

THEATRE UNCUT

DIGITAL THEATRE WEBINAR

We had a great session with you. Here are some ideas and links that might be useful as you create your digital project

[“Digital theatre is primarily identified by the coexistence of “live” performers and digital media in the same unbroken space with a co-present audience” Wikipedia](#)

Is this what you think digital theatre is? Or has digital theatre evolved since the beginning of social distancing measures, and therefore demands a new definition?

We would like to ask you to watch Bubble by Kieran Hurley as it raises a number of questions around what digital theatre can be www.theatreuncut.com/watch

And this may be an interesting article to read too

<http://exeuntmagazine.com/features/paradoxes-trying-make-art-pandemic/>

Some other interesting links:

Live Stream Archive <http://livestreamarchive.co.uk/>

Company Three <http://www.companythree.co.uk/> - coronavirus-time-capsule

Floating Points Boiler Room – for composition dancers come in around 2min 30

https://www.youtube.com/watch?v=3_lbmC5tbEA

<https://www.ucl.ac.uk/pals/news/2017/nov/audience-members-hearts-beat-together-theatre>

Elements to consider

Audience – what are you asking of them? To observe – to engage – to participate to immerse? How much of their experience can you control? Where they watch, how they watch etc. Moving or static? Inside or outside? On a computer or phone? In the dark? Under the duvet? Are your audience watching the performance live or are any elements pre-recorded?

Location – what are all of the potentials with the limitations we currently have? Inside – outside? On the floor, in the bathroom – from up high – in your wardrobe?

Lighting – how can you get creative with what you have at home. Here's a link to slightly crazy Spotlight self tape guidance <https://www.youtube.com/watch?v=1sD-E3IYZwc>

Composition – what composition is possible within a screen shot – choice of colour – screen placement – what is in the background? What is the colour of background, costume, makeup (if any), what is the relationship between the colours and the way you want to make the audience feel?

Sound – acoustic, ambient, headphones, speakers, what are the options? Shouting across the room, recording under the duvet, where is the echo in your bathroom, in your hallway? Recording by the curtains for dead sound etc. Remember you can have music on to help you get in the right emotional place or energy.

Running rehearsals – be aware of how to create exciting dynamics through video call – do you all run around the block before the rehearsal call starts? Are you all standing up throughout? Are you all on phones? Do you have music playing? The window open? Use the strengths you already have and transfer them to this format – how would you usually like to rehearse? How can you recreate that? Do you start the call 30 mins before the rehearsal starts so you are all preparing together? Do you hang out socially after the call in the evening – like going to the pub to discuss the play? If you are directing an actor then be aware of how strong the performer's creative input can be – how can the actors be collaborators in the design, in the location choice, in the composition.

Editing – what is the process? What are the politics of editing? What is the form's relationship with content? What are the politics of the form? What platforms will this be watched on?

Politics of the form - How much do you want to acknowledge the privilege of having access to

creating or watching digital theatre as so many people in the world can't afford or use computers or phones?

Tasks that might be useful:

Control – Write two lists. What is in your control? What is out of your control? You can do think on all kinds of topics, the project, the design, the location, the lighting, the sound etc.

Exercises - each come up with a 15 min warm up session that you can lead through a zoom call for the group

Creative admin – run a session on how can the organisation of the project can be creative – what programmes you could use to support this eg <https://www.google.co.uk/slides/about/>

Translation – list the techniques/games/exercises that you would usually enjoy and find ways to translate them into your digital format – don't try to reinvent yourself from scratch.

Discovery – set yourself a time period to explore one element – eg lighting within your home – so then when you reach the end of what you think are all possibilities you will still be left with more time to fill and will have to push yourself to discover/experiment more and hopefully find some goldust.

Creating material – limitations are useful to generate material – try basic exercises like write a monologue where the first line is one word long, the second two words long, the third three words long and so on. Or that you write a monologue in 1 minute – time yourself. For collaborative working you could work with the dramaturg and/or directors to create a session where material can be created with actors on video call – maybe using hot- seating characters, setting the actors character scenarios within their homes, asking who the audience is – who is at the other end of this camera for those characters?

Technology – think of the technology that you use every day and know well, small fun things you can play with in apps you already have: instagram/ boomerang/ 1 second everyday/ facetune/ snap chat/ tik tok etc how can these all be used to make theatre?

Automatic writing/speaking

Set a timer for 2 minutes to answer each of the questions below. Don't do them all at once, but maybe pick one every now and again when you want to shake your brain up and see what you really think/feel. Remember 2 minutes – just keep writing or speaking to your phone recorder.

This is also a great way to generate text to create your performance.

What excites me about this process? What are the challenges I face? How could the skill I use in this project be useful for me in the future? Why did I take this course? What can theatre do to help the world right now? What story do I want to tell right now? What even is digital theatre? What do I want my audience to feel? What is my character feeling? Who am I speaking to? How is digital theatre different to film?

Then you can also set yourself titles to write/speak on: LIGHTING, LOCATION, LOCK DOWN, ISOLATION, THE FUTURE, THE THEME OF THE PLAY, A SPECIFIC CHARACTER etc.

Remote collaboration:

Here are some platforms that might be useful for collaborating creatively when you aren't in the same room:

[Pinterest](#)

[Slack](#)

[Monday](#)

[Google slides](#) to keep all info in one place - images/ sound/ video is easy to embed and can be accessed simply

[Dropbox](#)

[Wetransfer](#) (sharing large files)

[Sketch Up](#) – for designers

[Lightworks](#) - simple video editing software (has paid options so watch out for that)

[Hitfilm](#) works well too

Google docs (editing simultaneously)

Google hangouts/ voice/ calendar/ generally making use of the google suite

Political theatricality is everywhere right now – in some surprising places:

Theatricality of protest https://www.youtube.com/watch?v=jL6xH_41Odc

Sound design <https://www.youtube.com/watch?v=Z5EpwAUwLkk>

Visual design <https://www.youtube.com/watch?v=ey5Ux-2cl0A>

Dance in covid https://www.youtube.com/watch?v=Owcdxs_7dWw

<https://www.youtube.com/watch?v=icancFGyxHw>

<https://www.youtube.com/watch?v=T7NcQ8IHHLc>

The movement and language of the chat column next to this

<https://www.youtube.com/watch?v=87-ZFjLfBAQ>

Movement on film – PINA the best example

<https://www.youtube.com/watch?v=CNuQVS7q7-A>

you can rent the full film here <https://www.youtube.com/watch?v=9GFzt3IDuow>

And some more random links that could be inspiring...

<https://www.youtube.com/watch?v=OfKBhvDjuy0>

https://www.youtube.com/watch?v=ozs_f4ZT9sw

<https://www.youtube.com/watch?v=G-ugfNXYcDg>

<https://www.thisamericanlife.org/700/embiggening>

THEATRE UNCUT

Theatre Uncut have been developing their unique model of global release over the last 9 years. So far over 6,500 people across 26 countries Theatre Uncut plays by playwrights including Caryl Churchill, Mark Ravenhill, Tanika Gupta and Inua Ellams.

The winner of the inaugural Theatre Uncut Political Playwriting Award, two Palestinians go dogging by Sami Ibrahim, will be co-produced at the Royal Court. The shortlisted award play The Merthyr Stigmatist by Lisa Parry will be co-produced at the Sherman Theatre Cardiff directed by Emma Callander.

The company are passionate about supporting new playwrights and political theatre makers.

<http://www.theatreuncut.com/>

Emma Callander – Co-Artistic Director

Emma Callander joined Theatre Uncut as Co-Artistic Director in 2012. She is an award winning theatre director and currently an Associate Artist at the Traverse Theatre and a Leverhulme Fellow at the Bristol Old Vic.

Emma was Resident Director at the National Theatre Scotland through Regional Theatre Young Directors Scheme, Associate Director of the Traverse Theatre from 2013 – 15 and Creative Director of *B!RTH* at the Royal Exchange Theatre Manchester. Her work has won Fringe First Awards and the Amnesty International Freedom of Speech Award.

Hannah Price – Co-Artistic Director

Hannah is Co-Artistic Director and Founder of Theatre Uncut. She is also a freelance theatre and immersive project director and BAFTA nominated performance director for video games, virtual reality, motion-capture and performance-capture projects.

As an award winning theatre director she has directed for theatres across the UK and internationally, working in Paris, Toronto, Copenhagen, Basel and Istanbul.

She is currently Creative Director of a large scale immersive project due to reside under a London landmark for five years.