**Call for Papers – THEATRALIA 2024/2: Theatre in the Digital Age**

Theatralia: *Journal of Theatre Studies*

**Issue editors: Zsolt Almási and Kinga Földváry**

“The theatre not only assimilates technologies; it represents their changing interface with theatre, and so with the technologized human.”

(W. B. Worthen, *Shakespeare, Technicity, Theatre)*

Theatre has often been described as the medium of the here and now, the art of the moment, the most elusive and temporary, precisely because of its physical embodiment in the reality of the stage. Yet it is undeniable that in the past decades, the digital medium has infiltrated the theatre as well as all other forms of cultural production, and by now the appearance of digital technology on stage has become almost commonplace. The COVID-19 pandemic forced theatres – together with many other aspects of our social and cultural existence – into the realm of the digital, where once again the differences persisted, if not increased, between the haves and the have-nots; institutions with already available technology for recording, streaming and storage, or sufficient backing for investing in the required technology, fared better during the challenging times of social distancing and closed theatre spaces than amateur, fringe productions or venues/troupes relying only on ticket prices. The archive took on increased significance for the same reason – theatres who could simply make already existing recordings accessible could continue to have some income during the lockdown period as well.

Yet the Digital Age has been here with us for longer than the pandemic, fostering a rich trajectory of interactions between the analogue and digital realms. This opportunity, marked by the coexistence of the human corporeal presence and disembodied /intangible code, presents a fertile ground for constant exploration and experimentation. The artistic domain, notably theatrical performances, thus, continues to delve into these dynamic possibilities, their allure heightened in the post-pandemic landscape, which not only underscores the enduring relevance but also emphasises the enduring potential of this intriguing interplay that has been and continues to be explored by performers and productions.

The issue of *Theatralia* 2024/2 dedicated to the topic of “Theatre in the Digital Age” invites contributions in the form of essays for the peer-reviewed section of the journal (4 000‒7 000 words), as well as reports and reviews (1 000‒1 500 words), that explore the following themes (the list is by no means exhaustive):

\* uses of the digital in stage productions,

\* contemporary theatre and its interactions with the opportunities of the digital age, whether on or off stage,

\* the use of digital technology in production, dissemination and archiving of theatre,

\* streaming, screening, broadcasting performances,

\* live and mediated acting,

\* theatre and / as technology,

\* the interaction of technology and theatre,

\* algorithmic theatre,

\* immersive VR technology and the theatre,

\* digital documentation, archiving and quantitative approaches,

\* distributed theatre,

\* virtual environments,

\* enhancing theatre experience with digital technology.

**Deadlines:**

**Manuscript submission deadline for peer-reviewed sections (Yorick, Spectrum):** 31st January 2024

**Manuscript submission deadline for non-reviewed sections (Reviews, Events):** 31st March 2024

**Foreseeable date of publication:** Fall 2024

All issue-related enquiries as well as submissions should be sent to the issue editors: [theatralia@phil.muni.cz](mailto:theatralia@phil.muni.cz).

General guidelines for submission, formal requirements and citation style are available at the section for authors on the *Theatralia* [website](https://www.phil.muni.cz/journals/index.php/theatralia/pages/view/authors).

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