

Constança Capdeville's Personal Archive: Difficulties in Describing and Documenting Performative Practices

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1. INTRODUCTION

New artistic patterns developed rapidly in the 20th century. Influenced by constantly changing social and ideological contexts, as well as by rapid technological advances, musical creation, like other artistic expressions, underwent profound changes throughout the century, particularly from the 1950s onwards. Such transformations introduced new aesthetics, languages, sounds and techniques, which affected musical composition and performance and challenged the traditional methods used in musicology. Among other forms of music that arose after the Second World War (WWII), mainly in the context of electroacoustic music, experimental theatre (in the specific category of music theatre) is an example of this paradigm shift. Music theatre is a performative genre that emerged in Europe during the 1960s and it is associated with names such as Luciano Berio, John Cage, Mauricio Kagel, Dieter Schnebel, Heiner Goebbels, Georges Aperghis, Sylvano Bussotti, György Ligeti, Cornelius Cardew, Peter Maxwell Davis, and Constança Capdeville, among others. Works of music theatre bring together different artistic domains

(e.g., music, theatre, dance) and are a synthesis of multimedia artforms, thus they combine diverse documents (music, text, electroacoustics, images, props, settings, light, computer-dedicated software), resulting from close collaborations between composers and performers. Music theatre is a sort of a 'performatisation of music-making itself, and out of an expansion of the concepts of material and composition to include extra-musical, visual realms'.¹ Most media used to preserve these works (paper, tape, handwritten notes, slides, videos) are subject to degradation, threatening the survival of key documentation, which could inhibit the future understanding of key performative features. The fact that most sources are scattered over different locations led to an increasing number of organisations devoted to the online dissemination of performing arts collections. Thus, to study and archive these different forms of music² today is challenging and raises relevant issues, such as: should one look at a music theatre work whose collaborative and creative process is difficult to untangle due to the dispersion or lack of documentation? How can one document a work of this kind in the context of historical archiving, while maintaining the articulation between its various elements and also taking into account the author's intention? As music theatre is a performative genre, how do archives deal with archiving performance today?

It is important to reflect on the problems that arise in the recovery of music theatre works involving elements as those mentioned above, which are all essential for any re-performance, also considering the processes of documenting performance in the digital era.³ Both the elements used in music theatre and the performative practice itself are unconventional – most works are not written in conventional notation or represented in traditional scores, instead by graphic and prescriptive scores or scripts, recorded sounds and other complementary resources. Given the heterogeneity of resources involved in these productions, their articulation and the way they are related is difficult to understand.

There is a particular dearth of recordings when it comes to Portuguese music theatre performances from the 1970s onwards. Video recordings would provide essential testimonies to help in understanding, documenting and, ultimately, rewriting these works. This approach is not new and for many years audio and video recordings have served as sources to document performances.⁴ Yet there are some discussions on this topic, as advocated by Diana Taylor, since producing a recording of a performance is not the same as the performance itself.⁵ Though, it is important to understand how and with what tools these documents can be preserved for the long term.

In this article, some of the difficulties in describing music theatre works are addressed. The collection of the composer Constança Capdeville⁶ (1937–1992) is used as a case study, as it clearly demonstrates such difficulties, since: 1) part of

the documentation is dispersed by several entities; 2) certain components of the performance are only prescribed in the score and the notation is idiosyncratic and non-conventional; and 3) it is affected by obsolescence of media (e.g., magnetic tape).⁷ All these aspects make it difficult to systematise the information and to fully understand the work as a whole.

The description of a music theatre work, or any other performance displaying the same characteristics, would benefit from interweaving archival and musicological practices and methods, seeking to standardise the diverse languages and information, and facilitating the interoperability between information systems. To this end, carrying out prior documentation work is essential to grasping the interrelationships among the different documents applied in each work, without, however, intending to conclusively limit the work. Hence, the aim is to better understand the interactions between the various documents and their internal organization to enable their transmission and accessibility. As suggested by Eric Ketelaar, 'a turn in archival science that is linked to the idea of the archive as a metaphor, leading to an ontological reframing of the archive' as archival science is influenced 'by the way in which other disciplines approach the archive'.⁸ In this specific contribution, the discipline of musicology has not yet effectively asserted itself in this context, especially with regard to the contemporary music repertoire.

The process of documenting the production of music theatre performances does not intend to rigidly fix this repertoire or canonise it, but rather to organise these works in a coherent way that allows us to understand the various interactions between the records/documents and, with this, eventually recreate them while respecting the author's original idea as much as possible, as an attempt to be faithful to it. This process can only be achieved through the adequate treatment of the sources, the understanding of their mutual interactions and the production of new documentation through interviews with musicians, dancers, technicians, composers or other interlocutors, who collaborated or participated in the original performances. Capdeville's music theatre works are paradigmatic, as they clearly demonstrate the methodological challenges regarding their documentation, when looking at their preservation in an archival context, as shown in our case study below.

2. ON ARCHIVING PERFORMANCES IN A DIGITAL ENVIRONMENT

Based on a survey of the various online resources available for the documentation and/or archiving of dance in different ways, four categories of resources are proposed, called 'online dance archives',⁹ since they result from information made available through the Internet.

The authors responsible for this research set out to understand how online dances were constituted and how they might be maintained in an archival context: ‘whether by collecting (dance collections), by accumulation (social media), by storage (personal websites), or by assemblage (research projects) in order to encompass such “archival” practices’.¹⁰ These ‘archival’ practices have then been organised into four categories in the TKB – Transmedia Knowledge-Base¹¹ for the Performing Arts platform hosting the personal collections created by the artists themselves. In this context, ‘artists are able to import and tag their materials according to their own idiosyncratic taxonomies, establishing ontologies and an interconnection between the various artists, thus expanding the network of connections between them’.¹²

Archives that are directly engaged with the community fit into the notion of the post-custodial archive, necessary for non-archivists and non-expert readers. As stated by Fernandes et al., ‘post-custodial forms of the archive, which often, if not always, include and depend upon digital forms of internet archival architectures, therefore represent a major challenge to the institutions whose primary mission has to do with what we call to collect’.¹³ TKB reflects a post-custodial approach but it does not act as a participatory archive, since the artists decide either to upload or remove their own materials and choreographic resources, and also decide what should be archived and when it should be published; so they build their archives themselves, without any help from archival experts. In my perspective, TKB’s approach is subject to discussion, not only because the archiving by artists is not being regulated by archival standards for the description of metadata allowing the interoperability of information, but also because it does not facilitate the consistency of a uniform taxonomy, since each artist has their own language and decides which words to use and tag, making the complete interoperability of information unfeasible. The same occurs with the several musical languages that emerged in the different forms of art mainly after the 1950s, both in dance, music, and other artistic creations in the field of performing arts, changing the way in which the variety of languages can be represented, especially in an (digital) archive. Eric Ketelaar refers to the performative turn in archival science, highlighting Diana Taylor’s notion that ‘performances function as vital acts of transfer, transmitting social knowledge, memory, and a sense of identity through reiterated, or... twice-behaved behaviour’.¹⁴ Ketelaar, quoting other scholars, writes that ‘Methods for ensuring the authenticity and reliability’ of various works of art can serve ‘as a model for how these qualities can be preserved in digital recording systems outside the arts’.¹⁵ Ketelaar also mentions the experiments undertaken by the research team InterPARES 2, which ‘included case studies in the creative and performing arts to understand how these disciplines conceptualise authenticity, reliability

and accuracy in interactive and dynamic systems in music, dance, theatre, moving images, and interactive media installation'.¹⁶ Yet, according to Ketelaar, 'performance scholars are looking to archival theory to address the challenge of representing performance'.¹⁷ Still, with regard to the approach towards post-custody archives, artists involved with dance, music or theatre should benefit from institutional aid, in order to systematise their collections according to the proper archival standards or models. There are already some actions taken by researchers involved with participatory or community archives that can be useful and can support the post-custodial approach, as demonstrated in the study carried out by Ana Roeschley and Jeonghyun Kim.¹⁸

3. DOCUMENTING MUSIC THEATRE WORKS

The documentation of music theatre works can be approached according to three perspectives: musicology, librarianship, and archival science. In these fields there are certainly different working instruments, therefore: how should archivists proceed when they are tasked with documenting works of this type?

By glancing at the available bibliography, one can notice that numerous institutions deal with the archiving of 20th century music through multiple and heterogeneous sources, for example: the Fondazione Archivio Luigi Nono in Venice, the Archivio Fondazione Isabella Scelsi in Rome, and the Conlon Nancarrow collection at Paul Sacher Stiftung, among others. In many institutions musical works are preserved through heterogeneous sources including sketches, scores, tapes, videos, performances, oral history, photography, instruments or even piano rolls (Conlon Nancarrow collection). Music theatre works, in addition to including heterogeneous sources, result from innovations across all creative artistic expressions engaged in wider forms of collaboration, as well as the incorporation of digital technologies and digital practices within live performance settings. The sources documenting music theatre works are necessarily diverse and scattered, including testimonies of the participants, sound recordings, videos, and written records, so it is crucial for scholars and practitioners to understand how the various sources relate to each other. At present, documents pertaining to the composition of music theatre works are commonly dispersed across different locations or simply lost, obscuring the performance of improvised components. Furthermore, notation is often unconventional, and the storage media used (e.g., tapes) are already an obsolete technology at risk of deterioration, so there is a real need to preserve sources in order to safeguard this significant European cultural heritage. Despite these challenges, there has been a lack of scholarly interest in the

preservation and archiving of such performative practices. Archival science lacks an adequate system to document the multiple sources as well as their functional and material relationships. This suggests a current need for musicologists to aid in the preservation of the media, and also in producing new knowledge through interviews with former performers in order to understand relationships and create contexts. While there has been some attempt to preserve this performative genre, archivists unaccustomed to its notation, language, interactions, or forms of communication, have struggled to process music theatre works and produce archival records.

Yet the musicological approach is as important as the archival one. Both approaches propose definitions and concepts relying on a different experience of the 'work'. While archivists can be more effective in responding to some users of the archives structurally grouping the produced documentation, facilitating the creation of access points between the different records, it is clear that musicologists are more inclined to orient archival materials towards the concepts of musicological research understanding ontological and epistemological issues as well as the documentation of music theatre works. This approach assists archivists' work regarding the processing of existing documentation in creations involving collaborative practices, with particular impact on institutions dealing with performance preservation.

Regarding the difficulties connected to archiving music theatre works, part of the documentation is occasionally housed in personal archives, therefore it is dispersed, among the custody of the performers who participated in original performances (including friends and family) or institutions that do not proceed with treatment due to lack of resources or knowledge about these works, making access to information difficult. The main functions of the archive are: the collection of historical knowledge or documents relating to an artistic career, including individual and collective memories; and the acquisition, preservation, organisation and availability of unique records. Within archives, all types of material produced at a given time are collected in order to help identify and remember relevant historical, political, artistic and social facts; these materials can be written, iconographic, visual, sound and oral. In regard to the archival principles,¹⁹ a fundamental issue is respecting original order (always keep records in the same order in which they were created, received, archived or used), however, it is not always possible to comply with this principle. It is also important to look for some evidence of previous archival organisation by the creator and to preserve the existing relationships between records, respecting the context in which they were created. For example, when a library hosts a personal archive, the way in which these documents are originally organised should be respected, as well as the

information recorded in the new archive; later on, an intellectual organisation of that archive can be made, without, however, changing the original order. Thus, whenever an archive enters an institution, it is important to take into account how the producing entity thought and lived, that is, how this archive was viewed in order to understand the context of its production.²⁰

Understanding music theatre or other related collaborative practices will allow composers, performers, music students and academics to solidify the founding concepts of this performative genre in documenting and creating new performance, production and pedagogical challenges. It also contributes to boosting the access and intelligibility of music theatre works as part of a shared cultural heritage.²¹ Also, more so than at its inception, today music theatre shares the stage with a wide variety of genres and technical means (e.g., installations), and yet it remains active and deserves to be highlighted, not only for the challenges presented in terms of performance, but also for the awareness of successive generations regarding this important period in Western music history. Due to numerous constraints, such as those mentioned above, various music theatre works have been performed only once, or on very few occasions and also share similar preservation problems with implications for their study and diffusion. Thus, the documentation of works in collaboration with their authors; the production of documentation based on sources beyond those designed by the creators themselves (also considered witnesses of the collaborative practice); as well as discussing the preservation of works that apply electronic tools, both analogue and digital, are important methodologies for their preservation.²² Hence, it is essential to recover and safeguard such materials, including the technological resources (most already obsolete), while organising and documenting them by the appropriate means. Designing software that acknowledges the articulation of several layers of information embraced in the creation, representation and reception of music theatre represents an essential step forward. According to Sissi Liu, 'in addition to tools built for analysing musical scores, great technical progress has also been made in audio analysis, especially in MIR,²³ an interdisciplinary research endeavour that started to mature in the late 1990s, supported by developments in information retrieval, audio engineering, digital sound processing, musicology and music theory, cognitive science, computer science, and machine learning'.²⁴ The application of digital humanities research to the performing arts can help to understand the complex nature of music theatre works and their creative processes, as shown by the contribution of researcher Clarisse Bardiot.²⁵

4. CONSTANÇA CAPDEVILLE'S PERSONAL ARCHIVE

Constança Capdeville was the most prominent and active figure linked to contemporary music theatre in Portugal.²⁶ She conceived at least thirteen works of this kind, some of which were presented between the 1970s and 1980s at the Calouste Gulbenkian Foundation (FCG). The composer founded the ColecViva²⁷ group, in 1985, with the purpose of performing her music theatre works. ColecViva was the only group of its kind in Portugal at the time and Capdeville assumed the role of artistic director in addition to performer and composer. In the beginning, ColecViva was also formed by Alejandro Erlich-Oliva (double bass), João Natividade (choreography, dance, movement and mime), Luís Madureira (voice), Olga Prats (piano) and Oswaldo Maggi (mime). ColecViva also collaborated with different performers, such as Eunice Muñoz (a Portuguese actress that participated in works such as *FE... DE... RI... CO...*, in 1987, and *...Pero no la luna*, a work from 1989), Jasmim de Matos (stage designer and costume designer cooperating with *Wom, Wom, Cat(h)y*, a work from 1990), Jorge Peixinho (Portuguese composer, collaborating as actor, percussionist/chess player, i.e. playing chess on top of timpani, in *Double* (1982) and as speaker in *The Cage*, a work from 1988) and Paula Azguime (flutist in *Take 91*). And around 1991, in its final stage, the group consisted of the following members: Constança Capdeville, António de Sousa Dias (assistant director, percussion, sound synthesis), Carlos Martins (saxophone), João Natividade, Luís Madureira, Manuel Cintra (assistant director, voice and interpretation), Nuno Vieira de Almeida (piano) and Pedro Wallenstein (double bass).

It should be highlighted that all members were professionals in their respective fields, with scene or stage experience, and some had previous experience working with Capdeville. ColecViva contributed to the solidification of an entire cultural programme idealised by Capdeville, in addition to being a means for systematically exploring the creation of interdisciplinary performances that were, so to speak, polarised in and through music.

Despite their appeal, most Capdeville's music theatre works currently raise preservation problems for the archives, and the task of treating sources, whose nature is interdisciplinary, should take the several disciplines involved into account. Her personal archive is housed at the National Library of Portugal (BNP), in addition to scores (conventional and/or prescriptive and graphic), general scripts (as in theatre or cinema, with the main lines), scripts (for sound and light or others), images, slides, composer's notes, outlines with scenic directions or other types of complementary documentation useful for understanding these works, it also contains a collection of sixty-five magnetic tapes. This tape collection, unique

at the BNP, is not yet protected by a long-term preservation policy and it has not yet been fully digitalised, due to lack of proper means in the library.

As argued by Bonardi, the musicologist is both a listener and a composer, since studying a piece of music implies ‘rewriting it’,²⁸ which is particularly complex in the context of contemporary music. Currently, the BNP also lacks human resources (experts) to describe and record Capdeville’s personal archive. Therefore, musicologists specialised in this type of repertoire are essential to perform the task of treating sources and organising works. And music theatre, due to its unusual nature comprising different artistic expressions and heterogeneous resources, requires a more comprehensive and duly specified preservation action. The recovery process is only possible through a combined action involving professionals from the BNP, and musicologists dedicated to this kind of repertoire. Preserving music theatre implies acting on issues related to the obsolescence of audio media and their reading mechanisms (in this specific case, the magnetic tape); the aggregation of dispersed documentation and the systematisation of the different levels of information enclosed in heterogeneous documents (such as text, music, audio recordings, gesture, movement, light).

5. DIFFICULTIES IN PRESERVING MUSIC FEATURING HETEROGENEOUS RESOURCES

The preservation strategies for Constança Capdeville’s music theatre go beyond the act of active listening, proposed by Alain Bonardi,²⁹ which is characterised by a set of interactions between listeners and musical documents. They also surpass acts of closed listening (focused listening without recourse to any other source of information), or multimodal listening, in which the listener resorts to various music-related documents, e.g., recording information and musical representations (e.g., scores, sonogram visualizations) while proceeding to listen.³⁰ Mathieu Barthet and Simon Dixon³¹ argue that the creation of software for musicologists should facilitate switching between closed and multimodal listening modes, as well as allowing the interaction with scores and lyrics which serve as a reference in performance analysis, using content based on MIR techniques.

The performers that collaborated in Capdeville’s original performances, whether musicians, dancers, actors or mimes, kept documents in their own custody. Capdeville’s music theatre was effectively collaborative, she worked in close cooperation with performers producing specific notes for each one.³² For that reason, part of the documentation is scattered and not housed along with Capdeville’s personal archive at the BNP. These documents are a key part of the

creative process, and thus vital to understanding the work as a whole. Consequently, the aggregation of all the information in a database where access points help to establish relationships between all available records becomes essential.

The Digital Database, called B.R.A.H.M.S.: Base de Documentation sur la Musique Contemporaine,³³ focuses mainly on IRCAM's in-house production. When searching for a particular composer, one finds a biography, a classification of works i.e., organised by type (e.g., chamber music), works ordered by date, and resources (including writings about the composer, studies, discography, filmography, websites or others); information about the work's general characteristics (such as year, duration, edition, instrumentation, and so forth) but no information is provided on the structure or other access points, such as where other records of the work can be found. This database also does not follow an archival standard, such as ISAD (G)³⁴ or others; therefore, it does not guarantee the interoperability between information systems. Another case is the Internationales Musikinstitut Darmstadt (IMD), an archive housing information about the history of the International Summer Course for New Music (Darmstadt Summer Course), whose various editions took place in Darmstadt from 1946 onwards. As referred by Dörte Schmidt: 'historian and archive scholar Dietmar Schenk reacts to the current scholarly interest and definition of an 'archive' by saying: 'Nowadays, the notion of an archive is surprisingly broadly defined and reflects numerous aspects'.³⁵ The organisation of the database³⁶ at the IMD archive does not provide a 'research path for the reconstruction of the production, documentation and conservation of pre-modern organisational information',³⁷ as it seeks to 'confer to this documentation an organisational and organic character',³⁸ meaning that, 'the sources are treated', but 'the sources are not thought of'.³⁹

6. POSSIBLE APPROACHES TO ARCHIVAL DESCRIPTION

It is possible to approach Constança Capdeville's personal archive using standards such as ISAD(G), focusing on the control and creation of access points for the documents. However, the problem arising in this intersection between archival science and musicology is the description of each music theatre work from a holistic point of view, which implies a previous organisation and description, relating all the heterogeneous and dispersed documentation contained in it. For the organisation and description of musical documents, it is also relevant to consider the proposal by Ana Caeiro⁴⁰ that was applied to the Arquivo da Sé de Portalegre (Cathedral of Portalegre Archives), in which the author combines guidelines for the archival description of ISAD(G)/ODA⁴¹ with RISM,⁴² which focuses on documenting

primary musical sources. The author sought to combine both standards due to the limitations of the ISAD(G) guidelines for describing sacred repertoire and creating access points, as musical works are seen as a whole, consisting of several parts that form a composite document. This could be a possible approach for the description of music theatre works by Capdeville, although some fields are not suitable for repertoire based on contemporary practices.

TABLE 1. Combining ISAD(G) standards with the RISM guidelines as proposed by Ana Caeiro.

Zona	ISAD(G)	Código	RISM
1	Código de referência	RISM 984	Código actual
1	Título	RISM 100 RISM 320	Título uniforme Título próprio
2	Produtor	RISM50	Nome do compositor normalizado
1	Data(s)	RISM540 RISM 942	Datação do manuscrito Data de composição
1	Nível de descrição	-	-
1	Dimensão e suporte	RISM 600 a RISM 750	Designação do tipo de documento (partituras, partes cavas, etc.) e extensão do material
-	-	RISM 826	<i>Incipit</i> musical
2	Zona do contexto	RISM 982	Nome da biblioteca ou arquivo, cidade e país

TABLE 1 shows the fields for the description of musical documents combining the guidelines from both the ISAD(G) and the RISM, according to Caeiro's proposal. The fields chosen are: Código de referência [Reference code(s)], Nível de descrição [Level of description], Título uniforme [Uniform title], Título próprio [Personal title], Nome do compositor normalizado [Composer's name standardised], Menção da responsabilidade secundária [Mention of secondary responsibility], Data de criação da obra [Date of work's creation], Data de produção do documento [Date of document's production], Dimensão e suporte [Extent and medium of the unit of description (quantity, bulk, or size)], Âmbito e conteúdo [Scope and content], *Incipit*⁴³ musical/literário [Musical/literary incipit], Notas [Notes].⁴⁴ According to Caeiro, the application of some of the description fields from RISM aims to meet the needs of specific music users. For example, the use of both the Uniform title and the Personal title was necessary because the Uniform title allows the standardization of titles of musical works, thus facilitating access, while the Personal title allows the

preservation of the original title.⁴⁵ The author also mentions that, in the particular case of sacred music, it is useful to distinguish between the intellectual author (the composer) and the material author (the copyist), as these may not coincide. The indication of two dates (creation of the work and production of the document) must also be differentiated, as both may not correspond. Caeiro points out that the indication of the type of musical document, whether it is a score or part or a voice/instrument, will be noted in the Scope and Content field (accordingly to the description guidelines for the RISM), since in the ODA guidelines information relating to the type of document can be recorded in this field.⁴⁶ Another field from the RISM is the musical Incipit, as recommended in some basic criteria of these guidelines, only one musical Incipit should be included for each work. And, in fact, not all compositional experiences can relate to this field. After that, other types of sources are integrated into musical works, such as the magnetic tape recordings or multimedia resources, and this heterogeneity of sources requires other types of approaches concerning their description when looking at preservation. For musical works whose sources are heterogeneous, there is no sense in using a musical Incipit, since such works can no longer be read/heard by following the (conventional) score, as the various layers of information are usually superimposed and it is not possible to represent the beginning of the score in a traditional sense. However, in such cases, instead of the Incipit, an audio/video excerpt could be added in order to facilitate the user's recognition, both auditory and/or visually (when possible). I could go further by arguing that MIR would play a role in the incipit field indexing solution for audiovisual documentation.

Below, a description of the work *Double* (1982) by Capdeville is depicted according to ISAD(G) based on Caeiro's proposal, although it has been adapted to this specific music theatre piece. The idea is to envision the work, so *Double* is described as a compound document made up of several parts (simple documents). The musical *Incipit* is replaced by a video excerpt (corresponding to the Intervention 2, not the full work), given the complexity of representing a work made up of heterogeneous sources, which are not based only on a score as mentioned above. The field Custodial and Archival History was added to facilitate the inclusion of relevant aspects about the work's conception and to describe the trajectory of the documentation at the level of its custody. In this type of work, there is no sense in including a Uniform and Personal title(s), or date of the manuscript and date of composition, since in contemporary music this information is usually inscribed in the score or in programme notes (and thus is precisely known), therefore the title of the work and the date was included; the standardised composer's name corresponds to the producer, which, in this particular case, is Constança Capdeville herself (TABLE 2).

TABLE 2. Preliminary description according to ISAD(G) considering some aspects of the approach proposed by Ana Caeiro.

Reference code(s)	PT/BNP/CC/ [...]
Level of description	Compound document
Title of work	Double
Composer's name standardised	CAPDEVILLE, Constança
Date of work's creation	1982
Extent and medium of the unit of description	<p>1 folder:</p> <ul style="list-style-type: none"> • Original full score (297 x 420 mm); Paper • Photocopies of scores with and without annotations (297 x 420 mm); Paper • Full score (297 x 420 mm; acetate sheets) • Outline for handwritten programme note (210 mm x 297); Paper • 6th Gulbenkian Contemporary Music Meetings⁴⁷ Programme (148 x 210 mm); Paper • Photography (27,6 x 19,5 cm); Film material • Script (210 mm x 297); Paper • Script(s) for sound, light and mute choir (210 mm x 297); Paper • Composer's notes (210 mm x 297); Paper <p>1 box:</p> <ul style="list-style-type: none"> • 2 original magnetic tape [both stereo, 1/4-inch tape width, recording speed: 7 ^{1/2} ips (19 cm/s)]; PET
Scope and content	Music collection related to Constança Capdeville's professional activity as a composer. Includes original handwritten scores, full scores, programme of the performance, composer's notes, script(s), press clippings, photographs, audio recordings (magnetic tape).
Custodial and Archival History	The work <i>Double</i> was conceived by Constança Capdeville, commissioned by the FCG within the scope of the 6 th Gulbenkian Contemporary Music Meetings. The work was premiered on June 3, 1982, at the Auditorium II of the FCG under the direction of the composer herself, the only performance of the work to date. <i>Double</i> was composed for voice, cello, piano, two percussionists (who play chess on stage), mute choir, two magnetic tapes and lights. <i>Double</i> is part of the music theatre composer's production, and it is divided into ten sections: 1 prologue, 8 interventions (1, 2, 3 [...] 8) and 1 epilogue. On the premiere date, the performers were António Wagner Diniz (baritone), João Paulo Santos (piano), Luísa Vasconcelos (cello), Jorge Peixinho (chess player - percussion), João Heitor (chess player - percussion), Carlos Alberto Augusto (recorders operation), 7 dancers from Dança Grupo (mute choir). After Constança Capdeville's death in 1992, her entire collection (including documentation referring to <i>Double</i>) was kept in the house of Janine Moura (a personal friend of the composer), who created a preliminary record; in 2012 the collection of Constança Capdeville was donated to the BNP by Manuel Cintra (at the time the widower and official heir of Capdeville); the documentary estate was delivered to BNP in September 2015.

Audio/video excerpt	https://drive.google.com/file/d/1nRUZHQNnTWhpnduTK0NFEGJJ6lReHMcB/view?usp=sharing (Intervenção 2 correspondente à obra <i>Double</i>)
Notes	At the Gulbenkian Foundation Archive there is an audio recording of <i>Double's</i> 1982 debut. Other materials such as scores with specific notes for the performers are in their own possession, integrating their personal archives, namely: João Paulo Santos (piano), António Wagner Diniz (voice) and Carlos Alberto Augusto (prescriptive score for magnetic tape recordings); the dancer Luísa Vendrell has in her possession a photograph of Dança Grupo members (as it was composed at the time).

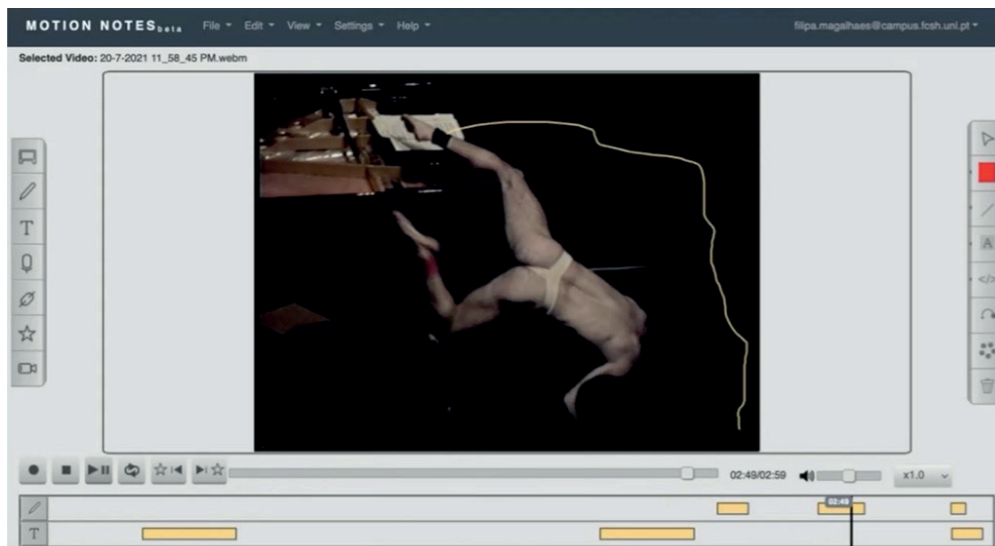
7. SPECIFIC TOOLS FOR ARCHIVING MUSICAL PERFORMANCES

My work focuses mainly on questions around preservation, cultural heritage and on the digital humanities more broadly. The application of digital humanities to the performing arts facilitates our understanding of music theatre works that, because they involve dance, music or theatre, as well as collaborative creative processes and technological means (e.g., magnetic tape), are even more complex to preserve in archival contexts. Electroacoustic music, computer music, digitised music and digital media also present similar issues concerning their archiving and re-performance,⁴⁸ with their preservation requiring approaches and knowledge in the field of digital humanities. Thus, music archiving, through recourse to digital technologies, alongside those playing key roles within the works, constitutes a significant factor for the preservation of performances that include technological components with corresponding implications for performance archival practices.

Digital Annotation allows experiments to be made using digital technology for documentation, analysing and disseminating dance and performance. The annotation of movements or gestures from videos in an archival context requires very detailed work that ranges from annotating the gaze, to the raising of the arm, among many other aspects of the performance. While aiming to document the third section, called 'Duplo Embalo', of the music theatre work *FE...DE...RI...CO...* (1987) by the composer Capdeville, I carried out an experiment using the video annotator MotionNotes to describe the movements and gestures of the dancer João Natividade in detail.⁴⁹ Firstly, I started taking notes from the only video recording that exists, which is in very poor condition and belongs to the Gulbenkian Archive. With the software MotionNotes, I was able to write down movements and mark places, images, drawings, and so on, as an attempt to trace the part of the moment in order to help future dancers who intend to participate in a potential re-performance of *FE...DE...RI...CO...* However, this annotation of the video recording may not accurately represent the main purpose of this choreography. After taking notes based on the video, I talked to dancer

João Natividade and he mentioned that the main intention at that moment of the performance would be for the dancer to crawl with eyes closed along the edge of a grand piano, as if he were moving towards the edge of the abyss. According to Natividade, to accurately preserve the record of this part of the performance, it is more important to reflect the intention of the composer and/or choreographer – that is, the feeling of moving towards the edge of the abyss while crawling on the rim of the grand piano and following the music. Obtaining the dancer's testimony changed my perspective on documenting this moment in the performance. This experience shows that studying only the video recording falls short, particularly when the footage is in poor condition. Accordingly, interviewing the dancer adds valuable information to what the documentation by itself cannot demonstrate. This confirms that the testimonies of former performers are essential to understand existing inconsistencies in the relationships between the documents in order to track authors' intent. Moreover, documenting performative aspects through testimonies of those involved in experimental music may be compared to the documentation of works produced in the context of oral tradition.

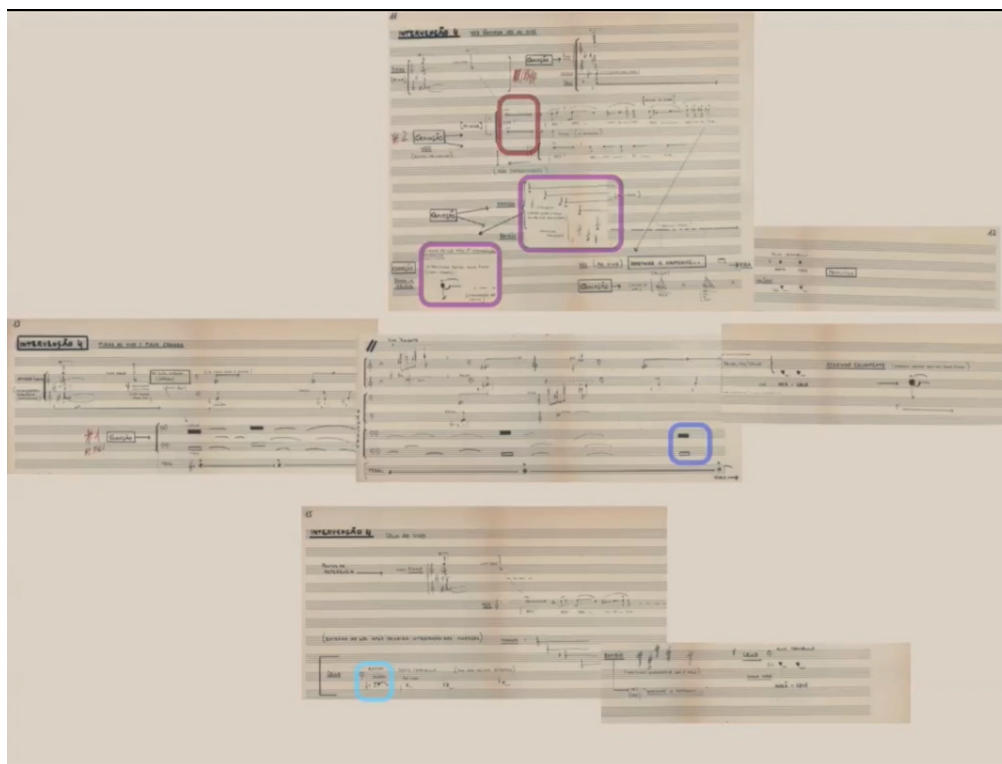
FIGURE 1. João Natividade's performance/gestures noted through MotionNotes.⁵⁰



Another tool used to aid music analysis or graphic annotations is iAnalyse software,⁵¹ developed by Pierre Couprie, allowing the musicologist to access a set of different files (images, sound, markers, etc.), permitting the synchronisation of

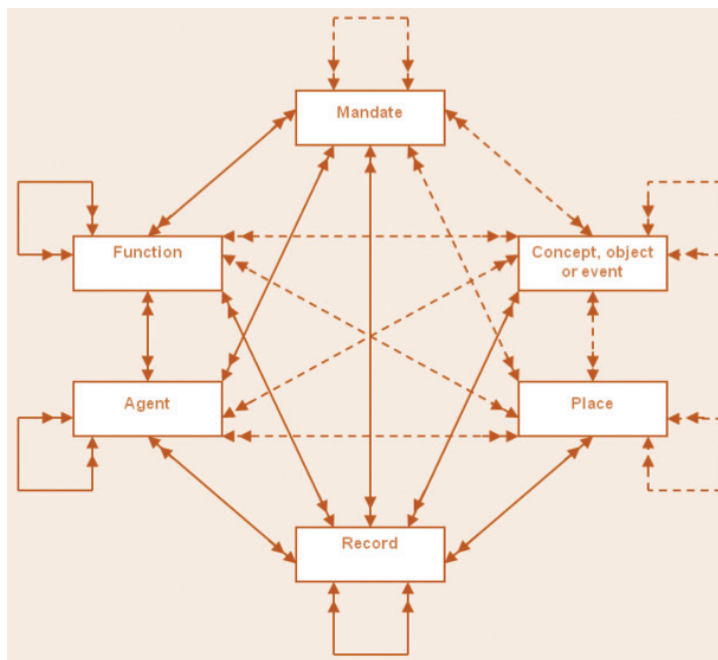
the pages of a score on an audio or video file, or the creation of representations from the audio signal, amongst other possibilities, helping to visually understand the collaborative creation process and also serving as a guide to listening. The resulting analysis can be exported and visualised in video format. iAnalyse was particularly useful for the analysis of *Double* (1982), also by composer Capdeville, as it allowed elements not indicated in the score or other documents to be identified.⁵² The recording of the live performance of this music theatre work from 1982, the only documentation of the complete performance that exists, was crucial in this process, as were the additional components of documentation (scripts, graphic and prescriptive score, recorded sounds on tape, images, composer's notes, and so forth). One cannot follow a score of this type in a conventional way, because the idea of overlapping elements permeates almost all of Capdeville's music theatre work, see FIGURE 2. It is a vertical collection created from the overlap of the various horizontally arranged elements involved in the work, such as a heterogeneous counterpoint, therefore I tried to represent the idea of overlaying the scores in the video.

FIGURE 2. *Double* (1982) by Constança Capdeville: Intervention 4, section in which the scores are superimposed to facilitate the listening guide.



Borrowing some of the ideas from Serge Lemouton, with regard to electroacoustic works, the question begs to be asked, who is responsible for ensuring the preservation of these works? Is it the composer, the performers, the musicologist or the archivist?⁵³ In a previous article I posed the question ‘how do we systematically transpose this set of elements into the archive?’, and stated that ‘answering this query inevitably incorporates the development of innovative methods and tools that assist and autonomise the work of musicologists’; yet ‘this response still remains open and ongoing and can only ever be effective through’⁵⁴ the suitability of archival standards to these works, since the current archival standards do not respond appropriately to the difficulties inherent to this kind of performative practices. Thus, it is desirable to establish a conceptual model, as for example the RIC (Records in Context) or other analogous model (describing relationships between entities and also the type of relationships they have with each other) that is able to represent works composed of several dynamic but also functional parts, being as it is essential to describe and relate their interactions while creating access points for this type of in-motion information. According to the International Council on Archives Experts Group on Archival Description Records in Contexts the resulting ‘Conceptual model will be a document that: frames and respects current practice, systems and process yet provides a basis for their ongoing

FIGURE 3. Conceptual Model RIC: Entities.⁵⁵



development; informs ongoing professional discussions, education and training; enables us to collaborate with other information professionals; and ensures archives take their proper place in the digital world. RIC creates the intellectual framework for linking archival resources to other cultural information'.⁵⁶

Preserving these works entails highlighting the composer's collaborative approach and proposing ways of establishing a documentation process for these facets in order to systematise the works. This only becomes possible through an interdisciplinary framework that combines tools and methods from musicology and archival science, combining conceptual practices and methodologies from both fields of knowledge in order to document music theatre works, ensuring a holistic view of these works, facilitating their preservation, re-performance or research by future users.

8. FINAL CONSIDERATIONS

The greatest difficulties in the long-term preservation of works such as *Double* (1982) by Constança Capdeville, both from the musicological and the archival point of view, are essentially related to: the dispersion of documentation; the lack of information about aspects of the performance (scenic elements such as gesture) or even the loss of information (e.g. deterioration of medium, such as the magnetic tape); and the difficulty in describing the relationships between the various layers of information contained in these documents in the sense of understanding their structure or their creative process. This type of repertoire is currently at risk, so it is urgent to combat the loss of memory of a relatively recent past as soon as possible. In order to preserve Capdeville's music theatre one needs to: gather the sources scattered in different locations and producing new knowledge through interviews with the main actors involved in performances; examine and document collaborations and interactions with the sources and performers; recover and safeguard all such materials, including the technological resources, organising and documenting them; broaden discussions about issues relating to preserving creativity in the performing arts field through (digital) archives in which artists participate in the construction of their archives as a post-custodial form (these internet archival architectures pose a major challenge for institutions whose main mission has to do with what one calls 'collecting'); and document ongoing performances with video annotators or other tools. Although one must have an in-depth knowledge of archival standards to describe and organise information, even the combination of standards from various fields is insufficient for works created in the context of contemporary music. Digital Libraries are potentially a viable way to respond

to certain problems for works involving performance. Archival classification is a means of structurally grouping documentation, providing the production context and representing it, and ensuring the evidential value of archival documents over time, in order to know how the documentation was produced. While moving from the context of production to the content of the document, one speaks of indexing and using the thesaurus as an instrument, which facilitates the creation of access points between the different records. For example, the conceptual model RIC mentioned above, associates relationships (record/archive document and context) based on an ontology, and thus is a possible alternative for preserving music theatre works as it allows for structuring such works as a whole. To do so, it would be necessary to create an application profile in order to understand users' needs so as to adapt the fields that may be searched. This is a collaborative effort that involves interdisciplinary approaches from musicology, as well as digital libraries and computer science.

Notes

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- 3 See *Documenting performance: the context and processes of digital curation and archiving*, ed. by Toni Sant, London and New York: Bloomsbury (Methuen Drama Engage series), 2017.
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- 5 Diana Taylor, 'Saving the "Live"? Re-performance and intangible cultural heritage', *Études Anglaises*, 69, 2016, pp. 149–161: 151.
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 - 9 Carla Fernandes, Sílvia Pinto Coelho and Ana Bigotte Vieira, ‘Dance and the (digital) archive: A survey of the field’, *Dance Research*, 38/2, 2020, pp. 271–288: 271. In order to contextualise issues considering dance and archives, it is also interesting to look at previous literature dedicated to the subject, for example André Lepecki, ‘The Body as Archive: Will to Re-Enact and the Afterlives of Dances’, *Dance Research Journal*, 42/2, 2010, pp. 43–60.
 - 10 Filipa Magalhães, ‘Idiosyncratic ways of preserving performing arts creation in an (digital) archive’, *The Seventh International Conference on Technologies for Music Notation and Representation – TENOR 2022. Marseille, France 9–11 May 2022*, ed. by Vincent Tiffon, Jonathan Bell and Charles de Paiva Santana, [Marseille]: Les éditions de PRISM (CNRS – Aix–Marseille University), pp. 78–84: 79, available at <https://www.tenor-conference.org/proceedings.html>.
 - 11 This is a ‘digital relational platform for all interested creators, performers and researchers in sharing their creative processes, working methods or finished pieces in the performing arts field’ in order to disseminate them to society in general, available at <https://tkb.fcsb.unl.pt> [accessed on 9 January 2023].
 - 12 Magalhães, ‘Idiosyncratic ways of preserving performing arts’, p. 79.
 - 13 Fernandes et al., ‘Dance and the (digital) archive’, p. 283 (see also Magalhães, ‘Idiosyncratic ways of preserving performing arts’, pp. 79–80).
 - 14 Ketelaar, ‘Archival turns and returns’, p. 258.
 - 15 See Ketelaar, ‘Archival turns and returns’, p. 254, who quotes John Roeder, Philip Eppard, William Underwood and Tracey P. Lauriault, ‘Part Three – Authenticity, Reliability and Accuracy of Digital Records in the Artistic, Scientific and Governmental Sectors: Domain 2 Task Force Report’, in *International Research on Permanent Authentic Records in Electronic Systems (InterPARES) 2: Experiential, Interactive and Dynamic Records*, ed. by Luciana Duranti and Randy Preston, Padova: Associazione Nazionale Archivistica Italiana, 2008, p. 32.
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 - 17 See Ketelaar, ‘Archival turns and returns’, p. 254, quoting Sarah Jones, Daisy Abbott and Seamus Ross, ‘Redefining the performing arts archive’, *Archival Science*, 9, 2009, pp. 165–171: 170.
 - 18 See Ana Roeschley and Jeonghyun Kim, ‘“Something that feels like a community”: the role of personal stories in building community-based participatory archives’, *Archival Science*, 19, 2019, pp. 27–49. doi:10.1007/s10502-019-09302-2.
 - 19 See Laura Millar, *Archives: principles and practices*, New York: Neal-Schuman Publishers, 2010. The book offers an international perspective on archive management.
 - 20 See Maria de Lurdes Rosa, ‘Reconstruindo a produção, documentalização e conservação da informação organizacional pré-moderna. Perspetivas teóricas e proposta de percurso de investigação’, *Boletim do Arquivo da Universidade de Coimbra*, 30, 2017, pp. 547–586.
 - 21 See some articles in which archiving and theatre has been discussed: Simone Caputo, ‘An Attempt at Creating Total Theatre: *Scene del potere* by Domenico Guaccero’, *Archival Notes*,

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- 24 Jessica Hillman-McCord, *iBroadway: Musical Theatre in the Digital Age*, Cham, Switzerland: Palgrave Macmillan, 2017, p. 289.
- 25 For more information, see Clarisse Bardiot, ‘Theatre analytics: developing software for theatre research’, *Digital Humanities Quarterly*, 14/3, 2020, <http://www.digitalhumanities.org/dhq/vol/14/3/000476/000476.html>; see also Clarisse Bardiot, ‘Theatre Analytics: from close reading to distant viewing of video recordings’, *International seminar on digital humanities in theatre studies: The researcher and the digital archive. Narratives from a user-oriented approach. Digital humanities in the performing arts. Methods in research and education*, Performing Arts Hub Norway and European Network of Information Centres for Performing Arts, September 2022, Oslo, Norway.
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- 31 See Barthet and Dixon, 'Ethnographic Observations of Musicologists at the British Library'.
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- 36 See also <https://internationales-musikinstitut.de/en/imd/ueber/profil/> [accessed on 7 January 2022].
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