



What is EPAD?

the Emergency Performing Arts Archives and Digital Theatre Support Project (EPAD)

Standardisation of Preservation and Usage of Performance Video of Performing Arts in Japan

[Desired Effects]

- To make culture an open common property by preserving and inheriting it to the future

Performances of performing arts have had a limited number of audiences. By collecting and digitally archiving them as video, they will be preserved for the future and reached by people in various regions and around the world.

- To expand business options in the performing arts industry by turning the performance video into an earning basis

In a society becoming more sensitive to risks such as infection diseases, the cancellation of performances and the reduction of audience seats have befallen the performing arts industry. We aim to compensate for the decreased income and strengthen earning capacity by responding DX, diversifying revenue sources and exploring business opportunities overseas and into other fields.

the Emergency Performing Arts Archives and Digital Theatre Support Project (EPAD)

<https://epad.terrada.co.jp>

In May 2020, under the circumstances of the spread of COVID-19 infection, Japan Performing Arts Solidarity Network (JPASN) was established.

JPASN was formed in order that organizations involved in performing arts could cooperate with and work with each other. Their aim is to come together in solidarity as “professionals of live performance expression” transcending differences of genres and styles so that they could free themselves from the state of emergency and safely resume and regenerate their performance activities.

EPAD is one of the projects JPASN has promoted.

<http://www.jpasn.net>

RESPONSE TO COVID-19

- August 2020

For a support measure for COVID-19 that the Agency for Cultural Affairs implemented, EPAD was adopted. EPAD was jointly devised and proposed by JPASN and Warehouse TERADA, which has a good track record in digital archiving.

EPAD aimed...

- To archive performances' information and allow people to access them on the web
- To subvent the organizers of the performances by paying for their video providing
- To provide on-site supports (as one of the programs of the Agency for Cultural Affairs)
- To create a framework for the video delivery and provide the organizers of the performances by rights handling supports

ACHIEVEMENTS in FY2020

In FY2020, the video data of 1,283 performances were collected and archived.

They are able to be metadata-searched in two languages, English and Japanese, on Japan Digital Theatre Archives which was constructed by The Tsubouchi Memorial Theatre Museum, Waseda University.

Started in March 2021.

Watching Video is only accessible in the museum.
(reservation required)

- Enabled to deliver 293 performances videos on commercial distribution platforms by supporting their rights handling of video distribution
- Built a digital archive of theatrical drama scrips. Enable to free access to 553 works
- Created 63 e-learning videos for staff



<https://enpaku-jdta.jp/en>

English available!

ACHIEVEMENTS in FY2021

- On the YouTube channel STAGE BEYOND BORDERS(SBB) run by Japan Foundation, 50 videos of Japanese performing arts productions started to be distributed for one year for free, which are accessible in various languages.

Subtitled in...

Japanese, English, French, Russian, Chinese (simplified and traditional) and Spanish (German and Korean are partly available)

- Viewed in more than 111 countries
- Touken Ranbu* has been viewed more than one million times
- To Japanese subtitles, received a positive response by people with hearing difficulties



<https://stagebb.jpf.go.jp/en/>

English and several languages available!

EXPECTED ACHIVEMENTS in FY2022

- To collect and archive videos of 400 performances
- To enable video distribution; rights handling of 150 works and start their delivery
- To open the arts video fair both online and offline by EPAD, basing on the performances video collected. (as a subsidized project by the Agency for Cultural Affairs)

PROBLEM-SOLVING OF UTILIZATION OF PERFORMING ART'S VIDEO

- In a poor state of preservation even if the video is stored
 - > Having used an old device. The picture and sound quality is too unclear to watch and listen.
- Not having authorization of exploit => Secondary use is not allowed
 - > Information of right holder is disorganized or missing
 - > Lack of budget for rights handling



- To standardize recording quality that is high enough for video delivery and so on and to organize rights matters, from production stage.
- Recording by 8K + Dolby Atmos recommended.
- Through supporting rights handling, to increase the numbers of attractive contents and expand its use.

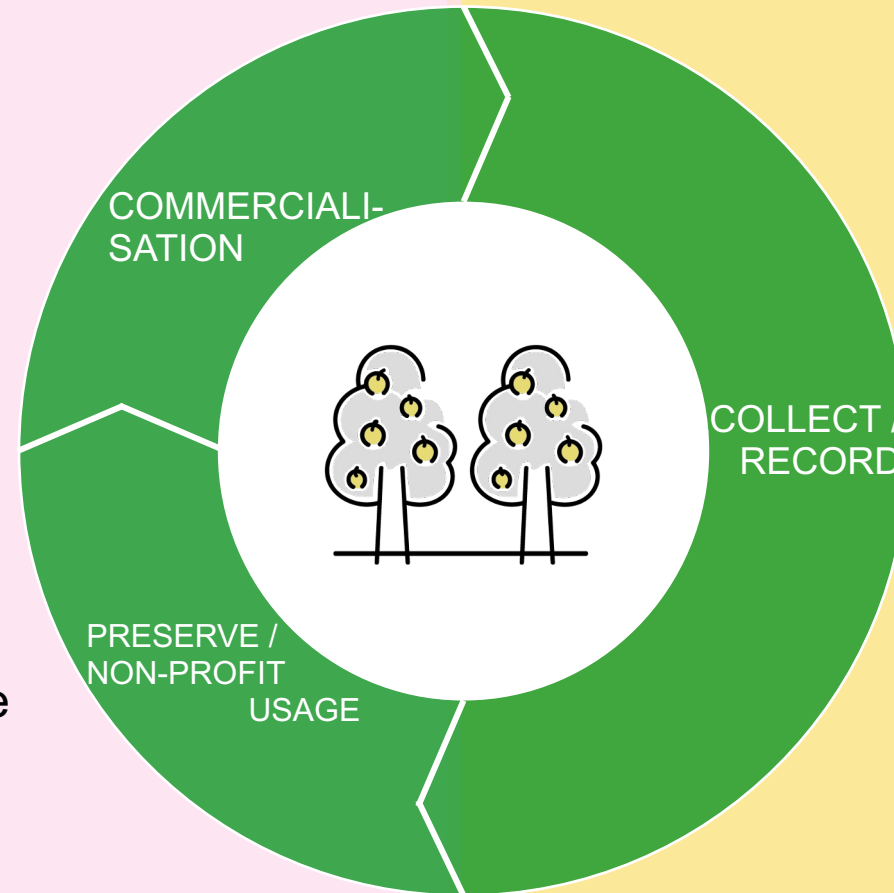
DIGITAL ARCHIVES IN FUTURE

A cycle of collection and utilization => Change from possession to shared possession

IDEAL FUTURE: The archive builds a foundation for and in turn give rise to new cultural and artistic activities

UTILIZATION

- 6 Commission and management of videos
- 5 Partnership with business operators (eg. platform of video delivery)
- 4 Establishment of a collaborative and cooperative framework for preservation and publication (eg. Start up university consortium)



COLLECTION

- 1 Discover works worth collecting (including past works)
- 2 Total support for rights handling
- 3 Standardization of recording condition