

## ABTT Seminar: Live Streaming in Theatre – Chat text

- 14:01:43**      **From Elysia Moore** : Welcome everyone. Hope you are all well, please do let us know where you are all from today. Our sympathies go out to anyone affected by the recent Tier changes.
- 14:01:31**      **From SSomerville**: Thank you - it's been a tough time
- 14:02:14**      **From SSomerville** : Hello from the New Vic in Staffordshire
- 14:02:28**      **From Michael Scott (Sound and AV Technician)**: Hello from Salisbury!
- 14:02:30**      **From Siobhán**: Hello from Lyric Theatre in Belfast...!
- 14:02:33**      **From Martin Lauth**: Hiya from Berlin
- 14:02:34**      **From Peter Morgan**: Hi! also from the New Vic Staffordshire :)
- 14:02:44**      **From Mark Raymer** : Hi, Mark from Theatr Hafren, Mid Wales
- 14:02:45**      **From Lis Evans**: that's two of us from the New Vic Staffs.
- 14:02:46**      **From Christine Piper** : Hello from The Queens Theatre in Hornchurch
- 14:02:54**      **From Natalie Tomlin**: hello, from Holloway in London 🙋
- 14:03:02**      **From Matt Bancroft** : Hello from the Brewhouse in Staffordshire.
- 14:03:09**      **From Graham Sutherland**: Hi. Graham from the Citizens in Glasgow.
- 14:03:10**      **From Bee George** : Hello from the Byre theatre in St Andrews!
- 14:03:10**      **From RobertD**: Hi From Scottish Opera in Glasgow
- 14:03:14**      **From Sebastian Barnes** : Hi, from Birmingham, a freelance theatre tech and trainer.
- 14:03:19**      **From Sarah Sage** : Hi, Sarah from Guildford School of Acting
- 14:03:27**      **From JO** : Hello from The Royal Exchange Theatre, Manchester
- 14:03:31**      **From Elysia Moore** : Great to have you all with us today, please use the chat box for discussions with one another.

For Questions for the Q&A please add your questions on the Q&A function and we will address these during that section of the webinar.

- 14:03:33**      **From Jeremy George** : Hiya, Jeremy, Head of Sound from Theatre Royal Stratford East here.
- 14:04:03**      **From Alex Allen** : Hi, Freelance from Sevenoaks, Kent.
- 14:04:04**      **From Natalie Tomlin**: yep

**14:04:14**      **From philip engleheart** : Hello , Phil freelance designer & lecturer

**14:04:15**      **From Ryan D** : Hi from St Andrews as well, volunteer tech for our students union

**14:03:56**      **From Elysia Moore** : Today the ABTT and a panel of Industry experts will look at the basic principles of live streaming, how to implement it in a theatre environment and how it can broaden accessibility to the arts.

Chaired by Mig Burgess, we will discuss how to create an engaging interactive live streamed experience and how this can be utilised as a captivating performance medium rather than just an alternate vehicle to broadcast a performance.

We also examine how this can be implemented into production workflows and the technologies needed to make it all work.

The webinar will be followed by a Q&A session so we can help address the questions you have on this topic.

We are joined by Ian Holden, a Live Production Account Manager, at Tyrell who has worked in the post-production and broadcast industry for almost 20 years and John Page, a Production Manager who is currently working on the reopening of the Theatre Royal Drury Lane.

**14:04:42**      **From Elysia Moore** : Now speaking is Ian Holden. Ian is a professional sound engineer by trade and has worked in a few different environments from post production, including advertising and long form. He has also managed a small production studio that specialised in experiential advertising, such as augmented reality, virtual reality, social media, gaming and combinations of the latter to create interactive and engaging solutions for his clients.

Ian also works in sales and has represented a number of audio and video brands, some notable ones being Avid Audio, JBL, Soundcraft, Studer and now, currently Clear-Com with Tyrell.

**14:05:21**      **From Elysia Moore** :

Currently speaking is John Page. John has been a production manager in both Theatre and live events for almost 25 years often working with Companies from India and South Africa producing work there which then tours over in the UK and internationally.

John does a number of shows a year at Chichester, and has had the odd west end show too. He is currently building on the experience he has of overseeing the finishing and opening of the Fugard theatre in Cape Town by managing the re-occupation of the Theatre Royal Drury Lane after its multi-million-pound refurbishment.

**14:06:40**      **From Elysia Moore** :

Tyrell are a company which 'provide turnkey solutions for the creation, manipulation, management, and delivery of digital content to the broadcast and media entertainment industries.'

They are the official UK distributor for Clear-Com and resellers for streaming solutions such as Livestream, Telestream, Streamstar, Twizted-Design, Brightcove and Sienna and 'are specialists in providing live performance solutions'.

You can find more information on Tyrell here: <http://www.tyrellcct.com/>

**14:09:54**      **From Elysia Moore :** *"It will soon be possible to distribute ground opera music from transmitters placed on the stage of the Metropolitan Opera House by a radio telephone station on the roof to almost any dwellings in Greater New York and vicinity... The same applies to large cities. Church music, lectures, etc., can be spread by the Radio telephone."* - Lee De Forest, Father of radio and pioneer in sound to picture

**14:10:06**      **From Elysia Moore :**

**Text from Ian Holden's speech during his presentation:**

"This quote was said 113 years ago and since then we have seen massive changes in how audiences engage with live cultural experiences in both cinemas and online, and live event in general.

I think this quote is relevant is because I feel that currently live streaming is being dismissed as just another form of media distribution. It's not, and the reason why is because it can be combined with other new media formats to create something much more.

We are kind of standing at the cusp of where humanity was with horse drawn carts and motor vehicles. It was hard to see how things could be any different when the norms had already been so firmly entrenched yet here, we are a hundred years later and you would be hard pressed to see a horse being used for any sort of transport. And while I don't believe that live streaming is going to destroy any current industries, I do believe that it's going to reshape how we do things moving forward

In 2009, the National Theatre became the first theatre company to embrace Event Cinema with the launch of NT Live and on the 1st of December this year, the National Theatre announced its own live streaming platform, National Theatre at Home.

And while the National Theatre is not the 1st Theatre to embark on this journey, its notable in the sense that it signifies a definite change in the theatre market.

The National Theatre has demonstrated with their investment into the National Theatre At Home platform that Live Streaming and Video on Demand in theatre is here to stay. And they are not the only ones with Soho Theatre On Demand, Marquee TV, Shakespeare's Globe and the Digital Theatre all gaining popularity.

Live streaming provides a platform for theatres to effectively create their own broadcast channel which they can manage how they see fit. This unparalleled freedom combined with the decrease in costs in filming technology, permits theatres the ability to create a high-quality offering for very little investment.

From an audience's perspective, this technology provides the ability to watch live streamed shows if the theatres are full, as well as being able to catch the show via VOD if they missed the original screening completely.

It also provides cost savings for the aged, students and those that may not either have the financial means or are just too far away to attend the live shows. And it also opens a new chapter to creativity in a newfound freedom that could never have been achieved via traditional broadcast means.

As a theatre enthusiast, one of the most enjoyable aspects of attending a live performance was being part of the audience and the ability to look where I wanted, when I wanted, and this was an experience that I felt a traditional broadcast could simply not provide.

While live streaming has opened many doors in so many ways, if packaged in the conventional way, it is nothing more than a regular broadcast but unlike regular TV, it does have the potential to be so much more.

In this webinar I want us to explore how we can take advantage of new media technologies to make live streaming more interactive and engaging and ultimately provide creative tools that can be embraced by the theatre industry moving forward.”

**14:14:42**        **From Elysia Moore :** The article being discussed: “From Live-to-Digital: Understanding the Impact of Digital Developments in Theatre on Audiences, Production and Distribution” can be found here: [https://www.artscouncil.org.uk/sites/default/files/download-file/From\\_Live\\_to\\_Digital\\_OCT2016.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/From_Live_to_Digital_OCT2016.pdf)

**14:16:17**        **From Elysia Moore :**

**Continuation of text from Ian Holden’s speech during his presentation:**

“So from an audience perspective a few of the benefits are:

- That may not be physically able to get to the show
- Those that are too ill to travel.
- Senior citizens
- Or for those that just live too far away

More cost-effective pricing:

A few studies have noted that theatre pricing can be a prohibitive factor when considering travel to attend the show.

Live streaming can bring down the cost for qualifying members, these could be:

- Students,
- Senior citizens or

- simply people who would love to watch the show, but just cant fit it into their budget.

Embracing Technological benefits:

None of the above points would not exist without the benefits of technology. The fact that most average people have a computer in their pocket with the ability to connect to anybody around the planet should not be ignored. It's a massive privilege and something that we should all be taking advantage of.

Now before I get into the interactive live streaming part of this presentation, I want to go over the live streaming building blocks.

I want to explain how we go from filming a performance to that image arriving on YouTube or something more complicated like NT Theatre at Home or Digital Theatre.

First we start with acquisition; this is where we acquire or capture the source footage. Nowadays, this can be done via

- Camcorders
- Mobile phones
- Professional video camera's
- Or even webcams

Once the footage is captured, two things can happen, in a simple workflow with one source, it can be sent directly to a Streaming Platform like Youtube, Facebook Live, Twitch or Instagram for distribution or, in the case of multiple camera sources, they can be sent first to a hardware encoder. These hardware encoders can take many forms but at its base it is a just computer that enables video switching and encoding.

The video switching allows the director to focus on individual camera feeds, or ISO's which stand for isolated video feeds.

He or she will then cut these together to form a story, and then feed is then sent to a CDN. A CDN, or Content Delivery Network, is the backbone for all the streaming platforms we know today. Some of the big names in this space are AWS Cloudfront, Akamai, Fastly and Limelight but there are many others.

Now these CDN's can host free streaming platforms like Youtube, Facebook Live, Twitch or Instagram subscription-based OTT platforms like Digital Theatre and Marquee TV or privately owned OTT platforms like NT at Home and Soho Theatre on Demand.

OTT by the way stands of over-the-top and it references streaming services that don't require set top boxes, like Virgin or Sky, in order to deliver content. Pretty much any content delivery service that's delivers content over the internet could be called OTT.

Anyway, these CDN's can contribute media in two ways, either live aka live stream, or provide access to pre-recorded media aka Video on Demand or VOD.

These services can be delivered in multiple ways, it could be via an HTML webpage, a mobile app or an app developed specifically for smart TV's.

Now if you are wanting to monetise your performances, then you will need to get a paywall. A paywall is basically a door that is placed in front of your content that your audience will need to either pay to unlock or use a code.

Paywalls can take multiple forms; they can be included platform service, they can be part of your webpage, or they can be a separate entity completely that pushes your viewer to a separate microsite or landing page.

It would also be remiss of me not to mention content players as this plays into a big part of interactive streaming.

Just because a CDN can stream content, it does not necessarily mean that it can be viewed, for that to happen, you need a video player and for the most part, YouTube has nailed down what the average user thinks a video player should look like, it has all the standard navigation control incl volume and a start stop button.

Some will have the ability to choose what resolution you want to see; others use a variable bit rate (or VBR) that will analyse your bandwidth and adjust the resolution accordingly.

Not all video players are created equal so a decent player can't warrant quite a bit of pride on the providers behalf. Again, a player can be supplied by the CDN or it can be handled by a separate entity completely.

And now we move onto the exciting bit.

As you can see from the diagram, a few things have changed.

- We can now access more of those ISO streams coming out of the Live Video Streaming Production System
- We also now have multiple video players
- Overlay controls on the viewers screen

What this means, is we can now provide viewers with access to multiple streams at once, which can be manipulated in multiple ways.

These streams don't necessarily need to be video either, it could be

- Text
- Independent streams of audio
- Social media

And this Video Augmentation is easy to implement

- Simple overlay to a current live stream
- Works on free streaming platforms as well"

**14:25:20** From Elysia Moore : *"Unless live streaming was filmed with theatre in mind, the result just comes across as a badly filmed TV Show"* - David Evans, 2020

**14:26:14** From Elysia Moore :

As you can see, Ian is switching manually between the different cameras which have been set up.

14:29:06 From Elysia Moore :

**Continuation of text from Ian Holden's speech during his presentation:**

"What you saw, was a jazz performance that was shot from multiple angles.

"We took all these independent camera shots and streamed them in sync with one another and allowed the viewer to choose seamlessly what camera angle they wanted to view, when they wanted to.

We intentionally made the overlay buttons large and obvious, as we wanted to show the switching backwards and forwards.

So as you can see, this interactive engagement already changes the experience dramatically, and it draws the viewer into the performance a lot more, than they would be simply by watching a linear streamed "directors edit".

This is a relatively "simple" example because with some create story writing, these "independent" views could be so much more than just another camera angle of the stage.

These individual camera views could be different scenes completely.

They could be different sets where the viewer could be enticed to explore different \*\*rooms at designated times or the viewer could enter these sets at their own free will.

It could be a simple way to get around elaborate set changes or it could be an elaborate Nolanesque story telling experience where multiple stories are told at once with each room bearing its own importance or significance in the story.

From an educational standpoint, this augmentation offers a different set of benefits.

Students will now be able to follow different members in a theatre production in real time and see how they interact with one another to create a live production.

This time synced augmentation allows the viewer to not only flip between camera feeds views but also the relevant audio for that camera feed, so you can hear exactly what is going on in these productions.

This provides a very unique, real world view into live production.

On a side note, the images that I have used for this example were taken from the Royal Opera House."

**14:31:20**      **From Elysia Moore :**

The Opera Machine: Multicamera (Audio, cues and commentary) can be found on YouTube here: <https://www.youtube.com/watch?v=stnZ-Oc3c6c> or here's a link to the direct site - <https://www.roh.org.uk/interactives/opera-machine>

**14:31:49**      **From Elysia Moore :**

**Continuation of text from Ian Holden's speech during his presentation:**

"Now we move to the actual controls of this augmentation as I am sure many would be concerned with how obtrusive it could be. The truth is, it's up to your creativity.

This augmentation can be as unobtrusive as you want, it could be a simple option added to the bottom of screen that disappears over time or it could be something a lot more obvious like we had in our example

The augmentation could be used a tool to persuade the viewer to interact with the performance or just left as an option to view alternative camera views. Again, its about how creative you want to get with the engagement.

Further to this, this augmentation could add polls or questions that would allow cast members on stage to participate with not only the audience at the live event but also those watching, this could be a simple

- yes or no question,
- a multi choice for a game show (In this case it was Quiz by James Graham) or a simple for a
- post-show discussion.

So what are the benefits of interactive 'live streaming'?

Well, I think first and foremost, its resetting artistic goals. This technology opens a level of interaction and engagement that's never been available before. Its easy to dismiss it but with the right creative foresight, the potential for what can be done here is truly exciting.

Then there's Interactive VOD Education. As I mentioned, the interactivity creates a certain level of engagement that has not been realised before.

All live shows can be recorded and stored on a VoD platform and played back in sync which can contribute towards educational initiatives in multiple ways, be it directing, filming, lighting, and production.

And New market segments are born.

This is an exciting new technology that is bound to attract a new breed of audience.



Be it people that want to experience theatre in a different way or just people that want to experience the experience. Its new, enticing, and exciting

And this is the most exciting part for me. Creating a New Theatre Experience.

This has the potential to create an entirely new and unique theatre experience that compliments live theatre rather than draws away from it.

It opens creative doors that were never there before and the potential for experimental and creative minds is incredible.

So in closing my side of this presentation, in my LinkedIn bio I have a quote *“Technology has always been something I have been extremely passionate about; I am always excited with new advancements that change the way we work and live.”*

14:34:15 From Elysia Moore :

Live streaming is going to change our world, it is the next big step in society. Currently Live Streaming is a \$50 billion business with forecasts that it will exceed \$185 billion by 2027 so there's no denying that it is here to stay.

14:34:31 From Elysia Moore :

However while the technology is exciting, it's not particularly new? And I was trying to think of a suitable analogy that would fit how I am feel about live streaming in theatre and it's this:

14:34:45 From Elysia Moore :

I am not a gamer at all, my last big gaming quests ended with Nintendo's Super Mario Brothers, but I have watched with interest in how interactive gaming has evolved into this huge multibillion dollar industry it is today and I feel like we are on a similar brink with interactive live streaming for theatre.

14:35:07 From Elysia Moore :

For the 1st time, people at home, on a bus or in a hospital bed can not only watch a live streamed theatre production, but they can look around, they can see the stage from uniquely different angles and if we include certain elements of social media, they could even interact with the audience and the performers.

This for me is massive and has the potential to change peoples lives.

I asked to present to the ABTT because I felt I had discovered something that could truly benefit the theatre industry in new and exciting ways, especially during these incredibly trying times, however it is just a tool, and it's up to the creative minds and spirits out there to turn it into something amazing.

So as my closing comment: Let's use the challenge the pandemic has given us, to rethink what theatre is. Let the business challenges we have been presented with, give us an opportunity to develop a new user viewing experience and ready theatre for a new generation of viewers and help build a new business resilience for the future.

**14:36:21**      **From Elysia Moore :** Thank you Ian! What a great presentation and some really interesting elements covered!

**14:36:50**      **From Elysia Moore :** John is now going to be discussing the challenges around implementing this exciting technology.

**14:37:41**      **From Elysia Moore :**

If anyone has any questions about the information we have heard so far, please do pop them into the Q&A section.

Just for your information, this seminar is being recorded and you will be able to find this recording and any links discussed on the ABTT Website after the event here: [https://www.abtt.org.uk/events-and-courses/abtt\\_seminars/seminars\\_july/live-streaming-in-theatre/](https://www.abtt.org.uk/events-and-courses/abtt_seminars/seminars_july/live-streaming-in-theatre/)

The presentation we watched earlier has kindly been made available by Ian from Tyrell and can be found after the event here: <https://www.abtt.org.uk/wp-content/uploads/2020/12/ABTT-Webinar-for-ABTT.pdf>

I will also be making the chat available after the event and this will be found on the ABTT Website alongside the recording here: [https://www.abtt.org.uk/events-and-courses/abtt\\_seminars/seminars\\_july/live-streaming-in-theatre/](https://www.abtt.org.uk/events-and-courses/abtt_seminars/seminars_july/live-streaming-in-theatre/)

**14:42:11**      **From Elysia Moore :**

The article which John has just referenced in regards to 'Shooting People' is "Filming live theatre for cinema release?" which can be found here:

<https://shootingpeople.org/discuss/view/f15a1e1781bb4ab2c5521512>

If you have any questions for John or Ian about Live streaming for Theatre - please do pop them in to the Q&A tab as we will be shortly moving on to answering these.

**14:44:14**      **From Martin Lauth :** It is a different lighting, but it is done on every TV live show. Won't be easy, but lighting will evolve

**14:44:15**      **From Christine Piper:** Or the opposite we can have very low levels of light in theatre and still people for filming you need a lot higher levels of light

**14:45:51**      **From AV Trainer :** @Elysia thanks :-)

**14:46:56**      **From Martin Lauth :** on every TV live show. Won't be easy, but lighting will evolve. Audio will have also it challenges

**14:46:56**      **From Elysia Moore to AV Trainer:** No problem! Hope you're enjoying the session so far!

**14:48:23**      **From Elysia Moore :** Thanks Martin and Christine. Great to hear your thoughts.

**14:48:50**      **From AV Trainer :** @Elysia Enjoying it a lot, had an early phone call so got here late. I'm hoping there will be an archive of the video posted with the Chat and Q&A logs attached :-). Thank you again

**14:50:09**      **From Elysia Moore :** No problem at all!

The seminar is being recorded and the chat and all the relevant links discussed will be made available (hopefully later today) at: [https://www.abtt.org.uk/events-and-courses/abtt\\_seminars/seminars\\_july/live-streaming-in-theatre/](https://www.abtt.org.uk/events-and-courses/abtt_seminars/seminars_july/live-streaming-in-theatre/)

**14:50:32**      **From Matthew Mendez:** thanks

**14:50:42**      **From anonymous:** Is there a way to donate to the ABTT for these seminars?

**14:51:09**      **From Graham Sutherland :** In rep, under the BECTU UK/Theatre agreement all staff end up on double time as soon as we are involved in filming which is making it really hard to afford along with rights, additional creative team fees etc. It seems like it cancels out any additional revenue.

**14:51:48**      **From Elysia Moore :** Hi! Thank you for your question,. Yes, if you would like to make a small donation to the ABTT for organising the seminar today and help us to continue with our charitable works and produce further seminars you can do so here: <https://www.abtt.org.uk/get-involved/donate/>

**14:52:38**      **From Sebastian Barnes :** @Graham S; Isn't this something that also needs to change with this advent of new streaming?

**14:53:44**      **From Elysia Moore :**

Thank you for all your questions so far, some really interesting ones coming in! If anyone else would like to ask Ian or John any questions please do pop them in to the Q&A box.

**14:54:15**      **From Graham Sutherland :** @sebastian - yes 100% agree, for our sector it feels like BECTU and UK Theatre need to put their heads together and come up with something sensible

**14:58:48**      **From Peter Morgan :** I think there has to be a level of fairness to who gets paid any "extra". It's not just the actor on stage whose work is on show, it's the prop makers, the stage crew, the operators/programmers/techs, etc. Ian's talking about it dependent on if the works for a high/low rate, which makes sense so perhaps a percentage fee based on profits (beyond a certain point) would be a consideration

**15:01:04**      **From Christine Piper :** PRS don't deal with sync licences but this is needed to stop the platform blocking any music used in the show. Hence having to go to individual publishers

**15:01:40**      **From Duncan :** Thanks Christine, do the rules around reshow/incidental music still apply though, where PRS isn't required in those instances...

**15:02:36**      **From Graham Sutherland :** Even where we've acquired the rights for music and added it to the upload notes we have still had take down notices from YouTube (on pre-recorded admittedly) anything that makes this better would be great

**15:02:50**      **From Sebastian Barnes :** I agree, we should attempt another webinar on licensing, charging levels and employee payments.

**15:07:58**      **From Elysia Moore :** Thanks Sebastian, we will definitely have a look in to this in the New Year. If anyone has thought on future topics to be covered in ABTT Seminars ir, please do let me know on [office@abtt.org.uk](mailto:office@abtt.org.uk)

**15:13:05**      **From Christine Piper** : Our FOH team all became virtual ushers so they could help out if audiences had difficulties logging on or issues with the stream.

**15:13:39**      **From Elysia Moore** : What a great idea Christine!

**15:17:09**      **From Jeremy George** : I'm not sure that kind of 'spend anything' approach works for UK theatre

**15:24:11**      **From Daniella Beattie** : Black magic gear is great £400 Atem mini is great for small scale streaming :)

**15:24:52**      **From Sebastian Barnes** : I agree with Ian. Over recent years, Theatres have integrated video tech and staff, more than half way towards an ideal.

**15:25:51**      **From AV Trainer** : Are there any conflicts with the various Actors' Guilds that would require extra pay for a performance streamed online compared to the Guilds for the other departments?

**15:29:02**      **From Sebastian Barnes** : @AV Trainer; I believe all trade unions should be revising their agreements as most still have clauses requiring extra payments for anything filmed. One exception has been filming promotion materials for shows, created and owned by the production company or theatre.

**15:29:22**      **From AV Trainer** : @Sebastian true to an extent, but many departments aren't always represented in such circumstances, such as set builders prior to the install as compared to those who work in the theater itself...also in some cases some positions, particularly actors or musicians might be more entitled to residual payments from repeated viewings or broadcasts

**15:31:11**      **From AV Trainer** : Will those questions be kept in the posted Q & A logs so attendees can view them?

**15:32:22**      **From Elysia Moore** : Hi I will be collating the questions and making these available on the ABTT Website after the event.

**15:32:42**      **From Sebastian Barnes** : Thank you all for a very stimulating discussion. Has got me fired up about the effects of these unique developments.

**15:33:33**      **From Elysia Moore** : Thanks everyone for joining us today and thank you to our panellists too. A really interesting and thought provoking discussion.

**15:34:30**      **From David Evans** : Thank you for all a really interesting and informative session

**15:34:27**      **From Elysia Moore** : Please remember, the ABTT is a membership organisation and we are only as strong as our membership: <https://www.abtt.org.uk/join-abtt>

If you are interested in finding out more about joining the ABTT please do take a look on the website here: <https://www.abtt.org.uk/join-abtt/memberships-for-individuals/>

**15:34:45**      **From Elysia Moore** : We have also introduced Membership payment plans for new or renewing members as we are aware of the difficulties many in our Industry are facing. We now provide

the option to split membership costs over 10 months rather than a one-off fee if this would be preferable. You can find out more here:

<https://www.abtt.org.uk/abtt-offers-payment-plans-for-members-for-2021/>

Alternatively, please do just email us on [office@abtt.org.uk](mailto:office@abtt.org.uk)

If you would like to make a small donation to the ABTT for organising the seminar today and to continue with their charitable works you can do so here: <https://www.abtt.org.uk/get-involved/donate/>

- 15:35:02**      **From Aeron Donnelly Jackson** : thanks mig et al for all the seminars this year
- 15:34:48**      **From David Evans** : Happy Christmas
- 15:35:11**      **From Elysia Moore** : Merry Christmas everyone and a Happy New Year if we don't hear from you before!
- 15:35:14**      **From Jill** : Thank you all, here's to a better 2021
- 15:35:15**      **From RobertD** : Thanks all!!
- 15:35:16**      **From SSomerville** : Thank you - really interesting - a whole new world!
- 15:35:19**      **From Aled William Thomas** : Thank you. Very insightful. Take care
- 15:35:24**      **From James Earls-Davis** : Thank you Mig and everyone.
- 15:35:26**      **From philip engleheart** : thank you all
- 15:35:28**      **From Mark Raymer** : Thanks all.
- 15:35:28**      **From Sofia Alexiadou** : Thank you so much. Fantastic seminar!
- 15:35:57**      **From Elysia Moore** : This seminar is being recorded and you will be able to find this recording and any links discussed on the ABTT Website after the event here:  
[https://www.abtt.org.uk/events-and-courses/abtt\\_seminars/seminars\\_july/live-streaming-in-theatre/](https://www.abtt.org.uk/events-and-courses/abtt_seminars/seminars_july/live-streaming-in-theatre/)
- 15:36:17**      **From Matt Bancroft** : Thanks for all these fantastic seminars. Take care.
- 15:36:22**      **From AV Trainer** : thanks again everyone