Revised 7/30/2007 following presentation at the ATHE conference.

TRADITIONAL	DIGITALLY - AIDED THEATRE	DIGITALLY ASSISTED THEATRE	MULTIMEDIA THEATRE	DIGITALLY ENHANCED THEATRE	CYBER-ADAPTED THEATRE	COMPUTER-MEDIATED PERFORMANCE Performance happens through the computer screen. Interactivity limited to preprogrammed responses. Responses may not influence or be perceived by performers		"INTERACTIVE HOLOGRAPHIC THEATRE"
Production methods that do not include any digital technology.	Production methods include technology, but for pre-production; includes computer-aided design for sets and lights, digital audio production, electronic communication Example: Studio Z's Monologue Show (1995): distant playwrights communicate with directors and actors; event is staged live.	Technical elements are designed with or supplied by digital technology and are noticeably part of the performance Includes computerized light board, digital sound elements (designed, recorded, and played back), projections; these could be done by analog methods but work better with digital. Example: A 15-minute sunrise light cue.	Use of technology (though not necessarily digital) as part of the performance, in service to the play/production Example: In *Medea*, a reporter does a lead-in to a video clip of Jason speaking. (Performed at Pitt-Greensburg, March 2006.)	Technical elements are designed with or supplied by digital technology and are part of the performance; Effects are produced live or "rendered in real time" (Dixon, 385) rather than canned, pre-recorded, or preset; Suggests interaction between technicians, actors and/or the technology. Example: ieVR's *The Adding Machine* (1995; (Image from the Digital Performance Archive.)	Plays about cyberspace subjects; performed in Real Life (RL)	**RL-ADAPTED PERFORMANCE**	**CYBERSPACE PERFORMANCE**	Full immersion in a virtual world Full interaction with characters and objects The use of the quotation marks indicates that it is something we don't yet have….
						Plays about Real Life (RL); performed in cyberspace *Example:* *The Perm*, by Zayante Hegel, directed by Phorkyad Acropolis, (performed in Second Life July 13 and 14, 2007).	Plays created and set in cyberspace; performed in cyberspace Examples: *NetSeduction* by Stephen Schrum, (performed in ATHEMOO in 1996), *Gestus*, conceived by Stephen Schrum (to be performed in Second Life, August 2007.)	
						Note the change in nomenclature from "theatre" to "performance" as we move to computer-mediation. As we traditionally define theatre, the interaction between an actor and an audience, what we present online is not theatre, although it may be performance. However, if the virtual performance created by the interaction between performer and the audience can be made "real" (given the imagination and wiling suspension of the spectator), perhaps we need to expand out traditional definition of theatre, and can then create theatre (more than simply performance) in online and cyberspace venues.		

Digital Performance Archive. http://ahds.ac.uk/ahdscollections/docroot/dpa/techsearch.do?techid=5&techkey=Website&string=D. Accessed July 21, 2007.
Dixon, Steve. *Digital Performance*. Cambridge, MA: The MIT Press 2007.