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Performing archives: New ideas on dance documentation and the archive

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Sumario / Aurkibidea

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Performing archives: New ideas on dance documentation and the archive

Archivos preformativos: nuevas ideas sobre documentación de danza y el archivo

Artxibo performatiboak: ideia berriak dantzaren dokumentazioaz eta artxiboaz

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RESUMEN

Este artículo propone una perspectiva histórica de los archivos de danza, al tiempo que destaca los últimos avances en la digitalización de la danza y el archivo digital. La naturaleza multimodal y no lineal de la danza ha encontrado en los medios digitales un compañero perfecto para emanciparse de la restricción del texto como medio único de inscripción. Sin embargo, tal emancipación no es suficiente para inscribir mejor la danza y mantener su naturaleza corporal. Ejemplos de diferentes archivos creados desde la perspectiva de los artistas mejoran el enfoque de este artículo para ofrecer sugerencias para la futura creación de un archivo de artes escénicas en Navarra.

Palabras clave: archivos; danza; digitalización; innovación; performance.

LABURPENA

Artikulu honek dantza artxiboei ikuspegi historikoaz begiratzea proposatzen du, dantzaren digitalizazioan egin diren azken aurrerapenak eta artxibo digitala goraipatzeaz gain. Dantzaren izaera multimodal eta ez-linealerako, bitarteko digitalak lagun ezinago onak dira dantza askatzeko testuak jarduera hori inskribatzeko dauzkan mugez. Dena den, askatze hori ez da nahikoa dantza hobeki inskribatzeko eta duen gorputz-izaerari eusteko. Artisten ikuskeratik sorturiko hainbat artxiboren ereduak artikulu honen ikuspuntua hobetzen dute eta iradokitzaileak suertatzen dira etorkizunean arte eszenikoen artxibo bat sortzeko Nafarroan.

Gako hitzak: artxiboak; dantza; digitalizazioa; berrikuntza; performancea.

ABSTRACT

This article presents a historical perspective of dance archives while enhancing the latest developments in regards with dance digitalization and the digital archive. The multimodal and nonlinear nature of dance has found within digital media a perfect companion to emancipate itself from the restriction of text as unique medium of inscription. Still such emancipation is not enough to best inscribe dance and keep its embodied nature. Examples of different archives created from the perspective of the artists enhance the focus of this article to provide suggestions to a future creation of a performing arts archive in Navarra.

Keywords: archive; dance; digitalization; innovation; performance.

Summary: 1. STATE OF THE ART OF DANCE ARCHIVES. 2. DANCE DIGITALIZATION. 2.1. Perspective. 2.2. Space and the self. 2.3. Creating at last. 3. GOING INTO MATTER. 3.1. Personal archives. 3.1.1. *The Siobhan Davies Replay Archive*. 3.1.2. *Emio Greco and Pieter C Scholten's Double Skin/Double Mind interactive DVD-ROM and installation*. 3.2. National archives. 3.2.1. *Digital Dance Archives (DDA)*, 2011. 3.2.2. *Digitaler Atlas Tanz (DAT)*, *Tanzarchiv*, 2011. 4. CREATING A NEW PERFORMING ARTS ARCHIVE, A PROPOSAL FOR THE REGION OF NAVARRA. 5. TOWARDS A NEW IDEA OF ARCHIVE. 6. WORKS CITED. 7. COMPLEMENTARY BIBLIOGRAPHY.

1. STATE OF THE ART OF DANCE ARCHIVES

The archive is defined as the collection of official documents, where descriptions of legal, social, commercial and administrative events are collected. Such collections date back to almost 3000 BC with the first civilizations, with writings in palms and stones. The practice of gathering written documents has since then become a craft continued within all administrations. Revisiting such documents, cultural characteristics arise since one can not detach culture from human life. Dance is a cultural event and its first records within an archive date back as the origin of the archive itself.

The archive as official space, gathers incredible knowledge upon divers matters, relevant to further understand the past and imagine the future. The collections of an archive are hosted, ordered, tagged and physically accommodated to only interact with someone when being found. Research is needed in order to dig in the memories the documents collected, creating an important link between the archive, power institutions and academia. The archive is the resource environment for administrations and universities where multiple paths lead to past memories through their reconstruction. For this, the interconnection of documents allows access to the archive's collections throughout its indexation and tagging. Facts and interpretations need one another to re-enact the past. In relation with dance, archives contain documents where notes and mentions on dance performances, companies, types of dances appear among other information. But such mention does not constitute the core subject of the document. Dance documents, on the other hand, do exist since pre-historic periods varying in format and content, from paintings, sculptures and drawings into texts, notations, recordings, interfacing and algorithms. The gap within dance documents and their entrance into the archive has to do

with their nature, not with their absence. Dance conceived as an ephemeral art leaves no traces neither documents. Still dance has kept a strong record of its history throughout the bodies of its practitioners and as exposed before, though different media. Dance documents have never been considered of legal, commercial or administrative importance since their nature serves a different purpose, that of creating art and it may be for this reason that dance documents have rarely find their way into the archive.

A commercial document mentioning a dance contract will reveal certain aspects of the socio-economical condition of dance in a concrete period of time, but will not reveal any information on the dance performance or creative process in itself. Thus, dance presence within the archive has been limited due to those who created the documents and their nature and purpose, since creating a document means, shaping the future reading and interpreting a concrete memory. The purpose of a document relates intrinsically with its nature, where the intention from the person creating the document together with the document's purpose, frames its nature. The idea of a dance archive firstly appeared in France in 1931. *Les Archives Internationales de la danse* (1931-1936), an international magazine founded by Rolf de Mare, dedicated to promote dance under diverse aspects such as technology, artistic, historical or ethnographic. Not being a spatial archive, the magazine conglomerates all existing documents with diverse formats and themes around dance. Collections of documents on performances, artists and disciplines form the core of this first proposal where the heterogeneous and interdisciplinary nature of dance proposes a different archive.

The first dance archive collection dates back to 1940 at MoMA New York and it is followed by the Deutsches Tanzarchiv Köln 1948. These collections of different type of documents deal with dance as primary content. After this first proposal and until the end of II World War not much happened on the matter of dance archives. But during this period the main dance notation systems appeared, Labanotation and Benesh movement notation system. The craft of writing dance was not a novelty, the first writings as notations date back to 1450 with the Cervera document, but they were the first movement notation systems ever invented. The developments in regard of human motorics, ergonomics and development of modern dance contextualize such period where body motorics are essential.

Dance notations provide emancipation to the art form. Its notation allows recreation, analysis, documentation and reflection upon choreographic practices. Alongside the standard notations, other notations appear and almost each choreographer and dancer developed their own way of writing and notating dance. The proliferation of written documents soon was accompanied by film and video tapes of performances, rehearsals and interviews. Suddenly other type of archives, that of the individual or smaller institutions, was created. Choreographers, schools and theaters gathered their own dance collections. Being in a *no man's land* in regard to the archive, dance has been free from the constrictions of standardization, bureaucracy and truth. Granted with a lucky position in regards to the creation of own archives, inventing structures for best navigation within it and thinking on innovative approaches towards the tension between the official and the individual, dance positions itself in between standardization and specificity.

2. DANCE DIGITALIZATION

2.1. Perspective

All digital media contains within their own technical competences a frame of action and re-enactive capacities. Technology delineates a perspective and frame from where the transformation of the embodied event into numeric algorithms takes place. Each type of digital media offers possibilities and constraints that are embedded within their technical nature. In this sense technology, as scholar and media theorist Friedrich Kittler points out, proposes a perspective upon the full chain of communication where the media in which the message will be delivered frames the transmission. When thinking upon the creation of digital documents selecting software, a website, an app, or an interactive device proposes different ways in which a message can be delivered. The potential of the nonlinear and multimodal characteristics of digital environments force the invention and innovation in the creation of new types of documents that can be free from the linearity of text.

When creating a digital document different perspectives are needed. On the one hand, the perspective or frame digital media contains in itself as technological device and that of the person creating the document. Both perspectives affect the final result of the communicative channel. In relation to dance archives both perspectives have been pushed towards innovative positions. The first innovation deals with the perspective of those creating the documents and archives since it belongs to the dance practice itself. The artist point of view inhabits the documents with explanations, demonstrations and examples of their own artistic processes. The Siobhan Davies Replay archive, the William Forsyth's Synchronous Objects and Motion Bank and Emio Greco's interactive installation Double Skin/Double Mind are examples of this shift of perspective. Such exposure allows non practitioners and researchers to access the inner dance knowledge from a *know-how* type of knowledge. The second innovation deals with dance's implication with technological developments. The tendency within dance practice has been to push technological limits further to match the needs of the dance content. Using similar processes to those of their own creative process, the creation of dance documents and later archives is on the edge of experimentation. Interfaces mixed with motion capture like in the interactive DVD-ROM Capturing Intention based on the work of Emio Greco and Pieter C. Scholten where motion tracking is part of the experience of the DVD-ROM or archives with image searching and research tools as proposed on the Digital dance archive and on the digital archive Replay from Siobhan Davies.

2.2. Space and the self

The creation of the web has opened the idea of space to another level. It is a physical space which needs to be understood within its virtuality and the space of democracy within the ownership of information. On the one hand the corridors of buildings full of ordered closets from physical archives is now a numerical environment called *big cloud*, where files and folders are digitally gathered. The web defined the idea of globalization and democratization of data, how much is really democratic is still

a question, but allowed individuals to navigate throughout global information and chose from where to gather it. At the end both spaces, the physical and the political are dealing with the specificity of each individual and his/her capacity of documenting and safeguarding. Dance archives position themselves within this postmodern movement where the self emancipates from the official administration. The specificity stands versus standardization. It is within this tension that the archive can be differently created.

Dance is an art form where identity prevails among all aspects, even that of form. Looking at dance documents generated by dance practitioners the sense of self, specificity and identity is obvious. The naming of dance exercises or movement phrases, the appropriation of language within dance transmission and the specificity of choreographic signatures are elements that reveal the need to be specific when dealing with the archiving of dance documents. It may not be more than making sure that each artist is well contextualized, on a personal and professional level. Defining the practitioners' lineage, work principles and owned terminology allows a collection of documents to be specific, personal and embedded in the practice. At the same time, when looking to the technological developments, all digital devices signal the individual. Laptops, android/i-phones, notepads, photo and video cameras are all individual digital devices that allow single users to produce, edit, store and share personal contents. They provide us with possibilities for documenting and safeguarding our individual lives through various media. Personal archives of emails, documents, pictures, songs are a constant in our daily lives closely delineating the line between professional and amateur documentation. The same devices one has at home are at use on the archive like computers, scanners and photocopy machines. The technological separation between the administration and the people is no longer the burden to acknowledge official power. Still, it is not in the technological similarities one should look upon but on the function of what is the archive for, in order to encounter the need for innovation and development. The archive's function is to preserve memory and allow official navigation to a heterogeneous group of people into various types of knowledge while personal documentation has no official status. The individualization of digital devices and documentation practices forces the archive, as physical and governmental space, to present itself differently towards its citizens and varied communities.

2.3. Creating at last

The creation of dance archives and the thinking around them accompanies the contemporary questions on the role and space of the digital archive. «Archival space is based on hardware, not a metaphorical body of memories», this challenging quote from Wolfgang Ernst brings the attention again towards those who create the documents. In his quote he is proposing the non relation between the human memories, the bodies and the numerical and technical reality of the digital archive which is hardware based. Still, when thinking on the archive not as a space where documents arrive but as a space thought to host specific documents that have been created for such space, the proposal changes. The hardware space equals the building space. The archive as identity does not lay on the frame of its space but on its content and organization.

Creating a document as explained before is a craft that needs of skills in regard to future re-enactment and reading. A found document ordered and tagged into a collection has not the same impact as an intended document to be part of a collection. It is in the intention of actions where the creation appears. Then, when intending not only the creation of a document but also that of the archive, another proposal can emerge. Archival space is navigation, content and relations that can fluidly be proposed to the receiver. There is a means of communicating past events into future periods of time hoping all sorts of connections will be made in order to understand it. Then the archive is not just a repository space. The proposals of dance archives, as we may see, can be an example of such reinvention.

3. GOING INTO MATTER

The relationship between dance and digital technologies has evolved from using the technology «for the sake of the technology» (Dixon, 2007), to a more thoughtful relationship where media and content meet to transmit a message. At first, digital media was mainly used within dance performances as another scenic element, but from the 90's the use of digital media to document and disseminate dance has taken over. In the process of dance digitalization, content drives the production of digital titles. The fragmented nature of the digital separates its nature from the narrative linear properties of text, allowing dance practitioners to create new modes of inscription and transmission of their embodied knowledge. The relationship between dance and digital media proposes a new phase in the construction of what a dance document could be. Software, CD-ROM, DVD-ROM, websites, web-publications, interactive installations and apps are different type of documents dance has been digitized into during the last 40 years. Around 100 digital titles have been created since then proving the practice of digital documentation as an economic, user friendly and beneficial practice for the dance field. Most of these documents have been included into existing archives or constituted an archive on their own.

As a result of previous research done around dance documentation and digital media¹ I would like to present concrete examples of dance archives. The spectrum of what constitute a dance archive is not uniform; it varies in size, content and focus. I have made a selection of four different archives to expose their different nature and proposals. Among these four I have made a division between the existing digital archives in personal and national archives; personal are specific archives where the work of the artists is revealed through his/her own methodology while national archives are generated from an official institution hosting dance collections belonging to a single nation.

1 Since 2005 I have been engaged in interdisciplinary research projects around dance documentation under the Ickamsterdam choreographic center at Amsterdam. I have coordinated together with Scott deLahunta two research projects (Capturing) Intention and Inside Movement Knowledge, and the last one on my own, Pre-Choreographic Elements. All these projects dealt with the use of digital media as media to document and disseminate dance content.

Table 1. Selection of dance archives.

Type of archive	Name	Content
Personal (specific)	Shioban Davis Replay	Artist body of work
	Double Skin/Double Mind interactive installation and DVD-ROM	Artist's principles of work
National (general/standard)	UK Dance Digital Archives	Great Britain's collection of dance documents 5 archives
	Digital Tanzarchives	German's cohesion of 5 archives

3.1. Personal archives

Within this section there are two proposals, Siobhan Davis Archive and Emio Greco and Pieter C. Scholten's Double Skin/Double Mind interactive DVD-ROM and installation. The first one deals with the full body of work of Britain choreographer Siobhan Davis, where her whole artistic work has been collected and disseminated through this digital archive. The second one comprises a smaller collection, that of the fundamentals of the physical preparations and choreographic material of their work.

3.1.1. *The Siobhan Davies Replay Archive*

As the web page of the Archive (*Siobhan Davies Replay*, n.d.) announces:

The Siobhan Davies Archive project began in January 2007, with the aim of bringing together all of the materials and documentation associated with Davies' choreographies into a single collection. It is the first online dance archive in the UK and contains thousands of fully searchable digital records including moving image, still image, audio and text. Many of the objects within the archive collection have been sourced directly from Davies and her collaborators' personal collections, whilst other items have been kindly lent by institutions and private contributors. Almost all of these objects that would otherwise remain inaccessible and unavailable appear online for the first time, and in many cases represent the first time objects have been viewed by anyone since their original date of creation. We have digitised and placed on-line everything within the collection that we have acquired the rights and permissions to do so. This includes the cataloguing of early rehearsal footage and where available, texts and materials used in the inception and creation of a dance-work. Some specific material, e.g. dancers' personal rehearsal clips, are available only upon registration to the site. («The Choreographic», n.d.).

Key Features

- Filmed records of choreographies, in performance and in the studio, including rehearsal 'scratch tapes' where reproduction permission has been obtained.
- Exhaustive photographic collection relating to Davies' work, contributed by a selection of renowned photographers and regular Davies collaborators. A number of

close collaborators and associates have been invited to create their own scrapbook having spent some time exploring the archive. These scrapbooks provide a glimpse into the path they took through the archive and why.

- Digitised print and collections, including notation of dance extracts, where reproduction permission has been obtained.
- User generated multimedia ‘scrapbooks’ enabling the private and public storing of objects of interest to support research, study or for general interest.
- Two works, *Bird Song* and *In Plain Clothes*, include ‘Kitchens’ which are prototyped new presentations of the digital objects for these works. These presentations bring together objects or ‘ingredients’ organised according to their role in the making or the ‘cooking’ of a work. As an object in itself, each Kitchen lays out the digital resources in an alternative way.
- Access to the archive is free, however, due to reproduction permissions and agreements some parts of the collection require special permission.
- A comprehensive chronology provides details all Davies’ choreographic works since 1972.

Contributors

The project constitutes a wholly collaborative venture between Coventry University and Siobhan Davies Dance and is managed by a steering group of individuals from each of the two main collaborators together with a group of dance and technology experts.

3.1.2. *Emio Greco and Pieter C. Scholten’s Double Skin/Double Mind interactive DVD-ROM and installation (Capturing Intention, n.d.)*

It was not conceived as an archive but as a collection of all the essential principles of work of both choreographers within the physical preparation they have created for their company. The project was initiated in 2005 and launched its first phase in 2008 where the publication of text, film documentary, interactive DVD-ROMs and installation had its launching. The second phase concentrated in the development of the interactive installation as a tool for teaching within dance education. Only after many years of lectures, presentations and usage of such publication the idea of it as an archive came to life. It is not a digital archive hosted on a web but it is a collection of multimodal documents that when placed together function as a personal archive. Most of the documents have been created for the research project, gathering of existing documents was a small part of the project while digging within the actual action of the dance work and its analysis and translation into a different media than the body was the core of the research project. The process of translation from the body into words, images and algorithms positions the project as an innovative dance research project. The question of how to generate documents and not what to gather makes the difference between the two proposals I expose here.

Key features

- Film records of all exercises comprised in the physical preparation Ds/Dm together with explanations, demonstrations, interviews and excerpts of performances.
- Notations of all exercises.

- User generated interactive exercises.
- Contextual written materials around the artist work and the research.
- Interactive physical space where to train with the exercises and collect sonic and visual feedback.

Contributors

The project is a result of an interdisciplinary team of researchers and institutions, Emio Greco – PC Ickamsterdam, Amsterdam School of the Arts, IRCAM, Benesh Institute Paris, ZKM, Utrecht University and the Amsterdam New Media Institute. All providing experts in the field of dance, notation, motion capture and gesture analysis, performance research, new media digitization and conservation and interactive design for dance.

Both projects are of very different nature in relation with the type of media and navigation. Siobhan Davis is an digital archive placed on a web site environment while the Ds/Dm archive is multimodal archive hosted in DVD-ROM and interactive installation format. Both archives include the idea of creation within their content and allow users of the archive to interact with the content in a directed manner which is related to the ways in which the creative process of dance functions. The amount of data is very different since in one example the body of work is documented while in the other it is just one part, that of the physical preparation. In both cases the depth of the documents allows a clear idea for the user to get to know the artist and its work which is essential to understand performing arts. Both projects propose the need to work on an interdisciplinary manner when dealing with the documentation and archiving of dance allowing those being part of the process of dance creation to deliver their experiential knowledge and perspective. As mentioned before it is in this process where the creation of the archive becomes inventive since it is not a gathering and hosting of existing documents but it is engaged in the creation of documents and their navigation.

3.2. National archives

The next examples deal with initiatives that depart from governments or subsidized institutions and have an official nature. Still, among them there are interesting proposals in relation to the way the archive is created, type of navigation and relation with the dance and research field.

Most of the texts are gathered from the archives own website.

3.2.1. Digital Dance Archives (DDA), 2011

This is a web based archive (Digital Dance, s.d.) that links together different dance archive collections, representing over a hundred years of British dance. The archive proposes pictures, artworks and videos as way of navigation to challenge the visitor to be curious about dance, its history and innovations. The user can interact with the documents by selecting items and make personalised virtual scrapbook, tag and share

content and annotate video images. The interface of the archive proposes not only a hosting environment of data but a interactive navigation where the visitor can directly use the data creating connections that can enhance and inspire the research.

The selection of modern, postmodern and contemporary work made available via the DDA demonstrates the contribution of many different dance artists to culture.

DDA has the potential to include additional dance archive materials as it develops. The University of Surrey will continue to host this site for at least the next five years.

Digital Dance Archives (DDA) features and content have been designed to be universally accessible by users and user agents/devices. We strive to meet the WC3 Web Content Accessibility Guidelines Version 1.0.

Key features

- Access multiple dance collections; Rudolph Laban, Madge Atkinson, Ruby Ginner, Eilean Pearcey Extemporary Dance Theatre (including works created by Michael Clark, Emilyn Claid, Lloyd Newson, Steve Paxton, David Gordon, Viola Farber), Harlequin Ballet, Kokuma Dance Theatre, V-TOL Dance Company, Yolande Snaith Theatre Dance. These physical archive collections are housed at the NRCD, and a selection of content has been digitised to be made available via DDA.
- Visual search, in addition to conventional text-based searching, computer scientists from the Centre for Vision, Speech and Signal Processing, University of Surrey, have developed unique software that searches for shape, colour, gesture and patterns of movement in still and moving image materials. Using simple, icon-based instructions, the four different modes of visual search will allow searching across the DDA collections to find similar instances of shape, gesture, sequences and colour.
- Scrapbooking content, available to all users who register on DDA. Once registered the user will be able to construct and personalise own scrapbooks by selecting and arranging content in their own way and adding personal annotations to still or moving images included in the scrapbook. Scrapbooks can be used in many ways for teaching, research, personal study or creative purposes; they can be private or shared with others

Contribution

DDA has been developed with funding from the Arts and Humanities Research Council. The project team includes researchers and staff from the University of Surrey and Coventry University.

3.2.2. *Digitaler Atlas Tanz (DAT), Tanzarchiv, 2011*

In 2007 the five leading institutions for the conservation and analysis of sources and documents on the development and performance history of the art form of dance in Germany have nominally joined to the Association of German Dance Archives (VDT).

The DAT informs about personalities, works and the history of dance in Germany since 1900, using online-accessible documents – including film recordings, photographs, prints and sketches. The archive proposes the entry into a future-oriented web-based information and knowledge network between the collections, which preserve and document the art form of dance inside and outside of Germany. The collections are above all from the five archives, which have joined together in the association of German Dance Archives (VDT). The Digital Atlas Dance provides a selection of the collections, which is to be gradually expanded. In the next one and a half years, the next focus will be on the artistic examination of the dance heritage as part of the promotion of the Tanzfond heritage (*Digitaler*, n.d.).

Key features

- Access to multiple collections.
- Search by different type of collections; people/groups, works, places/institutions, events, archives/sources, themes with dossiers including scientific and artistic documents, styles/methods with documents on educational and artistic concepts, teaching forms and historical genres.
- Search queries can be made for full text, titles, authors, keywords or year of publication.

Contribution

DAT has been developed with funding from the Tanzfonds and with the contribution from the VDT, consisting of five different archives:

- Archiv der Akademie der Künste.
- Deutsches Tanzarchiv Köln.
- Deutsches Tanzfilminstitut Bremen.
- Mime Centrum Berlin.
- Arbeits-, Informations- und Dokumentationszentrum für Tanz und Theater.
- Tanzarchiv Leipzig e.v.

Both proposals bring together the content of existing dance archives into a single web environment. In this sense the impossibility of navigating different analogue archives at once is transformed by a new idea of space, a virtual and digital one where there is potential of interconnections among collections. The proposal of the Digital Dance Archives extends the function of the archive from hosting environment to an interactive one. This union of the different functions that the archive proposes to visitors is extrapolated into the digital version. Digital tools are added to the archive for the user to digitally develop own research and notes. The search engine it is also innovative since it is visually driven breaking the hierarchy of text upon image, which is normal in all sort of archives. As consequence, the artwork and those performing on it take the first role and not the year, name of author or collection title. As user such entrance enhances the curiosity of the researcher providing unknown and inspiring materials. The digital dance atlas has not made such proposal, it is still under development and its proposal is more conventional. Text drives the archive making the access to videos or pictures less interesting. On the other hand, the Digital dance atlas

provides examples of queries, documentation methods and materials and educational documents which are important resources to the art form and the research around dance documentation and archive.

4. CREATING A NEW PERFORMING ARTS ARCHIVE, A PROPOSAL FOR THE REGION OF NAVARRA

After seeing the different proposals explained before of personal and national archives, I would like to make a proposal for the type of archive the new project of performing archives of Navarra could take. As stated before the existence of dance and performing arts archives does not go back before 1930. In Spain the first center of theater documentation was founded in 1971 within the last years of the dictatorship. Following to this documentation center the music and dance center was founded in 1978 as part of the INAEM (National Institute of Performing Arts and Music). Throughout the transition period into democracy and the terms that followed up until today, both institutions have served as hosting environment for different Spanish dance, theater and music collections offering their dissemination through their buildings opening hours, online database and publications. From 1978 different Spanish regions have developed their own regional archives in music and theater but there has not been any attempt to gather all the performing arts together within one archive. The only exception is the digital archive Archivo Virtual de Artes Escenicas, initiated by a group of researchers from the Facultad de Bellas Artes de Cuenca (UCLM). This archive aims at the collection of documents from iberoamerican performing artists.

Again the separation of spaces within the analogue reality of the archive is transformed within the digital space to better conglomerate collections, persons and institutions. This virtual archive shows similarities in its content and interface to the ECLAP online archive. ECLAP stands for European Collected Library of Artistic Performance; it is «online archive for all the performing arts in Europe, and providing solutions and tools to help performing arts institutions to enter the digital Europe by building a network of important European performing arts institutions and archives and publishing content collections on Europeana, the European Digital Library». Both online proposals show similar characteristics to the national archives exposed before, where collections are digitized and disseminated through an online portal where different search options are proposed. Still both archives are text based and propose the perspective upon the data, not from the performers/artists but from the institutions that have gathered the documents, mainly universities, museums, academias and theaters.

In this sense making an innovative proposal to develop an analogue and virtual performing arts archive including dance, theater, circle and music in Navarra with the perspective of the artists from the region, could serve to position Navarra within the innovative research on performing archives while allowing the art field of the region to be better represented throughout history. The state of the art in Navarra in regard to archives on performing arts is non existent. As explained before, the non presence of

dedicated archives does not imply that no documents of these art forms exist. Rather there is no dedicated space to host them, for this reason developing an archive of performing arts in Navarra can:

- Enhance the importance of the art created within the region.
- Sustain the region's cultural heritage.
- Inspire future generations.
- Allow strong research upon different humanists and artistic areas.

Creating such an archive will need to gather best options and results from other existing examples that can contribute to the development of the archive within our contemporary societies. Looking at previous presented examples, the personal and the national archive, a mixed proposal could be an interesting option for this new archive of performing arts. On the one hand, the level of conglomeration of documents from different art forms is equivalent to the proposals under national archives. But on the other hand, since the collections are based on the artistic work of different performing artists, emphasis on the specificity of personal documents should be applied. An archive that includes, music, dance and theater will need to expose the different voices of the artists it represents. For this generating documents that can contextualize each artist and their work should be included in the collections.

The archive should include:

- Access to multiple collections; of dance, theater and music.
- Collections should provide; sound, film and picture records, if possible notations of performances and methods of work. Contextual written materials around the artist and his/her artistic work such as programs, critics, essays, etc.
- Multimodal document contextualizing the artist and his/her work including principles of work and exercises.
- Visual search, in addition to conventional text-based searching, software that searches for shape, colour, gesture and patterns of movement in still and moving image materials. Using simple, icon-based instructions.
- Scrapbooking content, available to all users who register on archive. Once registered the user will be able to construct and personalise own scrapbooks by selecting and arranging content in their own way and adding personal annotations to still or moving images included in the scrapbook. Scrapbooks can be used in many ways for teaching, research, personal study or creative purposes; they can be private or shared with others.
- Interactive proposals to best gain knowledge upon the artistic practice in the form of exercises, modes of navigation and installations.

This new archive will gather existing documents from collections belonging to other archives but should also generate new collections and documents. It is a mix of a gathering and generating environment where the protocol of documentation and dissemination should be actualized. The proposal could be to include the context and artistic intent of the artists in its collections. Such contextualization can allow the perspective of the artists to be included, a subjective voice that informs the archive upon his/her actions and memories.

5. TOWARDS A NEW IDEA OF ARCHIVE

The act of creation of dance digital documents reveals the main differences between institutional archiving and artistic based archiving. The first instance of the archives origin was not to safeguard cultural documents, but those of administration and commerce. The nature of the archive lays upon columns of effective and quantitative data that reveal monetarial values, legal developments and administrative matters. Still the daily life, the routine, the rituals, the nuances in writing and description transform the quantitative values of economics and legal documents into intertwined documents where culture arises in between the ink and the white paper. Culture is part of human nature, our human need of expression traspases even legal documents and signals the vulnerability of humans in regard to life, death and love.

Time has passed since the first archives and has showed pertinent the need to safeguard divers types of memories. In a period of consumption where the evolution of humans has cost a great price to nature, the notion of lost has become inevitable. We have lost people, animals, plants, languages, cultures and in doing so they turn into more valuable than before. We fear our own lost. So, we have realized that we reconstruct history through the different layers that makes us human and that the memories are of gold value to reconstruct our identity. Then the archive has evolved and has allowed other documents to form part of his gathering space. But these new materials need new frames to be contained. The type of information a dance document contains cant be compared with a notarial act, thus new templates and new ways of navigation and dissemination need to be created. Digital devices enhance the potential of creating multimodal documents. What once was a complex process and in need of professionals, its is nowadays accessible to everyone. Taking, pictures, recording sounds and films, creating databases of pictures, documents and tagging are daily actions of digital literate people.

Documents are found but they are also consciously created for the purpose of being in an archive. Creating a document with the intention of its later exposition and dissemination needs different procedures that finding documents and tagging possible semantic fields to its nature. Dance documentation and digitization combines both proposals, the creation of data for an invented archive and the collection of existing data to guard and archive. Then thinking upon who creates the archive or who is engaged in the creation of documents are pertinent questions in the time where the democratization of data storage and creation is accessible to almost everyone. When dealing with dance, the body and its experience constitute the core of the event. The bodies of those involved in the process of creation and transmission contain knowledge, essential to form documents. Using the dancers and choreographers to generate dance documents provide an internal reflexion of their own practice while it opens the space for non dancers to enter the richness of the dance world. The subject being part of the action narrates the event, providing explanations and demonstrations for future reading and re-enactment. The inclusion of such voice within the archive seems essential, especially when dealing with the content of dance, which is experiential, embodied and multimodal.

At the same time, the type of documents which constitute an archive have evolved from administrative and governmental purposes into cultural and social matters that include events related with daily lives of citizens. The archive as spatial accumulation of data, linked to government, administrations has changed into a space where memories can be relocated in time and space. The digital archive are memories stored through numeric data that shape the content in relation to the documents type of format. Freeing itself from text digital archives have allowed dance to include her non linear story within the archive. Multimodal documents, that can allow interaction and embodiment are essential aspects of a dance archive where the source of memories arises from human bodies. The qualitative essence of dance finds ways of translation through the quantitative and numerical nature of the digital. But to achieve such translation as mentioned before those engaged in the artistic process need to include their voices within the archive and the documents they create. The examples showed through the article, especially the personal archives are perfect examples of such translations where the content becomes accessible through digital media and latest innovations in technology are included to best inscribe the memories of a dance event.

The beauty of the archive as an idea is the fact that memories can be recalled. A smell, an image a sound, touch and taste are the ways in which humans consume and appropriate experiences and derive from their sensorial capacities to recall memories. The archive is a place where memories can find a life, a space where imagination can be active not only on a text based linear manner. Hearing sounds, voices, watching images and films, reading texts and why not moving can become a conglomerate of actions one can envision within an archive. A dance archive, should allow the experience of dance to happen and not reduce the dance into numbers and structures of hierarchical order where concrete importance is given to the formal aspect of the event. There should be space for the archive to interact, to be able to perform and become active.

The proposals we have seen of dance archives push further the idea of archive but still they remain in the script, cognitive arena of reading and writing, not moving. The only proposal is the interactive installation *Double Skin/Double Mind* where movement is needed to access the archive. This archive proposes a challenging question not only for the archive but for dance documentation in general. Can a dance archive not be based on data storage but on data experience? And then, what kind of space will be needed for such archive? Can we envision a performative archive?

Not being proposed as a dance archive but as a performing arts archive, the new project promoted by the Government of Navarra proposes an innovative exercise where to focus on new ideas of archiving embodied data. The research done on dance archives can enhance such proposal exchanging ideas and methods that are already tested as positive and of course by learning from the mistakes of past research projects. This new archive could serve as the space where performing arts unite, the voice of the artists is heard and the multimodal reality of performing arts is part of the archive allowing the experiential knowledge passed through dance, theater and music to continue in the memories of future generations. The nature and role of performing arts within the realm of archives may not be evident for many, since the importance of art is still a question-

able matter within our societies. But with such proposal, financial investments from governments in this area enhance the role of art and promote different type of events to be recalled as important memories in the future.

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