

*Open Data for an International Performance Knowledge base  
(PKb)  
and a univocal code for the traceability of theatrical assets  
(ASPA Code)*



**Donatella Gavrilovich**  
E-mail: [gavrilovich@lettere.uniroma2.it](mailto:gavrilovich@lettere.uniroma2.it)

The idea of an innovative structured cataloguing model, dedicated to the intangible cultural asset “Spettacolo”, was born in 2010 from my needs as a theater scholar and thanks to the skills of art historian and cataloguer.

The purpose is to give the user the ability, on the one hand, to quickly retrieve all the required information, carrying out advanced searches, more specific or more general, using "search lines" based on logic and not "keywords". And on the other hand, to make immediately available, in read-only or downloadable, materials in digital format: documents, writings or iconography, memoirs, photographs, sketches of the scene, costumes, oral testimonies, audio recordings, videos and critical texts, etc.

The goal is to reconstruct using the data and the material in *Open Access*, already in the platform itself:

- the performance, considered as a "unicum" or as a "total work of art";
- the historical, social, political, cultural and artistic context, in which it has been conceived and realized.

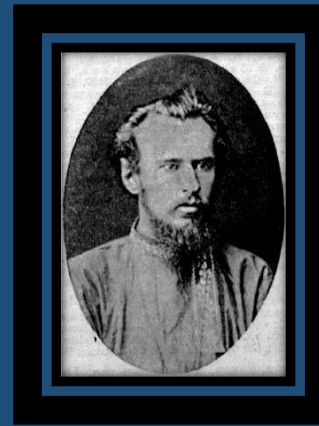
Only in this way the metadata will finally be able to "communicate"



Anton Chehov  
Drammaturgo



'Il Gabbiano'  
Dramma di A. Chehov



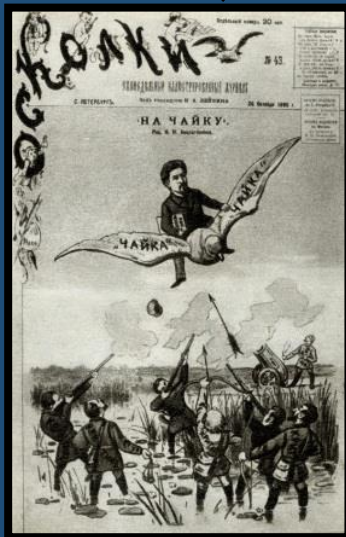
Evtikij Karpov  
Regista



Teatro Aleksandrinskij  
San Pietroburgo



Vera Komissarzhevskaya  
Attrice nel ruolo di Nina

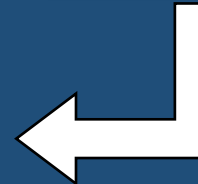


Giornale satirico

Pagina del diario di С. И. Смирновой-Сазоновой  
*12 октября 1896*  
Савина ушла из «Чайки», поняла, что она стара для этой роли и что даже в труппе все смеются, что она играет младенцев.  
Чайку будет играть Комиссаржевская..



Telegramma a Chehov dalla Komissarzhevskaya dopo la rappresentazione  
Сейчас вернулась из театра, Антон Павлович, голубчик, наша взяла.  
Успех полный, единодушный, какой должен был быть, не мог не быть! Как мне хочется сейчас Вас видеть, а еще больше хочется, чтобы Вы были здесь, слышали этот единодушный крик: «автора». Ваша, нет, наша «Чайка», потому что я срослась с ней душой навек, жива, страдает и верует так горячо, что многих уверовать заставит. «Думайте же о своем призвании и не бойтесь жизни». Жму Вашу руку.  
*В. Комиссаржевская*



In 2015, with the support of a team of students from the University of Rome "Tor Vergata", I demonstrated the prototype of my idea on PPT, in order to simulate its performance on the web.

Performance Knowledge base (PKb) is the name of this innovative structured model, created for intelligent cataloging of the performing arts data.

The PKb is designed to be a "working in progress" where the scholars, the professionals (directors, choreographers, set designers, actors, dancers), the operators of craft and entertainment industry will find not only useful material for research on the study or for the reconstruction, perhaps virtual, of historical performances, but also stimuli and ideas to carry out future projects and to inspire new artistic creations.

The PKb will contribute to the enhancement and promotion of the intangible cultural heritage that is still undervalued and the user base will be increased, exploiting the accessibility of web platforms.

The PKb will also be useful to increase the awareness about the value of the cultural assets held by private and public institutions.



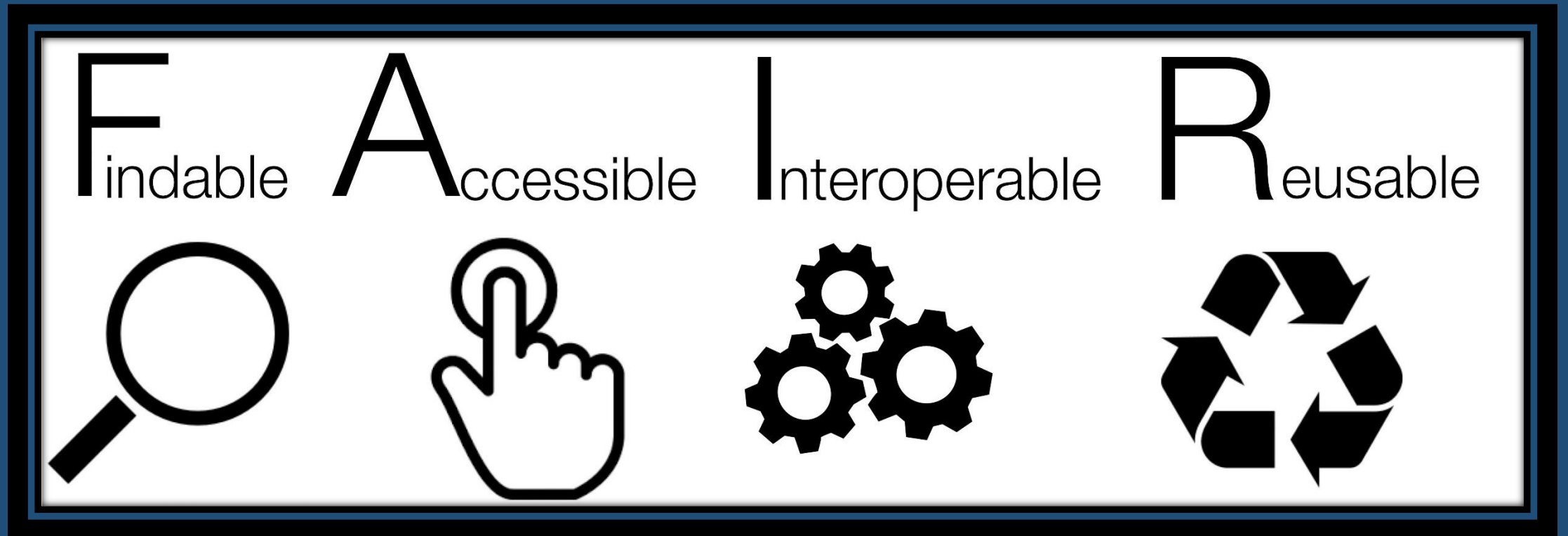
# PERFORMING KNOWLEDGE BASE

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To carry out this project Open Access and FAIR Data is required. FAIR Data are data which meet standards of findability, accessibility, interoperability, and reusability.

These data, reliable and certified, are already present or "they will migrate" to reliable repositories. They will guarantee accessibility, long-term storage and re-use of the data. They can be freely taken away and "mixed" with the data of different origins (datasets), also open and therefore interoperable. This is the "conditio sine qua non" for operating the PKb.



## *PKb project development phases*

To designing the structure of the PKb it was necessary to set the logic of the search engine operation and to establish the data cataloging rules in order to create a new metadation.

The starting point was to identify a universal criterion for collecting and arranging all heterogeneous data.

The basic principle is to organize all information according to "Performance". This means that the user's search is by stage representation, not by author or title of a literary work or libretto.

I thought of grouping all the heterogeneous data according to the three phases, which characterize the production of the show: conception, staging and documentation.

The last stage refers to the moment when the show is over and the path of historical-critical study begins.



PERFORMING  
KNOWLEDGE BASE

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**1st. CONCEPTION**

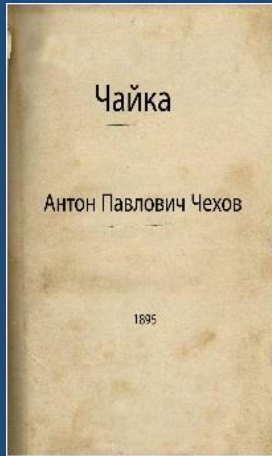
**2nd. STAGING**

**3rd. DOCUMENTS**

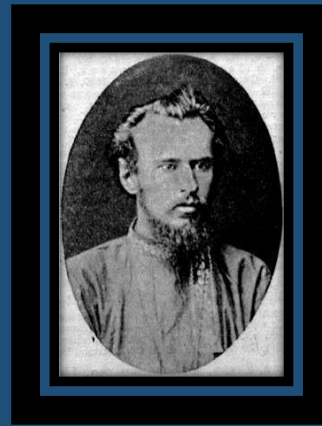




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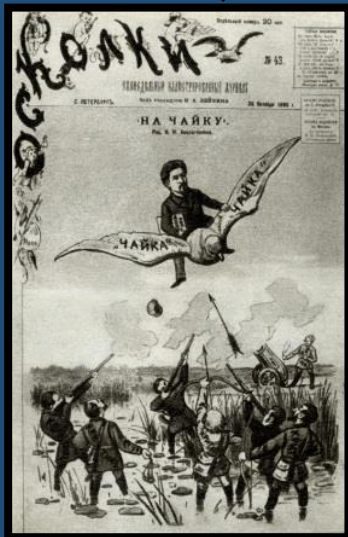
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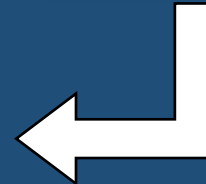


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*В. Комиссаржевская*



The information of each of these phases has been structured so as to find the links between heterogeneous materials, defining the entities, their type and their level with an index of importance, establishing the relationships within this new model.

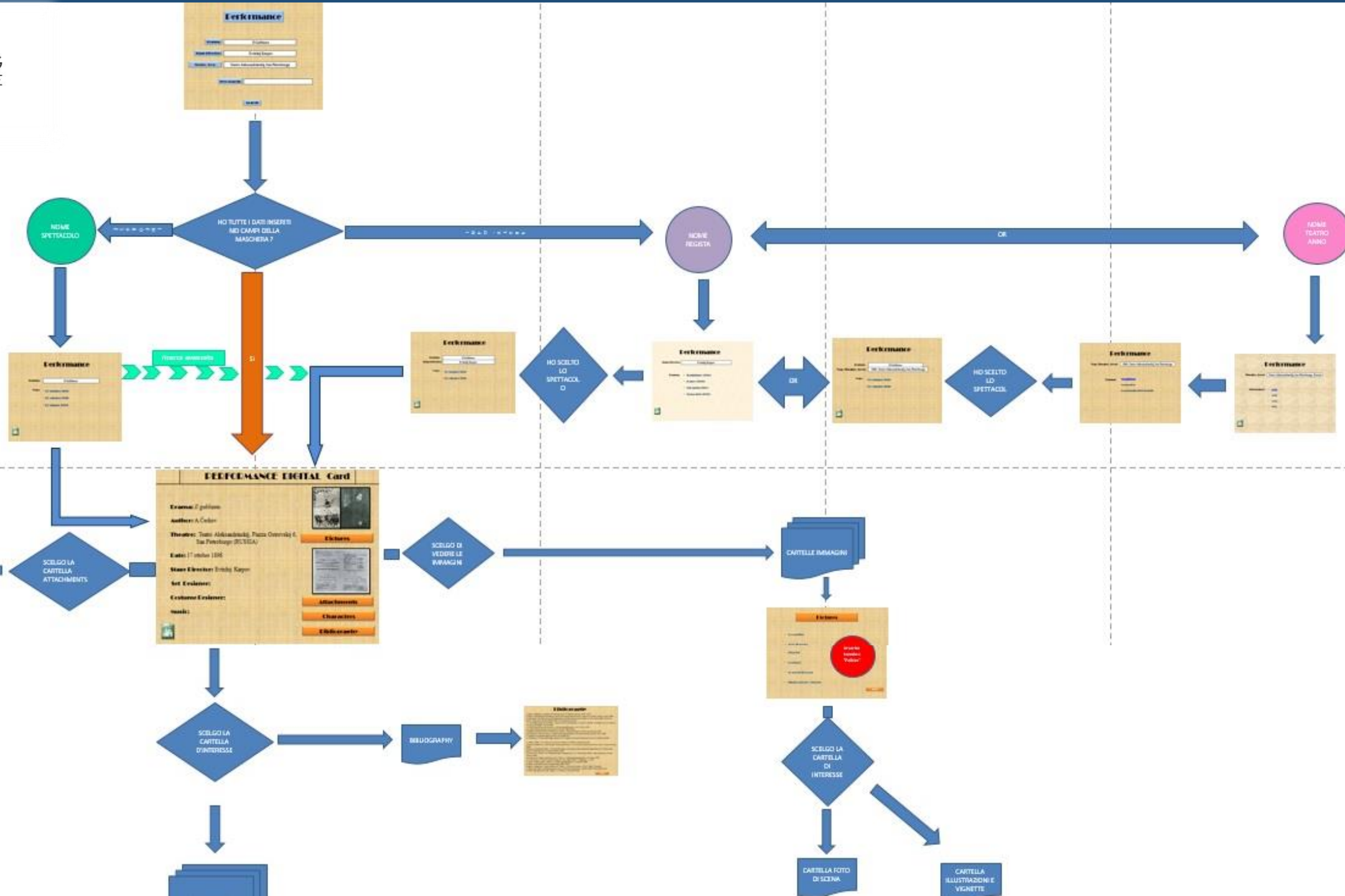
First we created graphical schemes to visualize levels and links.

Then we designed the basic ontology of the functioning of the research.

Finally it was sketched also a glossary of technical terms supporting the IT technician.

In the next step, not yet realized, the IT technician could formalize the work done using semantic languages to build the ontology of the data and the platform making it up and running on the web





## *How the PKb works*

The PKb is structured as a set of levels for research, cataloging and user interface.

These levels constantly dialogue with each other according to interrelated research logics.

The first level is the user interface. It is possible to do a search by name of the "performance", for name of the director / choreographer, for name of the theater-city or a free search.

The second level is the *Motherboard*. It presents the essential data of the requested show and four binders or folders, which the user can choose to access.

The third level is given by the organization of the data in these "Folders". There are four binders: images, writings (attachments), characters and bibliography.

The fourth level is the Daughter boards with specific information for each item searched. Each metadatation board has markers (Markup).

The fifth level is the link to another board or external links.



# Performance

**Drama:**

THE SEAGULL

**Stage Director:**

KARPOV

**Theatre, Town:**

ALEXANDRINSKY, PETERSBURG

**Free search:**

1896

\*

**Search**





# PERFORMANCE DIGITAL Card



**Drama:** *The Seagull*

**Author:** A. Čechov

**Theatre:** Alexandrinsky, St. Petersburg

**Date:** October 17, 1896

**Stage Director:** Evtichij Karpov

**Set Designer:**

**Costume Designer:**

**Music:**



**Pictures**



**Attachments**

**Characters**

**Bibliography**



# Attachements

## 1st: Conception

**1.1 Script**

**1.2 Scenery**

**1.3 Libretto**

**1.4 Sceneggiatura**

**1.5 Score**

**1.6 Dance notation**

**1.8 Document**

**1.9 Illuminating notation**

**1.10 Audio recording**

## 2nd : **Staging Theater**

**2.1 Director's notes**

**2.2 Dance notation**

**2.3 Practise**

**2.4 Encores**

**2.5 Variations and second thoughts**

**2.6 Theater programs**

**2.7 Audio and music**

**2.8 Documents**



### 3rd: Documents

**3.1 Correspondence**

**3.2 Daily records**

**3.3 Reviews and interviews**

**3.4 Reader digest**

**3.5 Recollections**

**3.6 Audio**

**Card**

## 3rd: Documents

### 3.2 Daily records

а) Из дневника С. И. Смирновой-Сазоновой

1. October 12, 1896
2. October 15, 1896
3. October 17, 1896
4. October 21, 1896



Card



## 3.2 Daily records

**Autor:** С. И. Смирнова-Сазонова

**Date:** October 17, 1896

Неслыханный провал «Чайки». Пьесу ошкарли, ни разу не вызвав автора. И это после успеха «Пашенок» и нотовичевской галиматши. Одного из лучших наших беллетристов, Чехова, освистали, как последнюю бездарность.

Публика была какая-то озлобленная, говорят, что это черт знает что такое, скука, декадентство, что этого даром смотреть нельзя, а тут деньги берут. Кто-то в партере объявил: «C'est Meterlink».

В драматических местах хохотали, все остальное время кашляли до неприличия. Ума, таланта публика в этой пьесе не разглядела.

Акварель ей не годится. Дайте ей маляра, она поймет. Ее мрачного, безнадежного колорита публика не поняла, а кричала: скучно! непонятно! Самый треск этого провала на сцене, где всякая дрянь имеет успех, говорит в пользу автора. Он слишком талантлив и оригинален, чтобы тягаться с бездарностями.

Чехов все время скрывался за кулисами, в уборной у Левкеевой, а после конца исчез. [...]

Люба оплакала «Чайку» и ее падение.

Чествование Левкеевой за 25 лет прошло, как всегда, с речами, подношениями, поцелуями товарищей и слезами бенефициантки... Освиставши нашего лучшего после Толстого писателя, публика неистово хлопала посредственной актрисе.

**Bibliography:** в: Вера Федоровна Комиссаржевская. Письма актрисы, воспоминания о ней, материалы / Ред.-сост. А. Я. Альтшуллер. Л.; М.: Искусство, 1964, с. 301-302.



Data sheet

# SWOT analysis

## *Strengths*

- New cataloging model
- Homogenization of the various codes and languages for metadatation
- Data traceability
- Application of the practice of Open Access and FAIR data to places of data storage and to the data themselves
- Possibility to create new repositories suitable for the performing arts domain

## *Weaknesses*

- Decreased interest by Software developers in increasing data heterogeneity, because this increases the complexity of the system.
- This is because, in today's situation, the development of what is related to big data, it is mainly addressed to data available in large quantities, but with few features.
- Possible cases, in which the consolidated data structures are so specific as to require their complete re-elaboration.

## ***Opportunities***

- Sharing of know-how and experiences in different disciplinary areas
- Multidisciplinary and multilingual collaboration
- High level specialized team
- Training new professional figures
- New employment opportunities for DAMS graduates
- Safeguarding and dissemination of intangible cultural heritage
- Education for the use of this heritage
- Applicability of research results in different areas
- Analysis and study for the traceability of performing arts assets in their conservation areas
- Possibility of using the Big Data methodology.

## ***Threats***

- Heterogeneity of types of data, when this is not attributable to a few main number of key features.
- Lack of accessibility to data.
- Difficulties in the traceability of materials.

## *A univocal code for the traceability of theatrical assets (ASPA Code)*

At international level, there is no any agreement to standardize the cataloguing of intangible cultural assets. During the PKB design we developed some proposals, and in 2016 was born the ASPA Code.

This is new digital codex (ASPA) to be applied to the Performance Knowledge base for the identification of items related to any single performance staged all over the world.

The ASPA code was created to facilitate classification, track paternity and identify assets that belong to the same theater production, using a similar procedures of ISBNs and DOIs.

The ASPA code of an artifact will be, for example:

5 - 1900 - A005 - 0001 - 05 - 0001 - 5 - 7

Thus obtained: Place: **5**

Year: **1900**

Code of the public or private requesting institution: **A005**

Theatre Performance: **0001**

Macroarea: **05**

Object: **0001**

Current location: **5**

Control number: **7**

A computer monitor with a white base and a black bezel. The screen is a solid blue color with the text "THANK YOU FOR YOUR ATTENTION!" centered in white, uppercase, sans-serif font. The monitor is set against a dark blue background.

THANK YOU  
FOR YOUR ATTENTION!

A computer monitor with a white bezel and a silver stand is centered against a dark blue background. The monitor's screen is a solid, vibrant blue. In the center of the screen, the words "THANK YOU" are written in a white, bold, sans-serif font. Below this, the words "FOR YOUR ATTENTION!" are written in the same font, with an exclamation point at the end.

THANK YOU  
FOR YOUR ATTENTION!