



Using IbsenStage as a Research Tool – an the Dream of Interoperability

Frode Helland, Amsterdam, November 9 2017

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Frøde Helland - Outlook Web App

Henrik Ibsens skrifter: Forside

UiO • Universitetet i Oslo

Om nettstedet

 HENRIK IBSENS
SKRIFTER


Søk i Ibsens tekster Avansert søk


Forside Skuespill Dikt Brev Sakprosa Varia Undervisning


Ukens Ibsen


At leve er – krig med trold
I hjertets og hjernens hvælv.
At digte, – det er at holde
dommedag over sig selv.
Et vers (Digte, 5. utg. 1886)


[Gå til avansert visning](#)

Skuespill 


Dikt 


Brev 


Sakprosa 

Varia 

Undervisning 

 Versjon: 1.2
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PALGRAVE STUDIES IN PERFORMANCE AND TECHNOLOGY



A GLOBAL DOLL'S HOUSE

Ibsen and Distant Visions

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FRODE HELLAND and JOANNE TOMPKINS





IBSENSTAGE

The Ibsen Stage Performance Database

- EVENTS
- CONTRIBUTORS
- VENUES
- ORGANISATIONS
- GENRES
- FUNCTIONS
- MAP
- PROJECTS
- WORKS
- RESOURCES



Düsseldorfer Schauspielhaus, Die Wildente, 2010, photo: Sebastian Höpfer

Zend version: 1.12.20

Git version: 66e7f09 - Merge branch 'master' of github:uio:nhf-dml/ibsenstage into m (2016-10-11 17:06:06 +0200)

Current PHP version: 5.3.3

Apache version: Apache/2.2.15 (Red Hat)



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Responsible for this service
DML5, HP-IT

IbsenStage uses the conceptual schema developed by AusStage.

- **a work** is an Ibsen play in all its versions, translations, and adaptations, and all the productions presented live on stage or recorded for transmission by film, radio, television, Internet;
- **an event** is a distinct happening, defined by title, date, and venue: typically, a performance or a consecutive series of performances at a venue.
- **a venue** is a place where an event happens: typically, a theatre building located at a street address or identified by geographical coordinates.
- **contributors** are individuals who contribute as actors, directors, designers, producers, writers, etc. to the conception, production, or presentation of an Ibsen event.
- **organisations** are groups or companies involved in the conception, production, or presentation of an Ibsen event.



Ibsen has been translated into 67 languages and performed in 244 countries.

IbsenStage holds records on:

20440 events

80178 contributors

8592 venues



A Global Doll's House: Ibsen and Distant Visions

A Global Doll's House: Ibsen and Distant Visions (Palgrave Macmillan, 2016) is the first research publication to make extensive use of the IbsenStage database.

The aim of this project site is to display the data visualisations associated with the research for this book. When looking at the visualisations, viewers need to be aware that our data set, though extensive, is still not complete. It will continue to grow, not just with records of future productions, but with records of past performances still to be collected. Data export dates are provided with each visualisation.

Three approaches were crucial to the research methodology that we used to answer a deceptively simple question: What accounts for the global success of *A Doll's House*? The approaches were the generation of frequency lists, maps displaying touring productions identified by the actors performing Nora, and network graphics showing the links created between production events by participating artists.

Data Overview

There were 3787 records of *Et dukkehjem* (*A Doll's House*) events recorded in IbsenStage when the project completed its analysis in October 2015. The first series of visualisations provides an overview of the data set.

Global Tours

Visualising the production data on *Et dukkehjem* as a series of maps, we investigated the global transmission of the play to investigate the forces that have maintained it as a world drama. Our interest lay in performances of *Et dukkehjem* rather than distribution via the book market. We concentrated on cultural transmission by artists across space and time: groups of artists travelling together in global touring productions, and individual artists moving between productions over the length of their careers.

We used maps to visualise the major distribution routes used by artists to tour productions. We looked at the movements of 16,074 artists to find those connected with performances in three or more countries. This process identified 568 key individuals and the touring locations of fifty-six Noras. [Four maps display this history of global touring.](#)

Nordic Maps

There are 825 events and 2,268 participating artists recorded in the IbsenStage Nordic *Et dukkehjem* dataset. While the early European Noras were circling the globe, the Nordic Noras were creating a performance tradition. In the years immediately following the world premiere in Copenhagen, the play spread rapidly over the region. Actors were invited to give guest performances as Nora; their interpretative approaches merged to create the dominant Norwegian tradition of performing the play. This tradition was disseminated through touring productions between 1814 and 1900, but this touring pattern changes in the 1930s. Instead of exporting productions of *Et dukkehjem*, Norway starts to import productions to the International Ibsen Festival; the Norwegian government established a number of international cultural programs that stimulated world production of the play. [The Nordic *Et dukkehjem* story is visualised in these maps.](#)

Artist Networks

While maps helped us to trace the distribution across space of *Et dukkehjem* in performance, network analysis enabled us to chart aesthetic transmission through time. As theatre is a collaborative art form, complex interconnections between artists working on diverse projects are commonplace, but artists connected to multiple productions of the same play are harder to find.

A network analysis of the whole *Et dukkehjem* production history (excluding contributors with writing and translation credits) revealed that of the 15,571 participating artists, 6,133 (39 percent) were connected to clusters of ten or more events. This was an extraordinary degree of interconnection to discover within the production history of a single play. **The two major clusters were linked primarily through Nordic productions and German language productions.** Although both clusters included productions from beyond Europe, they were not connected by any participating artists. A number of **small clusters** centred around productions from Italy, Greece, and Eastern Europe.

The uncovering of such rich artistic interconnections in the history of *Et dukkehjem* implied that knowledge transmission between artists about the production history of the play was widespread; it further suggested that other canonical works of modern drama might be subject to a similar form of theatrical inheritance. [These clusters are displayed in a series of six network visualisations.](#)

Performance Tradition

By combining our analysis of the Nordic touring maps with an investigation into the artistic links in the Nordic network cluster, we were able to uncover the emergence, consolidation and eventual decline of an *Et dukkehjem* performance tradition.

The rich interconnections within the cluster suggests that knowledge from previous performances was readily available in Nordic rehearsal rooms. By following the links, we were able to identify the artists who created the tradition in the late nineteenth century, and those who consolidated it with their touring productions in the twentieth century.

Four major lines of artists link the premiere of the play in Copenhagen in 1879 to performances in the early 1930s. [These lines are shown on a series of four visualisations.](#) Two maps show the trajectories of these key artists linking Nordic productions. A network graphic shows these same links as a line of transmission through these events. And a diagram identifies the actors playing Nora and the major linking artists within this tradition.

Frequency Lists

Throughout our research we generated frequency lists of data records. We identified the frequency of productions by country, venue, and participating organisation.

More complex queries identified the numbers of performances given by actors in specific roles within particular countries; or the numbers of countries in which actors had performed the play. We explored the contributor functions listed in the production records to ascertain the shift in nomenclature used to credit participants within theatre production, particularly the shift from translator to adaptor.

The frequency lists helped us to identify sub-sets within *Et dukkehjem* data that were crucial to our choice of data visualisations. [Seven frequency lists are reproduced here.](#) Since the final export of data used to create the visualisations for *A Global Doll's House*, additional records have been entered into IbsenStage.



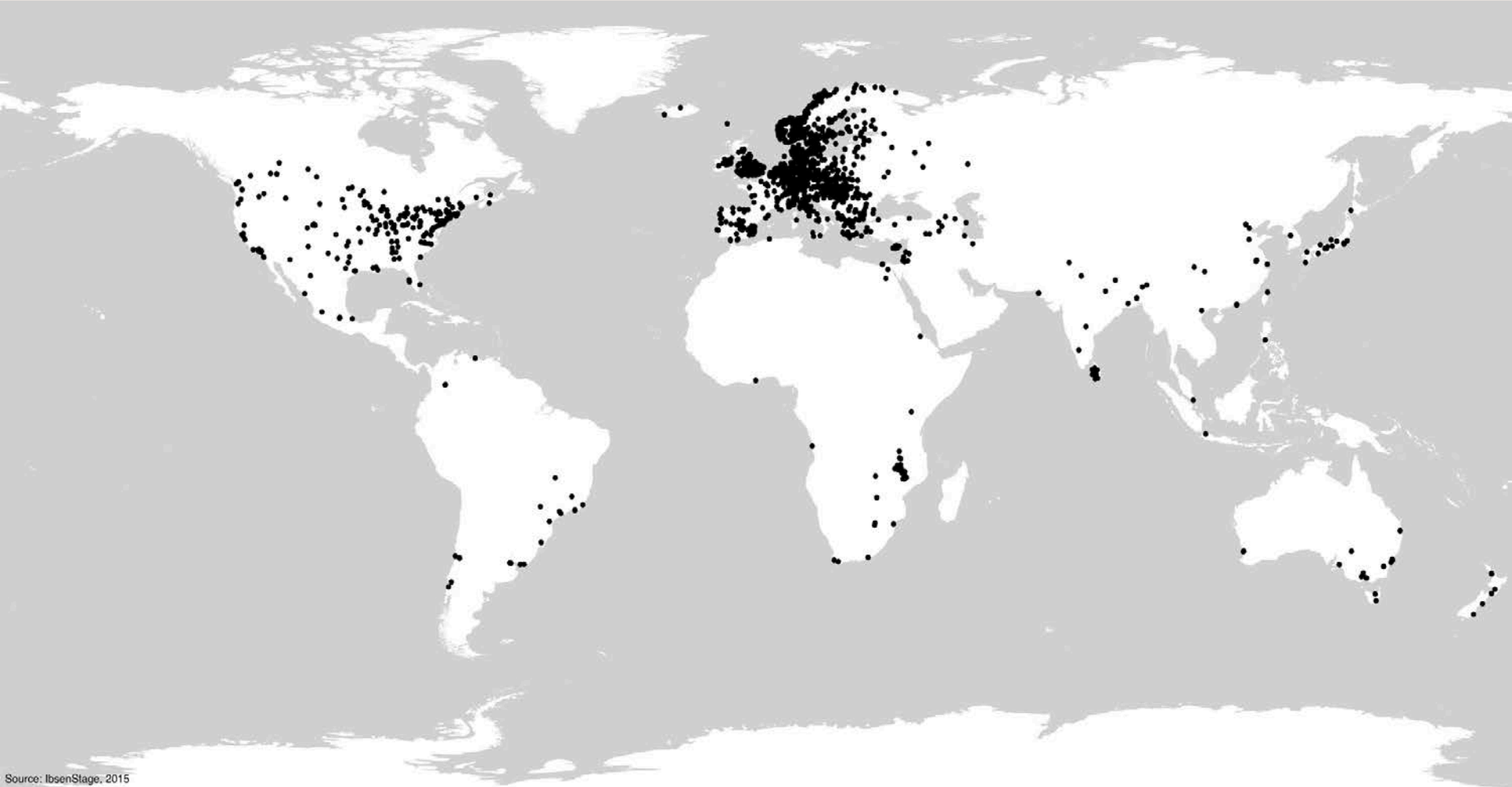


A Global Doll's House: Ibsen and Distant Visions used IbsenStage data to answer this question: What accounts for the global success of Henrik Ibsen's most popular play?

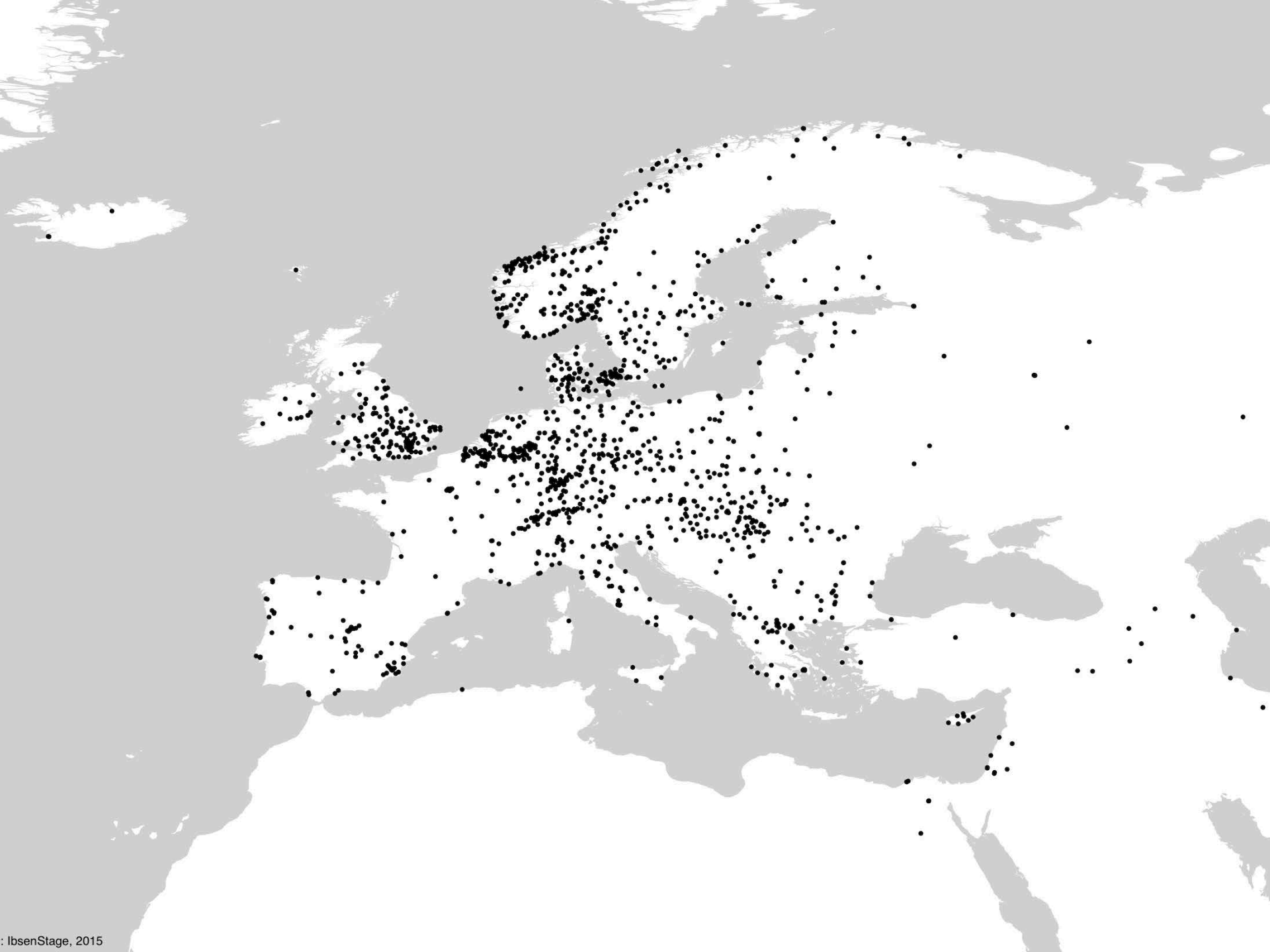
The first set of graphics posted on the IbsenStage site provide an overview of *A Doll's House* data: distribution maps, event frequency, and contributor numbers.

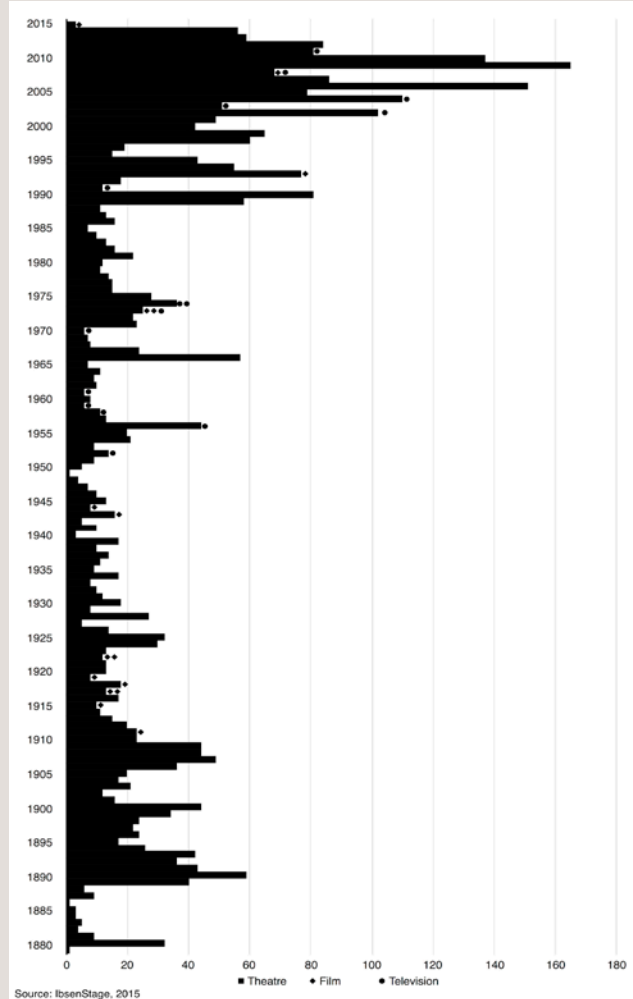
The second and third sets of graphics demonstrate data interrogation techniques used in the project.

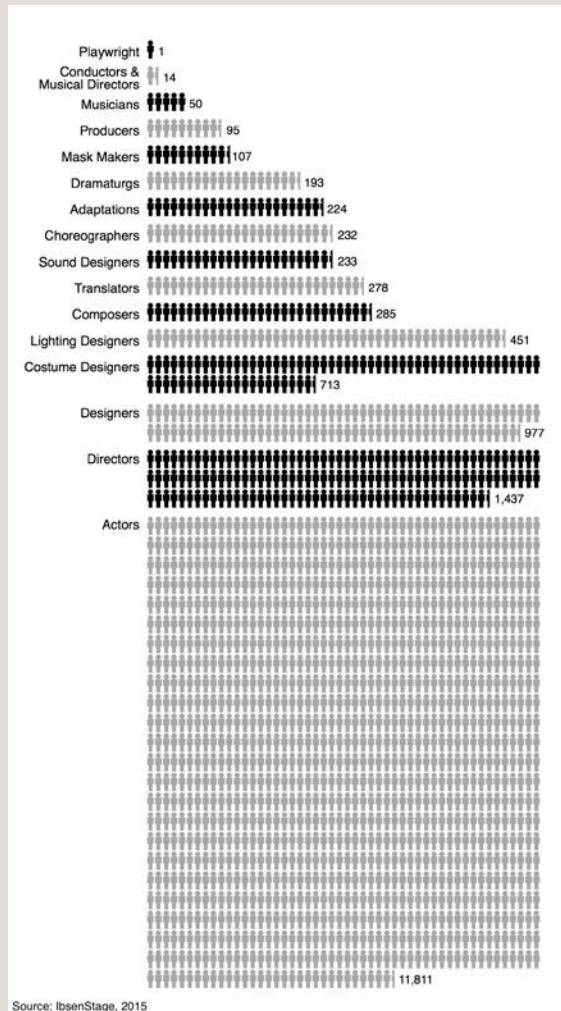
All these graphics show how quantitative analysis can support qualitative interpretation in Ibsen scholarship.



Source: IbsenStage, 2015



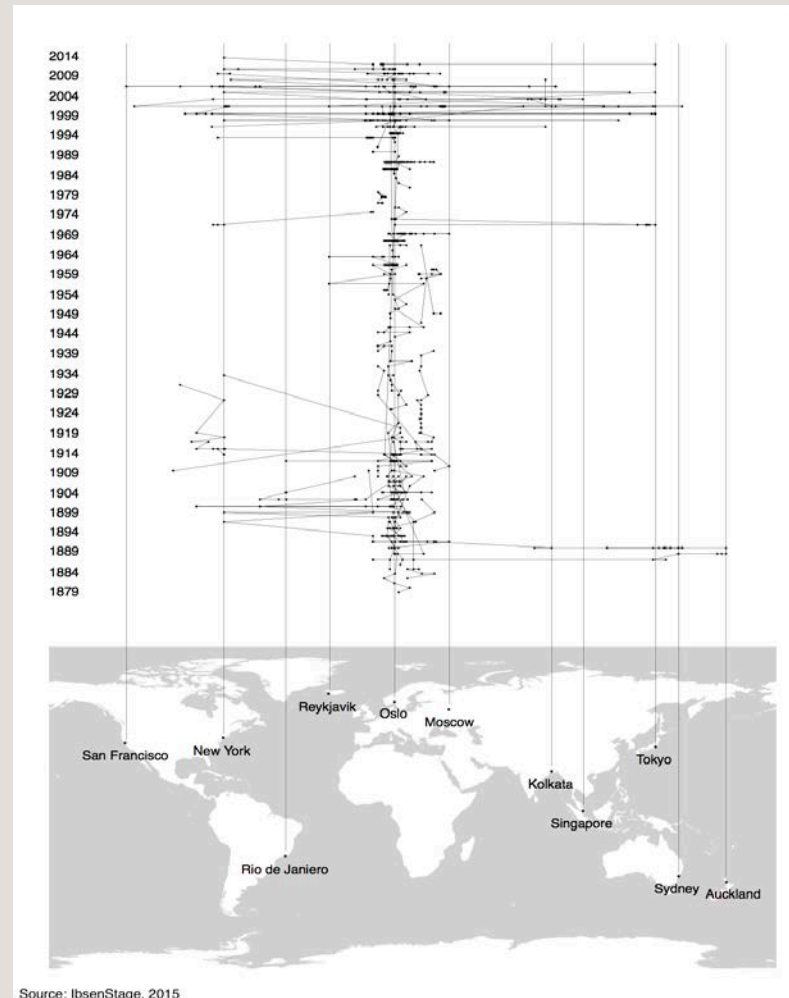




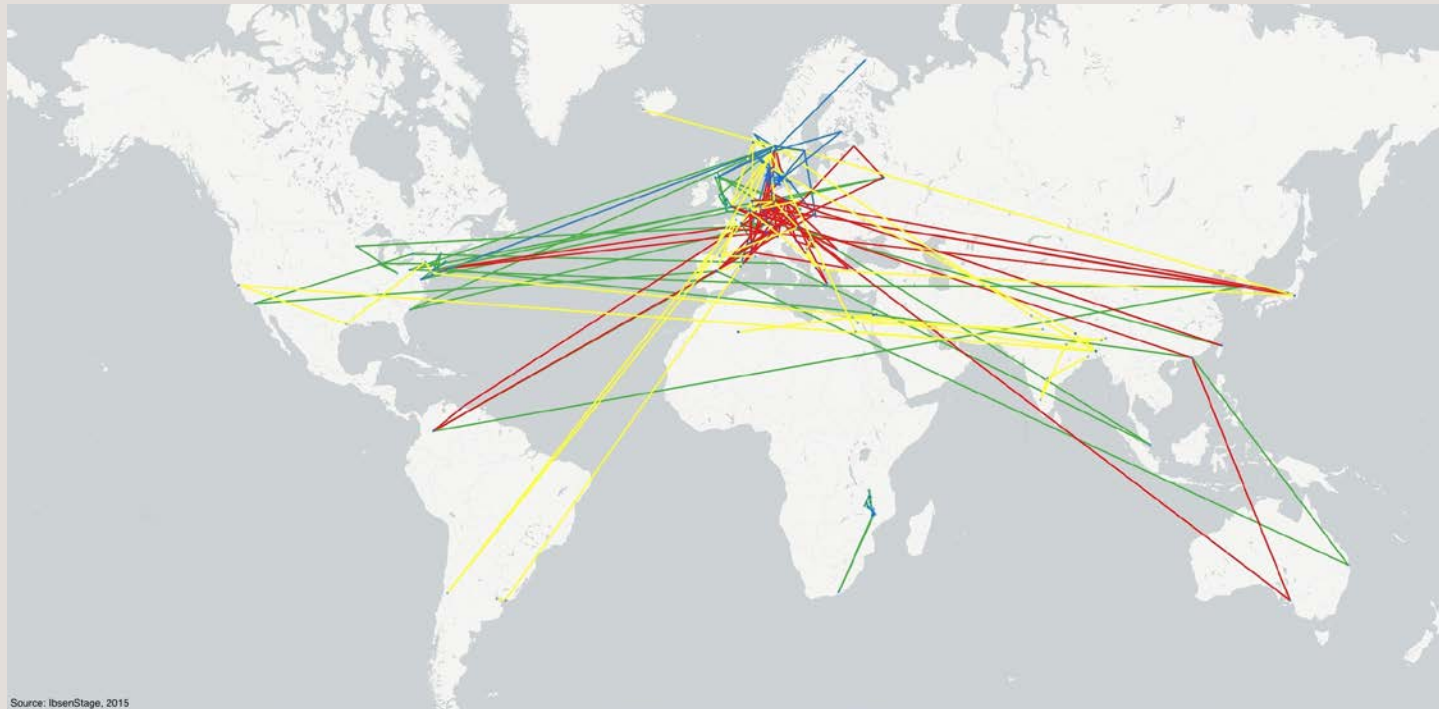


DATA INTERROGATION TECHNIQUES 1

MAPS displaying touring productions.









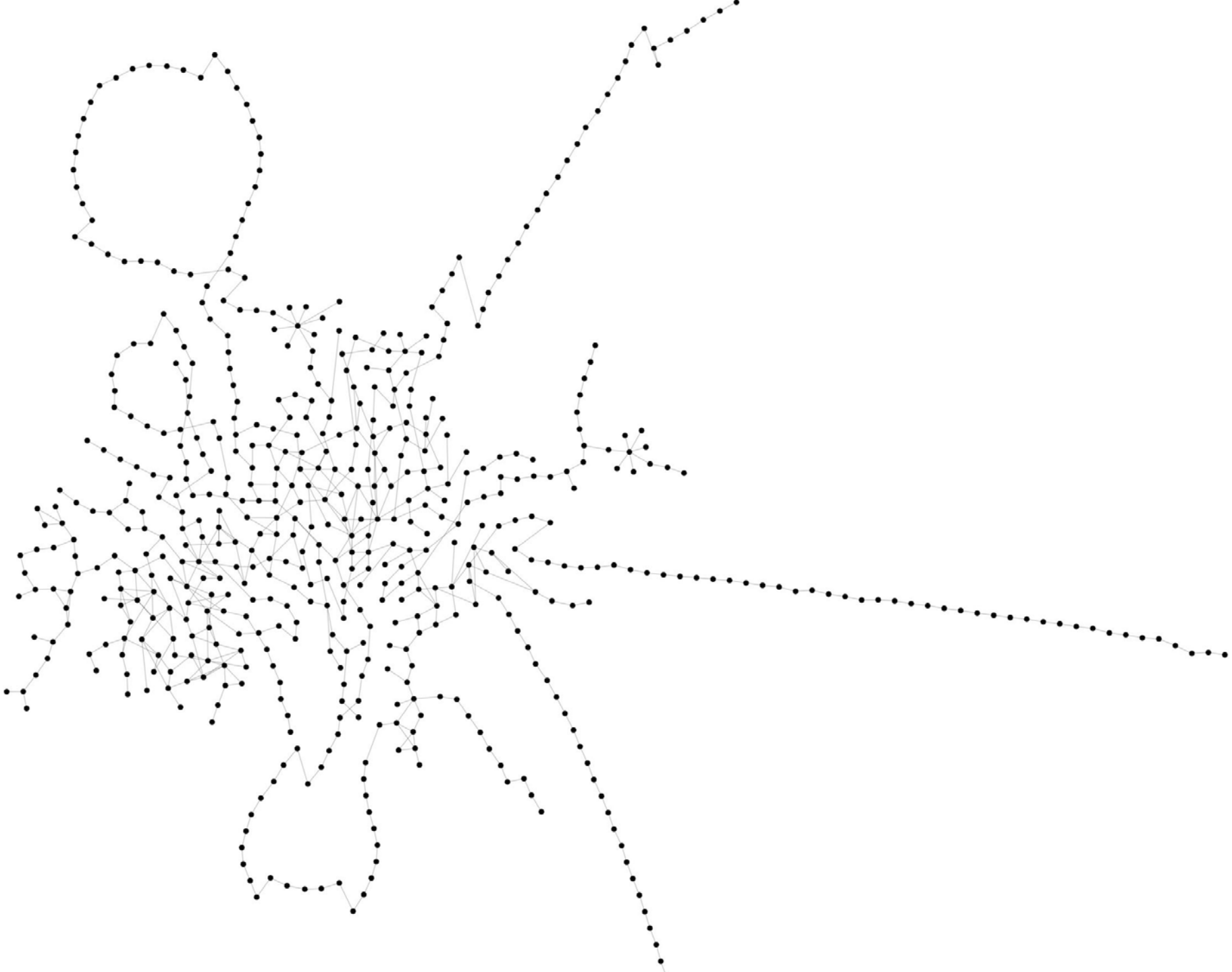


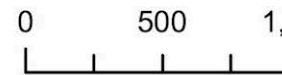
DATA INTERROGATION TECHNIQUES 2

NETWORK ANALYSES can visualise clusters of productions linked by artists.

Our network visualisations show the trajectories of artists between events.

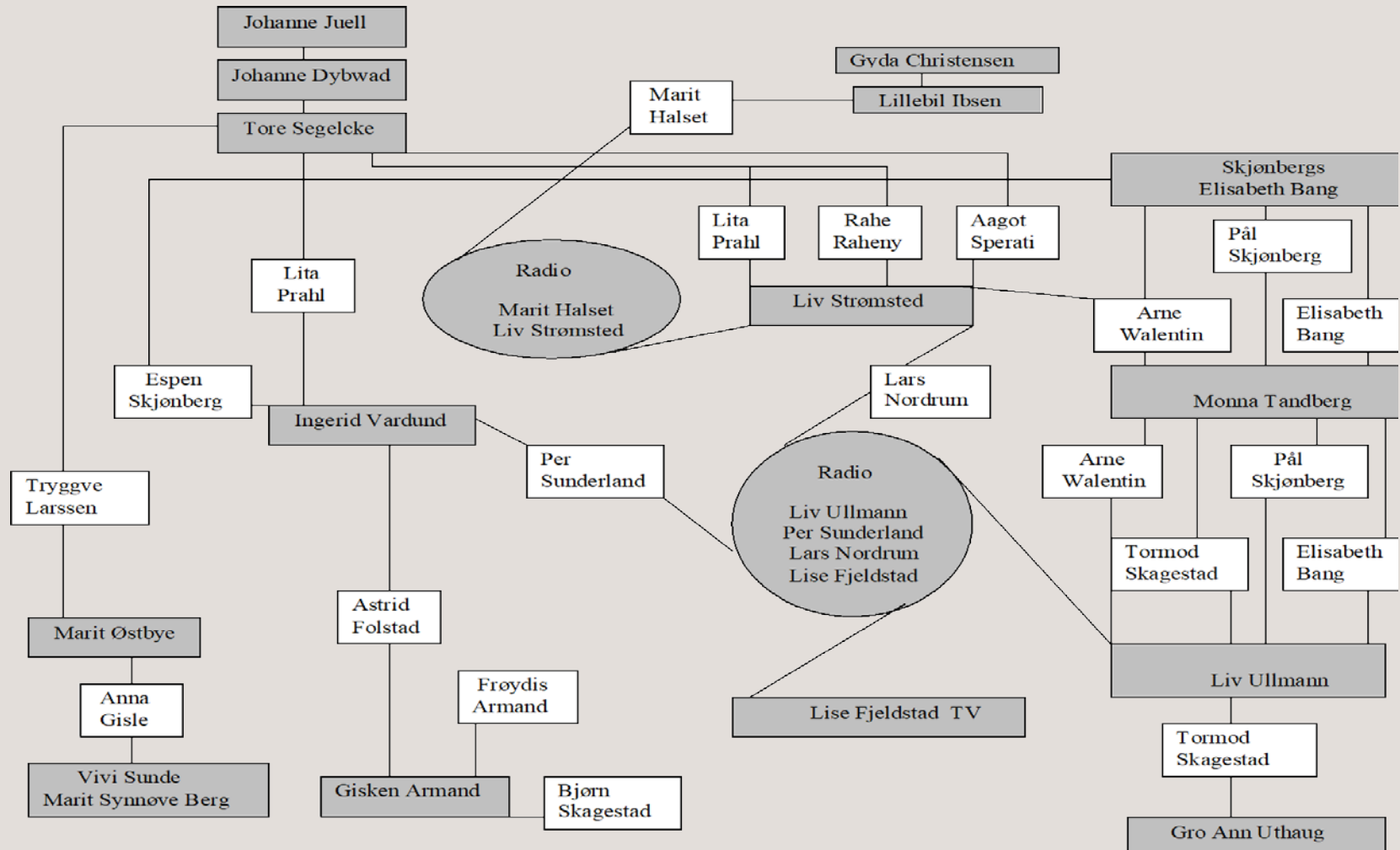
There are four major sequences of events linked by artists starting with the première of the play in Copenhagen in 1879 and ending with performances in the early 1990s.





Legend

- Betty Hen
- Olaf Mør
- Adelaide J
- Ida Aalber
- Johanne D
- Johan Fak
- Bodil Ipse
- Tryggve L
- Tore Sege
- Elisabeth
- Arne Wale
- Pål Skjø
- Liv Ullmar
- Anna Gisl
- Espen Skj
- Marit Østb







Britain 1889



USA 1938



India 1958



Germany 1981



USA 1987



Japan 2006



Malawi 2006



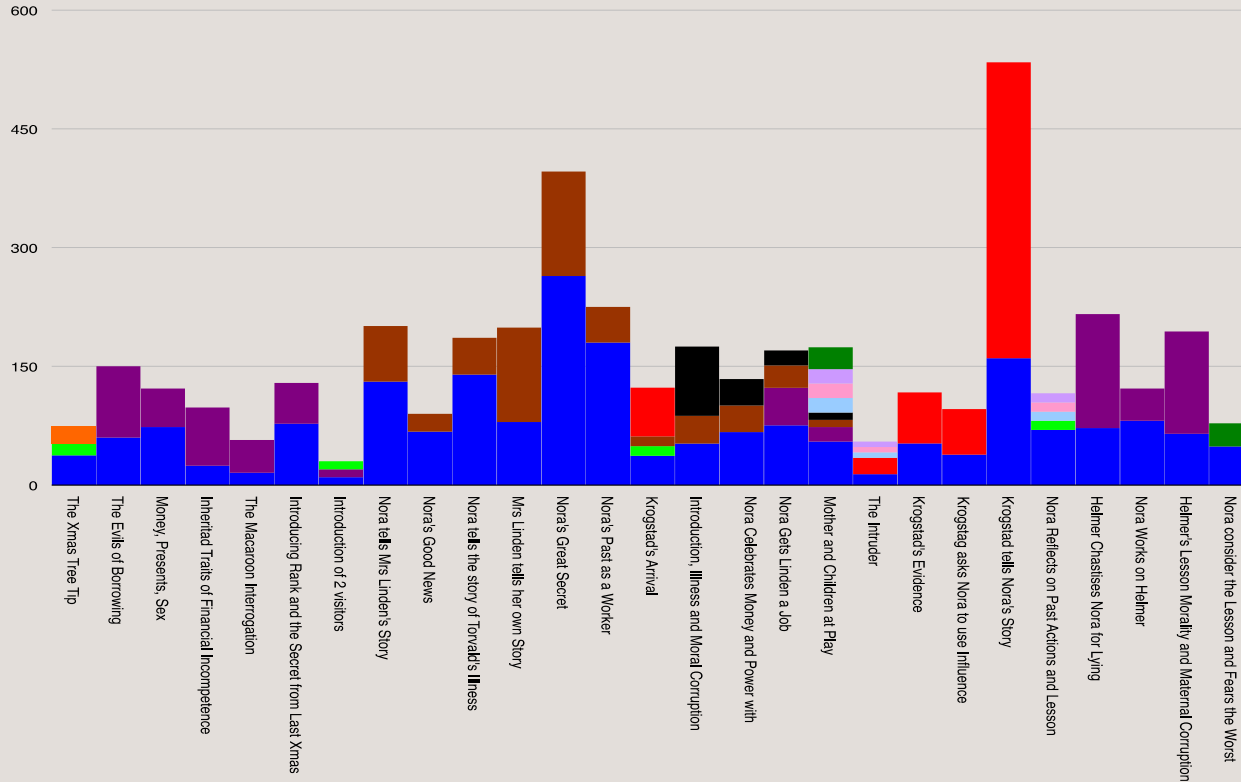
Pakistan 2006



China 2010



orter



000000 1



FUTURE PLANS: Virtual Ibsen Centre

Our approach to data gathering and entry is research-led and reflects the activities and interests of our community of users.

Our priority is to develop the user interface for entering resources. Our users want IbsenStage to be linked to digitised Ibsen archives – particularly Henrik Ibsen's Skrifter which has all Ibsen's writings on line including plays, early drafts, articles, letters and speeches.

We need to work on interoperability with other performing arts databases, particularly those that hold material on the global dissemination of modern dramatists eg. Beckett and Lorca.



LOST VENUES

We are working with AusStage to create virtual reality reconstructions of lost venues.

Our aim is to increase our understanding of audience/ performer relationships, and how theatre architecture and stage technologies impact on the development of theatrical genres.

IbsenStage is creating a virtual reconstruction of Det norske Theater. Built in Bergen in 1800, this theatre was destroyed by a bombing raid in 1944.

The theatre was home to the first professional Norwegian theatre company; it was where the young Henrik Ibsen learnt his craft.









Q&A?

Frode Helland, Amsterdam, November 2017

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