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Huang's and Donaldson's Global Shakespeares and the Digital Turn

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Abstract: In his article "Huang's and Donaldson's *Global Shakespeares* and the Digital Turn" Tsu-Chung Su explores the related issues concerning the *Global Shakespeares Video & Performance Archive* <http://globalshakespeares.org> founded by Alexander C.Y. Huang and Peter Donaldson. Su traces the nature and history of the *Archive* with the view to look into the *raison d'être* of the two founders' concern with archives and archival performance, and to map out the origin and path of their project. Additionally, Su examines how authority and order which are exercised in the project with regards to its purposes, cybernetic laws, digital logics, and overall organizing principles concerning the *Archive*. Further, Su assesses the *Archive*'s potentials, gains, and prospects, as well as its limits, difficulties, and disadvantages.

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Tsu-Chung SU

Huang's and Donaldson's *Global Shakespeares* and the Digital Turn

The purpose of my study is to explore questions about Alexander C.Y. Huang's and Peter Donaldson's *Global Shakespeares Video & Performance Archive* <http://globalshakespeares.org>. Why Shakespeare? What is the role of Shakespeare's authority and name in the founding of this *Archive*? What are the functions and effects this *Archive* intends to serve and achieve? Can this video-based digital *Archive* give the "airy nothing" or "ephemeral liveness" of Shakespearean performances a global habitation and thus yield new form of scholarship? Can the *Archive* help establish cross-cultural understanding and promote regional or ethnic or non-Western performances? "The archive is terrifying because it is irresistible" (Krapp 134). Unlike the traditional view of the archive that evokes the impression of a dim, musty place full of drawers, filing cabinets, and shelves laden with old documents, the new digital archive is a dustless, virtual space able to re-activate the dormant, long-forgotten, or inaccessible materials or documents by a click of the mouse or a touch of the finger. Our time is a time when media—and, in particular, digital technologies—have altered our means of conducting research and putting pedagogical theory into practice (on new media and pedagogy see, e.g., Boruszko <http://dx.doi.org/10.7771/1481-4374.2355>; Tötösy de Zepetnek and Boruszko <http://stateofthediscipline.acla.org/entry/paradigm-shift-comparative-humanities-digital-humanities-pedagogy-new-media-technology-and>). New media practice and archival activity, especially the founding of a digital performance archive, have much to offer in shaping performance studies regarding knowledge (re)production.

Shakespeare studies as a field of research has been responsive not only to new modes of knowledge such as cultural studies, gender and feminist studies, and post-colonial studies, but also to new Asian theatrical adaptations, and new modes of technology such as digital videodiscs, digital streaming video, and cloud computing: "the encounter between Shakespeare and newer media over the last twenty years … has already transformed many of our interpretive and pedagogical practices. Recent advances in network technologies and the growth of social media have brought the field to the cusp of another sea-change" (Huang, "Asian" 45; see also Huang and Ross). As the demand for Shakespeare films and performance videos from other parts of the world developed, Huang decided to seek assistance from Peter Donaldson, the founder of the MIT Shakespeare Project and they co-founded and launched the open-access digital project *Global Shakespeares Video & Performance Archive* (hereafter *Archive*) to provide "online access to performances of Shakespeare from many parts of the world as well as essays and metadata provided by scholars and educators in the field" (<http://globalshakespeares.org>). In several of his articles, Huang, acting at once as a harbinger of Asian Shakespeare performance and as a champion of the digital performance archive, heralds the coming of both "Asian Shakespeare 2.0" and "Global Shakespeare 2.0." Signaling the coming of a new era in Shakespeare studies, both trends invite us not only to recognize the contribution made by Asian theatrical approaches to Shakespeare, but also to cross the line between live and mediatized performance and to initiate a new round of the performative turn—turning toward the mediatized and digitalized performance as well as multimedia writings and presentations.

In his book *Archive Fever*, Jacques Derrida explored the double meaning of the Greek word root *arkhe* which stands for both "commencement" and "commandment." He also shows that the word is derived from the Greek *arkheion*, meaning "initially a house, a domicile, an address, the residence of the superior magistrates, the *archons*, those who commanded" (2). Owing to their publicly recognized authority, the *archons*' homes thus become the spaces which house official documents. The *archons* also naturally become the guardians of the documents and are responsible for the security of the archives. Moreover, they are accorded "the hermeneutic right and competence" to interpret the archives (2). At once a private dwelling place and a public library, an archive, thus, is a place of authority and its owner is endowed with great interpretive power. The documents "inhabit this uncommon place, this place of election where law and singularity intersect in privilege" (Derrida 3) and where the functions of unification, of identification, of classification are paired with "the power of consignation" aiming to "coordinate a single corpus, in a system or a synchrony in which all the elements articulate the unity of an ideal configuration" (Derrida 3). Thus the word "archive" involves at once two principles: "the

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principle according to nature or history, there where things commence—physical, historical, or onto-logical principle—but also the principle according to the law, there where men and gods command, there where authority, social order are exercised, in this place from which order is given—nomological principle" (Derrida 4). Using the two principles provided by Derrida, I trace the nature and history of the *Archive* with a view to understanding Huang's and Donaldson's "archive fever" and investigate how this archiving project commences and develops and then examine the authority and social order which are exercised in their project by dealing with issues such as the *Archive*'s "*thesis, tekhne, nomos, etc.*" (Derrida 1), namely the *Archive*'s presumptions, purposes, technological rationales, cybernetic laws, digital logics, and overall structure. The *Archive* exists to preserve and to house Shakespearean per-formances in order for them to be remembered, examined, and disseminated. This paper aims to look into the *Archive*'s potentials, gains, and prospects as well as its limits, difficulties, and disadvantages.

Both Shakespeare's Globe Playhouse and the *Global Shakespeares* take inspiration from the word "globe." Since 1992, the growth and development of the MIT Shakespeare Project has established it-self as a testimony to Shakespeare's "authoritative" significance around the globe in our fast-changing, media-networking, and digital-computing era. Shakespeare's name is "the bearer of univer-sal currency" (Huang, "Asian Shakespeare 2.0" 1) which invests Huang's and Donaldson's *Archive* with authority and consigns interpretive power to those who make use of the documents and performance videos housed in the *Archive*. According to Huang, a "global archive of Shakespeare as a performed event can play a crucial role in Shakespeare studies by enabling an ever-wider range of interpretive possibilities that activate important aspects of the plays through videos that connect live performances to the concepts of rehearsal and replay" ("Global Shakespeare 2.0" 43). Donaldson's work heralded a new era of digital archive and initiated a transition "from the era of print and live theatre to that of digital media and world wide networks" (185). On the other hand, upon founding *Shakespeare Per-formance in Asia*, Huang envisioned the rise of Chinese and, broadly speaking, Asian Shakespeare and hence the need of a digital performance archive. As Huang states in *Chinese Shakespeares*, "the suc-cess of Chinese opera in recent decades is testimony to the rise of Asian visuality in the global scene" (167). Further, "Chinese Shakespeares in the global cultural marketplace appropriate the currency of Asian visuality to various ends—textual, theatrical, and cultural" (194). Huang also argues that "the international interest in Chinese-opera Shakespeares is symptomatic of what W.J.T. Mitchell calls the 'pictorial turn' in postmodern, spectatorial cultural" (194). As a result, the rise of Asian visuality forms the bedrock of *Shakespeare Performance in Asia*.

Huang and Donaldson worked together to give various Shakespeare performances and other ma-terials and data gathered around the globe to create the *Global Shakespeares Video & Performance Archive*. They named their the archive *Global Shakespeares* in order to not only "reinforce the fre-quent claims that Shakespeare's plays are universal either in their appeal or in the accuracy and com-pleteness of their representation of the human world" (Donaldson 183), but also to stress the fact that this *Archive* of Shakespeare "was not of an age, but for all time!" (Donaldson 183). Housing a fasci-nating array of diverse and disparate videos and materials, the *Archive* is typified by its ambiguous identity. It is at once a public archive and a private library. At first glance, it is an open-access ar-chive, featuring an impressive repository of materials related to Shakespeare geared for understand-ing intercultural and global Shakespeare and catering to the needs of scholars and students. Looking more closely, one can detect that the *Archive* is stocked with private collected artifacts and marked by personal publication records. In fact, it is a site with a lineage: it has inherited and housed materials and documents that Huang, Donaldson, and their collaborators and regional editors have collected, accumulated, and constructed over the years. For example, *Shakespeare Performance in Asia* is a vid-eo archive invested with Huang's love of Asian Shakespeare performances and his personal dedication to the study of Chinese and Asian Shakespeares. This is the reason why the *Archive*'s Asian collection and titles currently outnumber those from other regions. As the *Archive* grows and expands, the goal is to give users more opportunities to gain access to global Shakespeare performances from places such as India, Turkey, Southeast Asia, East Asia, the Arab world, Brazil, via the *Archive*'s local editors.

Also, the *Archive* is not only meant to be an archive of non-mainstream performances. Rather, it aims to serve multiple purposes by bringing digitalized, written text, and performance text together and by revitalizing the connections between performance pieces and analytical discussions. It makes its most radical intervention in the field of Shakespeare studies by embracing the notion of digital per-

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formance text and multimedia scholarly papers. It challenges the text-based archive by offering and promoting a video-based archive. The *Archive*'s liminal status radicalizes digital performance texts and puts live performance and digital performance texts on par with one another. The mediatized and digitalized performance pieces collected in the *Archive* stand not as supplements to live performances but as singular virtual copies. Empowered by the pervasive impact of internet media and digital technology, the *Archive* transforms the entire public and private space of humanity, urges us to reflect on the ontology of performance, and compels us to consider how archival work could also affect science, technology, law, and digital humanity as a whole.

I now turn to the Derrida's concept of "commandment," as well as the issues of how *thesis*, *tekhne*, and *nomos* are at work in the *Archive*. Has digital performance begun to affect the very definition of performance? Can a digital performance archive, transform pedagogy and scholarship in Shakespeare studies? Where will the *Archive* finally lead us? Every archive has its own concerns about its mission statement, how it uses technology, and legal issues: the *Archive* is no exception. Huang considers the *Archive* a "video-centered, rather than a text-centered Shakespeare archive" whose potential is "to transform key scholarly and pedagogical practices in the humanities, and to give performance-based study the precision of reference and the depth of access to the basic documentary materials of the field long taken for granted in the domain of textual studies" (Huang, "Global Shakespeare 2.0" 45). As a playhouse, a community, an institution, a library, and even a museum of Shakespeare, the *Archive* institutes a project of knowledge—knowledge formation, knowledge production, and knowledge re-production—and considers issues concerning various types of performance—live performance, digital performance, and performance studies—all under the rubric of Shakespeare. Thus, through the *Archive*, writes Huang, "wider knowledge of contemporary refashionings of Shakespeare in performance are not only valuable in themselves, but can lead us back to Shakespeare's plays with new insight and new paths for interpretation" (Huang, "title" 46). Technologically speaking, rather than replacing live performance, digital video can always take advantage of the now globally interconnected online environment to disseminate live performances to every corner of the world. Digital video performances, professes Huang, "can form new relationships with the local and global, contemporary and even ancient histories of which they are a part" (Huang, "Global Shakespeare 2.0" 45). In the *Archive*, these digital performance texts are made accessible and citable "for close study in the classroom and citation in scholarship, and they can become a part of the cultural experience of new, globally distributed and potentially unlimited audiences both now and in the future" (Huang, "Global Shakespeare 2.0" 45-46). The *Archive*'s archiving technology has its law which governs, determines, and frames "the archivable content even in its very coming into existence and in its relationship to the future" (Derrida 17).

According to Derrida, every archive "has the force of law, of a law which is the law of the house [*oikos*], of the house as place, domicile, family, lineage, or institution" (7). In his two recent articles, "Global Shakespeare 2.0 and the Task of the Performance Archive," and "Asian Shakespeare 2.0," Huang uses the term "Shakespeare 2.0" to indicate recent developments not only in *Global Shakespeares*, but also in Asian adaptations and appropriations of Shakespeare in performance. Huang announces that there are signs that "the age of Global Shakespeare 2.0—worldwide performances in digital forms—has arrived. It is an age when archival meanings are co-determined by the locations and digital afterlives of performances." "The term 'Global Shakespeare 2.0'," Huang elaborates, "is used here to describe a stage in performance theory and practice enabled by digital forms and tools" (Huang, "Global Shakespeare 2.0" 41). For Huang, the emergence of Shakespeare 2.0 fueled by the efficacy of digital technology and virtual media marks the moment of an epistemic break and a technological paradigm shift in performing arts, digital technology, and intellectual thinking. According to Huang, what Shakespeare 2.0 manifests and ushers in is a new digital era of Shakespeare globalism and scholarship. Unlike the first phase of the study of global Shakespeare (global Shakespeare 1.0) "defined by the 'ideological investments in the conventions of authenticity' or resonances of the Globe, global Shakespeare 2.0 is shaped by multilocal perspectives enabled by online tools and Shakespeare's 'vernacular applicability' along shifting textual and performative axes" (2011a: 42). Huang uses Shakespeare 2.0 to subvert the notion of liveness and authenticity, to justify the local perspectives, and to radicalize the meaning-making process. He takes note of the chain reaction of knowledge production from a new wave of Asian productions done by directors such as Yukio

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Ninagawa, Tae-suk Oh, Keng Sen Ong, and Hsing-kuo Wu to a new wave of English-language scholarship (Huang, "Asian Shakespeare 2.0" 2). Shakespeare 2.0 thus not only refers to Web 2.0 technologies as the source of the new version in Shakespeare studies but also directs to an open access video and performance archive associated with web technological applications that is able to facilitate user-centered operation, and participatory information and video sharing. In addition, Shakespeare 2.0 also invites local user-editors to contribute and generate content in this archival virtual community.

By stressing the interactive character of the new *Archive*, celebrating multilocal perspectives made global by the internet, and emphasizing the overall impact of Shakespeare 2.0 on performance studies, Huang intends to blur the distinctions between the virtual and the real, the mediatized and the live, and the digital and the mechanical. The vision of Shakespeare 2.0 privileges and empowers local adaptations and alternative readings of Shakespeare by re-contextualizing the dualistic model of the global and the local. It stipulates the new law and institutes the new prospect for the *Archive*. As Derrida points out, "the technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future. The archivation produces as much as it records the event" (17). Shakespeare 2.0 destabilizes and disputes notions such as liveness, presence, immediacy, and the real, and instead privileges ideas such as mediatizedness, absence, virtual time, and cloud computing. As a result, it has transformed the terrain of Shakespeare studies and performance studies alike.

The *Archive* at work engages treacherous notions such as "liveness" and "archiveness" and downplaying the value and ontological status of live performance, the *Archive*'s new digital archival space not only poses the question of theorizing mediatized or digitalized performance in the digital age, but also challenges us to come to terms with the performing arts from a new perspective of internet viewership. The *Archive* renders the foundational aesthetic categories of performance mentioned above—liveness, presence, immediacy, and the real—obsolete and thus forces us to re-conceptualize the nature of performance and rethink its critical role in the *Archive*. When discussing the topic of liveness in digital arts and culture, critics and scholars often turn to Walter Benjamin's most cited article "The Work of Art in the Age of Mechanical Reproduction" for theoretical support. Benjamin's main thesis was that "even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be…The presence of the original is the prerequisite to the concept of authenticity" (214). Benjamin clung to "the presence of the original" and insisted on the importance of authenticity. He deplored the loss of aura in the works of mechanical reproduction (such as films, photographs, and prints). His critique of the lack of authenticity and the mechanical dilution of presence in a reproduced work of art has been appropriated to launch attacks on the reproductive power of technology. In her book *Unmarked: The Politics of Performance*, Peggy Phelan is quick to endorse Benjamin as a guardian of presence, aura, authenticity, and the ontology of performance: "Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance. To the degree that performance attempts to enter the economy of reproduction, it betrays and lessens the promise of its own ontology" (41). Even so, we should not forget that Benjamin is also a guardian of the alternative aura of photographic art. He maintains that mechanical reproduction "emancipates the work of art from its parasitical dependence on ritual … the work of art reproduced becomes the work of art designed for reproducibility" (218). Benjamin then offered us an example in which the photographic reproduction captures the melancholic aura of a human face: "For the last time the aura emanates from the early photographs in the fleeting expression of a human face. This is what constitutes their melancholy, incomparable beauty" (219).

Huang's Shakespeare 2.0 pronouncement goes against Phelan's assertion that "performance's independence from mass reproduction, technologically, economically, and linguistically, is its greatest strength" (149). Shakespeare 2.0 is moreover, at odds with the notion of "ontology of performance" defined by Phelan. In his *Liveness: Performance in a Mediatized Culture*, Philip Auslander also elaborates on Benjamin's thesis ("to pry an object from its shell") to further his own argument that the politics and aesthetics of reproduction have now dis-placed the auratic and unique quality of live performance completely and confounded it with mediatized performance: "following Benjamin, I might argue that live performance has indeed been pried from its shell and that all performance modes, live or

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mediatized, are now equal: none is perceived as auratic or authentic; the live performance is just one more reproduction of a given text or one more reproducible text" (50). Discrediting the notion of liveness, origin, the authentic, and the aura, Auslander, appropriating Benjamin's stance, challenges the time-honored and highly-valued notion of liveness that views the live event as "real" and the mediatized event as "secondary" and "artificial reproductions of the real" (3). Later, Jean Baudrillard radicalized the theme of reproduction and argues that sense perception has transformed to such an extent that there is now little or no distinction made between originals, simulations and simulacra (*Simulacra* 4-6). Coming from a different but somewhat similar angle as that of Baudrillard, David Z. Saltz, in "Performing Arts" states that "computers and the performing arts make strange bedfellows" (121). However, it is a debatable question that performing arts can only persist as "relics of liveness in a media-saturated world" and thus "stand in defiant opposition to the computer's rapacious tendency to translate everything into disembodied digital data." Saltz argues that there is in fact "an inherent kinship between computer technology and the performing arts" not only because the interactivity of "new" media draws viewers "closer to live performance" but also because viewers' interaction with a computer is "a unique 'performance'" which "involves an element of make-believe" (121).

Here we see that the main thesis in Benjamin's "The Work of Art" can be used and appropriated by critics on both sides of the liveness debate. Is digital mediatized performance a plague on the "playhouse" of Shakespeare? The traditional liveness argument pivots around the binary opposition which privileges liveness over digital mediatizedness. Huang, echoing Auslander, argues against this hierarchical binary opposition and makes efforts to assert the aura of the digitalized and the mediatized. For him, the digital mediatized performance is by no means a "contaminated" (*Theatre* 134) version of the live performance, as Patrice Pavis has envisioned in *Theatre at the Crossroad of Culture*. Rather than emphasizing ontology and the here-and-now ephemerality of performance as Phelan proposes, Huang and Donaldson embrace digital revolution and the brave new mediatized world. Their *Archive* does not turn its back on live performance; rather, they want digital video performance to stand on an equal footing with live performance. As Huang argues, "digital video is a large part of Shakespeare's presence in contemporary world cultures … As the boundary between traditional notions of live and virtual performances becomes ever more permeable, online scholarly archives, publications, and curriculum resources, including such well-established projects as the Internet Shakespeare Editions, also evolve to alter the landscape of Shakespeare and performance studies in significant ways" ("Global Shakespeare 2.0" 38-40). The *Archive* pushes the boundary between the live and the virtual to its "paradoxical limit." As Baudrillard explains in *Paroxysm: Interviews with Philippe Petit*, "The coming of the virtual is itself our apocalypse, and it deprives us of the real event of the apocalypse. Such is our paradoxical situation, but we have to push the paradox to the limit" (23). Thus the virtual performance collected in the *Archive* by no means threatens, encroaches upon, dominates, and contaminates live performance just because they are the copies of live performances.

How do we use the *Archive*? How does it impact the research and pedagogy of Shakespeare performances? What are the implications of the *Archive* in current and future scholarly and pedagogic practice? It is true that through the *Archive*'s mediation, a variety of Shakespeare performances are made available and accessible in digital video format to interested scholars worldwide. The *Archive*, in this aspect, is integral to Shakespeare and performance studies. In the meantime, it has also become an indispensable tool for teaching. One of the *Archive*'s crucial aims and unyielding intents is to engage with Shakespeare through pedagogy and scholarship as well as to promote research about Shakespeare productions around the globe and to create sustained intercultural and comparative interest in the performance of Shakespeare's plays. The *Archive* particularly privileges multimedia articles and presentations as "an emergent genre of performance studies scholarship," namely a genre of research paper writing, which, as Dwight Conquergood suggests, is characterized by "text-performance hybridity" (318). Multimedia papers, developed for a variety of professional reasons, enrich the published text-based research results. Inserted video clips and audio-visual materials certainly make multimedia papers a more accessible and engaging format for sharing research results. They both deepen reader's understanding of the argument and provide a dynamic and compelling reading experience. All the techniques described by Huang can easily be converted to pedagogical use. He reiterates his belief that "a digital, video-based global Shakespeare archive, beginning with a substantial body of work in Asia, with new tools for annotating, replaying, and sharing user-defined video seg-

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ments, has the potential to transform how we use performance materials" (*Global Shakespeares* and *Shakespeare Performance in Asia* 250). At stake here are the advantages of this new *Archive*, which can promote a new mode of Shakespearean scholarship and performance studies.

Does the *Archive* change anything? Does it affect the essentials of Shakespeare studies? Does the de-centered and the gift-giving nature of the *Archive* serve to increase the visibility of global Shakespeares? Does it distinguish itself by recognizing the cultural contributions of non-Western, Asian, Arabic, ethnic, or marginalized Shakespeare performances? The *Archive* has become the site of technologized openings and protocols which are geared towards new forms of Shakespeare and performance studies. My impetus for evaluating the *Archive* stems not only from the concern to examine the politics of archiving Shakespeare and to expose the *Archive*'s hidden agenda, but also from the need to assess the outlook of the *Archive*. The *Archive* especially highlights "minor Shakespeare performance," endorsing the assertion of local perspectives and ethnic particularisms as well as by working against the leveling of difference produced by globalization. As suggested by the notion of "minor literature" conceptualized by Deleuze and Guattari, "minor Shakespeare performance" is conceived as a minor form of performance able to undermine or minoritize the normative or major usage of performance. Like the "deterritorialized" German Prague of Kafka, which lacks a natural, integral ethnic German speech community, many performances collected in the *Archive* showcase works by Shakespeare that have undergone numerous "deterritorialized" transformations or deformations. These minor Shakespeare performances construct their own styles "within a major language" (Deleuze and Guattari 16).

Implicitly or explicitly, the nature of the *Archive* is essentially political. It is progressive and constructive, pushing technological progress to the fore to serve local perspectives and minority viewpoints. As Huang argues that "the Internet is never a neutral, universal platform; but a collective of people and 'institutions shaped by local pressures' to create and conserve cultural value" ("Global Shakespeare 2.0 and the Task of the Performance Archive" 43). The *Archive*'s political intent has become gradually more prominent and urgent under the impact of the democratizing process of information technologies, the problematization of the binary between West and non-West, and the emergence of interculturalism and globalization. At stake in the archival process is the political move of promoting new modes of knowledge production that transcend national boundaries, critique old forms of academic hegemonic hierarchy and knowledge domination, and search for new emancipatory possibilities in Shakespeare studies. As academic borders and hierarchies are crossed, reshaped, or annihilated, a more pronounced attention to differences calls for a re-fashioning of the notion of performance, and a re-drawing of boundaries in Shakespeare studies in the context of knowledge formation and power relations. The inherent and inextricable relationship between the *Archive* and new digital technologies extends not only to software but hardware. Moreover, Shakespeare 2.0 forms an alliance with Web 2.0 by always emphasizing participatory information sharing, user-centered environments, inter-operability, and the spirit of collaboration. The *Archive* is quintessentially postmodern and postcolonial in its nature since it is a living embodiment of the postcolonial reaction to cultural imperialism and postmodern rebellion against modernist ideas of presence and liveness. Collecting and preserving texts, images, and performance pieces of Shakespeare through digital technology and virtual space, the *Archive* emerges as a marvelous and expansive open space which privileges democracy, global-local balance, intercultural difference, and alterity. Building on an alternative approach to the question of performance, the *Archive* problematizes and reconfigures the hierarchical relationship between liveness and digital mediatizedness, and negotiates the tension between global viewpoints and local perspectives, Western re-interpretations, and Asian or the third world re-adaptations.

The scale and ambition of the *Archive* made Huang and Donaldson pioneers in archiving Shakespeare performance and to explore hostile and uncharted territory in archival science. The open access nature of the *Archive* is a gesture of gift giving which enables the user to gain access to long-awaited performance videos which were once impossible to view. However, to construct, conduct, maintain, and upgrade a digital archive requires huge resources in the form of hardware, software, staff, and content. Other than the above-mentioned problems, the *Archive* also faces the problem of translation, that is, the need to add English subtitles to non-English performance videos. Nevertheless, what really hampers the development of the *Archive* is the issue of copyright. As the *Archive* grows, it increasingly faces copyright and intellectual property problems. Creating digital duplications or using

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digital technologies to make copyrighted works available to the public raises many issues which are both complex and controversial. It is a challenge to find an appropriate balance between serving the public interest by developing the *Archive* as a tool for providing information about Shakespeare on the one hand, and protecting authors' copyright on the other.

In conclusion, "the question of the archive is not a question of the past. It is not the question of a concept dealing with the past that might already be at our disposal or not at our disposal, an archivable concept of the archive. It is a question of the future, the question of the future itself, the question of a response, of a promise, and of a responsibility for tomorrow" (Derrida 36). What is at stake with the *Archive*, thus, is nothing less than the future: the future of the *Archive* as a new set of practices with Web 2.0 or even Web 3.0 technologies for viewing online Shakespeare performance videos and to address research and pedagogical problems in Shakespeare and performance studies. Its emergence thus engages with a new field of research called the "media rhizome," a concept that stresses the necessity of situating the *Archive* within the context of media theories, visual theories, and digital theories on the one hand, and in the context of Shakespeare and performance studies on the other. Challenging the hierarchical binary opposition between liveness and digital media, the *Archive* offers prospects for establishing a new platform of pedagogy and scholarly research and a new practice of democracy. It also provides us with a rich palette of modulations, through which we explore the concept of performance, digital humanity, the performative turn, and the archive itself. The *Archive*'s existence makes Shakespeare's presence even more compelling in our time, digitally, ethnically, and globally. While facing new problems and challenges along the way, the *Archive* directs us to the future of performing arts, scholarship, and pedagogy.

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