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In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. He investigates new media's novel approaches to creating theatrical spectacle, including virtual reality and robot performance work, telematic performances in which remote locations are linked in real time, Webcams, and online drama communities, and considers the "extratemporal" illusion created by some technological theater works. Digital media has been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations, on CD-ROM, and on the Web. The Digital Performance Archive (DPA) was an outcome of an Arts and Humanities Research Board (AHRB) funded research project led by Professor Barry Smith (then Nottingham Trent University) and Professor Steve Dixon (then Salford University) to undertake a major collection and analysis of digital performance events and developments that occurred during the 1990s. The project led to the publication of an 800-page book: Digital Performance: A History of New Media in Theater, Dance, Performance Art and Installation by Steve Dixon and Barry Smith (MIT Press 2007). In 2011, with funding from JISC, the analogue videos in the collection were digitised.