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يا احب القُبَّةِ البِيضاءِ في النَّجفِ
مَنْ زارَ قَبْرَكَ واسْتَشْفى لَدَيْكَ شُفي
زوروا أبا الحَسَنِ الهادي لَعَلَّكُمْ
تُحْظُونَ بالأجرِ والإقبالِ والزُّلفِ
زوروا لِمَنْ تُسْمَعُ النَّجوى لَدِيهِ فَمَنْ
يَزُرُهُ بالقَبْرِ مَلهُوفاً لَدِيهِ كُفي
إِذا وَصَلَ فاحْرِمْ قَبْلَ تَدْخُلِهِ
مُلَبِّياً وإِسْعَ سَعِياً حَوْلَهُ وَطُفِ
حَتَّى إِذا طِفْتَ سَبْعاً حَوْلَ قَبْتِهِ
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أهلِ السَلامِ وأهلِ العِلْمِ والشَرَفِ





فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية
السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٦ م العدد (١٠)

No.:
Date



ديوان الوقف الشيعي/ دائرة البحوث والدراسات

م/ مجلة القبة البيضاء

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السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٦ م العدد (١٠)
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فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية
السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٦ م العدد (١٠)
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- ٢- إن تحتوي الصفحة الأولى من البحث على:
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 - ب . اسم الباحث باللغة العربية . ودرجته العلمية وشهادته.
 - ت . بريد الباحث الإلكتروني.
 - ث . ملخصان أحدهما باللغة العربية والآخر باللغة الإنكليزية.
 - ج . تدرج مفاتيح الكلمات باللغة العربية بعد الملخص العربي.
- ٣- أن يكون مطبوعاً على الحاسوب بنظام (office Word) (٢٠٠٧ أو ٢٠١٠) وعلى قرص ليزري مدمج (CD) على شكل ملف واحد فقط (أي لا يُجزأ البحث بأكثر من ملف على القرص) وتُرَوَّد هيئة التحرير بثلاث نسخ ورقية وتوضع الرسوم أو الأشكال، إن وُجدت، في مكانها من البحث، على أن تكونَ صالحةً من الناحية الفنية للطباعة.
- ٤- أن لا يزيدَ عدد صفحات البحث على (٢٥) خمس وعشرين صفحة من الحجم (A4).
- ٥ . يلتزم الباحث في ترتيب وتنسيق المصادر على الصيغة APA
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- ٧- أن يكونَ البحثُ خالياً من الأخطاء اللغوية والنحوية والإملائية.
- ٨- أن يلتزم الباحث بالخطوط وأحجامها على النحو الآتي:
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 - ب . اللغة الإنكليزية: نوع الخط (Times New Roman) عناوين البحث (١٦) . والملخصات (١٢) . أما فقرات البحث الأخرى؛ فيحجم (١٤) .
- ٩- أن تكونَ هوامش البحث بالنظام التلقائي (تعليقات ختامية) في نهاية البحث. بحجم ١٢ .
- ١٠- تكون مسافة الحواشي الجانبية (٢,٥٤) سم والمسافة بين الأسطر (١) .
- ١١- في حال استعمال برنامج مصحف المدينة للآيات القرآنية يتحمل الباحث ظهور هذه الآيات المباركة بالشكل الصحيح من عدمه، لذا يفضل النسخ من المصحف الإلكتروني المتوافر على شبكة الانترنت.
- ١٢- يبلغ الباحث بقرار صلاحية النشر أو عدمها في مدّة لا تتجاوز شهرين من تاريخ وصوله إلى هيئة التحرير .
- ١٣- يلتزم الباحث بإجراء تعديلات المحكّمين على بحثه وفق التقارير المرسلّة إليه وموافاة المجلة بنسخة معدّلة في مدّة لا تتجاوز (١٥) خمسة عشر يوماً.
- ١٤- لا يحق للباحث المطالبة بمتطلبات البحث كافة بعد مرور سنة من تاريخ النشر .
- ١٥- لا تعاد البحوث الى أصحابها سواء قبلت أم لم تقبل.
- ١٦- دمج مصادر البحث وهوامشه في عنوان واحد يكون في نهاية البحث، مع كتابة معلومات المصدر عندما يرد لأول مرة.
- ١٧- يخضع البحث للتقويم السري من ثلاثة خبراء لبيان صلاحيته للنشر .
- ١٨- يشترط على طلبة الدراسات العليا فضلاً عن الشروط السابقة جلب ما يثبت موافقة الاستاذ المشرف على البحث وفق النموذج المعتمد في المجلة.
- ١٩- يحصل الباحث على مستل واحد لبحثه، ونسخة من المجلة، وإذا رغب في الحصول على نسخة أخرى فعليه شراؤها بسعر (١٥) الف دينار.
- ٢٠- تعبر الأبحاث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
- ٢١- ترسل البحوث على العنوان الآتي: (بغداد - شارع فلسطين المركز الوطني لعلوم القرآن)
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- ٢٢- لا تلتزم المجلة بنشر البحوث التي تُخلُّ بشروط من هذه الشروط .



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محتوى العدد (١٠) شعبان ١٤٤٦ هـ شباط ٢٠٢٥ م المجلد الخامس

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فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية العدد (١٠) المجلد الخامس
السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٦ م



السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٦ م



Historical Impact of Modern Technology on Actors' Per- formance in English Theatre

Hussein Mezher Jasim

Al-Imam Al-Kadhum College for Islamic Sciences



فصلية تُعنى بالبحوث والدراسات الإنسانية والاجتماعية العدد (١٠) المجلد الخامس
السنة الثالثة شعبان ١٤٤٦ هـ شباط ٢٠٢٦ م

Abstract

The impact of modern overlaying technologies on performance in English theatre. A first, rapid review of substantial historical, theoretical, and methodological dimensions relevant to the development of monographs and essays that treat English theatre as a site of intersection between modern technology and performance. Evidence employed spans program notes, reviews, drawings, rehearsal and design notes. With respect to the historical introduction, emphasis will be as a case study that exemplifies core elements of the argument.

Telephone, microphone, tape recorder, sound-desk and other technologies devise or rework key theatrical systems—textual transmission, scene change, entrance-exit, spoken language, and the transformation into a world of technology. Comparable, yet differing, impacts are ascribed to lighting, sound projection and digital media. Tracing the associated shifts in performance is similarly aligned for each element. Aesthetic, logistical and economic issues articulated by practitioners feature throughout the extended argument.

Keywords: Modern Technology, English Theatre, Performance, Historical, Impact.

المستخلص:

تأثير التقنيات المتراكبة الحديثة على الأداء في المسرح الإنكليزي. مراجعة اولية سريعة لموضوع تاريخي مهم، مسرحي، وابعاد منهجية ذات صلة بتطور الرسائل العلمية، المقالات التي تعامل المسرح الإنكليزي كموضوع تقاطع بين التكنولوجيا الحديثة والأداء المسرحي. الأدلة المستخدمة تشمل ملاحظات برمجية، مراجعات، رسومات، بروفة وملاحظات تصميم. بالنسبة الى المقدمة التاريخية، التركيز سيكون كدراسة حالة تجسد العناصر الأساسية للمناقشة.

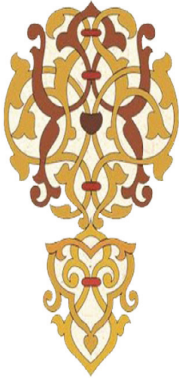
الهاتف، المايكرو فون، شريط التسجيل، وحدة التحكم الصوتية والأجهزة التكنولوجية الأخرى او أنظمة إعادة الصياغة المسرحية الرئيسية- نقل النص، تغير المشهد، مدخل- مخرج، اللغة المنطوقة، والتحول الى عالم التكنولوجيا. رغم انها مقارنة مختلفة، التأثيرات منسوبة الى الإضاءة، عرض الصوت والوسائط الرقمية. التتابع المترابط المتغير في الأداء المسرحي يكون مماثل في كل عنصر. جمالي، خدمات لوجستية ومشاكل اقتصادية واضحة من قبل خصائص الممارسين من خلال جدول واسع.

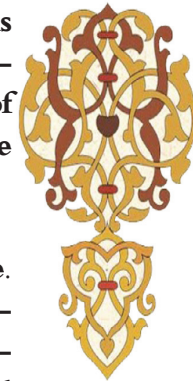
الكلمات المفتاحية: التكنولوجيا الحديثة، المسرح الإنكليزي، الأداء، تاريخي، تأثير.

1. Introduction

Technology has a significant impact on many areas of life and work – personal, educational, and professional. The development of new communi-

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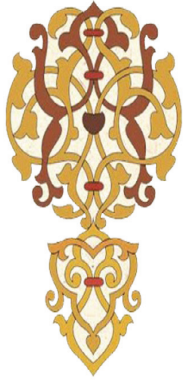
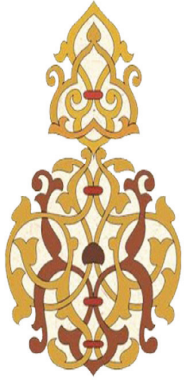


cation methods under the influence of technology generates positive and negative effects. A wide range of devices such as cell phones, computers, tablets, etc., are used in many areas of social life. The transform of society on various levels will influence theater directors and audience perception of plays. The competitive nature of today's entertainment industry creates an ongoing quest for ways to capture attention, achieve uniqueness, and raise interest. Commercial standards and financial goals have overtaken artistic focus and practice. English theatre makes itself somewhere between the newfound interest in the elevated and the endurance of the best of the Classic canon, nearing it with some technological assistance. But the tradition of strictly human performances persisted within movie making, largely preserving the purity and intimacy of acting. Evolution from silence to sound provided a whole new surface of expression enriched with the recording of an actor's voice (H. Skriletz, 2003).

Parallel to sound, the new century brought about the use of numerous post-production techniques. In the twenty-first century audience are attempting to locate a place for their preference and taste in technologically inspired hybrid expressions, with performances rarely being alone based on one medium. These choices reflect upon the new directions of art formations and their branches within society. Some fault technology for banalizing traditional performance practice. Others contend that an over emphasis on advanced technology prevails art, emotion, and experimentations in the conventional sense of performance art. At risk of becoming useless and uninteresting, there is an increasing tendency to fake and deconstruct recent history, or plainly hook scenic technology up to a classic text. Simultaneously, an updated chaos of route reconstructions is ushered, where scene is used to such a range as to uncertain the original plot. Spectacle-heavy renditions have sidelined the literary feature of George Bernard Shaw, Tom Stoppard, and Samuel Becket, where the special effects scroll ahead of the meaning of the text. (Ibid)

2. Historical Context of Theatre Performance

Western theatre has evolved greatly since its inception in ancient Greece. The various components used by actors to convey a story, the scene on-stage, and the space surrounding the theatre have all stressed and reinforced over the millennia. In each case, individuals have first created and then embellished these components to weave beautiful strings of performance. In the West, these components of theatrical staging would include



the bodies of actors, the use of masks, artifice, the construction of scenery, special effects, the use of shadow play, entropy, enclosure of the space, use of costumes, etc. These latter embellishments significantly extended the message artistry of performance. The actors' bodies have nevertheless remained a constant. Technology has indeed advanced the radius, speed, and scope of theatrical performance. But the body served as the universal canvas and definable material of all theatre from the beginning of the tradition (H. Skriletz, 2003).

There were no special effects beyond myth before theatre. Masks played an integral role in Greek tragedies, and elaborate costumes or wigs were standard fare in other periods. These decoratoinis became associated with performance and exploited by both actors and writers. While actors' bodies remained for the most part unchanged, by the end of the last millennium, projections, make-overs, and poly-informational technologies became daily fare. These actors' cases were "make-believe." Human beings attached artifice to bodies to represent larger forces. The mundane took on the monumental, and masques, fashion, and shape-shifting became pronounced instruments of action. The buried body and voice of the actor also became common stage devices. Though these innovations in performance craft cut and destroy the standard representations of bodies and scales, nevertheless, they did not sever the bodies apart from performance. (Ibid)

3. Overview of Modern Technology in Theatre

Technological advancements and how they enhance the capability of people's jobs are appealing parts of society. One might assume that technology would create more dynamic theatre but theatre is still inherently an art form centered on people. The advance of technology will not eliminate the need for personal attention to detail or looking after the emotional and physical well-being of the performing and creative artists stage managers serve. However, as technology becomes beautifully intricate, automated apparatus, priorities will shift. People will still be first but there will be additional components to learn and more information to comprehend (D O'Brien, 2013).

This implementation of technology affects how others learn in all types and aspects of theatre. Theatre is not set in a compound; people make it wherever there is enough space. Therefore, the question arises as to what is "modern" technology?

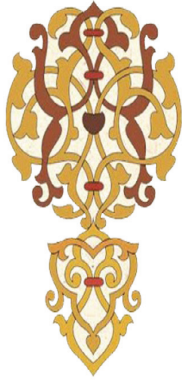
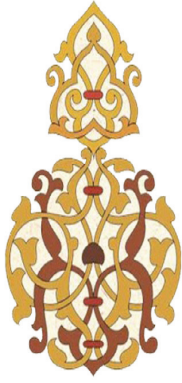


“Modern” technology could refer to many things in a variety of applications across many fields from farming to sports. Given time and place, recreation will evolve from a pastime into a play, but play remains a work of art. Performance art cannot live without the movement and occurrence inherent in performance. Cinema takes live action to a format—it cannot exist without cameras, editing, and projection. For theatre, the city limits its actions. Performance space must be asked to exist before the performance. Venue design is itself a filled ‘thing,’ impacting the physicality of a play. Flat architecture, such as paper theatre, model boxes, and digital rendering set the atmosphere of the script. The production design at the venue captures attention—the visual cue of setting, props, costumes, lighting and shadow, and the quality of the disposal materials. This continues in texture, angle, color, and luminosity. Lighting design enriches contrast in depth, stroke, and tone. Live sound propagation ensures separation of audio mixture—volume, pan, frequency, and modulation. This structure and flow fulfill all high-end and low-end components of scene performance. (Ibid)

3.1. Digital Stage Design

Digital stage design is an important current phenomenon on the English stage. It allows to convey the feelings of the characters, to set the spatial locations exactly, which, due to numerous restrictions in terms of time and space of material theatre, are generally conveyed by words and explanations. It corresponds very well with the need of fuller communication in our information culture where virtually all messages take written (and mainly visual) form. Important dramatic works of all times have recently been turned into important digital stage design productions, starting from Shakespeare’s Hamlet, (1602) through Ibsen’s Ghosts, (1881) to Strindberg’s Miss Julie (1888) (Gröndahl, 2014).

Modern digital technology allows the modern English theatre to be almost a direct cinematic note of plays written centuries ago. The static existence of their material character with the scarcity of dramatic action in the time and space was carefully preserved. and the unreal world of drama was printed in absolutely contemporary means. Current technology, which cannot physically exist, has been made absolutely real. As a result, the unrealistic world of the author’s fantasy and a complete environment of interpreted notion of the time of creation of represented events had been merged. The theatre was transformed into a space with the full cor-



responsed of every object and sound event by its own right. A piece of representative material theatre was completely not necessary for that. A projection onto conventional flat surfaces, adjoining the auditorium space with cyclical means, took at least two hours in time, no fabricated scene was used for presentation, and all events ended with the turning on the full light. A permanent multimedia space was composed by the interchangeable layering of the spills of distinct sceneries that might be analogically deployed by their respective proportion of the spatial foreground, background, and movement, recurrence of sound and light event, text tagging, etc.. (Ibid)

One of the three most well-known theatres of the 20th century had been painted during five years for the case when it must be put out of exploitation, but the same current technology could have maintained this theatre in its original condition by means of a long, hardly over a decade, drawing on the accumulated meta-information. The only limitation is the level of employed power, nevertheless far beyond of all practical needs. The solid theatre is being virtually constructed, completely analysing the profession without the effort for its explicit communicating with. The new task of the critics is to translate and analyse the meaning of objects from text and culture, based on the wording, which turn more and more into high culture background knowledge. (Ibid)

3.2. Sound Engineering Innovations

In the theatre, sound design and sound engineering have typically stood in the shadow of lighting design and lighting engineering. Although Craig's spirit unfolded early in the 20th century with contemporary sound playback and amplification technologies, majority theatre research and practice has been orientated towards the visible, and on the wider broadcasting, entertainment and dramatic sphere of sound. Nowadays, with the proliferation of real-time, large-scale playback systems, very high sound quality and spatial fidelity, and generation of much richer soundscapes through digital means, it is as if theatre sound, especially in terms of design, has been rediscovered (Gröndahl, 2014).

Nonetheless, perhaps because the spread of sound is imperceptible, because it travels readily or is much less easy to exhibit and report on, it appears to be the most elusive aspect of present-day theatrical experience. The making of theatre sound continues to rely on an essentially analogue, foremost aural practice that presents profound technical and theoretic-



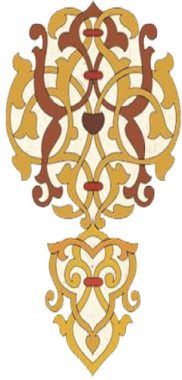
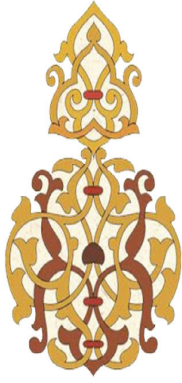
cal challenges. Increased sophistication in analysis and deconstruction of performance or practice seems inversely proportional to attempts to articulate how it is made or of defining theatre sound itself. With or without their artificial source, microphones are ubiquitous; there is rare theatre without sound designers or sound engineers, or at least personnel who perform their extensive tasks. Sound theory has taken to and deftly exploited the burgeoning excitement of new technology to recapture the radical impact of its invention. Nevertheless, in theatre, like music and art, the impact of technology has often been ignored or not engaged with, despite the articulation and analysis of its creation. It appears as if a form of cognitive dissonance has developed: sound engineer(s) and sound design are present, but the two roles and their interaction are rarely recognised as such within the performance or by reviewers.

It is not surprising that the science of the invisible should have been archetypically esoteric. Nonetheless, it has often been treated differently from lighting. The relation between vocal delivery and acoustics in dynamic space, the nature of hearing, measurement, recording, reproduction, perception and appreciation are a few of the commonalities well documented. It is surprising that there is little discussion of design and practitioners – sound designers, audio producers and recording engineers in dominant theatre journal publications and forums. Analysis of the materiality and design of the recently demised BBC Radio Drama, early and late, does exist. Substantial scholarship of opera sound design has emerged, although sadly, due to other pressures little attention has been paid to the bulk of mainstream opera and all-curtain theatre sound design.

3.3. Lighting Technology Advancements

The digital revolution has altered society in modern times, including various sectors of entertainment that have undergone a major transformation. Lighting design is a crucial element in theatre, particularly in English theatre. During the lighting for the play, they often see the transformation of the performers pertaining to the use of modern technology to tranquility. Lighting devices are now treated as a visual language by lighting designers to further enhance the storyline (Gröndahl, 2014). It is also true that the application of modern technology opens up more creativity in the lighting designer's craft. Fewer organizations worldwide make leaps, with a few well-known lighting designers worldwide. Some brands in the industry have made great strides in advocating for the use of technology



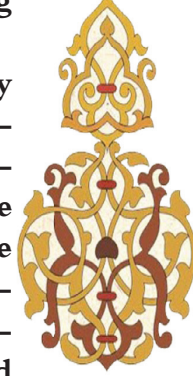


for live visual performance available not just to the privileged elite but also to every designer and artist, including students. And this accessibility and availability have considerably increased audience acceptance of this new visual language over the past two decades.

The overall good development of the sector is evident and facts. Lighting is a vital element in the theatrical experience. Its role has usually been reduced to ensuring clarity: making the performers seen and the scenery visible. But the use of lighting has, since antiquity, gone well beyond this and has imparted a unique rhythm, atmosphere, mood, perspective, sense of time and space, and a great many more qualities to a visual, physical, and actual realization of a narrative in performance. However, much of the artistic significance of this way of scholarly shaping human expression and experience has only been fully acknowledged in the past few years. Now, wider and broader horizons of exploration and research have opened regarding the artistic and cultural significance of these full-body visual narratives. It seems to have taken a surprisingly long time for theatre literature to acknowledge and educate a generation of the artistic stakes in burgeoning lighting technology. Lighting design has only come into its own as a recognized discipline in its own right in professional, scholarly, and educational discourses gradually. From before Greek antiquity to the nineteenth-to-twentieth centuries, theatre literature is largely silent about what light is and how it operates in theatre creatively.

4. Actors' Training and Technology

Visual diagrams and models are effective aids in the drama education process. Actively including digital or material two- and three-dimensional rehearsal aids, illustrations, and compositional aids should be for inquiry and negotiation-making for the director and two-dimensional visual thinking for designers. Focussing on visuality in a way that challenges individuals' established thinking presents a new opportunity for theatre makers. The non-linguistic properties of visual representations are engaging and provocative, re-configuring information and visuality in new ways, and developing levels of visual literacy, which can add richness and depth to the rehearsal and production process (Durban, 2010). The rear scumbles or a combination of dissolves onto the main scenographic device present it instantly; de-mediatise the devices and move towards only key and the most interesting images. The combination of projection upon a slide screen and three-dimensional forms prompts an

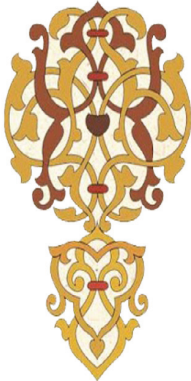
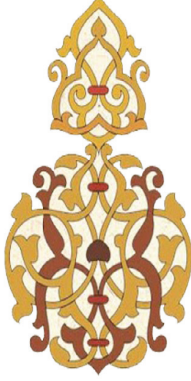


early conversation about additional two-dimensional picture making within still images.

Virtual reality (VR) still entails a high time conflict and an absence of fully developed designs and ancillary materials. However, it can be progressively adopted as practicing on stage. The recurrently overlooked devices and designs can be partially employed, and future optical devices are powerful enough to be adopted for animation and previsualization. The data expectantly released pretty robust previsualization and animated experiences pave the way for later VR practices on stage. VR texts seek additional earlier omissions of personal experiences on the development and performance of other proof-of-concept VR productions (Jian Bonyadi, 2018). The experience of several beforehand projected VR performances may also be prejudicial. Incorporating more animation devices instead of inattentively doubling animate 2D graphics is a sorely neglected supplement as well.

4.1. Virtual Reality in Acting Training

Even though virtual reality (VR) has seen tremendous and widespread application in theatrical design, technology for the acting side of the art form has lagged considerably. Generally, VR provides the ability to visualize the kind of play space wherein an actor may perform, at early rehearsal stages where the space itself has yet to be built. In this scenario, VR recreates the notional play space based on the director's exposition (Jian Bonyadi, 2018). The actors can rehearse vocal and text elements even before the space is constructed, at which point the process of blocking may begin. Blocking does occur with many design elements in mind that are constantly changing as the tech process continues, at which point on-set VR experiences become lacking. The utility of VR in these applications is normally dependent on certain conditions in the training process. The utility of VR in these applications is normally dependent on targeted conditions in the training process, including: the ability to visualize the presence of oneself in a given environment; the ability to interact with a given environment to accomplish tasks; and the proportion of scale required. In all cases, proper knowledge and capture of a situation is of paramount importance both for VR training systems and their applications. Thus, it is necessary to capture the components of proper blocking in the VR environment, while ensuring that the system output will be usable without specialized knowledge that would not be available to many users.



4.2. Online Acting Workshops

Traditionally, dance workshops and acting rehearsals take place live with a physical presence. However, the Covid-19 pandemic has affected the traditional methodology through the closing of theaters, leading to a transition to Zoom workshops (Atsmon et al., 2022). This sudden shift brought opportunities as well as challenges that various acting professionals experienced during their online workshops. Zoom workshops have become a new form of performance art and learning space. Many performing artists, including directors and actors, have moved their traditional art forms onto the screen to create their own works. The perception of acting is changing dramatically in the online workshop. Therefore, it becomes worthwhile to investigate how actors and directors did the changes? What challenges they faced? And what unexpected things they discovered during their online workshop?

The case study was conducted on some acting professionals who adapted the traditional workshop methodology to an online platform and the impact on the actors' performance by Zoom workshops (Jian Bonyadi, 2018). This study is based on in-depth interviews with three novice actors and two working professional directors in China. Using a qualitative research approach, in-depth interviews were conducted via Skype between May 12 and June 21, 2020. Four semi-structured interview questions explored how acting professionals adopted the traditional methodology to an online form? What challenges they faced? And what they discovered unexpectedly during the online workshops? The interviews began with a brief background introduction of the interviewees and were followed by the four main questions. Each interview was performed in Mandarin, with the times ranging from 38 minutes to 66 minutes. All interviews were recorded and then transcribed. All the personal information has been anonymized to protect the privacy of the interviewee, and the consent to use the quotes in the research was obtained before conducting the interviews. The study focused on the performance of acting in English theatre and conducted a case study on actors and directors from different countries. It discussed how actors increased performance skills and engagement during the online workshops and how directors changed their audition methodology and rehearsal procedures for conducting online workshops. Through engaging both the actors' and directors' perspectives, this study provides a dual view of the English theatre performance experience



in online actors' workshops.

5. The Role of Social Media

Smartphones have changed our habits and are now an essential element of most people's daily routines. Those ubiquitous and widespread little devices can keep us constantly connected while simultaneously satisfying our need for constant stimulation. In some environments like concerts or theatre, where the focus lies on the performance, smartphones are often put away or turned off (Jay Gendal, 2019). There might be a sense of transcendence within these spaces and a feeling of a separate world due to actions resembling a ritualistic event. But with the constant emergence of new technologies and media, scholars wonder if they deserve a bigger role within this reflection of society and its values. With smartphones being so intertwined into daily life, they have become a preferred work tool for outreach, interaction, and engagement for theatre companies and theatregoers. In the light of the 21st century, audiences have become thrice more relevant in theatre. The well-known old adage has shifted to "audience engagement makes the theatre go 'round.'" Trends in contemporary theatre often prohibit the opposite of what is naturally happening in the 21st century. If society is constantly searching for ways to assemble, to form fans, tribes, or communities, tomorrow's theatre needs to find a way to pay attention to and care for its audience feelings. Theatre practitioners often perceive technology, let it be social media or websites, as a distraction from the main point of performance; they fear that these technologies would take away the precious moment of gathering, sharing, and being together in a dark space neither online nor on-screen. However, in trying to segregate the theatre from the normal life of producers and potential audience members, they underestimate such technologies as a medium to extend the experience of performance and provide the audience with the opportunity to curate their perception about the production.

5.1. Promotion and Audience Engagement

Modern advancements in technology have profoundly altered how the theatre is viewed and the way it is approached globally. The programmes have broadened audiences and successfully reached out to the youth of the nation. The vast online social networking forums are being utilized effectively for theatre promotion and response. Many seminars are being organized, where discussions are being held about the changing concept of performing arts and how the changes brought in by technology affect



theatre, production, as well as performers. Though the detailed deliberations and all points of views of experts in the field cannot be fully discussed here, the following points serve to illustrate the changing form of theatre and its working in modern technology, especially Social Media & Online Networking in the current scenario (H. Skriletz, 2003).

Audience engagement is one of the most affected areas by modern technology in English theatre. Theatre is an ancient art form. Audiences used to visit theatres mostly to enjoy live performances, play, and drama. But today—a-days, thanks to various advanced technologies, theatre is now one of the most marketable and mass communication tools worldwide. The wonderful use of these technologies not only creates a buzz among a huge audience about the theatre but also keeps engaging the audience all over the world. In English theatre, it is a classic form of art that has come into staged performances for ages for London audiences, like mighty Juggernaut Theatre, Globe Theatre, Royal Theatre, and so on. But nowadays, apart from the theatrical performance of live play readings with music, there are many audiovisual models regularly distributed or telecast to market the shows. To gather a huge audience in the theatre and connect them with productions/ performers, promotional videos as part of Public Relations campaigns with humorous and smart dialogues or chat with performers about the show is created.

5.2. Impact on Actor's Public Image

Modern technology has impacted not only performance but also the public image of the actor. Reciprocally, both content and performance have changed in response. The development of the early motion picture projector had an impact on both playwriting and acting styles. The potential public image of the actor expanded rapidly before and after the turn of the century (including live performances only later captured on film), so that theatre attendance itself came to be regarded as a searching out and assembling of 'still' or 'moving' portraits of the distinguished, the beautiful, or the eccentric (H. Skriletz, 2003). Advances in the recording of both sound and film impacted the actor's public image, and with the advent of television and the improvement in its technology, the reporting of the image in news, gossip, or documentary became fresher, more aesthetically pleasing, and omnipresent. But it is perhaps the explosion of the image in its dissemination in cyberspace that has had the largest impact still, altering both how films are produced and how actors can respond to



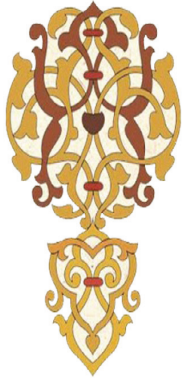
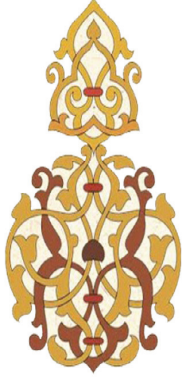
their treatment.

Audiences of a wider dispersion can now be reached nearly worldwide in less than a few hours from the time of performance. However, while technology has made this amazing dissemination faster, it now puts the status of the actor at risk. The adjustments demanded by the rapidly changing technology of dissemination of the performance do require the re-imagining of the response to its content and presentation, or 'art.' Indeed, a century of astounding technological developments has utterly altered both if earlier 'prototypes' regarded as art were to be located permanently 'in stone' by holding a performance still and, then, reproducing its polished performance. Now it is such that the categorization of the performance as a recording, a film, or a piece of television does not automatically dictate the treatment of the work created in these forms either in its outright enjoyment or in its preservation for posterity.

6. Case Studies of Technology in Performance

To Kill a Mockingbird is widely regarded as one of the most moving and poignant stories ever told. It challenges the audience to empathize and understand racial injustice, demonstrated in this production. The problem with utilizing this story as a theatrical piece is that it is so scored in the public consciousness that the actor must fight against the audience's nostalgia. Allusions to portrayals of Finch show him as a saint or prophet. This is a tough bar to clear. The joy of the actors' performances in this production, including Jeff Daniels as Finch, but particularly the actress portraying Scout, is that they take big bites out of the story, chewing it all up, much as one would expect a family gossiping together. The actors treat it as a story that each have their own interpretations of, thus rendering the whole experience deeply human. As a result, the audience is soothed, prodded, and prodded to think about the themes of the story.

One of the problems slide projection suffers is that it is not universally available. Not everyone has televisions or slide projectors. So, the medium is somewhat limited. Theatres who do have slide projection often have no good facilities for it; this is because management disdains it as a minor property; for the same reason directors and actors often regard it lightly. The simplest contrast is perhaps, with the movies. Without going into arcana, it is doubtful if slide projection ever can equal the illusion of reality that motion pictures have. Still, this is not to say that it cannot be employed usefully and effectively in drama; it only means that it will be



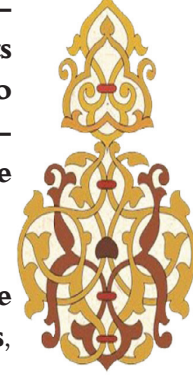
less flexible than a movie-camera.

It is a remarkable fact that illustrated pictures are used on stage in much the same way that they are used in life. One does not see slides on stage for any reason other than to show; the absence of motion in them is taken for granted. Indeed, motion is not only unthought of; it is disliked. The modern novel seriatim could be cast into precisely that form. But the theatrical slide is vastly less capable of producing novel and emotional effects than the theatrical picture. Whether this be due to conventionalization of method, or to the material characteristics and well-known effects of a slide projection, dramatic unaction and inability to move, when combined with popular narrative effects, interpretive effects, and simply presented pictorial scenes, lead together to limitations.

6.1. Interactive Theatre Experiences

Interactive theatre experiences often result in a complex and unexpected dynamic between spectator and performance whereby the actions of the audience can have a significant effect on a theatre piece, changing not only its outcome but often its form (Burns, 2019). The use of chosen engagement is analysed through the prism of authoring, where irrespective of the audience's level of engagement, they are seen to "construct" the performance. This examines the multi-faceted agency bestowed upon the audience through the use of technology that allows for the gathering, dissemination and manipulation of information. The factors that have created a more participatory spectator are discussed, alongside an investigation into the power structures at play through an exploration of two pieces: the National Theatre of Scotland's "The Strange Undoing of Prudencia Hart," and the performance and installation piece "The Audience Game." Both pieces have a disparate approach to incorporating technology into the performance, and as a result create different spectatorial experiences.

Written and directed by David Greig, "The Strange Undoing of Prudencia Hart" is an interaction theatre piece that originally took place in a pub in Scottish city Stirling in 2011 (Swift, 2019). Having since grown in popularity, it has since been performed across the world, from Canada to China, and recently in Seville, Spain. The academic and historical heart of the production is a 17th century Scottish border ballad, "The Daemon Lover," which Prudencia Hart seeks to make synonymous with her unravelling tale. Onsite performances have included digitally instantaneously route



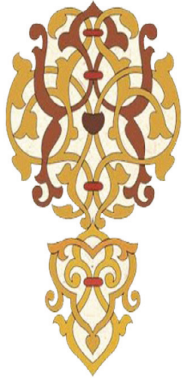
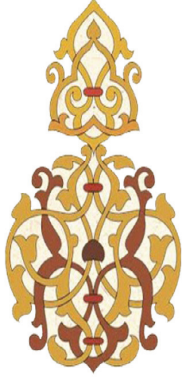
mapping audiences to pubs that have subsequently hosted the show, often resulting in an immersive experience that is largely isolated from its theatricality. By breaking the fourth wall and inviting the audience into the actors' world, they become complicit performers in the hallucinatory events that unfold. Perhaps the most overt manifestation of audience power, however, arrives through instancing.

6.2. Augmented Reality in Productions

New technology provides many new opportunities for today's theatre productions, not only for designers. Stage managers, lighting designers, and sound designers can all benefit from new methods of rehearsal, design, and final product execution. The technique examined goes further to extend that examination to acting, allowing receptors for a future desired visual cue to be recognized by an actor far in advance of the build of the deck.

When a scenic designer finishes a rendering for a show, the format of that rendering is critically important for those that are going to look at it. Hand-drawn designs are inherently three-dimensional, leaving room for interpretation and improvisation on the part of the creators. Meanwhile, AutoCAD and SketchUp files are dauntingly difficult for most designers to touch up after an initial rendering has been completed, sometimes even requiring the designer to go back to square one. All these new methods for communication also complicate a designer's initial conversation with a director. The investment of time and effort put into preparing designs for a show is critical, since these leads can ultimately open the door to jobs with bigger theatres or businesses.

One of the biggest early missed opportunities in theatre tech was to make virtual reality systems widely accessible and community based as they gained traction in other industries, including video games (Jian Bonyadi, 2018). There remain several avenues for improvement through this process, including using phones as VR receivers, developing semi-interactive engineering applications, and booth-less back end configurations. Improvements for the major VR hardware products on the market could also lead to more widespread use of virtual reality theatre tech, such as better network integration between the VR receiver and the simulated stage and more intuitive user interfaces for programming VR cues jobs or using on the pre-visualization side. It is clear that this tech is not going to implement on a wide-scale for years to come, but the door is starting



to be opened.

7. Audience Reception and Technology

Modern technology is having an increasing impact on audience reception of actors' performances in English theatre. With growing smartphone usage in society, the need to engage audiences in live performance with similar technology is vital to its survival in a media-dominant age. This technological advancement provides new ways for audiences to engage with performances and the actors. A pilot project exploring this technology through a framework of audience reception was created and experimented with at La Boite Theatre in Brisbane, Australia. The project consisted of an original three-act comedy that engaged audiences using their smartphone technology. The aim was to see how relevant smartphone use could become to receiving an actor's performance, how it compared to traditional means of receiving performance, and if social media was an effective means of receiving performance (Jay Gendal, 2019). To experiment with the new technology incorporated in the performance, three characteristics were investigated to see how relevant smartphone use would become to audience reception of the actors' performance. These included immediacy and uncertainty, the audience's ability to affect on stage content in real-time, and the mundane nature of the technology in a theatrical space. Audience reception was looked at through an analysis of performance, audience documentation of the performance, and audience interviews. Although the reception of the performance may not have been ideal across the board, it was worth the effort to introduce a new creative engagement with audiences unfamiliar with it. These results and characterizations are presented as a guide for exploring new technologies, especially as live performance faces pressures from media adaptations and the expansion of smartphone use in culture.

7.1. Changing Audience Expectations

The impact of the modern world and mass communication devices on theatre, in terms of how this affects the actors themselves and their performance on the stage, is as far-reaching a topic for research as it would be impossible for one single scholar to present a full examination of the layers of implications involved. Scholarship in this field has an up-hill battle against regard and draconian censorship, hostility, prevalence of the tools of irony and over-use of sensational clines which do little to further serious dialogue and only raise the barriers between art and the wider populace



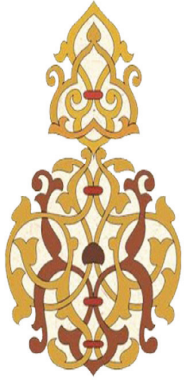
(H. Skriletz, 2003). The purpose of this text is to out-lay some of the more immediate implications for actors booming in the spotlight of new technology and multi-media spectacle.

One of the more surface impacts of the close connection between popular modes of communication and commercial art is that the expectations of the audience or institutions, and the desire of performers to work for their viewership, have undergone profound changes. The early years of film-making appeared relatively naive in terms of understandings of the dynamics of the camera lens. Early cinema was more in importing theatrical performance, only inappropriately enfolding it within the capacity of the film cameras and projectors. Although the new photographic medium was irrelevant behavior-system in this time, no attention was paid to, and no exhaustive investigation in how the cameras could record different aspects of the drama. Most was perceived in retrospect as simply too dumb-founding to articulate beforehand. As the medium evolved in sophistication, its wider implications for the perception of time, space and performance rituals became immediately manifest.

As the actors began to see themselves in the flickering light of the projection, new standards and pressures began to be commonly adopted. The performance languages of the theatre itself began to reacting in immediate self-defensive agitation against this monster still perceived in its primitive capabilities. The full developed powers of the mechanical resources of cinema coincided with the discovery of the art of live television transmission – a marriage of possibilities unmatched in history. The use of close shots brought a whole new understanding of the fragility of actors' art, and sudden demands to re-training in camera behavior. Scrutiny became the lot of all who practiced performance. So-called 'saleable' units of performance from the theatre were now suddenly government property and their intellectual rights were fiercely guarded; whilst innumerable theatre performances were drastically eviscerated on their import, simply as they bore a closer resemblance to the paradigm through which the high Gods of broadcast-ingers controlled their world.

7.2. Feedback Mechanisms through Technology

The automation of cue writing utilizing technology is a new technique for modern theatre. By automating cue writing, stage managers lose personal reliability on technology and the reason for mistakes. Technology was utilized in the cue writing process for 'Alcestis,' a production of

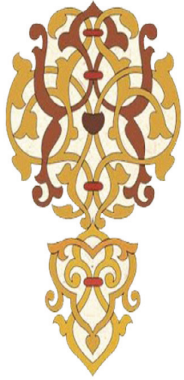


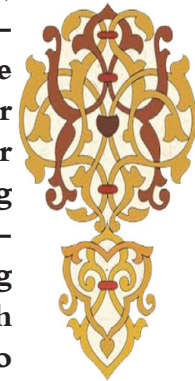
Greek tragedy directed by. Using technology provoked discoveries of the ease of personal cue writing systems in addition to some disappointing limitations of technology. The writing of ‘Alcestis’ cues, blocking, and incidental music cues was painstaking and difficult. The voice recorder was a burden, inadvertently capturing silence, mishaps, and babble. “Long-term cue tracking is an impossibility,” written with an array of arrow indices. Handwritten go cue calls soon transitioned to “Cue Plat” with “Go,” “Pre,” and “Halt” for easier visibility where hand entry would be slowed and error prone. Each time an additional element of detail was needed, its representation was compounded in complexity leading back to a heap of indecipherable, sore finger-coded marks. Verbatim cues were never attained even days after the production ended.

With the installation of two desktop computers, a laptop, and digital cues being perfectly timed with Stagemaker’s “Talk to Me” cue calling system, it was concluded that the automation of cue writing amplifies errors, adds frustration, and ultimately would hurt the performance and rehearsal process as well as how a production evolves. In the first rehearsal only example cues and unedited score cuts in track format were imported, building a full-fledged possibility of what the cues could become. Edit supplies were and continue to be lost. Equipment failures severely hurt run-through schedules and in a performance, an unbuttoned audio connection left twenty seconds of silence until a hasty “Hold.” In the rehearsal process relying wholly on iCues proved to be unwieldy and slow, and many of the possible auxiliary cue changes were lost or confused. Ultimately it was decided that relaying cue calls wholly through iCues is an ineffective mechanism, hurt the performance process, and the evolution of a production, leaving the crew searching for intent and immediacy (D O’Brien, 2013).

8. Challenges Faced by Actors

In many instances, along with the excitement and joy that actors feel as they perform a live theatre, there comes an additional emotional response which can be marked as rather more troubling. The focus of this research was to determine whether actors experience fear before a performance. More specifically, through the results of a survey, the level and specific type of fear was examined as well as whether this fear was provoked by a live public performance. The researcher also surveyed whether age, gender, or stage time influenced the level or type of fear. Finally, the compari-

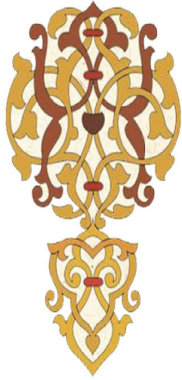




son of these results to a similar and much earlier study (T Hetzler, 2007) was completed. Through the course of this thesis, the difficulties faced by performers were examined and it was shown that while actors do occasionally experience fear, in greater or lesser measure, prior to a performance, their fears are seldom by the possibility of forgetting or dropping a line or by the behaviour of the audience. Most simply, the results of this study show that for the most part, modern actors are at a comfortable distance from the public performance of their work. As the results also show, age and stage time do not in general affect this distance but merely from the experiences of the oldest actors surveyed, it is shown why some actors choose to delay, and perhaps even deny, the inevitable (T Hetzler, 2010). These fears or challenges, although sometimes profound, are not debilitating, nor are they impossible to cope with; and importantly in an artistic and ultimately subjective world, there are many ways in which to face them. It was clearly shown how the training and discipline received by actors, and by in turn their decades of experience, allows for them to devise their own coping strategies and thus be free to concentrate on the creation of lofty and poetic character with which to delight and entertain their audiences.

8.1. Balancing Traditional Skills with Technology

Deeply committed to the use of technology, some actors view it solely as a tool to be integrated with traditional skills (H. Skriletz, 2003). Adaptability and in-depth knowledge of tools available are non-negotiable requirements if practitioners hope to use technology effectively in the field. For example, as a highly effective method of feedback and self-analysis, video cameras should be placed throughout performance areas to facilitate rehearsal notes for actors, technicians, and directors. Also, those actors, directors, and technicians attempting to climb the career ladder in the English theatre should have a thorough knowledge of computer programs to assist with designing sets and properties, creating lighting cue sheets, coordinating sound cues, generating posters, tickets, and advertisements, developing precise performance schedules, and composing budgeting spreadsheets. Theories of theatricality must be combined with a profound knowledge of traditional skills, and the knowledge of how to effectively communicate and collaborate with theatres and universities that have already developed immersive technologies should be integral to all theatre programs offering performance-based degrees. Failure to ex-



pand the theatre curriculum has serious implications. The divide will only widen. Generations of illustrious practitioners and the institutions which have been established as a direct result should not be sacrificed to modern technology. Also, the theatre must not abandon its purpose to mirror the human condition and ask probing questions. However, the master practitioner must become ascendant. Knowledge of an ever-expanding toolbox must cover the research of, collaboration with, and ability to integrate a myriad of new technologies. If the English theatre becomes satisfied replicating the product of longstanding traditions in the face of new technology, a product similar to film, television, and video games is an easily predictable outcome. Theatre is an ever-evolving human creation. Like all living entities it should strive to survive by adapting or ceasing to exist. As an actor in a traditional Abuja theatre company, he utilizes all skill sets that the company's three directors command to develop both character and performance. These traditional skills stem from stories, cultures, metaphors, and rituals that predate written records and effectively live in the indigenous cultural memory. Embedded within such skills is the need for the actor to communicate directly, intimately, in the moment, without the mediation of technology of any sort. Despite their evolving thoughts of the relative worth of the art, theatre production, and being an actor, it remains shocking to embrace the reaction to new technology.

8.2. Technological Dependence

As technology becomes an increasingly dominant force in modern life, all aspects of information and events are altered. Substantial focus has been paid to how communication goes hand in hand with technology. Thus, it is no wonder that the relationship between actors and technical developments has been considered in light of the all-important issue of the use of technology in performances. This focuses on technological development since the traditional proscenium arch theatres of the nineteenth century to the venues of today. The emergence of the threedimensional screen and a multitude of new mechanical and digital developments has emphasized this trend. A comparison of acting motion and emphasis on facial expression will be made as well as the framing of action. This will be addressed primarily through an analysis of performance captured video technology. This new medium allows performers, as well as filmmakers, to direct their work from a digital counterpoint. The emergence of the video phenomenon directly influences the performance, as does the frame-determined



volume of action in the digital realm (H. Skriletz, 2003).

The careful division of space enabled proscenium acting and the framing of action. Tailored gesticulations from theater helped silence the entire body in subordinate littleness to the oversaturated cinema frame. Acts become increasingly palatial but ultimately miniaturized performances, skimming the surface of form to become distant offspring of the faraway elegances of the video screen. In this regard, the prose and grammar lengthen into novelistic features, dwarfing notions of linear duration. The overlap of time (and other textualization systems, such as space) poses a complex puzzle of entering and rereading that conceives the chronological order of theatrical time.

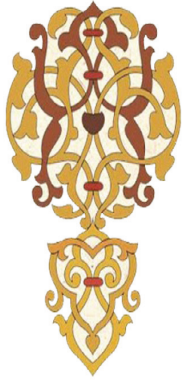
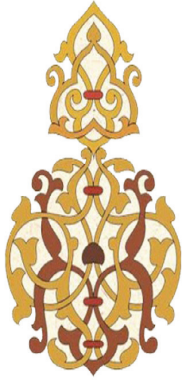
New demand for proper dramatic rhythm as dictated by the framing system has given rise to intricate and captivating composites of filmic time. Canon-text, a restricted version of the contemporary text, would engage the audience on more immediate notions of temporality. Painful subtropical whiteness of gray renders digitally broadcast corpuses less than readied pilgrimages. Faux spacing and program options skew the understanding of navigation across phases of dramatic analysis. Despite the immensity of subjective horizons and a general awareness of the variances of spaces, a calmness has restrained the sobering beauties of operatic text-based dramas. As a caveat, this leaves musico-dramatic forms for analysis in regard to established concepts and categories that transcend textual alternatives as qualitative.

9. Future Trends in Theatre Technology

There are several theatrical trends that have been emerging in the English theatres in tandem with modern technologies. These trends involve immersive experiences, crowd-dynamics performances, and the use of digital technologies as a medium for storytelling. This section analyzes how these trends are reshaping performance in English theatre and shaping actors' performances.

The theatre of the future seems likely to retain the spoken play, with a screenplay and well-trained actors; however, the theatre-trend for the future will certainly not be as predictable. Pre-eminent predictions of changes suggest that the most difficult changes will come from performances that incorporate crowds, such as those based on dance, music, and verbal-arts, metamorphic theatre, and from a renewed emphasis on the needs of the theatre audience. First, concert-style performances will





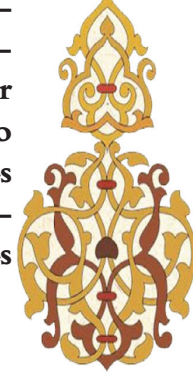
be devoid of the careful screen-play and meticulous scripting of existing theatre, as the dramatization of verbal-art performances will be fleeting, changing with time and place. Secondly, in many theatre performances, theatre audiences will be required to be actors, taking over roles that were entirely manipulated and scripted by the producers. In this turn-to-the-audience, there is no script or careful direction leading an audience's behavior. Such performances will foreground crowd dynamics as the rural-urban (or rural-metro) encounter collapse from the margins to the unforeseen centre.

Many changes in the theatre of the future will be propelled by the challenge of digital media. First, this digital media is predicted to dethrone verbal art as the central disciplinary subject of the theatre. More daring is the view that inexpensive digital media will allow anyone to perform any art-in-the-environment in their own home, and that this will put an end to theatres as occasions of public art. Such a benign conclusion is contradicted by the unfulfilled promises of plenty of time-mad high-tech gadgets that were to free people from drudgery. The need to be entertained, informed, and educated is as great as ever. More than ever screens are needed, be they visual, verbal, physical, landscape, and social interaction. They are shifting and changing, coming from many sources.

9.1. Artificial Intelligence in Performance

Today, artificial intelligence (AI) dominates the technological economy as one of the most powerful tools for shaping knowledge. AI influences not only our cognition, behaviour and perception of the world, but also our everyday experiences. AI is undoubtedly a highly challenged area of knowledge for theatre scholars to explore. Games, improvisation and drama masks are great forms to study AI's capability and influence on the theatre. AI has engaged performers in short forms of theatre since 2005, such as concept cars showing and TED Talks, but barging into large, lasting, popular shows is new.

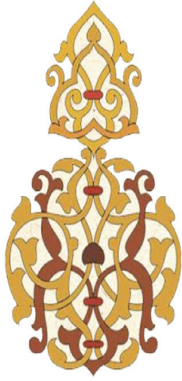
Improv is an ideal test bed for the development of interactive AI-based conversational agents. This case study introduces an improv show experiment featuring human actors and artificial improvisors. We have developed a deep-learning-based artificial improvisor that can generate plausible lines of dialogue suitable for theatre. We have employed it to control what a subset of human actors say during an improv performance. All lines are provided to actors with headphones. This paper describes a game



taking place in a theatre, with both the audience members and the performers guessing who is a human and who is a machine. We collect anonymous feedback from volunteer performers and audience members. Our results suggest that rehearsal increases proficiency and the possibility to control events in the performance. We show that human-generated lines are shorter, more positive, and have less difficult words with more grammar and spelling mistakes than the artificial improviser generated lines (W. Mathewson & Mirowski, 2018).

9.2. Sustainable Technologies in Theatre

In considering theatre as a microcosm of society, it is important to acknowledge that practicing theatre in sustainable ways incorporates both individual and collective actions. This recognition promotes the development of new industry standards, policies, and practices that holistically address all nodes in the production process. Likewise, generative approaches are essential to embrace more sustainable options without slipping back into creative conformity. This creates a need to identify the various procedures, possibilities, and restrictions that currently inform production practices and to begin to address how creative processes can be positively influenced by moving towards sustainability. The question becomes, how can a theatre production become a coherent system of sustainable, collaborative creativity? While there has been a growing number of practitioners engaging with concepts of sustainability within the performing arts, sustainable production is regularly met with scepticism and concern. The ecological potential of theatrical design has neither been adequately documented, nor have there been well-researched attempts to examine means by which current practices can be reimagined to comply with sustainability (Beer & Hes, 2017). Traditionally considered at the higher levels of unrealized creative hierarchies, designers are often cast in the roles of technicians required to make their larger-scale visions possible. Designers frequently do not even see how their more alarming choices have a causal effect on the conduct of subsequent creative processes. While a whole which homogenizes the practice is maddening and frustrating, it is considered part of the collective fabric in which domination, complacency, and conformity can flourish. It is easier to criticize and delineate the problems in the current system and the domain of frustration than to propose how things can be and offer solutions to systemic issues. Where some see a problem, others see opportunity and a chance to innovate. The fixation of



designers and actors on the material play text challenges the fundamental premise of the work, while at the same time highlighting the notion that production practices are a complex network in need of learning how to dance.

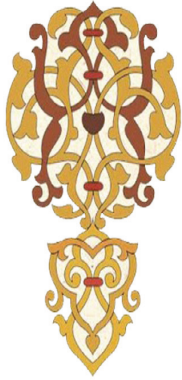
10. Ethical Considerations

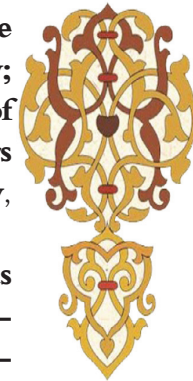
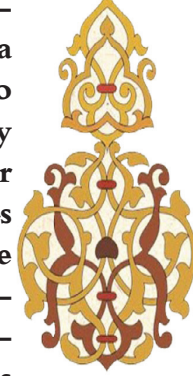
Theatre, as a ubiquitous performance medium, has evolved in distinct cultural contexts, and representations of the various media of theatre have changed accordingly (H. Skriletz, 2003). Technological invention has changed performance from an out-of-doors activity to a plastic art, initially similar to Scandinavian mural work. In the Cinema Hallers, the forefront of the technological revolution in performance art, the director created a beautiful, even sculpture-sensuous performance space in an environment then new to actors and their audiences. All this has totally changed, and the shifts of cultural impact on the performance art of acting have been so profound as to verge on metamorphosis.

Whereas it was quite literally a case of “in the wings” for actors during this Golden Age, with the century’s technological development came furrows in the wings and staging in the audience, leaving one wondering where physical and metaphysical space might before production take place on the present-day stage. Spectators now see players on the modern stage acting with remote control of a computerized matrix of crew, scenery, sound, lighting, and film projection as bespectacled dancers artistically manipulate devices vaguely related to the once excluded blackart. The technological revolution of the latter part of the Twentieth Century seems likely to impact culture to an extent barely imaginable a generation ago.

With regard of thinking technology’s impact, Benjamin takes up the work of actors, once a job precluded by media, in the age of film: to portray their lives through machinery – the most elaborately extensive, socially complicit however morally passive, utterly something with grand reception technology the world has ever known. This machinery, however, cannot transmit it, since it lacks the “quickness” which the “artistic” actor employs, the managing of which imbues his phenomenal life with aura. Here, for the first time, the actor in film must operate with his whole living person, yet in so doing he has foregone, to a degree commensurate with the amplification of his stature, his aura.

It still is such perception to both interpret a work of art and to believe in the world. Nonetheless, Mander “. . . a person, film, sculpture, or painting,



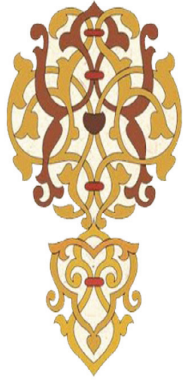
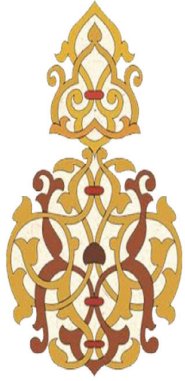


sitting alone and without any active association with the objectively existent world of things and men is likened unto one who is bereft of that aura which attaches to an object of nature or cult and is noble in a relation to the limits of the phenomenal world". As a result of the human propensity to err or misinterpret, a most dubious and treacherous ground is laid for the reasoning of intentionality and for the basis of credulity in the images of modernity. Nevertheless, there is still a fundamental difference in the trustworthiness of images, the acceptance of which is "forte" manifestation of man's faith in the reliability of the universe to comprehend impartially in perception. One's mistaking of images in the modern age is not as serious an abrogation as the earlier error.

10.1. Impact on Employment Opportunities

The performing arts have gone through many changes with the passing years brought on by the advances made in technology. As with any undertaking, there are both good points and not-so-good points to technological developments. On the positive side, modern technology has made it possible for working performers to do different kinds of exciting work that were not readily available in the past. State-of-the-art equipment can be found in many theatres large and small, making productions with high production values lucrative possibilities, though changes in technology and advances in training application make its use sometimes an exorbitant luxury or even superfluous (H. Skriletz, 2003). Close contact with the new developments in other fields has become more probable with the number of seminars and master classes offered. Between the various events, the access to so much performance documentation is important. The amount of choreography available now makes it simple for someone in Rome to acquire a fresh production of the latest big Broadway show; however, it also brings about an alienation of local creativity in the face of the omnipresent world productions and prevents many choreographers from ever having a chance to create their own work (Clare Carmody, 2015).

There are two specific points worth mentioning, examples of what has been lost in this evolution. The first is the loss of employment opportunities, which directly reflects that sector's prominence in working conditions. The other is the loss of the actor's actual experience from the performance, character, and craft dedicated to it, which becomes gradually consumed by a rigid dependence on modern-day technology. Regard-



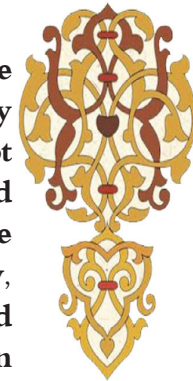
ing job loss, the difficulties started fairly early on. Once amplification was incorporated as a tool in the theatre, the parameters changed dramatically, not just in terms of the design comfort zones, but also in who or what should expect to be heard. Originally, hearing voices at all in a theatre 40 to 50 feet wide required projecting. This was the bare minimum on which the craft was built, and much professional training was dedicated to this mastery. The off-stage professional was equipped with a voice, supported by technique diligently learned, and that was all.

10.2. Authenticity vs. Technology

Today, thanks to the phenomenon of the digital revolution, the usual boundaries of traditional theatre performances have been blurred. Today, nothing is impossible anymore. Everything an actor wants on stage can be designed, programmed, and realized in the scene. Nonetheless, this new digital environment raises a question. Is it more effective to incorporate all these tools into the performance aspect of the play or to moderate their existence? This immersion in digital technology extends one's imagination, conception, and way of expressing thespians' art and delivers audience experiences beyond the conventional boundaries. However, technology is not the ultimate solution for modern performance art. Its excessiveness leads to theatrical nihilism and overdoses borrowers, which are, to some extent, all negative sides of digital technology and never constitute the intended effect. It is not wrong of theatre companies to indirectly question the authenticity of theatre acts of performance art. The projection of computer-generated imagery on stage changes the means of storytelling. It doesn't mean text and dialogue lose their efficacy in narration. However, when it comes to passively superimposing the technology on the performance aspect of the play, it loses means in controlling their transition in the story and threatens the authenticity of actors' performances, resulting in an automatic disaster (Nuno Salihbegovic, 2015). In that sense, the inquiry about the usage of digital technology is not a frivolous one.

11. Comparative Analysis of Global Practices

The evolution of performance in English-language theatre across cultures and eras, from the Elizabethan Era to the post-modern era, is the essence of dramatic art (H. Skriletz, 2003). The theatrical experiences of globally divergent cultures and eras are often compared and contrasted to derive valuable insights about them. This perspective plays a crucial role in thea-



tre education as it opens perspectives for theatre educators and students to present intricacies more creatively and critically.

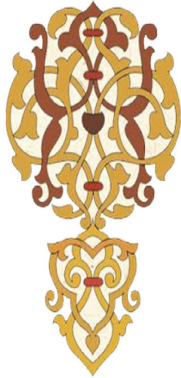
The best approach to Theater is an amalgamation of the varied theatrical experiences across cultures and eras. Parallels of a 'banking model' approach of portraying the theatrical experience run throughout Asian, European, and American cultural and judicial contexts. A comparative analysis of the theatrical practices would enable actors to enhance their performances in the English theatre. Aided by education and academic input through blogs, a public forum was proposed for an intercycle exploration of the comparative analysis of the global practices in theatre performance.

It would enable educators/actors to solidify the acquired knowledge emergently present their understanding of the global practices of theatrical performances. Its practices could enlighten them artistically and holistically to emerge as better performers in theatre. Analyzing various performances in the English theatre across the globe with their cultural contextualization through online discussions could have generated astonishing discoveries, ideas, and perceptions about theatrical practices.

11.1. Technological Integration in International Theatre

Table theatre therefore had a direct correspondent in the video design world of the National Theatre Live. The idea of a frame was conceived: the Angela Reply format similar to the one that Avec L'Amour for TV had commissioned Herrero to make during the presentation of the play at the International Theatre Festival of Almagro. Joan Speechless for the Barcelona Teatre Nacional, in which Sanchis Sinisterra used to talk about 43 years of history about a world, the Catalan, that did not exist.

Cinema was conceived as a medium to share performances made for the theatre, without its own direct language. However, on reflection, this way of thinking encouraged the use of the moving image as a medium, not just for the transmission, but also for rethinking the essence of theatre and how a performance is perceived. The result was Interaction of Audience and Performance which, combined with Angela Reply, Francesca Reply, Joan Speechless and A Mrs. Warboys, has become the platform; a kind of scholars/ practitioners' symposium which could create a joint vision of the future. A network focused on documentary theatre, but also capable of widening the scope to digital performances in a wider sense. The second half of the piece therefore would try to record the activity of the



network one year after its formation.

11.2. Cultural Differences in Technology Use

All these case studies are distinctly in non-English speaking countries exploring the role modern technology plays in English theatre. Even with large variations in culture differences amongst the case studies there was a commonality apparent across international use of modern technology in English theatre. Most instances of cultural differences in technology use stemmed from accessibility or development of the technology itself. These differences ranged from a lack of stable connections for the streaming technology to simply a lower level of experience with the concepts of the interconnected technology. One difference promoted creativity in performance as original ways to use communication technology, like cell phones, were developed despite the performance being set in a particular time period. This age gap between available technology and production mentality resulted in some of the least engaged audiences regarding the online technology performances. However, social voluntary media had its international benefits in connecting theatre companies and performances across the world allowing for cross culture events benefiting both the original and viewing countries. Existing theatre company development in the technology for live theatre created strong audience connections. The strong engagement audience members displayed may be rooted more in New Zealand television, film, and live theatre culture as opposed to lackluster involvement of international audiences stemming from differing vocal social media use (D O'Brien, 2013) (Jay Gendal, 2019). The accessibility of the approach of integrating unconventionally mobile phones creates an opportunity for cross culture and non-English speaking country use of similar ideas.

12. Conclusion

This essay explored how modern technological innovations influence actors, performance, and acting in English theatre. It also focused on how technology produces a new space for theatre performance, delivery, and aesthetics. It demonstrated that modern technology profoundly affected actors' performances, especially in dramatic and comedic presentations. First, focusing on its effects on dramatic theatre, Ko Theatre employed modern technology to advance theatre delivery, add a sensuous layer to performance, and signify a new aesthetics of performance. Second, music theatre had its error-free focus to support and enhance challengeable ac-



tors' performance. Third, regarding music hall, contemporary technology has created space to do comedy in two new ways: putting-pictures jokes and slideshow jokes. Some theatre practitioners harness modern technology with creative uses and innovative ways, while others limit theatre-related technology uses or resist technology outright. A popular advocacy calls for stripping theatre of modern technology to reduce distractions to limited text-based professional means of performance (H. Skriletz, 2003). However, each technology application has an unavoidable impact on the outcome of theatre making and consuming. It may not change theatre's identity, but it is interesting to examine what has happened when theatre practice encounters film, television, and digital media technologies, both scholarly and practically. Indeed, like all other arts, the art of theatre has been repurposed, redefined, and repackaged in the technological age, the impact of which is profound and pervasive, and sometimes mythical and imaginative. Regardless of their extractions, it is indeed an indelible part of the art of theatre in the new age. And it cannot be ignored, nor can theatre be fulfilled in contemporary stage practice and consumption. What have theatre practitioners done through history in relation to new technologies? Do these practices contribute to theatre as an art form? Can they be compared, or are they fundamentally different? Possible answers to these questions have been suggested, but more often than not, they remained hidden or lost in a mix of decades or even centuries. Very few theatre artists share personal experiences about newly available tools or performances, which would enhance comprehension and appreciation of the effect of modern technology on actors, performance, and acting in theatre. Perhaps it is more worthwhile when theatre practitioners address their own responses to technology. They can then locate tensions and develop a nuanced understanding of technology in their work. Such exploration is necessary, not only to advance knowledge of the relationships between practice, theory, and audience experience, but also to develop new perspectives on generation, participation, and consumption in the long history of theatre, especially in a form different from performance but equally spontaneous and transformed.

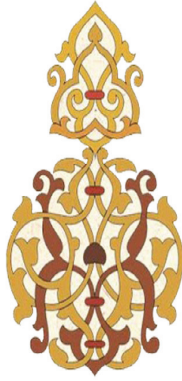
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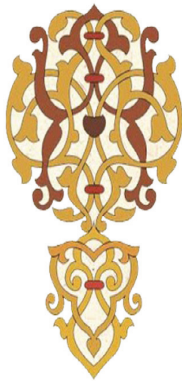
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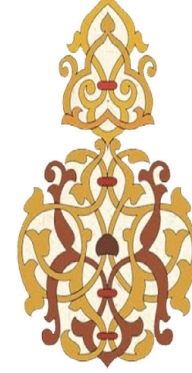
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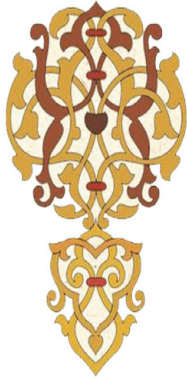


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