

Data-diary

This contribution at-an-angle portrays some of the continuous work that goes into producing the dense digital documentation publicly available at data.vti.be, the online data portal of the VTi. This same data underlies many of the articles in *Perspective: artist*, and is generally used to study the field of performing arts in Flanders.

Text and images on the following pages flow from our longstanding curiosity in and a few years of experience with data practices at VTi. As freelance developer and designer team, we were commissioned to re-develop toneelstof.be, a project documenting four decades of Flemish theatre. Currently we are working on *Who's who*, online interactive visualisations of VTi-data that will be launched in parallel to this publication. As members of

the Association for Arts and Media: Constant, we exchanged ideas about projects such as *Travelogue*¹, *Archipel*² and *Verbindingen/Jonctions: By Data We Mean*³. These conversations were based on a common interest in the way data practices effect contemporary artistic practice.

Our incremental understanding of who does what in relation to this particular database made us appreciate the consistency, intelligence and intensity by which VTi puts their mission to 'document and register'⁴ into practice. It is why we insisted on a 'data-diary' as our contribution to *Perspective: artist*.

To intensify our experience with this particular data, we zoomed in on a few processes that involve both computers and people. We organised several intimate encounters with the database and traveled tables and fields in search of traces of history, exploring its texture and patterns.

First we looked at aspects of working with data. What daily routines surround it? VTi-staff responsible for collecting, entering and processing this data rarely make a point of what they do. How is their logic, humour and way-of-doing recorded into the database? How to balance between stable objective cri-

teria and changing circumstances? How does its technological context influence this work?

Then we asked ourselves: how is the data structure connected to the practice of performing arts organisations? How do you record 'functions' in a cross-disciplinary and transversal field and make them fit a spreadsheet, a metadata field, a categorical column? How do you prevent this data structure from defining boundaries that others might want to erase? Finally we looked at profiles and biographies that emerge from the VTi-database: if there are prototypes to be distilled, how do we identify them, or do we risk with such a data-deterministic perspective to render practices and positions powerless? In the last episode of this data-diary we speculate about ways that a biography can be a distributed space for ambiguity, and how to keep data gaps visible.

None of the work that we discuss here is actually hidden, but its dullness and technicality make it prone to blend into the background and it's only with some effort it can be rendered tangible. We think it is essential to pay attention to data practices in order to understand the value and validity of data, especially when we focus on what it

can tell us about the roles of individuals in the field.

We would like you to read this contribution as a collection of annotated snapshots, a glimpse of how the VTi-database (like many databases) is the product of long term institutional work but also of micro decisions informed by intuition, technical artifacts and common sense.

Text and images:

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Written and produced with the help of the following (former) VTi-staff:

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Martine De Jonge (Library)

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Gunther De Wit (Communication, until 2012)

Joris Janssens (Director)

Bart Magnus (Research Travelogue & Collection Development)

Dries Moreels (Collection Development, until 2010)

All sources can be found at:

www.activearchives.org/whoswho

1 www.arts-mobility.info
2 www.archipelproject.be
3 www.constantvzw.org/vj12
4

VTi feels itself responsible for the intensive documentation of performing arts' practices. The field and the context are studied, artistic and policy procedures are registered, classified and made accessible via an extensive performing arts' database, the library and the website. www.vti.be/en/over-vti/mission

When we ask **Wessel** about **Testmans**, he starts to laugh. ‘Where did you find him? He was invented by one of the developers that migrated the database from Microsoft Access in 1998. He always used that name when he needed an account to test.’

Workflow

So, how did 56.844 people, 20.700 productions, 12.427 organisations that are linked through 253.986 relationships end up in this database? **Floris** tours us through each step in the process:

In September, **Floris** compiles a document `october_2011.doc` containing all premieres for the following month. The list includes their date, location and relevant website. On average he collects 30 premieres per month from printed season brochures and newsletters provided by theatre and dance companies themselves. This list is completed with additional information

on company websites, publicity pushed via social media and checked against his own experience with the ebb and flow of activities in the field. By the end of the month, **Floris** translates the document into HTML and publishes the information on vti.be.



2012 season brochures, ready to be registered

In October, **Floris** produces a second file called `20110916.doc`. This file contains the updated list of productions that premiered in September plus links to specific web-pages where credits for that particular production can be found. He creates a record for each production into the database and **Martine** starts to complete their credits one by one. Based on the information communicated by performing arts organisations’ own websites, people are linked to productions, according to their function. If neces-

sary these functions are ‘normalised’ with the help of a function-reference sheet prepared by **Bart**. The off-season summer period is used for a yearly ‘data-check’. Members of the communication departments of relevant organisations receive an e-mail that invites them to log in to the database and report mistakes or propose corrections.

Although this ‘data-check’ has not yet triggered a massive response, we find some comments in the table `error_reports`:

‘In 2003-2004 (première 17 mei 2003) en 2004-2005 speelden wij de voorstelling *Met de kikker alles kits? of: een kabouter op een klein rood brommerke*’

‘als genre is “theater” wel voldoende’
‘**Arne Lievens** is geen acteur! Hij deed het lichtontwerp’⁹

Perspective

As is evident from a well established workflow, the feedback loop between practice and data is extremely tight; it mirrors the way information is usually organised and communicated by performing arts organisations themselves (posters, brochures, flyers and web-pages are arranged

around the unit of a season, followed by the unit of a production that each have a list of credits). The pertinent choice for an event-based perspective continues the data model that was established in the *Theaterjaarboeken Vlaanderen* (*Theatre Yearbooks Flanders*), a project that data.vti.be in some way has replaced. In these yearly publications, productions and their credits are meticulously recorded as of season 1965-1966:

Kaattheater
Akenkaai 2 - 1210 Brussel
tel. 02/218 58 58 - fax 02/218 49 65

De Opdracht
(Der Auftrag)
Oorspronkelijke taal: Duits
AUTEUR/Heiner Müller. REGIE: Jan Ritsema.
VERTALING: Marcel Otten. DRAMATURGIE: Marianne van Kerckhoven. PRODUCTIE-LEIDING: Paul Antipoff, Carlo Bourguignon. ACTEURS: Bea Rouffart, Dirk Roofthoof, Dries Wieme.
PRODUCTIE: Kaattheater - Felix Meritis, Amsterdam.
WEDERPOVERING. AANTAL VOORSTELLINGEN: 44.

Listing of productions and their credits in *Theaterjaarboek Vlaanderen 1992-1993*

Compagnie De Koe
pla Monty
Montignystraat 3-5 - 2018 Antwerpen
tel. 03/238 64 97 - fax 03/238 09 91

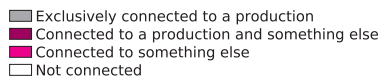
Informatie niet ontvangen

De Touroperator
Oorspronkelijke taal: Nederlands
TEKST: Cie. De Koe. REGIE: Bas Teecken.
ACTEURS: Diane Belmans, Dirk Tuypens, Steven Watermeulen.
PREMIERE: 23 september 1992, Monty, Antwerpen.

A person will appear in the VTi-database once she is credited in a specific

⁹ ‘In 2003-2004 (première 17 mei 2003) en 2004-2005 we played the performance *Met de kikker alles kits? of: een kabouter op een klein rood brommerke* (Everything alright with the frog? or: a gnome on a small red motorcycle)’ ‘for genre, “theatre” suffices’
‘**Arne Lievens** is not an actor! He did the lighting design’

relation to a particular production. What happens to work that does not result in a ‘product’? Maybe if we projected this same approach onto another field, architecture for example: could we imagine how such a ‘natural’ approach might come at a price? Not many influential ‘paper architects’ would be present in such a database? How many people are present that are not directly linked to a production?

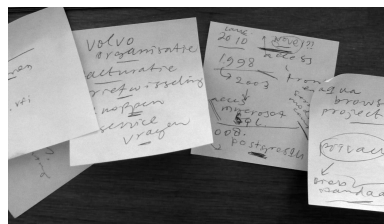


Paper architects? People and their relationship to other data objects

Surprisingly, almost half of the people represented in this database, have

no direct relation to any production. In almost every case they are included because they authored a book, an article or photograph that is available from the VTi-library. When we try to explain or concerns, Bart reminds us dryly that most people in the pink category ‘are probably dull theatre scientists’, meaning: not paper architects. We wonder if we could use this population to show how people that are not directly linked to a physical event, might have an influence on the image of the field of the performing arts, it is constructed through data.

Database timeline



Notes from a phone conversation with Wessel

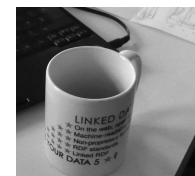
Entries in the current database do not occur earlier than 1998, but a first version was built in 1993. It combined office management, a library catalogue and data collection.

It was custom built and constantly extended, updated and patched up. Five years later the technical context had already radically changed, and with it also the understanding of what this database could be used for. The project started to take centre stage as a tool for research and analysis, and functions were separated into different applications. From 2003 onwards, VTi publishes their data about people, institutions and productions online via a Drupal front end. The library catalogue could be browsed via a separate page with the help of AquaBrowser, ‘the market-leading library search solution’¹⁰. In 2008, preparations were made for a large update of the data environments. At this point, it was decided to merge the production database with the library catalogue again so that catalogue information was now re-integrated with people, functions and organisations.

All data was migrated to PostgreSQL, an open source object-relational database system. VTi started to experiment with Research Description Frameworks (RDF) and Semantic Web standards (Linked Open Data) and all public content released under a Creative Commons Attribution-Noncommercial-Share Alike 2.0 Belgium License.

Overlap

Linked Open Data is based on the idea that if everyone would make ‘raw data’ available in a standard format that expresses how one thing relates to another, we could then connect all these dispersed data-collections and produce more intelligent, contextual search engines for example. Combined with permissive licensing, both human and machine users can analyse, process and script data without having to ask permission, as long as results are made available under the same condition.



Linked Data: Is your data five star?

We understand the investment of VTi in Linked Data plus Open Content as a meaningful strategic choice. The quality of the material that data.vti.be has collected, derives from its specificity and depth. But if the boundaries of this collection cannot be structurally interrogated, their strength quickly turns into a limitation.

¹⁰ ‘AquaBrowser in the VTi-Library will bring the collection to life with instantaneous search results, word associations and an array of choices and paths using the ‘Search, Discover, Refine’ design features that take the user on an information journey like never imagined before.’ Press release Medialab Solutions www.library-technology.org (2005)

Bias could become potentially legible if users could more easily compare differences and omissions between overlapping data collections.¹¹



Tim Berners Lee tweets THIS IS FOR EVERYONE at the London Olympics opening, 2012

¹¹ **Femke Smelting**: Do you feel that information is being flattened out by the use of Linked Data? **Dries Moreels**: There is of course a risk, that you need to normalise a number of things. Well, it does not have to be like that. The beauty of Linked Open Data is that it does not need to level. So you can just say: this is my vocabulary, and this is my data. And I do not conform to any other vocabulary than the one I declare here. You can keep it as critical as you want. You can still link the data, but it of course makes it harder for users to do something with it. They must make an effort to understand your vocabulary. (Interview for *Jonctions/Verbindingen 12: By Data We Mean*, 2009)

¹² ‘Real name **Christiane Slagmulder**’
‘Also known as **Johannes Pauwels**’
‘Is now woman’
‘Was man before’
‘not the same as **Sofie De Smet!**’
‘not the same as **Sophie De Smet!**’
‘= **Wim De Coster**’
‘official name is **Liesbet**’

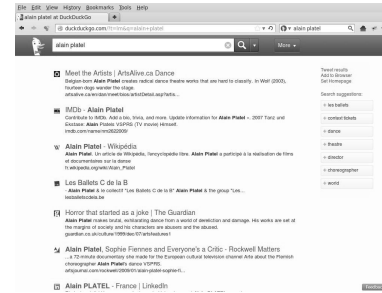
We too find the promise of a flexible and multi-dimensional data-model hard to resist and dive deep into the world of semantic technologies, eager to find tools and techniques that we can apply in projects that we are developing with and for VTi. Meanwhile, *Travelogue: Mapping Performing Arts Mobility* concludes with concrete recommendations for linking data of European performing arts institutions, and closer to home preparations are made to finally cross-connect artist biographies at bamart.be, event information published on cultuurnet.be and performing arts data at data.vti.be. But it is not easy to make our daily data realities live up to the passionate optimism of Semantic Web advocate, Sir **Tim Berners Lee**.

go away
User-agent: *
Disallow: /

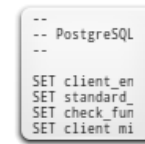
data.vti.be/robots.txt (October 2012)

Technologies for processing, publishing and visualising Linked Data are still relatively immature and semantic server technologies costly and slow. For performance reasons, **Wessel** has temporarily disallowed indexing by automatic crawlers. This means that currently none of the high quality information available at

VTi shows up in search results.



At this point in time VTi does not publish their data in the RDF-format. Most likely interested parties will, just like us, need to work their way through a hefty database dump in order to enjoy this data.



vtidata.120821.sql
452.7 MB

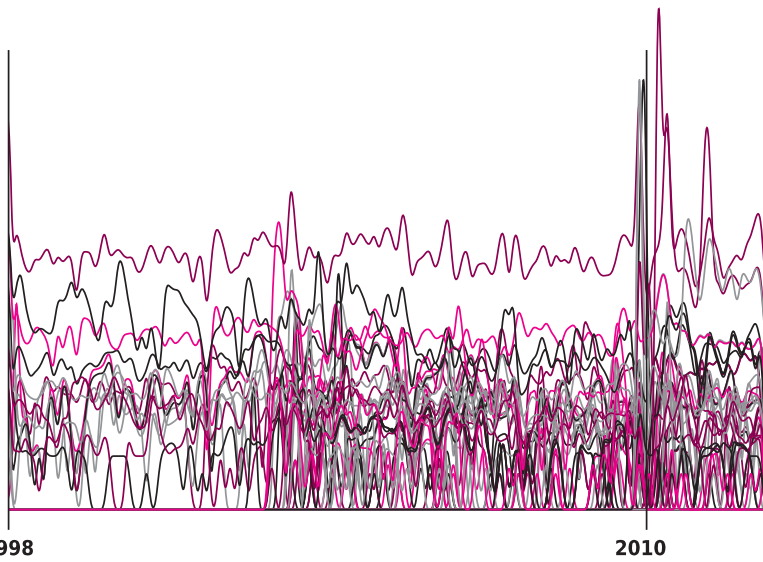
We turn back to our PostgreSQL export and continue browsing the post-its-table that documents a lively process of continuous data-gardening:

2009-05-25 17:08:38.903
‘Echte naam **Christiane Slagmulder**’
2009-05-25 17:08:38.903
‘Ook bekend als **Johannes Pauwels**’
2009-05-25 17:08:38.903
‘Is nu vrouw’
2009-05-25 17:08:38.903
‘Was vroeger man’
2009-05-25 17:08:38.903
‘niet dezelfde als **Sofie De Smet!**’
2009-05-25 17:08:38.903
‘niet dezelfde als **Sophie De Smet!**’
2009-05-25 17:08:38.903
‘= **Wim De Coster**’
2009-05-25 17:08:38.903
‘officiële naam is **Liesbet**’¹²

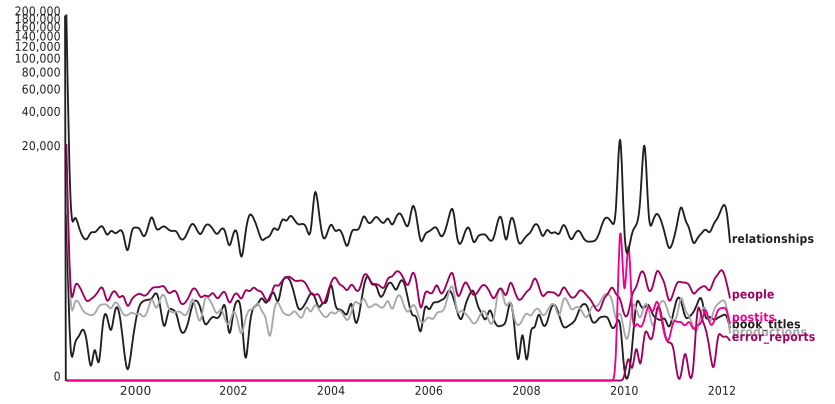
Pulse

Each database entry has a timestamp that records exactly when a user has clicked ‘save’. We start to fantasise about how we could map the ‘pulse’ of this database; how we could show a dialogue between human and machine activity over time.

Would it be interesting to parallel the timeline of the database to changes in the field that the data relates to?



All database entries according to date of entry



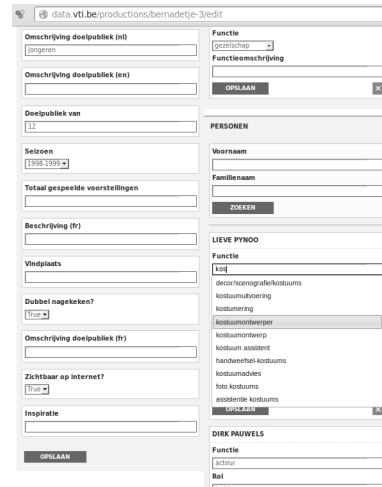
Same graph, focused on a selection of tables (relationships, people, postits, booktitles, productions and error_reports)

Functions and roles

The notion of ‘function’ in data.vti.be has fascinated us from the start. It makes sense in relation to the actual subject of the database (recording credits of people and organisations in relation to theater and dance productions) but also maps quite naturally to the concept of Linked Open Data that VTi has decided to model their data after. Central to this is that you organise data in triples, small clusters to express how one data-object relates to another:

Anne Teresa De Keersmaeker → choreography → Elena’s Aria
Anne Teresa De Keersmaeker → dance → Elena’s Aria
Cynthia Loemij → dance → Elena’s Aria
Elena’s Aria → co-production → Rosas

Therefore, each piece of data at data.vti.be is contextualised by links to other data, and these links themselves are ‘qualified’ through their *function* or *role*.



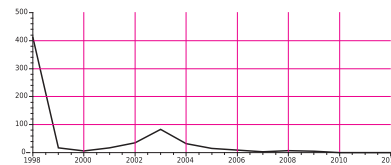
A production is linked to a person (in this case: **Lieve Pynnoo** for **costume design** of the production *Bernadetje*) by picking a function from a list of suggestions.

It not only makes for an incredibly rich web of connections, but also allows us to potentially look at the shifts and changes that occur in how people qualify their relationship to their work and its outcome: productions.

Functions in time

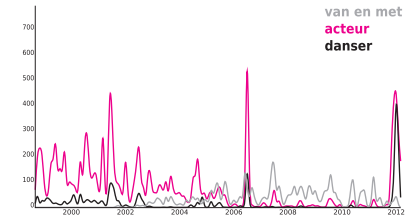
Since the collection of roles is mostly ‘harvested’ from websites and season brochures produced by performing arts organisations themselves, we expect changes and inconsistencies. Ideas about who to credit and how have changed over time.¹³

But when we ask **Floris** about their procedure for creating new functions, we are surprised to find out that he has not created a new function since he started working at VTi three years ago. When we look at the creation dates of functions, we see that the last entry has indeed been made 2009-05-25 17:08:38.903 and that the creation of new functions has stabilised over time:



Amount of new functions created per year. In 1998 412 existing functions were imported from Microsoft Access into the current PostgreSQL database

Instead of looking at when new functions were added, we need to look at the popularity of functions over time. At what point were which functions attached to people and productions? We pick three of the most popular ones and compare their usage:



Functions entered by VTi: **actor**, **dancer** and **by and with** according to date of entry (time-stamp)

The graph above starts at 1998 (when first entries were recorded) and ends in September 2012, when we received the data dump. Halfway 2007 and again by the beginning of 2012, the functions **actor** and **dancer** were entered many times.

We produce a second graph, showing the same functions but now plotted according to the date of the production they were related to. Even when we have not taken into account whether the amount of productions changed for certain seasons, this graph seems to reflect the discus-

¹³ ‘In addition, we need to take into account that so-called function descriptions are not stable. They are also historically determined. They are part of a creative process, subject to fads, and sometimes respond slowly to a changing practice.’ **Joris Janssens**, ‘Fabeldier komt op de kaart. “Spelen” en “maken” in het Vlaamse theater sinds 1993’ (‘Mapping the Mythical Creature. “Acting” and “creating” in Flemish theatre since 1993’), in: *Courant* 92, February-March 2010.

sion on **making** and **acting** that we referred to earlier. But we are most of all intrigued by the fact that there are little similarities between our first and second exercise. While the workflow for data collection at VTi seems tightly linked to the actual rhythm of premieres, these two graphs speak about very different temporalities:



Functions recorded in the field: **acteur**, **dancer** and **by and with** according to date of production

Artistic vs. non-artistic

Since 1993, the list of available functions has expanded to 641 entries. Some overlapped and others were considered confusing. Many had never been used because they were inherited from a past incarnation as contact database: **Minister**

Minister of Culture, Responsible for personnel, Mayor.

van Cultuur, Personeelsverantwoordelijke, Burgemeester¹⁴.

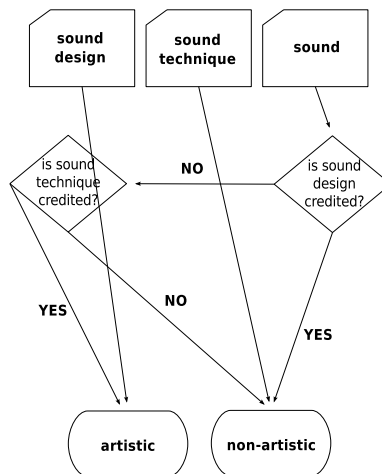
In 2010, around the time that the rising popularity of inclusive function descriptions such as **by and with** is being analysed in *Courant 92: Over 'Spelen' en 'Maken'*, **Bart** starts to update the list.

functie	CountOfid
acteur	30151 specifieke dan spel (brochure volgen)
regie	11373
met	6658 behouden, maar altijd zo specifiek mog
danser	5998 dans
subeur	5116 tekst
muziek	4692 indien mogelijk specifieke termen als 'z
spel	4551
decorontwerp	4530
lichtontwerp	4085
kostuumontwerp	4032
van en met	3992 meest vage (brochure volgen)
tekst	3715
sofot	3692
choreografie	3624 choreo
choreografie	3314
dramaturgie	2880
concept	2555
zang	2515
dans	2497
scenografie	2340
verlichting	2230
bewerking	1679 voor tekstbewerking

20 most used roles and their changes. Redundant categories marked in pink (2010)

The update includes a 'normalisation' of descriptions. **Dancer** now is listed as **dance**; **choreographer** becomes **choreography**. The translation of a profession (**musician**, **dramaturge**, **designer**) into a function (**music**, **dramaturgy**, **design**) implies a subtle but significant linguistic shift: **Anna Teresa De Keersmaecker** is not a **dancer**, but her relationship to a particular production is **dance**.

Another decision is to include only those functions that are considered 'artistic'. It means that as of 2010 neither **sound technique** nor **catering** is logged in the database. In the process, the list of functions is reduced from 641 to 162.

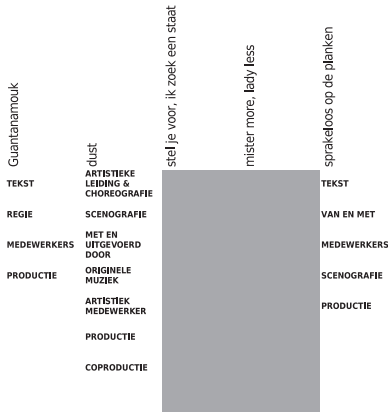
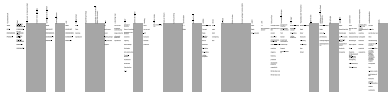


How to deal with an ambiguous credit such as **sound**? A decision tree for deciding whether an unspecified role should be considered 'artistic' or not (based on conversation with **Floris**).

We continue to be puzzled by this division. To decide between 'artistic' and 'non-artistic' work seems uncharacteristically presumptuous but from discussions with VTi-staff we understand that in the performing arts, the fault-line must follow a rather well established division of labour. **Bart** explains: *'Somebody that is on stage, or conceptually influences the artistic result is included. If it is just about technical execution, it's not'*.

In order of appearance

We wonder how the order that credits appear on websites and in brochures reflects this division between 'artistic' and 'non-artistic'. If we assume that a function placed higher up in the hierarchy of credits, is considered as of more importance to the actual production than one that was placed lower, we might get a sense of where the field of performing arts would draw the line.



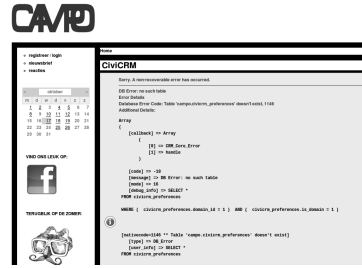
Overview and detail of credit listings for all 39 productions that premiered in Flanders in October 2011. Productions with no web accessible archive are marked in grey.

15

- company
- performance
- text
- direction
- music
- soundscape
- film
- image
- lighting
- design
- costumes

To get a sense of the way credit listings might differ and converge, we start replaying the workflow that **Floris** described to us earlier. Using the links he prepared for **Martine** in 20110916.doc, we make an attempt to harvest credit listings as they were originally formatted. Their vocabulary varies even more wildly than imagined (we find 159 different functions), but only then we realise how little information about the past is saved by theater and dance companies themselves.

On each website we find detailed information about current and upcoming productions, including descriptions, credits and images. But once the season is over, much of it goes missing.



There's no time like the present: web-pages with information about *Achter de Wolven* ('t ARSENAAL) and *Turning Turning* (CAMPO), one year later

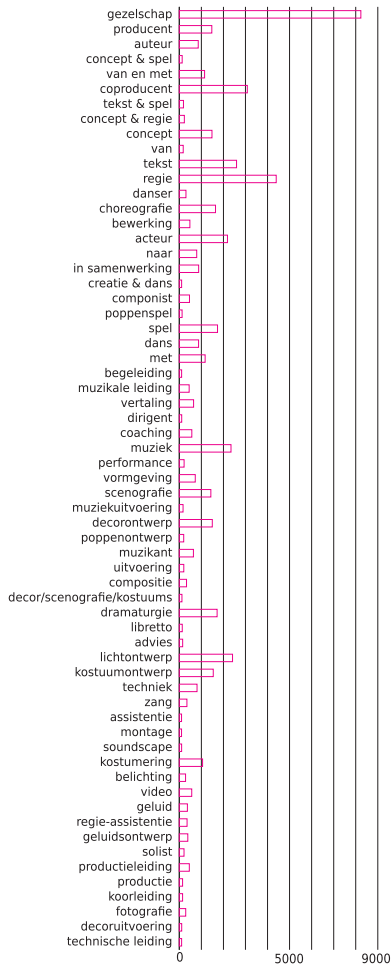
We return to the VTi-database. There is no record kept of the order that functions were originally communicated but since **Martine** enters credits usually one by one, using the actual listings as published by the companies, we might be able to get some idea of the hierarchy of credits through processing timestamps. **Joris** is skeptical about our method; we can only hope that **Martine's** workflow is consistent enough to produce data that we can use, even when our purpose is speculative.

We start processing the function table according to timestamps.

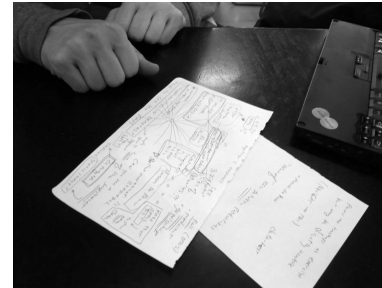
On 2007-06-11 between 16:36:23 and 17:05:58,11 credits were entered for the production *Wisseltijd*:

- 440663 Wisseltijd
- 2007-06-11 16:36:23 1 gezelschap
- 2007-06-11 16:36:34 2 spel
- 2007-06-11 16:36:52 3 tekst
- 2007-06-11 16:36:58 4 regie
- 2007-06-11 16:37:11 5 muziek
- 2007-06-11 16:37:18 6 soundscape
- 2007-06-11 16:37:25 7 film
- 2007-06-11 17:05:32 8 beeld
- 2007-06-11 17:05:40 9 belichting
- 2007-06-11 17:05:44 10 vormgeving
- 2007-06-11 17:05:58 11 kostumering¹⁵

For each production, we produce a similar list and rank functions in order of appearance. This is what we end up with:



Gezelschap (company), is both popular and usually entered first. This makes sense, since that information can not be copied from the credit list itself but implied through the source of the credit-listing. After **producer** follows **author, concept and performance and by and with**. Support functions such as **design** and **dramaturgy** have all ended up on the bottom half of the list.

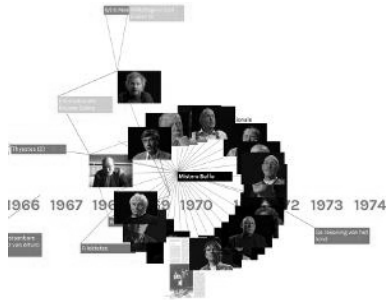


The results are messy and we are not really sure how to use them but somehow we are relieved to see the complex pattern of humans at work come through. It points at the complexity by which practices in and out VTi relate to each other, and how data histories are written, one entry at a time.

Functions that were most often entered first, are on top; bar length represents amount of entries

Biographies

For toneelstof.be, we used data from data.vti.be to dynamically map relations between people, productions and organisations.



In *Toneelstof* we only scratched the surface of the data that we were introduced to, and we are happy to work on a follow-up entitled *Who's who*. This time the focus shifts from the historical perspective of productions to data about people. We have been commissioned to develop interactive 'views', aimed at the indi-

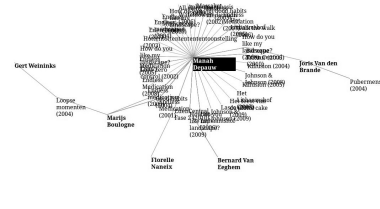
viduals portrayed in this database. It would provide an as of yet unavailable image of both the field of performing arts, and the roles individuals play within it. Exploring these online images could 'support the self-definition of actors in the field'. An interesting challenge!¹⁶

Co-occurrence

At data.vti.be there is currently no view that permits web users to see connections between people. The data is there but you need to manually follow links from web-page to web-page.

Manah Depauw

DETAILS		PRODUCTIES			
Voornaam	Manah	Naam	Functie	Seizoen	
Familienaam	Depauw	<ul style="list-style-type: none"> Eden Central concept 2011-2012 			
Taal	Nederlands	<ul style="list-style-type: none"> Eden Central concept 2011-2012 			
Gender	Vrouw	<ul style="list-style-type: none"> Eden Central kostuumontwerp 2011-2012 			
Land	België	<ul style="list-style-type: none"> Eden Central regie 2010-2012 			
Permalink	manah-depauw	<ul style="list-style-type: none"> Eden Central regie 2010-2011 EdenCentral Fase 2 kostuumontwerp 2010-2011 Eden Central concept 2010-2011 Eden Central concept 2010-2011 Eden Central kostuumontwerp 2010-2011 			
AUTEUR VAN		DOCUMENTEN OVER			
Naam	Datum	Soort	Naam	Datum	Soort
<ul style="list-style-type: none"> Arts: Randers 08 - Compilation: Sien Peetersing Arts 		AV	<ul style="list-style-type: none"> Sans Disimulation 15 mars 2012 		ART
<ul style="list-style-type: none"> Johnson & Johnson 		ICO	<ul style="list-style-type: none"> Programmeboekje: Manah 		DOCU



Same data, different image: two views on [Manah Depauw](#) each according to data in the VTI-database.

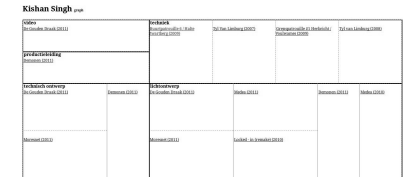
We start with visualising relations between people that have been credited for the same production. The resulting anemone-like figures are drawn with the help of force-directed graph layouts provided by [d3.js](#), a JavaScript library that supports transforming data into dynamic diagrams.

Each production forms a 'hub', an event that links people to each other. But what constitutes a 'network' in this database? Obviously, a long and varied career produces many co-occurrences in a database. Does the fact that people appear on stage together constitute a relationship? If many people are credited for a particular production, should each relationship 'weigh' less? If a person is multiply credited with several roles for the same production, what influence does that convey on the network?

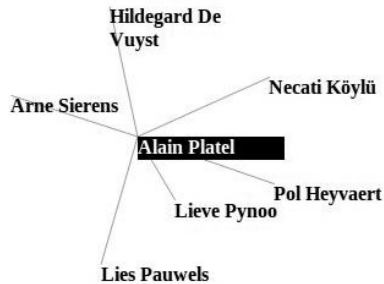
Profiles

We are not just interested in data relations between people, but also in how their individual careers might become legible through data that is collected by VTI over time. We try out another type of visualisation, 'tree-maps', to display all the productions related to a particular person, grouped by their 'function', or the credited position or role they had in the production.

We focus on people that have at least one function linked to at least one production. More likely, they'll have multiple functions assigned to multiple productions. This is what [Kishan Singh](#), [Sien Eggers](#) and [Anne Teresa De Keersmaeker](#) look like as a tree-map:



¹⁶ We have to finish our data-diary by the end of October. At this point we have just begun sketching visualisations for the online version of *Who's who* that will be launched in December 2012.



But none of the people that **Alain Platel** has the closest data-relation to, are listed on the 'who's who' page at the website of his company, les ballets C de la B.

**les ballets C de la B
W H O**

ARTISTIC TEAM

Alain Platel(*director*)
Christine De Smedt (*choreographer / dancer*)
Koen Augustijnen (*choreographer - director*)
Lisi Estaras (*choreographer / dancer*)
Sara Vanderieck (*artistic assistance Alain Platel*)

ADMINISTRATION

Erna Van Akoleven(*administrator and personnel management*)
Herwig Onghena(*financial manager*)
Lieve Bosmans(*accountant*)
Lieven Thyriion(*general manager*)

PRODUCTION

coordinator of productions

COMMUNICATION

Hilde Debuck (*external communication & publications*)
Nele Dhaese (*press and public communication*)

TECHNIQUE

Carlo Bourguignon (*in charge of technique - projects*)
Jan Mergaert (*technical director*)
Kurt Lefevre (*in charge of technique - projects*)
Luc Laroy (*transport set*)
Serge Vandenhove (*technical administrator*)
Wim Van de Cappelle (*in charge of technique - projects*)

DISTRIBUTION

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