

LTA Connect Seminar

Going Digital in the Creative Arts

Dr Lesley Mickel, PL BA (Hons) Drama and
Production; Drama and Performance

lesley.mickel.ic@uhi.ac.uk

@UHI_Drama

@LesleyMickel

YouTube: UHI Drama

Flexible Delivery Models

- Even more flexibility required due to Covid
- Face to Face residencies to virtual or removed
- Feedback indicates value of face to face element

Evolution of Drama and Production Model

- Drama and Performance – one location, face to face
- ‘Liveness’ debate – Peggy Phelan, Philip Auslander
- Phelan: ‘Performance’s only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representation of representations’.
Unmarked: The Politics of Performance, (1993, 46)
- Auslander: ‘the idea of what counts culturally as live experience changes over time in relation to technological change’ “Digital Liveness: A Historic-Philosophical Perspective,” *PAJ: A Journal of Performance and Art*, 34, no. 3 [2012], 3).

Does the framework fit?

- How to reconcile Drama with a blended model?
- What is 'blended' anyway?
-  Consultation with theatre organisations and practitioners

Drama and Production Delivery Model

- Available as face to face and VC experience simultaneously, supported by VLE
- Residencies:
 - Very intense
 - Issues with embedded assessment
 - Important for building a learning community
 - Replicates industry practice

What am I arguing for?

- Even more flexibility if possible, within courses and across programmes
- Recognition of digital performance as valid
- ‘Blended’ learning and teaching chimes with industry developments

To Conclude ...

- The delivery model must work for our students and be suited to our location
- Flexibility accommodates potential additional pathways
- **AND** this module does not suit every Drama programme or level.