



Theatre And The Digital

Hsin-Hsi Chen, Gobinda Chowdhury



Theatre And The Digital:

iBroadway Jessica Hillman-McCord, 2018-08-31 This book argues that the digital revolution has fundamentally altered the way musicals are produced followed admired marketed reviewed researched taught and even cast In the first hundred years of its existence commercial musical theatre functioned on one basic model However with the advent of digital and network technologies every musical theatre artist and professional has had to adjust to swift and unanticipated change Due to the historically commercial nature of the musical theatre form it offers a more potent test case to reveal the implications of this digital shift than other theatrical art forms Rather than merely reflecting technological change musical theatre scholarship and practice is at the forefront of the conversation about art in the digital age This book is essential reading for musical theatre fans and scholars alike

Digital Theatre Nadja Masura, 2020-10-21 Digital Theatre is a rich and varied art form evolving between performing bodies gathered together in shared space and the ever expanding flexible reach of the digital technology that shapes our world This book explores live theatre performances which incorporate video projection animation motion capture and triggering telematics and multisite performance robotics VR and AR Through examples from practitioners like George Coates the Gertrude Stein Repertory Theatre Troika Ranch David Saltz Mark Reaney The Builder s Association and ArtGrid a picture emerges of how and why digital technology can be used to effectively create theatre productions matching the storytelling and expressive needs of today s artists and audiences It also examines how theatre roles such as director actor playwright costumes and set are altered and how ideas of body place and community are expanded

Theatre and the Digital Bill Blake, 2014-10-02 Why should the digital bring about ideas of progress in the theatre arts This question opens up a rich seam of provocative and original thinking about the uses of new media in theatre about new forms of cultural practice and artistic innovation and about the widening purposes of the theatre s cultural project in a changing digital world Through detailed case studies on the work of key international theatre companies such as the Elevator Repair Service and The Mission Business Bill Blake explores how the digital is providing new scope for how we think about the theatre as well as how the theatre in turn is challenging how we might relate to the digital

Digital Theatre Nadja Linnine Masura, 2001

Theater of Lockdown Barbara Fuchs, 2021-09-09 Offering one of the first scholarly examinations of digital and distanced performance since the global shutdown of theaters in March 2020 Barbara Fuchs provides both a record of the changes and a framework for thinking through theater s transformation Though born of necessity recent productions offer a new world of practice from multi platform plays on Zoom WhatsApp and Instagram to enhancement via filters and augmented reality to urban distanced theater that enlivens streetscapes and building courtyards Based largely outside the commercial theater these productions transcend geographic and financial barriers to access new audiences while offering a lifeline to artists This study charts how virtual theater puts pressure on existing assumptions and definitions transforming the conditions of both theater making and viewership How are participatory site specific or devised

theater altered under physical distancing requirements How do digital productions blur the line between film and theater What does liveness mean in a time of pandemic In its seven chapters Theater of Lockdown focuses on digital and distanced productions from the Americas Europe and Australia offering scholarly analysis and interviews Productions examined include Theater in Quarantine s closet work in New York Forced Entertainment s Sheffield UK End Meeting for All I II and III the work of Madrid based company Grumelot and the virtuosic showmanship of EFE Tres in Mexico City

Digital Media, Projection Design, and Technology for Theatre Alex Oliszewski, Daniel Fine, Daniel Roth, 2018-03-19 Digital Media Projection Design and Technology for Theatre covers the foundational skills best practices and real world considerations of integrating digital media and projections into theatre The authors professional designers and university professors of digital media in live performance provide readers with a narrative overview of the professional field including current industry standards and expectations for digital media projection design its related technologies and techniques The book offers a practical taxonomy of what digital media is and how we create meaning through its use on the theatrical stage The book outlines the digital media projection designer s workflow into nine unique phases From the very first steps of landing the job to reading and analyzing the script and creating content all the way through to opening night and archiving a design Detailed analysis tips case studies and best practices for crafting a practical schedule and budget to rehearsing with digital media working with actors and directors to creating a unified design for the stage with lighting set sound costumes and props is discussed The fundamentals of content creation detailing the basic building blocks of creating and executing digital content within a design is offered in context of the most commonly used content creation methods including photography and still images video animation real time effects generative art data and interactive digital media Standard professional industry equipment including media servers projectors projection surfaces emissive displays cameras sensors etc is detailed The book also offers a breakdown of all key related technical tasks such as converging warping and blending projectors to calculating surface brightness luminance screen size and throw distance to using masks warping content and projection mapping making this a complete guide to digital media and projection design today An eResource page offers sample assets and interviews that link to current and relevant work of leading projection designers

Innovation & Digital Theatremaking Robert Myles, Valerie Clayman Pye, 2023-12-01 Innovation Digital Theatremaking introduces a blueprint for how to think differently about Theatre how to respond creatively in uncertainty and how to wield whatever resources are available to create new work in new ways In 2020 the COVID 19 pandemic had a colossal impact on theatre across the world At a time when even the wealthiest and best supported theatre companies in the world ceased all operations and shuttered their stages the theatre company The Show Must Go Online TSMGO forged its way into a new frontier the highly accessible digital landscape of online performance In this book TSMGO creator Robert Myles and Valerie Clayman Pye explore the success of TSMGO from a practical standpoint offering insights and strategies that can help theatremakers at every level respond proactively to the

future of Theatre in the digital era Each chapter addresses a different aspect of the creative process and concludes with take homes so readers can learn how to innovate rapidly undertake research and development in order to create their own models and cultivate their own theatrical communities Written for theatremakers directors producers and creatives of all levels of experience this book will help readers to think critically and creatively about theatre and theatre pedagogues to understand how to train their students for the theatre of the future *Digital Storytelling, Applied Theatre, & Youth* Megan Alrutz, 2014-09-19 Digital Storytelling Applied Theatre build knowledge about self others and society and invite dialogue and deliberation with audiences In doing so she theorizes digital storytelling as a site of possibility for critical and relational practices feminist performance pedagogies and alliance building with young people *Live Digital Theatre* Aleksandar Sasha Dundjerović, 2023-04-27 Live Digital Theatre explores the experiences of Interdisciplinary Performing Arts practitioners working on digital performance and in particular live digital theatre Collaborating with world leading practitioners Kolectiv Theatre UK Teatro Os Satyros Brazil and The Red Curtain International India this study investigates the ways to bring live digital performance into theatre training and performance making The idea of Interdisciplinary Performative Pedagogies is placed within the context of the exploration of live digital theatre and is used to understand creative practices and how one can learn from these practices The book presents a pedagogical approach to contemporary practices in digital performance from interdisciplinary live performance using digital technology to live Zoom theatre YouTube mixed media recorded and live performance The book also combines a series of case studies and pedagogical practices on live digital performance and intermedial theatre This book will be of great interest to students and scholars in performing arts digital arts media and gaming Theater(s) and Public Sphere in a Global and Digital Society, Volume 2, 2022-12-28 This second volume of Theaters and Public Sphere in a Global and Digital Society offers several different case studies in their relationship with society Also here the focus is the fundamental contribution that artistic and cultural forms bring to social dynamics and how these can consolidate cohabitation and create meaningfulness in addition to fulfilling economic and regulatory needs As symbolic forms of collective social practices artistic and cultural forms weave the meaning of a territory a context and a people but also of the generations who traverse these same cultures These forms of meaning interact with the social imagery mediate marginalization transform barriers into bridges and are the indispensable tools for any social coexistence and its continuous rethinking in everyday life Contributors are Claudio Bernardi Marco Bernardi Massimo Bertoldi Martina Guerinoni Mara Nerbano Chiara Pasanisi Benedetta Pratelli Roberto Prestigiacomo Ilaria Riccioni Daniela Salinas Frigerio Eleonora Sparano Emanuele Stochino Matteo Tamborrino Tiziana Tesauro Katia Trifir Alessandro Tolomelli and Andrea Zardi *Theater(s) and Public Sphere in a Global and Digital Society, Volume 1*, 2022-12-28 Volume 1 of Theater s and Public Sphere in a Global and Digital Society inquires the fundamental contribution that artistic and cultural forms bring to social dynamics and how these can consolidate cohabitation and create meaningfulness in addition to fulfilling

economic and regulatory needs As symbolic forms of collective social practices artistic and cultural forms weave the meaning of a territory a context and a people but also of the generations who traverse these same cultures These forms of meaning interact with the social imagery mediate marginalization transform barriers into bridges and are the indispensable tools for any social coexistence and its continuous rethinking in everyday life The various epistemic approaches present here refer to sociology theatre studies cultural studies psychology economy of culture and social statistics which observe theatre as a social phenomenon Contributors are Maria Shevstova Ilaria Riccioni Roberta Paltrinieri Gerhard Gl her Raimondo Guarino Mariselda Tessarolo Raffaele Federici Marco Serino Maria Grazia Turri Elena Olesina Elena Polyudova Marisol Facuse Vincenzo Del Gaudio Laura Gemini Stefano Brilli Jessica Camargo Molano Annalisa Cicerchia Simona Staffieri and Giulia Cavrini

Theatre and Performance in Digital Culture Matthew Causey, 2009 Theatre and Performance in Digital Culture examines the recent history of advanced technologies including new media virtual environments weapons systems and medical innovation and considers how theatre performance and culture at large have evolved within those systems Drawing on the writings of Giorgio Agamben Alain Badiou and Martin Heidegger alongside the dramas of Beckett Genet and Shakespeare and the theatre of Kantor Foreman Soc etas Raffaello Sanzio and the Wooster Group the book positions theatre and performance in technoculture and articulates the processes of aesthetics metaphysics and politics The wide ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena and asks the question that if contemporary technoculture operates under the regime of embeddedness that seeks to infect information from within while colonizing the body through science and technology and if the new site of the struggle for sovereignty within bio political systems is the bare life of the individual how can theatre produce an effective response From publisher description

Aural/Oral Dramaturgies Duška Radosavljević, 2022-10-26 Aural Oral Dramaturgies Theatre in the Digital Age focuses on the aural turn in contemporary theatre making examining a number of seemingly disparate trends that foreground speech and sound post verbatim theatre amplified storytelling works using microphones and headphones and gig theatre that incorporates live music performance Its main argument is that the dramaturgical underpinnings of these works contribute to an understanding of theatre as an extra literary activity greater than the centrality of the script that traditionally dominated many historical discussions This quality is usually expressed in terms of the corporeality in dance and physical theatre but the aural oral turn gives an alternative viewpoint on the interplay between text and performance The book s case studies draw on the ways in which a range of theatre companies engage with the dramaturgy of speech and sound in their work It is further accompanied by a specially curated collection of digital resources including interviews conversations and presentations from artists and academics This is a key text for scholars students and practitioners of contemporary performance and anyone working with dramaturgies of orality and aurality in today s performance environment

Viral Performance Miriam Felton-Dansky, 2018-05-15 Digital culture has occasioned a seismic shift in the

discourse around contagion transmission and viral circulation Yet theater in the cultural imagination has always been contagious Viral Performance proposes the concept of the viral as an essential means of understanding socially engaged and transmedial performance practices since the mid twentieth century Its chapters rethink the Living Theatre s Artaudian revolution through the lens of affect theory bring fresh attention to General Idea s media savvy performances of the 1970s explore the digital age provocations of Franco and Eva Mattes and Critical Art Ensemble and survey the dramaturgies and political stakes of global theatrical networks Viral performance practices testify to the age old and ever renewed instinct that when people gather something spreads Performance an art form requiring and relying on live contact renders such spreading visible raises its stakes and encodes it in theatrical form The artists explored here rarely disseminate their ideas or gestures as directly as a viral marketer or a political movement would rather they undermine simplified forms of contagion while holding dialogue with the philosophical and popular discourses old and new that have surrounded viral culture Viral Performance argues that the concept of the viral is historically deeper than immediate associations with the contemporary digital landscape might suggest and far more intimately linked to live performance *Digital Performance* Steve Dixon, 2015-01-30 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In *Digital Performance* Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today s digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner s Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media s novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism s denial of the new and offers a series of boldly

original arguments in their place *Innovation & Digital Theatremaking* Robert Myles, Valerie Clayman Pye, 2023-12

Innovation Digital Theatremaking introduces a blueprint for how to think differently about Theatre how to respond creatively in uncertainty and how to wield whatever resources are available to create new work in new ways In 2020 the COVID 19 pandemic had a colossal impact on theatre across the world At a time when even the wealthiest and best supported theatre companies in the world ceased all operations and shuttered their stages the theatre company The Show Must Go Online TSMGO forged its way into a new frontier the highly accessible digital landscape of online performance In this book TSMGO creator Robert Myles and Valerie Clayman Pye explore the success of TSMGO from a practical standpoint offering insights and strategies that can help theatremakers at every level respond proactively to the future of Theatre in the digital era Each chapter addresses a different aspect of the creative process and concludes with take homes so readers can learn how to innovate rapidly undertake research and development in order to create their own models and cultivate their own theatrical communities Written for theatremakers directors producers and creatives of all levels of experience this book will help readers to think critically and creatively about theatre and theatre pedagogues to understand how to train their students for the theatre of the future **The Outreach of Digital Libraries: A Globalized Resource Network** Hsin-Hsi Chen, Gobinda Chowdhury, 2012-11-02 This book constitutes the refereed proceedings of the 14th International Conference on Asia Pacific Digital Libraries ICADL 2012 held in Taipei China in November 2012 The 27 revised full papers 17 revised short papers and 13 poster papers were carefully reviewed and selected from 93 submissions The papers are organized in topical sections on cultural heritage preservation retrieval and browsing in digital libraries bibliometrics metadata and cataloguing mobile and cloud computing human factors in digital library preservation systems and algorithms social media digital library algorithms and systems recommendation applications and social networks **Digital Media, Projection Design, and Technology for Theatre** Alex Oliszewski, Daniel Fine, Daniel Roth, 2025-01-30 Digital Media Projection Design converging and blending projectors projection mapping calculating surface brightness luminance screen size and throw distance and more making this a complete guide to digital media and projection design today The second edition is updated with new content throughout and two new chapters addressing the latest technologies and trends in virtual performance motion capture generative AI and VR AR Ten new case studies from diverse practitioners have been added and the book is restructured with shorter chapters for easier navigation and reference This book serves well as a main or supplemental textbook for courses in projection design theatre and digital media design It is also useful for emerging practitioners Sample assets and interviews with leading projection designers are available for download at www.routledge.com/9781032302157 [Cultural Mapping and the Digital Sphere](#) Ruth Panofsky, Kathleen Kellett, 2015-11-25 Notwithstanding their differing approaches digital archival historical iterative critical creative reflective the essays gathered here articulate new ways of seeing investigating and apprehending literature and culture From the Preface This collection of essays enriches digital humanities research by examining various

Canadian cultural works and the advances in technologies that facilitate these interdisciplinary collaborations Fourteen essays eleven in English and three in French survey the helix of place and space Contributors to Part I chart new archival and storytelling methodologies while those in Part II venture forth to explore specific cultural and literary texts Cultural Mapping and the Digital Sphere will serve as an indispensable road map for researchers and those interested in the digital humanities women s writing and Canadian culture and literature Foreword by Susan Brown and Mary Jo Romaniuk Contributors Jeffery Antoniuk Susan Brown Constance Crompton Ravit H David Patricia Demers Shawn DeSouza Coelho Cecily Devereux Teresa M Dobson Sandra Gabriele Isobel Grundy Andrea Hasenbank Paul Hjartarson Kathleen Kellett Sasha Kovacs Vanessa Lent Margaret Mackey Breanna Mroczek Bethany Nowviskie Ruth Panofsky Mariana Paredes Olea Harvey Quamen Jennifer Roberts Smith Omar Rodriguez Arenas Mary Jo Romaniuk Stan Ruecker Lori Saint Martin Michelle Schwartz St fan Sinclair Mireille Mai Truong St phanie Walsh Matthews Heather Zwicker

AC/E Digital Culture Annual Report 2014 AC/E,2014-04-02 The AC E Digital Culture Annual Report aims to become an annual document of reference that analyses the evolution of digital trends in the cultural sector museums libraries publishing companies booksellers theatre companies film production music companies etc It is designed to be a manual for constant reference and consultation for cultural sector professionals wishing to discover the advantages benefits derived from the use of new technologies The first report coordinated by Javier Celaya of Dosdoce com analyses the impact of the Internet in the overall cultural sector as well as it provides a specific focus on the use of new technologies in the performing arts production promotion staging distribution etc Each year the report will focus on a specific area of the cultural sector The aim of the study is to exchange knowledge by identifying cases of success and good practices at both the national and international levels in order to enhance performing arts professionals awareness of the possibilities new technologies can offer their entities and also of the digital trends they will need to bear in mind in the coming years In this regard the report is much more than just an initial compilation of the statistical data needed to establish the point of departure and current use of different types of technology This study involves preliminary research and is open to the participation of any cultural entity wishing to contribute its experience and present cases of good practice and success in the use of different types of technology applied to the performing arts

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Theatre And The Digital Introduction

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