

Index

- 6 Days Goodbye Poems of Ophelia* (2007), 212–17
 Abeyskera, Hiran, 177
 Abramović, Marina, 5–6
 access, 40–1, 43, 86–7, 94–5, 106, 110, 145,
 152–3, 195
 Addis, Ben, 98
 affordance, *See* technology>affordance
 Akinade, Fisayo, 69
 American Shakespeare Center, 34
 anamorphosis, 35, 47–9, 61–5, 99
 Anderson, Paul, 184
 Andrejevic, Mark, 198
 architecture, 2–3, 13, 16–21, 28–9, 33–4, 36–7,
 39–40, 42, 53, 86, 92–3, 98, 106, 109, 112,
 116, 140, 162
 archive, 26, 145
 Arsenyev, Alexander, 193
 Arts Council England, 29, 40, 86, 109, 145,
 153–4, 157, 229
 arts funding, 28, 40, 86–7, 109–10, 153–4
 philanthropy, 109
 sponsorship, 86, 109, 153
 Atim, Sheila, 118
 audience
 audience space, 17, 23, 38–44
 co-creation, *See* spectatorship>participatory
 demography, *See* audience>social
 stratification
 development, *See* access
 digital, 86–7, 110, 113, 115–16
 imagination, 18–20, 25, 27, 35, 48–9, 56–8,
 90–1, 95–7, 99–100, 105, 113, 130, 154,
 170–3, 178, 200, 202–3
 remote, 146, 176, 178–80, 191, 193–206, 217
 social stratification, 1, 14, 20, 28, 35, 37–45,
 47–9, 52, 61–85, 109, 121, 152–3, 158,
 181
 technological enmeshment, 8, 12, 21–3,
 38–44, 87–8, 119, 133–7, 144, 155, 207,
 213, 216
 Auslander, Philip, 115
 austerity, 109
 avatar, 27, 87, 119–20, 126–45
 backstage, 1, 18, 20, 23, 28–9, 37, 58–60,
 79–82, 94, 98–9, 103, 124, 127–8, 133,
 162, 180, 195, *See also* offstage
 BAME (Black, Asian and Minority Ethnic), *See*
 ‘race’ and also ‘technology>race’
 Barbican Theatre, London, 23, 157, 192, 199
 Barker, Martin, 166, 178, 197
 Barker, Roberta, 37
 Barthes, Roland, 122
 Bartoli, Silvia, 127
 Bay-Cheng, Sarah, 174–5
 Beale, Simon Russell, 87, 123, 140–2, 144
 Ben Jonson
Volpone (RSC, 2015), 29, 87
 Bennetts Associates, 109
 Berliner Schaubühne, 85
 bioart, 212–17
 Black Theatre Live, 150
 Blackfriars (early modern), 45, 67–8, 70–2
 Blackfriars Playhouse, Staunton (VA), 34
 blogging, 110, 117, 198
 Bloom, Gina, 134, 142
 Bogost, Ian, 8–9, 30, 88, 120, 126, 208
 Bowles, Thomas, 191, 199–200, 203
 Boyce, James, 113
 Boyd, Michael, 86, 108, 110, 112
 Brexit, 26
 Brimson Lewis, Stephen, 117, 121, 123, 129
 Brook, Peter, 3–4, 8–9, 12, 24, 43, 86, 105, 141
 Butler, Judith, 129
 Caballé, Monserrat, 123
 Calbi, Maurizio, 111
 camera
 bravura moment, 166–7, 178–9
 camera operator, 23, 25, 103–4, 158–63, 177,
 192, 199
 camera rehearsal, 158–63

- close-up, 79, 96, 99, 102–4, 166, 169, 172, 174, 176–7
 crane shot, 159, 165–70, 177, 179–80
 deep focus, 172
 establishing shot, 151, 166, 178
 light sensitivity, 44, 150, 181–3, 185–7
 movement, 151, 155, 159, 181
 pan, 159, 165, 171
 reverse-angle shot, 178, 186
 skin tone bias, 180–90
 static, 159, 163, 165, 175, 177
 tracking shot, 23, 29, 98, 103, 105, 108, 127, 159, 166, 174–8, 188, 191
 two-shot, 165–6
 wide-angle shot, 151, 165, 171, 173–6, 201
 zoom, 167–9, 174–8, 188, 199
- camouflage, 78, 81, 184
 candlelight, 3, 20–1, 33–4, 37, 42, 44–7, 52, 69, 73–4, 78, 81, 93
 Carlson, Marvin, 38, 124
 carpentry, 34
 Causey, Matthew, 216
 characterisation, 4, 14–16, 37–8, 54, 85, 87–8, 90–1, 106, 111, 113–18, 120, 129, 143–4, 162, 167, 180, 209, *See also* 'naturalism' and 'Stanslavski, Konstantin'
 backstory, 94, 97, 101, 106, 187, 189
 inner life, 14–16, 19, 87, 89, 97, 100, 104, 113–14, 118
 Cheek by Jowl, 30, 150, 152–3, 155
Measure for Measure (Barbican 2015, online live stream), 191–206
 Clachan, Lizzie, 89, 92, 100–2, 105, 209
 closet, 14, 56, 59, 61, 91, 94, 99, 106, 114
 co-creation, *See* spectatorship > participatory cognition, 11, 22–3, 28, 134, 149, 154, 161, 178–82, 187–91, 207, *See also* spectatorship - cognition
 cognitive equity, 182
 distributed cognition, 23, 125
 Collinge, Geraldine, 110, 113, 209
 Conkie, Rob, 24, 44, 47, 78
 convergence culture, 146
 Cooney, James, 183
 costume, 37–8, 74, 78–9, 81–2, 93, 101, 103, 105, 118, 123, 126, 133, 137, 186–8, 199
 Cullinane, Bethan, 183–4, 186
 Cultural Olympiad (2012), 40, 109
 cyberperformance, 111, 113, 195
 cyborg, 4, 126–45
- Davies, Callan, 67, 74
 Davis, Emma, 192, 199, 209
 de Lauretis, Teresa, 193, 209
 democracy, 27, 39, 41, 47, 85–6, 150, 153, 202
- Dharker, Ayesha, 182
 digital innovation, *See* technology > technological innovation
 direct address, *See* interaction > unmediated
 discovery space, 17–20, 23, 25, 29, 35, 39, 43, 49, 52–3, 55–64, 66, 68–9, 74–5, 78, 80–1, 89–90, 94–7, 99–100, 106, 155
 Dixon, Joe, 143
 Dixon, Steve, 98, 102, 195
 Donnellan, Declan, 191–2, 203
 Doran, Gregory, 86, 88, 109–10, 112, 128–9, 140, 142, 147, 151
A Midsummer Night's Dreaming (RSC with Google+, 2013), 112–16
The Tempest (RSC and Intel, with The Imaginarium Studios, 2016), 119–48
 double event, 119, 130, 136, 149
 drag, 129
 Dromgoole, Dominic, 33–6, 40–1, 48, 162
The Changeling (SWP, 2015), 51–65
The Duchess of Malfi (SWP, 2014), 33, 42, 46
The Tempest (SWP, 2016), 66–84
 Dürer, Albrecht, 46
 Dyer, Richard, 11
- Ellis, Sarah, 110, 113, 120, 128, 209
 emotional contagion, 12, 44–5, 64, 100
 Englishby, Paul, 123, 128–9
 ensemble, 82, 108–9
 enskillment, 28, 38, 63, 65, 69, 82–3
 Escolme, Bridget, 14, 42–3, 66
 Essiedu, Paapa, 157–8, 172–6, 186, 188
 experience economy, 88
- facebook, 208
 fan
 fan community, 22, 26, 115–17, 155, 181, 191, 194–8, 202
 labour, 22, 196, 198, 203
 feedback loop, 17, 22–3, 27, 29, 88, 95, 132–7, 139–40, 155, 203, 216
 fetishistic scopophilia, 99, 188
 figural position, 13–15, 17, 20, 24, 27–8, 88, 118–19, 130, 144, 154, 174
 Forced Entertainment, 43, 150, 197
 Fortescue, Sarah, 195
 Foucault, Michel, 9, 143
 Frost, Briony, 198
- gaming, 87, 111, 120, 128, 142
 Giannachi, Gabriella, 25, 126
 glitching, 119, 130–4, 139–40, 147, 149
 globalisation, 2, 22, 26, 33, 40, 87, 153–4, 190, 197
 Glyndebourne, 41

- Godwin, Simon
Hamlet (RST, 2016), 157–8, 161, 187–90, 203
 Golant Media Ventures, 109
 Goodman, Henry, 117
 Google+
A Midsummer Night's Dreaming (RSC with Google+, 2013), 29, 87, 112–16, 145, 217
 Gopsill, David, 185–7, 189
 Gravelle, Trystan, 37, 54
 Griffiths, Marcus, 186
 Grotowski, Jerzy, 3, 141
- haunting, *See* iteration
 Hayles, N. Katherine, 22–3, 120, 140
 Heffernan, John, 91, 102, 104
 Heidegger, Martin, 10, 48, 97, 113
 Hill-Gibbins, Joe
Edward II (NT, 2013), 29, 87, 89–107, 136, 162, 189
The Changeling (Old Vic, 2012), 90, 99
 Holbein, Hans, 48
 hologram, 210–12
 homophobia, 87, 91–2, 99–100, 106–7
 Hurley, Erin, 44
 Hutcheon, Linda, 154
 Hytner, Nicholas, 86, 89–90, 149
- illusionism, 10, 16, 18, 28–9, 71, 76, 113, 119,
See also spectatorial plenitude
 disruption of, *See* rough magic
 magic illusionism, 88, 119, 121, 130, 137,
 147–9
 Imaginarium Studios, The, 29, 108, 127, 144
The Tempest (RSC and Intel, with The Imaginarium Studios, 2016), 119–48
 immersion, 3, 20–1, 24, 35, 62, 83, 112, 181, 194
 installation, 146, 209–18
 Intel, 29, 127–8, 145
The Tempest (RSC and Intel, with The Imaginarium Studios, 2016), 119–48
 interaction, 3, 12, 20, 24, 31, 86
 mediated, 2, 6, 16, 21, 30, 87–8, 110–19,
 147, 155, 174, 179, 191–206, 210–12
 unmediated, 2–4, 5–6, 6, 12–18, 20–1, 24,
 37, 39, 41, 53–6, 61–2, 69–73, 80, 95, 97,
 100–1, 105–6, 108–9, 112, 120, 140–2,
 147, 151, 154, 174, 179, 192–4, 210–12
 intermediality, 4, 90, 102, 136, 144
 intimacy, 30, 42, 45, 53, 103, 115, 154, 174–5,
 179, 181
 iteration, 120, 123–4, 129–30, 136, 139–42,
 144–7, *See also* double event
- James, Jeff, 90, 101
 Jarman, Derek, 92
 Jenkins, Henry, 146
 Jones, Bettrys, 93
 Jones, Inigo, 13, 75, 123–4, 137
 Jonson, Ben, 13
Volpone (RSC, 2015), 116–18
 Jowonder, 212–17
- Karim-Cooper, Farah, 33–4, 42, 66
 Khalilulina, Anna, 193, 200
 Khan, Iqbal
Othello (RST, 2015, RSC Live theatre broadcast), 157, 182
 Kirby, Vanessa, 93, 96–7, 99, 101, 188
 Kirwan, Peter, 25
 Klein, Suzy, 158, 161
 Kondek, Chris, 89
 Kuzichev, Andrey, 193
- labour, 35, 190
 gendered, 29, 74, 79–82
 invisible, 18, 20, 56–60, 79–82, 121, 190
 technological, 18
 Lasdun, Denys, 92
 Lavender, Andy, 135–6
 Lehmann, Hans-Thies, 4–6, 8, 17, 64, 125, 208
 Levin, Laura, 184
 Lévinas, Emmanuel, 5–6
 lighting, 1, 3, 8–9, 12, 16, 34, 38, 44–7, 52,
 66–7, 73, 76, 78, 83, 85, 93–4, 103–5, 109,
 123, 140, 144, 150, 164–5, 167, 169, 182,
 184–7, 189, *See also* candlelight
 liminality, 14, 17–20, 23, 25, 27, 35, 38, 43, 48,
 52–3, 56–9, 61, 68, 70, 80–2, 84, 89–90,
 94, 97–8, 103–4, 106, 113–14, 117–18,
 154, 170–3, 191, 202–4, 207–18
- Lin, Erika T., 14
 liveness, 2–6, 12, 23–5, 27, 29–31, 40, 64, 87–8,
 94–7, 99–107, 115, 118–20, 124, 136–7,
 140, 144–7, 149–54, 159, 162–5, 174,
 180, 191–2, 194–9, 203–6, 213, 217
 livestreaming, 1, 197, 203, *See also* Theatre Broadcast
locus, 13–18, 20, 23, 25, 28, 39, 55, 69, 76, 83,
 92–4, 97, 100–2, 107, 109, 111, 113,
 115–16, 119, 121, 130, 134, 140, 144, 149,
 174, 189, 192–4
 Lords' Rooms, 36, 39, 43, 54, 69, 79–82
 Lough, Robin, 149–50, 154, 157–91, 203
- Mackintosh, Iain, 41, 43, 70
 marginality, *See* liminality
 Marlowe, Christopher
Edward II (dir. Jarman, 1991), 92
Edward II (NT, 2013), 29, 87, 89–107, 162
 Martello-White, Nathaniel, 98

- masque, 13, 16, 39, 68, 74–7, 88, 95, 121,
123–5, 130, 137
 McGuire, Davy and Kristin
 Ophelia's Ghost (Colsterworth, 2014), 210–12
 McLaughlin, Annette, 117
 McMullan, Tim, 68
 media manipulation, 27
 mediation, 2–3, 5–6, 8–9, 11, 14, 16, 21, 25, 27,
30, 36, 87–8, 94–7, 99–100, 102–7, 124,
136, 175
 Mercury, Freddie, 123
 Mermikides, Milton, 212–13
 metatheatricality, 35, 68, 88, 113, 120, 140, 145
 Middleton, Thomas and William Rowley
 The Changeling, 91, 94, 106
 The Changeling (Old Vic, 2012), 90, 99
 The Changeling (SWP, 2015), 28, 35, 51–65
 Millais, John Everett, 212–13
 Moodie, Tanya, 167
 Morahan, Hattie, 37, 52–5, 78
 motion capture, *See* performance capture
 Mozart, Wolfgang Amadeus, 123
 Msamati, Lucian, 157, 182
 Mudlark
 Such Tweet Sorrow (RSC with Mudlark,
2010), 29, 87, 112, 116
 multimediality, 4, 111, 121, 212
 Mulvey, Laura, 99, 189
 music, 58, 67–8, 73, 77–9, 85, 93, 104, 123,
128–9, 142, 164–5, 169, 191, 211

 National Theatre, 29, 87, 89–107, 153
 Lyttelton auditorium, 41
 Olivier auditorium, 29, 40–1, 92–3, 96, 98,
104, 106
 organisational structures, 22, 85–7
 nationalism, 2
 naturalism, 14–16, 19, 29, 36, 87–91, 93–4, 97,
101, 105, *See also* Stanislavski, Konstantin
 Nead, Lynda, 19, 48, 56, 98
 neoliberalism, 3, 28, 40, 42, 86–7
 NESTA, 86, 153, 181
 networked systems, 8, 109–10, 120, 124–30,
139–40, 155
 New Labour, 41
 Nixon, Pippa, 37, 74–5, 78, 80–2, 131
 nostalgia, 2, 12–13, 21, 35, 44, 79, 82, 85, 141
 NT Live, 29, 86, 149, 152–4, 196
 Nunn, Trevor, 116–18

 obscene, 18–20, 24–5, 29–30, 35, 43, 47–9,
56–8, 62–5, 87, 90–2, 94–100, 102–7,
113, 144, 149, 154, 166, 169–73, 178–9,
193, 200
 obsolescence, 9

 offstage, 17–20, 27, 30, 53, 87, 91–2, 98–100,
105–6, 113–14, 128, 132–3, 144, 151,
154, 162, 166, 170–3, 178, 191, 202–3,
207
 Ogundipe, Theo, 170
 Olivier, Laurence, 92
 Ophelia's Ghost (Colsterworth, 2014), 210–12
 Ormerod, Nick, 191, 203–4
 outreach, *See* access

 Papagiannouli, Christina, 111
 Park, Simon, 212
 Parker-Starbuck, Jennifer, 8, 104
 performance capture, 3, 12, 29, 87, 119–20,
127–45
 perspective, 16, 61–2, 68–76, 82, 121, 172
 Phelan, Peggy, 5–6, 16, 144, 149, 163, 217
 phenomenology, 21, 217
 alien phenomenology, 8, 30, 88
 Phoenix playhouse, 51, 61
 pit, 36, 38–9, 43–4, 54, 64, 69, 73–4, 76–7,
83
platea, 13–18, 20, 23–30, 39, 43–4, 46, 53–5,
62, 64, 69, 76, 80, 83, 92, 95, 97, 100–2,
104, 107, 109, 111, 115–17, 120, 130, 140,
142, 144, 149, 154, 174–6, 179, 181,
191–4, 198, 204, 212
 digital *platea*, 25–7, 110–18, 155, 192, 194–6,
201, 204, 208
 platform stage, 13–18, 20
 podcasting, 113
 posthuman, 22, 29, 88, 120, 126–45
 presence, 10, 12, 21, 24–5, 27, 30–1, 87–8, 90,
106, 115, 120, 136–7, 141–2, 147, 152,
195, 201, 207–8, 210–12, 218, *See also*
interaction
 proscenium, 8–9, 12, 16, 23, 36, 39, 109, 192–4,
199
 Pryce, Phoebe, 69
 public sphere, 26, 192, 194–6, 202–3, 208, 216
 Purcell, Stephen, 24–5, 202

 Quarshie, Hugh, 157, 182
 Quartley, Mark, 123, 127–44

 race, 11, 69, 118, 155, 157–8, *See also* Royal
Shakespeare Company (RSC) >diverse
casting *and* technology >race
 dysconscious racism, 189
 skin tone bias, 155, 180–90
 Rancière, Jacques, 7, 208
 Rayner, Alice, 59
 realism, 15, *See* naturalism
 rehearsal, 36–7, 53, 59, 112, 117, 142, 158–63,
177

- response-ability, 6–9, 10, 12, 16–20, 24, 30, 64, 70, 83, 86–8, 90, 104–5, 107, 112–13, 116, 119, 139–40, 143–4, 149, 152, 155, 174–5, 191–2, 195, 200, 203, 206–7, 210–11, 216–17, *See also* spectatorship, ethical
- Rice, Emma, 1–2, 209
- Roth, Lorna, 182, 189
- rough magic, 67, 130–4, 139, 141, 147–8
- Royal Shakespeare Company (RSC), 29, 87–8, 153
- archive (Shakespeare Birthplace Trust), 145
- diverse casting, 114, 118, 157–8, 182
- marketing, 22, 110, 119
- organisational structures, 22, 85–7
- Royal Shakespeare Theatre (RST), 109, 120–1, 123, 140–1, 148, 178
- RSC Screen Productions, 151
- Shakespeare Memorial Theatre, 109, 140–1, 148
- Shakespeare Nation, 112
- Swan Theatre, 116–18
- The Tempest* (RSC and Intel, with The Imaginarium Studios, 2016), 119–48
- RSC Live from Stratford-upon-Avon (RSC Live), 30, 112, 146, 151, 153–5, 196
- Hamlet* (RST, 2016), 157–90
- Othello* (RST, 2015), 182–3
- Ryan, Marie-Laure, 204
- Rylance, Mark, 40
- Sam Wanamaker Playhouse (SWP), 2, 20–1, 28, 33–49, 53, 60–1, 64–6, 68–9, 74, 76, 78, 83–5, 96, 99, 103, 109, 121, 131, 147, 162, 180–1, 196, 203–4
- Schechner, Richard, 4, 123
- Scott, Elisabeth, 109
- sensory stimuli, *See* technology > feeling-technology
- Serkis, Andy, 127, 133
- set design, 16, 29, 36, 85–6, 88–9, 92–3, 100–2, 117–18, 121, 123, 183–4, 189, 192
- Shakespeare Birthplace Trust, 145
- Shakespeare quatercentenary celebrations (2016), 1–2, 40, 67, 119
- Shakespeare, William
- A Midsummer Night's Dream* adapted as *A Midsummer Night's Dreaming* (RSC with Google+, 2013), 29, 87, 108, 112–16, 118, 145, 195, 228, 233
- A Midsummer Night's Dream*, 208
- Coriolanus*, *Julius Caesar* and *Antony and Cleopatra* adapted as *Roman Tragedies* (Toneelgroep Amsterdam, 2007–), 23–7
- Hamlet*, 204–6
- Hamlet* (RST 2016, RSC Live theatre broadcast), 30, 157–90, 203
- Hamlet* adapted as *6 Days Goodbye Poems of Ophelia* (2009), 212–17
- Hamlet* adapted as *Ophelia's Ghost* (Colsterworth, 2014), 210–12
- King Lear* (RSC, 1962), 8–9
- Measure for Measure* (Cheek by Jowl 2015, online live stream), 30, 152, 191–206
- Othello* (RST 2015, RSC Live theatre broadcast), 157, 182–3
- Romeo and Juliet* adapted as *Such Tweet Sorrow* (RSC with Mudlark, 2010), 29, 87, 112, 116, 145
- The Tempest* (RSC and Intel, with The Imaginarium Studios, 2016), 12, 29, 87–8, 119–48
- The Tempest* (SWP, 2016), 11, 28, 35, 66–84, 162
- The Winter's Tale* (SWP, 2016), 66
- Shakespeare's Globe, 1–3, 20, 33, 35–8, 40–1, 44, 47, 66, 109, 150, 196, 224, 226, 234
- Globe on Screen, 154, 196
- Siddall, Elizabeth, 213
- Sidney E. Frank Foundation, 153
- sightlines, 2, 11, 13, 18, 35, 39, 41–3, 46–9, 61–4, 66, 68–76, 84, 92, 96, 99, 121, 147–9, 162, 166, 191, 200, 203–4
- Silbert, Roxana, 111
- simultaneity, *See* temporality
- site-specific performance, 35, 63, 84, 112
- smartphone, 21, 25, 111, 115, 117, 196
- Snapchat, 146
- social media, 30, 38–44, 87–8, 110–19, 146, 149, 155, 181, 191, 194–8, 202, 204, 206–8, 217, *See also* blogging, facebook, Google+, Snapchat, Twitter, vlogging, YouTube
- social network, 25, 114–16, *See also* fan > fan community
- Sofer, Andrew, 19
- Solga, Kim, 47, 56, 59, 97
- Soller, Kyle, 94
- sound, 1, 3, 67, 71, 76, 93, 100, 103–4, 128–9, 135, 159, 162, 164–5, 169, 182, 212–13, *See also* music
- space
- audience space, 17, 23, 38–44, 69–70, 73, 93, 162, 166, 199
- configuration of, 3, 13–20, 29, 33–4, 36–7, 39–40, 73, 92–3, 109, 121–2, 141, 151, 162, 166, 170, 174–5, 178, *See also* architecture
- disorientation, 170–3, 178–9

Index

241

- fractured, 98–9
 performance space, 14, 18, 23, 36–7, 78, 80, 93, 103, 162, 170, 172, 178, 199
 practitioner space, 18, 79–80, 93
 shared, 1, 3–4, 6, 8–9, 16–17, 20–1, 24, 29, 34, 39, 45, 53, 62, 69–73, 80, 83, 87, 94–5, 97, 104, 106–9, 112, 115, 120, 140–2, 147, 174, 192–4, 199, 206, 210–12, 218
 smart space, 35
 spectatorship
 affect, 6, 8, 11–12, 21, 30, 43–7, 85, 87–8, 100, 102, 115, 135, 176–81, 207, 212
 cognitive, 12, 22, 28, 30, 133–4, 137, 149, 154, 169–70, 172, 177–8, 180, 187–91, 207, 212
 contemplative, 7, 16, 19–20, 23, 27, 39, 61–2, 84, 99, 102, 119, 121–2, 141, 147, 149, 188–9, 202, 207–8
 digital, 31, 38–44, 110, 115–16
 distracted, *See* spectatorship > hyperattentive
 eccentric, 29, 47–9, 62–4, 79–82, 84, 162, 166, 178, 191, 200, 203
 emancipated, 8–9, 17, 43
 embodied, 10, 28–30, 34–5, 43–7, 77, 88, 119, 133–7, 206, 212
 and ethics, 3, 5–10, 16–17, 24, 27, 30, 35, 41–3, 61–5, 79–85, 87–8, 90–1, 95–7, 102–7, 112, 119, 133–7, 139–40, 143–4, 149, 155, 175, 179, 181, 189, 191–4, 196–8, 200, 202–4, 206–18
 excited, 19–20, 24, 189
 hyperattentive, 23, 26, 95, 115, 152, 155, 196–8, 207
 model spectator, 16, 28, 36, 39, 48, 54, 61–2, 68–77, 79–80, 82–4, 119, 121, 147, 164, 181, 204, 207
 modes of, 2–3, 12–27, 29, 144, 154
 multi-channel, 146
 participatory, 5–7, 12, 17–18, 23–7, 29–31, 41, 43–4, 53–5, 69–73, 80, 83, 85, 87, 89, 91, 95, 99–100, 106–7, 110–19, 130, 147, 149, 152, 155, 170–3, 191–2, 194–8, 201, 204, 211
 sadistic, *See* voyeurism
 spectatorial plenitude, 6, 16, 28, 76, 83, 87, 147, 149, 181, 207
 voyeuristic, *See* voyeurism
 stage machinery, 34, 67–8, 71, 74–5, 77–9, 82, 121, 123
 Stanislavski, Konstantin, 14–16, 19, 29, 37, 87–8, 94, 106, 113
 Stern, Tiffany, 17, 163
 stressor, 90, 94, 99
 subjectivity, 14–16, 104, 120, 139–40
 liberal humanist subject, 22, 120, 125–7, 139–40, 142
 networked, 29, 120, 126–9, 139–40, 143, *See also* networked systems, *See also* audience - enmeshment
 subtext, 15–16, 19, 29, 97
 Sullivan, Erin, 111–12, 167, 196
 Svendsen, Zoë, 90, 209, 233
 Talawa, 150
 Taylor, Diana, 124
 Taymor, Julie, 130
 technogenesis, 22
 technology
 affordance, 11–13, 20–1, 28, 31, 37, 47, 64, 111, 116, 119, 175, 196–8
 bias, 30
 digital stage technology, 4, 10, 12, 21, 23–7, 85–8
 dis/ability, 11, 143
 enmeshment, *See* audience > technological enmeshment
 feeling-technology, 12, 21, 44–7, 52, 63, 84, 149, 181, 196, 211
 gender, 11, 88, 96, 112, 114, 128–9, 144, 159, 186, 188, 199–204, 208–18
 glitch, *See* glitching
 projection, 4, 12, 86–7, 90, 93–6, 99–100, 102, 109, 117, 119, 121, 131, 133–4, 136, 142, 144, *See also* video
 race, 11, 155, 180–90
 spatial, *See* architecture
 subject technology, 8, 90, 105
 tech industry partners, 29, 86, 88, 108–9, 119–21, 125, 127–8, 145
 technological enmeshment, 2, 12, 29–30, 88
 technological innovation, 2, 21, 29, 86–7, 109–24, 127–9
 violence, 91, 99–100, 102–7, 216
 temporality, 27, 34, 38, 61, 68, 70, 88, 90–1, 93, 98–9, 102, 105–6, 111, 115, 118, 136–7, 150, 152, 194, 204, 208, 217
texte de jouissance, 122, 125, 137, 139, 141–2, 147–9, 208
texte de plaisir, 122, 137, 141
 theatre broadcast, 3, 22, 29, 86, 112, 120, 146–7, 149–55, 203, *See also* camera
 180⁰ rule, 151, 170–1
 camera rehearsal, 158–63
 cognitive prompt, 161, 166–81, 187–91, 196
 digital decoder, 150
 DVD, 147, 161
 financing, 153–4, 192
 'invisible' technique, 56–60, 170, 179, 181, 189, 196

242

theatre broadcast (cont.)
 mixing, 151, 155, 159, 161, 167, 169–76,
 178–9, 200, 203–4
 paratext, 154, 158
 process, 30, 149, 154, 158–64, 180
 reception, 30
 sound, 151, 159
 streaming, 152–3, 191–206
 television, 150
 theatre audience, 161–2, 164–5, 174, 180,
 193, 203–4
 vision mixer, 103
 ticket prices
 National Theatre, 86
 Royal Shakespeare Company (RSC), 121
 Sam Wanamaker Playhouse (SWP), 39–41
 Shakespeare's Globe, 40
 theatre broadcasts, 152
 Toneelgroep Amsterdam, 85
Roman Tragedies (2007–), 23–7
 Tosh, Will, 37, 53, 66
 transmedia storytelling, 146
 Tribble, Evelyn, 35–6, 53, 233
 Trump, Donald, 26, 118
 Twitter, 25, 29, 110–18, 192, 195–8
 live-tweeting, 196–8
 Uglow, Tea, 113
 uncanny valley, 133–4

Index

upper gallery, 39, 42, 45–8, 53, 63–4, 76–9, 82,
 84, 96, 99, 203
 users, 21, 23, 25, 43, 111, 115–16, 134, 146,
 191, 196, 201, 204
 Van Hove, Ivo
Roman Tragedies (2007–), 23–7
 Vanderham, Joanna, 182
 video, 2–3, 6, 23, 25, 27, 29, 86–7, 89, 94–107,
 110, 114, 118, 127, 144, 181, 203, 213,
 217
 video-conferencing, 95
 vlogging, 113–14
 voyeurism, 96, 98–100, 102, 104, 106, 187, 189
 Walter, Ewart James, 169
 Webster, John
The Duchess of Malfi (SWP, 2014), 33,
 42, 46
 Weimann, Robert, 13–18
 Whitehall, 73
 Wills, Paul, 183
 Witton, Jennifer, 121
 Wooster Group, 85
 Wyver, John, 151
 YouTube, 114, 204
 Žižek, Slavoj, 48