



imitating the dog:

Useful Links

A curated guide to online resources for students, teachers, and anyone who wants to explore imitating the dog's work, the wider field of multimedia and devised theatre, and creative careers in the performing arts.

imitating the dog

The best starting point is ITD's own website and channels, which contain production documentation, behind-the-scenes material, and information about learning programmes.

Website and Watch at Home

imitating the dog website – The main ITD website, including the full production archive, current projects and learning resources. imitating the dog

Watch at Home – Past ITD productions are listed on the Work page, including theatre shows and sited installations with free Watch at Home streaming versions. Particularly useful for students who cannot attend live performances. Our Work | imitating the dog

Video channels

imitating the dog on Vimeo – ITD's Vimeo channel, including trailers, documentation footage, and extracts from productions. Good for students researching the company's visual language and use of technology. imitating the dog

imitating the dog on YouTube – The official ITD YouTube channel, including our showreels and other documentation. imitating the dog - YouTube

DigiLab

DigiLab – ITD's free week-long projection mapping workshop for emerging and established practitioners, in partnership with Lightpool in Blackpool. It gives hands-on experience of the technology ITD uses in its productions. DigiLab | imitating the dog

Companies and Artists Working in a Similar Way

These companies and artists share significant territory with ITD in their use of technology, their approach to adaptation, their interest in the relationship between live performance and the projected image, or their commitment to devised and multimedia work. They are worth exploring both for comparison and for the different solutions they have found to similar creative problems.

UK companies and artists

The Theatre of Mistakes – British performance art group founded in the 1970s by Fiona Templeton and Anthony Howell. Rejecting traditional drama, they built strict, game-like structures and choreography in which accidents or 'mistakes' became generative rules. Their disciplined, minimal exercises challenged the boundaries of performance art and are often referred to in ITD's process. Of particular interest to students exploring devising, composition and scenographic techniques. Tag: The Theatre of Mistakes

1927 – Multi-award-winning company combining live performance and music with animation and silent film. Like ITD, they place live bodies in a direct, active relationship with the projected image. A useful comparison for students exploring different approaches to screen-based theatre. 1927 - Theatre, Film & Animation

Katie Mitchell – Director whose Live Cinema productions, in which a film is shot, edited and screened live during the performance, are the most prominent point of comparison for ITD's camera-based work. Simon Wainwright discusses the differences between ITD's approach and Live Cinema in his practitioner interview (Section 3). Practitioners in Practice : Katie Mitchell (film) | National Theatre

Forced Entertainment – Sheffield-based company led by Tim Etchells, known for durational and conceptual performance work that questions theatrical convention and the nature of representation. One of the key companies of their generation in experimental British theatre, and an influence on a wide range of devising practitioners. Forced Entertainment

Complicité – One of the UK's most celebrated theatre companies, known for productions combining rigorous physical performance with sophisticated multimedia design. Relevant particularly for students interested in how technology and the body can work together on stage. Complicite

Frantic Assembly – Physical theatre company with a strong track record in education and a widely used devising methodology, documented in Scott Graham and Steven Hoggett's *The Frantic Assembly Book of Devising Theatre*. Useful for students comparing different approaches to devised work. Frantic Assembly

International companies and practitioners

Robert Wilson (1941–2025) – American director and artist who transformed experimental theatre and opera. Emerging from the 1960s New York art scene, he replaced linear plots with a hypnotic visual language of time and space. His visual style and innovative use of sound and light have influenced ITD's work, and he is relevant to all students interested in scenography. Robert Wilson

Pina Bausch (1940–2009) – German choreographer who pioneered Tanztheater (dance theatre). Her intensely psychological works, such as *Café Müller*, combine dance, theatre and unconventional stage materials such as water and soil to explore raw emotion, vulnerability and gender dynamics. ITD often refers to her practice in rehearsals, and her work will interest students of physical theatre, dance and scenography. Pina Bausch Labs in Wuppertal

Robert Lepage / Ex Machina (Canada) – Robert Lepage's Québec-based company is one of the most significant makers of technology-driven theatre internationally. Like ITD, Ex Machina works across theatre, opera and installation, and uses the projected image as a core dramaturgical tool rather than decoration. An important point of comparison for A Level students studying practitioners who use technology. Robert Lepage

The Wooster Group (USA) – New York-based experimental theatre company, founded in 1975, known for productions combining live performance with video, found text, and popular culture. One of the founding influences on multimedia theatre internationally, and directly relevant to students researching the history of screen-based performance. The Wooster Group

Light Art, Projection Mapping and Digital Performance

ITD's work sits where theatre meets a wider field of light art and projection-based practice. These resources introduce students to that broader context.

Festivals and events

Lightpool Festival, Blackpool – Annual festival of light art, projection mapping and live performance held each October in Blackpool alongside the Blackpool Illuminations. ITD runs its DigiLab projection mapping workshop as part of the festival. Free to attend, and a direct way for students in the North West to experience large-scale light art in person. Lightpool

Light Up Lancaster – Lancaster's annual festival of light art, projection and performance, held each autumn. ITD has made several outdoor projection works for the festival, including *Breaking Light* (2014), *House Down* (2018), *100 Stories High* (2022), *Dear Einstein...* (2023) and *Dear Joan...* (2025). Light Up Lancaster



Dear Einstein... (2023)

Organisations and networks

Nesta – Innovation foundation working where creativity, technology and social change meet. Useful background reading for students interested in the relationship between digital technology and the arts. Nesta

Further Reading and Viewing

These resources provide critical and theoretical context for ITD's practice, and for the wider field of multimedia and devised theatre.

On multimedia theatre and technology

Steve Dixon, *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation* (MIT Press, 2007). The most comprehensive single-volume history of technology in performance. Dense but authoritative; particularly useful for students writing extended essays or research reports.

Erika Balsom, *Exhibiting Cinema in Contemporary Art* (Amsterdam University Press, 2013). Discusses the 'cinematic turn' in contemporary art: the moving image's migration from the margins of the art world to a central place within it. This is the wider art-historical context for the term used in A Story of Devising, Adaptation and Collaboration (Section 1).

Greg Giesekam, *Staging the Screen: The Use of Film and Video in Theatre* (Palgrave Macmillan, 2007). Directly relevant to ITD's practice; covers the history and theory of the projected image in theatre with detailed production analyses.

Josephine Machon, *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance* (Palgrave Macmillan, 2013). Useful for students interested in the wider field of immersive and experiential performance.

On devising and adaptation

Alison Oddey, *Devising Theatre: A Practical and Theoretical Handbook* (Routledge, 1994). One of the foundational texts on devised practice in British theatre.

Scott Graham and Steven Hoggett, *The Frantic Assembly Book of Devising Theatre* (Routledge, 2009; 2nd edn 2014). An accessible, practical guide to devising methods from one of the UK's leading physical theatre companies.

Sarah Grochala, *The Contemporary Political Play: Rethinking Dramaturgical Structure* (Bloomsbury, 2017). Relevant for students interested in the political dimensions of contemporary playwriting and adaptation.

On Brecht

Bertolt Brecht, *Brecht on Theatre*, ed. Marc Silberman, Steve Giles and Tom Kuhn (3rd edn, Bloomsbury, 2014). The key primary source for Brecht's theories of epic theatre and the alienation effect, which are central to understanding ITD's approach to making the theatrical mechanism visible.

Watching ITD's influences

The following filmmakers are referenced in ITD's own accounts of its influences and working methods. Short clips and interviews are available online for most of them.

Jean-Luc Godard, particularly *Breathless* (1960) and *Pierrot le Fou* (1965): key examples of a self-conscious, Brechtian approach to cinema that draws attention to its own construction.

Chris Marker, particularly *La Jetée* (1962): a film made almost entirely of still photographs, exploring memory, time and mediation, which resonates strongly with ITD's interest in the archive and the constructed image.

Harun Farocki: essay films and video installations exploring the relationship between images, labour and war. Harun Farocki Institut

David Lynch, particularly *Blue Velvet* (1986), *Mulholland Drive* (2001) and the TV series *Twin Peaks* (1990–91): surreal, dreamlike work (often called 'Lynchian') that blends everyday American life with disturbing, subconscious nightmares through haunting soundscapes, uncanny mysteries and psychological dread. His visual style has been a huge influence on ITD, and his work will interest students focused on psychologically driven narrative and surrealism. There is no official website, but the BFI's guide is a good introduction: Where to begin with David Lynch | BFI

Creative Careers in Theatre and the Arts

For students considering a career in theatre, whether as a performer, director, designer, technician or producer, these resources give practical information about training routes, opportunities and professional networks.

General routes in

Get Into Theatre – Directory of training opportunities, work experience placements and career information across all areas of theatre. Particularly useful for students researching routes into technical and production roles. Get into Theatre

Arts Council England: Developing Your Creative Practice – Arts Council England's funding programme for individual creative practitioners at any career stage, covering courses, mentoring, research and development. Worth knowing about for students who go on to work as freelance artists. Developing Your Creative Practice (DYCP) | Arts Council England

Creative Access – Organisation supporting people from under-represented backgrounds into careers in the creative industries, including theatre. Lists paid internships, placements and training opportunities. Creative Access

Training for performers and directors

Federation of Drama Schools – The body representing the UK's leading drama schools and conservatoires, including RADA, LAMDA and Guildhall. A good place to compare accredited training in acting, directing and technical theatre. Federation of Drama Schools

National Student Drama Festival (NSDF) – Annual festival for student and young theatre-makers, open to those in education and beyond. A significant platform for emerging theatre-makers in the UK, and a route into professional networks. NSDF

Training for designers and technicians

National Theatre Skills Centre – The NT's training programmes for young people, covering stage management, technical theatre, design, producing and more, including free online and in-person courses, apprenticeships and work placements. Particularly relevant for students interested in lighting, sound, video and production management. Skills Centre | National Theatre

Association of Lighting Designers (ALD) – The UK professional body for lighting designers, covering theatre, live events and architectural lighting. Useful for students considering a career in lighting, including projection and video design, which increasingly overlap with lighting practice. Association of Lighting Designers

Bectu – The union for workers in broadcasting, film, theatre and digital media. Useful for students wanting to understand the professional landscape of technical theatre careers. Bectu

Specific to light art and projection

DigiLab – ITD's own free projection mapping workshop, run each year in Blackpool (see above). The most direct route for young people in the North West into hands-on experience of the technology ITD uses. DigiLab | imitating the dog

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Photography of *War of the Worlds*: Ed Waring. Photo of D*ear Einstein…*: Robin Zahler