# **ABTT Seminar: Live Streaming Questions**

# **Questions which were answered live include:**

1. How can streaming reconcile live art forms that rely on audience responses & interaction, eg Stand Up comedy, Panto?
2. Having recently done a live stream from The Queens in Hornchurch sorting the sync licences for the music used in the show was a nightmare. For theatre shows we go to PRS for Sync licences we have to go to each publisher directly who then take for ever to reply or want to charge us a large sum of money. Is they any way round this?
3. What bandwidth would be required for say a 6 camera feed?
4. What are the PRS ramifications for streaming vs live? Any different, or do the same rules apply?  
   And are they different again for international streaming? When setting up our streams we are given the option of which countries to stream to, and management have decided to stream globally, because, why not?! Are there rights issues for this?
5. Do the panelists believe trade unions should revise agreements to include the new streaming norm and avoid extra ‘filming fees’?
6. Thanks a lot for the seminar all! How do you think theatre roles like front of house, stage managers, ASMs... change with live streaming?
7. It would be great to know how much time John allots for set up for a live stream and for tech rehearsals etc.

**Questions which we were unable to answer live have been responded to below:**

*John Page’s responses are in black*

*Ian Holden’s responses are in blue.*

1. **How about streaming an entirely virtual theatrical performance similar to the Infected Mushroom concert where the entire set was built in Unreal with virtual moving lights, and the performers were placed inside that “space”?**

*I was talking to an agent who represents some of the creatives on a project that sounds similar to this. they had mapped a theatre stage and filmed the cast infant of a green screen, then the set was being built virtually. Sounded amazing.*

*When I 1st started investigating technologies that could contribute to theatre, virtual meeting spaces were popping up as an interim replacement for trade shows as the pandemic hit all of them really hard. The technology is there but the experience is still in its infancy. It reminds me a lot of the old polygon modelling you would see in the older 3D gaming simulations. So its there but not too sure how ready it is for the consumer market yet.*

**2. We already use a lot of high resolution pre-visualisation tools to virtually design and test sets and lighting, why not use that to host the whole event completely socially distanced?**

*Great idea Ian also had ideas around Virtual reality glasses which might be a way to bring the world of sitting in a theatre back.*

*You want to be blown away? Take a look at how they are filming the Mandalorian!* [*https://www.youtube.com/watch?v=Ufp8weYYDE8*](https://gbr01.safelinks.protection.outlook.com/?url=https%3A%2F%2Fwww.youtube.com%2Fwatch%3Fv%3DUfp8weYYDE8&data=04%7C01%7C%7Cb1ae01dc2b854b6c157908d8a3704a49%7Ccee8b10efc9f4811941abfa16c112a10%7C0%7C0%7C637439049962988345%7CUnknown%7CTWFpbGZsb3d8eyJWIjoiMC4wLjAwMDAiLCJQIjoiV2luMzIiLCJBTiI6Ik1haWwiLCJXVCI6Mn0%3D%7C2000&sdata=hQFvCaGi%2F6jyktq5Z0p9XJDIxr7qqGPclcJlUMS3yEw%3D&reserved=0)*. They are replacing green screens with virtual LED. This said, Tyrell offer specialised virtual sets to broadcasters and its definitely doable and they are very believable so I cant see why it couldn’t work however, they do come with a price tag if you want it to be believable.*

**3. Would you book any additional crew (runner etc) that makes things easier?**

*This is quite a wide question, when it comes to crewing with this sort of thing it is about making sure that at the busiest times everything is covered a runner is a good way of having someone available to help where needed. If you are bringing in an outside team it is enormously helpful to have someone who is very familiar with the building and the house staff to assist during the set up.*

**4. Do you have any tips for live streaming theatre in the round?**

*This is tricky as it is with many production elements lighting and any large staging particularly. I have seen filmed performances in the round, Public service broadcasters in the US have theatre performances fairly often an I watched something there. they had an audience but I suspect they filmed the different angles on different nights, they also probably picked up some close ups without an audience. recording different nights will add to the complexity of the edit but with good wide safety shots is perfectly possible.*

**5. Right now it feels like a lot of individual theatres looking to figure out their own set ups and trying to market and sell those individually to make it profitable. Do you think theatres should pool their resources together (perhaps with the help from the nationals streaming platform) to have a central place to offer and sell their product?**

*This would be a utopia I guess, I suspect the model will have to evolve as different institutions find what works perhaps from a consumer point of view would be a one stop streamed theatre search site.*

*My ultimate goal is to create a platform that can host theatre productions much like the platforms that host sports. So basically the platform would exist and theatres could either subscribe on a monthly or annual basis or just use the service for a one off show. The service would handle the streaming, VoD and paywall side of things, all the theatre would need to do is plug in. It would form part of our tms cloud service offerings but right now we are still in the investigation phase. That said, there are already services like this out there, Digital Theatre and Marquee.TV do exactly this however they do not support the multicam streaming and interactive engagement that makes this whole endeavour so exciting for me. However as I alluded to in the presentation, adding this functionality to their current offering is very possible.*

**6. 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?**

*From conversations with agents it seems that performers would fall into filming rates for the work and then a paid for a certain number of streamed performance days with a set number of viewers/tickets sold (big names may be able to cut a different deal) if the theatre wanted to make streams available again there would need to be an additional payment.*

**7.Will it be a case that at Tech, the director and creatives will be choosing the edit?**

*This is up for grabs, I have worked on both versions and a range of suggestion or interference in between. I suspect that directors entering the profession now will have a big influence in not only how the edit is cut but with the whole way streaming is integrated into a piece.*

*This is what makes Videoflow or Interactive Multicam streaming so interesting. My thought is that the main feed would be that of the directors edit however, the viewer would be able to choose if the wanted to linger a bit longer on a particular camera angle. I would think that the directors feed would still garner a lot of the attention but having the ability to choose what you want to see is a great offering . As somebody who plays keyboards (not very well I might add), I would far prefer to see what the keyboardist is doing rather than languish on the vocalist or guitarist like they do in most music videos. Interactive Multicam streaming gets around this easily and once your keyboardist appetite is fulfilled you can go back to the directors edit.*