Theatre Information – *searched and recorded once, manifold extended and used*

Margret Schild, Theatre Museum Düsseldorf / Library

Düsseldorf is the capital of North Rhine-Westphalia, the state with the highest number of inhabitants in Germany. The city has a rich cultural history: The theatre history started in 1585 (the festivities in the context of a princely marriage at Düsseldorf). Theatre historiography marks three great periods for Düsseldorf (Immermann, 1834-1837; Dumont-Lindemann, 1905-1933; Gründgens, 1947-1955). In 2005 and 2006 we celebrate many anniversaries within the theatrical context: 100 years Schauspielhaus Dumont-Lindemann in 2005, 50 years theatre community Düsseldorf-Duisburg (Deutsche Oper am Rhein Düsseldorf-Duisburg), 50 years puppet theatre (Düsseldorfer Marionettentheater), 30 years children and youth theatre (Kinder- und Jugendtheater im Düsseldorfer Schauspielhaus), 10 years Capitol (musical theatre) beside other cultural events, for example the anniversaries of Heine and Schumann.

The Theatre Museum

The Theatre Museum started in 1947 as donation of Gustav Lindemann. Louise Dumont (1862-1932) and Gustav Lindemann (1872-1960) founded and ran between 1905 and 1933 the private "Schauspielhaus Düsseldorf". They tried to realize their ambitious artistic aims in combination with the economic necessities of a private theatre. Gustaf Gründgens (1899-1963), student of Dumont / Lindemann, ran the "Städtische Bühnen" from 1947 and from 1951 the „Düsseldorfer Schauspielhaus" in the difficult post-war times. He was the first actor of his theatre and impressed a generation of spectators. At the beginning the scope of the archive ("Dumont-Lindemann-Archiv") was restricted to the history of one theatre ("Schauspielhaus Düsseldorf"). At the end of the 1970es the collection profile and the tasks were extended to the theatre history of the city and the region. Exhibitions became a focal point of the activities, because the archive had own exhibition rooms for the first time. The term "Theatermuseum" was added to the name. Because the scope was extended and the names of Dumont and Lindemann faded away out of the public consciousness, the name "Theatermuseum" was chosen instead of "Dumont-Lindemann-Archiv". Since 1988 the Theatre Museum is located in the "Hofgarten" (park in the city centre) and a new permanent exhibition "SchauPlätze in der Stadt" (locations in the city) was created on occasion of the 40th anniversary. The location and architecture of the theatre buildings show the role of theatre at different times, different conditions for theatre work, theatre in its cultural history context from 1485 to the 1970es. We are planning to change the museum concept. Mr. Meiszies, the museum director will talk about the new concept within the SIBMAS congress

2006. In addition the museum organizes and presents lectures, concerts and other performances with regard to the permanent and temporary exhibition program as well as to educational activities. We offer a location for performances (70 seats), needing a minimal stage design and few actors. In December 2004 we launched our website (http://www.duesseldorf.de/theatermuseum) in order to offer our visitors and users actual manifold information about the museum, its activities and current theatre events in the region. In spring 2005 the collections have been moved to a new location in the south of Düsseldorf. The library has now more space for books, journals and other printed information at its disposal. Furthermore we still have theatre programs, theatre scripts, posters and biographical information as well as press clippings of the current season in the Hofgärtnerhaus. All other kinds of objects have been moved to the new location. Recent published theatrical information will be moved to the collections at the end of every season – current theatre events become theatre history.

The project d:kult

The Theatre Museum Düsseldorf is pilot institute in the project d:kult (Digital Archive of Düsseldorf's Cultural Heritage) since 2003. It is one of fourteen institutions, collecting, preserving and presenting the history of Düsseldorf from different points of view. Altogether we have about 125,000 graphics, about 800,000 photographs, about 20,000 art objects, about 25,000 objects of applied arts, about 1,300,000 printed items and a natural history collection, containing more than 1,000,000 objects. All these collections are recorded, managed and made available to an interested public in different ways, up to now.

The project d:kult wants to establish an unified digital archive of the cultural heritage within the institutions, funded by the city of Düsseldorf:

— in order to record and manage the complete holdings
— in order to organize the workflow to enable search over all collections and a common presentation within the Internet

The Theatre Museum participates in the project since the beginning: the director of the museum is member of the steering committee, staff members took part in working groups to formulate the requirements (2003) and a staff member belongs to the project group, which was responsible for the formulation and evaluation of an European-wide invitation of object management software (2004) as well as for the implementation in the pilot institutes (since 2005).
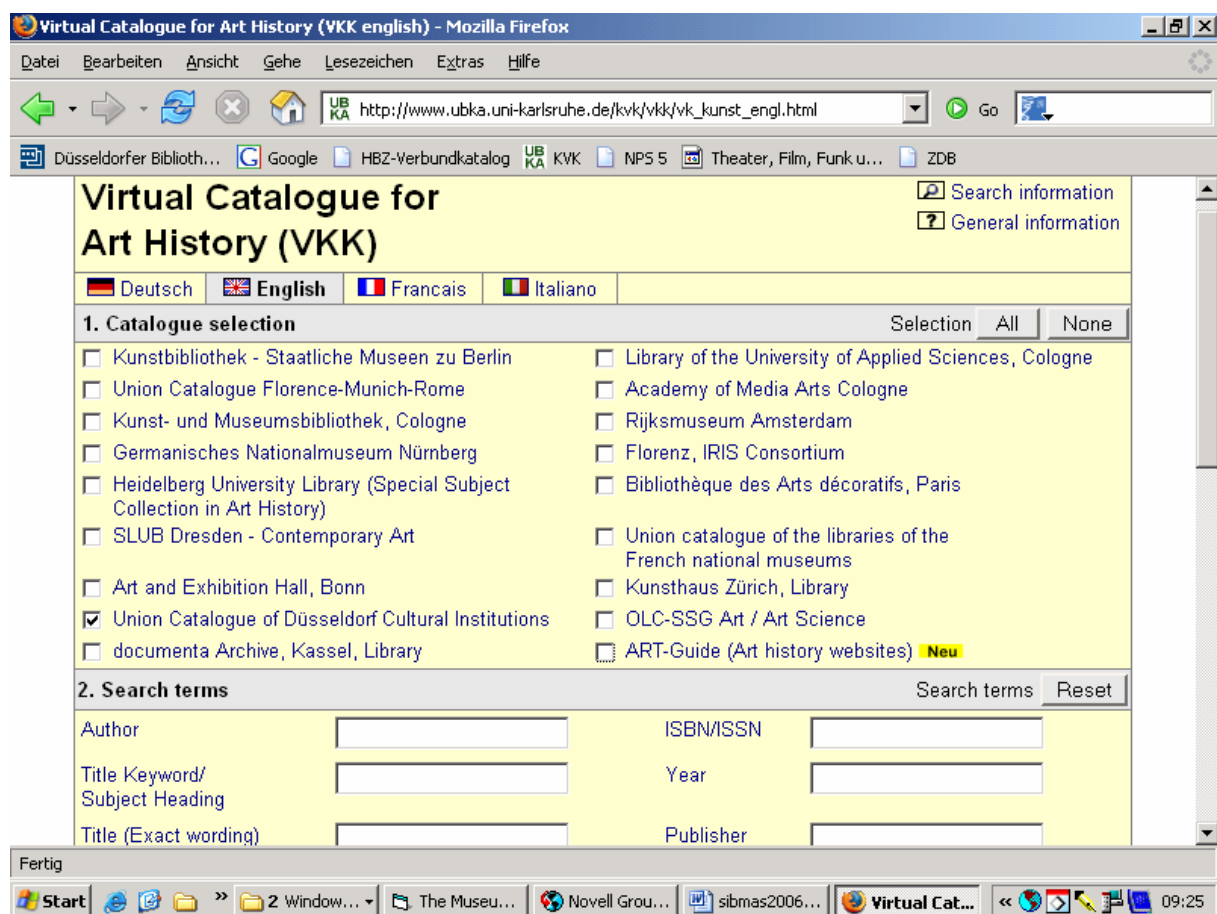
The situation in the Theatre Museum

I'm responsible for the libraries of the Theatre and the Film Museum. Furthermore I have to manage the local net, to keep the internet presentation up to date and to introduce TMS (The Museum System) in the Theatre Museum. The library of the Theatre Museum has about

30,000 items (monographs, journals and serials, grey literature). The text books (13,000) are not recorded yet as well as about 15 % of library items, for example books, journals, non book materials. Each year between 500 and 1,000 new items arrive in the library by acquisition, publication exchange and donation. The collection profile and the acquisition policy orient on the profile of the museum: we collect, archive and present German theatre history by the example of Düsseldorf and the region. We try to acquire mainly reference works, monographs and journals concerning the theatre history of German cities and regions, concerning persons (actors, actresses, costume and stage designers, directors), theatre management and building as well as with regard to the current plays to be presented in Düsseldorf theatres, specially at the "Düsseldorfer Schauspielhaus" and the "Deutsche Oper am Rhein Düsseldorf-Duisburg".

The library offers its service to the staff of the museum and to the public. The librarian has to manage all kinds of librarian work: acquisition, cataloguing (alphabetical cataloguing and subject indexing, classification), information retrieval and consulting, support of exhibition and publication projects. The library offers a list of new acquisitions every two month and user guidance.

The library participates in the Union Catalogue of Düsseldorf's Cultural Institution (UCD – "Gesamtkatalog der Düsseldorfer Kulturinstitute") and is accessible via internet. The UCD has its own page within the pages of the municipal libraries (www.duesseldorf.de/gdk, > OPAC), together with other scientific libraries, situated at Düsseldorf (www.duesselbib.de – together with the municipal libraries, the university library and the library of the college) and together with other national and international art and museum libraries (http://www.ubka.uni-karlsruhe.de/vk_kunst.html - German version - or http://www.ubka.uni-karlsruhe.de/kvk/vkk/vk_kunst_engl.html - English version).

Within the Theatre Museum the library and collections cooperate in the field of information access and management. Since nowadays we use different software but the same

(bibliographical) data format and the same rules (Rules for Alphabetical Cataloguing in Scientific Libraries) to record the items in the library and in the archive (letters and manuscripts). A card catalogue of performances of Düsseldorf is used as access point to other materials, for example photos, press clippings pp., which are already not recorded. The maintenance of this catalogue belongs to the tasks of the library. Finding aids for the collection Dumont-Lindemann, the collection Karlheinz Stroux and the collection Gustaf Gründgens are published. Here is the starting point of the implementation of TMS (The Museum System) within d:kult.

Aims of the project

The project d:kult aims to establish an unified digital archive of the cultural heritage within the institutions, funded by the city of Düsseldorf. The complete holdings will be recorded and managed, the workflow will be organized in a way to enable data recall for collections and a common presentation within the Internet will be launched. In order to reach these aims a museum management system has to be chosen and implemented in all participating cultural institutions.

In order to reach the project aims the documentation strategies have to be unified, though different software programs and individual structures are used until now as well as different object descriptions. The coordination of the project is attached to the cultural department of the city and working structures had to be established. It took about one year to build up structures and to put the needs together (2003). The coordinator had to contact all potential participating institutions, founded working groups to collect the needs for various kinds of object groups and to evaluate the state of the art in similar projects. Two kinds of inquiries had been taken into consideration: a list of data fields and a functional catalogue were developed, an exchange of information concerning object documentation and data standardisation has been established. Result of this process was the formulation and evaluation of an European-wide invitation for object management software (2004). The implementation within the pilot institutes started in March 2005 after a testing period of about three months. The Heinrich Heine Institute and the Theatre Museum were the first institutes, implementing TMS.

Advantages

The implementation, setting up and maintenance of d:kult offers many advantages in regard to:

Internal aspects

— **rationalizing internal work processes** by building up and maintaining continually a pool of data and the direct transfer of necessary information in the form of facts, texts or pictures for one's own work

— **a qualitative improvement of the work:** this way of compilation permits a more differentiated access to the available material and as a result leads to a better use of the holdings

— **the preservation of values** concerning objects and collections

— **the production** of reports and **the preparation** of exhibitions

— **the common use of external on-line services and transfer of external data** (for example, queries in news databases, use of services of the German Library, etc.)

— t**he common use of expert knowledge**, spread in all Düsseldorf's cultural institutions, i.e. the potentialization of knowledge

— **the implementation of standards for cataloguing and indexing** (including common rules within the project)

— **the amendment** of existing data and information
— **the use of normalized data** (personal names, institutions, subject headings), normalized descriptors, thesauruses
— **centralized staff training** and **centralized management** (software, hardware, backup)
— **the exchange of knowledge** within the project and with other similar projects
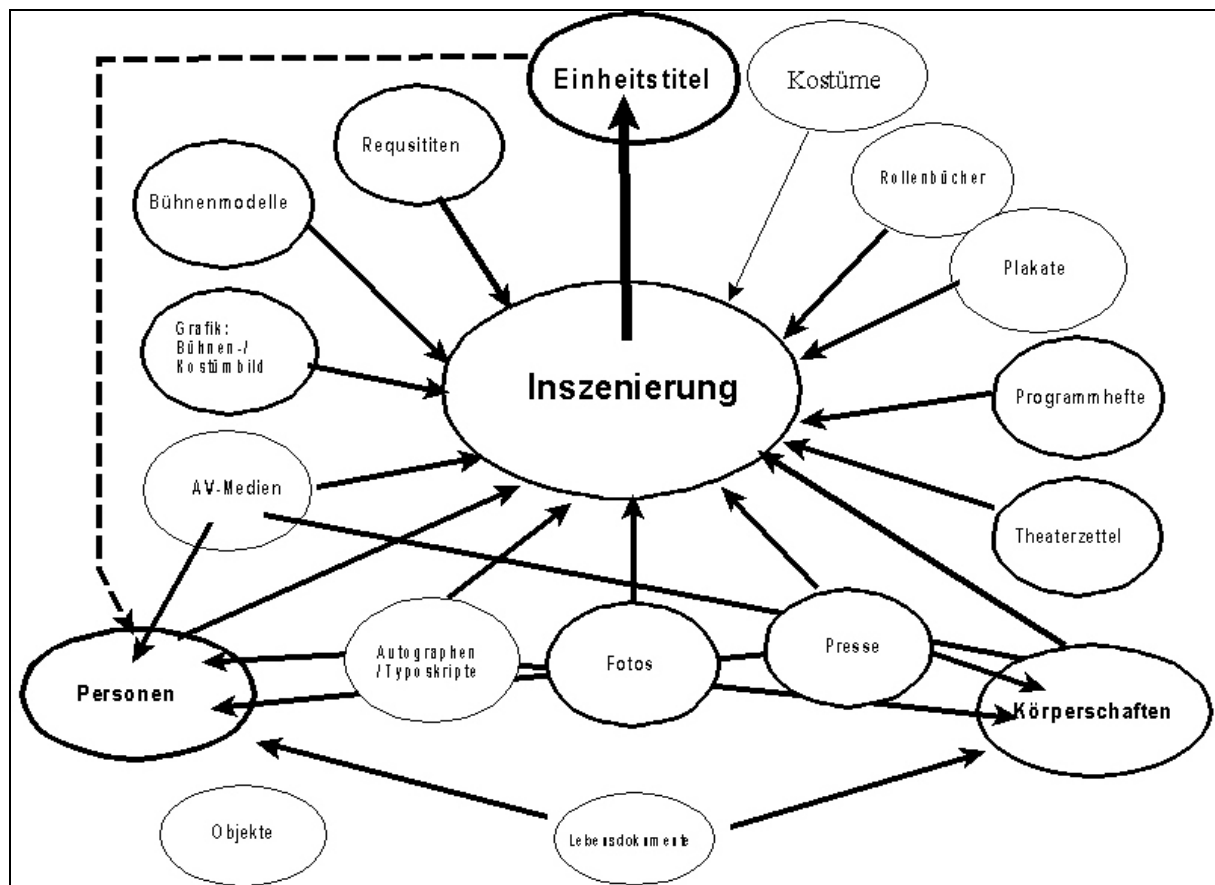
External aspects

— **a stronger position** within the negotiations with the software producer
— **the possibility** in cooperation with the other institutions funded by the city , **of effectively presenting and making the activities more understandable** in academics, politics and the press and to document them for the future
— **offering services to interested users** (making information in the form of a database, profile services, etc. available)
— **getting in contact with trade and industry as well as with tourism** by developing virtual exhibitions – for example by offering information on DVD, PDA on the occasion of fairs, cultural exchange projects
— **networking** in the field of target group oriented work – for example together with kindergartens and schools, holiday programs, educational programs in the museums
— **presenting a new platform** to make cultural sponsoring well known
— **establish new forms of cooperation** within the region.

After two years of preparations, the long way through the decision for one software product after the European-wide invitation for tenders, the pilot institutes Heinrich Heine Institute and Theatre Museum started implementing the chosen software TMS. In the case of the Heinrich Heine Institute already data, recorded by the Software LARS existed and had to be transferred into TMS. Especially the names of persons and institutions had to be checked and unified before they were imported into the system. The Theatre Museum had the privilege to start at zero. The data, recorded via TUSTEP (letters and manuscripts) will be exported from TUSTEP into the bibliographical data format MAB (German librarian exchange data format) in order to transfer them to the ZKA data pool ("Zentraldatei für Autographen" – the union catalogue for letters and manuscripts in Germany, situated at Berlin) and to transfer them into the d:kult data pool.

The first steps

Within the Theatre Museum we have developed a data model to reflect the complex information structures in a reasonable way.

The main access point is the performance ("Inszenierung"). Around the performance we collect many objects (costumes, text books, posters, theatre programs, play bills, press clippings, images, autographs and letters, audiovisual media, stage and costume design, stage models, requisites) related to the performance. Other important access points are persons ("Personen") and institutions ("Körperschaften"), which are related to the theatre and may be related to a special performance. But we have also objects ("Objekte") without any relation to a performance - they have a certain relation to the collection profile.

Diagram labels: Einheitstitel, Kostüme, Requisititen, Rollenbücher, Bühnenmodelle, Plakate, Grafik: Bühnen-/Kostümbild, Inszenierung, Programmhefte, AV-Medien, Theaterzettel, Personen, Autographen /Typoskripte, Fotos, Presse, Körperschaften, Objekte, Lebensdokumente

With regard to these data model and the modules of TMS we had to define departments for performances ("TM Inszenierungen" - virtual objects), collections ("TM Sammlungen" - physical objects) and museum ("TM Museum" - for other events and activities).

Afterwards we designed forms for the different kinds of objects. One form is defined as standard form for recording for each department. We don't change the structure of the data base by designing forms, we only change the view and are able to put the core assets for each object type together on one screen with minimal scrolling. It's always possible to change the view, to choose another form for recording and indexing.

We had to build up a lot of lists for data fields and categories (classification, performing location, professions pp.), to check, which normalized data have to be used. Two thesauruses are included within TMS: the Art and Architecture Thesaurus (AAT) and the Thesaurus of Geographical Names (TGN). We decided to use additionally some standard data files, used in German libraries: GKD ("Gemeinsame Körperschaftsdatei" – for institution names), PND ("Personennamendatei" – for personal names), SWD ("Schlagwortnormdatei" - for subject headings), AKL ("Allgemeines Künstlerlexikon" for artist's names) and ICON Class (classification for iconography).

In order to be able to manage thesauruses a special thesaurus manager tool is included. This tools offers the possibilities to integrate, manage and maintain AAT, TGN and other thesauruses with a hierarchical structure. During the process of recording in some categories the user changes to the thesaurus module and chooses the correct term or descriptor, especially in the categories attributes ("Attribute") and geographical references ("Querverweise Geographie"). Furthermore within the categories different types of references can be defined, for example place of birth ("Geburtsort"), place of death ("Sterbeort") or classification ("Klassifikation"), subject heading ("Schlagwort"). On the other hand its possible to develop and maintain the thesaurus separately, i.e. without recording objects.

Furthermore we had to define relationships between objects (for example: part of,

containing), between persons and objects (roles, relationships), within the person/institution module (for example: affiliated to, employed at) and to create different kinds of entities (for example: collection, asset, serial).

Last but not least we have to document our activities accurately. Minutes of all meetings of the steering committee exist as well as minutes of all meetings of the project group and other working groups (for example a group responsible for the maintenance of the person / institution module). A special device for all project members was created and is used for the complete documentation. Within the Theatre Museum I keep a tutorial for the users up to date in order to document which information has to be put in which data field, which rules have been established. This tutorial is used for training and reference purposes, too. The tutorial as a whole is used by the staff of the Theatre Museum, parts of the tutorial can be used by other institutions. We hope to benefit from the experience of other pilot institutes, for example in the case of exhibitions ("Ausstellungen") and object loan ("Leihvorgänge").

At the moment we use the modules objects ("Objekte"), persons / institutions ("Pers./Inst."), media ("Medien") and in some cases exhibition ("Ausstellungen"). Because of the importance of performances we started to record the performances of the actual season and to go back, step by step, season for season. The resources are theatre programs or play bills and books, published at the end of the era of a director (Anna Badora: 1995-2006, Volker Canaris: 1986 -1995, Günter Beelitz: 1976-1986, Ulrich Brecht: 1972-1976) in order to document their activities.

We defined the performance as a virtual object and not as event like the colleagues in the Austrian Theatre Museum. At the same time a project was initiated – the documentation of the archive of the Kom(m)ödchen, a well known cabaret, founded after the 2nd World War in Düsseldorf by Kay and Lore Lorentz. Within about 10 weeks two employees elaborated the concept, moved the material from the office of the cabaret to the new collection location and developed a strategy for recording in the context of d:kult and TMS. They used a form,

especially designed for the project – one form for all kinds of objects and the form for recording performances for the programs. The programs of the cabaret have been recorded as virtual objects, too. In some cases the change of program numbers and current additions had to be documented as well. The continuation of these activities had to be deferred, because of the failure of funding. The programs were already recorded (until 2005) and some related objects, the main part will be done, when we recruit external funding. Our request for money from the German Research Community ("Deutsche Forschungsgemeinschaft") was not successful, now we have to raise funds from somewhere else, because a exhibition about the Kom(m)ödchen is still planed to be shown in spring 2007. In addition to the performances we are on the way to record theatre programs and press clippings. The playbills, the theatre programs and the press clippings are recorded in the department collections ("TM Sammlungen"), because they are physical objects. Within the module media we record and store images to illustrate the recorded items (performances, objects). It's also possible to treat images as objects, for example photographs.

In the case of our exhibition "TheaterAvantgarde" on occasion of the 100th anniversary of Schauspielhaus Dumont-Lindemann and the current exhibition "Ingrid Mizsenko : Spiel der Verwandlung" with graphics and watercolours inspired by visits of the artist Ingrid Mizsenko behind the scene of the Schauspielhaus Düsseldorf we used TMS to document the exhibition and the objects shown in the exhibition. We are also on the way to record the items of another exhibition, created in 1999 (the collection of photographs, donated to Gustaf Gründgens by his colleagues on the occasion of his farewell from the stage) and to be shown once again at Moscow in 2007.

We have to take into consideration the copyright aspects for all these recordings. We have to get the permission to publish images on different levels. We use small pictures to illustrate the records (performances, objects) internally. If we want to publish them for an internet presentation (via Emuseum) we have to get the permission from the artist or copyright

owner. If we download images, for example from websites of theatres, we have to document the source and the owner of the rights. Normally we only store small images (75 dpi), convenient to get an optical impression and not usable for printing or publishing. Within the project group we have decided to get an all inclusive agreement between the city of Düsseldorf and the owners of utilization rights in order to be able to illustrate the records within d:kult. Until such an agreement exists, the institutions have to take care about the copy rights. In future we have to make an agreement about the use of images within a project like d:kult as well as the using permission to exhibit or publish an image. TMS offers the possibilities to manage the copyright as well as the management of image distribution in the media module. As we know from other projects it's sometimes much easier to take photos or make films by ourselves or to scan the objects as one part of the documentation process.

The right problem has also to be taken into consideration, when we cut and paste information concerning a person, an institution or a theatre piece from digital resources (website, CD-ROM, DVD-ROM). In printed media we use citation rules, if we refer to other authors or publications. With regard to digital resources we not only have to use comparable rules but furthermore to realize the problem of long-term archiving and accessibility of information. What happens, if the director has changed, a new website of the theatre is launched and the former existing information is no longer accessible?

Interim Results

We have introduced the software successfully and it works stable. The cooperation within the projects functions well, because we agree about the aims and advantages of the project. Within the Theatre Museum we use TMS for several projects to learn more about it and the perspectives of use. The advantages and the use have to be integrated much more into the daily work. The system can be seen as a "black box" to be fulfilled with all results of our daily work in order to use them later again and to amend them every time, when we work again with the information. Education and training as well as consciousness for standards and normalization have to be strengthened.

After a reasonable period we will benefit extremely from d:kult: the objects and the related information is recorded in a way, that the information can be used several times, likewise by every staff member, new search results can be added without problems to existing files. The selected object management software TMS supports all aspects of object documentation as far as the workflow in museums (preparing and organizing exhibitions, answering inquiries ...) and makes the recorded information accessible to the staff as well as to the visitors of the museum, the users of the library and the collections, the interested public by enabling different views and degrees of access.

Perspectives

At the end of the 4th year of the project we are on a good way: the project will be established in the longer term within the culture department of Düsseldorf. A central unit of museum documentation will be created, the project manager will be employed on a regular basis, 3 persons will be employed fixed-term for two years in order to support the project manager and the staff within the cultural institutions. These colleagues will be professionals in the field of documentation and become experts in TMS. They will give advice and help during the implementation in the other cultural institutions of Düsseldorf until a reasonable part of the collections is recorded.

Until the end of 2006 we try to integrate the two other pilot institutes – the restoration center of the city and Aqua Zoo Löbbecke Museum under the condition that the needed software adaptations are realized. With regard to the Theatre Museum we will import the data, transferred from TUSTEP into the librarian bibliographical format MAB. When the conversion is finished the collection department will use TMS for its whole work. The working conditions

within the department collection have been improved – much more space for the objects in a new location, technical equipment for digitalization and modern tools for documenting the collection.

In terms of marketing and enabling external access to the collections we have to implement Emuseum (module for internet presentation) as quick as possible. The pilot institutes have already put some objects packages together and plan to present them. The web presentation of d:kult has to take into consideration the web design of the city of Düsseldorf (http://www.duesseldorf.de) and will use standard applications of Emuseum within TMS in the first step. We are planning to offer three levels of access: the homepage of the project within the pages of the city, a page for each participating institute (with link to the homepage of the institute), and pages about objects produced as result of a search. It will be possible to present a highlight of the week / month with regard to the whole project as well as to one institute (for example: objects found in our collection, our newest acquisition) or virtual exhibitions, containing objects of various institutions.

Within the Theatre Museum we have to strengthen the use of TMS with all its facilities, especially within the collections and in the context of planning / managing exhibitions. We would like to link our own internet presentation with the project presentation. Beside a digital archive of activities through the website we will be able to present our exhibition virtually much longer than in reality by defining object packages and presenting them through Emuseum. We have to develop a priority list for recording collection items as well as to use TMS to archive research results, produced by ourselves in the daily work by answering inquiries, doing research for projects and exhibitions.