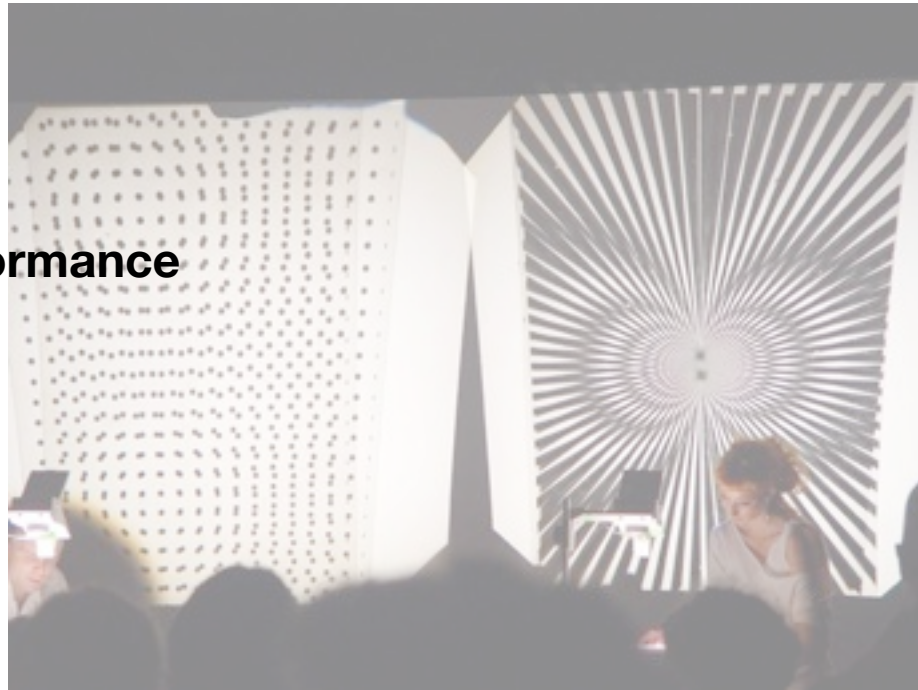


New Media Performance

Introduction



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v0.001

Note

This presentation is available in **pdf** format at
rheadley.net/presentations

Further information is available at
[course VLE](#)

Lesson Activities

- Overview of module
- Use of course resources (website, VLE, Facebook group)
- Department facilities (Will and Mat)
- Faculty and University facilities (media services, library)
- Assessment items
- Examples

- Performance and expression using new media and technology
- Performance and expression about new media and technology
- Performance and expression about the effect of new media and technology

It's not about **how much** technology or new media you include, but appropriate and expressive use of it.

- Making sure you can deal properly with 'old' media!
- What you will and won't be able to do (it's up to you)
- Keep an eye out for any examples of use of technology for inspiration or just storylines that you think might be good - use the Facebook group to share or stake a claim for these.
- Make a note of anything that interests you and bring it in to discuss.

- make a list of the technology that is already available to you.
- this may include:
 - mobile phones (consider each technology separately: texting, camera, email, internet, etc.),
 - tablets, laptop and computers as well as
 - social media (skype, Facebook, Twitter, etc.),
 - cloud media (Google Docs, etc.),
 - games,
 - 'old' technology: hifi equipment, TV and DVD...
 - cyberpunk

There will be **workshops** covering the following:

- Microphone types and techniques;
- Checking levels, stereo image, using stereo image;
- Sessions on sound or video checking, appropriate stereo, fade outs, etc.;
- To implement and reinforce this, a session on basic sound editing.

- Triggering ideas (from iTunes, Isadora, etc.): this can be as simple as a series of cues each of which trigger a series of previously made recordings, or more complex, for instance the triggering happens when a particular performer makes a particular gesture;
- Composition, preparation and workflow for performance - things that you have to prepare for and consider.

- Will Baker will run a workshop focusing on Isadora from **2-5pm** on **Wednesday 19th February in HEL 330**
- Will will also provide short introductions to use of the lights, mics and remote cameras during classes in **week 2.**

Main course book

Digital performance a history of new media
in theatre, dance, performance art, and
installation

Steve Dixon

Cambridge, MA : MIT Press c2007

Available as physical and electronic book
from University Library

Reading and Resources

- d'Escriván, J. 2012. Music Technology. Cambridge: CUP
- background reading on microphones: pp. 45-61
- <http://www.brightandloud.com/microphone-placement/>
- <http://electronics.howstuffworks.com/gadgets/audio-music/question309.htm>
- (Ten Types of Microphone)

Divide into balanced groups

Ideally, each group should have

- at least one person with access to their own game controller or Wiimote, etc.;
- at least one person with a reliable laptop and software they are prepared to use with the group, etc.;
- discussion of group work and what it entails.

examples

Examples from previous years performances

Other books

Intimacy across visceral and digital performance
Maria Chatzichristodoulou; Rachel Zerihan
Basingstoke : Palgrave Macmillan 2012

Literary art in digital performance case studies in new media art and criticism
Francisco J Ricardo; Ebrary, Inc.
New York : Continuum International Pub. c2009

Mapping intermediality in performance
Sarah Bay-Cheng; Ebrary, Inc.
Amsterdam : Amsterdam University Press 2010

Electronic performance support using digital technology to enhance human performance
Philip Barker; Paul van Schaik; Ebrary, Inc.
Farnham ; Burlington, VT : Gower c2010

work for week 2 (in **groups**)

- Devise a piece where you use at least two elements of the media reviewed above.
- Pieces should not be longer than about **5 minutes in length**.
- Below are a few suggestions for elements of pieces you might think about, but please **develop your own ideas if possible**, maybe inspired by stories in the media, your own experience, etc.
- New media should play a role, but the piece should not be **dominated** by technology.

Scenario 1

Imagine that you're in a train, a boat or another type of vehicle where sound plays a significant role in identification. Consider ways in which you might use this way of identification dramatically, from utilising a simple aural backdrop, to more sophisticated manipulation with the expected meaning of 'sound effects', etc.

Scenario 2

If some members of the group have mobile phones or other devices, consider ways in which to use the devices to direct a performance. Maybe a sub-group sends a number of performers messages telling them what to do (see Bruce Nauman).

Scenarios 3 and 4

- use a variety of electronic devices from the home to generate and exploit sonic and visual entertainments.
- make a set of basic videos and/or sounds. Edit them and trigger them at points during a performance that also includes live action. Find ways of making interplay between the two, if possible (faking liveness).

Scenario 5

- Develop or locate a video that uses different areas of the screen in some well-defined way. Use spaces on the projection screen as well as stereo panning to determine the positioning of actors on stage (faking liveness).

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Other **Presentations**

<http://rheadley.net/presentations>

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