

Digital Humanities and the Performing Arts: Building Communities, Creating Knowledge

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Keynote at SIBMAS / TLA Conference, New York City, 12 June, 2014
(www.sibmas.org / www.tla-online.org)

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DH matters! - DH matters? – an introduction

Digital Humanities are all the rage. The areas of application of digital technologies have become more and more diverse, in medicine, the natural sciences, and recently also in the humanities. Most of us aren't "digital natives", but we have learned to engage with digital media and have allowed them to become an integral part of our everyday lives, as well as useful assistants and "generators of ideas" in our professions. We can get our questions answered by a friend, colleague, or family member – or google the answer; if we lose our compass, we can ask local passers-by for assistance – or consult our smart phone app; and if we need advice we ask our closest friends - or let our peers on our social media networks negotiate the best solution for us. I came across a song the other day that seems to be an epitome of that penetration of digital technology into our everyday lives. It is produced by the French electronic music duo "Daft Punk" and entitled *Technologic* (<http://www.youtube.com/watch?v=cLFRlsisrBM>)

The lyrics are:

Buy it, use it, break it, fix it,
Trash it, change it, mail, upgrade it
Charge it, point it, zoom it, press it
Snap it, work it, quick, erase it
Write it, cut it, paste it, save it
Load it, check it, quick rewrite it
Plug it, play it, burn it, rip it
Drag and drop it, zip, unzip it
Lock it, fill it, call it, find it
View it, code it, jam unlock it
Surf it, scroll it, pause it, click it
Cross it, crack it, switch update it
Name it, rate it, tune it, print it
Scan it, send it, fax, rename it
Touch it, bring it, pay it, watch it
Turn it, leave it, start, format it
....

I guess you all agree that a song like this – no matter whether that sort of music is your cup of tea or not – would not have been produced, the lyrics not been written a generation ago. As performance researchers, we assume, of course, that cultural utterances like this song crystallize, comment on and reflect recent developments in media and society. And popular culture and the arts have always done precisely this. When the typewriter was introduced, for instance, composers merged the sound into their compositions of music for revues; or let's take the telephone, which served as point of reference, but also an acoustic inspiration for the production of Gian Carlo Menotti's Opera buffa *The Telephone Où l'Amour à Trois*, or Francis Poulenc's one-act opera *La Voix Humaine* - to name only these two. Contemporary performances combine media conventions of "old" media and integrate "new" digital media, as we all know. As researchers and curators, we need to engage with these media shifts and we have to adjust to the shifting definitions, forms and formats of media that serve as objects of study of our scholarly work, as well as new material to be collected and curated properly.

But how does all this relate to Digital Humanities?

"Digital Humanities" is not the most elegant nomenclature; yet for the time being, it is a heuristic term, a preliminary one, as it is still important to underline the mutual enrichment and interaction between "D" and "H" until it is taken for granted. Is digitization yet another media change, one out of so many we have witnessed - and adopted to live and work with? Is it an offense to name the humanities "digital"? Is there anything humanistic attached to digitization? Is DH simply new wine in old skins? Is it one of these – "supercalifragilisticexpialidocious" - buzzwords that, if you name-drop it repeatedly when writing an application, is likely to increase your chances of getting funding? These are crucial questions we need to address. Also, there is much skepticism and reservation towards Digital Humanities, and it is exactly that skepticism that is necessary to feed the critical discourse on this new field that is developing so quickly.

Yet before I continue, let's have a look at what DH are or what they are supposed to be. I hope it is legitimate to make an exception to the rule that Wikipedia is not a resource you would consult as a serious researcher: I asked Wikipedia what Digital Humanities are, and it offered a definition as precise and non-specific as you could wish a definition to be:

"The Digital Humanities are an area of research, teaching, and creation concerned with the intersection of computing and the disciplines of the humanities. Developing from the fields of humanities computing, humanistic computing, and digital humanities praxis [...] digital humanities embrace a variety of topics, from curating online collections to data mining large cultural data sets.[DH] currently incorporate both digitized and born-digital materials and combine the methodologies from traditional humanities disciplines (such as history, philosophy, linguistics art, archaeology, music, and cultural studies), and social sciences with tools provided by computing (such as data visualization, information retrieval, data mining, statistics, text mining) and digital publishing."

(http://en.wikipedia.org/wiki/Digital_humanities (last accessed 09 June, 2014))

As can be gathered from this definition, speaking about DH in only 25 minutes is a real challenge. Addressing all the fascinating facets of DH as described here would last forever.

In the so-called "first wave" of DH, large-scale digitization projects, the acquisition of data sets and the establishment of infrastructure, database systems, language atlases were in the foreground. The current "second wave" (or "Digital Humanities 2.0") has a wealth of materials available that had not been before, such as texts, newspapers, pictures, archives for public or semi-public use. One could also say that the first phase was devoted to a more quantitative data production and analysis, while the second phase is characterized by a more qualitative approach and targeted at addressing humanities-related topics. Many recent research projects could not have been carried out without the means of digitization and the willingness of libraries and archives to make source material, magazines and newspapers accessible to the public. Be it via a restricted or an open access, IT experts help us to develop databases, visualizations and georeferential tools for fostering the understanding of complex theories or relationships by means of operations such as mapping and zooming in.

I am not telling you anything new if I mention what else is on the DH agenda: the operational questions of what material to select for digitization, of preservation; questions of copyright, of course, of how to share and link databases, open access, the challenges of long-term persistency of digitized collections, and, not to forget, the funding problems. I bet you are all more the experts in these respective fields than I am, because you have to deal with them on an everyday basis in your profession.

In this paper, I am going to address only a few features of Digital Humanities that are related to theatre and performance studies, and by doing so, I shall focus particularly on two aspects that I consider the most challenging and fruitful parameters of DH in our field, and that are also to be found in the title of our section within this conference, namely

- **building new communities or strengthening existing ones**, which comes with questions of accessibility and a shifting working mode of scholars and curators;
- **creating, gaining and also rewriting knowledge**, which cannot be thought of without taking the historicity of DH, paradigmatic shifts and questions of democratization into consideration.

What I consider crucial in terms of talking about Digital Humanities in Theatre Studies at this conference of SIBMAS and TLA is that it allows for, and fosters new ways of starting productive dialogues between researchers and curators, teachers and archivists in our field.

I will begin with a short overview of DH projects in Theatre and Performance Research, then continue

with a paragraph on the "historicity" of DH, and I will close my observations by presenting you the results of a little survey that I carried out among colleagues in the German-speaking countries.

DH projects in Theatre and Performance Research

On the occasion of the first international theatre conference in Paris in 1900, a group of experts - critics, drama teachers - gathered in Paris (coinciding with the world exhibition) in order to discuss current issues in the field of performative arts, the latest developments in stage technology, and new fire regulations, among other things. I came across a note on this meeting when browsing the German theatre magazine *Bühne und Welt* of 1901. The author of this article headed "Der erste internationale Theater-Kongreß", Bruno Petzold, particularly stressed the contribution made by Monsieur Gabriel Lefeuve, music critic of the Belgian newspaper *Indépendance belge*. Lefeuve suggested making use of recent technologies such as the phonograph and kinematograph for a) improving the education of actors, and b) for systematically collecting and showcasing source material on contemporary performances and theatre history and establishing national theatre collections. Here is what Lefeuve suggested:

"Eine wahre Revolution des dramatischen Unterrichts verspricht sich Herr Lefeuve von der Benutzung des Phonographen und Kinematographen, die das wirkliche Leben fixieren und die durch Reproduzierung des Spiels und der Deklamation die 'Erfindungen' großer Schauspieler verewigen und die Tradition fortpflanzen helfen. Im Interesse eines solchen phonographisch-kinematographischen Unterrichts, im Interesse der Schauspielkunst überhaupt fordert Herr Lefeuve, daß von jedem im Handel erscheinenden phonographisch-kinematographischen Artikel ein Specimen an ein gesetzliches Depôt abgeliefert werden solle. Desgleichen beantragt er die Gründung von nationalen Theater-Museen, wo Modelle von Theatern, wo Dekorationen, Perücken, Autographien und Biographien gesammelt werden könnten."

"M. Lefeuve sees a true revolution in dramatic instruction taking place through the application of the phonograph and the kinematograph, which fix real life, and by reproducing the play and the declamation, preserving the 'inventions' of great actors, and helping to propagate and transmit the tradition. In the interests of such a phonographic and kinematographic type of teaching, and in the interests of the art of acting itself, M. Lefeuve suggests that it be made a legal obligation to deliver to a state depot one specimen of any phonographic or kinematographic article that appears commercially. He likewise applies for the foundation of national Theatre Museums, where models of theatres, where decorations, wigs, autographs and biographies may be collected." [my translation, NL]

Lefeuve's position is striking in two ways. **First**, it is amazingly innovative of him to make the connection of film recordings and phonographs with theatrical performances at such an early point in the history of both media. As we all know, the first screening of cinematography took place no earlier than 1895; and

qualitatively satisfying phonograph recordings were not possible before the late 1890s either. And **secondly**, in the context of this section on DH in Theatre Studies, it is stunning to see the parallels between Lefeuve's concerns and those of DH, namely the preservation and sharing of traces of ephemeral arts and the desire to make them accessible to interested laymen, teachers, and students.

Working with databases and computational tools necessitates data that are reliable and can be validated; it also asks for a balance of the quality and validity of the data fed into the databases. But there is a challenge attached, a methodological flash-point if you like, which seems doubly dangerous when we talk about DH in Theatre Research:

1) databases and tools want to be fed by 'neutral' and 'clear' data: this means that it ideally requires positivist material and approaches that we have overcome in the humanities;

2) my second concern is related to the previous one, in that in Performance Studies we have always been confronted with the ephemeral quality of the theatrical event.

We have been trained to cope with that challenge of interrogating an art form and cultural performances whose main characteristics consist in their ephemerality, their volatility. One could even argue that Theatre Scholars have always created innovative methodological 'back doors' in order to increase knowledge about theatre being a subject of historiography in the very moment of its performance. We have collected images, texts, playbills, architecture as documents, as sedimentations, and references related to theatrical performances.

From this it follows, as I would like to argue, that Digital Humanities might just be the right field for theatre scholars to further explore and apply their methodological concerns – as performance research might be considered just the right subject for challenging the tools and possibilities of Digital Humanities.

The following overview of DH projects in Theatre and Performance studies in different countries is a selection only, taken from an increasing number of projects in the domain that are being developed based on different foci and at different places.

I tried to categorize them roughly, namely into:

- a) Library and archival projects
- b) Projects on individual playwrights or actors
- c) Projects on Theatre Architecture
- d) Projects on Dance
- e) Larger network projects
- f) Applied DH in Theatre Research and Education/ Experiential DH projects in Performance Studies
- g) Projects useful for or related to Theatre and Performance Research

The following is a rough selection only. What would be urgently needed is an ‘umbrella database’, a hub referring to all registered DH projects, databases and digital resources on Performance and Theatre.

a) Library and archival projects (some of them in conjunction with researchers)

Digital initiatives of NYPL (US) http://www.nypl.org/online_projects

Such as:

Theatrical Lighting Database

<http://lightingdb.nypl.org/>

Music Theater Online (based at MITH, University of Maryland)

<http://www.nypl.org/voices/blogs/blog-channels/musical-of-the-month>

Performing Arts in America (1875-1923)

http://digital.nypl.org/lpa/nypl/lpa_home4.html

Theatre Productions and Players 1920s-1957

http://digitalgallery.nypl.org/nypldigital/explore/?col_id=205

BAM (USA/ Germany): *Leon Levy BAM digital archive*

<http://leonlevyfoundation.org/category/programs/category/programs/arts-humanities/the-leon-levy-foundation-archives-and-catalogues-program/>

Projects on Playbills /Theaterzettel:

THEO – Theaterzettel online, a digitization project of Viennese playbills

<http://www.theaterzettel.at> (Vienna)

Digitization of Theatre Programmes (Theaterzettel) of the Weimarer Hoftheater

http://www.kulturerbe-digital.de/en/projekte/9_38_31303532.php

<http://www.urmel-dl.de/Projekte/TheaterzettelWeimar/Projektinformation.html>

Digitization of Playbills at University Library Dusseldorf

<http://www.uni-duesseldorf.de/home/startseite/news-detailansicht/article/digitalisierung-von-theaterzetteln.html>

Digital Initiatives and Services of the Victoria and Albert Museum in London

<http://www.vam.ac.uk/page/t/theatre-and-performance/>

<http://www.vam.ac.uk/blog/section/digital-media>

And then there is ECLAP, the European Collected Library of Artistic Performance, which aims at “creating a considerable, and hitherto missing, online archive for all the performing arts in Europe, and providing solutions and tools to help performing arts institutions to enter the digital Europe by building a network of important European performing arts institutions and archives and publishing content collections on the European Digital Library“ as the website says. (www.eclap.eu)

b) Projects on individual playwrights or actors

IbsenStage, The Ibsen Stage Performance Database, (international, Australia/ Norway):
<https://ibsenstage.hf.uio.no/>

Samuel Beckett Digital Manuscript Project (Ireland/ UK) , Staging Beckett is a three-year research project which started in September 2012, funded by the Arts and Humanities Research Council, and it is compiling a database of professional productions of Beckett's plays in the UK and Ireland. The Staging Beckett project is led by the Universities of Reading and Chester in partnership with the Victoria and Albert Museum, London.
<http://www.beckettarchive.org/>

Shakespeareiana (Italy), an initiative of La Università degli Studi di Trento
<http://laboratorioteatrale.lett.unitn.it/progetto-arianna/shakespeareiana.html>

Asian Shakespeare Intercultural Archive (Singapore);, a “collaborative, multilingual online archive of performance materials”, initiated and directed by YONG Li Lan.
<http://a-s-i-a-web.org/>

And yet another Shakespeare project: *Mapping Shakespeare's London*, a project developed by Hannah Crawforth at King's College, London
<http://map.shakespeare.kcl.ac.uk/>

c) Theatre architecture

Theatrefinder (USA). a "comprehensive, web-based, world-wide guide to theatres over 100 years old"
<http://mith.umd.edu/theatrefinder/index>

Shakespearean London Theatres

A project under the auspices of Gabriel Egan and Andrew Gurr, De Montford University
<http://shalt.dmu.ac.uk/index.html>

d) Dance

Digitaler Atlas Tanz, a project of the Academy of Arts:

(DAT) provides documents accessible online, such as films, photographs, sketches, and texts on artists, productions and the history of dance in Germany, from the turn of the 20th century .

<http://www.digitaler-atlas-tanz.de/>

(in German only)

e) Larger network projects

Ausstage (Australia): an online project which records information about live performances in Australia. It provides records of productions from the beginnings of theatre in Australia up to today. (www.ausstage.edu.au)

Theatrescapes. Mapping Global Theatre Histories : a start-up project trying to a) map the establishment of purpose-built theatres in the world between 1850 and 1930, and b) the circulation or mobility of theatrical

artists, i.e. performers, architects, , designers, and theatrical agents or entrepreneurs.
www.theatrescapes.theaterwissenschaft.uni-muenchen.de

f) Applied DH in Theatre Research and Education/ ‘Experiential DH projects’ in Performance Studies

Virtual Vaudeville: A database that comes with a live performance simulation system; University of Georgia.
 PI: David Z. Saltz. www.virtualvaudeville.com

The Innovative and playful projects from theatre and performance studies scholar Joanne Tompkins (UK), such as the virtual recreations of historical theatres, the Globe Theatre and the Rose Theatre in London.
 Cf. e.g. <http://www.eresearch.edu.au/tompkins2009>

g) Projects useful for and partially related to theatre studies:

LUCERNA – the Magic Lantern Web Resource (a project under auspices of Prof Martin Loiperdinger) Trier (Germany); <http://www.slides.uni-trier.de>

Virtual Shanghai
<http://www.virtualshanghai.net>

ARTigo:
 Digital Art History, Hubertus Kohle et alii, LMU Munich)
www.artigo.org
<http://www.kunstgeschichte-ejournal.net/>

Prometheus
 A rich collection of digitized images (currently more than 1.2 million) from the fields of culture, arts, and history
<http://prometheus-bildarchiv.de/en/index>

Cinemacontext. Film in the Netherlands from 1896. A digital project based on the early cinema in The Netherlands under the auspices of Karel Dibbets.
<http://www.cinemacontext.nl>

Domitor. The international society for the study of early cinema has gathered and initiated projects on the digitization of historical journals in film and media history.
<http://www.domitor.org/resources/resource.html>

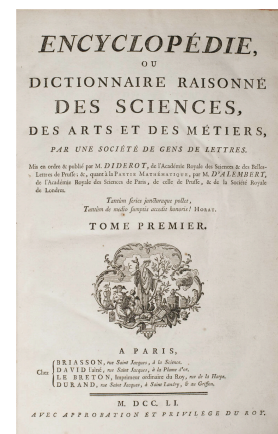
Going to the Show. Mapping Moviegoing in North Carolina
 A project developed by Robert C. Allen, Chapel Hill, University of North Carolina
<http://docsouth.unc.edu/gtts/>

Dernier cri ou longue durée? A few words on the historicity of DH

The humanities are rich in questions and methods. But they are not, to refer to an ancient medium, "set in stone", but genuinely open to new objects, and thus open to new methods and issues. More than any other scholarly domain, the humanities are characterized by numerous possibilities of knowledge expansion, the creation of new basic research, the re-reading of supposedly secure knowledge, and cross-referential operations between disciplines creation or development of new methods. This resonates with new - enhanced - forms of publication and generation of knowledge: we publish not only texts in printed, but digitally intertextual and multi-referential formats and, enabled also by computational technologies, expand our readership (also through e-papers, blogs, etc.) When reflecting on these forms and formats of creating knowledge, again a kinship to an eminent venture comes to mind, pointing to the historicity of operations and the agenda of DH, and this is the *Encyclopédie* of Denis Diderot and Jean-Baptiste D'Alembert, published from 1751 on. D'Alembert states in his famous preface, le "Discours Préliminaire":

In the lexical summary of everything that belongs to the areas of science, art and crafts, the aim must be to make their mutual interdependence visible and to use these cross-links to detect the underlying principles in more detail [...] it is about identifying the more distant and closer relations of things, [...].

(Jean le Rond D'Alembert, Denis Diderot: *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers* (1751-1772), "Discours Préliminaire")



"Mutual interdependence" - "cross-links" – "close and distant relations of things". These concerns are marked by a striking resemblance to DH! And, still speaking of the *Encyclopédie*, another parallel strikes me here, which is the collaborative or collective production of that volume. As is so often the case in history, it was not one man who single-handedly created revolutionary new fields or inventions. Although the *Encyclopédie* is assigned to Diderot and d'Alembert as the principle editors or authors, in fact the articles were written by at least 140 contributors – clergymen, nobles, lawyers (and craftsmen). If we look at the frontispiece of the original, it reads:

Encyclopédie, ou Dictionnaire Raisonné, Des Sciences, des Arts et des Métiers, par une Société de Gens de Lettres.

("Encyclopedia: or a Systematic Dictionary, of the Sciences, Arts, and Crafts, **by a Company of Men of Letters**"),

A company of writers contributed to what was then considered both an innovative and highly debatable way of creating and distributing knowledge. The circumstances of compiling this distinguished publication, its collaborative approach, the deliberate consideration of cross-references and categorizations and its impact on the creation of knowledge resonate astoundingly with the agenda of Digital Humanities. It does not come as a surprise that there are online tools out there that enable a community of scholars, teachers, and laymen to translate, transcribe and edit the encyclopedia collaboratively in "The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project", hosted by Michigan Publishing, a division of the University of Michigan Library (<http://quod.lib.umich.edu/d/did/>)

Benefits – Challenges – Doubts: a Survey on DH

"Does digital humanities have to help answer questions and make arguments?"; asks Tom Scheinfeldt in his chapter on "Theory, Method, and Digital Humanities" in the volume *Hacking the Academy*, published in 2013. "Yes, of course: that's what the humanities are all about. Is it answering lots of questions currently? Probably not. [...] [And] this suggests another, more difficult, more nuanced question: When? When does digital humanities have to produce new arguments? Does it have to produce new arguments now? Does it have to answer questions yet?" (Scheinfeldt 2013: 55); and he is referring to another facet of DH that I am personally worried about in my own work, as Scheinfeldt points out: "One of the things digital humanities shares with the sciences," he writes,

"is a heavy reliance on instruments, on tools. Sometimes new tools are built to answer preexisting questions. Sometimes, [...] new questions and answers are the byproduct of the creation of new tools. Sometimes it takes a while; in which meantime tools themselves and the whiz-bang effects they produce must be the focus of scholarly attention." (Scheinfeldt 2013: 56f.)

When preparing this paper, I sent out an e-mail with a short survey on digital humanities to 20 colleagues working in theatre and arts studies, as well as in library and archive studies.

Here are the three questions I asked:

1. *What do you consider a benefit of Digital Humanities? What surplus value do you / does your subject gain via DH?*
2. *What do you regard as the biggest challenge?*
3. *Do you have any critical remarks you would like to make?*

As I did not expect my busy colleagues to reply, I lured them by referring to a pre-digital medium and promising everybody who participated in my survey that I would send them a picture postcard from New York by snail mail. I am not sure if it was because of that promise or out of deep interest in the topic of DH, but already within the first hour of my little e-mail survey, no less than seven colleagues replied; many more followed during the day. Here is a selection of statements¹:

Elisabeth Schepers

(research expert (Forschungsreferentin) Bavarian Academy of Sciences

benefits/surplus value: international networks between smaller subjects; new possibilities of research and storage

challenge: Currently, it seems to be the biggest challenge not to waste money on the development of new projects, but to rather invest in keeping the existing best practice projects sustainable and to make acquired knowledge accessible

Critical: Sustainability

Mareike König

German Historical Institute in Paris, Historian, Director of the DHI's Research Library

benefits/surplus value: DH allows for new research questions, new possibilities of networked, horizontal, multimedia and transdisciplinary work regardless of regional or cultural boundaries ; Guarantees a higher visibility of scholarly work

Challenge: balancing the teaching and learning of DH tools and general coursework

Critical: Working on Digital Humanities has not been (fully) accepted as scholarly work

Francois Bry, computer scientist, projects *Artigo.org*, *MetropolItalia* (jointly with H. Kohle, K. Schulz, Th. Krefeld, LMU Munich)

Benefits/ surplus value : Introduction of algorithmic methods and human computation methods into the humanities, which can generate new gain of knowledge

Challenges: teaching computer scientists the modes of thinking of working practiced in the humanities and vice versa

critical: DH is NOT a simple keyword! Rather, there have been ambitious DH research projects developed European researchers; Students should be naturally introduced to DH

Demand for an interdisciplinary graduate school devoted to DH (in the establishing of which I have an immense interest)

Waltraud von Pippich, Doctoral Student in Art History at LMU Munich

Benefits / surplus value : Precision and pace of quantitatively analyzing images, even in case of large pixel sizes

Challenge: defining and finding intelligent norm data for the respective research community sustainable research infrastructures (e.g. virtual platforms) for communicating and sharing and enabling international research

Valeria Tirabasso & Sandra Pietrini, La Università degli Studi di Trento

Benefits/ surplus value: „Sharing our research activities with a wider audience of researchers”

Challenges: “Our biggest challenge is improving our visibility²”

¹ In order to make their replies comparable, I translated and shortened them; all edited statements have been authorized by the respondents.

Critical: "A critical point for our work is the complex management of the research group: in fact, the group is made of different people with different levels of expertise and it is difficult for us to organise each level's work"

Some of you might share both the concerns and enthusiasm about DH that my colleagues so astutely addressed. It's up to me to reward them in that I buy and write a good dozen postcards, stamp them, bring them to the post office, from which they will be sent over the Atlantic to Germany, Austria and Italy; I expect them to arrive after my return.

Summary

The problems at stake are still better discussed face to face. In my previous observations, I touched upon the relevance or benefits of DH, its innovative features versus the *longue durée* of the underlying scholarly interests and desires within the humanities; I touched upon the questions of democratizing research and pointed to the difficulties of validating data, as well as to asymmetries when it comes to accessibility and the generating of data. I left out economics, copyright questions and sustainability; not because I do not consider them crucial, but because they are too difficult a matter to be dealt with here and now.

We are in the midst of a change of working modes in the humanities, but we can build on skills and the professional proficiencies that we are trained in. Digital technology supplies the demands of researchers in the form of research tools, Data Sharing, Crowd Sourcing, Distant Reading, relational queries, annotations, public scholarship, etc.; at the same time, these tools and possibilities make us reconsider our methodologies in theatre research and the archiving of our ephemeral objects of study. DH did not invent collaborative research, but its "D" part can facilitate the creation of knowledge and the building up of new communities. As I see it, that is also a key aspect of e-humanities understood as "enhanced" humanities; it is humanities extended and urgently requires the collaboration of researchers and practitioners with librarians, curators, and archivists. I close here with a well-known quotation from Bernard Shaw:

"If you have an apple and I have an apple and we exchange these apples, then you and I will each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas. "

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She is convenor of the working group “Digital Humanities in Theatre Research” of the International Federation of Theatre Research (IFTR)

Links:

www.gth.theaterwissenschaft.uni-muenchen.de

www.theatrescapes.theaterwissenschaft.uni-muenchen.de

<http://www.firt-iftr.org/working-groups/methodologies/digital-humanities-in-theatre-research>

www.nic-leonhardt.de

<http://nicleonhardt.wordpress.com>