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Introduction – performing in digital in the COVID-19 era

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ABSTRACT

This paper introduces the special issue of 'Performing in Digital' and reflects the processes and experiences of theatre performance, production, and education during the most affected years of the COVID-19 pandemic. It examines the form, modality, and mediality of theatre production and collaboration during this time, for theatre practitioners and general audiences. As theatres went dark in 2020, performance education and production practices migrated into a largely online and digital space. This paper presents new findings into the sense of self and liveness while analysing the shift in performance: culturally and socially, from the physical to the hyper-connected online space.

Current practice in theatre-making and education is increasingly presented and mediated through digital means. Documentation as the process of archiving records of performances creates an archive of society and theatre and performance practice in action. This multifaceted performance archive, often born-digital or re-animated through the digital environment, is a form of practice-in-education that intensified urgently because of COVID-19 global pandemic. The necessitated requirement for people to stay socially distanced in order to stay safe during the COVID-19 pandemic has also reconfigured the learning process and engagement with performance in education and practice in unexpected ways. This special issue explores the emergent possibilities within 'live' and 'liveness', 'presence' and 'absence' that have inadvertently become porous within the digital pedagogy, the digital archive, and within this new dynamic learning and performance space. The articles and creative essays included here are written by a range of practitioners and educationalists who each explore the tensions experienced within a theatre education context and in which potential digital barriers and borders emerged in terms of access, curation, ownership, copyright, and use of materials.

The onset of the global pandemic in early 2020 fundamentally changed how we lived, worked, and socialised. It changed how business was conducted, how education happened, how we engaged with culture, and how we encountered our local physical environment while living under regional respective lockdowns. Beyond the 'how', it also affected the 'where' these activities happened. For theatre and performance

facilitators, educators, students, and indeed audiences, a significant shift occurred in our usual ways and means to be part of a communal and shared 'live' performance. The question, experience, and indeed definition of liveness has long, and necessarily, undergone revision and recalibration in order to take into account performance that incorporates or is manifested entirely of a digital and electronic means.

In terms of drama education, for many, the learning space was radically and urgently reconstituted to be within an entirely online realm. This raised challenges in terms of requiring infrastructural access to online learning platforms from remote locations, a personal space in which to learn, exchange, and contribute while teaching and learning online. Recognition is also needed to take into account of the immense psychological, emotional, and intellectual pressures of making such a dramatic switch within professional and academic settings during the uncertainty of a pandemic.

The papers curated within the special issue address a range of topical issues that reflect the recent experiences of those teaching, learning, producing, and directing theatre both immediately preceding and following the global disruption caused by the onset of the COVID-19 virus. These papers reflect a shift from performing/performance and practice constituted within a physical and predominantly 'in-person' learning environment to an otherwise online space, where, as the title of this journal special issue suggests, becomes more than a digital space for performance, but rather a space where performance happens in digital.

The applied theatre context in this special issue offers an urgent snapshot of practitioners engaging with social and cultural issues in-real time within the lives of the public and of the performers, educators, and students themselves. Such an applied context allows us to consider the processes and documentation practices utilised in such digital and responsive work to social issues on the period March 2020 onwards as well as the displacement encountered by societies around the world in this period.

Displacement and the digital divide – performance in digital

Displacement can take many forms and effects. These papers address important interventions into the experience and forms of displacement of citizenship, identity, class, gender, and politics. For projects and performances that engaged in applied methodologies and mechanisms of interrogation of these themes, 'performing in digital' is a concept that reflects our globalised, mediatised, and increasingly digitised experiences as citizens. Our human form is increasingly digital and digitised, preserved and accessible to States and corporations, as well as to ourselves, but yet also open to exploitation and profit by those who monetise our digital existence and our individual self-curation in the digital space. Our (dis)placement within society is mitigated by documentation – can we prove our being? Can we authenticate our existence? How do we archive and ensure our digital record is accurate as a form of avatar of who we are in 'the real world'? In the words of author John Cheney-Lippold (2017) and his recent study of the reliance on digital surveillance within society, we ARE data.

Helen Nicholson (2015, 27) argues that the process of linking applied theatre to citizenship is not simply a reinforcement of legal rights and obligations, which are solid and fixed, but rather a more 'fluid and pliable set of social practices'. In recognising the changing aspects of citizenship in society, moving beyond the 'performance' of one's social duty, Nicholson contends that 'participant citizenship involves more than accepting ones rights as an individual […] and invites questions about the contribution we are

each making to society and the process of social change' (Nicholson 27). In reflecting on the impact to theatres and theatre makers in the wake of COVID-19 enforced closures and reduced in-person capacity, the displacement of audiences and theatre workers had numerous impacts. Such factors changed depending on respective public health guidelines and at varying times throughout the pandemic's duration – ranging from full closures of Broadway theatres to full capacity in London's West End. Policies on lateral flow/antigen testing and mask wearing by audience members also varied country by country.

As recounted by *Irish Times* journalist, Deirdre Falvey (2021), the move to an online performance space forced a reactive and often experimental space for theatre makers and indeed also educators: 'When Covid shut all theatres abruptly in March 2020, many companies adapted, presenting online initially and later outdoors, and later still to reduced capacities indoors, juggling evolving restrictions'. The performances discussed in the following essays reflect and react to the liveness of presence, the movement and migration of bodies in society, the participation of citizenship, and the displacement of these actions into a digital and online environment.

While displacement is a key consideration of this journal issue, so too is the 'digital divide'. Are we able to participate as citizens across technological inequalities? Can we perform our social and communal connectivity in the digital space as well as in the physical? It is therefore key for us to reflect on the issue of the 'digital divide' in terms of access to and usage of information and communication technology. Brandajs (2021) argues that the sustainability concept, together with the digital transformation of society, marks the tipping point toward the identification of new directions and possibilities that in the past were impossible to consider.

Theatrical displacement has been examined in the context of spatial and material liveness and presence across the various planes, from physical to digital. Allen (2013) has argued, that in the context of the work of Philippe Quesne, for example: 'Displacement is considered as a compositional strategy … a strategy that makes us aware of the volume of the stage space beyond the proscenium frame as a plane of composition'. This displacement of the material presence off and from the traditional proscenium stage helps us to navigate our material world. Dunne-Howrie (2021) explores the effect of the move for theatre makers into the digital performance environment as enforced by COVID-19 restrictions:

> Internet theatre has emerged from the tear in the fabric of the pre-2020 real as an aesthetic shock that makes visible the instability, intangibility, and inherent unknowability of what we understand as reality during the first truly global catastrophe of the contemporary information age.

Wales (2012) has provided case studies in working with young people and digital storytelling as a means of documenting and reanimating memories and stories in a performative and applied context. In addressing the pedagogical practice employed in virtual learning spaces, O'Mara (2012) has presented a groundwork on which to explore deeper into a digital learning and gaming capacity, to broaden the online environmental overlaps of teaching and digital performance.

These various perspectives offer complementary viewpoints; touchstones to the essays, reflections, and case studies gathered in this special issue. While we are still

experiencing the ongoing effects, and indeed displacements caused by the COVID-19 pandemic, we can reflect in these timely discussions of how we personally, professionally, and culturally 'perform in digital' on a daily basis and work towards a sustainable, fair, open, and accessible means of digital performance and education.

Digital performance: community and experience

The categories of digital theatre and performance now include augmented reality, virtual reality, gamification, and immersive theatre, to name a few models and modes of digital liveness. But if theatre is an exploration of humanity and human experience, how then does contemporary theatre function when it no longer entirely 'human'?[1] Can we as theatre audiences be reflected within this digital maelstrom? This journal demonstrates that we already have been. Web-based platforms create a space where theatre is created, edited, distributed, stored, and retrieved. Performance art is mediated through technology as much as it is created through digital means. Live broadcasts from major international venues such as the Met Opera in New York[2] or the UK National Theatre's *NT Live*[3] are now established and allow audiences in participating cities around the world to sit and view the live performance through the vicarious window of their local cinema screen.[4]

The intermediality of the digital contemporary theatre mixed with various modes of storytelling and live projection/integration of born-digital audio-visual material is a major case in point. In an Irish context, an early example of this was *Who was Fergus Kilpatrick?*[5] Devised by The Company and commissioned by Project Arts Centre in 2010, the piece utilised, theatre, video and 'stories filled with white lies and conspiracies [that] clash with old footage, old documents, old heroes to uncover new answers, a new company and a new truth'. The premise of the play was to question the philosophy of reality and its construct through history: can we trust where we came from or what we think we know of the past? And how is our contemporary understanding of the past altered or deleted for corrupt gains or political advantage? It is also noticeable that the platform for theatre that constitutes large-scale digital components have been mostly achieved in major international arts festivals as the Dublin Theatre Festival and Galway International Arts Festival. The reasons for this include the global audience that can now view such productions through social media, post-show talks, live streaming, and the ambitious touring platform that international festivals provide.

Paul Muldoon's *Incantata, for instance*, had its world première at the Galway International Arts Festival in July 2018.[6] In the play, a grieving figure of Muldoon himself, played by Stanley Townsend, engages in a relationship of memory with his recently deceased lover, the artist, and print-maker Mary Farl Powers. A video camera is affixed to the back of a plastic chair, which is then affectionately dressed with a coat and scarf, humanising the inanimate body of the camera creating a cyborg/human duality of presence that ironically (and tragically) is absent through death. Much of the action of the play is not present at all, but rather imagined and remembered and made present through digital means, displayed live to the audience projected onto the back-wall of the stage. This also serves to portray grief in its simplest and most raw of states – the desire to make a loved one present again amid all that is lost and gone.

The Second Violinist by Enda Walsh and Donnacha Dennehy and produced by Landmark Productions and Irish National Opera, also premiered at the Galway festival in 2017.[7] The opera starred Aaron Monaghan as a lone and isolated figure, seen often playing video games live on his phone as he commutes on the bus through his daily duel existence – as part of the physical world where he performs as an orchestra member, and simultaneously on another plain where he digitally existed as part of the online world. This dual liveness was projected live before the audience on an expansive screen at the rear of the stage, designed by Jamie Varton, and which stretched the length of the stage, serving to situate the online characters we all inhabit within versions of ourselves embodied through the web.

As Bay-Cheng (2015) states in *Virtual Realisms*: 'for much of the twentieth and early twenty-first centuries scholars have often accepted that performances focused on technology and contemporary digital culture would follow the non-narrative, non-realistic experiments of the modernist avant-garde'. Subsequently, Bay-Cheng identified the concurrent development of some productions 'that take up the questions of virtually, technology dependence, and digitally transformed bodies' and do so from within a more traditional and realist dramatic framework, rather than the mediated post-dramatic framework theorised by Hans-Thies Lehman (1999). Within this position, Bay-Cheng fames these productions and their digital and technologically enabled dramaturgy as 'realistic' rather than projected in the abstract. This infers the digital space not as a surrogate or alternative reality, but rather the actual reality of the performance space and experience.

The articles in this special issue respond to and often question how digital theatre recordings and archives, digital echoes of a 'past present' are utilised within a theatre education context and within applied theatre development. Recent scholarship addressing the uses of digital performance, the ethics of theatre historiography, as well as new media in/as dramaturgy provide a foundation in which to situate this special issue. The digital archive, while redefining the documentation of work and labour of current practitioners, repositions the training and educational possibilities of future theatre makers. We began by asking for a range of interventions from academics, theatre makers, policy makers, curators, artists, cultural workers, archivists, and specialist librarians.

The key questions that we wanted to engage with through this issue include kinetic archives – teaching past performance through sound, vision, and embodied archival performance; how digital performance impacted on ownership, copyright, and performance as art-work and education? Devising and the archive: how does ensemble collaboration operate in digital learning? In the area of archives and the curriculum, we wanted to know how digital interfaces help in questioning and opening up the canon on issues of sexuality, exclusion, race, gender, and minorities; digital performance and digital pedagogy: what are the new learning interfaces?; capturing virtual and augmented reality and virtual classrooms within applied theatre learning spaces and more generally, how have digitised performance archives directly generated new forms of teaching and learning practice?

Daniel Ciba's '#RecursionFTW' asks how online platforms such as Tik Tok and Reddit change the creation of and participation in digital performance: how might virtual means of collectively take shape through repetitions that are not imitations? Disseminating what Ciba calls 'the capabilities of its [the internet's] users to collaborate in the creation of recursive memory chains', Ciba's article explores how teaching artistic acts of memory challenges students to consider the inherent recursiveness of cultural

memory. Ciba shows here how the intimate live teaching environment with a small number of students can become a radical space in which to explore the philosophical and ethical questions raised by the liveness of response as performance within the digital environment where vast numbers of users are also present: performance becomes memory at the point where the self as audience and participant is constructed through acts of repetition. The article draws from Ciba's own career in third-level teaching of memory studies to two different student populations: a 'Memory and Performance' course for Tufts' Experimental College and a gen-ed 'Studies in the Arts and Humanities' course at Ramapo College. He concludes: 'rememory, beyond [Toni] Morrison's use of it … also offers the potential to think about memories as recurring moments of subjectivity that influence how individuals create identities through memorial processes'.

Máiréad Ní Chróinín is an artist and academic who, as director and co-founder of Galway-based theatre company Moonfish, is well placed to offer a politically situated language for an anti-capitalist theatre that is privately activated within public landscapes by walking and listening. Ní Chróinín theorises the ways in which mobile technologies generate a new form of theatre that is both immersive and participatory: the audience is a performer and a witness to a new set of experiences that are only captured and documented as an archive that is itself part of a continuum of actions. *Slow Down (You Move Too Fast)* is a work of art created by Ní Chróinín in 2020 and was to be performed as part of Galway's European Capital of Culture within the grounds of the National University of Ireland, Galway. Just as the city launched its programme, COVID-19 regulations shut down the university and forced people to stay within their designated locations across the region. Ní Chróinín responded to these new geographic and social limitations on mobility by taking away restrictions attached to her theatre work and increasing the participant's agency within the new work.

Before COVID-19, the participatory audience walked the grounds of the University within a designated map of sound and space; post-lockdown, Ní Chróinín devised a new work downloadable as an MP3 that could be performed, enacted, activated by anyone anywhere. The experience of the theatre is at once located in the body while situated in the multitude of sensory memory the participant has with the landscape they choose to walk. We hear the textured dimensions that this work provokes in participants through a series of encounters the author generates in feedback forms that are significant archival traces that give language to what is impossible to physically document and store.

'Let Our Legacy Continue: Beginning an Archival Journey' is a London-based oral history and exhibition project created in partnership with the Caribbean Social Forum, Stephen Lawrence Gallery, and researchers from the University of Greenwich, including David Hockham, Jean Campbell, Adele Chambers, Pamela Franklin, Ingrid Pollard, Tracey Reynolds, and Shamica Ruddock. The collective forum describes the documentation of this collaboration published here as 'a creative essay of the digital co-creation and hybrid dissemination of Windrush oral histories': the significance and energy of this piece derive not just from the remarkable stories that emerged during the recordings and curation process, but in the social dynamics of forging a new community through partnership while making this work.

The researchers at Greenwich span sociology, performance, and theatre studies: an interdisciplinary approach that brings depth of field to the collaborative process. Like so much of the theatre and performance work explored in this special issue, the pandemic

brought its own set of challenges that inevitably changed the ways in which the Greenwich Collective could engage together. The creative essay is candid in addressing the complex strains that were put upon everyone at every stage of recording and curating this project after the lockdown began with the first wave of COVID-19.

The themes that emerge from the stories are multiple as people talk about experiences of immigration, migration, racism, longing for what is left behind felt amid dreams of new lives rooted in an ambiguous reality of citizenship that Brexit highlighted. The Windrush generation that settled in the UK from Caribbean British Commonwealth countries after World War II has been subjected to a tortuous human rights campaign as The Joint Council for the Welfare of Immigrants explains: 'The Windrush scandal began to surface in 2017 after it emerged that hundreds of Commonwealth citizens, many of whom were from the "Windrush" generation, had been wrongly detained, deported and denied legal rights' (2021). Citizenship and its application of supposed authenticity regarding belonging and place in society, and as explained by Huon Wardle and Laura Obermuller (2018, 3) serves to act as 'a form of social credit' inherited by birth or purchased by those who can afford it. The destruction of records of those Windrush emigrants, thus removing the documentary evidence of their migration and of their entitlement to citizenship has, as Richard Ovenden (2020, 218) outlines, that at best, 'we are being complacent today by not adequately preserving knowledge in digital form, and complacency is leading governments to reduce funding'.

Fernandez and Garcez examine how the COVID-19 pandemic necessitated a move into a collaborative online and digital space in order to produce and create a new theatre work based on the Brazilian Portuguese translation from English of the play *My Name, Shall I Tell You My Name*? (1989) by Northern Irish playwright, Cristina Reid. The essay explores how digital technologies were used as creative tools in theatre-making, when performers and theatre makers could not share a live physical space. In turn, the shift to performing the piece in digital created a new medium of the creative encounter between performer and audience, language, sound, audio, and place. The authors consider how, through the medium of audio, drama-in-translation has affected the reception of a staged reading of a play from an original Northern Ireland geo-linguistic and political context, and as received by a contemporary Brazilian audience today.

Originally produced in Dublin in 1989, Reid's play depicts an old man recounting his ingrained memories of World War I to his granddaughter in present-day Derry, Northern Ireland. The dramaturgy and translation of complex and contested memories of Protestant vs. Nationalist memory of the war are set against the political displacement within contemporary Brazilian society, where the current Government's far-right policies have alienated free speech and political discourse. Performed through a digital interface of Google Meets, the staged reading of *My Name* is further resonant to contemporary audiences who are displaced from the 'live' performance by social distancing restrictions and lockdowns enforced owing to the COVID-19 pandemic. The authors document the mechanical, methodological, and indeed education processes involved in the translocation of the play's political, linguistic, and emotional motifs of the play from Northern Ireland to contemporary Brazil.

As an enforced transition to online learning took place and became prolonged through 2020, this resulted in the restricted access to in-person social services for young people and migrants within the State, but also for the cultural practice and community of

learning experienced within an arts practice environment. The research question under-pinning this study is: how did the 2020 lockdown in Ireland affect refugee students' sense of belonging and motivation to speak English? The authors draw conclusions on the fluid process informing the emergence of new learning interfaces, and how these acted as a leverage for stimulated-recall in the interviewing process, in the creative exchanges between research-practitioners, and students involved.

In *Dancing and Lecturing in Digital Environments: Copying Through Video*, Stella Dimitra-kopoulou explores personal practice and experience as a dance artist and lecturer while exploring the praxis of pedagogy of dance within physical and digital environments. Dimi-trakopoulou examines the form and medium of dance education by undertaking reflec-tive examination on dance lecturing as a form of performance and discussed the ways that video mediation alters the ontology of this interactive performance education. This, as Dimitrakopoulou outlines, alters the transmission of knowledge within and through the corporeal form – adjusting the mode of pedagogy and accounting for the move from a three-dimensional haptic educational and performance space to one in which the embodied practice is instead digitally made present through recorded video – a digital (re) performance.

As a choreographer and an educator, Dimitrakopoulou examines the use of copying movement and form from video for the creation of a new contemporary dance work. In a second experiment in the effectiveness of new pedagogy development, Dimitrako-poulou tests the embedded use of copying from video within contemporary dance courses within professional performing arts institutions. Questions which are addressed include Can copying via video be a useful method for the transmission of knowledge in contemporary dance and choreography? What kind of knowledge can be transmitted in this process of copying via video? The ephemerality of live performance undergoes a further prism of displacement in dance-based work.

Such performance that is rooted in corporeal tangibility and less in the textual form belies a consistent means of documentation. The resistance to archive of dance, then, per-sists through motion capture through video. The reanimation of recorded past dance per-formance is, as argued through this paper, positioned within a creative/reactive duel process – one of pedagogical practice and the second as organic artistic practice, both underpinned by the recorded act manifested once more through digital (archival) per-formance – a live re-memory.

Kay Hepplewhite's 'Curious About Theatre: Negotiating Issues of Participation with Online Teaching and Learning About Participatory Theatre in the U.K.' draws from her engagement in practice-based pedagogical processes, community theatre, and online learning in/with performance. With online learning and archiving of participatory theatre, she discussed acts of collaboration between applied theatre students and the theatre company Curious Monkey that took place in Autumn 2020 using digital perform-ance and interactive learning to enhance student knowledge of applied theatre core con-cepts. Hepplewhite explores that strategies designed to substitute in-person student learning, as enforced by the onset of the COVID-19 pandemic in 2020, meaning in-person drama training had to be relocated and reconstituted to an online and digital environment, within community-based practice. In doing so, she suggests how an applied theatre context can be embedded into new forms of performance education through technology-enhanced learning (TEL).

A central issue of this special issue is how a living record of the past can become an active archive for future generations as well as a conduit for applied theatre performance and learning. Where will the archive ultimately reside? How will it be accessible? Will the material aspects of an exhibition or performance be stored and remain connected to the oral histories? In addressing the Board of the National Library of France when artist, playwright, and philosopher Hélène Cixous gifted her archive to the library, Derrida (2006, 11–12) warned:

> The archive's trustees may find themselves, because of the archive's devious structure, dispossessed of all power and all authority over it. The archive won't let itself be pushed around, it seems to resist, make matters difficult, foment a revolution against the very power to which it feigns to hand itself over, to lend and even to give itself.

The archives of an artist, a writer, a performer can often be intimately connected with the live; they can be felt in the moment of reception and encountered in emotional social spaces. These are as difficult to describe sometimes as they can be to measure or evaluate let alone 'contain'.

Conclusions

The essays written over the past two years stand as an inspirational template for how academics and universities can forge new spaces for unique and urgent conversations in practice-based degree programmes, community partnerships, and in the creation of galleries, exhibition curation. Being at home in places usually private from educational and workspaces transformed all of our educational and cultural production. Artists and educationalists, theatre practitioners, and students have responded with a diverse range of new work and methodologies despite all logistical and creative restrictions in the recent period.

Equally inspiring has been the commitment of the team at Research in Drama Education (RiDE) journal and all of our contributors to write and edit and work towards this publication under difficult and often very tragic circumstances. It is likely that everyone involved in 'Performing in Digital' was directly impacted by the COVID-19 virus through illness or through personal loss. Just as the world was hit by the new wave of the Omicron variant in late 2021, Mark Zuckerberg, CEO of Meta, began to launch his ideas about how, in the not-so-distant-future, we will all be living (or existing) in what he termed the 'metaverse' (Culliford 2021). The global pandemic forced blended learning and online digital communications into our daily lives at accelerated speed. The stark inequalities in home spaces, access to internet connections, and adequate equipment were quickly revealed alongside the urgent and obvious need for a vision for global health care. Equally fast has been the drive to push students and workers back into physical teaching and delivery of work processes. Having had such intensive and unplanned experiences of living so much of our lives online, the metaverse looks less appealing.

Perhaps some universities will in some ways take stock of the possibilities for a sustained blended learning approach. This would be especially welcome in conjunction to an intervention into high housing costs for students and educators on precarious work contracts: but the push to get people back into physical delivery of education and for workforces to return to workplaces has been even more intensified as global capitalism

cannot be underpinned by the kinds of joined-up social welfare and shielding that the pandemic required. We began this journal special issue through our engagement with the digital theatre archives at NUI Galway. The university partnered with national cultural institutions, including the Abbey Theatre, Ireland's National Theatre, and the Gate Theatre, among many other companies, artists, and venues, to digitise the administrative, creative, and performance archives of Ireland's major theatres.[8] Comprising over one million digital objects, from live performance recordings, stage designs, and prompt-scripts, presents another form of live-archive engagement and an embedded learning resource, between the archive and the present – a documentation of the performative and ephemeral.[9] Offering such a range of inspirational content, the digital theatre archives transformed our teaching in playwriting, costume design, theatre research, and devised practice. The digital interface makes the recorded performances, scripts, letters, and photographs attached to individual plays accessible in a multitude of means that are otherwise impossible in the physical archive.

Within our respective daily lives, the interactions we have and the culture we experience, reflects the performance of our identities in real time. From a theatre and pedagogical viewpoint, an applied theatre context offers a fitting and illuminating platform from which to analyse this shift in performance: culturally and socially, from the physical to the hyper-connected online space where we perform and connect in digital, as citizens, as artists, writers, educators, and as audiences.

Notes

1. For more on this, and on examination of the overlaps of the post-human and born-digital in a performance education framework, see Brisini and Simmons (2016).
2. For programming and past live-streamed productions by the Met Opera, New York, see https://www.metopera.org/season/in-cinemas/. Accessed 9 January 2022.
3. For programming and past live-streamed productions by the National Theatre London 'NT Live' series, see https://www.ntlive.com/. Accessed 9 January 2022.
4. Essays which deal with documentation, digitisation, and the educational/creative practice of digital performance archive are included in Houlihan (2018) and also Sant (2017).
5. 'Who is Fergus Kilpatrick?', devised by The Company, Project arts Centre, Dublin, 2010. https://projectartscentre.ie/event/who-is-fergus-kilpatrick-2/. Accessed 9 January 2022.
6. 'Incantata' by Paul Muldoon, Galway International Arts Festival, 2018. https://www.giaf.ie/festival/event/incantata. Accessed 9 January 2022.
7. 'The Second Violinist', Landmark Productions, Galway International Arts Festival, 2017. https://www.landmarkproductions.ie/production/the-second-violinist/. Accessed 9 January 2022.
8. For more on the project and processes to digitise the archives of the Abbey Theatre and Gate Theatre, see Martin Bradley and John Cox, 'The Abbey Theatre Archive Digitisation Project at NUI Galway: Delivering Mass Digitisation of a Multimedia Archive with Positive Academic and Library Impact', in Barry Houlihan, ed., *Navigating Ireland's Theatre Archive: Theory, Practice, Performance* (Oxford: Peter Lang Press, 2019). pp. 63–78.
9. For more on the processes of documentation of live performance, from the physical to born-digital, see Sant (2017).

Disclosure statement

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