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Information Technologies for Performing Arts, Media Access, and Entertainment

Second International Conference, ECLAP 2013
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Revised Selected Papers

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Preface

Welcome to the proceedings of ECLAP 2013, the second international conference on Information Technologies for Performing Arts, Media Access and Entertainment.

Information technologies have made possible many unexpected changes in the field of cultural heritage and performing arts; they continue to provide dynamic and exciting media platforms through which new possibilities perpetually emerge. This wave of changes has been particularly significant for the field of the performing arts, where a wide range of possibilities for digital exploitation continue to present itself to users, constantly opening the doors to new and as-yet-unexplored synergies. Many technological developments concerning content access and fruition, the renovation of digital libraries, the creation of new ways for media entertainment and the facilitation of education are proposed, applied, and utilized by the public.

ECLAP is a best practice network co-funded through the ICT Policy Support Programme of the European Commission. ECLAP aims to stimulate exploitation of new ICT technologies for digital content access to performing arts resources, and to provide guidelines on the adoption of metadata standards for indexing, searching, and browsing content. ECLAP is providing access to performing arts collections and archives by means of social media tools and content aggregation tools derived from research activity. The performing arts institutions involved are prestigious and leading in the field. An ever-growing fund of digital resources is becoming accessible through a common, multilingual, easy-to-use ECLAP service. The ECLAP metadata are progressively being made available on Europeana, a European multilingual online collection of millions of digitized items from museums, libraries, archives, and multimedia collections.

The ECLAP conference aims to function as a forum in which progress-oriented individuals and institutions find a place to collaborate and present results. It also aims to provide an overview of the state of the art for performing arts digital collections within the framework of the following best-practice themes: digital library tools, education and research facilities, IPR issues, cultural heritage and technologies.

The ECLAP 2013 event comprised a set of sessions and panels conforming to our standard of excellence. We hosted a keynote speaker line-up consisting of some of the most salient voices in the field: Luis Ferrão, European Commission — DG Communications Networks, Content and Technology — Creativity Unit; Bertha Bermudez, Researcher, performer and project manager education at ICK Amsterdam; David Giarretta, Director of Alliance Permanent Access to the Records of Science in Europe Network; Amanda Rigali, Director, Combined arts and touring, Arts Council England.

The ECLAP 2013 conference international committee selected only the best proposals. Thus, only the 40% of the submitted contributions were accepted as full research papers. ECLAP 2013 featured more than 25 presentations coming from several countries: USA, Israel, UK, The Netherlands, Italy, Spain, Germany, Hungary, etc.

The conference is open to researchers, professionals, industries, institutions, technicians, and practitioners in the area of performing arts and information technologies, media-based entertainment, technology-enhanced learning, intelligent-media systems, acoustic systems, cultural heritage, and digital libraries.

The ECLAP 2013 conference aimed to be a place in which institutions, industries, the European Commission, and Europeana family projects in the areas of cultural heritage could find a wealth of opportunities for networking, debating, and sharing ideas and best practices.

As General Chair, it is a pleasure to express my gratitude to the keynote speakers, the dedicated Program Co-chairs, committee members, and conference support staff who contributed to making ECLAP a success. We hope that you will find the conference proceedings interesting.

Paolo Nesi

Message from the Organizing Chair

This second international ECLAP conference in Portugal was an exciting and stimulating experience for both the organizers and the participants.

The event served as confirmation that the ECLAP community, after almost three years, continues to grow steadily in strength and quality.

Interest in the project is high and growing: we received strong proposals from many excellent candidates, and were thus forced to turn down some very worthy and interesting submissions.

All the talks presented during the conference confirmed to us our belief that an interdisciplinary approach to the application of IT to the performing arts is both challenging and necessary.

It is difficult to meaningfully study all the ramifications of the sometimes-troublesome marriage of IT with performing arts. On the one hand, the risk is that humanities scholars may ignore, overlook, or oversimplify technical issues; on the other hand, IT professionals are not necessarily aware of the unique problems and needs facing the performing arts.

Our hope is that gatherings such as the ECLAP 2013 Conference will further promote dialog between specialists in the different fields, and spark fruitful future collaborations.

Other stated goals of the conference are the promotion of networking and knowledge transfer between the various EC projects belonging to the Europeana family.

I wish to thank those who enriched the ECLAP 2013 Conference through their contribution, as well as Springer for the publication of this volume.

Finally, I wish to thank all those who made the conference possible through their dedication and work.

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Organization

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Culture and Creativity in the Digital Realm: A Boost from the Past

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Biography

Luis Manuel Chaves da Fonseca Ferrão, 59, university studies in Economic and Social Sciences (ULB, Brussels, 1969-1970), Law (University of Lisbon, 1971-1976), First graduate of the Portuguese Training Centre for Judges (Centro de Estudos Judiciários, Lisbon, 1980-1983), Judge in various courts in Portugal (1983-1987), LL.M. European Judicial Law (EIPA/Maastricht-Luxembourg, University of Nancy, University of Thessalonica, 1994), Member of the First Board of Appeal of the OHIM in Alicante (1996-1999), Principal Administrator of the European Commission, in charge of the EU digital libraries and re-use policies and related intellectual property issues (2003-2012), currently in DG Communications Networks, Content and Technology of the European Commission, Creativity Unit, in charge of i. a. the legal and policy aspects connected with digitisation and online accessibility of cultural heritage through Europeana and similar platforms.

Multimodal Glossaries: A New Entrance to Artistic Insights of Dance Praxis

Bertha Bermudez

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Abstract. Through different multimedia examples, of websites, DVD-ROM titles and the description and aims of the research project Pre-choreographic elements based on the work of Emio Greco — PC, this lecture focuses on the potential of multimodal glossaries as tools for representation of choreographic praxis.

The role of practitioners is key to this proposal, where special emphasis is placed on the terminology used by the artists within their own creative process. Terms reveal the way concepts and ideas are appropriate to the artist, they provide an entrance into their artistic cognitive map while offering a resourceful content from which to derive interfaces and semantic relations. This approach aims at opening the artistic processes of creation from the perspective of those involved, dancers, dramaturges, and choreographers.

The collection of different media such as text, images, and sounds linked to specific principles used by choreographers in their praxis can become a fruitful way of displaying, teaching, acquiring, browsing, and sharing dance knowledge.

Keywords: dance, multimodal glossaries, terminology, cognition, transfer.

Biography

Bertha Bermúdez Pascual was a dancer in some of Europe's leading dance companies, including Frankfurt Ballet, Compañía Nacional de Danza in Madrid, and Emio Greco — PC. In 2005 she stopped performing and started working for Emio Greco — PC, transmitting their work and doing research around dance notation. Having turned toward research work, Bermudez has coordinated the interdisciplinary research projects (Capturing) Intention and Inside Movement Knowledge, both focusing on new modes of notating, documenting, and transmitting dance. Between 2007 and 2011 Bermúdez became an associate researcher at the Art Practice And Development Research Group, headed by Marijke Hoogenboom. Since 2009, Bermúdez has coordinated the academy pillar of ICK, which encompasses all research and exchange projects of the center. She is currently coordinating the research project Pre-Choreographic Elements and the development of the Performance Documentation Model.

The Space Project, a Partnership between Arts Council England and the BBC: Update and Initial Findings

Amanda Rigali

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Abstract. Amanda Rigali presented The Space, the innovative digital project initiated by Arts Council England in partnership with the BBC. Dr. Rigali drew upon her experiences as Business Manager for The Space since November 2011 to discuss the impact of the project on the performing arts sector to date, and some of the issues faced by the delivery team and organizations commissioned to deliver work. Dr. Rigali discusses this within the wider context of her role as Director of Combined Arts and Touring, running a national touring programme and holding a strategic overview of key major live performing arts events that took place across England as part of the Cultural Olympiad.

Biography

Amanda's career in the arts began in research and teaching, first at Exeter University and then with an MA from King's College London and RADA. While studying for her PhD., she taught English and drama courses for the Open University and London University.

After working at the Almeida Theatre, Amanda became General Manager of Sphinx, a touring theater company that profiled work by women writers. She then became General Manager of the dance company DV8, Physical Theatre. While at DV8, Amanda worked on an international tour, a site-specific performance at Tate Modern, and an award-winning dance film for Channel 4, "The Cost of Living".

Amanda joined the Arts Council in 2004, first working within the Touring Department and then taking on the wider remit of combined arts and touring within the Head Office Arts Team. Amanda developed and launched the Arts Council's £45 million Strategic Touring Programme in 2011, and manages the Arts Council's national Artistic Assessment Programme. She has also acted as Business Manager for The Space, the innovative digital project Arts Council England launched in 2012 in partnership with the BBC.

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