



## UvA-DARE (Digital Academic Repository)

### Theatre iconography and the challenge of digitalization: an account of a pilot project carried out in the library of the University of Amsterdam

Rodenhuis, W.

**Publication date**

2012

**Document Version**

Final published version

**Published in**

Les collections des arts du spectacle et leur traitement: congrès de Rome = Performing arts collections and their treatment: SIBMAS congress (2002)

[Link to publication](#)

**Citation for published version (APA):**

Rodenhuis, W. (2012). Theatre iconography and the challenge of digitalization: an account of a pilot project carried out in the library of the University of Amsterdam. In N. Leclercq, K. Davis, & M. T. Iovinelli (Eds.), *Les collections des arts du spectacle et leur traitement: congrès de Rome = Performing arts collections and their treatment: SIBMAS congress (2002)* (pp. 135-145). P.I.E. Peter Lang.

**General rights**

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

**Disclaimer/Complaints regulations**

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

*UvA-DARE is a service provided by the library of the University of Amsterdam (<https://dare.uva.nl>)*

Comment se compose la mémoire du spectacle ? Les bibliothèques et les musées s'attachant à l'entretenir ont parfois du mal à contenir une matière aussi multiforme. Chaque collection a son histoire, chaque institution a dû faire face à diverses difficultés. Dans cette mission, la technologie peut contribuer à approfondir la mémoire du spectacle et à élargir virtuellement à l'infini les espaces qui l'accueillent. Le congrès de la SIBMAS qui s'est tenu à Rome en 2002 témoignait d'une étape dans la réflexion suscitée par l'utilisation des nouvelles technologies dans les bibliothèques et les centres d'archives. Cet ouvrage en présente les communications.

How is the memory of a show evoked and brought back to life? Libraries and museums, by focusing on conservation, sometimes struggle to control the many details of the subject matter. Each collection has its own history and each institution has faced a multitude of difficulties. The aim of the papers put forward in this book is to illustrate how technology can help deepen the memory of each show and expand the virtually infinite spaces that keep them. The SIBMAS Congress held in Rome in 2002 represented a step forward in thinking about the use of new technologies in libraries and archives.

Nicole Leclercq est attachée scientifique, assistante aux Archives & Musée de la Littérature et responsable de la section Théâtre. Elle est en outre présidente du Centre belge de la SIBMAS, vice-présidente du Comité exécutif international, secrétaire générale du Centre belge de l'Institut international du théâtre IIT et présidente du Comité international de la communication de l'IIT. Responsable de la publication des actes de plusieurs colloques et congrès, elle est aussi éditrice de la série *Le Monde du théâtre* (P.E. Peter Lang).

Kristy Davis, an art and special collections librarian, is currently working on an Information Management Project with the Edinburgh University Collection of Historic Musical Instruments and on the Towards Dolly Project at the University's Centre for Research Collections. She is a member of SIBMAS's Executive Committee and has previously helped to edit the Barcelona and Glasgow SIBMAS proceedings.

Maria Teresa Iovinielli has been librarian at the Biblioteca e Raccolta Teatrale del Burcardo (now "Biblioteca Teatrale SLAE" and "Museo Teatrale SLAE del Burcardo") since 1983 - she was appointed Head Librarian and Museum Curator in 1999. In addition to management and general organisation, she is directly involved in the theatre iconography, digital collections and new acquisitions departments. She has also been Vice-president (1996-2000) and General Secretary (2002-2007) of SIBMAS.

Nicole Leclercq, Kristy Davis,  
& Maria Teresa Iovinielli (dir./eds.)

Les collections des arts du spectacle et leur traitement  
Performing Arts Collections and Their Treatment

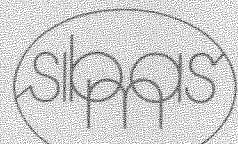
Nicole Leclercq, Kristy Davis  
& Maria Teresa Iovinielli (dir./eds.)

## Les collections des arts du spectacle et leur traitement



## Performing Arts Collections and Their Treatment

Congrès de Rome  
SIBMAS  
Congress  
(2002)



P.E. Peter Lang



9 789052 018188

www.peterlang.com

P.E. Peter Lang  
Bruxelles / Brussels

ISBN 978-00-520-0188-7

**Les collections des arts  
du spectacle et leur traitement**

**Performing Arts Collections  
and Their Treatment**

**Congrès de Rome  
SIBMAS  
Congress  
(2002)**



**P.I.E. Peter Lang**

Bruxelles · Bern · Berlin · Frankfurt am Main · New York · Oxford · Wien

**Nicole LECLERCQ, Kristy DAVIS  
& Maria Teresa IOVINELLI (dir./eds.)**

**Les collections des arts  
du spectacle et leur traitement**

**Performing Arts Collections  
and Their Treatment**

**Congrès de Rome  
SIBMAS  
Congress  
(2002)**

Ce volume est publié par / This volume has been published by la Société internationale des bibliothèques et musées des arts du spectacle (SIBMAS) avec le soutien de /with the support of Les Archives & Musée de la Littérature (Bruxelles/ Brussels) et le / and the Centre belge de la SIBMAS.

■ ARCHIV  
ES & MUS  
EE & LITT  
ERATURE



Nous voudrions remercier pour leur aide à la réalisation des présents actes / We would like to thank the following for their help in making this publication possible: Véronique Meunier, Marc Quaghebeur, Laurent Rossion et Jan Van Goethem.

Couverture / cover: Aldert Mijer, graveur ; Carel Allard (1648-ca. 1709), éditeur. Habit de l'Indienne du ballet du *Triomphe de l'amour*. Gravure aquarellée. Costume pour le ballet de cour *Le Triomphe de l'amour*, musique de Jean-Baptiste Lully, livret de Isaac de Benserade et Philippe Quinault, 1681.

No part of this book may be reproduced in any form, by print, photocopy, microfilm or any other means, without prior written permission from the publisher. All rights reserved.

Toute représentation ou reproduction intégrale ou partielle faite par quelque procédé que ce soit, sans le consentement de l'éditeur ou de ses ayants droit, est illicite. Tous droits réservés.

© P.I.E. PETER LANG S.A.

Éditions scientifiques internationales

Brussels / Bruxelles, 2012

1 avenue Maurice, B-1050 Brussels / Bruxelles, Belgium / Belgique

pie@peterlang.com ; www.peterlang.com

ISBN 978-90-5201-818-8

D/2012/5678/35

Printed in Germany / Imprimé en Allemagne

Library of Congress Cataloging-in-Publication Data

International Association of Libraries and Museums of the Performing Arts. Congress (24th : 2002 : Rome, Italy) Les collections des arts du spectacle et leur traitement / Congrès de Rome = Performing arts collections and their treatment / SIBMAS Congress (2002) ; Nicole Leclercq, Kristy Davis & Maria Teresa Iovinelli (dir./eds). pages cm English and French. Papers from the 24th SIBMAS Congress, Rome, September 2-7, 2002. Includes bibliographical references and index. ISBN 978-90-5201-818-8

1. Performing arts libraries--Congresses. 2. Performing arts--Museums--Congresses. 3. Performing arts archives--Congresses. I. Leclercq, Nicole. II. Davis, Kristy. III. Iovinelli, Maria Teresa. IV. Title. V. Title: Performing arts collections and their treatment.

Z675.P45I565 2002 026.7902--dc23 2012013260

CIP available from the British Library, GB.

“Die Deutsche National Bibliothek” lists this publication in the “Deutsche Nationalbibliografie”; detailed bibliographic data is available on the Internet at <<http://dnb.de>>.

« Die Deutsche National bibliothek » répertorie cette publication dans la « Deutsche Nationalbibliografie » ; les données bibliographiques détaillées sont disponibles sur le site <http://dnb.de>.

## Table des matières / Table of Contents

### SÉANCE INAUGURALE / OPENING SESSION

<b>Opening Speech</b> .....	13
<i>Claudia Balk</i>	
<b>Mot d'ouverture</b> .....	17
<i>Claudia Balk</i>	
<b>Introduction</b> .....	21
<i>Maria Teresa Iovinelli</i>	
<b>Introduction</b> .....	23
<i>Maria Teresa Iovinelli</i>	

### PREMIÈRE PARTIE. LES COLLECTIONS

#### DES ARTS DU SPECTACLE : TYPOLOGIES ET PROBLÈMES

#### FIRST PART. PERFORMING ARTS COLLECTIONS: TYPOLOGIES AND PROBLEMS

<b>En matière d'art du théâtre, quelles archives, pour quelle vie, au sein d'un organisme vivant ou d'un centre d'archivage ?</b> .....	27
<i>Vincent Radermecker</i>	
<b>The Institute for Letters, Theatre and Melodrama of the Cini Foundation</b> .....	43
<i>Maria Ida Biggi</i>	
<b>The Herla Project: Inventorying Gonzaga's Italian and European Documentation on Performance</b> .....	49
<i>Simona Brunetti</i>	
<b>The Archives of the Teatro Comunale of Florence. Now Called the Teatro del Maggio Musicale Fiorentino – Fondazione: 1933-2002</b> .....	65
<i>Moreno Bucci</i>	

DEUXIÈME PARTIE. CONSERVATION ET ORGANISATION DE L'ESPACE  
SECOND PART. PRESERVATION AND SPACE ORGANISATION

- Reorganisation of Stack Space in  
the Performing Arts Collection at  
the Harry Ransom Humanities Research Center .....73  
*Helen Adair*
- Using New Technologies to  
Overcome the Problem of Museum Space.....79  
*Ksenija Radulović*

TROISIÈME PARTIE. LES RÉSEAUX ET LES RÉPERTOIRES EN LIGNE  
THIRD PART. NETWORKS AND ONLINE DIRECTORIES

- The SIBMAS International Directory of Performing Arts Collections  
and Institutions Online. The Transition from Printed Volume  
to Online Service, How It Was Done, Why Was It Done,  
How Is It Being Received? .....85  
*Paul Ulrich*
- Le Répertoire des arts du spectacle (RASP) .....103  
*Christelle Cazaux*
- Backstage. Discovering Performing Arts Resources .....115  
*Claire Hudson*
- AusStage. Recording Performing Arts Events in Australia.....121  
*Richard Stone*

QUATRIÈME PARTIE. LES COLLECTIONS NUMÉRISÉES  
FOURTH PART. DIGITAL COLLECTIONS

- Sveriges Teatermuseum. The Combined Databases and  
a New Project: "Documentation of Performing Arts on DVD" .....127  
*Inga Lewenhaupt*
- Theatre Iconography and the Challenge of Digitalization.  
An Account of a Pilot Project Carried out in the Library  
of the University of Amsterdam .....135  
*Willem Rodenhuis*

- De la mémoire vivante au fonds documentaire.....147  
*Joelyne Philippekin, Alain Bert*

- The Petrolini Collection:  
a Project of Multimedia Archive.....151  
*Maria Teresa Iovinelli*

- C.a.r.m.e.n. :  
a Virtual Access to the Archives of La Monnaie.....161  
*Jan Van Goethem*

- Access to the Illustrative Graphic Arts Material of the Russian  
State Arts Library: CD *The Russian Service Uniform* .....169  
*Ada Kolganova*

CINQUIÈME PARTIE. LE CATALOGAGE DES COLLECTIONS  
FIFTH PART. CATALOGUING THE COLLECTIONS

- Does TANDEM Still Exist? .....173  
*Claudia Balk, Petra Kraus*
- Barry Russell: CÉSAR's Standard-bearer .....185  
*Anastassia Sakhnovskaia, Mark Bannister*
- Performing Art Libraries in Düsseldorf.  
Their Role in the Field of Introducing  
Computer-based Information and the Management  
within the Theatre Museum and the Film Museum .....189  
*Margret Schild*
- The Matriz Software Implemented to the Collections  
of the National Theatre Museum of Portugal .....205  
*José Carlos Alvarez*
- Traitement informatique  
des collections relatives au Festival d'Avignon .....211  
*Marie-Claude Billard*
- Les arts du spectacle en Roumanie .....221  
*Anișoara Burlacu, Camelia Savu*

ANNEXES

**André Veinsten (1916-2001)** .....229  
*Noëlle Guibert*

**Assemblée générale**.....231

**General Assembly**.....233

**Rapport de la présidente**.....235  
*Claudia Balk*

**President's Report**.....241  
*Claudia Balk*

**Rapport de la secrétaire générale**.....247  
*Claire Hudson*

**Secretary General's Report**.....249  
*Claire Hudson*

**Réunions des Comités** .....251

**Committee Meetings**.....257

**Liste des participants / List of Participants**.....263

**Notices biographiques / Biographical Notes**.....267

SÉANCE INAUGURALE

OPENING SESSION

## Theatre Iconography and the Challenge of Digitalization

An Account of a Pilot Project Carried out  
in the Library of the University of Amsterdam

Willem RODENHUIS

*University of Amsterdam (Netherlands)*

As we all are aware, as curators and librarians active in the field of the performing arts, theatre research is largely depending on *related sources*, as the performance of a given play is characterised by its *hic et nunc* occurrence. We, who foster the collections we are responsible for, and the researchers are one in this basic conviction that a performance is the very object of our skills and ambitions. In a performance several elements (playtext, interpretation, scenery, diction, costumes...) are merged to a single piece of art, appreciated by an audience in a unique setting, enclosed by the mutual presence of both actors and audience in time and space.

By tradition performing arts researchers have used, among other sources, paintings, drawings, books and pamphlets, programmes, posters, scrapbooks, diaries, costume designs, elements of scenery and props and all kinds of related *realia*. These sources have added over the decades to a more profound understanding of the medium, despite the fact that the *real thing*, i.e. the *performance* by definition could not be included in the process of description of what had really happened on stage. Archives, museum collections and libraries have been active in collecting these items during decades. Most of them dating back to the second half of the 19<sup>th</sup> century when *fans*, whether professionals or mere lovers of the theatre, began to collect memorabilia related to the world of the theatre.

Once the collections had been established several initiatives have been developed, directed at a better access to the holdings by researchers. Apart from cataloguing, one could think of the thematic series as published by *Chadwyck-Healy* since the 17<sup>th</sup> of the 20<sup>th</sup> century, con-



taining a series of slides in combination with a book on a particular subject. Microfilm has been an important tool for research as well, like single issues of photo books, dia-series, films and later video registrations on performances. However, the researcher was still the one to manage this kind of information, its arrangement and presentation. Collection management did not allow a pro-active attitude when presenting material in storage, hampered by the limits of what card catalogues and even computers could achieve. Research material was kept *in loco*, waiting for a particular researcher, putting forward his, or hers, need for information. The boundaries of what technology could facilitate were tight, and it is only since a decade that we really have seen that progress can be made, thanks to stronger and faster machines, content linking, standardisation of communication processes and the like. This being the situation we are in, a new impulse could be given to a longer living wish among theatre researchers, namely the building of a database, fit to support research in the field of theatre iconography.

Our partner organisation FIRT already recognised the new horizons by installing a task group dedicating itself to the development of a methodology for an applied theatre iconography. Among others it were Robert Erenstein, Thomas Heck, Christopher Balme and Cesare Molinari who have taken the initiative. Until now professor Molinari has managed to give shape to his pictorial research in his *Dionysos*-project at the University of Florence, leading in the year 2000 to two CD-ROM discs as a concrete result.

In my introduction I'll go into the question of the building of a database, fit to meet the needs of theatre iconographical research. In Amsterdam we have begun a pilot project, directed at the description of 18<sup>th</sup> century illustrations, depicting scenes from plays. We have formulated our objective as: "The pilot project should provide an inventory, classification and description of all the visual (non-textual) material as present in the holdings of the Library of the University of Amsterdam and allow digital access to these sources."

Against this background we have begun to study existing methods for the description of pictorial material like ICONCLASS, which has proven to be highly effective and has been accepted widely in the field of art history. The digital world has made considerable progress by adopting last year's September Dublin Core as a standard for the description of digital sources or so-called *metadata*. By merging these two standards, and by looking closely to the achievement Professor Molinari has made, we have made a framework, which includes all the data needed for the input in the database. We also made use of the existing analysis of the theatrical communication as formulated by for

instance Tadeusz Kowzan (1975), and in later years adjusted and extended by Erika Fischer-Lichte (1983) and Patrice Pavis (1996).

This led to the following questions that we answer when putting the data into a database.

The questions asked are spread over four sections, each of which containing a specific field of interest.

### Section 1: Historic Data of the Picture

- Maker of the picture
- Title
- Technique applied
- Function of the picture
- Size
- Place or country of the making of the picture
- Date of the making of the picture
- Present location/collection where the picture can be found
- Database number

### Section 2: Iconography

- Place and date of the depicted play and/or scene
- What is depicted?
- Is the picture performance- or text related?
- When Text: style, genre
- When Performance:
  - a. actor related expression: text, diction, facial, gesture, movement, make-up, hair, costume
  - b. non-actor related expression: prop, scenery, lighting, music, sound
  - c. other elements: auditorium, audience, and text reference in the picture.

### Section 3: Elements of Dramaturgy in the Depicted Work

- Playwright/librettist
- Adaptor/translator
- Genre
- Title of the play depicted/scene indication

- Country/language of origin
- Playtext publication date
- Original title
- Place of performance
- Acting company/roles
- Theatre venue
- Other context related sources: posters

#### Section 4: Notices and Commentaries

- Short description of the depicted scene
- Commentary by the iconographer
- Literature, related to the picture

Since early spring of this year we have made an effort to secure an input in the database when following the questions of the framework above, making use of several kinds of sources: pictures alongside with playtexts, portraits of actors when in action or when posing as a "private" individual, etchings of scenery or/and auditoria, paintings of exteriors. All these pictures have one unifying principle: they date back to the 18<sup>th</sup> century and belong to the collection of the University of Amsterdam.

Let me introduce to you three examples of how we have applied the above designed framework to the pictorial material that we have researched. The pictures I have chosen represent three categories of different ways to deal with sources where theatre-related subjects are at stake. In the first place I chose a picture of an actor related, performed scene. Facial expressions are depicted, gesture and attitude as in action, together with a plausible outline of the costumes and scenery. Secondly I chose a picture of a non-actor related situation. However, the scene is full of information for researchers as one can clearly see what the theatre looked like, its scenery, its lighting, the costumes, the auditorium, the actors and the musicians. Thirdly I chose a picture depicting a scene without a direct link to the actual performance, but a mere result of fantasy of the artist, who made the engraving.

#### I



Collection Bibliotheek Universiteit van Amsterdam.

#### Section 1: Historic Data of the Picture

Maker: C. Bogaerts, after P. Wagenaar Jr.

Title: *Macbeth*

Technique applied: Copper engraving

Function of the picture: Depicting of a scene

Size: 14 x 8 cm

Place or country of the making of the picture:  
Amsterdam, the Netherlands

Date of the making of the picture: 1780

Present location: UBA-125 6.KB

Database number: xxxx

## Section 2: Iconography

Place and date of the depicted play or scene:  
Amsterdam, 18<sup>th</sup> century

What is depicted: The dagger scene in Shakespeare's *Macbeth*  
Text, or performance related?: Performance related, making use of the following fields of expression:

- a. actor related: mimic, gesture, movement, hair, costume
- b. non-actor related: prop, scenery, and lighting
- c. other elements: text reference in the picture

## Section 3: Elements of Dramaturgy in the Depicted Work

Playwright/librettist: William Shakespeare

Adaptor/translator: N.N.

Genre: Tragedy

Title of the play depicted: *Macbeth*, II, 5

Country/language of origin: England, English

Playtext original publication date: 1605/06

Original title: *Macbeth*

Place of performance: ?

Acting company/roles: ?

Theatre venue: ?

Other context related sources: ?

## Section 4: Notices and Commentaries

Short description of the depicted scene:

The dagger scene. Left Macbeth, horrified, refuses to put the daggers near Duncan's corpse (just visible in the bed in the background), while Lady Macbeth holds her hand on the dagger that is in Macbeth's fist.

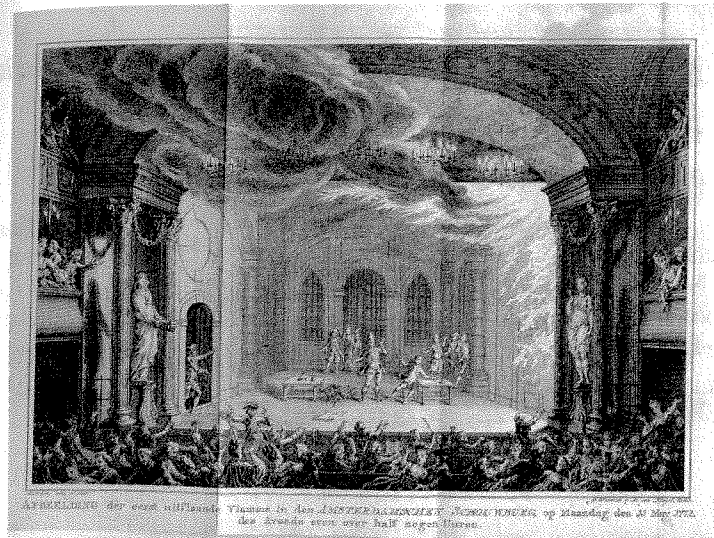
By the scarce artificial lighting the spooky atmosphere is well evoked. The engraving most probably is a result of the maker's fantasy, as no records are known of a performance of the play in the Netherlands before 1780. The engraving may have been inspired by

existing contemporary English material, with David Garrick as Macbeth.

Commentary by the iconographer: None

Literature related to the picture: None

## II



Collection Bibliotheek Universiteit van Amsterdam.

## Section 1: Historic Data of the Picture

Maker: S. Fokke, after S. Fokke

Title: *Afbeelding der eerst uitslaande Vlamme in den Amsterdamschen Schouwburg, op maandag den 11 May 1772 des Avonds even over half negen Uuren*

Technique applied: Copper engraving

Function of the picture: Book illustration (unfolding)

Size: 19 x 26 cm

Place or country of the making of the picture:  
Amsterdam, the Netherlands

Date of the making of the picture: 1772

Present location: UBA-125 3.KB

Database number: xxxx

## Section 2: Iconography

Place and date of the depicted play or scene:  
Amsterdam, 18<sup>th</sup> century

What is depicted: The outbreak of the fire on May 11 1772  
that ruined the Amsterdam City Theatre

Text or Performance related?: No, depicted are: Actors, costumes,  
props, scenery, lighting, auditorium, audience, musicians

## Section 3: Elements of Dramaturgy in the Depicted Work

Not applied

## Section 4: Notices and Commentaries

An eyewitness account is given of the moment that the first flames  
burst out during the prison scene in the opera *The Deserter* by  
Monsigny and Sedaine, performed by the company of Neyts. Audi-  
ence and musicians are on the run. Panic among audience, musicians  
and actors. Front left shows two actors who dash to the stage.

This picture exists in many versions and copies, in combination with  
a wide range of formats.

## III



Collection Bibliotheek Universiteit van Amsterdam.

## Section 1: Historic Data of the Picture

Maker of the picture: J. Punt (*inventit et fecit*), after J. Punt

Title: *Ferdinand Cortez*

Technique applied: Copper engraving

Function of the picture: Title page of a printed playtext

Size: 14 x 8,5 cm

Place or country of the making of the picture:  
Amsterdam, the Netherlands

Date of the making of the picture: 1764

Present location: UBA-125 16.KB

Database number: xxxx

## Section 2: Iconography

Place and date of the depicted scene: ?

What is depicted: The final scene of the play

Text/performance related? Performance related:

Actor related: mimic, gesture, hair, costume

Non-actor related: props, scenery

Other elements: none

## Section 3: Elements of Dramaturgy in the Depicted Work

Playwright/librettist: Alexis Piron

Adaptor/translator: Joannes Nomsz

Genre: Tragedy

Title of the play depicted/ scene: Ferdinand Cortez;

Overwinnaar van Mexico - V,5

Country/language of origin: France, French

Playtext publication date: ?

Original title: ?

Place of performance: Amsterdam

Acting company/roles: Gezelschap van de Amsterdamsche Schouwburg

Theatre venue: Schouwburgh aan de Keizersgracht

Other context related sources: None

## Section 4: Short Description of the Depicted Scene

In a pompous entourage the final scene of the play is depicted. Left the dying Montezuma who, supported by two natives, hands over his kingdom and sovereignty to Cortez, who is on the right together with Elvira, daughter of Pedro. Middle front, seen on his back as "pous-soir", is Don Pedro, who accepts Cortez as his son-in-law.

Mutes.

The engraving is a depiction of the text, with no reference to the factual stage size of the 18<sup>th</sup> century Amsterdam City Theatre.

Literature: None

Our initial focus was to have a set ready for presentation before the summer of 2002. Unfortunately, this objective could not be met. For the time being I'll spend some time on the perspective the pilot project offers when taking into full account the needs of nowadays researchers and the state of affairs in the realm of (digital) technology.

First some technological implications, and then, as a conclusion to my introduction, an outlook on a strategy directed at a continuation in the year to come.

When taking into consideration the technological implications of the project, it is obvious that the storage of pictorial data, allowing cross links between the elements secured, and in a later stage the (free) exchange of findings between collections, will be the first thing to realize.

In this respect the application of the Z 39.50 protocol is an important tool. Moreover, the tendency towards *portal directed research*, whether or not in combination with bibliographical digital tools like ENDNOTE, would imply an important improvement too.

Much of the energy, when developing the digitisation of library and museum collections, is these days put in the perfection of the principle called *streaming*, implying that separate collections seek digital permanent connections, allowing researchers who are active in a particular collection may use all of the information that can be provided by the partners thus connected. Indeed, this increases the possibilities for research considerably. Moreover, the input in available databases of non-text material, inclusive moving images like film and digital video, will add to the further growth of research potential. One could think of not only academic users of collections, but even more of an increasing appeal for researchers for (documentary) films, book production and television production. Those who are working in these realms get an easier access. Our often still too much hidden collections will get the attention that they deserve by a wider circle of those who have a professional interest in the world of the performing arts.

We intend to continue our work in Amsterdam. I hope that our initiative inspires you to think about the possibilities you have when analysing your situation with respect to this. Exchanging views and experiences will stay one of the vital aspects of our fraternal work within SIBMAS. I hope that our Congress will serve as a kick off for new projects, additions, more perfection and a true *streaming* of our skills and know how to each other and our clients.