



THE BIG SCREEN CENTRE STAGE: A director's analysis of intermedia theatre production

Jodi De Souza

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**THE BIG SCREEN CENTRE STAGE:
A director's analysis of intermedia theatre production**

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**THE BIG SCREEN CENTRE STAGE:
A director's analysis of intermedia theatre production**

by
JODI DE SOUZA

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ABSTRACT

The proposed research investigates the analysis of the use of the moving image within contemporary theatre performance making, with specific reference to the director's role. Moving from the realisation that to date there are no academically accepted models used to assess the impact of the moving image on various aspects of theatre making, the research investigates the history of the problem, relating methodologies and key literature associated with the topic. Two key aspects of the theory of 'liveness' are considered and three case studies of the author's own intermedia production are initially assessed. One case study, *The Master Builder*, is then analysed in greater depth using the theory of liveness as a tool. Conclusions reveal that the analysis of practice alongside theory facilitated the director in identifying causes to the problems encountered during production which had impacted craft and had been highlighted in the initial assessment. The work has been written by an intermedia theatre director, and as such it aims to inform her own practice and understanding on future productions.

LIST OF CONTENTS

Abstract.....	3
List of contents.....	4
List of figures.....	6
List of Data DVD clips.....	7
<u>Chapter 1: Introduction.....</u>	8
<u>Chapter 2: Methodology.....</u>	10
2.0 Introduction	10
2.1 The existing literature	10
2.2 History of the problem	11
2.3 Genre and classification of the proposed work	15
2.4 Case Studies	16
2.5 The analysis	18
2.5.1 The reflective practitioner	19
2.5.2 The hermeneutic spiral	20
<u>Chapter 3: Literature Review.....</u>	24
3.0 Introduction	24
3.1 The director's viewpoint	25
3.2 The spectator's viewpoint	26
3.3 Contextualized within wider issues	29
3.4 Photography	32
3.5 Engaging the spectator	32
3.6 Theatre versus film	33
3.7 Auslander's theory of Liveness	35
3.7.1 Perception and definition	36
3.7.2 Dominating presence of the screen	39
3.8 Conclusion	41
<u>Chapter 4: Case Study.....</u>	42
4.0 Introduction	42
4.1 Overview of the production	43
4.2 Definition and perception of live during the case study	45

4.2.1	The director's view	45
4.2.2	The actor's view	47
4.2.3	The audience's view	49
4.3	The dominance of the screen during the case study	51
4.3.1	Thematic considerations	51
4.3.2	Performance considerations	53
4.3.3	Design considerations	55
4.4	Assessing the impact of the moving image	57
4.5	Conclusion	58
<u>Chapter 5:</u>	Conclusion.....	59
5.0	Key findings of the research	59
5.1	Evaluation	62
References.....		66
Select Bibliography.....		70
Appendix 1	Initial Assessment Tables.....	75
Appendix 2	Figures.....	112
Appendix 3	PPIEip Model template.....	122

LIST OF FIGURES

Figure 1	Page from <i>The Master Builder</i> workbook showing character brainstorming for Hilde.....	112
Figure 2	<i>The Master Builder</i> marketing material.....	112
Figure 3	<i>Medea</i> marketing material.....	113
Figure 4	A Production Still from <i>The Master Builder</i>	113
Figure 5	A Production Still from <i>The Master Builder</i>	114
Figure 6	Solness talking to Kaja in <i>The Master Builder</i>	114
Figure 7	Hilde talking to Ragner in <i>The Master Builder</i>	114
Figure 8	Rehearsal room set up in <i>The Master Builder</i>	115
Figure 9	<i>The Master Builder</i> rehearsals.....	115
Figure 10	<i>The Master Builder</i> rehearsals.....	115
Figure 11	<i>The Master Builder</i> set.....	116
Figure 12	<i>The Master Builder</i> set.....	116
Figure 13	Solness falling in <i>The Master Builder</i>	116
Figure 14	Flats in <i>Medea</i>	117
Figure 15	Projected lighting in <i>Medea</i>	117
Figure 16	Projected media in <i>Medea</i>	117
Figure 17	Projected media in <i>Medea</i>	117
Figure 18	Projected media in <i>Medea</i>	117
Figure 19	Projected media in <i>Medea</i>	118
Figure 20	Projected media in <i>Medea</i>	118
Figure 21	Projected media in <i>Medea</i>	118
Figure 22	Projected media in <i>Medea</i>	118
Figure 23	Projected media in <i>The Night B4 Christmas</i>	119
Figure 24	Projected media in <i>The Night B4 Christmas</i>	119
Figure 25	Projected media in <i>The Night B4 Christmas</i>	119
Figure 26	Projected media in <i>The Night B4 Christmas</i>	119
Figure 27	Projected media in <i>The Night B4 Christmas</i>	120
Figure 28	Projected media in <i>The Night B4 Christmas</i>	120
Figure 29	Projected media in <i>The Night B4 Christmas</i>	120
Figure 30	Projected media in <i>The Night B4 Christmas</i>	121
Figure 31	Projected media in <i>The Night B4 Christmas</i>	121

LIST OF DATA DVD CLIPS

- Clip 1 A recording from the stage production *The Master Builder*
- Clip 2 Footage of a rehearsal testing out the designer's screen
 for *The Master Builder*
- Clip 3 Interview with the actress Marian Elizabeth
- Clip 4 Interview with actor Archie Whyld
- Clip 5 Rehearsal video from *The Master Builder*
- Clip 6 A clip from *Emerging Director's Workshop* at The Young Vic
- Clip 7 A recording from the stage production *The Night B4 Christmas*
- Clip 8 Trailer for *The Night B4 Christmas*
- Clip 9 Pre recorded content for *The Night B4 Christmas*

CHAPTER 1: INTRODUCTION

The objective of the research is twofold, firstly to address issues relating to the use of the moving image in theatre productions and secondly it aims to analyse the author's own practice as an intermedia director. The research question central to this investigation is expressed as follows: 'How can a theatre director successfully analyse their use of the moving image in live performance work?'.

A history of the problem addressed in these pages is outlined in chapter 2. In this introductory section however it suffices to say that little or no academic attention has been paid to the direct research topic and when it has been paid, it has always been in a slanted way that never considers both the spectator's and the director's views together. No existing evaluative models were found which aid the director in the assessment of the impact of the moving image on the theatre director's pre-production vision or the production as a whole.

In order to achieve the proposed task the dissertation is structured as follows. A methodological chapter provides the necessary theoretical context as well as an overview of the most salient discourses that inform current debates and dialogues on the subject. It is in this section that informing factors relating to both the structure and the content of the ensuing chapters are analysed in detail. Finally, it is in the methodology that preliminarily critical reflections of the type of practical work this dissertation relies upon are included.

In order to substantiate the critical views addressed in the methodological section, chapter 3 explores in greater detail the available literature on the topic in line with a critical stance which divides existing literature into categories. Finally chapter 3 explores two aspects of Auslander's theory of liveness. Having provided this information as well as an overview of the critical tensions and counter tensions that underpin the topic, chapter 4 explores analytically the director's own intermedia work in the form of a case study, using the aforementioned theory of liveness as a tool.

Initial assessments of three case studies directed by the author are referenced throughout the thesis. These can be found in Appendix 1 and form the backbone to the analysis in chapter 4 which focuses specifically on one of them. Also referenced

in chapter 4 and the initial assessments are interviews conducted with contemporary intermedia theatre directors and performers, and a workshop which I held at the Young Vic Theatre with directors exploring the use of the moving image. Cross reference is provided to documented digital recordings and photographs of the case studies; these can be found on the accompanying data DVD and in appendix 2. The analysis conducted in chapter 4 provides the context and foundation to the conclusive section, chapter 5, in which the key findings are highlighted and the research is evaluated.

The motivation for this academic research inquiry came from a desire to increase knowledge and to investigate my practice as a director using the moving image in theatre productions. Attempts to justify using the moving image with academic peers or gatekeepers had previously been somewhat unsatisfactory, and like the practitioners Donald Schön describes in the preface to *The Reflective Practitioner* I would reluctantly 'terminate discussion rather than...open up inquiry', thus indirectly saying 'While I do not accept your view of knowledge, I cannot describe my own' [Schön, 1991, pg.vii]. The process of this investigation has provided me with the language and deepened understanding to continue the discussion, and has created a helpful framework for the evaluation of future intermedia productions.

In some parts of this research I will refer to my vision as a director, therefore it is vital to clarify what this vision is about. As a director I am artistically stimulated by the possibilities offered by the use of the moving image in intermedia theatre. More in particular, in my view the ideal framework for such performance making ought to encompass the following aspects. Firstly a specifically constructive cohesive and cogent interaction of the various forms evidenced by either seamless or totally discrepant collaboration between one and the other in supporting the narrative. Secondly, a use of the moving image that is not near or pure spectacle and yet is central to the artistic discourses that inform or enhance the performance. Thirdly the inclusion of said moving image ought in certain instances facilitate notions of theatre realism.

CHAPTER 2: METHODOLOGY

2.0 Introduction

The methodology adopted for this research relies on a multi-layered combination of approaches, which facilitates the analysis of the chosen area of performance making. Exploration of the existing literature surrounding the topic is thus followed by a study into the history of the problem. Auslander's theory of 'liveness' is considered and key aspects of it are identified to use as a tool for the main thrust of the investigation which analyses the author's own practice. Three case studies of theatre performances directed which incorporate the moving image for different purposes are referred to throughout, and one - *The Master Builder*, is investigated further in chapter 4. Field research has also been conducted - in the form of interviews and workshops with other theatre practitioners who use the moving image in their live performance work. The aim of the research is to reflect upon and analyse the author's practice as an intermedia director within the context of the wider performance landscape to gain further understanding of the impact of the use of moving image. It is hoped that this reflection and understanding in turn, will facilitate improvement of craft and practice.

2.1 The existing literature

Currently, those assessing intermedia work analyse it from either the spectators' viewpoint - ie. how the work impacted them / a group of people / history / art - as in the case of Philip Auslander's *Liveness* [2008], or they assess the work as part of the context of a wider issue being discussed, such as the notion of presence - of which Cormac Power's *Presence in Play* [2008] is a good example. These works take the form of critical discourses and add to a debate that has been ongoing since the 1920s. There are very few academic works which analyse from the intermedia director's viewpoint, drawing on initial inspirations and visions and then comparing these with outcomes. Often such literature is classified as 'less' academic as the writing fails to contextualize the work alongside current or historical theory and debate. For example Katie Mitchell's book *The Director's Craft* [2009] is insightful of her directorial practices but is lacking in any formal evaluation of her methods. Similarly *The Wooster Group Workbook* [Quick, 2007] offers a comprehensive look at the rehearsal methods used by the company and also details post-production

reflections of the director, but contains no set methods to aid analysis. There is no sense of academic criticism to the methods discussed.

In addition, such literature within Performance Studies provides little information on models of analysis for intermedia productions and what can be found is never that exhaustive or strictly related. However there are informative approaches to be found in other sectors, for example in the work of Donald Schön, which will be discussed appropriately later. The literature reviewed is relevant but altogether does not provide an answer to the research question. This work aims to assist by proposing a way of looking at issues relating to the screen on stage where specifically connected to the director using moving image in the hope that it will further knowledge of the topic and research of the same. In the ensuing chapter devoted to the 'literature review' key writings in the field are discussed in detail.

2.2 History of the problem

Currently there are no widely accepted methods in academia for the analysis of theatre performance which incorporates the moving image. Since early pioneers like Erwin Piscator and Paul Claudel began experimenting in the 1920s a model of analysis would have been beneficial. There is no doubt that much analysis and debate has been conducted, but the models used to disseminate and critique the use and impact of the moving image in live performance work remain undeveloped. There are no clear and tested methods which the contemporary director can refer to rigorously and successfully assess their use of the moving image coupled with live performance.

Indeed, the use of the moving image in theatre is an area of study that has raised much critical debate and it is important and necessary for the intermedia director to connect with it and to analyse their own work alongside it. Analysis of this kind will enable the director to understand:

- the impact of the incorporation of the moving image on the work as a whole
- the impact of the moving image on individual aspects of the work such as the audience response, actor's performance, story structure, message delivery and production design
- the impact of the moving image on the director's ability to achieve their vision
- the impact of the work on the contemporary theatre landscape and wider world.

Once these things are understood the director can proceed to make clearer more informed choices in the future and therefore progress both as an academic and practitioner.

Analysing this type of performance work is different because the combination of forms creates unique questions and problems regarding theatrical notions of presence, immediacy and liveness - especially concerning the conviction of the performance and the delivery of the piece's message. These concerns do not arise when working without the incorporation of pre-recorded mediated images and so a specific method for analysis is needed.

A fair amount of research has been conducted by companies such as Troika Ranch and practitioners such as Merce Cunningham into the creation and implementation of motion capture software and other technologies which aid the practitioner to use the moving image in their work. Alongside these instances, the development of technical equipment to capture and project images (or aspects of images) for performance has advanced further. Yet, beyond the quest for which piece of equipment or technology works best, lie deeper questions relating to the *impact* of the use of that technology on various aspects of the work as a whole and on the role of director. Much more specific analysis is needed to assess this impact on the author's individual practice and productions, which is the gap that this research seeks to fill.

The history of the problem is as complex as the work of the practitioners who have partaken in it, spanning from the early experimentalists such as George Méliès to the contemporary successful companies and directors like Forkbeard Fantasy and Robert Lepage. For this reason I looked at the salient stages of intermedia production during this millennium in order to contextualize the issue. The recent history has a more direct impact on my own perception as a director and scholar and therefore is most relevant to this investigation. My own ideas have been formed in the same climate as those theorizing and experimenting from the year 2000. Furthermore I am part of the generation of which Auslander makes reference to having grown up in a world where 'mediatization is now explicitly and implicitly embedded within the live experience' [Auslander, 2008, p.35]; part of a society where we are dictated to and surrounded by the screen. Therefore making him, and others working and writing from 2000, the key informing influences for my own work.

Jennifer Parker-Starbuck in *Cyborg Theatre* [2011] acknowledges that 'Only in the past decade or so has there been an attempt to theorize the increasing use of on-stage technologies as a form' [Parker-Starbuck, 2011, pg.5], which also suggests that the most poignant discussions relating to the moving image on stage are to be found in more recent literature. Indeed, she also notes 'until perhaps ten years ago, these integrations were, for the most part, discretely discussed, in that they were looked on as individual forms to analyze (for example, volumes dedicated to lighting techniques, puppets, accounts of individual artists/innovators but not yet as multimedia performance as a whole)' [Ibid.].

The most prominent practitioners using intermedia techniques in the new millennium first began experimenting in the 70s, 80s and 90s during a time when there was a 'proliferation of the use of media projections in theater, dance and performance art' [Dixon, 2007, p.130]. The Wooster Group, Robert Lepage, Forced Entertainment, Blast Theory, Laurie Anderson, Forkbeard Fantasy and Station House Opera to name a few, now continue to advance experimentation and impress audiences with their intermedia productions. The main new developments in their work led to the growth of its reach. Having being extensively documented and studied these companies and practitioners have developed a much further reaching influence which stretches far beyond the performance and entertainment industries. For example in 2003 Laurie Anderson became the first artist in residence at NASA. Alongside this, the public profile of these practitioners has risen substantially, their work being recognized and sought out by sectors such as the gaming, circus, technology and corporate industries. A notable example of this is Blast Theory who have been nominated for a BAFTA four times and have been lead partners in research projects alongside large international corporate bodies such as Microsoft, Nokia, Sony, and the BBC.

The development of broadband internet has enabled artists to embrace interactivity and virtual reality in a much more assessable way for audiences, and has allowed them to extend audience engagement beyond single locations and immediate space. Large established theatre venues in the subsidized sector such as The Royal Court and The National Theatre have also accepted the use of the moving image as a common addition to scenography; *War Horse* and *Enron* are marked illustrations of

this. Progressively, the commercial theatre industry has not only embraced the sensationalism that the moving image brings to productions through integration with live performance, but the moving image has now also become the most dominant informing influence to the conception of the contemporary musical. Musicals are now being created directly because of the influence that the moving image has had on this generation. *Ghost* [Film 1990, Musical 2011], *The Body Guard* [Film 1992, Musical 2012], *Dirty Dancing* [Film 1987, Musical 2004], *Beauty and the Beast* [Film 1991, Musical 1994], *Shrek the Musical* [Film 2001, Musical 2008], *The Lion King* [Film 1994, Musical 1997], *Chitty Chitty Bang Bang* [Film 1968, Musical 2002], *Mary Poppins* [Film 1964, Musical 2004], and *The Producers* [Film 1968, Musical 2001] are all successful movies which have been turned into musicals.

The opportunities for smaller more recently established companies with significantly fewer resources to produce intermedia media work have also grown since the turn of the millennium with the development of cheap digital video recording devices and projectors, Metis Arts [staging work from 2009] is a good example of this. The Echange Theatre Company working on the London and Edinburgh fringe incorporating the moving image 'to add to the sensory experience of the audience' describe the choice to produce intermedia work as having little impact on their individual show budgets [personal interview with David Furlong, Artistic Director, 2011].

From the turn of the millennium there also appears to have been a shift in the balance between the live and the mediated within experimentation. Where the moving image is not only accommodated as an 'add on', but as quite the reverse - as the main component of the intermedia work. For example the company *Foolish People* have been creating work since 1989 and have recently produced films which have a live element. Touring around cinemas in 2013 their *Strange Factories* feature film 'live cinema' event sees screen characters come to life and haunt the audience in the flesh. Similarly sensationalist 4D cinemas which have been built around the globe embrace the 'live' add on for the purposes of a more immersive audience experience.

The investigation into the history of the problem uncovered that the key development of intermedia production since the turn of the new millennium is the furthering of its reach. From main-stream single theatre venues to art galleries, pub basements,

urban streets, private bedrooms, corporate offices and BAFTA award ceremonies, intermedia production is rapidly becoming the most influential genre of theatrical expression. This highlights the substantial need for research into the impact of the use of moving image on the theatre creator's role and craft.

2.3 Genre and classification of the proposed work

The work uses live performance actors alongside pre-recorded mediated still images and the moving image. For the investigation Greg Gieseckam's terminology is adopted to classify this as 'intermedia' production - where the production would be substantially lacking should the use of projected media be removed. As a director I typically make work that aims for realism with themes that often centre around social justice issues for adult audiences; the main case study discussed in this thesis reflects this genre. For the purpose of this investigation however the research also reflects on a new intermedia musical pantomime which was created for a family audience. This focused on being more concerned with spectacle as opposed to aiming for the realism typical in the majority of my other works.

When determining methods for the analysis of the work in this research it is important to clarify the role of director. As director I undertook the following responsibilities on each of the productions used in this investigation:

- to oversee all creative and technical aspects of the production
- to lead the creative team in building a production which was original, cohesive, finished and professional
- to guide the actors towards convincing and stable performances
- to gauge audience and industry response, adapting the work where necessary.

There were lines of accountability attached to production and theatre management for content, budget and venue constraints.

Free interviews having no set structure were conducted with intermedia performers and creatives. These interviews were recorded digitally where the interviewee consented, or otherwise documented by written notes. The notion of a questionnaire was taken into account but decided against because of the variety of the practitioners and their roles.

2.4 Case studies

For the purposes of the investigation I initially assessed three case studies of my intermedia productions using a table of questions I developed to structure observations and findings (see Appendix 1 and methodology section 2.5 below). This initial assessment enabled me to gauge the type and level of impact on my role and work but not analyse it specifically in relation to a given theory. In order to take the research further and investigate more directly in relation to the research question I investigated the first of the three case studies - *The Master Builder* in greater depth using the theory of 'liveness' as a tool. This theory is discussed in chapter 3 'Literature Review' and the case study analysis can be found in chapter 4 'Case Study'. This process allowed the research to develop through the principal of the hermeneutic spiral which will be discussed in the following section 2.5.

Documentation of all three case studies can be found in appendix 2 and on the accompanying data DVD.

The theory of liveness was chosen as a tool to facilitate analysis of *The Master Builder* as a case study because it was most relevant to the author's practice - making provision for the way the moving image impacted not only the role and craft of director but also fundamental relating aspects of the practice including audience and actor perception of the work, the actor's relationship with the director, and staged scenographic design.

In 2004 Matthew Reason published a paper in *Participations* entitled *Theatre Audiences and Perceptions of 'Liveness' in Performance* [Volume 1, Issue 2, May 2004]. His methodology focused on analysing the post-show discussions that the audience engaged in, to determine their perceptions of liveness. Although the work was highly informative and demonstrated how the theory could be used alongside practice, the methodology does not suffice for this investigation. The trajectory here focuses on the director's role and craft, and specifically how the use of moving image impacts this. Therefore an alternative methodology for analysis has been decided and is set out in section 2.5 below.

It is thought that the main factors which alter the director's process when using the moving image are firstly the planning and preparation which lead to pre-production visualization and secondly the initial aims that the director wishes to meet through the

use of the moving image. For this reason the three case studies have been specifically chosen to investigate where one factor has been changed in each case study. The table below demonstrates this for clarity.

CASE STUDY	AIM	PLANNING
Case study 1	aim 1	planning 1
Case study 2	aim 1	planning 2
Case study 3	aim 2	planning 1

- Definition of 'aim 1' : To use the moving image to enhance the delivery of the production themes and contextualize performance within the contemporary world.
- Definition of 'aim 2' : To use the moving image to create spectacle and contextualize performers within hyper-real settings.
- Definition of 'planning 1' : A process of considered planning with significant pre-production visualization.
- Definition of 'planning 2' : A short unstructured process with little pre-production visualization.

The three productions initially assessed were all produced by The Humble Theatre Company, for which I was the Artistic Director at the time. The company is known for staging productions which explore controversial themes and often uses the moving image alongside live performance. It has had press coverage for numerous productions including being mentioned in Time Out (London) magazine as a 'genuinely exciting new prospect' [2010]. The company has not received any public funding but instead relies on private investors. It has been dormant since the beginning of 2011. Within the wider theatre landscape the company and my theatre work can be situated alongside the likes of The Echange Theatre Company, Imitating The Dog and Metta Theatre.

In the same vein as established practitioners Tim Etchells of Forced Entertainment and Simon McBurney of Complicite, video was used in rehearsals for case studies 1 and 2 [Figure 8]. Various improvisations and exercises were recorded, and alongside using them like Etchells describes as a 'kind of map' for the productions [Eds. Giannachi and Luckhurst, 1999, pg. 27], they also acted like a lamp - bringing

illumination to the dark areas of meaning and performance. This helped the cast and myself as director evaluate the work completed and to play with it accordingly. Tom Pye, the set designer for McBurney records that the opportunity to have technology in the rehearsal room from the word go enabled it to become 'far more woven within the piece' [Oddey, 2007, pg.35].

A selection of the documentation of the case studies has been compiled to data DVD as part of the research appendix. Although video is a medium which can never convey the 'liveness' or diversity of a live event, the digitalized material will nevertheless act as a proof of its happening and aim to represent aspects of it. Here I must agree with Phelan's reasoning that for live theatre productions 'performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance' [Phelan, 1993, pg.146]. Or at least to the degree that the performance becomes altered, or is viewed as a different type of performance.

Directors rarely work alone, instead they depend on the complex network of relationships that stand as the foundation under which their products are built. On one hand this can be liberating as it allows them to go beyond their individual capability. On the other it can be restricting when relationships break down - then not only their individual work, but the whole product is compromised. The research assessed how the use of the moving image impacted the collaborative process, and how this in turn further impacted the fulfillment of the director's vision. Each case study took the form of a collaboration, however the factor of planning and subsequent amount of pre-production visualization by the director had a direct impact on the boundaries within which the collaborators could contribute their personal ideas.

Industry standard contracts were used for all directly involved with and contributing to the case studies. Aspects of the work investigated controversial and sensitive themes, the impact of these on those involved was monitored at several points throughout the process through individual and group discussions.

2.5 The analysis

The analysis has taken its inspiration from two main sources. Donald Schön's *Reflective Practitioner* [1991], and the Hermeneutic Spiral. Alongside being robust in

its academic criticism the analysis needed to be practical and simple for the practitioner to implement. Creating too complicated a method of analysis would result in it being unworkable for the author who in practice has the primary role of professional director. The method also needs to be flexible for each production's differing aims and processes.

2.5.1 Source 1: The Reflective Practitioner

Many practitioners research in action without realizing it. Continually adapting and assessing their processes to achieve desired results or answer critical questions. However few document and analyse that research in a form available to the rest of the industry and thus the innovative thinking and practice resulting from their trial and error is kept as 'trade secret', informing and perfecting their own craft only. Schön successfully opens up the inquiry concerning the concepts of 'reflection in action' and makes convincing arguments for its validity in both the professional's and academic's life, but he offers no set structure or method to take it beyond the realm of 'trade secret'. A kernel of direction was offered in his observation: 'In real world practice, problems do not present themselves to the practitioner as givens. They must be constructed from the materials of problematic situations which are puzzling, troubling, and uncertain' [Schön, 1991, pg.40]. Thus, the structure of my proposed method of analysis focuses on identifying and analyzing the factors which problematize the actualization of the director's pre-determined vision.

In the first and third case studies, during pre-production the directorial vision was documented in the form of a workbook which contained notes on ideas and their development, illustrative diagrams, storyboards, and found relating images / information [See Figure 1 for an example of this]. This enabled a clear understanding of pre-production vision during the analysis. In all three case studies once rehearsals began, rehearsal notes were taken at the end of each session. This enabled the director during the analysis to monitor the changes to vision and the moments where the production was steered away from it. The finished production was then recorded digitally either as a series of photos or in the form of moving image clips. This facilitated the analysis in providing opportunity to compare the finished production with the original vision.

Schön's model of reflecting during practice has been adapted for this investigation to be used both during practice and post-production. The case studies were my own practical experimentations, and the in-the-moment responses made throughout were my personal experience. Schön's 'problematic situations' [ibid.] which were encountered during production are reflected upon from a post-production viewpoint. For the director it can be challenging to rigorously assess a problem as it arises as the spontaneous organic and collaborative nature of this type of work can demand instant response. My hypothesis is that these responses are best reflected upon after the event, so the director can evaluate the resulting impact of the choices made to solve the problem which was encountered. Schön is mainly connected to my analysis method through the reflective process: by analysing the problematic situations which arose and the in-the-moment spontaneous responses which followed one is able to 'surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice' [Schön, 1991, pg. 61].

2.5.2 Source 2: The Hermeneutic Spiral

The Hermeneutic Spiral is a methodology used across a wide range of research investigations, and outlined in material such as *Qualitative Methods in Management Research* [Gummesson, 2000] and *Using Hermeneutics as a Qualitative Research Approach in Professional Practice* [Paterson and Higgs, 2005].

It was decided that the values of hermeneutics complimented those attached to Schön's reflective practice and that the two research methods could work alongside each other harmoniously. Paterson and Higgs explored the values of hermeneutics as a flexible and adaptable strategy for the practitioner researcher in their aforementioned article and presented a methodology of 'hermeneutics in action' [ibid. p.339]. Here hermeneutics were explored in the context of being 'an interpretive approach that is useful for studying judgement artistry in professional practice' [ibid. p.342].

2.5.2a Hermeneutics during initial assessment

An initial assessment was required to disseminate data and compare findings between the case studies. To facilitate this, a model was developed by the author which took the form of a table of questions. These assessments can be viewed in Appendix 1. The table was evaluated in its practicality and effectiveness through

reflection after each case study. After evaluation the table used in the first case study was extended for the second case study. The evaluation of the table was then repeated before it was used a final time for the third case study. This ultimate table is finally assessed in the conclusion of the thesis. This process took the form of The Hermeneutic Spiral and during the research enabled the first three spirals to be completed - please see diagram below in 2.5.2c for clarity.

The initial assessment table used in the first case study was extremely useful in focusing attention on the use of the moving image and its resulting impact on various aspects of the production. However there was a lack of opportunity for the findings of the production to be contextualized alongside other theory and debate. There also needed to be more reflection on the spontaneous decisions which the director made to facilitate the use of the moving image, as theorized by Schön in *The Reflective Practitioner* [1991]. Considering these reflections and findings it was decided that two further questions should be added to the table used to assess case study 2 - which demonstrates the helpful use of hermeneutics during the investigation.

The table itself facilitated a hermeneutic conversation where meaning emerged and enabled a more complete interpretive account of the practice as experienced by the director. This expressed itself in a similar way to how Hans-Georg Gadamer equated 'the metaphor of dialogue with the logic of question and answer' [Koch, 1996, p.176].

2.5.2b Hermeneutics during the practical case studies

Hermeneutics were applied during the practical case studies as the director moved from one production to another. Interpretations of parts of previous practice informed present and future practice which finally allowed a more complete understanding of the whole. Biases and prejudices that had unconsciously developed as a result of practice were discovered upon reflection and it became clear that these informed choices which were made regarding future practice. Gadamer emphasized the need to identify these biases as part of the interpretive process of hermeneutics in *Truth and Method* [1975]. An example of hermeneutics at work during practice is explained in the following paragraph, specifically concerning the director's role in casting actors for intermedia work.

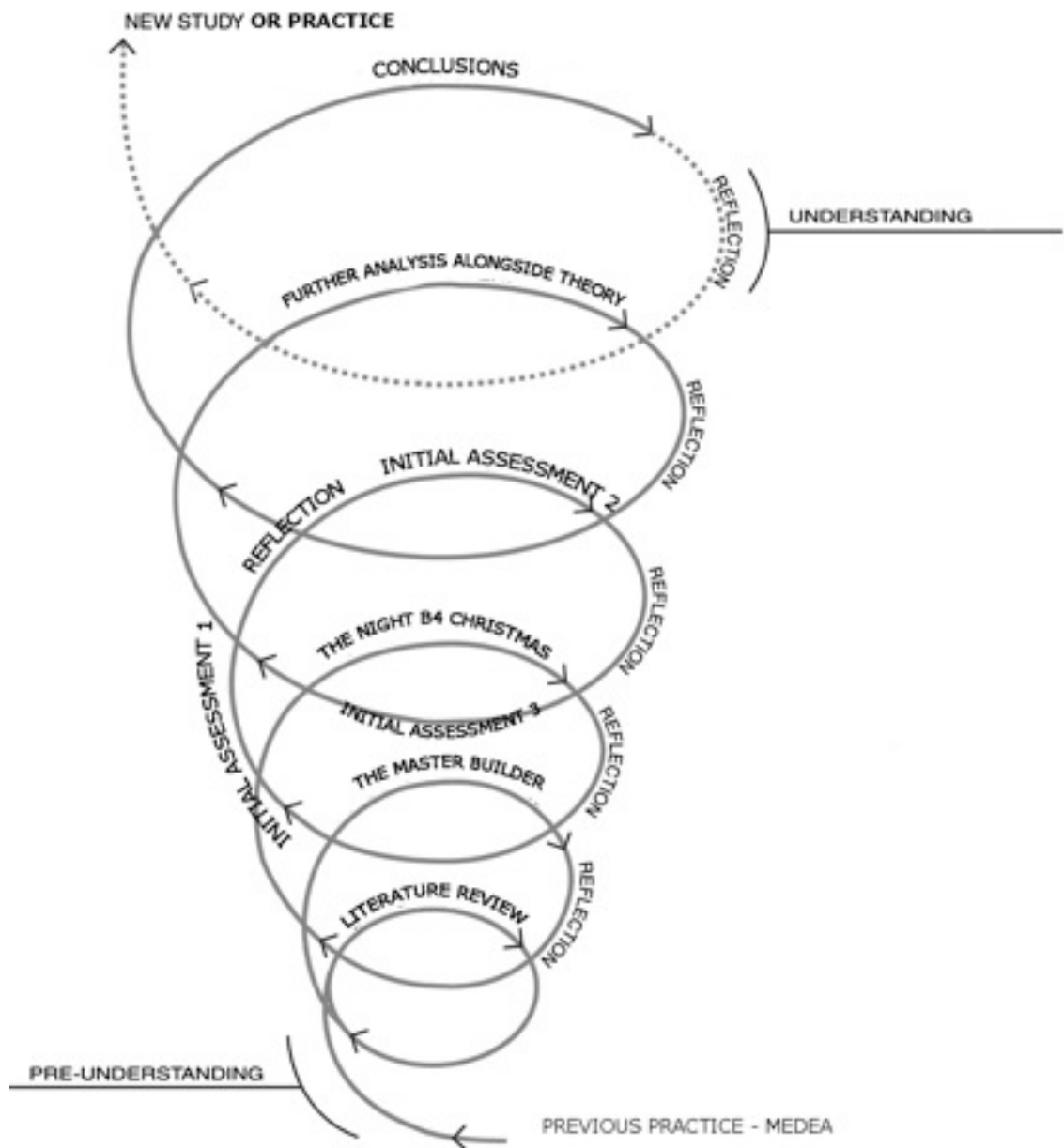
During case study 2 (chronologically the first of the productions) the director's experience was that actors were very willing to engage with the technology which enveloped them. This informed the casting, production and staging decisions in the pre-production stage of case study 1 (chronologically the second of the productions). Resulting in the choice to have multiple uses of moving image in the production and a casting session where the use of technology was not fully explored with the potential actor.

The impact of these choices for case study 1, which were informed by the experience of case study 2, were evident in the initial assessment (Appendix 1). The lead actor on case study 2 had not been sufficiently 'tested' during the casting to determine his relationship to and compatibility with the technology which he would be interacting with during the production. This resulted in many complications for the director which ultimately altered role and craft during the production (explained more fully in the initial assessment - Appendix 1).

A negative bias developed after the director's experience of case study 1, which informed the casting of case study 3. During case study 3 auditions, each actor was questioned regarding his ability and relationship with technology, and in some cases this was explored further through improvisation with mediated material. This resulted in a cast who were much more receptive to the use of moving image during rehearsals and production. A prejudice was also identified concerning the age of actors. When writing the script the director had decided not to include any interaction with moving image for the part of the Fairy God-Mother which was to be played by an actor aged over fifty. Upon reflection it was understood that this choice had been made due to the director's difficult experience of the lead actor in case study 1 who was also aged over fifty.

Thus the director's practice of casting actors during the research embodied the form of The Hermeneutic Spiral; and each part reflected upon can be seen to inform the whole.

2.5.2c Diagram of how The Hermeneutic Spiral operated during research



CHAPTER 3: LITERATURE REVIEW

‘In the simultaneous use of the living actor and the talking picture in the theatre there lies a wholly new theatrical art, whose possibilities are as infinite as those of speech itself’ [Jones, 1941, pg.17]

3.0 Introduction

The research drew upon texts that, in the light of the proposed narrative, have been deemed central to the dialogues on the use of the moving image in live performance. As such the selected literature enables a comprehensive look at important areas attached to the main research question, and although the review did not uncover an answer to the main question under investigation in this thesis, the review was vital in the assessment of the current climate surrounding intermedia work. Key themes encountered include: history of its use; studies of established practitioner’s work and processes; audience and industry perception of theatre which crosses traditional boundaries. Key theories explored were the ontology of ‘liveness’ and ‘presence’ in theatre, and how this is impacted by the use of the moving image. Sub themes include the relationships between theatre and media. It is widely accepted throughout the studied literature that the use of the moving image in theatre productions influences the presence of the live performer and thus impacts the spectators experience of the production as a whole. The main thrust of the arguments proposed in the literature studied focus on whether this impact is positive or negative.

Assessment of intermedia work is either discussed from the spectators’ viewpoint ie. how the work impacted the individual / a group of people / history / art, or as part of the context of a wider issue being discussed, such as the notion of presence. Philip Auslander’s *Liveness* [2008] is a good example of the former and Cormac Power’s *Presence in Play* [2008] is a solid example of the latter. ‘Auslander has consistently shifted the focus of these debates from the context of production to spectator perception’ [Eds. Allegue, Jones, Kershaw and Piccini, 2009. p41]. Most literature researched takes the form of critical discourses with the exception of work that embodies interviews or reflective memoirs such as *On Directing* [Eds. Giannachi and Luckhurst, 1999].

3.1 The director's viewpoint

There are very few academic works which analyse from the director's viewpoint, drawing on initial inspirations and visions and then comparing these with outcomes. Literature from the director's viewpoint encountered during the research often failed to contextualize the work alongside current or historical theory and debate leading to a lack of academic criticism concerning the methods discussed, with the exception of the likes of Peter Brook.

National Theatre Associate Director Katie Mitchell's work *The Director's Craft* [2009] omits any formal evaluation of her methods to incorporate the moving image and focuses on sharing her directorial processes in depth. She speaks from the practitioner's viewpoint to novice directors in simple language and does not consider theory in any depth. Similarly *The Wooster Group Workbook* [Quick, 2007] offers a comprehensive look at the rehearsal methods used by the company and also details post-production reflections of the director, but contains no set analysis methods to aid research. Robert Lepage is one of the most prominent contemporary theatre directors and uses the moving image in his plays, operas and circus shows. The collection of interviews collated by journalist Remy Charest in *Robert Lepage: Connecting Flights* [1997] gives useful insight to his process, however again offers no set methods to aid analysis.

Peter Brook, in the nature of a true idealist practitioner, offers understanding of his theories on theatre and performance in *There are no Secrets* [1993]. The work, a sequel to *The Empty Space* [1968], encourages the contemporary theatre maker to create a playground for the audience's imagination in the emptiness of the theatre space. Comparing theatre with film Brook infers that the frame of the cinema screen, which always places a performer within a context, limits the audience's scope to use their imagination. Though it is clear Brook is not an admirer of 'frozen' tradition, it is also apparent that he has reservations about filling his sacred empty space with anything other than 'the truth of the present moment' [Brook, 1993, pg.94]. His speculative theory that the audience's imagination is limited by the screen is not underpinned with tangible research into the matter and remains a hypothetical argument based on no given evidence. Although as a theorist and a director he is best placed to comment on the impact of the use of the moving image on his own work and practice there is no evaluative model provided in the literature which can be

of use to this investigation. Yet the literature is related and provides detailed revelation of the thinking of an established and revered director who is challenged by the concept of the screen's coupling with live performance.

If 'Theatre art must have an everyday facet - stories, situations, themes [that] must be recognisable, for a human being is, above all, interested in the life he knows' [Brook, 1993, pg.93], then paradoxically one could argue the case for filling Brook's empty space with the technology which surrounds and dictates much of our daily experience in order to achieve this. Here John Freeman may offer up his opinion on the matter: 'televisions, computers, VCRs and DVDs sit in millions of homes. We...make phone calls from aeroplanes. And yet who would think it from our theatre-fare? Who would think, from the theatre, that our world is anything other than an endless loop of dialogue, drawing rooms and denouement?' [Freeman, 2000, pg. 14].

Further reading reveals that not every director agrees with Brook, and that there was, and is, a fierce debate regarding the virtue of the screen. It appears most have solid opinions on the matter which is evident in *On Directing*, edited by Gabriella Giannachi and Mary Luckhurst [1999]. The work is a compilation of 21 interviews with contemporary theatre directors which includes a diverse range of practitioners, allowing the reader to gain insight to various processes and methods. Several comments were made about the current challenges theatre faces in today's media dominated culture, but no methods for analysis of intermedia work were addressed.

Throughout the literature reviewed it was abundantly clear that any widely accepted formal model of evaluation for intermedia production was both lacking and needed. There were no answers to be found to my research question within the literature published by directors themselves, this being 'how can a theatre director successfully analyse their use of the moving image in live performance work?'.

3.2 The spectator's viewpoint

Studying work that took the form of critical discourse (which was the predominate form encountered), discovered much in terms of historical accounts. Chronologically organizing his study of key practitioners from Méliès to Lepage, Greg Giesekam addresses important questions concerning the context and impact of 'multi-media'

and 'intermedia' theatre in *Staging the Screen* [2007]. Gieseckam distinguishes types of application in the following way - 'multi-media' theatre being live performance which uses the moving image in the same way as lighting or costume to enhance scenography, and 'intermedia' theatre a term ascribed to live productions which have extensive interactive uses of the the moving image (ie the production wouldn't remain coherent should it be removed). He attempts to chart the complex history in a short study, limiting the last 6 chapters (and the majority of the book) to case studies of particular practitioners. This meant there was little scope for comparison with their contemporaries which could have provided the readers with a broader overview of the historical and contemporary context so they could engage with his central question from a wider perspective. This being 'Is it possible to create work that acknowledges and even exploits...electronic media, but does not leave its audience either seduced or overwhelmed, deprived of capacity for critical thought?' [Gieseckam, 2007, pg.19].

This is an important question which directors face when trying to produce intermedia work that is not focused on spectacle, and which addresses established prejudices head-on. Indeed, it is widely accepted in most of the literature that 'theatrical forms placing a heightened emphasis on technological effects have fallen into the category of "spectacle", and are often considered entertainments rather than serious drama' [Parker-Starbuck, 2011, pg.5]. However, it would have perhaps been beneficial for Gieskam to investigate further afield to answer this question. Cataloging the work of key mainstream practitioners is of course valuable, but less established or funded companies could offer up work which may be said to not have budget or platform to seduce or overwhelm and would therefore contribute to the discussion in a productive way. This could add even more weight to his arguments which seek to validate the intermedia theatrical form to classicist opposers. Considering that the majority of theatrical practitioners experimenting with the moving image today are not mainstream 'names' with established far reaching reputation and capital it is a shame that they are omitted especially in light of his central question.

Steve Dixon's *Digital Performance* [2007] comparatively is comprehensive and robust. The scope of work included is wide and encompasses less mainstream forms such as performances with cyborgs and robots. It spans a wide range of digital

performance and looks beyond conventional theatre venues to art galleries and VR stages. The diversity of material included is constructive which, instead of trying to justify intermedia's authenticity, positions it within an exciting landscape.

Although their works are highly relevant to this investigation, neither Dixon or Gieskam evaluate the impact that the moving image has on various aspects of the productions discussed. There are sections where they assess further afield, speculating on possible connected impact that the discussed works have, but there is never a strong analysis of impact on the production itself.

Digital Performance acknowledges the 'fierce debate about the actual virtue of integrating digital imagery within live theatre' [Dixon, 2007, pg.25] and Dixon defends it differently to Auslander in *Liveness* [2008], who evangelically pushes his points on the reader. Dixon's main defense is in his positioning of such work within a wide catalogue of 'art', thus reinforcing its credibility as an authentic means of expression. A debate about the actual virtue of the incorporation of the moving image within live performance would benefit from research which would clearly show the direct and indirect implications of its integration on the practitioner and the work as a whole. For this analysis of practice is needed - which is how my research compliments and adds to the existing debates found in published literature regarding intermedia performance.

Auslander's *Liveness* challenges the notion of 'live', questioning what contributes to the 'liveness' of a performance. Asserting that almost all theatre is mediated through the use of microphones / amplification and the like. His arguments are relevant and challenging, forcing one to think beyond conventional theory. Alongside investigating the ontology of the 'live', Auslander questions its importance and influence. In this he vigorously defends his points at the expense of unpicking the opposing opinions or offering evidence of the impact of either medium on the production itself. Yet, the references to court rooms and football stadiums successfully anchor the debate in the 'real' world, and thus prompt one to contemplate just how mediated that 'real' world (which theatre often aims to represent or reproduce) is.

Auslander asks important questions concerning the dominance of the screen in today's culture, and how this impacts an audience's perception of a performance

which includes it. His theories echo Roger Copeland's and his conclusions are controversial - 'all performance modes, live or mediatized, are now equal: none is perceived as auratic or authentic; the live performance is just one more reproduction of a given text or one more reproducible text' [Auslander, 2008, pg.55]. The main question of the book is 'what is the status of live performance in a culture dominated by mass media?' It successfully challenges some of the 'sacred truths' surrounding the high cultural status of the live event. Two key aspects of his theory of liveness are discussed further in section 3.7 below.

3.3 Contextualized within wider issues

Further literature studied looked at the medium of intermedia theatre within the context of a wider issue being discussed. Peggy Phelan contemplates the ontology of performance in chapter 7 of *Unmarked: The Politics of Performance* [1993]. Drawing on examples from the world of 'art', it is especially insightful if one parallels these theories to the ontology of theatre. In opposition to Auslander she describes performance as 'nonreproductive', and asserts that this quality made it 'the runt of the litter of contemporary art' [Phelan, 1993, pg.148]. She also explains that 'performance art is vulnerable to charges of valueless-ness and emptiness' [Ibid.]. It could have benefited Phelan to be clearer in her definitions and distinctions of 'performance', as to accept that 'performance' is 'nonreproductive' ignites many questions in the mind of the theatre theorist. It could be said that live National Theatre productions which are broadcast to cinemas are reproductions. And equivalently the multiple simultaneous productions of Lloyd Webber's *Les Miserables* which happen all over the globe. As Auslander asks, how can we know which of these performances is the 'real' one? It could appear that Phelan and Auslander are in opposition on this, but clearer distinctions from Phelan may have proved that not to be the case.

Concretely defining performance within an ever changing mediated culture could potentially be a slippery road to take, requiring an investigation of its own which this research cannot accommodate, however for the purposes of clarity the term 'performance' within this thesis loosely refers to an observation of creative display (or an observed display of creativity).

Presence in Play [2008] acts as a critique of theories of presence in theatre. Cormac Power discusses traditional views of presence - those which lie outside of representation and which are associated more with 'the presence of the actor, the "liveness" of an event or the "energy" that is sometimes said to connect actors and audience' [Power, 2008, pg.8]. He juxtaposes these against theories which are more ambiguous than the simple formulation of the 'here and now'.

Power aims to 'interrogate an underlying belief that theatre fulfills its potential by making present the fictional' [Power, 2008, pg.14] which is ambitious but successful as he asks pivotal questions regarding the ontology of presence. His comparisons of theatre and film here are valuable to the investigation because they help one to contemplate the differing notions of presence traditionally attached to 'live' and 'mediated' performance. It is beneficial to read his work alongside Auslander's and Phelan's as it attempts to define the ingredient of 'performance' which seems to be the main topic of debate - that being the essence and benefit of 'live' presence.

Patrice Pavis has a single chapter charting the relationships between theatre and various media including TV, film and radio in his work *Theatre at the Crossroads of Culture* [1992]. He analyses both the technological and aesthetic influence that each form has on the other under a series of headings which cross-reference to a table. Statements like 'Television technology does not seem to have had an impact on theatre production' [Pavis, 1992, pg.120] appear quite ungrounded and lack the substance required to make his arguments entirely credible. It brings one to question the model of analysis he used to lead him to this conclusion and makes one wonder if there is evidence to support it. The work was published in 1992 and has to be contextualized within its time, but practitioners had been using televisions in their productions for many years by then. Wolf Vostell's *You* for example was staged in 1964 and included three televisions [Dixon, 2007]. His references to 'theatre people' - those who are 'not duped by this video market' [Pavis, 1992, pg.125.] appear condescending to the intermedia or multimedia theatre practitioner. It seems even Peter Brook would be rebuked, having succumbed to the enticement of video by recording his productions.

Alison Oddey contextualizes the issue in a different way still, by questioning the role of the director and the spectator in art forms which cross traditional theatre

boundaries in *Re-framing the Theatrical* [2007]. She assesses various interdisciplinary landscapes which are reframing contemporary performance. Her focus centers on the spectator as protagonist and how 'directing artist creative-collaborators' work to disrupt 'the empty spaces of 'theatres'' [Oddey, 2007, pg.4] to express themselves and provoke questions. In the forward Colin Wiggins draws reference to Ana Maria Pacheco's sculpture *Dark Night of the Soul*, which engaged me immediately as it was a work I was very familiar with (having studied it for my Art A-Level some 10 years ago). Wiggins writes of how the spectator becomes implicated in the work through their simple observation and notes how traditional boundaries concerning 'art' are challenged and erased. He asserts 'there are no boundaries' and that for the artist 'art and life are the same' [Ibid.].

Oddey's choice to focus study on four main established practitioners was not surprising, though the detailed nature of her references to Marianne Weems' process were astute and informative to this investigation. Her questioning of the singular term 'director' in cross-art hybridization led me to interrogate the meaning and emphasis of the role in my own projects which often push the boundaries of conventional theatre. This directly prompted the use of a related section in my initial assessment tables, found in Appendix 1, concerning the role and responsibility of the intermedia director.

Inspired by Oddey's questioning of the director's role, at the beginning of the research I interviewed Wajid Yaseen, the artistic director of Earcinema (<http://www.earcinema.co.uk>). The company have used live performance with the moving image in stimulating ways and their work was particularly interesting because it was staged in art galleries and not theatres. The company received a grant from the Arts Council (not the theatre department), and were also paid by galleries to bring productions into their spaces. Wajid was asked if he had tried to bring his work into theatres and he replied that he'd not even thought about it. As the use of the moving image and the domination of the screen invades our culture more and more it is interesting to see how inter-disciplinary or intermedia work blurs traditional boundaries or becomes displaced and dislocated. This raises many questions, most notably about where intermedia work belongs - in galleries, theatres, both or neither. It is important for the practitioner to consider these questions in the assessment of their work, and the initial assessment tables which were used in this research facilitated this (see Appendix 1).

3.4 Photography

The close linking of intermedia theatre with art and photography in some of the literature challenges the investigation to look beyond the theatre medium to theorists who discuss ways of seeing in more generalized contexts. Dixon comments 'Photography... provides an essential starting point for discussion of digital media imagery and its relationship to liveness' [Dixon, 2007, pg.115] and directed his conversation to the question of presence attached to image which is created by a lens based optical recording technology. He includes the useful differing viewpoints of both Ronald Barthes and Walter Benjamin, which allows the reader to cross-examine their own views on the use of these images in 'live' performance work.

In *Ways of Seeing* [1972], John Berger challenges the reader to think widely about images. He assesses the way paintings and images are viewed and how meaning is altered through reproduction. Most interestingly to the research he discusses the image in relation to the camera, how reproduction multiplies meaning and fragments it into many meanings. He offers the perspective that what we see is influenced by our assumptions on gender, taste, culture, class, truth and beauty etc. and argues that images have a language which the viewer reads - 'Every image embodies a way of seeing' [Berger, 1972, pg.10]. There appear to be two major influences at work when we view an image; the assumptions, philosophy and setting we as viewer bring to it; and the choices and conclusions the artist, photographer or film director created it with. Berger's observations are highly valuable to the theatre practitioner or theorist exploring the use of the moving image, especially in relation to the impact this has on the spectator because of the way they perceive it.

3.5 Engaging the spectator

It is clear to see during the review that there is much critical debate surrounding spectator studies in theatre and film, however that is not the focus of this investigation. In general I agree with Patrick Phillips' assertions that 'the spectator attempts to work with those who have produced the work, best guessing what they were intending, and sometimes compensating for perceived deficiencies.' [Ed. Nelmes, 2007, pg.161]. This does not take into account the spectator who approaches work with a pre-determined fixed mind, who has already decided not to engage. 'During an aesthetic experience, we have a measure of control over what we perceive, and are free to choose how we perceive it' [Power, 2008, pg.30]. However

one would assume these resisting spectators would be the exception and not the rule as most people approach work for the very reason that they want to engage with it.

The literature study revealed that some theorists believe that morally or 'ethically charged' works produce more open responses from the audiences. Referring to receptivity and empathy in documentary practice Michael Renov states that 'in the instance of some ethically charged works, the openness and mutual receptivity between filmmaker and subject may be said to extend to the relationship between the audience and the film. Open exchange may begin to replace the one-way delivery of ideas' [Renov, 2004, pg.130]. This may have been the reason why Piscator was keen to bring documentary or news material into his productions. I personally believe that 'ethically charged' works can stimulate increased receptivity in the audience for both film and intermedia theatre, but again a method through which one could analyse this hypothesis was not found in the literature.

3.6 Theatre versus film

The literature reveals that the ontologies of film and theatre offer their own differing benefits. 'In a culture with attention deficit disorder... it is a discipline to stay focused and still' [Oddey, 2007, pg.52], a film can be paused or replayed but theatre offers no such forgiveness and therefore is a very different art form for contemporary audiences to engage with. Conversely, to theatre's credit Auslander notes 'even though the theatre has, in my terms, much lower cultural presence and power than, say, cinema or the Internet, it may enjoy greater prestige because it continues to be perceived as a high art form requiring specific educational and cultural capital to appreciate. Even though most people now would prefer to watch television or play a computer game than go to the theatre, they may still accord the theatre greater prestige. Video on stage or in an installation may thus become "art", while video on your television set remains "entertainment"' [Auslander, 2008, pg.43]. It appears that this perception bestowed on theatre may produce a greater open-ness in the spectators because of their high expectations which have been directly influenced by their investment (ie. their time and money which is considerably more than that they would offer to the cinema).

Christopher Baugh writing in *Theatre, Performance and Technology* makes a useful observation that 'complex technologies in performance may also serve as symbols of

power and authority, at the simplest where the stage knows or owns something that the spectator does not' [Baugh, 2005, pg 1]. Comparing film and theatre in the 60s Susan Sontag suggests that 'Films have been rather too often acclaimed as the democratic art, the art of mass society' [Sontag, 1966, pg.24], but throughout my lifetime the art of the moving image has been exactly that; whether it be on TV or handheld device, in the cinema, or over the internet.

With film the director is able to take the viewer to places the theatre cannot. Erwin Panofsky describes the camera being able to open 'up a world of possibility of which the stage can never dream' [Panofsky, 1947, pg.236]. Through advanced technology, film (at its best) can make even the most unbelievable settings seem realistic - transporting the viewer into a new believable world with little help needed from the spectator's imagination. Theatre (including intermedia theatre) on the other hand has to deny the very present reality of which it boasts in order to let the spectator's imagination take flight and position them in another world. In this, 'film is better at circumventing the potentially distracting presence of the real' [Power, 2008, pg.21].

Anne Ubersfeld explains 'What appears on the stage is concrete reality - objects and people whose concrete existence is never questioned. Although they indisputably exist (they are the very stuff of reality), they are at the same time denied, marked with a minus sign. A chair on the stage is not a chair in the real world' [Ubersfeld, 1999, pg.24]. On the same subject Cormac Power asserts 'there is less "reality" to subtract in film, since it does not use real objects to represent fictional objects as theatre does' [Power, 2008, pg.21]. This is useful for any intermedia director to consider, but especially those who wish their audience to engage with work at the deepest levels of their convictions. If an audience is submerged totally in the fictional world that the production aims to represent then the director's ability to influence is increased as it is often thought that the 'sense of being beyond reality... permeates all great art' [Ed. J. M. Walton, 1983, pg.21]. To engage imaginatively with a fictional world Christian Metz proposes that the spectator has to shut out reality. He suggests film helps give a 'strong impression of reality' because it acts like a 'vacuum' sucking out aspects of it. The audience enter a space where the real world 'does not intrude upon the fiction and constantly deny its claim to reality' [Metz, 1974, pg.11].

The photographic frame of the moving image always places its subjects within a context. This can either be helpful or hindering to the intermedia practitioner. Helpful especially when the work's themes are connected to social conditions. In classical theatre, which often starts as a blank black box, one must re-create these conditions in order to represent them and this re-creation can hinder the believability or genuineness of the message. 'If one considers the thousands of great films that have been made, one can see that the strength of cinema lies in photograph, and photography involves somebody being somewhere. In that way, cinema cannot for a moment ignore the social context in which it operates' [Brook, 1993, pg.26]. On the flip side, 'Emptiness in the theatre allows the imagination to fill the gap. Paradoxically, the less one gives the imagination, the happier it is, because it is a muscle that enjoys playing games' [Ibid.]. Brook suggests that if the spectator is allowed to create the world of the narrative in their own imagination, it could be more tangible because they are actively involved in its construction. This theory could produce an environment which facilitates more active critical spectatorship, compared to when the imagination is left docile and essentially there is no interaction on their part, which may potentially end up being the case with the incorporation of the moving image.

Brook argues that 'It is the truth of the present moment that counts, the absolute sense of conviction that can only appear when a unity binds performer and audience' [Ibid]. However, Phelan debates that this is somewhat of 'an old boast', based on the assumption that 'cameras give you only images, and theatre gives you living truth' [Phelan, 1993b, 146]. Auslander adds 'all performance modes, live or mediatized, are now equal: none is perceived as auratic or authentic' [Auslander, 2008, pg.55]. My own conclusion is that theatre does not make present the fictional and therefore as a director I would prefer to use the photographic framing that film offers in order to bring realistic context to my intermedia work.

3.7 Auslander's theory of liveness

As mentioned at the end of section 3.2 above, Auslander's landmark work *Liveness* [1999] offers a discussion into key theories which are important to consider further here for this investigation. Two of them are explored and later used as a tool in the analysis of case study 1 which can be found in chapter 4. It was decided that the theory of liveness, and in particular the following two specific aspects of it, were most relevant to the author's practice as they made provision for the way the moving

image impacted not only the role and craft of director but also fundamental relating aspects of the practice including audience and actor perception of the work, cultural climate, the actor's relationship with the director, and staged scenographic design.

The purpose of Auslander's *Liveness* appears to be in the challenging of the traditional view of the 'live' by calling into question its definition, value and relationship to the mediatized. Traditionalists often view 'live' as simultaneous presence in time and space, however Auslander suggests that the 'live' is a simultaneous presence in time but not necessarily in space. For the intermedia director using pre-recorded material during a live performance this is an important distinction to consider.

3.7.1 Perception and definition of live

Firstly, the definition and perception of 'live' in contemporary culture is a relevant dialogue which highlights areas of Auslander's suppositions which relate directly to the director's practice in multiple ways. These include: the cultural context in which the work is staged; the way the work is perceived by audience and performer; the role of the moving image during an intermedia production; and the impact of the use of moving image on the work as a whole. Auslander's main challenge to the traditional view that the live carries greater significance is in his assessment of its ontology. In stating that all live performances are intrinsically linked to the mediatized either through its influence or more directly through the technology which supports or enables it (for example through the amplification of voice through microphones), he reveals his uncertainty that there even exists a live experience which is not now shaped by mediatization: 'mediatization is now explicitly and implicitly embedded within the live experience' [1999, 31]. One observation he notes to support this is that 'there has been a depreciation of live presence' [Auslander, 1999, pg.36] which is a result of the inescapable existence of the reproduced performance within culture. His stance on the definition of the liveness appears to be in opposition to the likes of Phelan who asserts that live performance is 'non-reproductive' [Phelan, 1993, pg. 148].

Audiences now relate to the term 'live' in a mediatized environment; within a culture dominated by the moving image the expression is often ascribed initially in the televisual sense as this is the predominant medium through which 'live' is

experienced. Live news, live events, live screenings. Defining 'live' presents a challenge as one must allow for the term to be applicable in many different situations including live performances, live television broadcasts, live wires and even live yoghurts. Perhaps the definitions for each application should remain independent of one another, however when relating to performance or broadcast one might loosely say 'live' means unrecorded or not from a recording. Yet this definition is still problematic for the intermedia practitioner who presents recorded footage within a live theatrical context as part of a live experience. In this instance one might say that parts of the production are live and parts mediated. Auslander would argue that placing these terms in opposition is erroneous because it is now near impossible to find a live performance which is not influenced by mediatization. So it is perhaps better to say that an intermedia production shares both live and recorded elements.

One thing for certain is that the traditional boundaries which have been seen to separate the live and the mediated are now very blurred. Companies such as Forkbeard Fantasy have explored this boundary in their productions which has resulted in their technique of 'crossing the celluloid divide' - Gieseckam offers a whole chapter to explore this practice in *Staging The Screen* (2007). Auslander asserts that 'live events are becoming more and more identical with mediatized ones' [1999, 32] and that 'live performance now often incorporates mediatization such that the live event itself is a product of media technologies' [1999, 24].

In 2004 Matthew Reason published a paper entitled *Theatre Performances and Perceptions of 'Liveness' in Performance* which explores audience perceptions of 'live' by discussing audience language used in a post-show group conversation or during 'audience talk' as he terms it. His conclusion states that 'recognition of the live experience is unconsciously embedded in the desire to share recollections, implicit in responses to the present human performers and explicitly stated in discussion of the relationship between film and theatre. The language used constitutes a shared appreciation of the experience of the performance as live' [Reason, *Participations* Vol1.2, May 2004]. Although my own research is not focused on spectator study, it is important to consider that in Reason's investigation the audience's experience of the live event was especially connected to the presence of the performers.

Reason's findings quoted here echo the more traditional perception within performance studies which hold to the value that the live experience creates community and offers a fuller sensory experience than mediated performances, Brook and Phelan are ambassadors of this theory also. Auslander offers that these propositions are obsolete in a culture where the live and mediatized are so intertwined - one goes to a live music concert to watch the event on a screen, or to a production of a movie-turned-musical where the audience expect the live experience to resemble a mediated one. Auslander challenges those who would state that live performance boasts a greater prestige due to its non-reproductive ontology, with the argument that 'live performance can be mass-produced' [1999, pg.47].

Rather than place the live and mediated in opposition Auslander declares that 'all performance modes, live or mediatized, are now equal: none is perceived as auratic or authentic; the live performance is just one more reproduction of a given text or one more reproducible text' [Auslander, 2008, pg.55]. He challenges the traditional supposition that the live precedes the mediatized by acknowledging the influence that the latter has on the former in today's culture, specially for a generation which has been raised in a society which is dominated by the screen. My own hypothesis echos Auslanders and argues 'in favor of a view that emphasizes the mutual dependence of the live and the mediatized' [Auslander, 1999, pg.11].

Perception of the live must be considered within it's cultural and historical climates and one must remember that mediatization goes beyond the application of media technology. Today reality is often perceived 'only through the mediation of machines (microscope, telescope, television)' [Bolz and van Reijen 1996:71], and it is this very perception of reality that ultimately shapes the perception of the live for the performance practitioner and those encountering the work.

When seeking to apply this theory to the director's own practice a need is raised to address the theory specifically in relation to a single intermedia production; 'any distinctions need to derive from careful consideration of how the relationship between the live and the mediatized is articulated in particular cases, not from a set of assumptions that constructs the relation between live and mediatized representations' [Auslander, 1999, pg.54]. Throughout chapter 4 below I will apply the theory in a particular case study as a tool through which to analyse practice.

3.7.2 The dominating presence of the screen

Auslander begins with an acknowledgement that 'our current cultural formation is saturated with, and dominated by, mass media representations in general, and television in particular' [Auslander, 1999, pg.1], which underpins a discussion about the dominating presence of the screen (or live presence verses mediated presence) in his chapter 2.

The question of the dominating presence of the screen is a vital consideration for the director using the screen alongside live performers, but there is not one generalized hypothesis that can be applied in a blanket way to every production. It should be noted that in every different production the screen will hold varying levels of presence. We cannot say that the screen always dominates over the live because of cultural perception and climate or vice versa; in some productions the screen will dominate and in some it won't. The screen will hold greater or lesser prestige depending on factors which impact it - where it is placed, the brightness of it, how it is interacted with etc. For example the presence of the screen in Forkbeard Fantasy's *The Colour of Nonsense* [Riverside Studios, London, 2010] which is used to animate parts of the actor's live bodies is very different to the presence of the screen in Robert Lepage's *The Blue Dragon* [Barbican, London, 2011] in which a very large screen is used to locate actors in certain spaces. This again is very different to Paul Sermon's *Telematic Dreaming* [1992] or Crispin Porter's and Bogusky's *The Subservient Chicken* [2004] which has been included most recently in the *Digital Revolution* Exhibition [Barbican, 2014] and relies solely on the screen for the delivery of the performance interaction.

The dominance of the screen is also a matter of an individual audience member's personal history, preference and ideology. How I perceived the presence of the screen in one of the productions here mentioned may be very different to the person who sat next to me in the audience - perhaps in a similar way to how I may view one actor as 'realistic' and my neighbor may view him as 'fake'. Judgements concerning the dominance of the screen on stage are not just a matter of cultural prestige, director craft or theatrical tradition but as much a matter of individual audience member perception or taste. Auslander would argue here that our perceptions have been shaped by the culture in which we live - one which is dictated to and

surrounded by the screen, and that the perceptions the audience have are therefore already biased towards the screen. If this is the case - that the live and the mediated are in practice placed in opposition to one another, then there appear to be two possible outcomes. Firstly that the over saturation of the screen within society may consequentially credit the live performer with a more significant aura, enabling it to dominate over the screen. Or secondly that the screen will automatically draw attention and assert itself as the more dominate presence over the live. To this end Auslander contemplates an important question 'Do we concentrate our attention on the live bodies or are our eyes drawn to the screen?' [Auslander, 1999, pg.38].

One cannot deny that within our culture the screen is the dominate mode of accessing and viewing performance and representation. However, I do not believe that this is a reason to assume that the screen will automatically become the dominant presence on stage, systematically asserting itself through the nature of it's ontology and cultural standing over the live performance. As quoted at the beginning of this chapter, Robert Edmond Jones in 1941 believed that the screen offered theatre infinite possibilities, and he was positive and evangelical about the complementary nature of their equally compelling forms. Although I agree with Auslander that in definition and ontology the live and mediated are inartistically linked, at this juncture my hypothesis concerning the practice of staging the screen echoes Jones' proposition that both forms can be equally irresistible and can work together harmoniously to create presence during a live intermedia production. Indeed, the very nature of them being linked can facilitate and inform the possibilities of which Jones boasts. In addition the director can use the differences to their advantage in communicating narrative, emotion or character by manipulating either dominance when necessary.

Auslander acknowledges these differing views concerning the question of dominance: 'Unlike Jones, who saw theatre and film as portraying complementary aspects of the psyche, Blossom saw the live and filmed elements of his productions as competing with one another. Blossom acknowledged that the competition between the actor's live bodies and the filmed images in these mixed-media performances was intrinsically unfair because the filmed images were inevitably more compelling. ...live actors are only pale reflections of the mediatized representations that dominate the cultural landscape' [1999,37].

It is clear that within performance studies strong opposing views are held on the question of the dominance of the screen. These views inform and inspire my own investigation into how the presence of the screen impacts on my craft, team and product. In chapter 4 this question will be applied in the analysis of a case study.

3.8 Conclusion

Focusing back on the discussed published literature which encompasses various aspects of the use of the moving image in theatre it is clear to see that the debate surrounding intermedia performance might indeed be complex and academically uneven, but is certainly still as passionate as it has ever been. The breadth of the questions that are asked widen with the invention of new technologies and as the reach of work increases. It is vital that the intermedia director engage with these questions when contemplating new work, however the distinctive lack of models which can be used by the director to analyse their use or potential use of the moving image leaves the director unequipped to do so.

In the following chapter the research will look to apply the theory of liveness as a means of analysis through which to consider the author's practice as an intermedia theatre director. This will enable an evaluation of how the aforementioned concepts are connected to the case study.

CHAPTER 4: CASE STUDY

4.0 Introduction

As outlined in the Methodology this chapter will focus on the analysis of the use of moving image in the author's production of *The Mater Builder* with the aid of the theory of liveness. The aim of this chapter is to investigate the practice in a post-production setting to enable the director to identify the impact of the use of the moving image on their practice and product. This will facilitate the answering of the research question: 'How can a theatre director successfully analyse their use of the moving image in live performance work?'

Initial assessment was conducted of three case studies using a template of questions which was developed as part of the research. These assessments can be found in Appendix 1 and will be referred to in this chapter. They were useful in enabling the director to focus attention on the use of the moving image and its resulting impact on various aspects of the production. However the dogmatic nature of the table presented a lack of opportunity for the findings of the production to be contextualized alongside other theory and debate. Therefore this chapter will aim to extend the investigation by analysing the impact of the moving image in one case study using the theory of liveness.

As discussed during the Literature Review, in Auslander's opinion the theory of liveness is best addressed in relation to specifics - 'any distinctions need to derive from careful consideration of how the relationship between the live and the mediatized is articulated in particular cases, not from a set of assumptions that constructs the relation between live and mediatized representations' [Auslander, 1999, pg.54]. This chapter aims to do this very thing, by considering the relationship between the live and mediated in one intermedia production. It is hoped that this will in turn allow the director to assess what impact this relationship had on their craft and product which will facilitate an improvement of understanding and practice. During the analysis traditional assumptions will be addressed and deliberated but will not be set out as an hypothesis to be proved or disproved as a generic theory applicable to all other cases. Instead the work will focus on how the theory of liveness enables the analysis of practice on one individual case study.

4.1 Overview of the production

The Master Builder was a contemporary intermedia production which sought to update the classic Ibsen play and was staged by The Humble Theatre Company in 2010. The performances took place in two venues, firstly in Cambridge and then in London, during the month of June. The work was financed solely by the production company which meant most of the cast and creative team worked on an expenses basis. The theme of the production related to child abuse and so charitable donations were solicited from willing audience members after the performance, and profits were given to the NSPCC. The creative team included the director, a designer, an assistant director, a lighting / technical designer and the cast consisted of four live actors and four film actors. The rehearsal period was two weeks long and further information on the production can be found on the company website. See data DVD clips 1 to 5, and Figures 1, 2 and 4 to 13 for documentation connected to this case study.

The production was staged in 2010 when experimentation with the use of the moving image in English fringe theatre was becoming increasingly commonplace. A wave of new affordable DSLR cameras which record in HD meant that the intermedia form was more accessible to the practitioner working with small budgets. The work was staged in Wimbledon at the time of the tennis event so there were a lot of tourists locally to the performance however there were no specific social or political concerns which influenced or were related to the production. I aimed to update the classic text by using the moving image to communicate the narrative's themes in a way that was engaging for a 21st century audience, much like *The Builder's Association*. For purposes of classification, the work was a contemporary intermedia production of a classic text produced on a small scale (similar in scale to the work of *Imitating The Dog*). The vision for the production was to use the famous narrative to highlight concerns about child abuse in contemporary society.

The directorial approach was to be as collaborative as possible within the perimeters of my pre-determined vision, and the role of the director included the following:

- to oversee all creative and technical aspects of the production
- to lead the creative team in building a production which was original, cohesive, finished and professional
- to guide the actors towards convincing and stable performances

- to gauge audience and industry response, adapting the work where necessary. I was accountable to production and theatre management for content, budget and venue constraints.

The inspiration for this show came from researching The Builder's Association's intermedia production of the same play which they staged in 1994. The company has been at the forefront of intermedia artistry for years and has been written about extensively. Artistic director Marianne Weems describes the company as 'a New York based performance and media company that exploits the richness of contemporary technologies to extend the boundaries of theatre' [Oddey, 2007, pg.30]. I aimed to update Ibsen's classic text by using the moving image to communicate the narrative's themes in a way that was engaging for a contemporary audience, much like The Builder's Association.

The choice to incorporate the moving image was decided upon from the outset after I resolved to update the setting to the contemporary landscape. I wanted to raise ethical questions in the spectator's mind regarding the boundaries of exchange between two human beings who weren't physically co-present. In an age of easily accessible internet pornography, social media and VoIP [Voice over Internet Protocol], the moving image helped set the characters in a realistic world. Alongside using the moving image to further the narrative I explored the opportunity to use it for the expression of the character's inner thoughts, memories and emotions in a similar way to how Robert Edmond Jones had proposed possible in 1941. [Figure 4 is a photo taken of the staged production which shows a projection of a fire that an onstage character is remembering. Using mediated image here allowed the audience to see the character's thoughts as she spoke].

It was decided that the characters Kaja and Ragner were to be mediated, meaning that they were never physically present. [Figure 6 shows onstage Solness talking to the pre-recorded mediated Kaja; Figure 7 shows onstage Hilde talking to the pre-recorded mediated Ragner]. This helped practically to keep production costs down and also made a statement to the audience about contemporary relationships as per the objective. I had Kaja's and Ragner's scenes recorded before rehearsals. These were then projected during the production so it looked like the characters were

speaking in real time with live Solness on stage via video call. Having these characters available in a live capacity was not an option because of budget constraints.

In order to document my initial vision a workbook was created pre-production which included drawings, notes, found images, ideas etc. [See Figure 1]. The production was to be very visually distinctive and to use the moving image to reveal the secret thoughts and memories of the characters to the audience. Characters were to be naturalistic and relatable, alongside being distinctive and memorable. Hilde was to have an element of 'Alice in Wonderland' about her which was innocent and endearing in the hope that the audience would feel sympathy for her at certain points. Film elements were to look professionally produced and be seamlessly integrated.

4.2 The definition and perception of liveness during the case study

4.2.1 The director's view

Below is an excerpt from the initial assessment of the production (see Appendix 1) which discusses the way that the moving image was used to represent realism in a contemporary setting:

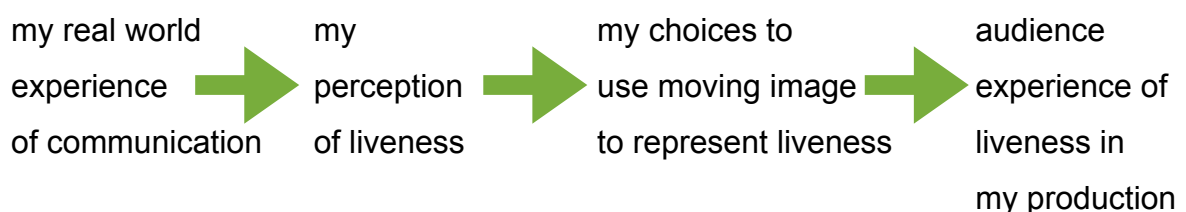
'One of the main problems that the moving image addressed was in the updating of the classic setting. The use of the moving image allowed both sides of conversations which would naturally happen in contemporary society over Skype or video call to be clearly seen by the audience. This enabled the production to remain true to both its contemporary setting and also its original scripted construction... Without the use of the moving image the director's vision to raise questions concerning the boundaries of exchange between people that are not co-present could not have been raised. Considering the theme (child abuse), it was important that this was done through images and not just audio (for example by standard phone call)'.

It is clear that my views of realism and the live /mediated were not only directly connected to each other but also intrinsically associated with my overall vision for the production. My perception of the 'real' world, which I wanted to represent on stage, was that the mediated had a fundamental role scenographically, in narrative, in

human communication and during characterization. I wanted communication to appear contemporarily realistic and 'live' which led to a decision to use the moving image to facilitate this. This decision was influenced by my perception that in the real world 'live' conversations now happen through mediated means, such as over video-call or 'Skype'. Thus my definition and perception of liveness during the creation of this practical work included the mediated in the way which Auslander theorized in *Liveness* [1999] - this being that the live and mediated are intrinsically linked.

The mediated facilitated the representation of liveness during the staged video calls to such an extent that the audience commented that they believed they were viewing real-time 'live' conversations between one actor on stage and another actor back-stage. What was perceived as live during the production was influenced by the director's experience of real world mediatization, which, in this particular case, argues against the traditionalist view that the live and the mediated stand ontologically in opposition to one another.

It was apparent that my definition of live included the simultaneity of time, but not space, a view that I feel reflects real life communication and existence within contemporary culture. This supports Auslander's stance also that one does not necessarily need to be co-present in order to be 'live'. However, it is important to note that every conversation that I staged through the aid of the moving image also always used one actor which was co-present with the audience. On reflection I believe it was because of this that the conversation was seen as being 'live' by the audience. I speculate that if both characters conversing had been mediated, then the perception of the live during the performance would be altered, but this would need further research. For this investigation it suffices to say that as director my perception and definition of the live were indeed influenced by real-world mediatization and that this coincidentally impacted the staging choices which impacted the audience's experience of the live during the production. Below is a flow diagram which illustrates the influences involved.



4.2.2 The actor's view

One of the main problems of producing *The Master Builder* on a low budget was the amount of actors that would be required. The moving image addressed this problem by allowing some characters to be mediatized which meant they weren't needed for the performances. Due to time constraints we had to record the filmed sections before the stage actors were called for rehearsals. This meant there was no opportunity for the film actors to rehearse with the stage actors. The film actors had to make guesses regarding the intonation and tone of the response and conversation that the stage actors would be having with their mediated recordings. This required detailed thought and direction from me.

The theatre actors commented during post-production interviews that it would have worked better to have met with the film actors and to have gone through the scene together prior to filming [data DVD Clip 3 shows an actress being interviewed about this after the production]. This was because it would have given them better perception of how the conversation might feel in a co-present setting, which is interesting because I wasn't expecting them to represent a co-present face to face conversation during their performance. During a real Skype call one has to react to the mediated presence of the other person spontaneously without any real control over what the other person says or how they say it. Yet, for the actor, the difficulty arose when their own performance became conditioned by the reproduced moving image as opposed to being able to interact with a live human being who could react to discrepancies (such as pauses) in their performance from production to production. In this the actors appear to hold the 'live' performer with much greater prestige than their mediated counterparts because live performers can adapt and alter performance through a mutual sharing of ideas and characterization. The fixed reproduced image in their perception was invariable which drew boundaries around their choices, characterization and performance.

This invariability proved especially problematic for the actor playing Solness who would often forget his lines during such a Skype conversation. The recorded moving image which played on mercilessly despite his stumbling created vast amounts of anxiety not only for him but for the other members of the cast. Unlike a live actor who could adapt their own performance to compensate for the other's misdemeanors, the

recorded footage would blaze ahead forcefully exposing the actor's fault and leaving a trail of embarrassment. Anger, frustration, anxiety and panic were all consequences of this, and as such the live actor's perception of and relationship to the mediated became one that was full of hatred. This was very unfortunate because I had aimed and attempted to enable the actors to enjoy working with the moving image.

During pre-production I made a plan to bring technology into the rehearsal room from the outset. [Figure 8 shows our rehearsal room set up during the second week]. After studying Weems' own rehearsal observations that 'technology is also the protagonist ... and it needs to be dealt with - the technology is the diva in our work' [Oddey, 2007, pg.32] I prepared the schedule to include as much time to explore the use of the moving image as possible. However, we only had two weeks to rehearse, and only one day technical rehearsal in each venue, so the time was in short supply. Weems works with 'actors [who] are very technical' [Ibid.], but our production budget did not afford us this luxury either.

On the first day of rehearsals I had the actors introduce themselves to camera in a private room. I then played these recordings in the rehearsal room to the entire cast. This proved an interesting exercise to start discussions about technology and its role in the individual actor's life. There were various responses to the exercise and they proved helpful to me in assessing which actors would need more encouragement to engage with it in rehearsals. During the recording, one actor, whose father had died the week before, was able to share what had happened and express that he may feel distant at times in rehearsals because of this [data DVD clip 5]. He noted afterwards that he would not have shared this in a group setting where all eyes were on him directly, but felt comfortable speaking about it to camera in a private room. This led to a discussion regarding how the presence of a screen or recording device can remove the boundaries that we may have when speaking with someone face to face. It was thought perhaps this was because the screen acts as a protective barrier itself; distancing and separating, which was extremely useful for our later character and relationship work.

The fact that the actor preferred not to speak in a 'live' setting about an emotional subject says something about his perception of liveness and the vulnerability associated with it. Perhaps this was because during a live conversation one cannot

edit out or start over like one can when recording material. Unlike the actor playing Solness, at this point during the rehearsals this actor found comfort and safety in the mediated recording of his personal story which enabled him to remain more distant from his audience of peers.

Another way I gaged the actor's relationship with technology was by setting them an exercise to create a personal art installation with electronic wires and cables. One actor plugged a cable into the wall and deposited the other end of it down his trousers while sitting motionless on the couch, thus expressing that technology afforded him pleasure and sexual fulfillment [Figure 9]. The actor playing Solness created an installation with a cable hanging from the ceiling which was tied around his neck - he stood there as if he were hung with it [Figure 10]. It became clear I had made a casting error. I was able to leave the rehearsal that evening and reflect on dealing with this.

My directorial choice to use the moving image so interactively in the performance considerably impacted my rehearsal process, not just in scheduling but more importantly in team and cast relationships. I found a considerable amount of time was spent on attempting to re-communicate my vision to people. I identified that the actor playing Solness was insecure about learning his lines and was traditionalist in his view on liveness. His fear was projecting itself as an angry reaction to the mediated because he felt it took his time away from the text. As a result I rescheduled some rehearsal plans so we could get away from the text as soon as possible.

4.2.3 The audience's view

Although this investigation does not focus on spectator studies and there were no audience research questionnaires conducted, highlighting a few responses and reactions that were observed by myself will inform the analysis and aid in identifying any impact the use of moving image may have had on my practice. Bolz and Reijen have commented that today reality is often perceived 'only through the mediation of machines' [Bolz and van Reijen 1996:71] and this certainly appeared to be true of the production's audience who commented afterwards that they thought the Skype conversations were happening live between one actor onstage and another offstage (actor Archie Whyld refers to this in his recorded interview - data DVD clip 4).

These audience members clearly had a perception of liveness which extended beyond the boundaries of co-present space which was likely to be influenced by the mediated culture in which they live. They perceived that the reproduced video recordings which were played during the production were actually live mediated conversations which were happening in real time. This is not only a testament to the actor's skill, but also a major indication that one's ability to discern between the live and the recorded when a screen is involved is hindered. The awareness of this perception is empowering because it can be used by the director to create a level of realism on stage which may not even be possible with just co-present actors.

Anne Ubersfeld explains 'What appears on the stage is concrete reality - objects and people whose concrete existence is never questioned. Although they indisputably exist (they are the very stuff of reality), they are at the same time denied, marked with a minus sign. A chair on the stage is not a chair in the real world' [Ubersfeld, 1999, pg.24]. However, a recorded chair played to an audience as if it were being beamed live to the stage may well not be marked with a minus sign because of the screen which masks its true identity and situation. Cormac Power asserts 'there is less "reality" to subtract in film, since it does not use real objects to represent fictional objects as theatre does' [Power, 2008, pg.21] which explains why the audience's differentiation of perception in realism between the present and the recorded may be the case. Thus, the intermedia theatre director could use this distinction to their advantage especially to challenge an audience about current affairs.

For example, if I staged my production of *Medea* again (see Appendix 1 for the initial assessment) it would now be appropriate to consider the difference between including footage of an abortion which looked like it happened in the past (what I initially did) alongside footage of an abortion which appeared to be happening live. The audience's perception of liveness in this would effect how they reacted to the production and possibly raise different ethical questions as they became implicated to and witnesses of the 'live' event. Further research would need to be conducted to explore this properly, but the analysis of audience perception on *The Master Builder* does seem to highlight that the screen does give the director access to a perceived realism which is not possible with co-present stage actors alone.

Conversely, occasionally during *The Master Builder* the use of the moving image jolted the spectator out of invested emotional engagement and this was as a result of their perception of liveness. At the end of the play I decided to have Solness walk off-stage to attach the wreath to the top of the tower. The on-stage characters then appeared to be watching him through the window by looking at projected footage of someone falling off a ladder on the panes [Figure 13]. Here, the audience's interaction with the footage was never quite right and although in some ways it appeared more realistic (than say having someone pretend to fall live on stage), it didn't carry the tension or build to a climax in the way I had hoped. This was because of the faltering balance of presence between the live and the mediated. No one in the audience believed Solness was falling off the ladder then and there - real time - in that very moment of the production, because audiences will automatically assume this kind of media has been pre-recorded as isn't live (unlike the Skype conversations which are mentioned above). This meant the threat of danger and the element of tension at the climax of the production was greatly reduced, which influenced the overall impact of the production.

4.3 The dominance of the screen during the case study

4.3.1 Thematic considerations

There were times during the production of *The Master Builder* when the screen dominated over the live and times when the live commanded presence over the screen. This was not always due to a specific directorial choice for it to be that way; sometimes this was a result of the perception of liveness, actor prejudice or other factor's outside of directorial control. In the previous chapter Literature Review my hypothesis concerning the practice of staging the screen echoed Robert Edmond Jones' proposition that both forms can be equally irresistible and can work together harmoniously to create presence during a live intermedia production. I reasoned that the ontological interconnection of the live with the mediated could facilitate and inform the possibilities of which Jones spoke and in addition thought the director could use the differences to their advantage in communicating narrative, emotion or character by manipulating either dominance when necessary. An analysis of the case study discovered that this was sometimes the case but not always.

Jones reasoned that film offered the theatre practitioner a unique way to effectively express the subconscious of their characters: 'a direct expression of thought before thought becomes articulate...the moving picture is thought made visible' [Jones, 1929, pg.40]. In my finished production of *The Master Builder* there were moments where I revealed simultaneously Jones' 'two worlds of the Conscious and the Unconscious... the objective world of actuality and the subjective world of motive' [Jones, 1941, pg.18]. I wanted the audience to be able to see things inside the mind of the abuser and abused which otherwise would have remained hidden. [Figure 5 shows a still image from a projection used during the show. It depicts young Hilde as she was when she first met Solness and was used to give the audience visual access to their shared memory of her].

On these occasions the moving image often drew attention to itself when it first appeared, but then over time began to draw us back to the live actor. As we grasped and contemplated what we were viewing - the memory that Hilde and Solness shared, we sought to discover what impact this memory had on the both of them and were attracted back to the live actors. Thus the recorded moving image acted as catalyst to the heightened significance of the live actors. This was an effect that was deliberately intended and was made possible through work by the director in rehearsals on actor staging, timing and movement - discussed in the next section.

Thematically the production sought to highlight the way technology provides a means for children to be abused. The screen facilitated the delivery of this on several occasions by being the focus of attention. The opening sequence began with a mediated Skype conversation between three on screen actors, here the screen was dominant because it was the only animated thing on stage. A live actor joined the conversation and commanded attention because he was co-present with the audience but also because the mediated actors reacted to his presence. As this interactive conversation progressed, although the screen was larger than the actor, there became a balance of presence where neither the live performer nor the screen pulled focus. This was partly because the audience perceived both parts of the conversation as live and partly because the screen was being interacted with by the live actor which meant the stage was shared by them both. At this point the equality shared by the screen and the live actor reinforced the equal status of the character's relationships. Later, during a conversation with Kaja and Solness, this opening

equality was contrasted with staging that facilitated the dominance of Kaja on the screen which enabled the audience to be drawn to her and sympathize with her. This delivered the production's themes by deliberately asserting the position of the vulnerable mediated character - one which in real life would not be dominant and could be switched off at will.

During the opening sequence it is clear to see that the dominance of the screen fluctuated from moment to moment which reinforces my hypothesis that it is almost impossible to make generalized statements about the presence of mediatized material. At the beginning the screen was dominant, then the live actor was, then towards the close of the conversation both elements drew equal amounts of attention. Here I must state that this perspective is given only from my personal and directorial viewpoint. Clearly there would be many other factors which might pull focus to one or the other for individual audience members - which could include if they recognized or were attracted to one of the actors.

Having the mediated performers physically present at the end of the production for bows was considered. It was thought that this might further reinforce the statements raised in the production about boundaries of exchange between people who are not co-present. We wondered if the audience would react differently to seeing the live bodies of those who had up to that point only been mediatized, thus acknowledging that they were just as much a part of the performance as their unmediated counterparts. Due to actor availability this was decided against.

4.3.2 Performance considerations

All of the actors, bar Solness, coped very well when interacting with the projected media. Split second timing and cues were rehearsed repeatedly so dialogue didn't overlap and to give a realistic VoIP conversational feel. This proved very successful in the production and many audience members commented that they actually thought they were 'live' conversations with actors who were being filmed and projected simultaneously somewhere off stage. In some aspects it was very helpful to have the recordings in the rehearsal room because it meant there was something concrete for the actors to work with that would not change. This brought an element of security for most actors, who had their own copies of the recordings and would practice with them outside rehearsals.

We rehearsed what the actors would do in a scenario where something went awry with the projection, and this eliminated fears the actors had about interacting with recorded material within a live context. In an interview with some of the actors after the production, they noted that their style of acting had to adapt for the technology. They agreed with Weems that 'it's a much more cinematic acting style' [Oddey, 2007, pg.32].

I had prepared for the eventuality that 'various media reshapes notions of character and acting' [Giesekam, 2007, pg.8], and anticipated that staging an intermedia production would catalyze different demands of my performers as they shifted between live and mediated performers and settings. It was important to help them discover their own way of working, considering that 'a definitive acting style for the new stage apparatus has not yet been worked out' [Piscator, 1980, pg.213] - which is as true today as it was for Piscator. During rehearsals we discussed the differing acting contexts that the performers would find themselves in and we looked at the more controlled way a film actor works. I wanted the mediated version of a character to match the physical stage version and I didn't want one to appear more real than the other. Film demands a 'stronger interplay between restraint and emphasis' [Bordwell and Thompson, 2010, pg.145] from the performer which is different to the conventional view many stage actors have (to simply underplay emotion for the camera). The discussions we had about this helped them to '*adjust to each type of camera distance*' [ibid.] (original emphasis).

Prior to the production an interview was conducted with Wajid Yaseen, artistic director of earcinema, regarding his subversive use of film in previous intermedia productions. He had found that his relationship with the film director (he did not direct this aspect of his own productions) was the most fractious due to their clashes of individual vision. This led me to the decision to direct my own film work on this production. Yaseen also noted that the live performers he used were not choreographed to interact with the fixed moving images, but did so spontaneously each performance through improvisation. He found this was the most successful way to organically intertwine the two. Spontaneous interaction was not possible in *The Master Builder* because so much of the conversation, narrative and characterization was dependent on the interaction.

We conducted several sessions in rehearsals playing with the balance of presence between the mediated and the live. These sessions helped lesson the actors' concerns that the mediated images would detract from their live performance. Even Auslander agrees 'it is clear there are ways of asserting the presence of a human body over that of a projection, for instance, or vice versa, and that screened images may integrate seamlessly with live ones', despite his reservations that 'performances occur now in a cultural context in which the projection is more closely related to the dominant media' [Auslander, 2008, pg.43].

Staging, timing and movement were variables that the actors and I considered when addressing the balance of the live and the mediated. We had to make different provisions to those that would be made when working alongside a live collaborative performer because the pre-recorded material was unalterable at the rehearsal stage and because the restrictions in venue size pre-determined the set and screen size. The actors were forced to adapt to the given constraints and had to alter their performance in an un-natural way, such as standing further up stage than would have been realistic so as not to mask a screen, speaking at a set speed, or moving on a specifically timed cue. This made even the live acting style more cinematic because it became much more authored by the technology which dictated it's perimeters.

4.3.3 Design considerations

The performance venues differed if size, which meant that the set needed to be flexible for both venues and easily moveable. During the pre-production stage I had to decide if I wanted the audience to be aware of the workings of the technology in the production. I considered how the actors playfully toy with it in Forkbeard Fantasy's productions, but did not feel this was right for my production because I didn't want to make a spectacle of the technology or highlight the creativity of the actor/creative team. Rather, I wanted the audience's attention to be on the subject the technology was projecting. So I rested with Ovid and his 2000 year old assertion that 'ars est celare artem' ('it is art to conceal artistry').

Brechtian use of media by groups like The Builder's Association and The Wooster Group continually reminds audiences of the 'dialectical interplay going on between

the actors and the screen images' [Dixon, 2007, pg.348]. For my production I thought this *continual reminder* would hinder the focus and attention of the spectator. I contemplated my own feelings as an audience member watching Robert Lepage's productions; how I marveled at the magic, genius and inventiveness of the team behind it whilst being pulled away from the emotion of the narrative - this was not a result I wanted. To fulfill the objective of masking the technological workings of the production it was decided to conceal all equipment where possible. In the final production all that could be seen was a lap-top prop through which it appeared characters were conversing.

The designer and I agreed that we should create an entire set out of flame-proof cardboard boxes [Figures 11 and 12 show part of this set on stage at The Junction Theatre, Cambridge]. We planned to then project images of affluent looking furniture onto it, as a statement that Solness' outward life is an illusion. The play is set just before Solness is about to move house so the cardboard boxes also contextualized this and resembled how much of Solness' life is hidden 'boxed' away.

Prior to the build we spoke of the main projection surfaces that would present the interactive films. I had filmed in HD and wanted the footage to be clearly presented so as not to distract from the live presence of the performers on stage. We spoke of Katz's interpretation of Bazin's work *Qu'est-ce que le Cinéma?*, where '*presence* [is used] to describe the moviegoer's sense that he is within the same spacial/temporal continuum as the picture on the screen' [Katz, 1991, pg.3]. We decided we didn't want the spectator to be drawn so into the screen picture that it negated the presence of the live actor on stage, we felt that a simple clean clear screen would facilitate this. However, somewhere amongst this communication, understanding of the vision became problematized. What materialized at the technical rehearsal was a hand woven 'screen' made out of book pages and fabric. The HD video could not be projected clearly onto it which caused the viewer to give it more attention than the live actor as they focused on trying to discern what was said or was happening. The subsequent decision of mine not to use it led to the resignation of the designer. Footage of a rehearsal testing out the designer's screen can be seen in clip 2 (it is the screen on the right hand side).

After the technical rehearsal I assessed the situation. I considered re-writing my standard designer's contract for any future production to include more specific detail about the role and expectations, however this proved awkward because as the writers of *Practice-as-Research in Performance and Screen* put it - 'an explicit prior decision about the roles of collaborators is also problematic due to the shifting, complex working relationships in devised work' [Eds. Allegue, Jones, Kershaw and Piccini, 2009, pg.70]. I similarly questioned further 'how can we offer the right of withdrawal from devised projects when the withdrawal of one collaborator at a late stage might jeopardize the entire project', as it had jeopardized the realization of my directorial design vision for the show and presented the work not as intended.

It was not clear which specific decision that I had made during the process had led to this design complication, however it is apparent that the problem centered around understanding connected to the dominating presence of the screen.

4.4 Assessing the impact of the moving image

The aim of this production was to raise awareness and foster debate about the subtle ways in which child abusers groom their victims with the use of technology. I also wanted to bring insight for the spectators regarding the complexities of emotions that abuse victims feel towards their abusers. The production succeeded in meeting the main aim as a direct result of the use of the moving image.

By using the moving image I was able to effectively communicate the themes in a unique way. The audience were able to clearly see how the relationships, narrative and characters developed because of the technology. The aim would not have been as hard-hitting or successful if the moving image had not been incorporated. The moving image connected the audience to the theme by allowing spectators to view both sides of a Skype conversation [data DVD clip 1]. There was no specific message to be delivered, but there were questions that I wanted to be raised, and the moving image facilitated this through its integration within the live event.

There were times I successfully used the moving image in the production and times I did not. Reflecting on my process I see that eagerness to test out many expressions of it in the production was a mistake. If I had used the moving image for a singular

aspect it would have been more manageable from a budget and cast / creative team point of view, and thus would have turned out more cohesive. I should have limited the use of the moving image to the video calls only as this was the main way in which I communicated my aim. The other uses - the scenographic (projecting bits of set onto the cardboard), the display of subjective feeling (projecting character's memories and thoughts during action or dialogue) and the use of projection to communicate narrative (for example the projection of Solness falling off the ladder), were not vital in communicating my aim and therefore hindered my vision in places. In summary there were times in this production when I used technology for the sake of it and this disappointingly distracted from the main ontology of the production which was a live theatre performance.

If I was asked to stage this production again I would not do so unless I had a big enough budget to pay for actors with substantial intermedia experience and I would limit the amount of uses of the moving image. I would also extend rehearsal time to facilitate the incorporation of it and have the mediated actors rehearse with the live actors prior to filming.

The aim of this production was to raise awareness and foster debate about the subtle ways in which child abusers groom their victims with the use of technology. I also wanted to bring insight for the spectators regarding the complexities of emotions that abuse victims feel towards their abusers. The vision was to create an intermedia piece that held the audience's attention and captured their interest. The production succeeded in meeting the main aim but not in fulfilling the vision and this was as a direct result of the use of the moving image.

4.5 Conclusion

Throughout this chapter two key aspects of the theory of liveness were applied as a tool in the assessment of the moving image in my production of *The Master Builder*. This focused the investigation highlighting the reasons why certain problems were encountered on the production, thus enabling me to research in greater depth. Applying the theory in post-production analysis uncovered the importance of connecting with it as a director and understanding the dynamics associated with it during practice. In the following chapter I will discuss the findings of the analysis and consider the application of the theory as a tool in the assessment of practice.

CHAPTER 5: CONCLUSION

5.0 Key findings of the research

The initial assessments made it clear to see that the reflections and understandings gained from the production of case study 1 and 2 directly influenced choices made in case study 3. For example the experience of interactivity which negatively impacted the performer in *The Master Builder*, directly influenced the director's choice not to use it in such a way on the *The Night B4 Christmas*. This showed a demonstrable tacit understanding which had developed through practice in line with Schön's theories and methods in *The Reflective Practitioner* [1991].

The initial assessments also demonstrated that the primary role of the moving image in the case studies was to promote a more actively critical and engaged spectatorship. Secondary roles included bringing appeal to wider audiences (as in *The Night B4 Christmas*); challenging and shocking the spectator (*The Master Builder, Medea*); setting character in realistic contemporary landscapes (*The Master Builder, Medea*); and producing spectacle (*The Night B4 Christmas*).

Numerous challenges encountered, some which were unique to the fact that the production was low budget, were also revealed through the use of initial assessments. These challenges included increased difficulties with cast and crew relationships, difficulty in communicating authentic sections of narrative, and reviewers opinions regarding the updating of classic work. The comparison of pre-production workbooks (which detailed original vision) to the final production, clearly illustrated that the challenges which accompanied the use of the moving image had hindered the fulfillment of the directorial vision.

The research clarified that the choice to use the moving image influenced my vision in the planning stage. As the moving image increasingly invades and dominates our culture it's influence became mirrored in my work which seeks to authentically represent contemporary life. It's presence in my work also influenced my vision through the challenges it brought with it. The initial assessments demonstrated that it became necessary for me to make decisions which took the production away from my original vision in order to accommodate for its challenges. Applying the the theory

of liveness to these findings then developed the research further by uncovering some of the reasons why they had occurred.

The initial assessment found that I had made the decision to use the moving image in the planning stage to aid in authentically representing contemporary life. Analysis of the case study alongside the theory of liveness then revealed that this was because my perception and definition of liveness during the production of *The Master Builder* had been influenced by the culture in which I lived. I discovered that this directorial perception went on to influence the way the moving image was staged in the production, which in turn influenced the audience's experience of liveness during the production. This revealed that perception of liveness was instrumental in several stages of the production and that it not only impacted employment of directorial craft during practice but effected audience engagement.

Again, using the theory of liveness as a tool in analysis of the case study extended the initial assessment's finding that the actor playing Solness had difficulty interacting with the moving image by demonstrating that this was due to his traditionalist perception of liveness and not just a fear of learning lines. It was discovered that the actor's perception of liveness impacted on my experience as a director too, as I had to re-schedule rehearsals and manage fractious cast relationships because of it.

Although touched on during the case study as part of directorial observation, the audience's perception of liveness was not researched fully in this investigation because the research was focused on how the moving image impacted the director as opposed to spectator studies. Findings did however reveal an observation that the audience at times perceived the recorded material as live which facilitated a discussion around application of practice alongside the theory which is useful for me to consider when contemplating future productions.

An analysis of the dominance of the screen during the case study revealed that in certain instances it was possible for the director to lead the audience's eye to or away from the screen. This was as a result of the adaptation of director and actor craft which was applied to areas such as staging and movement during rehearsals. It was seen that there were times that I was successful in commanding the dominance of the screen and times that I wasn't.

The ontology of the screen during the Skype conversations facilitated a level of realism in the production that would not have been possible with just co-present live actors, this enabled the audience to connect to the production's themes as I had envisioned and added positively to the live experience. However, the ontology of the screen during the sequence where Solness falls off the ladder hindered the emotion of the scene and the delivery of the narrative climax which negatively impacted on the live experience.

The dominance of the screen was also a major factor in the most difficult decision I made on the production which was not to use the designer's screen, consequentially leading to her resignation. Faltering understanding between her and I on the importance of the screen's draw during the production formed the catalyst of the difficult interactions and eventually impacted on the production in a major way.

My supposition was that it would be unhelpful to make generalized statements about the perception of liveness or the dominance of the screen on stage. The case study analysis concluded that indeed this was the case, because perceptions encountered were individual and variable situationally, and because the dominance of the screen fluctuated from moment to moment. The findings were specific to the single production and should not be applied as a status quo for all intermedia work. Yet, the discoveries on this individual production will inform future practice which could form a body of work with which to challenge traditionalist views towards liveness.

Overall the research has made it obvious to me that I will be more successful in achieving my pre-production directorial vision if I use the moving image sparingly, to fulfill a single function only. It is also clear that on future productions there needs to be enough budget to hire cast and creative team members who can cope with and understand the demands of intermedia work. An understanding gained from this investigation plus the use of a pre-production assessment may in future allow for more detailed planning in the run up to rehearsals which will enable me to communicate vision, perceptions and definitions more clearly to those involved on future productions.

5.1 Evaluation

Current theory around the use of the moving image in theatre does have an impact on practice and it is helpful for the director to consider this in a post-production capacity. Liveness is an example of one such theory, but it is not all-encompassing and did not allow for the analysis of all the areas on which impact occurred. For example it may have been possible to analyse the impact that the moving image had on budget through alternative theories.

The original hypothesis indicated that it could be beneficial for directors to assess their choices and decisions in the phase of post-production. The research demonstrated that such belief matches the reality of facts, as the investigation facilitated the director to compare the final production with the original vision, and assess which factors problematized the achievement of it. The initial assessments facilitated the director to analyse the role and impact of the moving image on the production and its process and the most successful aspect of this was how it facilitated the director to focus specifically on the use of the moving image. The table structure, allowed a centre of attention to be created which made specific analysis clear and convenient for the practitioner.

The findings of the case study demonstrate that analysing practice using the theory of liveness can be hugely beneficial for the intermedia director. Doing this not only contextualized individual practice within current dialectics but unearthed some of the causes behind the impacts of which the initial assessments detailed. Thus, the investigation provided an answer to the research question which was 'How can a theatre director successfully analyse their use of the moving image in live performance work?'.

Yet, the research also revealed that pre-production assessment of the intended practice alongside relevant theory coupled with post-production analysis alongside the same theory could be more beneficial for the director. To evaluate vision in a pre-production capacity would allow the practitioner to intelligently assess their options to solve potential foreseen problems. For example understanding my own perception and definition of liveness would help me gauge potential cast member's relationship to it, which could eliminate or prepare for future problems that may lead to the disruption of practice. Once a director is well versed in their understanding of

intermedia production they are more able to accurately predict what Schön's 'problematic situations' will be, and so assess their options for dealing with them prior to the production. This finding is a contradiction to the general process of performance research which typically takes place post-production or during production (for practice as research investigations).

This investigation did not allow for pre-production assessment as the research was conducted after the practical experiments in the form of reflection. However it is clear to see that even when I work collaboratively, organically and creating narrative through improvisation my practice could benefit from pre-production assessment as it would allow me to create a concrete structure of knowledge to support the free build of ideas during rehearsals. When working with the moving image in an 'organic' rehearsal process (especially where the director has no fixed determined vision for the proposed production) then there may be an even greater need for a pre-production assessment. This would enable me to evaluate the production's options for the inclusion of the moving image and assess the potential impact on various aspects of the production so that the implications of active decisions can be understood in the spontaneous moment.

However, it would not be sufficient for the practitioner to simply analyse vision. There additionally needs to be final evaluation which is the area where this research contributes. Coupled together, both a pre-production assessment and a post-production analysis would allow the investigator to bring more depth to their understanding which informs their craft, making them a better practitioner. There are of course times when I would like to assess my work only after it has been completed. Other productions of mine which have been staged many years ago for example. This is where this researched method provides an answer. A template for the initial assessment table can be found in appendix 3. The name for this table is: Post Production Impact Evaluation for Intermedia Productions [PPIEip].

The research did not allow for the analysis of the impact that the production had on individual spectators or on the industry as a whole. To include this type of analysis would have required a prolonged series of feedback questionnaires and significant investigation into how the work was cited in academic and entertainment literature for example. The investigation did not take into consideration any audience perceptions

of screen dominance or detailed study into spectator perception as was the case with Matthew Reason's 2004 investigation. This would have required a different methodology and would have focused on audience response rather than director craft, which was the main trajectory of this inquiry.

In performance you cannot specify or accurately suppose an audience's response. What the spectator brings to the production is just as significant to their experience of it as what the director brings. However one can make educated and instinctive theories about how types of audiences might respond to work, and tailor vision accordingly. This type of forecast could be tackled in pre-production assessment which would help the live performers to sensitively and intelligently adapt to the perceived response of the co-present audience if necessary.

But neither post nor pre-production research would allow the director to adequately assess impact of the production on individual audience members unless the research was conducted over the lifetime of the spectator. And even then, the influences of the production which work at a subconscious level can never really be gauged successfully. This type of investigation which centers around speculative theory and not tangible fact is best scrutinized in the form of critical discourse - in keeping with much of the reviewed literature. Yet, conclusively the research here can be more informative than critical discourse where a researcher intends to evaluate impact from the director's viewpoint to gauge resulting consequences of the use of the moving image on their predetermined vision.

The exploration highlighted that works having detailed or important ethical considerations may benefit considerably from pre-production research as it would enable the practitioner to thoroughly consider options regarding the impact on those connected to it either as creator, contributor, performer or spectator. 'Any linkage between art and an ethical stance needs to be developed and maintained, frequently through conscious effort' [Eds. Allegue, Jones, Kershaw and Piccini, 2009. pg69]. Before staging a second production of *Medea* for example, it would be beneficial for me to research how audience perception of liveness might impact their experience of the abortion footage presented as either live or recorded media.

The research successfully allowed me to 'surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice' [Schön, 1991, pg.61] which in turn enables me to adapt any future process where necessary. Thus, the research furthers the work of Schön by facilitating me to implement Schön's theories / techniques.

The inquiry revealed that very few directorial decisions concerning the moving image were made spontaneously during production, which suggests that a using a pre-production assessment alongside post-production analysis would not negatively restrict my directorial process. Another important factor to consider is that the majority of audiences attending theatrical productions are accustomed to seeing professionally produced high budget moving images on a daily basis, be it on their TV, hand-held device or at the cinema. This sets up an expectation in form and quality which often leaves the theatrical mediated 'add on' looking somewhat amateur in comparison. For live intermedia productions to maintain a 'professional' tone (which I understand I may not always want), there needs to be adequate time and planning given to accommodate the moving image. A pre-production assessment would greatly facilitate this by helping me to gauge how the work might be impacted by the moving image during practice.

Using the theory of liveness as a tool to analyse practice in a post-production capacity enabled me to discover several causes to the problems which were identified in the initial assessment. These findings will go on to inform my future intermedia practice but could subsequently be assessed in a pre-production capacity to evaluate vision and further the research still. The moving image has become such a dominant medium that now we even 'suppose our imaginations are naturally cinematic' [Katz, 1991, pg.ix]. In a world where we are surrounded by and dictated to by the screen it is vital that intermedia practitioners have a way of analysing its impact on their productions and craft. This research succeeds in facilitating that for me as an individual intermedia director.

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APPENDIX 1: INITIAL ASSESSMENT TABLES

Case Study 1: The Master Builder

1. DEFINITION & CONTEXT	
A. Production Title	<i>The Master Builder</i>
B. Production Author	Henrik Ibsen
C. Type of Production	A contemporary intermedia adaptation of Henrik Ibsen's classic
D. Performance Dates	June 2010
E. Performance Venues	<i>New Wimbledon Theatre</i> London, <i>The Junction Theatre</i> Cambridge
F. Audience	Max capacity - 300, Target audience - adults
G. Cast Size	4 live actors 4 film actors
H. Creative Team Size	4 core creative team members
I. How did this work relate to past and present performance events?	
<p>The inspiration for this show came from researching The Builder's Association's intermedia production of the same play which they staged in 1994. The company has been at the forefront of intermedia artistry for years and has been written about extensively. Artistic director Marianne Weems describes the company as 'a New York based performance and media company that exploits the richness of contemporary technologies to extend the boundaries of theatre' [Oddey, 2007, pg. 30].</p>	

J. What was the social, political and theatrical climate that this work took place in?

The work was staged in 2010 when experimentation with the use of the moving image in English fringe theatre was becoming increasingly commonplace. A wave of new affordable DSLR cameras which record in HD meant that the intermedia form was more accessible to the practitioner working with small budgets. The work was staged in Wimbledon at the time of the tennis event so there were a lot of tourists locally to the performance. There were no specific social or political concerns which influenced or were related to the production.

K. Did the production fit into any specific genre?

I aimed to update the classic text by using the moving image to communicate the narrative's themes in a way that was engaging for a 21st century audience, much like *The Builder's Association*. The work was a contemporary intermedia production of a classic text produced on a small scale (similar in scale to the work of *Imitating The Dog*).

L. Did the work have a specific theme?

The vision for the production was to use the famous narrative to highlight concerns about child abuse in contemporary society. The production raised money for the NSPCC.

M. What was the director's role and approach on this production?

The role included the following:

- to oversee all creative and technical aspects of the production
- to lead the creative team in building a production which was original, cohesive, finished and professional
- to guide the actors towards convincing and stable performances
- to gauge audience and industry response, adapting the work where necessary.

I was accountable to production and theatre management for content, budget and venue constraints.

The directorial approach was to be as collaborative as possible within the perimeters of my pre-determined vision.

N. Were there any existing audience expectations of this work?

The company was known for producing controversial, hard-hitting and thought provoking work. Marketing had described the production as 'intermedia', so there were already expectations concerning this. The company was seen as a professional theatre company using professional crew, and the performance venues had a reputation for quality productions from emerging companies.

O. Was field research conducted with directors who have worked on related performance events?

An interview was conducted with Wajid Yaseen, artistic director of earcinema, regarding his subversive use of film in previous intermedia productions. He had found that his relationship with the film director (he did not direct this aspect of his own productions) was the most fractious due to their clashes of individual vision. This led me to the decision to direct my own film work on this production. Yaseen also noted that the live performers he used were not choreographed to interact with the fixed moving images, but did so spontaneously each performance through improvisation. He found this was the most successful way to organically intertwine the two.

P. What were the production conditions? Budget, equipment etc.

The performance venues differed in size, the Junction Theatre in Cambridge being almost twice as big as The New Wimbledon Studio. This meant the set needed to be flexible for both venues and easily moveable. The budget for the whole production was £3000. The equipment was limited to a single HD camera, and 3 HD projectors.

2. Objectives

A. How did the director visualize the production? Explain the methods used to visualize and describe the desired production.

A workbook was created pre-production which included drawings, notes, found images, ideas etc. [See Figure 1]. The production was to be very visually distinctive and to use the moving image to reveal the secret thoughts and memories of the characters to the audience. Characters were to be naturalistic and relatable, alongside being distinctive and memorable. Hilde was to have an element of 'Alice in Wonderland' about her which was innocent and endearing in the hope that the audience would feel sympathy for her at certain points. Film elements were to look professionally produced and be seamlessly integrated.

B. Were there specific ways the director wanted to use the moving image?

The choice to incorporate the moving image was decided upon from the outset after I resolved to update the setting to the contemporary landscape. I wanted to raise ethical questions in the spectator's mind regarding the boundaries of exchange between two human beings who weren't physically co-present. In an age of easily accessible internet pornography, social media and VoIP [Voice over Internet Protocol], the moving image helped set the characters in a realistic world. Alongside using the moving image to further the narrative I explored the opportunity to use it for the expression of the character's inner thoughts, memories and emotions. [Figure 4 is a photo taken of the staged production. It shows a projection of a fire that an onstage character is remembering. Using mediated image here allowed the audience to see the character's thoughts as she spoke].

During the pre-production stage I had to decide if I wanted the audience to be aware of the workings of the technology in the production. I considered how the actors playfully toy with it in Forkbeard Fantasy's productions, but did not feel this was right for my production because I didn't want to make a spectacle of the technology or highlight the creativity of the actor/creative team. Rather, I wanted the audience's attention to be on the subject the technology was projecting. So I rested with Ovid and his 2000 year old assertion that 'ars est celare artem' ('it is art to conceal artistry').

2. Objectives

Brechtian use of media by groups like The Builder's Association and The Wooster Group continually reminds audiences of the 'dialectical interplay going on between the actors and the screen images' [Dixon, 2007, pg.348]. For my production I thought this *continual reminder* would hinder the focus and attention of the spectator. I contemplated my own feelings as an audience member watching Robert Lepage's productions; how I marveled at the magic, genius and inventiveness of the team behind it whilst being pulled away from the emotion of the narrative - this was not a result I wanted.

3. Options

A. What options were used for the use of the moving image in relation to these objectives?

It was decided that the characters Kaja and Ragner were to be mediated, meaning that they were never physically present. [Figure 6 shows onstage Solness talking to the pre-recorded mediated Kaja; Figure 7 shows onstage Hilde talking to the pre-recorded mediated Ragner]. This helped practically to keep production costs down and also made a statement to the audience about contemporary relationships as per the objective. I had Kaja's and Ragner's scenes recorded before rehearsals. These were then projected during the production so it looked like the characters were speaking in real time with live Solness on stage via video call. Having these characters available in a live capacity was not an option because of budget constraints.

Robert Edmond Jones reasoned that film offered the theatre practitioner a unique way to effectively express the subconscious of their characters: 'a direct expression of thought before thought becomes articulate...the moving picture is thought made visible' [Jones, 1929, pg.40]. In my finished production of *The Master Builder* there were moments where I revealed simultaneously Jones' 'two worlds of the Conscious and the Unconscious... the objective world of actuality and the subjective world of motive' [Jones, 1941, pg.18]. I wanted the audience to be able to see things inside the mind of the abuser and abused which otherwise would

3. Options

have remained hidden. [Figure 5 shows a still image from a projection used during the show. It depicts young Hilde as she was when she first met Solness and was used to give the audience visual access to their shared memory of her].

To fulfill the objective of masking the technological workings of the production it was decided to conceal all equipment where possible. In the final production all that could be seen was a lap-top prop through which it appeared characters were conversing.

B. Were alternative options considered at any point during the production process to fulfill the objectives?

Having the mediated performers physically present at the end of the production for bows was considered. It was thought that this might further reinforce the statements raised in the production about boundaries of exchange between people who are not co-present. We wondered if the audience would react differently to seeing the live bodies of those who had up to that point only been mediatized, thus acknowledging that they were just as much a part of the performance as their unmediated counterparts. Due to actor availability this was decided against.

C. What were the main pre-production concerns about using the moving image and what was done to address these? Did these concerns materialize into reality and were the anticipated methods to address them successful?

The main pre-production concern was that of how the actors would respond to and successfully act alongside the mediated images. Specific rehearsal time was scheduled in advance to address this. This concern did become a reality for the actor playing Solness, and he really struggled to keep pace with the fixed mediated images. Unfortunately not enough extra rehearsal time had been scheduled to accommodate for the extent to which this impacted him.

3. Options

D. What were the main problems that the use of the moving image would address?

One of the main problems of producing *The Master Builder* on a low budget was the amount of actors that would be required. The moving image addressed this problem by allowing some characters to be mediatized which meant they weren't needed for the performances. Another main problem that the moving image addressed was in the updating of the classic setting. The use of the moving image allowed both sides of conversations which would naturally happen in contemporary society over Skype or video call to be clearly seen by the audience. This enabled the production to remain true to both its contemporary setting and also its original scripted construction.

E. Why could the production not fulfill the director's vision without the use of the moving image?

Without the use of the moving image the director's vision to raise questions concerning the boundaries of exchange between people that are not co-present could not have been raised. Considering the theme (child abuse), it was important that this was done through images and not just audio (for example by standard phone call).

4. IMPACT ANALYSIS

A. What were the main benefits of using the moving image?

The aim of this production was to raise awareness and foster debate about the subtle ways in which child abusers groom their victims with the use of technology. I also wanted to bring insight for the spectators regarding the complexities of emotions that abuse victims feel towards their abusers. The production succeeded in meeting the main aim as a direct result of the use of the moving image.

4. IMPACT ANALYSIS

B. How did the use of the moving image connect the audience to the theme?
Did it help in the delivery of the piece's message if there was one?

By using the moving image I was able to effectively communicate the themes in a unique way. The audience were able to clearly see how the relationships, narrative and characters developed because of the technology. The aim would not have been as hard-hitting or successful if the moving image had not been incorporated. The moving image connected the audience to the theme by allowing spectators to view both sides of a Skype conversation [data DVD clip 1]. There was no specific message to be delivered, but there were questions that I wanted to be raised, and the moving image facilitated this through its integration within the live event.

C. How did the use of the moving image impact the performer?

All of the actors, bar Solness, coped very well when interacting with the projected media. Split second timing and cues were rehearsed repeatedly so dialogue didn't overlap and to give a realistic VoIP conversational feel. This proved very successful in the production and many audience members commented that they actually thought they were 'live' conversations with actors who were being filmed and projected simultaneously somewhere off stage. In some aspects it was very helpful to have the recordings in the rehearsal room because it meant there was something concrete for the actors to work with that would not change. This brought an element of security for most actors, who had their own copies of the recordings and would practice with them outside rehearsals.

We rehearsed what the actors would do in a scenario where something went awry with the projection, and this eliminated fears the actors had about interacting with technology within a live context. In an interview with some of the actors after the production, they noted that their style of acting had to adapt for the technology. They agreed with Weems that 'it's a much more cinematic acting style' [Oddey, 2007, pg.32].

I had prepared for the eventuality that 'various media reshapes notions of character and acting' [Gieseckam, 2007, pg.8], and anticipated that staging an

4. IMPACT ANALYSIS

intermedia production would catalyst different demands of my performers as they shifted between 'real' and 'virtual' performers and settings. It was important to help them discover their own way of working, considering that 'a definitive acting style for the new stage apparatus has not yet been worked out' [Piscator, 1980, pg.213] - which is as true today as it was for Piscator. During rehearsals we discussed the differing acting contexts that the performers would find themselves in and we looked at the more controlled way a film actor works. I wanted the mediated version of a character to match the physical stage version and I didn't want one to appear more real than the other. Film demands a 'stronger interplay between restraint and emphasis' [Bordwell and Thompson, 2010, pg.145] from the performer which is different to the conventional view many stage actors have (to simply underplay emotion for the camera). The discussions we had about this helped them to '*adjust to each type of camera distance*' [Ibid.] (original emphasis).

We also did several sessions in rehearsals playing with the balance of presence between the mediated and the live. These sessions helped lesson the actors' concerns that the mediated images would detract from their live performance. Even Auslander agrees 'it is clear there are ways of asserting the presence of a human body over that of a projection, for instance, or vice versa, and that screened images may integrate seamlessly with live ones', despite his reservations that 'performances occur now in a cultural context in which the projection is more closely related to the dominant media' [Auslander, 2008, pg.43].

D. Who or what else was impacted by the use of the moving image?

In line with what is stated in box 2A, the area of design was heavily connected to my vision, and this became one of the most problematic. On this project there were challenges with the production designer not physicalizing the shared agreed design concepts, for reasons I will go on to outline. This was a direct result of my choice to use the moving image in the production.

I have very clear concepts and ideas for my productions when it comes to design, mainly because I am a visual thinker, and so when they are not realized it can

4. IMPACT ANALYSIS

often have a large impact on my work as a whole. The design of my work is important to me because predominately the audience interacts with my work visually. For *The Master Builder* the designer and I agreed that we should create an entire set out of flame-proof cardboard boxes [Figures 11 and 12 show part of this set on stage at The Junction Theatre, Cambridge]. We planned to then project images of affluent looking furniture onto it, as a statement that Solness' outward life is an illusion. The play is set just before Solness is about to move house so the cardboard boxes also contextualized this and resembled how much of Solness' life is hidden 'boxed' away.

Prior to the build we spoke of the main projection surfaces that would present the interactive films. I had filmed in HD and wanted the footage to be clearly presented so as not to distract from the live presence of the performers on stage. We spoke of Katz's interpretation of Bazin's work *Qu'est-ce que le Cinéma?*, where 'presence [is used] to describe the moviegoer's sense that he is within the same spacial/temporal continuum as the picture on the screen' [Katz, 1991, pg.3]. We decided we didn't want the spectator to be drawn so into the screen picture that it negated the presence of the live actor on stage. However, somewhere amongst this communication, understanding of the vision became problematized. What materialized at the technical rehearsal was a hand woven 'screen' made out of book pages and fabric. The HD video could not be projected clearly onto it, and the subsequent decision of mine not to use it led to the resignation of the designer. Footage of a rehearsal testing out the designer's screen can be seen in clip 2 (it is the screen on the right hand side).

After the technical rehearsal I assessed the situation. I considered re-writing my standard designer's contract for any future production to include more specific detail about the role and expectations, however this proved awkward because as the writers of *Practice-as-Research in Performance and Screen* put it - 'an explicit prior decision about the roles of collaborators is also problematic due to the shifting, complex working relationships in devised work' [Eds. Allegue, Jones, Kershaw and Piccini, 2009, pg.70]. I similarly questioned further 'how can we offer the right of withdrawal from devised projects when the withdrawal of one

4. IMPACT ANALYSIS

collaborator at a late stage might jeopardize the entire project', as it had jeopardized the realization of my directorial design vision for the show and presented the work not as intended.

It was not clear which specific decision that I had made during the process had led to this design complication, however it is apparent that the problem centered around understanding connected to the incorporation of the moving image.

E. How was story-structure altered by the use of the moving image?

The story structure was not altered to accommodate the use of the moving image. Interestingly it was actually the moving image which facilitated the maintaining of structure whilst the work was updated.

F. How were rehearsals adapted to facilitate the use of the moving image?

During pre-production I made a plan to bring technology into the rehearsal room from the outset. [Figure 8 shows our rehearsal room set up during the second week]. After studying Weems' own rehearsal observations that 'technology is also the protagonist ... and it needs to be dealt with - the technology is the diva in our work' [Oddey, 2007, pg.32] I prepared the schedule to include as much time to explore the use of the moving image as possible. However, we only had two weeks to rehearse, and only one day technical rehearsal in each venue, so the time was in short supply. Weems works with 'actors [who] are very technical' [Ibid.], but our production budget did not afford us this luxury either.

On the first day of rehearsals I had the actors introduce themselves to camera in a private room. I then played these recordings in the rehearsal room to the entire cast. This proved an interesting exercise to start discussions about technology and its role in the individual actor's life. There were various responses to the exercise and they proved helpful to me in assessing which actors would need more encouragement to engage with it in rehearsals. During the recording, one actor, whose father had died the week before, was able to share what had happened and express that he may feel distant at times in rehearsals because of this [data DVD clip 5]. He noted afterwards that he would not have shared this in a group setting

4. IMPACT ANALYSIS

where all eyes were on him directly, but felt comfortable speaking about it to camera in a private room. This led to a discussion regarding how the presence of a screen or recording device can remove the boundaries that we may have when speaking with someone face to face. It was thought perhaps this was because the screen acts as a protective barrier itself; distancing and separating. This was extremely useful for our later character and relationship work.

Another way I gaged the actor's relationship with technology was by setting them an exercise to create a personal art installation with electronic wires and cables. One actor plugged a cable into the wall and deposited the other end of it down his trousers while sitting motionless on the couch, thus expressing that technology afforded him pleasure and sexual fulfillment [Figure 9]. The actor playing Solness created an installation with a cable hanging from the ceiling which was tied around his neck - he stood there as if he were hung with it [Figure 10]. It became clear I had made a casting error. I was able to leave the rehearsal that evening and reflect on dealing with this.

My directorial choice to use the moving image so interactively in the performance considerably impacted my rehearsal process, not just in scheduling but more importantly in team and cast relationships. I found a considerable amount of time was spent on attempting to re-communicate my vision to people. I identified that the actor playing Solness was insecure about learning his lines, and that this fear was projecting itself as an angry reaction to anything technological which took his time away from the text. I rescheduled some rehearsal plans so we could get away from the text as soon as possible.

Due to time constraints we had to record the filmed sections before the stage actors were called for rehearsals. This meant there was no opportunity for the film actors to rehearse with the stage actors. The film actors had to make guesses regarding the intonation and tone of the response and conversation that the stage actors would be having with their mediated recordings. This required detailed thought and direction from me. The theatre actors commented during post-production interviews that it would have worked better to have met with the film

4. IMPACT ANALYSIS

actors and to have gone through the scene together prior to filming [data DVD Clip 3 shows an actress being interviewed about this after the production].

G. How was the director's vision problematized because of the use of the moving image?

The use of the moving image problematized the fulfillment of my vision when at times the use of it jolted the spectator out of invested emotional engagement. For example, at the end of the play I decided to have Solness walk off-stage to attach the wreath to the top of the tower. The on-stage characters then appeared to be watching him through the window by looking at projected footage of someone falling off a ladder on the panes [Figure 13]. Here, their interaction with the footage was never quite right and although in some ways it appeared more realistic (than say having someone pretend to fall live on stage), it didn't carry the tension or build to a climax in the way I had hoped. This was because of the faltering balance of presence between the live and the mediated. No one in the audience believed Solness was falling off the ladder then and there - real time - in that very moment of the production, because audiences will automatically assume this kind of media has been pre-recorded. This meant the threat of danger and the element of tension at the climax of the production was greatly reduced, which influenced the overall impact of the production.

There were times I successfully used the moving image in the production and times I did not. Reflecting on my process I see that eagerness to test out many expressions of it in the production was a mistake. If I had used the moving image for a singular aspect it would have been more manageable from a budget and cast / creative team point of view, and thus would have turned out more cohesive. I should have limited the use of the moving image to the video calls only as this was the main way in which I communicated my aim. The other uses - the scenographic (projecting bits of set onto the cardboard), the display of subjective feeling (projecting character's memories and thoughts during action or dialogue) and the use of projection to communicate narrative (for example the projection of Solness falling off the ladder), were not vital in communicating my aim and therefore hindered my vision in places.

4. IMPACT ANALYSIS
In summary there were times in this production when I used technology for the sake of it and this disappointingly distracted from the main ontology of the production which was a live theatre performance.
J. In considering future options, what has been learnt from the experience of this production?
If I was asked to stage this production again I would not do so unless I had a big enough budget to pay for actors with substantial intermedia experience and I would limit the amount of uses of the moving image. I would also extend rehearsal time to facilitate the incorporation of it and have the mediated actors rehearse with the live actors prior to filming.
K. Did the moving image help or hinder the fulfillment of the aims and objectives?
The aim of this production was to raise awareness and foster debate about the subtle ways in which child abusers groom their victims with the use of technology. I also wanted to bring insight for the spectators regarding the complexities of emotions that abuse victims feel towards their abusers. The vision was to create an intermedia piece that held the audience's attention and captured their interest. The production succeeded in meeting the main aim but not in fulfilling the vision and this was as a direct result of the use of the moving image.
L. What was the production's reach at the time of analysis?
Just over 500 people attended the production
M. Were there any spectator reactions, responses or reviews that were noted which had specific reference to the use of the moving image? Provide evidence where possible.
Various audience members commented afterwards that they thought the Skype conversations were live. There is no evidence to confirm this as they were not asked to fill out questionnaires, however actor Archie Whyld refers to this in his recorded interview [data DVD clip 4].

The model was extremely useful in focusing attention on the use of the moving image and its resulting impact on various aspects of the production. However there was a

lack of opportunity for the findings of the production to be contextualized alongside other theory and debate. There also needed to be more reflection on the spontaneous decisions which the director made to facilitate the use of the moving image, as theorized by Schön in *The Reflective Practitioner* [1991]. For the next case study two further questions will be added:

- Did the production provide answers or evidential material towards ongoing theory or debate within academia?
- Which spontaneous decisions connected to the use of the moving image worked to the director's advantage, and which didn't?

There also appeared to be some cross-over between boxes 4A and 4K, but this could have been because of the specific nature of this individual production. These boxes will stay the same for the next case study to see if this remains problematic.

Case Study 2: Medea

The second model's form is slightly adapted from the previous case study and will be used to evaluate the impact of the the moving image in a production of Euripides' *Medea*. This case study was chosen as the process of pre-production visualization and preparation was significantly different to the previous case study. The use of the moving image was also more singular in this second case study with no direct verbal interaction between live performer and mediated image. It was hoped that testing the model with a case study that had a significantly different directorial process, but remained in the same genre as the previous case study, would allow the investigation to pinpoint specific areas where the model may need improvement.

This contemporary intermedia production sought to update the classic Euripides play and was staged by The Humble Theatre Company (www.humbletheatre.com) in 2009, so prior to the previous case study. The performances took place in a single venue in London, during the month of March. The work was financed solely by the production company which meant most of the cast and creative team worked on an expenses and profit-share basis. The theme of the production related to the then controversial topic of abortion and the rehearsal period was one week long. Further information on the production can be found on the company website. See Figure 3 and Figures 14 to 22 for documentation connected to this case study.

1. DEFINITION & CONTEXT	
A. Production Title	<i>Medea</i>
B. Production Author	Euripides
C. Type of Production	A contemporary intermedia adaptation of the classic play
D. Performance Dates	January 2009
E. Performance Venues	<i>Humble Theatre Prince Edward</i> London
F. Audience	Max capacity - 50, Target audience - adults
G. Cast Size	6 live actors
H. Creative Team Size	5 core creative team members
I. How did this work relate to past and present performance events?	
<p>The colliding of the fictional with the real in theatre productions is not something of a new discovery. Piscator was known to bring edited newsreel footage into his theatre space to highlight political concerns. And similarly Svoboda's work on Luigi Nono's <i>Intolerance</i> did too: 'In one scene, instead of showing the chorus live on stage as a group of strikers, a more dynamic effect was created by having images of strikers projected onto dozens of placards carried about the stage. Then cameras captured images of (real-life) racist demonstrators against the opera, who were marching outside the theatre with placards denouncing Jews and Communists and demanding that mixed schools be closed and black people sent back to Africa'. As Sobavoda explained, 'The subject of intolerance dealt with in the opera, and the intolerance in the live context in which we presented it, were suddenly confronted' [Giesekam, 2007, pg.57].</p>	

J. What was the social, political and theatrical climate that this work took place in?

The social and political climate surrounding the production's theme was sensitive at the time of staging. The topic of abortion had been in the general media several times in 2009 specifically relating to the period of time that abortions were allowed to take place. That year a National poll on the subject was also conducted by the research company MORI. The theme was controversial and provoking in this climate, encouraging people to decide and think about where they stood on the issue. The theatrical climate concerning controversial topics was accepting; there were many contemporary productions seeking to address important themes at the same time, however this was mostly done in the form of new writing as opposed to the updating of classic text. *What Fatima Did* [2009], a new play by Atiha Sen Gupta about Islamism staged at The Hampstead Theatre in the same year, is a good example of a work which explored a socially and politically controversial topic.

K. Did the production fit into any specific genre?

Medea was an intermedia fringe production which updated a classic text. The Builder's Association have previously produced intermedia work in the same genre, for example their production of *The Master Builder* in 1994. The work was smaller in scale than most other contemporary productions staged by funded companies working with the moving image such as *Forkbeard Fantasy* or *Imitating The Dog*, and in this sense *Medea* related more in form to the work of the Echange Theatre Company.

L. Did the work have a specific theme?

The aim of the production was to foster debate and communication around the controversial topic of abortion. I wondered how an audience, who would typically react with moral disgust to Meada's killing of her two young sons, would react if her sons were presented as unborn twins ripped out of her during abortion.

M. What was the director's role and approach on this production?

The role included the following:

- to oversee all creative and technical aspects of the production
- to lead the creative team in building a production which was original, cohesive, finished and professional
- to guide the actors towards convincing and stable performances
- to gauge audience and industry response, adapting the work where necessary.

I was accountable to production and theatre management for content, budget and venue constraints.

The directorial approach was to be as collaborative as possible within the perimeters of my pre-determined vision.

N. Were there any existing audience expectations of this work?

The company was known for producing controversial, hard-hitting and thought provoking work. Marketing had depicted pictures of an unborn child so the theme was apparent and there were already expectations concerning this. The company was seen as a professional theatre company using experimental techniques, and the performance venue had little reputation for it was newly set up by the company (*Medea* was the second production in the venue).

O. Was field research conducted with directors who have worked on related performance events?

Not prior to the performance

P. What were the production conditions? Budget, equipment etc.

Humble Theatre, located in the basement of *The Prince Edward* public house in W1, was a space not much bigger than the average living room and with no permanent theatrical fixtures. Being worlds away from Euripides' starting point and not much closer to our own, the decision to stage epic *Medea* there was solely financial. The budget for the whole production was £1000. The equipment was limited to a single HD camera, and 1 HD projector.

2. Objectives

A. How did the director visualize the production? Explain the methods used to visualize and describe the desired production.

As a creative team we determined to update the text to contemporary language and the choice then followed to create an intermedia production. As director I did not have a fixed visual style in mind, and had not had much time to gather initial visions for the production because it opened a week after a previous production of mine closed. I had made notes on the script concerning ideas of how to update settings and language but hadn't made any fixed decisions other than that of the characters and that of the abortion. I wanted a real abortion to be projected during the performance to create a fusion of the fictional and the real, provoking questions and fostering debate. After reading Susan Broadhurst's *Digital Practices* [2007] I was also interested to see what 'opportunities' arose within the 'liminal' 'tension-filled' spaces created by the 'interface of body and technology' [Broadhurst, 2007, pg.1], and I intended to try to use these opportunities to my advantage in the delivery of the theme.

B. Were there specific ways the director wanted to use the moving image?

The decision to incorporate new media into the production was primarily an artistic one - although the creative restraints of working on such a small budget in a non-theatrical or technically equipped venue did set the scope of experiment, design and integration. In our production, just as Kranich argued film provided the 'answer for a smaller theatre(s) lacking the funds' [Giesekam, 2007, pg.34] and equipment that was most usually demanded for such an epic text. The main purpose of the moving image in the production, aside from the substantial scenographic one [Figure 15 - projected lighting], was to replace and enhance some spoken sections of text and to provide Piscaton choric commentary on the onstage action. I also knew I wanted to use documentary footage within the production to create a collision of the real and the fiction in a similar way to Piscator.

3. Options

A. What options were used for the use of the moving image in relation to these objectives?

<p>3. Options</p>
<p>Designed by Mike Lees the set consisted of six wooden framed flats covered in opaque white [Figure 14]. The flats were placed at various degrees to provide a feeling of depth and to illuminate projections - which combined all other elements of Lees' design, aside from costumes and props. The production's lighting, CGI and sound were played off and front projected by a laptop situated at the rear of the auditorium.</p>
<p>B. Were alternative options considered at any point during the production process to fulfill the objectives?</p>
<p>We did consider having a second projector so that two different images could be projected at the same time, for example - a lighting projection and a choric commentary, however the space was just too small to facilitate this.</p>
<p>C. What were the main pre-production concerns about using the moving image and what was done to address these? Did these concerns materialize into reality and were the anticipated methods to address them successful?</p>
<p>The main concern was the projector breaking or not working during the performance. This did not happen but we prepared for it during rehearsals through discussion and improvisations.</p>
<p>D. What were the main problems that the use of the moving image would address?</p>
<p>Firstly the moving image was to provide lighting as there was no rig in the venue, secondly it was to provide the production with a different social context to that of the text, and thirdly the moving image was also intended to facilitate the delivery of the production's theme by introducing documentary footage.</p>
<p>E. Why could the production not fulfill the director's vision without the use of the moving image?</p>
<p>It allowed a non-fictional event to be included in the production which connected the audience to the theme in a way that wouldn't have been possible otherwise. As previously mentioned in the Literature Review when referring to receptivity and empathy in documentary practice Renov stated that 'in the instance of some ethically charged works, the openness and mutual receptivity between filmmaker and subject may be said to extend to the relationship between the audience and</p>

3. Options

the film. Open exchange may begin to replace the one-way delivery of ideas' [Renov, 2004, pg.130]. The production could not have facilitated the opportunity for this extended relationship if the non-fictional event had not been included in the work.

4. IMPACT ANALYSIS

A. What were the main benefits of using the moving image?

The use of the moving image in this production supported the performance without extensive interaction between performer and screen, as had been the case in the previous case study *The Master Builder*. The play would still have been coherent should the projection have not been available, although it's flow would have been drastically impacted. The use of the moving image animated the small space and extended the scope of the stage. It provided an opportunity for the audience to see into places that even the most elaborately funded but technically bare theatres could not [Figures 17 and 18].

The virtual performance setting in some scenes did impact the actors' usual relationship with a three-dimensional set and perhaps negatively brought the show back in moments to pre-Appia days. However it did present a dramatic parallel to the collage of post-modern culture in which new media, especially the camera and the screen, surrounds and often dictates. In this, the projection became emblematic of the wider thematic concerns, assuming a metaphorical function which spoke of the role media holds in contemporary culture - as a backdrop to modern society.

Humble Theatre's small confined space which was only extended by the use of the moving image reinforced how the trapped celebrity lives - in a world dictated to, surrounded by, and shaped by the media. This proved an extremely effective method in communicating the overall message of the production which was to question ethical, social and moral boundaries primarily relating to the media, celebrity culture and the topic of abortion [Figure 22 shows an image from scene 1 - literally the story was covered by the media].

4. IMPACT ANALYSIS

The use of moving in this production enabled me to succeed in meeting my aims and in the fulfillment of my vision, which was to provoke debate around the topic of abortion. This was because it facilitated me to produce an extraordinary collision of the fictional and the real which challenged 'conventional notions of how spectators or viewers are positioned by and respond to theatre' [Gieseckam, 2007, pg.12] as Gieseckam suggests, prompting a more engaged spectatorship. This would not have been possible without the use of technology and the moving image which allowed the audience to see a real embryo being aborted from the womb of a real woman.

As Gieseckam further suggests 'Multiplicity of materials, view-points and styles is often also accompanied by a greater degree of simultaneity, more focus on visual imagery, and an increased self-reflexivity than is generally the case in theatre driven more by text, character or narrative' [Ibid.]. The juxtaposition of the real abortion alongside the fictional text acted as a catalyst provoking the audience to question the legitimacy, morality and ethics surrounding the use of such media in a production. This correlated directly to the questions I wanted them to ask about the topic of abortion itself and so jolted them into a position of active thinking.

The moving image was most successful when the ultrasound of the abortion was projected onto Medea's body. In agreement with McBurney I would say this was because the 'liveness of video projection can be emphasised in how it is projected onto different surfaces' [Oddey, 2007, pg.37]. Claudel describes the stage projection screen as having the ability to 'suggest, entice, and capriciously transform meanings' [Dixon, 2007, pg.77], and I believe this was what it did during *Medea* to great effect. Susan Broadhurst's 'liminal' 'tension-filled' spaces created by the 'interface of body and technology' [Broadhurst, 2007, pg.1] when the character of Medea was submerged in documentary footage of a non-fictional abortion presented a tangible opportunity for the audience to question the ethics of the production which connected them directly to the theme in a powerful way.

4. IMPACT ANALYSIS

B. How did the use of the moving image connect the audience to the theme?
Did it help in the delivery of the piece's message if there was one?

The audience were not deprived of the capacity for active critical thinking, rather the use of the moving image sparked, encouraged and created space for it. A good example of this was where the narrative was carried further by film in our scene 8. The film here depicted the unborn babies moving around inside Medea. As she watched footage (that she appeared to be playing on a DVD) of an ultrasound scan, the projection rendered the image of the unborn baby directly onto her head, resulting in a kaleidoscope of the live and the mediated. This provoked questions surrounding the production's themes - questions that would not have been raised so quickly or fluently should the use of the moving image not have been incorporated at this point.

Figure 18 shows a still image from the film used during the production which documented a real abortion via ultrasound. This introduction of documentary material illustrated the real context of the fictional action and forced the audience to engage on a new level - it added another dimension to the representation which extended beyond the theatre walls. It provided the production with a unique moment of realisation as the audience saw a non-fictional embryo being ripped out of a mother's uterus, taking it beyond the theatre and into the real world. This helped in raising the questions that the production aimed to, and proved considerably more effective than Medea acting out the filicide live on stage. It produced the opposite impact to that of the unsuccessful pre-recorded ending of the previous case study *The Master Builder*.

C. How did the use of the moving image impact the performer?

In *Medea* the use of the moving image was not extended to the point of interaction with the live (like it was in *The Master Builder*) and this made both rehearsals and cast / creative team relationships much easier. The function of the mediated image was more singular and therefore questions regarding the balance of presence on stage were not so much of a consideration or apprehension. Performers were impacted very little by its use.

4. IMPACT ANALYSIS

D. Who or what else was impacted by the use of the moving image?

Simple technology was used to ensure a practical balance between the recorded material and the theatrical action in such a small venue. Split second co-ordination between technician and performer was needed but this did not influence the 'liveness' of the production and it didn't noticeably prevent the actors from investing their performance with an in-the-moment spontaneity as the technical cues were given by themselves. It did however require a rehearsed technician to deliver these quickly and successfully. Whereas some shows may be electronically programmed and executed by various technicians, our production required numerous cue rehearsals where technician and actor developed a performance relationship and understanding (even though it involved simple technology).

E. How was story-structure altered by the use of the moving image?

On several occasions projected pictures were used to evoke subjective feeling [Figures 16, 19, 20, 21 and 22]. This dramatically enhanced Medea's often lengthy soliloquies, which meant they didn't have to be cut.

F. How were rehearsals adapted to facilitate the use of the moving image?

After initial group building exercises and source material analysis, technology was brought to the rehearsal room as an aid to develop the modern dialogue we wished to use. Digital camcorders were set up and the actors were filmed improvising all of the original scenes in modern language. The adapted script to be used in performance was written from sections of the recorded improvisations and further source text study. The use of this technology in rehearsals was paramount to the development of the text and the production. It also gave actors opportunity to engage with the technology that would be enveloping them during performance early on in the development process. This helped to inform their performance as they made character decisions including vocal tone, bodily structure and in the construction of the characters' emotional palette. It also allowed the creative team to document ongoing performance explorations and experiments.

4. IMPACT ANALYSIS
G. How was the director's vision problematized because of the use of the moving image?
From my directorial position the most significant times when the use of the moving image detracted from the performance were when technicians making mistakes with cues or apparatus suddenly jerked the spectator out of any emotional engagement. Actors were unable to cover these mistakes without coming out of character or changing text and these few but noticeable moments problematized the representation they had created and distracted from their presence.
J. In considering future options, what has been learnt from the experience of this production?
The juxtaposition of fiction and real-life recorded event in controversial productions which carry sensitive themes can be very effective. It was beneficial to not have had too many fixed ideas prior to rehearsals beginning as this allowed for a more collaborative and engaged approach concerning the use of the moving image from all involved.
K. Did the moving image help or hinder the fulfillment of the aims and objectives?
My aims were met in this production of <i>Medea</i> . I believe this was because the use of the moving image was very specific and limited to non-interactive use.
L. What was the production's reach at the time of analysis?
Just under 500 people
M. Did the production provide answers or evidential material towards ongoing theory or debate within academia?
The production provided further evidence that the moving image can be used in a way which does not distract the audience negatively away from the presence of the live performer - which has been the subject of some debates aforementioned in the literature review. This production and these reflections by it's director could be evidence to support a positive answer to Gieseckam's key question: 'Is it possible to create work that acknowledges and even exploits...electronic media, but does not leave its audience either seduced or overwhelmed, deprived of capacity for critical thought?' [Gieseckam, 2007, pg.19]. Indeed, during the projection of the real

4. IMPACT ANALYSIS

abortion the spectator's sense of the live actor suddenly became very heightened as they realized what they were seeing.

N. Were there any spectator reactions, responses or reviews that were noted which had specific reference to the use of the moving image? Provide evidence where possible.

Negative press reactions are not uncommon for productions that integrate the moving image or adapt canonical theatrical texts, and our production of Medea attracted a few dissenting reviews. As incorporation of the live and the mediated becomes increasingly common in the theatre the staunch classicist appears to hang onto the notion that the ordained texts should remain unaltered and uninfluenced by new-media or modern culture. From my point of view the ways the moving image enhanced the production, described above, far outweighed any classicists' concerns regarding the displacement of Euripides' intention.

On the subject of taking the production further a noted director who had been in the audience shared how although he had been moved by the production he would be unsure how the text, that had since been influenced by the use of the moving image, would work in a less intimate venue. The likes of Robert Lepage would perhaps have an answer, stating that the use of new media is the very aid to maintaining intimacy in a large venue and that 'you have to rely on technology to magnify you, to change the scale on which you work' [Charest, 1997, pg.111].

As a spectator myself I certainly found that the audience around me seemed extremely focused on the theme and how it personally affected them, not only during the production but in the hours of debate which followed in the bar - a direct result of the juxtaposition of styles / forms. This more focused attention appeared to give the audience the opportunity to be actively critical in their spectatorship, which was pivotal to the actualization of my vision. However this personal observation cannot be substantiated with evidence.

4. IMPACT ANALYSIS

O. Which spontaneous decisions connected to the use of the moving image worked to the director's advantage, and which didn't?

The decision to record all the improvised rehearsals was a spontaneous one which was taken during the second day. It required extra work in terms of finding enough batteries for the camera, but proved invaluable when writing up the new script.

The model was again helpful in the analysis of this production, focusing the attention on the moving image. The extra questions gave an increased depth to the investigation and provided opportunity that was not there in the previous model. There was still some cross-over between box 4A and 4K but I limited my answer in 4K so as not to repeat myself or the work done (which is important for busy directors using the model). Despite having included the additional question 'O', the above model revealed that there were actually very few decisions connected to the moving image which were made spontaneously. This is important to note here prior to the model's final analysis in the following chapter.

Case study 3: The Night Before Christmas

This case study was chosen as it was a production which used the moving image for significantly different aims to that of the previous two. The most effective model for intermedia theatre directors should be versatile enough to accommodate productions which desire to incorporate the moving image for a variety of reasons, and the aim of this third case study is to test the robustness of the model in line with this desire. The previous two case studies had similar aims to each other - using the moving image to place the performers within contemporary realistic contexts and highlight key sensitive themes which the director wished to be addressed. Conversely this production seeks to use the moving to create spectacle and position the performers within unrealistic otherworldly settings. Being a musical which is new writing the production is also categorized within a different genre to the previous two case studies, allowing the investigation to test the proposed model's capabilities further.

This contemporary intermedia pantomime was newly written by myself alongside award winning composer Pippa Cleary. The work was staged by The Humble Theatre Company (www.humbletheatre.com) in December 2010, making it the most recent of

the three case studies evaluated. The performances took place in a single venue in Letchworth Garden City during the month of December. The work was financed by private investors which meant most of the cast and creative team were paid industry rates. The development period was spread over three months, when the composer / musical director and myself as writer / director completed the script and score. The rehearsal period with cast was two weeks long. Further information on the production can be found on the company website. See data DVD clips 7 to 9, and Figures 22 to 31 for documentation connected to this case study.

1. DEFINITION & CONTEXT	
A. Production Title	<i>The Night B4 Christmas</i>
B. Production Author	Book and lyrics by Jodi De Souza Music and lyrics by Pippa Cleary
C. Type of Production	A contemporary intermedia pantomime. New writing.
D. Performance Dates	15th - 23rd Dec 2010
E. Performance Venues	<i>The Ickniel Centre</i> , Letchworth Garden City
F. Audience	Max capacity - 500, Target audience - adults
G. Cast Size	11 live cast members (which includes 2 child actors)
H. Creative Team Size	5 core creative team members
I. How did this work relate to past and present performance events?	
The work used the moving image to produce spectacle in a similar way to Forkbeard Fantasy productions such as <i>The Color of Nonsense</i> [2010], where the moving image was toyed with in both playful and unusual ways. The production also echoed Ex Machina's <i>The Blue Dragon</i> in the way the moving image creatively contributed to scenography, although the technology used was no where near as advanced.	

J. What was the social, political and theatrical climate that this work took place in?

The Night B4 Christmas was a musical pantomime, which situated it in a very popular and competitive genre of entertainment at a specific time of year. There were more than four other pantomimes staged within a twenty mile radius, and one in the adjacent town which was also new writing (though themed for an adult audience). The production was staged at an unconventional theatre venue, this being an old parachute factory which has since been converted into a large church. The social climate connected to the venue was a religious one, and this was taken into consideration at the time of writing. Due to the nature of the work it made reference to many current national social and political issues in a satirical manner, for example references to the personality of Simon Cowel from a popular television programme airing at the time called *The X Factor*. The production was staged at a time of year when many families make an occasion of going to the theatre together to see light entertainment.

K. Did the production fit into any specific genre?

A festive musical pantomime which was new writing.

L. Did the work have a specific theme?

The underlying message of the narrative called the audience to appreciate and spend time with family, or those important to them, at Christmas time.

M. What was the director's role and approach on this production?

The role included the following:

- to oversee all creative and technical aspects of the production
- to lead the creative team in building a production which was original, cohesive, finished and professional
- to guide the actors towards convincing and stable performances
- to gauge audience and industry response, adapting the work where necessary.

I was accountable to production and theatre management for content, budget and venue constraints. The directorial approach was to be as collaborative as possible within the perimeters of my pre-determined vision. For this production I also took the role of writer, working alongside an award winning composer to create the spoken and sung content.

N. Were there any existing audience expectations of this work?

The company had not been known to produce this genre of show before, however it did have a reputation of previously staging intermedia performances and had developed a new musical production for the Theatre Royal Haymarket with young people. A promotional film had been used to market the production which included the costumed characters in a dressed wood [see data DVD clip 8], helping to set the tone for expectations. Promotional material and press coverage described the production as a 'brand new professional family pantomime from an award winning creative team'.

O. Was field research conducted with directors who have worked on related performance events?

I held a series of director's workshops at *The Young Vic* theatre prior to the production being staged in 2010. We tested McBurney's afore mentioned theory that 'liveness of video projection can be emphasised in how it is projected onto different surfaces' [Oddey, 2007, pg.37] by experimenting with different projection surfaces and projectors, from blown up plastic carrier bags to spinning skipping ropes [data DVD clip 6 shows this workshop where we projected onto a wall and bed]. Ten intermedia directors attended the workshop which was held over a series of three evenings. Many directors agreed that by projecting in an unusual way on unconventional surfaces they were indeed able to alter the emphasis connected to the moving image, however this often came hand in hand with a sensationalism that highlighted the creativity of the performer or director also.

This was exactly what I wanted to achieve by using the moving image in *The Night B4 Christmas*, and is why the workshop relates directly to this case study. Several of the creative uses of projection which were discovered during the workshop were then implemented in the production. For example, a hand held projector which was projecting an image of a butterfly inside a plastic bag created the effect of a magical butterfly which had been captured by the performer who was skillfully operating it. Creative uses of the projection by the seen performer did appear to alter the presence of the performer, in most cases giving authority to the live energy and 'aura' connected to them (such as Cormac Power's definition of 'presence' in *Presence in Play*, pg.45).

O. Was field research conducted with directors who have worked on related performance events?

Earlier in the research I interviewed Wajid Yaseen, artistic director of Earcinema, which prompted me to view some of the company's work. After watching the film *Late Noon Sun* (an element of their performance piece directed by Lizzy Oxby) I was inspired to create a similar film segment which would be projected during the Big Bad Wolf's song. Both the wolf's costume and film style in this segment were directly influenced by Oxby's film, this can be seen in the data DVD clip 9.

P. What were the production conditions? Budget, equipment etc.

The venue was not a conventional theatre and there was little in terms of lighting rig, however there was a high spec HD projector which was used during the production alongside a second HD projector which was brought in. Two held held projectors were also used. The total budget was c.£20,000.

2. Objectives

A. How did the director visualize the production? Explain the methods used to visualize and describe the desired production.

I visualized a production which had bold and distinctive characters and style such as popular in the pantomime genre. I wanted the design to be more contemporary than classical pantomimes however, and was influenced by the high fashion photographer Eugenio Recuenco regarding this. The production was visualized substantially during the writing phase whilst the plot and characters were constructed. Much like for the production of *Medea* I created a pre-production workbook which included notes, found images and information, my own drawings and brainstorming diagrams.

B. Were there specific ways the director wanted to use the moving image?

I wanted the moving image to be used scenographically to help contextualize the performers within unrealistic worlds, in a similar way to sections of Lepage's *The Far Side of the Moon*. Acknowledging Brook's aforementioned observation that 'cinema cannot for a moment ignore the social context in which it operates' [Brook, 1993, pg.26], I intended to use the framing that the screen offered to engage the audience's imagination concerning the location of the action. Instead of the given contextualization hindering the spectator's ability to fill the space with their

2. Objectives

imagination, it was an aim that the moving image would spark and encourage it in a similar way to lighting, sound amplification, costumes and props that have been more traditionally used. To this end I was of the same opinion as Auslander in classifying the moving image as just another form of mediatiasation.

I also aimed to use the moving image to create illusion that might marvel younger members of the audience, see data DVD clip 7 and Figure 31 for an example of this when the character of The Big Bad Wolf scans a member of the audience.

Finally I wanted there to be some interactivity between performer and screen but had no pre-production fixed ideas about how this would materialize in the finished performance.

3. Options

A. What options were used for the use of the moving image in relation to these objectives?

- On several occasions the moving image was projected onto two back screens to help situate performers. For example during Little Bo Peep's song a field with grazing sheep was projected. See Figures 23, 26, 29 and 30.
- Hand held projectors were used to help the actors create spectacle for the audience by using the moving image creatively. See Figure 31.
- Projection was used to further narrative when Sleeping Beauty's magic mirror came alive with mediated footage to inform the character of a previous event. See Figures 27 and 28.
- Projection was used to give the audience access to the character's thoughts. For example in Johnny's song where he dreams of 'flying away' footage of planes was used. See Figure 25.

3. Options	
B. Were alternative options considered at any point during the production process to fulfill the objectives?	
	I did consider having verbal interaction between performer and mediated image, as was the case in the previous case study <i>The Master Builder</i> , however because of the understanding and insight I had gained on that production concerning the extra demands placed on performers I decided against this option.
C. What were the main pre-production concerns about using the moving image and what was done to address these? Did these concerns materialize into reality and were the anticipated methods to address them successful?	
	The main pre-production concern related to the main projector which would be used to help situate performers. The venue's ceiling was low and it was thought the this would mean the angle and height of the projected images would appear displayed on the performer's bodies. This was not a result I desired. To address this we considered back projection, however this was not an option available to us again because of venue constraints. The concern did materialize into a reality and there were times when performers could visibly be seen to have footage projected over them, see Figure 24 for an example of this.
D. What were the main problems that the use of the moving image would address?	
	There were no specific problems that the moving image addressed. Instead it was used to enhance the production, but this could have been done in other ways should it have been my intention.
E. Why could the production not fulfill the director's vision without the use of the moving image?	
	The production could have fulfilled the director's core vision to create a contemporary pantomime without the use of the moving image. However, it did facilitate the vision in adding a depth of sensationalism to the production which could not have been so easily achieved otherwise with the budget available.

4. IMPACT ANALYSIS

A. What were the main benefits of using the moving image?

The moving image enabled the creative team to fulfill the director's vision in an affordable and effective manner. It provided other-worldly contextualisation which would have been more expensive and time consuming to create with conventional set, props and costumes. It facilitated quick set and location changes which helped the production maintain the pace which the team desired. Finally it helped further narrative by providing an opportunity for a past event to be seen by one of the characters, so became a helpful story device in the writing process.

B. How did the use of the moving image connect the audience to the theme? Did it help in the delivery of the piece's message if there was one?

It was thought that the more the audience were invested in the production and performances the more they would be interested in its themes. However there is no tangible evidence that this was the case other than my direct observation of the audience during the performances which suggested to me that this was true. It was also thought that using the moving image to produce spectacle, such as in the afore mentioned manner with the magical butterfly, would encourage young spectators to engage their imagination within a society which is dominated by the screen. This theory appears to be in opposition to Peter Brook's which is discussed in the Literature Review. However, mediated image used in this creative way also leaves a 'gap' for the imagination in the sense that the butterfly was not really there - it needed the audience's imagination to believe it was, which was sparked and encouraged by the moving image.

C. How did the use of the moving image impact the performer?

I had thought that by giving the performers control over the projection it would lessen any fears they would have about acting alongside it. However, these initial fears were replaced by those of operating the technology and performers carried these concerns with them sometimes noticeably during the performances. Other than these fears there was very little else connected to the moving image that affected the performer.

4. IMPACT ANALYSIS	
D. Who or what else was impacted by the use of the moving image?	
	I thought that writing the script and score would culminate in a production where the moving image was seamlessly integrated and organic. Yet this was not the reality, and the incorporation of it seemed forced on several occasions. This was because of the above mentioned fears which the performers had about operating the technology. The composer was also influenced by my desire to use the moving image during the writing phase, as this influenced story decisions that were made.
E. How was story-structure altered by the use of the moving image?	
	Story structure was not altered because this was new writing which had been authored by the director who intended to use the moving image. However, the moving image was used as a writing mechanism to help deliver story and drive the narrative forward.
F. How were rehearsals adapted to facilitate the use of the moving image?	
	Time was set aside during the normal rehearsal process for the actors to discover creative ways of using the hand held projectors. Technical rehearsals were lengthened to accommodate the integration of multiple projectors alongside other lighting and sound considerations. Rehearsals were not filmed as had been the case in the previous two case studies. This decision was taken because there were contributing factors which were more important to the production than the moving image, these being the music and choreography. I reasoned that resources and focus were better placed in these areas.
G. How was the director's vision problematized because of the use of the moving image?	
	The use of hand held projectors sometimes hindered the performer's ability to invest convincingly in their performances because they were afraid of operating them. However, due to the nature of the production as a pantomime, they were able to cover any technological mishaps by coming out of character which added to the humor of the performance.

4. IMPACT ANALYSIS
J. In considering future options, what has been learnt from the experience of this production?
Performing alongside understanding and operating technology requires a very specific skill or training. In the future if this skill is required for the production I will test it during the audition process to gauge the performer's suitability.
K. Did the moving image help or hinder the fulfillment of the aims and objectives?
The aim was to create a contemporary musical pantomime. The moving image helped to facilitate this firstly scenographically and secondly by producing spectacle.
L. What was the production's reach at the time of analysis?
3000 audience members.
M. Did the production provide answers or evidential material towards ongoing theory or debate within academia relating to the use of the moving image within live performance?
The director's reflections here could be said to provide additional material to counter Brooks 'empty space' argument as the moving image in this production did not appear to hinder the audience's ability to engage their imagination during intermedia sections.
N. Were there any spectator reactions, responses or reviews that were noted which had specific reference to the use of the moving image? Provide evidence where possible.
Younger members of the audience particularly appeared to marvel at the creative uses of the moving image which were projected through the hand held devices. However, no evidence of this was recorded which can be referenced in this document.

4. IMPACT ANALYSIS

O. Which spontaneous decisions connected to the use of the moving image worked to the director's advantage, and which didn't?

In this production there were no spontaneous directorial decisions which were taken with reference to the moving image. Planning and the process of this investigation had enabled me as a director to consider options prior to necessary decisions being made. Performers on the other hand made in the moment decisions during live performances when they faced small technical problems with the hand held projectors. The decisions to come out of character and complain about the equipment seemed to generate laughs from the audience which maintained a light atmosphere which was important to this genre of work.

APPENDIX 2: FIGURES

Figure 1: Photograph of the pre-production workbook for *The Master Builder* showing character brainstorming for Hilde



Figure 2: *The Master Builder* marketing material



Figure 3: *Medea* marketing material

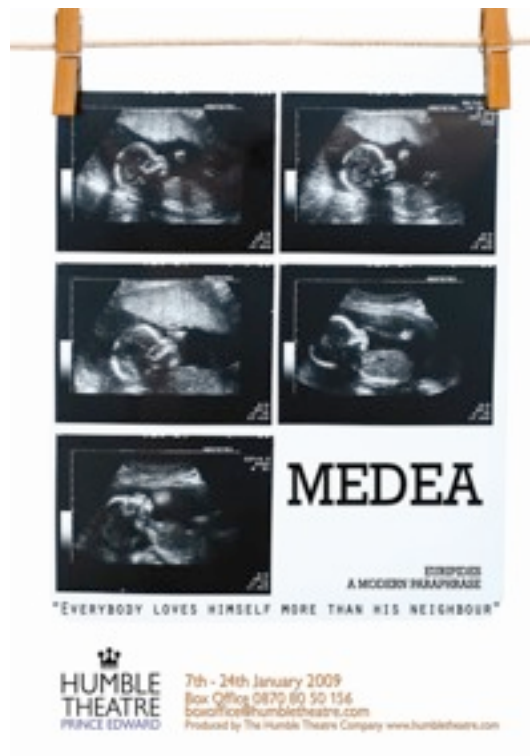


Figure 4: A Production Still from *The Master Builder*



Figure 5: A Production Still from *The Master Builder*



Figure 6: Solness talking to Kaja in *The Master Builder*



Figure 7: Hilde talking to Ragner in *The Master Builder*



Figure 8: Rehearsal room set up in *The Master Builder*



Figure 9: *The Master Builder* rehearsals Figure 10: *The Master Builder* rehearsals



Figure 11: *The Master Builder* set



Figure 12: *The Master Builder* set

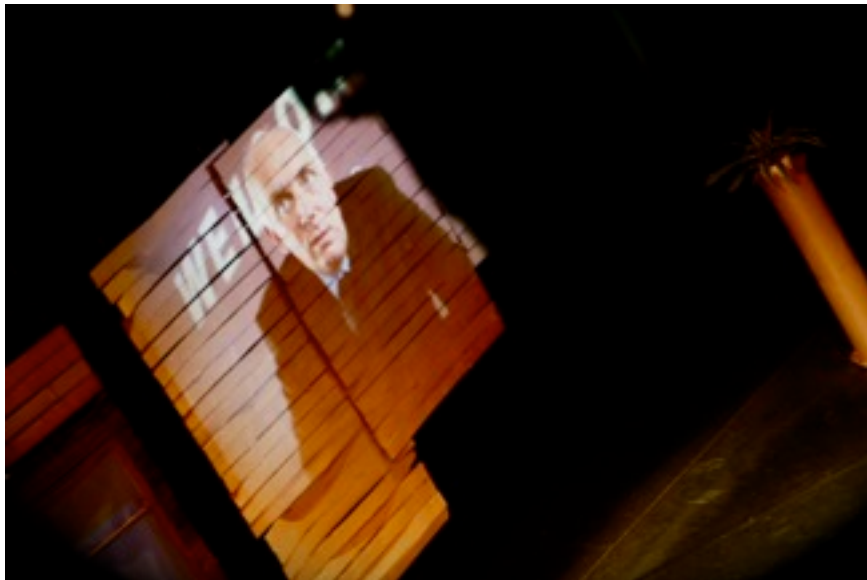


Figure 13: Solness falling in *The Master Builder*.....



Figure 14: Flats in *Medea*



Figure 15: Projected lighting in *Medea*



Figure 16: Projected media in *Medea*

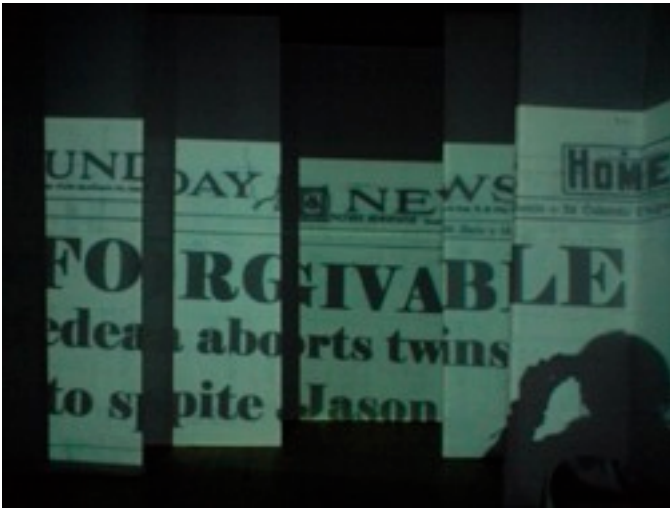


Figure 17: Projected media in *Medea*



Figure 18: Projected media in *Medea*



Figure 19: Projected media in *Medea*



Figure 20: Projected media in *Medea*

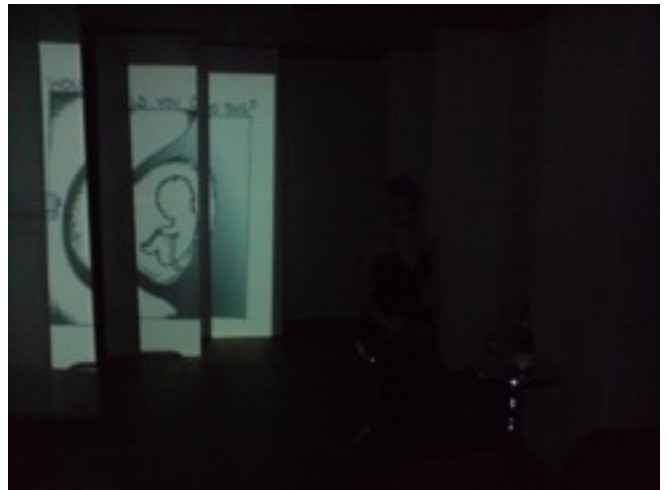


Figure 21: Projected media in *Medea*



Figure 22: Projected media in *Medea*

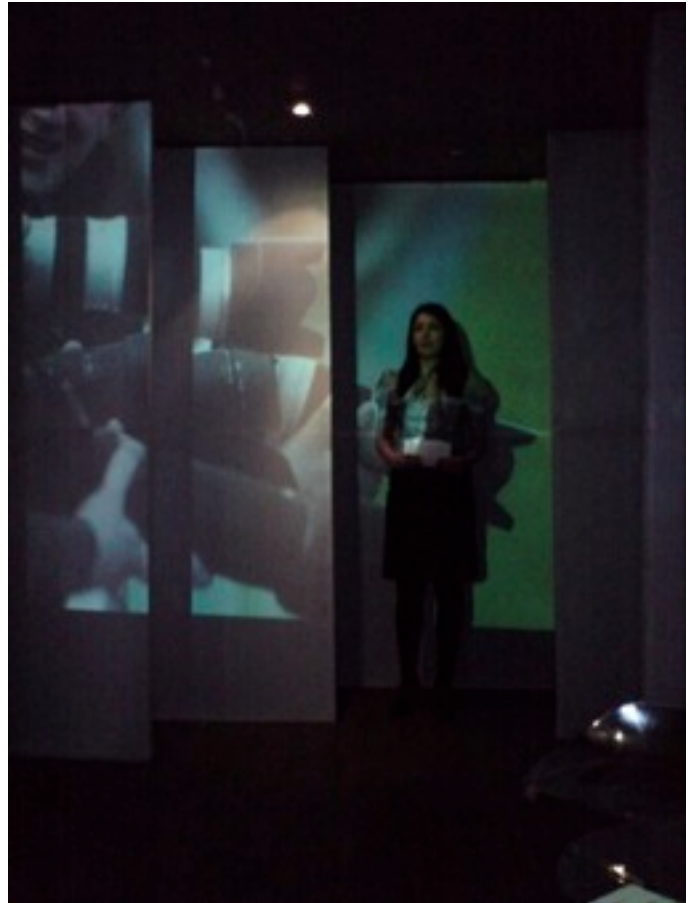


Figure 23: Projected media in *The Night B4 Christmas*



Figure 24: Projected media in *The Night B4 Christmas*



Figure 25: Projected media in *The Night B4 Christmas*



Figure 26: Projected media in *The Night B4 Christmas*



Figure 27: Projected media in *The Night B4 Christmas*



Figure 28: Projected media in *The Night B4 Christmas*



Figure 29: Projected media in *The Night B4 Christmas*



Figure 30: Projected media in *The Night B4 Christmas*



Figure 31: Projected media in *The Night B4 Christmas*



APPENDIX 3: PPIEip MODEL TEMPLATE

Post Production Impact Evaluation for Intermedia Productions [PPIEip]

1. DEFINITION & CONTEXT	
A. Production Title	
B. Production Author	
C. Type of Production	
D. Performance Dates	
E. Performance Venues	
F. Audience	
G. Cast Size	
H. Creative Team Size	
I. How did this work relate to past and present performance events?	
J. What was the social, political and theatrical climate that this work took place in?	
K. Did the production fit into any specific genre?	
L. Did the work have a specific theme?	
M. What was the director's role and approach on this production?	
N. Were there any existing audience expectations of this work?	
O. Was field research conducted with directors who have worked on related performance events?	

P. What were the production conditions? Budget, equipment etc.

2. Objectives

A. How did the director visualize the production? Explain the methods used to visualize and describe the desired production.

B. Were there specific ways the director wanted to use the moving image?

3. Options

A. What options were used for the use of the moving image in relation to these objectives?

B. Were alternative options considered at any point during the production process to fulfill the objectives?

C. What were the main pre-production concerns about using the moving image and what was done to address these? Did these concerns materialize into reality and were the anticipated methods to address them successful?

D. What were the main problems that the use of the moving image would address?

E. Why could the production not fulfill the director's vision without the use of the moving image?

4. IMPACT ANALYSIS

A. What were the main benefits of using the moving image?

B. How did the use of the moving image connect the audience to the theme? Did it help in the delivery of the piece's message if there was one?

4. IMPACT ANALYSIS
C. How did the use of the moving image impact the performer?
D. Who or what else was impacted by the use of the moving image?
E. How was story-structure altered by the use of the moving image?
F. How were rehearsals adapted to facilitate the use of the moving image?
G. How was the director's vision problematized because of the use of the moving image?
J. In considering future options, what has been learnt from the experience of this production?
K. Did the moving image help or hinder the fulfillment of the aims and objectives?
L. What was the production's reach at the time of analysis?
M. Did the production provide answers or evidential material towards ongoing theory or debate within academia?
N. Were there any spectator reactions, responses or reviews that were noted which had specific reference to the use of the moving image? Provide evidence where possible.
O. Which spontaneous decisions connected to the use of the moving image worked to the director's advantage, and which didn't?

