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A Global Doll's House

Ibsen and Distant Visions

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Researching the global production history of a canonical play requires a collaborative methodology. The idea for this book came out of part of a chapter in *Women's Intercultural Performance* (2000), which was co-authored by Julie Holledge and Joanne Tompkins. Ten years ago it was conceived as a conventional monograph on *Et dukkehjem* authored by Holledge, but the existence of a database of productions of the play lodged in Ibsen.net at the National Library in Oslo shifted the methodology of the project into the digital humanities. At that time Holledge, Bollen, and Tompkins were all involved in the development of AusStage, the Australian database for researching performance. Bollen was transforming the capabilities of AusStage to include mapping and network analyses, and the *Et dukkehjem* production records were used as an experimental data set. By this time, Holledge had begun collaborating with Helland at the Centre for Ibsen Studies at the University of Oslo. The roles of all the authors of this study were defined by this history: Holledge led the project and travelled the world watching productions of *Et dukkehjem*, and drafted the text; Bollen interrogated the production data and authored the visualisations; Helland co-wrote Chapter 3 and contributed his broad knowledge of Ibsen scholarship and Norwegian culture throughout the remaining text; and Tompkins provided the strong editorial guidance that unified these elements into the book. Although this study is published under four names, the success of the project has been dependent on contributions from myriad international scholars and artists. The first acknowledgement must be to Jens-Morten Hanssen, who was responsible for gathering the production records on global performances of *Et dukkehjem* in Ibsen.net,

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