

**Issue number: 6**

**Issue: VIRTUAL MOBILITY**

**Convener:** Judith Staines

**Participants:** Silke Wiegand, Ed Littlewood, Yvonne Franquinet, Toni Gonzalez, Martina Marti, Eiga Oredan, David Leddy, Frank Ottersback, Stefan Schweiz, Susannah Armitage, Tina Gadow, Barbareh Sharidi  
+ a few buzzing bees

**Summary of discussion, conclusions and/or recommendations:**

Discussed interesting projects and strategies in virtual mobility in performing arts: e.g. project from Netherlands (director: Dries Verhoeven) involving live streaming between Netherlands and Sri Lanka, creating an intimate space between audience members in the two countries. Is talking to gaming people to create a set of rules to develop the dramaturgy – to be presented at LIFT in London.

- Another project by same company Spooren Onderzoek: performers and audience arrived at a transport museum carrying a suitcase and phone, the performance continued through phone instructions, created intimate connections.
- G nab Collective in Finland used live streaming to engage online audience for a work in progress performance. Low tech: used video on mobile phone, very positive experience will develop further. Also performances using Skype.
- David Leddy: did performance in his flat for audience of 6. Found people not interested to view online version of the work afterwards – wanted to be there.
- Silke Wiegand: used video on YouTube for dance performances but is now considering different strategy.

**Some questions and issues:**

- Are theatre makers becoming film makers?
- Do you need to meet to collaborate – do you need to know the performers you work with – can you meet online and then develop work together?
- Why is all this interest happening NOW? Are theatre people creating small communities of participation because there is a loss of intimacy and democratic process in public life?
- Developing intimacy online – sensing absent presence of performers and audience members – need to feel a personal connection using new tools.
- The basis for theatre making is the contact with live people
- New expectations of participation and new ways of participating: is this changing the audience? Is it happening because it's now time for the audience to reclaim a new space?
- How you begin such a performance is critical to its success.
- Limited attention span – do people have the patience for full length?
- Theatre can be a slow artform in connecting with new tools and methods. Art has a role in critiquing society: it doesn't matter if people get access to media tools later on – what is important is their response to them.