

Aim

The project was established to examine how academics and students can use digital media channels to communicate their research outputs - specifically to examine how the CAPITAL Centre could make use of online video and audio to explore the research activity and expertise of it's academic community.

I was required to give support in the development of content through:

- sourcing potential content for inclusion
- researching subjects
- setting up filming and recording
- assisting with the editing and publication of content.

The content is available for use via a number of channels, including the department website, and soon to be launched into iTunes U. The content is targeted at current students and staff both within CAPITAL and in the wider University community. The content will also be promoted to audiences outside of the University, in particular students and staff of other institutions.

Method

Planning

We began our research by finding out what projects would be coming up in both the university and Stratford-upon-Avon. A number of events were listed, such as the Shakespeare's Bones project at PencilFest, the student production of Arcadia, and the arrival of Professor Stanley Wells for his honorary degree. The preparation for each film or interview was divided into two stages; the organisation, (such as communicating with the people involved, deciding upon a time and venue, arranging transport if necessary), and thoroughly researching the topic to be discussed.

Recording

Again, this involved two stages; the technical organisation, and making sure the person in front of the camera or microphone was comfortable and prepared. The recordings took place in several different settings, such as King Edward VI School, a Café Nero, the reading room at the Shakespeare Birthplace Trust and the Capital Centre. At each venue, the lighting and sound had to be checked and adjusted. During recording, we had to concentrate on both operating the camera and sound, as well as making sure that we could create a comprehensible finished product.

Editing

Each interview or film had to be extensively edited on programs such as Final Cut Pro and Garage Band. This involved cutting anything that shouldn't be in the finished product, maintaining a good sound quality, adding text and music, and in the case of the films, using different camera angles and interspersing other images.

Podcasts and Conversations

Shakespeare's Bones: Michael Hulse discusses the Shakespeare's Bones project in a series of five episodes.

The Magic Object: Professor Carol Rutter explores what a production can leave behind in the archives of the RSC and Northern Broadsides.

The Magic Object 2: Professor Carol Rutter explores the character of Bottom through the RSC archive.

Othello and Diaspora: Professor Carol Rutter in conversation with Patrice Naimbana, exploring the recent Othello project at the Capital Centre.

The Boy Players: Professor Carol Rutter and Perry Mills (Assistant Headmaster) discuss the production of The Dutch Courtesan, by the Boy Players of King Edward VI School.

Arcadia: The crew of the student production Arcadia give a series of interviews on the role they undertook, and what advice they would give to others taking on these roles.

Shakespeare Studies with Stanley Wells: On the occasion of his honorary degree, Professor Stanley Wells explores how the study of Shakespeare has developed over the years.

Results

The podcasts and films can be found at the following links:

http://www2.warwick.ac.uk/fac/cross_fac/capital/research/conversations

http://www2.warwick.ac.uk/fac/cross_fac/capital/people/fellows/hulse

<http://www2.warwick.ac.uk/newsandevents/audio/>

In exploring Reperforming Performance, the resulting research issues and ideas have been varied and exciting. The subject has been looked at in both academic and very practical ways, from the view of performer, spectator and director.

One of the main points I have discovered, is that the idea of Reperforming Performance is a continuous one. In several of the conversations recorded, the focus was not only on reperforming by remembering and looking at archive material, but by continuing performance in the future, such as the Boy Players project, which will hopefully be repeated next year.

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