

**FRANZISKA VOSS AND CHRISTINE HENNIGER**

*Digital Spaces of memory – (political)  
discourse, its consistency and  
contradictoriness in data presentations of  
performing arts collections*

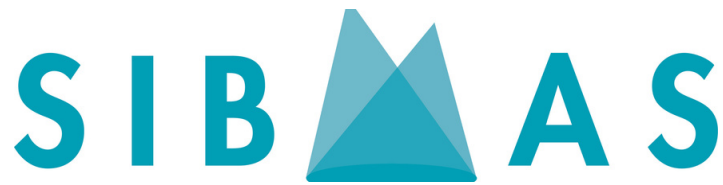
The ephemeral aspect of performative art presents research and memory institutions alike with the challenge of making the entities to be described findable, understandable and interpretable (FAIR Principles) for future generations.

In this respect, the GLAM institutions hold a special responsibility, since they are the gateway to knowledge and information about the performing arts for research, journalism and future generations of artists.

In particular, the recording of content-related, historical and discursive references requires expertise and specialist knowledge. Performing arts do not act autonomously – they reflect political and social contexts. How this preoccupation with daily discourses can be captured in the data of the collections is a crucial question yet to be answered.

After the Second World War, in the course of the late 1960s, the independent theatre in Germany developed as an independent artistic movement. To this day, it continues to take an explicit stand on political developments in Germany and on an international level. However, information on the actors, events and discourses can rarely be found in the established memory institutions. For this reason, an initiative for the archives of independent theatre has been formed in Germany in 2013. Its aim is to work closely together with the actors of the scene in order to test innovative archive and recording structures resulting in the development of a unique archive architecture for the independent theatre.

Drawing on the example of independent theatre, this presentation deals with the question of visualizing socio-political references when recording performing arts. Particularly when collecting material on independent theatre, such references must be considered, both in connection with (day-to-day) political issues as well as in connection with the structure of theatre in the German-speaking world itself.



**Bio:**

FRANZISKA VOSS

Since 2015 Franziska Voss has been the project leader of the Specialised Information Service for the Performing Arts (FID Performing Arts) at Frankfurt University Library. Her fields of interest are data curation, user evaluation and digital services for GLAM-institutions of the Performing Arts. As member of various boards, she serves both the Performing Arts community and the German Library System (e.g. in the Federal Association of Theatre Collections in German-speaking countries e.V. and Working Group of the Specialised Information Services (AG FID), Section IV of the German Library Association.)

CHRISTINE HENNIGER

Head of the Media Library for Dance and Theatre at the International Theatre Institute Germany. Regular acquisition, coordination and evaluation of archive and digitisation projects (i.a. 2020: Digital Archive THEATER DER WELT, 2019: archive project on non-verbal theatre in East Berlin). Project coordination of the project PASSAGE 23°E . Theatre and Theatricality from the Baltic to the Aegean (2016-today). Research position in the project Performing the Archive. Development of an archive for the independent theatre (2015-today). Project coordination of the ITI-supporting programme at THEATER DER WELT: Africa Archive - Africa future (2014). DAAD scholarship holder at Uppsala University, Sweden (2012/13). DAAD scholarship holder at the Herzen-University of St. Petersburg, Russia (2009). Degree: M.A. Philosophy and Linguistics / Humboldt University Berlin.