****

**School: Creative Industries**

**Researcher: Sharon Clark**

**Project Title: Remodeling Theatre Narrative through Digital Technology**

**UOA: 34 – Communication, Cultural and Media Studies, Library and Information Management**

Research Timeline

|  |  |
| --- | --- |
| **Date** | **Rationale of research activities and decisions undertaken** |
| **March 2014 – Jan 2015** | **Stage 1: Creative Concept Development**  This project was initially conceived by theatre practitioner, Sharon Clark and digital technologist, Tom Burton, as part of a residency at the Pervasive Media Studio, Bristol along with investment. The research was founded on trying to investigate new language and communication methods when technology and live performance collaborate on an original piece of theatre – where the technology is not an adjunct to the art but conceived along with the narrative build. |
| **Jan 2015** | **Stage 2: Establishing A Collaborative Network**  Researching and mapping possible collaborators for the project from the fields of theatre design, performance, production management, producing, communications, digital technology, stage management, psychology, lighting design, musical composition, sound design, film, robotics, smell, puppetry and ‘totem’ build.  **Outcome**  The employment of a cross-discipline collaboration team of 14  **Research & Development Phase 1**  A collaboration of 12 artists and technologies work in a church crypt for two weeks, testing, prototyping and the inviting into the process four groups of 10 people to test the story, the experience and their relationshship with the use of digital technology and film. technological  **Outcome**  This R&D period was funded by Arts Council England and led to major changes in considerations around audience ‘journeying’ and interaction alongside the role of technology in the storytelling. It also led to the formation of the company, Raucous, to create, develop and deliver the work to a live audience. |
| **March 2015:** | **University of Bristol Research Event**  Professor Chris Hart and 4 undergraduate students in the field of psychology, exploring how audience react to  NUA staff, BA, MA and PhD students and collaborators were invited to examine and discuss research projects and the contexts in which art, design, architecture and media are produced, understood, used, exchanged and sustained. |
| **June 2015:** | **Research & Development Phase 2**  Testing of script, technology and design for two weeks culminating in 4 public sharings with targeted groups – young people under 20, theatre attenders, cinema attenders, people over 65. This period thoroughly tested totems – object based technology held or worn by every member of the audience. |
| **July 2015**  **Aug – Sept 2015**  **Sept – Oct 2015** | **Mix Conference, Bath Spa University**  Paper given by Clark on immersive theatre storytelling with digital technology based on her research around The Stick House project.  **Railway Tunnel Infrastructure Build**  Bristol Temple Meads railway station ash pit tunnels were refitted with running water, electricity, toilets, new floor and ventilation by the Raucous delivery team in partnership with the Invisible Circus.  **The Stick House : Public Performance**  7 weeks run in a series of tunnels under Bristol Temple Meads station, Over 3,700 people attended. The Guardian said of the production:  *“...the mingling of performance with technology is brilliantly unobtrusive and effective. Cleverly conceived; distinctively different.”* |
| **May 2016** | **Beauty & The Beast Conference, Bristol University**  Paper delivered by Clark on the The Stick House and its interpretation of the feminist gothic fairy tale |

|  |  |
| --- | --- |
| **Jan 2017** | **R&D Phase 1: Ice Road**  12 collaborators work for two weeks in the crypt space to interrogate story, user experience, use of film, use of smell, technology to be used and the design and implementation of ‘totems’ for the production. This technology design is a key |
| **May 2017** | **Research : St Petersburg**  Clark and sound archivist and designer, Tanuja Amarasuriya travelled to St Petersburg to research the history of the Siege of Leningrad. They interviewed survivors and interviewed directors of theatre that remained open during the siege. This research was funded by Arts Council England. |
| **June - August 2017** | **Technology Design & Prototyping**  Conor Murphy, Limbic Cinema, Tom Metcalfe, Jasmine Cox, Hannah Woolfe, Tim X Atack and Clark. |
| **Sept 2017**  **Oct - Nov 2017** | **Edwardian Baths: Infrastructure Build**  Edwardian Bath refitted with working toilets, heating and flooring acorss swimming baths by the Raucous delivery team in partnership with the Hotwells Conservation Group.  **Ice Road : Public Performance**  6 weeks run in disused Edwardian swimming baths. Over 3,400 people attended. The Fix magazine said of the production:  *‘A compelling story, with a strong narrative and executed expertly Raucous’ Ice Road is a captivating, poignant tale that resonates with us as much now as it ever has.’* |
| **Nov 2019** | **Digital Transformations : Banff Centre for Creative & Arts, Canada**  Keynote address delivered by Clark on the work of Raucous – sharing of research, process and outputs. |