Bibliography

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ACQUIRING A DIGITAL AUDIENCE FOR THEATERS – LOOKING THROUGH THE LENSES OF CUSTOMER EQUITY AND EMPIRICAL RESEARCH

Paweł Kossecki, Urszula Swierczyńska-Kaczor

E-pdf   E-link

Abstract

The aims of this paper are to: 1) outline and discuss the framework for linking theater e-marketing with customer equity; 2) assess the impact of digital theater services on the metrics connected with Customer Lifetime Value. The results of empirical research suggest that art-oriented young Internet users, who do not attend traditional theaters, can be attracted to digital theater services. Digital services can influence the potential patron's engagement in the theater's website, favorable word-of-mouth, and also their intention to visit traditional performances.

Keywords

art -- internet -- lenses -- measurement -- organizations -- technological innovation

BEYOND LIVE: DIGITAL INNOVATION IN THE PERFORMING ARTS

Hasan Bakhshi, Juan Mateos-Garcia, David Throsby
London : NESTA, 2010. 11 p.

E-pdf   E-link

Abstract

The UK has in recent years undergone a digital revolution. New technologies such as digital TV, music downloads and online games are ripping up established business models. Last year, the UK became the first major economy where advertisers spent more on internet advertising than on TV advertising. This digital revolution has caused upheaval in the creative industries – in some sectors, it has enabled creative businesses to reach audiences in new ways that were unimaginable in the analogue age; but in others it has 'cannibalised' their established revenue streams. In all cases, digital technologies have produced seismic changes in consumer expectations and behaviour, and social media platforms are becoming more important as venues for the discovery and discussion of creative content. Unlike film and recorded music, live performance organisations produce 'experiential goods' whose features are less easy to translate digitally. Yet, digital technologies are impacting on live performance bodies such as theatres, live music, opera and dance companies too. The National Theatre's NT Live broadcasts of live productions to digital cinemas may contain broader lessons for innovating organisations in the performing arts sector. With this in mind, NESTA has been conducting an in-depth research study on the two NT Live pilots that were broadcast last year – Phèdre on 25th June and All's Well That Ends Well on 1st October. The research shows how this innovation has allowed the National to reach new audiences for theatre, not least by drawing on established relationships between cinemas and their patrons all over the country. It confirms the centrality of 'live' for the audience experience – both in the theatre and in cinemas. Cinema audiences report even higher levels of emotional engagement with the production than audiences at the theatre. They also claim that they are now more likely to visit the theatre in the future, suggesting that there may be positive spillovers on the wider sector. All this suggests an appetite for cultural experiences that are live, going against the prevailing logic of 'consumption on demand', where individuals are free to choose the place and time where they access content, but do so detached from the unique circumstances where it was produced in the first place.

Keywords

creative industries -- United Kingdom -- economy

BEYOND THE CURTAIN : HOW DIGITAL MEDIA IS RESHAPING THEATRE

Craig Thompson, Ted Boniface
Ontario : Ballinran Entertainment, 2011. 45 p.

E-pdf   E-link

Abstract

This study attempts to address three key research questions: 1) "How is digital media currently used in theatres both in Ontario and beyond and what is the potential for expanding its use?"; 2) "How can the content developed for the stage be adapted and repurposed for use on digital media platforms?"; and 3) "How can theatres use digital media to reach a wider and more demographically diverse audience?"
The study traces how theatre technology and audience engagement are changing simultaneously. The report indicates that "digital media and technological innovations present both opportunities and challenges to our performance communities."

Among the opportunities, the report cites "the potential to reach new audiences on a variety of platforms, engaging a younger generation with the live performance experience". Social media provides theatres and performers with a new way of interacting with their audiences.

There are also opportunities to repurpose performing arts content for new platforms, such as cinemas, TV, and many different kinds of internet-enabled devices. Interestingly, a majority of the theatre practitioners surveyed indicated that they believe that "people would be willing to pay to download or view a digital version of a live performance".

An important challenge is money, which the report cites as a key barrier to innovation. There is no specific funding for experimentation with digital media, and live theatres are very dependent on ticket sales for their revenues. Recording technology and staff are expensive. There is also no model of payments to theatre artists for the online distribution of their work.

Keywords
digital media -- theater and globalization -- internet marketing -- electronic commerce -- technology

COMMUNICATION AND EDUCATIONAL CHALLENGES OF THE ARTS IN NEW MEDIA: THE CASE OF THE OPERA = RETOS COMUNICATIVOS Y EDUCATIVOS DE LAS ARTES EN LOS NUEVOS MEDIOS: EL CASO DE LA ÓPERA

Iván Lacasa Mas, Isabel Villanueva Benito

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Abstract
In the XXI century, art industries aim to reach younger and wider audiences. Driven by this aspiration and immersed in the new digital era, opera has decided to base its strategy to approach larger audiences on audiovisual communication and education. This article discusses how these two lines of action are taking shape and questions if in its relationships with the media, either in its communicative or educational schemes, opera sufficiently knows how to take profit from all the abilities of the young to connect with them and modulate their culture. Our study concludes that in order to achieve the objectives it has set for itself, opera should refocus its strategy, step up and face a real mediatic audiovisualisation of its actions, rather than trying to exploit through more channels media's capacity to broadcast on live. In short, this is nowadays opera's real communicative and educational challenge.

Keywords
opera -- media -- audiences -- audiovisual -- education -- arts

CONVERGENCE AND CREATIVITY IN TELEMATIC PERFORMANCE: THE ADDING MACHINE

George H. Brown, Gerhard Hauck

E-pdf   E-link

Abstract

Between December 2005 and March 2007, the Department of Theatre Arts and the Multimedia Program at Bradley University, USA; the University of Waterloo, Canada; and the University of Central Florida, USA developed a unique theatrical enterprise that encompassed four creative artists, over one hundred students from seven academic departments, and an array of sophisticated rendering and communication technology. The fully mediatized production of Elmer Rice's expressionistic play The Adding Machine integrated virtual scenery, live, real-time telematic performances facilitated via Internet2, recorded composite video, avatar performers, photographs, graphics and sound. This paper reports and analyses some of the artistic, dramaturgical, and technical discoveries made from the production and offers some theoretical insights about convergent telematic performances.

Keywords

telematic performances -- teleconferencing -- virtual theatre -- intermediality -- new media dramaturgy -- theatre technology -- DVTS (Digital Video Transfer Systems) -- telepresence

CREATING NEW SPACES: DANCING IN A TELEMATIC WORLD

Pauline Brooks

E-link   Contacteu amb el Centre per accedir al document

Abstract

The article describes the practice-led research of Pauline Brooks and Luke Kahlich, and how telematic dance has been used to create new spaces for performance and for collaborative choreography. It explains the spatial zones that have been created from the use of video-conferencing to link their studio theatres, which are situated on each side of the Atlantic in Liverpool and Philadelphia. It discusses the three projects in which Brooks and Kahlich have collaborated, with particular reference to the choreographic use of space and how that has evolved over the life of the projects. It considers how audiences are presented with a stage space that includes both live and projected dancers and discusses the importance of the screen and the video camera in creating new performance environments. It reflects upon the performance spaces that are a construct of live/projected-visible and invisible dancers, and it codifies aspects of the new spaces for performance that have revealed themselves during the projects.

Keywords
dance -- live/projected -- telematic performance -- spatial zones -- new spaces

CREATIVE RINGS FOR SMART CITIES

Simon Delaere, Merce Lopez, Anna Garcia, Artur Serra ... [et al.]

E-link   Contacteu amb el Centre per accedir al document

Abstract

In order to make an impact on citizens' lives, projects within the framework of Smart Cities shall address - along with safety and transportation issues – shared services based on novel as well as creative applications that exploit Future Internet platforms and relevant network infrastructures. It is individual creativity, skills and talents, which lie at the crossroads between arts, business and technology, that provide a strong competitive advantage in novel applications aiming at the production and the commercialization of creative content. The vision of the SPECIFI project for European Creative Rings is presented in this paper. Creative communities are in most cases isolated from their counterparts in other cities having no access to Future Internet technologies and solutions. SPECIFI proposes the use of Creative Rings as a means of sharing creative and innovative content and enabling internet activities all over Europe. Thus Creative Rings intend to bring together infrastructure solutions that facilitate the use of future internet systems and applications. Creative Industries may experiment and deploy these systems and take advantage of the distribution of innovative content. Creative Rings are presented herein in terms of scenarios, infrastructures and applications.

Keywords

smart cities -- future internet -- creative industries -- creative rings

DEMOCRATISING THE ARTS: A REAPPRAISAL OF THE RECENT CASE STUDY OF THE LIVE RELAY FROM BRISBANE OF A MAJOR ORCHESTRAL PERFORMANCE TO AUDIENCES IN SIX REGIONAL QUEENSLAND VENUES

Robert Marshall

E-link   Contacteu amb el Centre per accedir al document

Abstract

This brief paper is a response to a piece by Debra Beattie, 'The Distribution of Knowledge as Cultural Content': published in this journal (Vol. 9 Issue 3). Dr Beattie's paper was presented as a case study of a 'pilot' project which I produced for the Queensland Performing Arts Centre (QPAC), Brisbane, in 2011: a live relay or narrow-cast (sometimes called a 'Simulcast') of a performance by the Vienna Philharmonic Orchestra (VPO) to six separate audiences in regional theatres across Queensland. I feel a response is required to correct a number of fundamental errors and misconceptions within Dr Beattie's piece, not just for the sake this journal but because the errors badly misrepresent some of the most important international performing arts companies; and further, it provides an the opportunity to present a broader picture from which the reader might better appreciate the work being produced for the new digital platforms; that of bringing live performances from the world's great performing arts companies to audiences in every corner of the globe.

Keywords

multi-cam training -- simulcast -- performing arts -- digital technologies

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DIGITAL COMPLEMENTS OR SUBSTITUTES? A QUASI-FIELD EXPERIMENT FROM THE ROYAL NATIONAL THEATRE

Hasan Bakhshi, David Throsby

E-link   Contacteu amb el Centre per accedir al document

Abstract

This paper tackled the question of whether digital broadcasts of live events lead to an increase or reduction in the number of attendees at those live events. The competing theories are that either audiences substitute their live experience for a more convenient digital one, or that the digital broadcasts bring in new audiences to the live experience. To test this the authors looked at a broadcast of the National Theatre's production of Phedre (which was broadcast live in cinemas). They found that people who lived near a cinema showing Phedre were actually more likely to book for a live performance of the play during its run at the National Theatre, and this likelihood increased depending on how near to the National Theatre people lived.

Publicity generated by local cinemas showing the play may have increased people's awareness or motivation to book for the live experience. This is borne out by further analysis showing that people living near participating cinemas who booked to see the play live did so at a steady rate through the run of the season, but there was a jump in the number of bookings after an early blast of publicity by the National Theatre and participating cinemas prior to the run beginning.

Though data from one performance can't offer ironclad proof, the implication is clear: Theaters may be able to expand their audiences significantly without compromising box office revenue by broadcasting performances to movie theaters in the region.

Keywords

digital technology -- theatre -- field experiment -- cannibalisation

DISTRIBUTED IMMERSIVE PARTICIPATION AS CROWD-SENSING IN CULTURE EVENTS

Theo Kanter, Rahim Rahmani, Jamie Walters, Willmar Sauter

E-pdf   E-link

Abstract

This article investigates new forms for creating and enabling massive and scalable participatory immersive experiences in live cultural events, characterized by processes, involving pervasive objects, places and people. The multi-disciplinary research outlines a new paradigm for collaborative creation and participation towards technological and social innovation, tapping into crowd-sensing. The approach promotes user-driven content-creation and offsets economic models thereby rewarding creators and performers. In response to these challenges, we propose a framework for bringing about massive and real-time presence and awareness on the Internet through an Internet-of-Things infrastructure to connect artifacts, performers, participants and places. Equally importantly, we enable the in-situ creation of collaborative experiences building on relevant existing and stored content, based on decisions leveraging multi-criteria clustering and proximity of pervasive information, objects, people and places. Finally, we investigate some new ways for immersive experiences via distributed computing but pointing forward to the necessity to do more with regard to collaborative creation.

Keywords

creative technologies for culture -- multi-disciplinary -- live performance technologies

THE DISTRIBUTION OF KNOWLEDGE AS CULTURAL CONTENT: A CASE STUDY PILOT TO LIVE AUDIENCES IN SIX REGIONAL VENUES SIMULCAST FROM A MAJOR PERFORMING ARTS CENTRE

Debra Beattie

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Abstract

This paper discusses the 2011 pilot simulcast of the Vienna Philharmonic Orchestra from the Queensland Performing Arts Centre. The substance of the paper is based on the author's interviews with David Sabel and his experiences in introducing simulcasts at the National Theatre in London; with Robert Marshall, foundation producer at Heritage Theatre documenting many of the Royal Shakespeare productions at the Globe Theatre and John Kotzas, CEO of Queensland Performing Arts Centre. This discussion is framed within the context of four major research reports published in 2011, all of which were engaged in investigations into the impact of digital technologies on the performing arts. These were the two reports from the National Theatre in London: NT Live, and Beyond Live, and two Australian reports: the AMPAG (Australian Major Performing Arts Group) Digital Scoping paper, and the sub section report into 'Audiences' for the

Keywords

multi-cam training -- simulcast -- performing arts -- digital technologies

ENGLISH TOURING OPERA – 'OPERA IN CINEMAS' REPORT

Karen Wise

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Abstract

This document reports on a research project undertaken by English Touring Opera and the Guildhall School of Music & Drama, in partnership with the Barbican Cinema, and funded by CreativeWorks London. It incorporates the analysis completed for English Touring Opera on 25th February 2014. As such, it was written for the purposes of informing their business plan and is shared here in the interests of knowledge exchange.

The project aimed to understand the appeal and audience experience of live cinema broadcasts of opera, in order to see whether lessons may be learned for live opera companies. It sought to answer such questions as:

- Who are the audience at cinema broadcasts? Are they the same as those attending live performances?
- What do audiences value about their experience of opera in cinema and theatre settings?
- How are their experiences of cinema and live opera similar or different?
- What are the discourses around opera and opera-going and what insight can this give into audiences' expectations and perceptions of the art form?
- What are the motivations for attending cinema broadcasts and are these different to those for attending live performance?
- What factors are considered important in people's decision to attend?
- Can a live company learn from the cinema in order to improve or develop its own offering to audiences?

Keywords

Barbican cinema -- English Touring Opera -- ENO -- event cinema -- Met Opera -- opera -- Royal Opera House

Estimating the impact of live simulcast on theatre attendance: an application to London's National Theatre

Hasan Bakhshi, Andrew Whitby

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Abstract

Increasingly, performing arts venues are adopting live simulcast into cinemas as a means of increasing their overall audience reach. The effect on audience numbers at performing arts venues themselves is unclear, however: simulcasting may substitute for live attendance among existing audiences, but may also promote and engage new audiences. Using data for the UK's early National Theatre (NT) Live broadcasts, Bakhshi and Throsby (2014) conclude that live broadcasts generated greater, not fewer, audiences at the National Theatre. Using a new, extensive dataset of theatre ticket transactions for multiple theatre venues across England, and over a longer time period, we conclude that National Theatre Live is likely to have in addition boosted local theatre attendance in neighbourhoods most exposed to the programme.

Keywords

digital technology -- theatre -- cannibalisation

Extending the theatre experience : the potential for wearable and onstage cameras

Phil Stenton, Erik Geelhoed, Stephen Pollard, Gary Porter, Vanessa Bellaar-Spruijt

E-pdf   E-link

Abstract

The National Theatre has led the way in the delivery of live theatre experiences to audiences in cinemas. Audience data suggests that the programme has introduced the theatre experience to a broader audience beyond theatre-goers unable to get tickets for sell-out shows. The success of NT Live led NESTA to conclude that a better understanding of what works for audiences and what does not with respect to digital innovation is 'crucial for the competitiveness of the Creative Industries in the UK'.
The study presents the analysis of the Extended Theatre Experience project and compares the reactions to a performance captured using camera locations and one that incorporates views from cameras worn by the actors and in the stage props. Home and cinema screening are compared. Statistical analysis of the data collected is presented and conclusions are drawn regarding the effectiveness of onstage shots to create a sense of the immediacy of the live performance.

Keywords

audience experience -- capture -- live theatre -- on-line viewing -- performance -- point-of-view camera -- remote viewing -- wearable camera

FROM SHAKESPEARE TO THE SUPER BOWL: THEATRE AND GLOBAL LIVENESS

Eddie Paterson, Lara Stevens

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Abstract

The authors explore a dramaturgical model through analyzing the British Royal National Theatre's 2009 National Theater (NT) Live production of "All's Well That Ends Well." The play, the authors note, suggests a new interaction between theatre and new media. The authors further note that in their analysis, they use the global mediatized sporting events so as to consider the phenomenon of NT Live and the trend towards cinematic broadcasting of the theatrical performance.

Keywords

performances -- drama -- theater -- production and direction -- Super Bowl -- culture and globalization

THE IMPACT OF "THE MET: LIVE IN HD" ON LOCAL OPERA ATTENDANCE

Stephan van Eeden

E-pdf   E-link

Abstract

Live-streamed movie theatre broadcasts are a new phenomenon in opera. In 2006-2007, the Metropolitan Opera in New York began transmitting select live Met performances into cinemas across Canada, the U.S. and Europe. The program was entitled The Met: Live in HD and since its inception, has expanded in audience reach, content and mandate. Many local live opera companies speculate that Live in HD is a threat to their business. This study identifies and assesses the impact of The Met: Live in HD on local opera attendance. A survey was conducted in a major North American city with a resident midsize professional opera company and a midsize amateur opera company. We surveyed HD-attendees at Live in HD performances as well as at amateur and professional live opera performances. The study investigates whether Live in HD actually exposes new audiences to opera, how attendees compare HD and live opera, and whether viewers are more likely to see a live local production or simply more likely to view another broadcast. The results show that Live in HD does not at present cannibalize the local live opera audience, but it does establish an audience for itself. Live in HD is not viewed as an inferior product to live opera. There is evidence that the program is so successful that it builds a loyal following –audiences attend because they enjoy the experience, some decide to subscribe, others begin to prefer the format. Live in HD attendees are very likely to re-attend HD but not necessarily live opera. There is no evidence that Live in HD generates more live opera attendance or brings new audiences into local opera houses.

Keywords

high definition video -- Metropolitan Opera -- live-stremned -- new audiences -- opera

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"LIVE AT A CINEMA NEAR YOU": HOW AUDIENCES RESPOND TO DIGITAL STREAMING OF THE ARTS

Martin Barker

In: The audience experience : a critical analysis of audiences in the performing arts. Bristol : Intellect, 2013. p. 17- 34

E-link   Contacteu amb el Centre per accedir al document

Abstract

Barker explores some of the consequences and implications of the 'Alternative Content', the industry name for the digital transmission to cinemas of performances of opera, theatre, ballet and music – currently the prime exemplars. These performances are filmed at source in front of a regular audience, who both watch it for themselves (in what has to be uninterrupted and unaffected ways) and also provide an ambience of audience responses for those watching at a distance. They are then beamed simultaneously to audiences gathered in a wide range of places, often internationally.

The implications of Alternative Content are far-reaching, impacting on the fields of political economy and business modelling, cultural politics and policy, cinema theory, and presentational aesthetics. For the purposes of this discussion, Barker focuses on audiences' experience of an participation in these events. Crucially, and perhaps most obviously, he wants to explore the implications for our understanding of 'liveness'.

Keywords

cinema -- alternative content -- streaming -- digital transmission -- arts

MEDIA LITERACY AND NEW ENTERTAINMENT VENUES: THE CASE OF OPERA IN MOVIE THEATRES = ALFABETIZACIÓN MEDIÁTICA Y NUEVOS LUGARES DE ENTRETENIMIENTO: EL CASO DE LA ÓPERA EN EL CINE

Jaume Radigales

Communication & society / Comunicación y sociedad. 2013, Vol. 26, Nº 3, p. 160-170

E-pdf   E-link

Abstract

Throughout its historical evolution, opera has undergone many structural changes. Lately, the genre has undergone a remarkable change as a form of mass entertainment because of cinema, but also because of the development of social networks, websites, forums, chats and blogs that opera houses and entities that support opera make available to consumers. All of this helps to create a new model of literacy and entertainment that is built from the codes of cinema.

Currently, the projections of films depicting live opera performances in movie theatres around the world contribute to the paradoxes inherent to the digital society: they create a new star system, traditional informational media are questioned and new models of behaviour in front of a communicative and globalised art event, which has been taken away from the live show that opera as artistic synthesis had always been, are created.

Keywords

entertainment -- cinema -- opera -- media literacy

New media digital transmission of live theater

Eddie Sugarman

E-pdf   E-link

Abstract

This thesis provides original research on the state of New Media Digital Transmissions (NMDT) of live theater in the United States. Research was conducted using qualitative and quantitative methods including personal interviews with United States theatrical producers, performing arts union and guild representatives and writers as well as a survey of more than 45 American theater leaders. This research indicates that there will be more New Media Digital Transmission of professional American live theater in the future. Significant hurdles to producing NMDT exist including artistic objections, union constraints, lack of broadcast experience, copyright issues and technology and infrastructure costs. The most significant of these challenges are union constraints and high new media union fees, which limit broadcast theater experimentation and production by most professional American theaters. Lack of clear financial benefit is a key reason the industry is not putting significant energy or resources behind NMDT. Despite these challenges, over 80% of surveyed theater leaders believe that NMDT of professional live theater will become widely used in the United States in 10 years or less. Those beliefs, pioneer producers with NMDT successes, American theaters planning live theater broadcasts and changes in performing arts union contracts suggest that more live American theater performances will be seen on screens of all sizes over the next decade.

Keywords

arts management -- theater management -- performing arts technological innovations -- digital communications

'Outside Broadcast': Looking back wards and frwards, live theatre in the cinema-nt live and rsc live

Janice Wardle

E-link   Contacteu amb el Centre per accedir al document

Abstract

This paper explores the fairly recent phenomena of the live broadcasting of canonical theatrical and literary texts in cinema venues. It investigates how these productions are dependent on innovative technology and also utilise conventions and tropes from the earliest outside broadcasts. The paper considers ideas of place-shifting, necessitated by the productions existence in one time and two places, and considers how the performances are positioned as both ground-breaking and nostalgic. It is argued that the productions construct notions of 'liveness' and shape their own 'communities of perception', which help negotiate the theatrical and filmic blend of the productions. The paper considers how such broadcasts challenge the notion of 'live theatre' versus 'film' which has become a staple of adaptation criticism.

Keywords

outside broadcast -- theatre -- cinema -- Richard II -- King Lear -- liveness

Value propositions of opera and theater live in cinema

Florin Vladica, Charles H. Davis

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Abstract

High-definition digital cinema is creating new opportunities to attract audiences to live cultural performances. But to be attractive, these live broadcasts must offer compelling value propositions. In this paper we measure and assess the perceived entertainment value of a live cultural performance – in this case, opera or theatre - when it is exhibited in distant movie theatres with the support of contemporary digital cinema technologies.

We seek, first, to establish why identification and interpretation of perceived entertainment value among consumers of live broadcasts in cinema is a worthwhile undertaking. Second, we seek to show how empirical investigation of the audience's perception of the value of a cultural offering can yield potentially useful insights into cultural consumers' tastes and desires. Third, we seek to show how Q methodology can provide a useful approach to explore audiences' subjective responses to cultural offerings.

Our research uncovers audiences' subjective experiences as consumers of live operatic and theatrical performances in movie theatres. We identify and describe four distinct configurations of perceived entertainment value. Audiences of a broadcast of live opera or theatre in cinema respond favorably to a value proposition revolving around perceived artistic quality, visual cinematic spectacle, novelty, and a sense of value for money.

Keywords

audiences -- consumer -- entertainment value -- opera -- cinema -- live performance -- Q methodology

Watch this (actual and virtual) space: Surveillance, dis/location and transit in Shakespeare's The Tempest

Andy Lavender

E-pdf   E-link

Abstract

This article addresses the relationship between Shakespearean dramaturgy and contemporary manifestations of surveillance, space and location. It focuses on a workshop production of The Tempest at the Gdansk Shakespeare Festival, which explored the use and adaptation of digital surveillance technologies in order to appraise and restage Shakespeare's arrangement of power relations and spatial organization. The article draws on scholarship on surveillance and transit in order to expand on the workshop production, and relate theatre and performance practice to contemporary cultural process and experience. In both production and article I attempt to move between early modern dramaturgy and contemporary multimedia staging to examine mutually informing principles and structures.

Key words

Shakespeare -- The Tempest -- digital culture -- multimedia -- performance -- surveillance -- space

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"YOU DON'T SO MUCH WATCH IT AS DOWNLOAD IT": CONCEPTUALIZATIONS OF DIGITAL SPECTATORSHIP

Ariel Rogers

E-link   Contacteu amb el Centre per accedir al document

Abstract

This article examines the ways in which public discourse conceived spectatorship of digital cinema in the United States in the late 1990s. Evaluations of digital technologies' (actual or imminent) implications for spectatorship varied greatly, particularly across the diverse industrial and aesthetic traditions associated with digital cinema at that time. These competing discourses, however, evidence a shared tendency to conceptualize digital spectatorship according to a historically specific notion of transmission that mobilizes the concepts of intersubjectivity, embodiment, and immediacy.

Key words

digital cinema -- spectatorship -- embodiment -- Hollywood cinema -- American independent cinema -- CGI -- digital cinematography -- Conceiving Ada (1997) -- The Celebration (1998) -- Star Wars: Episode I - The Phantom Menace (1999)

Blogs

DIGITAL CURTAIN TWITCHING

Hasan Bakhshi, David Throsby

The space. September 30, 2014

http://www.thespace.org/news/view/ntwbordergamesfeature

Matthew Wright, John Norton and John McGrath tell Catherine Love why National Theatre Wales's online community is crucial to its success.

"digital technology has always been an important part of the picture for National Theatre Wales (...) if the piece was going to involve audiences through a digital platform, that engagement had to be meaningful".

Stage versus screen? The RSC's Richard II

Erin Sullivan

Digital Shakespeares. December 4, 2013

http://digitalshakespeares.wordpress.com/2013/12/04/stage-versus-screen-the-rscs-richard-ii/comment-page-1/

"The question of how audiences respond en masse to this new era of widespread theatre broadcasting – both in terms of general feedback and in terms of ticket sales – is one that will be of serious interest to theatres, arts programmers, funding bodies, and critics alike. It is, I think, *the* question with regards to where theatre-going and as a consequence theatre-making are headed in the coming years".

THEATRE SCREENINGS IN CINEMAS – HELP OR HINDRANCE?

Richard Jordan

The stage opinion. February 4, 2014

http://www.thestage.co.uk/opinion/mister-producer/2014/02/theatre-screenings-help-hindrance/

"As we all know, nothing can beat the experience of attending a live performance. However, the success of these cinema screenings should be seen as a great asset and support to the global theatre industry. In a difficult financial climate, though, it should never risk becoming a quick-fix for a venue's programme or a substitution for the live performance".

THREE NATIONALS

David Kettle

Native. July 2nd, 2013

http://artsdigitalrnd.org.uk/features/three-nationals-digital-visions-from-our-national-theatres/

Leaders from the National Theatre, National Theatre Scotland & the National Theatre of Wales talk about their digital vision.

"The live experience is always unique. But whereas in a lot of industries, digital might feel like it's a threat to the core business model, we see it only as an opportunity – to take our work to wider audiences, and to change the kind of work we make."