
Contents

Foreword	ix
Bruno BACHIMONT	
Preface	xiii
Introduction	xxxv
Chapter 1. The Digital Trace: From Data to Metatrace	1
1.1. Tracing the ephemeral	2
1.1.1. An impossible history?.	3
1.1.2. Relying on traces	4
1.2. The digital trace	8
1.2.1. Digitized traces	9
1.2.2. Born digital traces	10
1.2.3. Heterogeneous, numerous and fragile traces	11
1.3. Transforming traces into data	14
1.3.1. Analog trace and digital trace.	14
1.3.2. From trace to data: the datatrace	16
1.3.3. Metatrace.	22
1.4. Performing arts data.	25
1.4.1. Performing arts data landscapes	25
1.4.2. The Semantic Web paradigm.	27
1.4.3. Transforming the living archive into data.	33
1.5. Conclusion	38

Chapter 2. Preserving the Impermanent	41
2.1. Note: scoring the representation.	42
2.1.1. Notation of the performing arts.	43
2.1.2. Scoring	49
2.1.3. From autography to allography: scoring digital works	52
2.1.4. The performing arts, between allography and autography	57
2.2. Diachronic documentation: reconnecting with the process	62
2.2.1. Making digital traces last	63
2.2.2. Taking the creation processes into account.	66
2.3. Annotating: redocumentarizing traces	69
2.3.1. Digital as an annotation practice	71
2.3.2. The special case of video recording	73
2.3.3. Intra- and inter-documentary approaches	76
2.3.4. MemoRekall, a video annotation tool for redocumentarizing traces	79
2.4. Denote/connote: artistic intent and datatraces.	83
2.4.1. Articulating close and distant reading	83
2.4.2. Recall.	90
2.5. Conclusion	95
Chapter 3. Writing the History of the Performing Arts	97
3.1. Sources and resources.	99
3.1.1. Theater studies and digital humanities	100
3.1.2. Scrutinizing	105
3.1.3. Going back to the source	110
3.2. Exposing traces	113
3.2.1. Linking.	114
3.2.2. Structuring.	119
3.2.3. Reconstructing	124
3.3. Analyzing performing arts data	127
3.3.1. History	129
3.3.2. Literature.	135
3.3.3. Shows.	141
3.4. Conclusion	147

Conclusion	149
Glossary	153
References	163
Index of Names	179
Index of Terms	183