. With the opening of our new V&A Dundee museum, many of our major exhibits will make one stop in Scotland fulfilling our role as a National Museum and that's really important for us being a London-based museum.

In addition, we have our permanent theatre performance galleries which are free to access. And these are really to show the highlights of our collections while also trying to tell the story of British performing arts and the creative processes involved. We use our space to advocate new acquisitions but also to look at specific areas of the overall process, such as the rehearsal process. Earlier on I showed Vivien Leigh's head-dress for the film 'Antony and Cleopatra', designed by Oliver Messel. Staying with Vivien Leigh, she is very popular. I wanted to show another of our recent acquisitions, her wig. She used for the role of Blanche in the film 'A Streetcar Named Desire' in 1950.

Leigh had originated the role in the 1949 transfer from Broadway to the West End. She didn't wear a wig in the stage production but did so in the film version for which she won an Oscar for Best Actress in 1951. The wig came up at a recent auction and when we researched the relevance for our collection, we located a number of documentation items such as a letter from Laurence Olivier to Stanley Hall, these ones here, a London-based wig maker commissioning wigs for the film. We also have a note from Leigh to Director Elia Kazan over there requesting to "look right not good because wigs their hair could be thin and poor". So far it's fantastic to substantiate new acquisitions.

Moving on to the next slide just to give you some information about the wig. This is when it was on display in Sotheby's. It looked dreadful. This is how it used to look when she was wearing it and then we discovered that we had a connection to the original wig stylist which is this lady called "Gwen Franklin" who is 89 years old and she came in to restyle the wig. So from this to this to make it look like this again. It's quite amazing to have that personal collection.

We also have small scale temporary exhibits. We use the space to highlight anniversaries or to celebrate some of our many partnerships we have. We regularly display contemporary theatre design work in collaboration with the Society of British Theatre Designers. Currently, we have a display of 100 photographs taken by the photographer, Anthony Crickmay, who turned 80 last year. He is very much known for his dance photography but we wanted to also capture all his other work, such as opera, theatre, for Vogue, as well as portraits of politicians and royals.

Our next display will open on the 10th of July which will celebrate the 50th year anniversary of abolition of theatre censorship in the UK. These displays tend to draw very heavily on our permanent collections and also allow us to highlight certain stories and engage with new potential audiences. We also try to tour these small scale departmental exhibits particularly across the country. Just the image on the slide, for example, is the entrance area to our Curtain Up exhibition, which was up in the summer of 2016. It centered on the relationship between London's West end and New York's Broadway. It was a collaboration with the Society for London Theatre and the New York Public Library of Performing Arts and once the display finished at the V&A, it went to New York. Just like

for the main exhibits in the museum all our displays tend to be accompanied with many different events such as conferences, membership talks, and so on.

Finally, of course, we'd like to have a bit of performance too. We don't have a fully kitted out theatre space; however, we really take Peter Brook's Empty Space concept by its word. A performance can take place anywhere. Since 2011, we have been running an annual performance festival taking place at the end of April. This is an annual opportunity for us to meet and observe practitioners. During the 10-day long festival we feature many events such as small scale performances, promenade performances, lectures, conferences, kids events, anything really.

Just to conclude, as one of the youngest departments, we are now very much integral part of the V&A. Despite primarily dealing with intangible heritage, we constantly seek to stay on top of current performance practice and work with contemporary practitioners in order to ensure we know which tangible remnants may be appropriate to be added to the collection. The performing arts are a natural subject matter to appeal to visitors and users from all walks of life. However, there are a number of challenges which are on our high alert list: collecting born-digital. All heritage organizations are working hard to make sure processes and systems are in place to 1) capture 2) preserve and 3) make accessible born-digital material such as digital set designs, photographs, emails or documents.

We are in the midst of establishing sound procedures for it. While of course normal archive processes apply, issues such as copyright versus data protection, proprietary software versus a multitude of varying different file formats are quite a game changer. Generally, the creation of meaningful metadata for performing arts heritage materials is a major challenge. All of our visitors and researchers tend to look by who, which work, where and when. However, international cataloguing standards for archive, library and museum objects tend to be concerned with an actual item only. Again, my hope is that over the next 5 to 10 years something like imdb.com might transpire for the performing live arts so that information can be easily obtained along with information where primary and secondary resources are.

And super finally, the government is kicking us ahead of our collection store. The big building you have seen early on where our collection is based, we need to leave that by March 2023. So, we have a big move on our hands but of course it's a huge opportunity for us to re-visit how we do things and at the other end how to engage with new audiences.

Minoru Hatanaka

ICC Open Video Archive[HIVE] and It's Extendability

ICCの映像アーカイヴ「HIVE」と展開可能性について

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I am Minoru Hatanaka. I work at the NTT Intercommunication Center in Shinjuku, the same area as the Theater Museum. I am very grateful to have this opportunity. The problem of how to preserve those things that are intangible is presently a very critical theme for art museums. This seems to be a very good opportunity, in particular, to share information on whether we can archive forms of artistic expression that leave little behind, and how we might approach the problem in the fields of current performing and media arts.

We at ICC have also been managing a digital archive, though in a slightly different form from those mentioned previously. I believe the work of the digital archive may be one possible way of thinking about how to preserve or reproduce works, recreate them once they no longer exist in their original form, or allow those that are more tangible to be left for the future.

I shall also attempt to explain the ICC, as the title of my talk is "The ICC HIVE Video Archive and Possible Developments." The NTT Intercommunication Center (ICC) is a cultural facility that opened at the intersection of Koushu Road and Yamate-Dori Avenue in the Nishi-Shinjuku district in 1997 as part of the 100th anniversary of telephone service in Japan in 1990. NTT still had not been split up in 1997 and thus was running the center as a single company, while today the center is being run by NTT East. As the ICC's name indicates, it is a company devoted to intercommunication, and is operated as what is called a Corporate Social Responsibility (CSR) project for the purpose of supporting artistic activity falling under the theme of transmission and communication. It was originally conceived as "a base for exchanging information, promoting dialogue between science, technology, the arts, and

culture under the theme of 'communication,' and building a global network of artists and scientists in order to realize a prosperous future society."

As there are people here from overseas, I will introduce our English-language page. This is the ICC homepage, which itself serves as an archive. It was launched in 1997 and is now approaching its 20th anniversary. Twenty years' worth of activity can be viewed on the web. This is great for artists, and although it is sometimes hard to get to art museums when they are holding exhibitions, the ICC provides access to 20 years of exhibits, which seems to be very good. Here is our main page. The sound design has been provided by two artists—Ryuichi Sakamoto and Shiro Takatani. Of course, you can see current exhibitions, which is the principle behind everything here.

This page shows the history and an introduction to the ICC. In this corner you can browse this and the past 20 years of ICC events. Actually, prior to opening, the ICC actually conducted preliminary activities for eight years leading up to 1991. However, not much information from those times remains. In 1995, nothing was in place yet, so the ICC worked on projects like a web-based art museum. This was sort of like the popular "invisible museums." You can find this here in the archive. This includes the previously mentioned HIVE, digital archive, and a timeline. This is a media art timeline where you can view various social events and technical matters surrounding ICC activities.

Accessing each of these allows you to jump to the database and see photographs of individual works. Like exhibits of Rhizomatiks and perfume. Here's what seems to be an example of an exhibit showing off clothes and other things. HIVE, for example, has the timeline here, with a variety of content from 1997 to today. Due to circumstances, there is not much new content from the past two years, but you will find artists' talks, symposiums, and performances up through around 2015 or so. It also has content from original interviews made by ICC, such as an interview with Ryuichi Sakamoto, which can be accessed online for viewing.

Although I'm mentioning Sakamoto's interview here, what I will talk about how it is exhibited. Namely, such interviews are saved in the form of testimonies by the artists when their work was on exhibition. Each interview is individually recorded. Video recorded during speaking events when an artist is visiting Japan for an exhibition or is being exhibited are thus made available.

Earlier, a reference was made to a Pink Floyd exhibition. This photograph is of the artist Jeffrey Shaw, who made the floating pigs for the band. The pigs were inflatable balloons, which Shaw installed after filling them with air. They were largely one-time objects that served as performance elements at outdoor shows. These means that they were unlikely to last. Such works have greatly changed with advances in technology, and are now likely to involve the use of VR or other new techniques, making the old way of doing things quite old-fashioned. This is the fate of any media arts based on specific technology. Thus here I would like to talk about how the archive might be useful in preserving such works.

Here is another person in addition to Jeffrey Shaw. Bernhard Serexhe was chief curator of the Center for Art and Media Technology (Zentrum für Kunst un Medientechnologie: ZKM) in Karlsruhe, Germany, where he was involved in a digital art conversion project. He published an extensive book on digital art preservation and collection, and has spoken on his work at ZKM. Due to its length, the presentation has been divided into several segments. He collected a variety of old pieces of equipment from auctions here and there, and then made presentations on whether originals should be reproduced or stored. In that sense, it seems there is a lot about archiving in the ICC archive.

Here is Channel ICC, a podcast channel where artists explain their works in their own words. Shown here is a Japanese artist who is also handicapped. The artist creates works with persons who are vision- or hearing-impaired, and so explanations are given in sign language, as the artist desired. This artist is qualified in sign language and so made an effort to have sign-language-based descriptions online, which we are trying for the first time this year. This sort of thing might become required in the future.

So why is it difficult to preserve media art? One characteristic of contemporary post-20th-century art is an increase in works not kept in places like art museums and galleries for exhibition (the previously-mentioned balloons and other largely one-time items)—and works for which there is no preservation system in place, even at museums that serve a preservation and collecting function. For example, today a lot of works are temporarily erected in exhibition spaces and then dismantled once the exhibit has closed, or are exhibited outdoors. So the question is, how do we hold onto such works? How should the art museum system, which is entrusted with preserving and passing down works of

art and culture, handle temporary works?

Thus ideas have emerged on how to document artistic works. Not just preserving works but storing them in document form as well. Their emergence has resulted in thinking about what is possible, such as in cases in which the works of art are not temporary but have been completely lost. Works that have been lost, stolen, or are no longer around or cannot be preserved. Cases in which only photographs or records are left regardless of what you do. This might include, for example, trying to store things at an art museum, which might involve recording photographs, or digitizing non-digital items for preservation. Of course, in these cases, they are naturally only in two dimensions. Documentation is inevitably two-dimensional, but I currently think that another possibility for documentation is combining it with the restoration or recreation of those two-dimensional recorded items.

It is apparent that, in the future, when thinking about reproducing works, the possibility exists that photographs and documentation may be used to restore those works in some form. Preserving works of media art involving the use of technology is difficult. Currently, many techniques are being attempted to address the problem of how to reproduce such works, as technology is constantly advancing, rendering old technology obsolete. This includes attempts to convey what an exhibition might have been like by recreating it. This is not simply a matter of completely restoring something, but reproducing the setting of an exhibition so that its atmosphere might be recreated. At the "Re: play" exhibition at the National Museum of Modern Art, they rather interestingly exhibited a reproduction of their "Restaging 'Expression in Film '72'" from 1972 in an 80-percent-reduced form.

Another type of project is to reproduce works from a given time period based upon archival photographs or the testimony of artists. This would include the Japanese Art Sound Archive project, of which I am a co-sponsor. This project attempts to reproduce works of modern art using sounds that are hard to preserve, relying upon leftover records or audio sources, or interviewing the artists. This project was launched at the beginning of the year and is already working on a few things. This is a non-ICC activity, but they have done similar things.

If the previously mentioned ICC archive serves as an archive storing documentation and artist testimonies on works, then I believe it may represent a way for digital archives to be involved in restoring and preserving works. In addition to the current archival resources of HIVE, I believe that,

including the documentation work of exhibitions being done by ICC, archives may be useful and serve a meaningful function beyond simply recording events. Although it is not being done, and may not just be my idea, I believe that the possibilities for preserving and restoring works of art may be greatly expanded based upon the presence of archives like those at the ICC.

Shinichi Tsuchiya

Data Curation, as Complement of Theatre Archive

演劇アーカイブを補完するデータキュレーション

早稲田大学演劇博物館　デジタルアーカイブ室　土屋紳一

2018/02/22
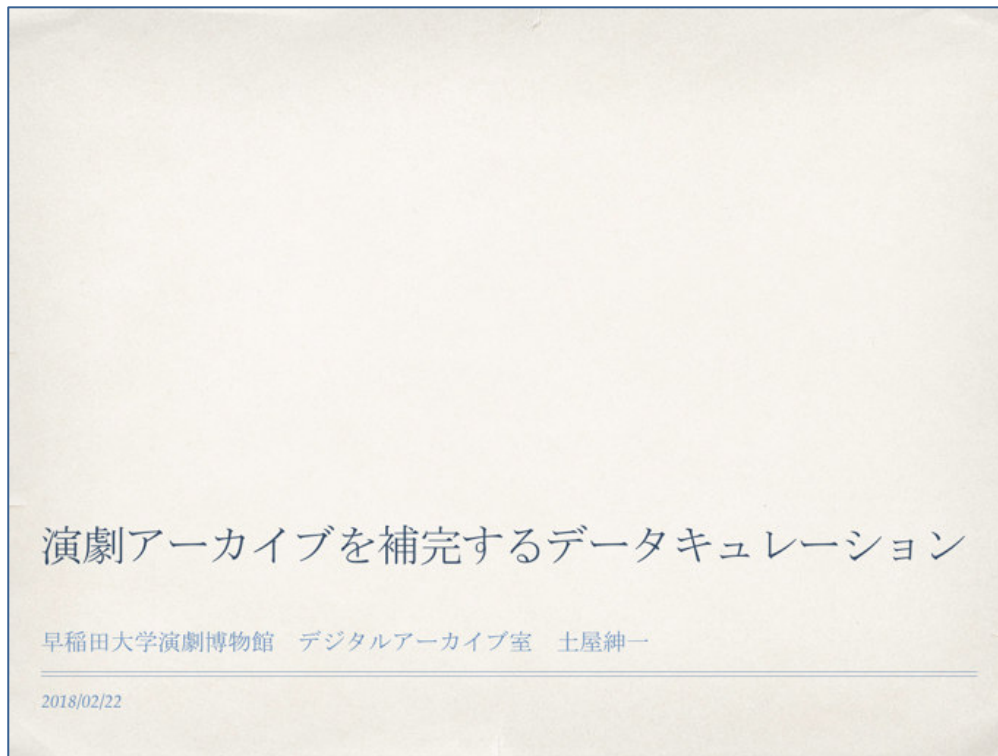
My name is Shinichi Tsuchiya, and I am with the Digital Archive Collection. I will introduce how we approach and utilize digital content at the museum, and conclude with questions on how this is possible. I shall begin.

First, I will simply introduce the databases. They became available in 2001, the same year as Wikipedia. The museum databases are not as well known as Wikipedia, but they have their place in history, and presently 28 types of databases are available. The one that has been accessed the most is our database of Japanese woodblock prints, which contains about 47,000 pieces of artwork. Furthermore, it also has 220,000 images of rare books and other items. I shall proceed with today's theme of "preserving intangible art."

First, anything that is formless represents intangible culture. Today's discussion started with the fact that the genre of theater is something that cannot really be preserved. Thus, the only thing you can do, as everyone has stated before, is to collect various ancillary materials. There are playbills (featuring

characters and programs), play scripts, clothing, and masks, which are all things that may be collected in tangible form. Rather than going after the most expensive items, efforts are made to collect things that might provide information, like ticket stubs.

I refer to this as a "doughnut-like collection." For me, this itself represents a form of theater archive. A doughnut has a hollow center. Similarly, theater is like a hollow cavity that cannot be preserved, and all that can be done is to collect as much of the surroundings as possible to engage everyone's imagination about what theater was like in the middle. I think this is the approach that everyone takes.

ドーナツ型の収集

浮世絵（役者絵）

台本　　　　　　　番付

演劇アーカイブ

衣装　　　　　　　浄瑠璃本

仮面
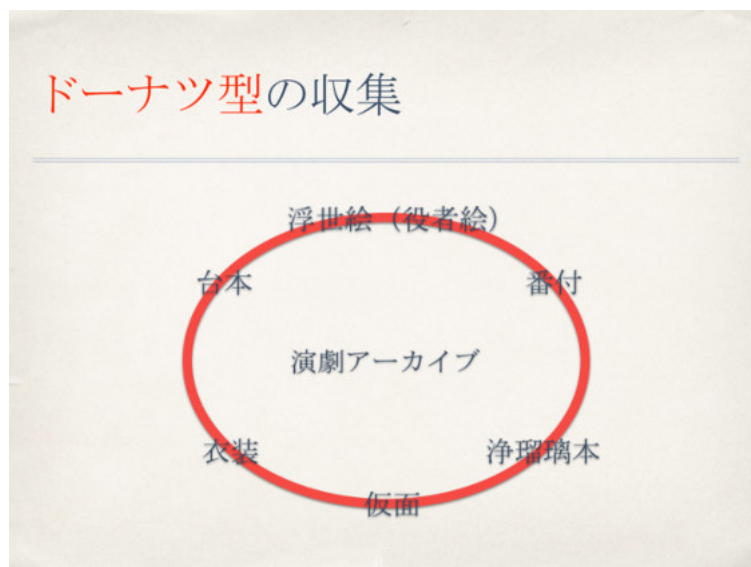
To this end, presently we sort and store various collected materials, and then catalogue them for database entry, gradually building collections on an individual basis. In terms of preservation, this a natural situation. However, it seems to me that the doughnut-like collection of different materials mentioned before is cut off from the intent to let us see what lies in the center, and the media itself is becoming increasingly complex. I am very interested in what we might do to address this problem, and it seems that some form of data curation is needed. What this seems to mean is that it should be possible to connect and link these databases.

There may be those unfamiliar with the term "data curation," so I will explain it briefly. Usually, when you search using key words, then a lot of similar words come up, which is a bit inconvenient. So naturally, you need to have related terms grouped in some form as data. Exhibit curation seems to need something similar, but with a more human touch, the disadvantages of which are the time and cost involved. As a solution, we have attempted to add a new function to new database systems. We

refer to this as a clip function, which makes it possible for anyone to group data freely. Search key words may be clipped, and moreover, not only can we do this, but any user may freely clip and store words. Furthermore, shared information may be easily shared on Twitter or Facebook, or may be used in table form for discussion whenever everyone wishes to have a

discussion later. There is no change to any available meta data, and it is possible to gather various data in bundled form.

We have prepared videos. Presently, searches are made with key words such as "Shakespeare." This results in 11 databases being pulled up. Each of the 11 databases is tagged. When we enter the theater tag, then anything related to the theater rises to the top. This search is recorded by pressing the clip button. When a database is recorded, it may be searched with this key word. Furthermore, clips are gradually compiled for detailed information when the button is pressed. By pressing on these compiled items, it is possible to directly view the materials in the photograph database. Pressing in other places results in immediately jumping to another database. This may be looked at, edited, or saved in this manner. For example, when the title "Shakespeare" is entered and saved, the saved results appear like this. The saved items are further copied, and may be freely re-edited.

Clipped and saved items may be pulled up with the key word "Shakespeare," allowing you to see anything else clipped and saved under "Shakespeare." This is a nest structure, allowing you to again save this clipped item. A nest structure in which you can again clip clipped items is also possible.
  "Shakespeare" may be written in different ways in Japanese. The Chinese name "沙翁" (Sao) also means "Shakespeare," so if all possible results do not come up with "Shakespeare," but this hint appears, then it is possible to search again with "沙翁" and compile and edit the results as if clipping Shakespeare-related items. It is also possible to change the order of results, which here appear at the very top. Furthermore, it is possible to switch to larger bold text on just the first line, making things easier to see. Changes may be made to various available settings. Things may thus be saved. You can switch around the order, change to bolder or smaller text on the next line, or manipulate the title or main text.

Below, there is also a "Maybe good" and "Maybe bad" button, making it easy to post a link on Twitter or Facebook. Here's a video, as mentioned earlier. Everything being shown here can be freely saved without ID registration or other similar steps. However, I would like to spend a little time on whether everyone should be able to freely participate, or everyone needs to curate data. For example, when works are newly donated, the priority is for them to be first registered and catalogued before being made publicly available. Data curation is usually done afterwards. It would be great if problems related to personnel costs could be cleared up. Furthermore, when receiving such donations, sometimes the problem is whether this item and that item are really the same, and if there is no supporting evidence, then we cannot say whether this is the truth. However, the advantage of using the above method of clipping this and that and putting the two together is that we can announce internally that there is some sort of connection between items, even though we cannot say it publicly.

On the other hand, the disadvantage is that there are areas with an unreasonable degree of freedom to do things, meaning that there is a high possibility of unreliable and contradictory information. So instead, we have the "Maybe good" and "Maybe bad" button. When the "Maybe good" button is pressed, a determination has been made that it is highly likely that something is true. Furthermore, going forward, if we look at a lot of writings, in the future this likelihood will probably be measured by some form of artificial intelligence, which will then post search results.

Switching subjects slightly, let's talk about the "3D data conversion of three-dimensional materials" itself. First, take a look at this video. About 148 photos were taken, which were then converted to 3D data. They may viewed by anyone online, with currently 100 or more available. Being able to enlarge, reduce, or change direction are commonplace functions, but if you move this ball, the ball acts like a light source, and brightness changes. Additionally, it is possible to fade out the background color and select different types of light sources, such as performing under torchlight. The expressions on Noh masks, for example, are said to have been made with an awareness of the shadows cast by lights. Showing such things through simulation has been very difficult for actual exhibits, but digitization seems like it can easily make this visible all over the world.

Change the color a little, brighten things up, and with this you might imagine how things looked outdoors, or how the expressions on masks changed slightly, giving you an idea of what the atmosphere might have been like. To quote In Praise of Shadows (Ineiraisan) by Junichiro Tanazaki, "At some point I discovered that beauty lies in shadows, and now I have come to use shadow to meet the day. In fact, the beauty of a Japanese tatami room is due entirely to the darkness of the shadows, and nothing else." Simply put, this may be translated as saying that Japanese architecture prior to modernization was one built imagining the patterns of shadow created by entering light, and that alone. When we consider an aesthetic sensibility presupposing the influence of nature, that is something you cannot find in reference materials alone, and perhaps there are other factors that should first be considered. It is my belief that, somehow in this way, reference materials and the actual structure of intangible culture might not actually reflect one another.

In summary, the strategy for dealing with the impossibility of preserving intangible culture may lie in some other materials, or grasping similar problems in tangible culture, despite its being completely different. Furthermore, as I explained before, intangible culture is like a doughnut with nothing in the

middle, but I believe that this stumbling block may mean that some hint for future archiving may be concealed within. We have introduced a variety of exhibits and events involving the public, and I believe that the databases will prove effective in increasing public participation. Thank you for your attention.

Second Part: *The Future of the Performing and Media Arts Archives* (Panel Discussion)

Minako Okamuro

In the first part, I presented several problems and also introduced the different museums. In Part 2, we will first let the speakers exchange any questions they may have. Go ahead.

Eric Colleary

There's an interesting question I think that comes out about whether the archive or museum should be responsible for creating material rather than just collecting it, and I think that comes up so often. I think archives have a tendency to want to be hidden and to not make their practices visible, to let the material speak for itself, but then there is this question of how you can interview the artist for example to be able to explain their work in a way that perhaps the collections don't explain by themselves. It made me think of we have the archive of Kazuo Ishiguro and when he sent it to us, before he sent it he wrote notes on post-he did for almost every item in the collection. So, it's as if he is standing over your shoulder telling you stories about a letter or about a manuscript or notebook and it's an addition to the archive and sort of an invention that makes it – it tells you more about the process than the items could by themselves. So, I guess, the question is to what degree should museums and archives be involved in intervening to explain more than what the collection can offer itself.

Minoru Hatanaka

That's true. I myself do not think archives should do anything more than collect. Naturally, an archive cannot really do anything more than handle works of art. Ideally, a work is described by the work alone. There is also an approach that says that while a work may inspire various feelings, you might not want to have to hear anything extra. However, there are also cases in which you can no longer

hear the work, or it is lost and there is no trace of it. In such cases, we would want some sort of trace left behind. I believe that if a work can be retained, then it would be best to keep it. If that is not possible, then I would think about how we might compensate for this.

It seems to be that if we cannot get a work back, or a substitute or other such thing is simply not feasible, then curators must spend their days scrounging through surviving literature. I think it would be better if an archive does not have to do such things, and an archive should not have to collect things in place of actual works of art.

Minako Okamuro

From the start, today's theme has been about how to preserve intangible art, and of course, it is great if something has been left behind of such works. For example, in the case of novels, I would like to be able to read the actual piece. With movies as well, the actual work should be preserved.

However, Tsuchiya previously used the word "doughnut," and theatrical works are like doughnut holes. All we can do about such doughnut holes is collect surrounding material. It seems that by filling in the surrounding doughnut, we can somehow imagine what was in the hole. But can we simultaneously preserve the doughnut part? As Hatanaka and Tsuchiya said, it is not simply preservation, but whether it led to creating something new of value. So what should it be? Should archives and museums be working to fill in the doughnut as much as possible in their preservation work, or should they be trying to generate some new value?

Minoru Hatanaka

I think that art museums' approach toward exhibitions has greatly changed in the last 15 years or so. Several years ago, a Western art museum held an exhibition of Matisse—a landmark exhibition in which photographs were shown of paintings being made. It presented how a painting was made and by what process. So although it is still good to show the final finished product in the case of painting, the approach of this exhibition was to analyze photographs from different studies, and then show works-in-progress. You could see how something was painted, and what motifs were initially used but then erased, among other things.

Changes are being made in how works are approached, and recently, it seems that many exhibitions are enhancing themselves more with reference materials than showing the works alone. There seems to be a recognizable trend towards archival credentialism in exhibitions not limited to art alone.

However, I do not have an answer at the moment regarding the pros and cons of these approaches that have gained prominence in the past 10 years or so.

Ramona Riedzewski

I should say for me I work in the V&A and we're not an art gallery and that's quite a luxury because we're all about process, we're all about the creation of work and really to teach our current generations and future generations about how art and finish design products were made. So, we have that big challenge of capturing intangible heritage. We do fit right into that mission of the V&A of creating the process which is so important for performing arts and picking up on their doughnut which I love (I'm going to go back and tell them about the doughnut in London) . I've always thought about in a complementary sort of way because what you were saying about you have the object but there are so many other things that really complete the picture about how something was made.

I've touched in our NVAP archive which is something we actively create as a museum. It costs a fortune but it's such high value for so many things. Also about 15 years ago, we started doing interviews with practitioners, with actors, with directors, with designers. It's called "TheatreVoice" and these recordings are all online so if you Google TheatreVoice in V&A, you can find it. We've always had it as a separate website and over the last few months, we started to think that's the real asset we have to think about better than just the website. I love seeing what HIVE does because we are also planning to integrate it more as an asset, our own collection, we've created and starting to integrate it into our V&A processes so that it's not just in the website, but we also make sure we treat it as a born-digital collection, as our own collection we create complementary to the archives and art works and bits and pieces we collect. So, it all really completes that shape of the doughnut and I guess the work – the intangible is in the middle, that's the hole.

Eric Colleary

There is also I think when you think of novels, they seem like stable objects but they aren't. No more than performance. The moment that a novel is published and you read it that is a very different experience than if you were to read it 10 years later and revisit it again. Your experience in the novel

will change. Two people reading the same novel at the same moment will experience it differently and so there is an intangibility of experience in any effort to try to capture an artistic work or performance work, literary work, a historical event. So yes, because it's impossible to fully capture any given moment, this question of then do you at least try to capture as much as possible, audience responses, artistic process, drafting, the performances through video recordings or photography. Do you just try to capture as many of those things as possible or do you focus on only may be just consistently we'll always photograph or videotape a performance and that will be enough knowing that we can never fully capture it. Do you try to select certain things?

Minako Okamuro

There has been a lot of interesting discussion, and it seems that what's being said is that a museum is not just about preserving objects. We heard talk of preserving processes on the one hand, and now Eric has said that it may be possible to preserve experiences. Even if a novel itself is a fixed thing, the reading of it naturally differs from person to person, and differs depending upon social background and history. It seems to be that in this case, experience is something that may be included in the doughnut. What this means is that the doughnut itself may actually not be something fixed, but within it, we might be able to preserve something.

Shinichi Tsuchiya

It was said that maybe the form of the doughnut could be preserved with the database clip function, but since it is always fluid, it is probably important to continuously preserve this fluidity. It's not a matter of one-time preservation; various people should probably be continuously adding different information without ever stopping.

Minoru Hatanaka

The clip function seems like it can change rank. If that is the case, then evaluations by users will gradually shift; for example, the meaning of a work will change depending upon the era. I know that is just one index, but it means a history of changes might be left.

Shinichi Tsuchiya

The system here offers the most visualization with the timeline. The accuracy of initial information is probably low, so people with differing opinions from looking at it will write entries, which will gradually increase its accuracy. Wikipedia also gradually grows in accuracy as information is built up. Correct timestamping will improve the doughnut, and will be expected to make it close to something largely fixed. This has only just begun, so it is not even a doughnut yet, just lines and points, but it will become one sometime.

Minoru Hatanaka

The doughnut example is interesting. For example, when trying to draw an object, one might draw the background in order to create and draw the object. Namely, even if there is nothing really there at first, by drawing in the surroundings, the hole is eventually rendered. You cannot actually draw the hole itself, but you draw the hole by drawing the surroundings.

Shinichi Tsuchiya

This means that if a person watching a stage performance collected 100 such impressions, for example, then a picture of the show would emerge. In actuality, what we have are a lot of materials from authors who died long before, and everyone writing down what they imagine, and then persons actually watching and possibly writing their experiences. It seems to me that might be possible.

Minako Okamuro

The only persons writing about the doughnut part, and then collating and solidifying things, have been experts, but as Tsuchiya said today, maybe there is public participation. What would it be like if different people wrote about the background? For example, anyone can experience reading a novel as mentioned before, so maybe collecting those experiences might constitute some kind of doughnut?

Eric Colleary

I think of amazon.com and reviews that people post. Do those get archived? For performance of an audience response is mediated by newspaper reviews which is one opinion of a very specific person with a particular agenda (they're trying to document it for their newspaper), but you miss out on the general public who have such a variety of experiences. So, I think looking at fringe festival theatre that's happening in the United States, a lot of performances – this is where performance art and theatre merge, there is an effort to try to interview audience members on camera but also to archive, to encourage people to use social media; Facebook and Twitter and use specific hashtags and then everything with that hashtag enters into the archive. It's collected by the performance company to help document how people were engaging with it or what they were thinking about. I think that sort of thing is very useful and not actually terribly complicated to enact but it's something that I know many theatre companies are beginning to think about.

Ramona Riedzewski

We're starting to see that coming through in theatre companies with archives we collect because especially little bigger ones like Young Vic, Almeida, Royal Court, they have to enter in a press department. They do like their daily press mail shot internally, and we start getting that through in our archives acquisitions not necessarily in a digital format, I should say. It tends to be documents that might be printed off, but it is a really interesting reflection on how companies take that feedback, how

they deal with it internally, the good and the bad. Also, I can think on top of my head we have a few small collections of fans, you know, we have collected their scrapbooks whether that's welcome pop paper like we have Adam Ant's scrapbooks or whether it's Ellen Terry or Henry Irving, it does really go through the ages in various ways of people collecting autographs at backstage doors.

We also have some wonderful collections where people have written their own little reviews and kept journals which give a really interesting personal perspective. It's a snapshot. It's not complete but it gives some perspectives. And also with NVAP, just to mention one of the ways how we record, we actually put our cameras when we record for NVAP recordings, we literally buy tickets for seats and we place our cameras at the same level as a person would sit. They tend to be at the back of the stalls or at the dress circle, so when you watch the recording you have that experience like being in the audience. Sometimes you see people whose heads are in front of the camera going 'Zzzz…', or the phone goes off or they don't like the show and they leave. We capture that. In a way we made a really active decision to place our cameras at that audience level, so you have that almost audience experience. I know you're not there but you get the feeling so it's quite an interesting one. We do try and capture that.

Minako Okamuro

It seems like there are ways to collect information in different forms. Right now, anyone can send information via SNS or similar means, but there has been discussion on whether that is just erased or archived somehow. However, the "Maybe good" button and "Maybe bad" button Tsuchiya mentioned means the information might be a mix of good and bad. Should this be rigorously distinguished, or is it important for it to be archived as is?

Shinichi Tsuchiya

The "Maybe good" and "Maybe bad" buttons are not for evaluating whether materials are "good" or "bad." It seems that collections whose evaluations are not good when a mistake has been made are marked "Maybe good" if collection went well. It is not about finding the value of a material but about what sort of material it is, which may be marked "Maybe good" by the person looking at it. "Maybe good" is not pressed only for notable items. There is every possibility that things not pulled up during searches are picked up. Therefore, one apparent possibility is that, including the limitations of what machines can accomplish, things selected by people are left.

Minako Okamuro

However, even with people, when a person with very extensive knowledge makes a selection, sometimes they just feel like picking something for some reason. What do you think about that?

Shinichi Tsuchiya

I believe the people doing the initial writing are knowledgeable persons and researchers, so we are relying on them when we first take a look. Then the "Maybe good" button is pressed and an evaluation is made. Furthermore, in general, two official regions may be set. Official does not just mean within the museum, but someone who has been given an ID for use. What someone does may be recorded or displayed according to ID. It is possible to collect and look at only things from a specific person. In addition, this may be used to send an invitation saying, "Everyone get together" for an event on the web. It is not about flatly evaluating everything, but it may be used for that.

Minako Okamuro

There are various ways to collect information, and it naturally seems like various means for that are needed. So I would like to try answering questions from all participants.

Participant 1

In the case of books and publications, if I go to a library, I can read most of what is there, but with the theater, even if I buy a ticket and actually go to see it, sound or video recording is not allowed, and all I have are my memories. Even if I make inquiries, often play scripts and videos are not available, so today's public participation concept seemed very intriguing. Instead of us taking a direct approach to theatrical companies and authors, museums could act as agents or intermediaries.

The National Diet Library has a copying system for collecting all books, but might museums increasingly engage in activities such as the gathering done by Enpaku, such as of theater flyers?

Minako Okamuro

The Theater Museum collects theater materials, including large-sized flyers, but basically relies on donations. If a system was constructed in which theatrical companies sent all of their flyers to the museum like a national archive, then it might become quite extensive. Then there's memories. We talked about public participation, and listening to what you're saying, if some kind of theater memory archive could be established, I think it would be interesting.

Participant 2

There are groups that create shows as a public activity, that actively cooperate in taking videos for the

purpose of "saving things cities did culturally for the next 100 years." This is a matter of public participation, but there is no way anything is going to be around for 100 years with only amateur efforts. Could professionals be involved in some form? Are there any plans at Enpaku to intervene in what other groups are doing and build a network?

Minako Okamuro

The common problems are storage, money, personnel, and also copyright. Once Part 2 is done, we will have an involved discussion on that topic.

The Film Center is starting to collect video taken by everyday people, but the Theater Museum has not gone that far. In future, such collecting may be a matter of public participation.

Finally, we would like each of today's guests to have a final word.

Shinichi Tsuchiya

Regarding the previous question from a participant, a project to preserve theater videos is actually already underway. A survey was conducted asking theatrical companies about their video preservation. Videotape deteriorates rapidly, so this needs to be done soon, and though only large theatrical companies are involved, the survey was nationwide. However, it is proceeding slowly, as there is little money, and no sense of urgency.

Minako Okamuro

The survey was done as a project subsidized by the Agency for Cultural Affairs, but in most cases, theater videos are being hoarded, or they have been left to deteriorate, which we do feel is an issue.

Minoru Hatanaka

Formats for video and other media are always changing, so how to keep up with the speed of those developments and convert materials is definitely a problem. We talked about public participation, and HIVE, which we mentioned before, is an archive open to the public. It has adopted a copyright system called Creative Commons for outside releases, rather than collecting them. Therefore, video contents may be downloaded, for example, and disseminated, with subtitles added for different countries. If permission has been granted by copyright holders, then secondary use is allowed. This may be a little different from public participation, but I would like to add that it may be used in various forms by the public.

Minako Okamuro

I think Creative Commons is very important, as long as the term of copyright law extends to 70 years.

Ramona Riedzewski

I think what's really interesting from my point of view is coming so far away from London but clearly we're all in the same boat. I think generally collecting intangible heritage is a real big challenge and that's really reiterated it. I think we're all at the same stage and I think personally the real big challenge at the moment is to make sure we don't lose a few generations of performing arts professionals because everybody does things digitally now and it's such a challenge to capture that and aside from capturing it to preserving it and then making accessible, those three parts of it. I think that's the next big thing we need to literally figure out.

Eric Colleary

I would just add especially in response to your questions in the discussion that I think it's everyone's responsibility to preserve theatrical heritage. It isn't just the archive or the museum but it's the artists and the professionals and the community that supports it, the government in funding and corporations who recognize the value of cultural heritage to be able to help promote and preserve this material. It is everyone's responsibility and I hope we can all celebrate that.

Minako Okamuro

I hope that we will hold a second round and deepen our cooperation in the future. Thank you to everyone for coming to visit us today.

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