

DIGITAL EVENT CINEMA EC/‘LIVE-CASTING’ ENGLISH & GERMAN THEATRE TO MULTIPLE ‘BIG SCREEN’ AUDIENCES INTERNATIONALLY: ACHIEVABLE & SUSTAINABLE DREAMS?

Dr. James R. Hemsley

VASARI Research Centre, Birkbeck, University of London & EVA Conferences; jrhemsley@hotmail.com

ABSTRACT: This paper is based on an initial audience-led hypothesis that there is under-tapped interest in the UK, especially in London & Loxbridge and their hinterlands, for German language Theatre ‘livecasted’ to cinematic spaces. The Convergence Culture ‘back story’ focuses on the dramatic rise and background history of Event Cinema/Livecasting now in its ninth year following the New York Met’s bold 2006 innovation. This has led to widened audience reach, more affordable seat prices for ‘almost as good experiences’, driven initially by ‘High’ Culture. London and Stratford upon Avon are currently leading internationally for Theatre Cinema Events. Technology, Audience, Market & Aesthetic issues are discussed, including work by the scholarly Adaptations community, e.g. analysis of multi-camera direction, vision-mixing and audience autonomy. A 2018 Dream Scenario is developed for two live German Theatrical transmissions to London and international venues. Some practical initial steps are outlined.

‘—l’obstacle éternelle qui nous a séparés?’

Jean Racine, *Phèdre* Acte I, Scène I: Hippolyte, reine des Amazones

1. INTRODUCTION

This paper focuses on Theatre Event Cinema or ‘Live-casting’ to cinematic spaces for commercial, cultural and educational purposes, which may be described as long-distance real-time (almost!) transmission from a live theatrical performance to cinematic spaces with large audiences [from 35 up to hundreds of people] providing communal shared experiences across an Imagined Community (Benedict Anderson, 1983). Possibilities for German language Theatre are explored with specific attention to the opportunities for live-casting from German language theatres to London cinematic spaces as an initial target; a driving dream from an audience member point of view within European and international contexts. The paper is organized as follows: First the history of ‘High Culture’ Event Cinematic Live-casting with Opera in the lead is briefly summarised within the broader background on Media shifts. Second, the rise of Theatre Event Cinema in this decade and the general outlook are considered with a focus on Audiences & Markets and views from Business,

journalists and academics on selected issues. Fourth, the ‘German London’ scene is considered as regards the potential demand for ‘Live-cast’ German Theatre in cinematic spaces and the need for further research and proper feasibility study and – if positive – then a pilot project to help open the way. Conclusions include the acknowledged limitations of this report as a Work in Progress and an invitation to participate in future work. But first a word about terminology. Business appears settled on the term ‘Event Cinema’ instead of the rather awkward ‘Alternative Content Cinema’. Academic usage is still characterized by the multiplicity of terms used by the Adaptations community papers cited, e.g. ‘relay’ and ‘outside broadcasting’; others use ‘simulcasts’; here we use ‘(Cinematic) Livecasting’ in addition to ‘Event Cinema’.

2 HISTORY, PRESENT & FUTURE

2.1 ORIGINS, ANTECEDENTS & EARLY YEARS: OPERA IN THE LEAD

New York's famous Metropolitan Opera, the 'Met', is generally credited as the driving force of the Event Cinema/Live-casting movement beginning in its 2006/2007 Season. One music fore-runner from 2002 has been identified (Wiseman, p70): a gig from London's Shepherd Bush to 14 cinemas in the UK and Germany. There are doubtless other cases. However, there is no doubt that it was the Met's bold innovation that inspired other major cultural institutions to follow and extend in areas such as Ballet, Music and Theatre. It is relevant, as pointed out by various writers, to consider the history not only of this 'new art form', as one director has termed it, but also as a whole sequence of multiple swirling Waves. These can be traced back to the replacement of Cinema by Television as THE mass medium, especially due to its live audio-visual nature, and also to the switch from Theatre to [Early] Cinema [Brewster & Lea, 1997]. The history of the emergence of 'live' radio, especially Public Service Broadcasting of live music in the post-World War I period and other intersecting waves are also relevant. A new medium can be additive to existing ones with resultant turbulence (and even merging with and multiplying) rather than displacing the previous forms. This is happening with the current 'New Media' as they collide with 'Old Media' in a Convergence Culture (Jenkins, 2006). In this already crowded space-time continuum the success of Digital Opera transmitted 'live' by satellite from the Met' was astonishing, especially in – but perhaps aided by – the 'Age of Austerity' following Lehmann Brothers' collapse in 2007. Then, to the surprise of some, European Opera Houses led by the Paris Opera and the Royal Opera House, Covent Garden, rose to the challenge of the Met although the latter's dominating position has remained secure up to the time of writing despite some 'bumps on the road'. Such new practices spread rapidly to other 'high' cultural areas including Classical Music (Berlin Philharmonic) and Ballet from Russia, embodying the particular national genius.

2.2 THE 2010S: RAPID GROWTH WITH THEATRE STRONG IN THE UK

Theatre is currently, at least in the UK, the leading Event Cinema EC/'Live-casting' application genre although the potential of others such as Popular Music and Sports is well-

recognized, with also Museum EC/live-casting attracting attention. Event Cinema EC/'Live-casting' continued growing rapidly as shown by progress in the first five years of the 2010s. Roll-out of digitization and installation of satellite dishes at cinemas and other 'cinematic spaces' such as in universities have been important pre-conditions. Also geographical coverage increased not only within North America and Europe but also globally, e.g. Latin America.

Country comparisons provide some surprises with small/medium countries apparently leading the way in certain aspects. For example the EC/'live-casting' events per million of population in 2012 for Ireland, Netherlands and Sweden compared with those of France, Germany and the UK appear to be:

- -Ireland: 18.5
- -Netherlands: 7.7
- -Sweden: 4.0
- -UK: 2.05
- -France: 0.84
- -Germany/Austria: 0.54

However, it must be emphasized that such results indicating that the situation in the smaller countries is more 'developed' than in the larger ones are based on admittedly incomplete data sets from national sources used in the valuable IHS/Screen Digest report by David Hancock (2013). They should therefore not be used for deriving such simplistic conclusions but rather as just starting-off points for deeper analysis, including ideally sophisticated 'Big Data' approaches as discussed later in this paper. Hancock emphasizes that more data should be available in the future (perhaps a new report in 2015) and it should be very interesting to see improved historical statistics.

Rapid growth in France, the leading European cinema country, continued in 2013/2014. An example was the satellite transmission of the March, 2014 live concert by the singer Mylene Farmer: 'We played in 200 cinemas across 500 screens attracting 100,000 people at €14 (\$19) a ticket'

said Thierry Fontaine, general manager of Pathé Live [Robert Mitchell, 2014]. Fontaine added: 'That's (\$1.9 million) from one Thursday-night show'. This figure thus almost reached the total French revenue for Event Cinema/Live-casting in 2009 (IHS/Screen Digest 2013). Fontaine added, 'We spent (less than \$20,000) on marketing'. For France, eager as ever to protect its distinguished national cinema and its rural communities, this is very significant. Fontaine also said that France is 'the second biggest territory (for the Met) behind North America, worth approximately \$2 million in France'. It would be interesting to know the views of the Paris Opera on this. The complex transnational nature of the broader media entertainment and culture arena is intriguing.

Comparative Genre analysis also provides interesting insights. Overall in Europe Opera in 2012 was the dominating genre accounting for over a third of the events in the IHS sample of six EU countries plus Russia. For theatre, the corresponding 2012 country figure ranged from 15.4% for Sweden down to 0% for Germany/Austria and Russia [11 time zones make the latter's situation understandably challenging (according to a Russian delegate at the 2014 London Event Cinema Association, ECA Conference) despite their prestigious national theatres and large populations. Both France and Netherlands, level at 9.3%, were reported to be ahead of Ireland and the UK with 8.3% and 6.9% respectively. In 2012, especially relevant for this paper, theatre was the fifth most popular genre by number of events] after Opera, Ballet, Popular Concert Music and Documentary. It beat Classical Music Concerts into sixth place and accounted for just 7% of the total 151 events according to the IHS/Screen Digest report by Hancock for all genres. Interestingly, The Netherlands was atypical regarding its inclusion of TV due to the high position of comedy due to high national market loyalty. [Industry source at ECA Conference, 2014].

Progress since 2012 has continued to be rapid, as reported, inter alia, at the October 16, 2014 Event Cinema Conference in London and industry press reports e.g. Wiseman (2014). Three indicators, inter alia, signal the increasing importance of Event Cinema/Live-casting. First the formation of a corresponding industry body, the Event Cinema Association,

ECA, founded by Melissa Cogavin, the Managing Director. The ECA now has over 50 members from the UK and abroad with supporters including Philips in a major role. Second, the ECA Annual Conferences beginning in 2013 and the Association's efforts to help drive up standards in this complex field [notably its new Technical Delivery Handbook]. Third, the Awards of the respected film industry monthly Screen International now include a new category in 2014: Best Event Cinema Campaign (results due on October 23). Nominees include Andre Rieu's 2014 Maastricht Concert; Monty Python - Live [Mostly]; Nymphomaniac One Night Stand; The Royal Shakespeare Company, RSC, Richard II and D-Day 70 years On.

In the UK the dramatic rise of the theatre has been shown by considering the top nine events all with box office receipts above \$1 million) across all genres. Six of these are from the theatre led by War Horse [NT Live /Picture-house] [Wiseman, 2014]. In late September, 2014 there was a remarkable success: Billy Elliot-The Musical achieved the first Number 1 position in UK Cinema Weekend Box Office income by an Event Cinema/Livecast screening and placed ahead of such US films as 'Equalizer'. Curiously, Billy Elliot – The Musical was an eponymous spin-off adaptation of the original film. It was beamed live to 550 cinemas around the world. However, it is not yet clear if overall Theatre Cinema Event success result is mainly just a UK phenomenon or not. This may also be the case for Museum-originated events such as from the National Gallery, The British Museum and Tate Modern but one may expect at least the Louvre as well! In any case, Event Cinema or Live-casting does appear to be getting people back into cinemas, including relatively affluent senior citizens. It is hoped that the experience encourages them to go back to the cinemas for films as well as live-casted events.

It is noteworthy that coverage by the media has been growing at least in the UK and USA. In addition to the Industry Press such as Screen International, Sight & Sound and Variety there is increasing national newspaper interest, e.g. a story from the North of England in the Guardian regarding the success of Billy Elliott. The blurring of boundaries continues (Convergence Culture in Jenkin's words), as shown in November, 2013: when 'hundreds of

cinemas participated in the BBC's Dr Who: The Day of the Doctor – a piece of content that was far from exclusive and in fact shown simultaneously for free on television' (Gant, p. 15). The BBC won a 2014 ECA Award for this.

As regards the future outlook, the current prediction from the Event Cinema Association and the research company IHS is that: '[...][T]he sector [globally] will account for 5% of global box office by the end of 2015, and could reach \$1 billion in 2017' (Cited by Robert Mitchell [2014]).

However, it is important to bear in mind the words of Niels Swinkels, Managing Director of Universal Pictures International, UPI, at the end of his keynote speech at the ECA 2014 Conference in which he drew attention to the fragility of the 3D Cinema boom as a cautionary warning of similar risks for Event Cinema/Live-casting.

2.3 TECHNOLOGY, ARTISTIC DESIGN CHOICES, AUDIENCES & LIVENESS

Since the field of Event Cinema/Live-casting is very new and primarily practitioner-driven with the current explosive growth largely unforeseen by academics, except by astute Convergence Media theorists such as Henry Jenkins mentioned above. However, there is now rapidly increasing university interest from a wide plurality of disciplines. One of the most active sources of academic analysis has started to come from the small but lively and growing interdisciplinary community of Adaptations scholars originally focused primarily on the Literature to Film area, but now increasingly broader in scope, including Transmedia. Several of the papers presented at a special Conference in Leicester (early 2014) are highly relevant to this paper. The authors all regard Event Cinema/Live-casting field as an exciting new development: e.g. 'live cinema- a popular and powerful theatre form for the future' (Wyver p119); 'a new and distinctive cultural form'(Cochrane & Bonner, p. 131) and 'a new mode of literary adaptation, with a complex set of attendant questions about the nature of 'liveness' (Wardle, p. 151). This scholarly community includes by 'practitioner academics', notably John Wyver. In this section we draw especially on

work from this community but first consider certain crucial selected technology and audience aspects.

Technology & Its Utilisation: A key pre-condition for the current Event Cinema /Live-casting phenomenon has been the digitisation of cinemas and the widening availability and lowering costs of purchasing and using satellite. Presentation Technologies surveyed in the HIS/Screen Digest report by Hancock with regard to 2D versus 3D showed striking differences between the seven sample countries ranging from 2.6% 3D in Sweden to 14.3% in Germany/Austria, The 3D cinema boom was initially regarded as providing assistance during Event Cinema's early take-off period but in 2013 Hancock (p. 2) commented: 'One area that is less a driver for EC than for cinemas is 3D: only 8% of UK events were in 3D in 2012, down from 17% in 2011' which he attributed to technical difficulties, high production costs and relatively small upside, commenting that 'EC's effectiveness relies more on the content than on its presentational format'. This message was reiterated at the ECA 2014 Conference.

Another technology approach which is attracting considerable attention in a variety of fields is 'Big Data'. This type of approach is being used in the UK by Hasan Bakhshi and Andrew Whitby as described in a recent Nesta report (2014). Although the complex mathematical statistics methodology is not trivial, a key issue which they address is a straightforward practical one of great importance to theatre management: Will Live-casting Cinema of Theatre performances cannibalize our audiences? This question is reminiscent of similar concerns raised by museum directors when considering the development of web-sites. The answer so far from the Bakhshi & Whitby analysis appears like museum experience regarding the impact of Web, i.e. No!, as emphasized by the Chair of the Arts Council of England, Sir Peter Bazalgette (2014).

'Two Directorial Hands': The overall chain from live production to live cinema screening is a remarkably complex one. So attention here is focused on just one element, but a critically important one in artistic/aesthetic terms; the issue of Two Directors, Multi-cameras; Vision -

mixers, 'Double Adaptation', Aesthetics & Technology or, as Wardle (p. 141) terms it, simply: 'two directorial hands'.

At first the cinematic or filmic director was regarded as merely an appendage to the stage performance director, perhaps at least partly due to the higher level of Theatre in the Artistic Pantheon. This situation appears to be changing due in part to audiences and critics who attend both theatre and cinema performances. One person interviewed first attended *Coriolanus* in the cinema live-cast from the highly respected West End Donmar Warehouse following a first run at the National Theatre. The interviewee was very impressed by the deft camera-work and its montage in 'real-time'. She was so motivated by the piece that she queued from 03.45 to 10.00 AM one night the following week for a 'day-ticket' to see the Donmar sold-out 'live' production: also wonderful but 'different' and more 'authentic' with a fainting nearby in the audience, perhaps due to the famous lead, Tom Hiddleston.

The audience at the 2014 ECA Annual Conference listened avidly to an excellent talk on the practical aspects of the process from the cameras to satellite transmission to the cinemas by Nigel Crowe, ARQUIVA, with significant experience including Cultural Live-casting from St Petersburg and World Cup from Brazil with his team. Crowe showed a helpful 'guided tour' presentation, with live feed, of the equipment and systems in an Outside Broadcast OB van stationed just outside the Conference venue, the Genesis Cinema in East London. On being asked how the real-time 'magic' of video-mixing multiple camera shots was achieved, his response was wordlessly to simultaneously pat his stomach and the crown of his head using both hands. No word in English? But the Germans have FINGERSPITZENGEFUEHL. Perhaps this is a suitable word for it? Crowe included in his enlightening presentation a strong emphasis on the need to carefully plan the detailed sequence of shots, but that problems would inevitably occur with the resultant need for split-second 'real-time' judgements.

The degree of real-time symbiotic magic required from the creative camera director and video-mixer combination depends – apart from emergencies – upon a number of

factors. One crucial issue is the number of cameras being used [currently at least 10 for New York Met productions]. Wardle (p. 143ff) provides a detailed analysis of the 'camera angle' (point of view) in the making of 'live' transmission to cinemas. This she carried out for the NT Live production of *King Lear*. She comments, echoing other writers and the views of some interviewed Opera and Theatre enthusiasts: ' – guidance or directing of the audience's view – has been the source of much of the criticism directed at the outside broadcast ('live-casts). The inability of the cinema audience to direct their own gaze is held up as the antithesis of the supposed freedom of the theatre audience'

However, Wardle then undermines this view somewhat by pointing out that the [stage performance] director uses 'a range of devices, including stage design, lighting and music, to shape an audience's point of view'. She then also adds that 'it is certainly true that the viewpoint of the cinema audience undergoes a further level on manipulation and construction'. Following a very detailed camera viewpoint analysis of *King Lear* Act 1, Scene 1 ['stage director' Sam Mendes], she examines the importance of the contribution of the 'camera director' Robin Lough in using a range of camera angles or view-points [i.e. with multi-cameras]. Crucially, Wardle concludes from this close viewing that 'it is clear that capturing the 'liveness' of this key early scene involved a number of artistic choices' [my underlining] in this 'double adaptation', John Wyver's term for the two-stage process from the original text. Her deep analysis continues for several more pages including highly relevant technology-related aspects including for example the use of shot-reaction-shot sequences, an example of the 'real-time' magical symbiosis between the filmic/camera director and the vision-mixer. Wardle continues with further careful analysis of the camera work in the RSC Live *Richard II* including noting: 'the removal of rows of seats to accommodate six cameras, including one on a track, as well as the massive Moviebird 44, used for crane shots. The transmission and real-time editing occurred in Outside Broadcast [OB] trucks'. Wardle comments on the importance of not only the 'innovative new digital technologies' but also the need to look backwards to 'a long-established format: the outside broadcast.' She concluded:

'these contemporary outside broadcasts offer a new mode of literary adaptation' quoted above.

This contribution from the Adaptations community as well as the Leicester Keynote by John Wyver (2014) and the Cochrane & Bonner paper referenced below indicate the thoughtful work coming from the 'Adaptations' community. This year at the University of London there have been several other relevant 'Adaptations' Seminars, and there are doubtless other examples elsewhere.

Liveness & Audiences: There is considerable scholarly literature on 'liveness' for audiences, notably by Philip Auslander (2002). This will not be discussed now but reference as regards the Event Cinema/Live-casting case may be usefully made to the detailed discussion in Cochrane & Bonner (2014, p126ff) and also to Hemsley, Lambert & Jackson in the EVA Berlin (2013) Proceedings. Here attention is limited to audience's 'Rights of Reception' which, according to Cochrane & Bonner, 'surpass all other elements of the theatrical experience'. These are especially the concern of certain aficionados regarding the loss of the aura, sweat and smell synaesthesia of 'live-live' or 'really live', and in particular their loss of autonomy in choosing whatever characters or singers or part of the action and scene they preferred to watch. Nonetheless, it appears that the average Event Cinema/Live-casting' audience member is reasonably satisfied by the benefits of 'the best seat in the house', increased accessibility at a 'cinema near you', lower ticket prices and the perceived advantages of director-selected close ups and talented creative use of cinematic/TV techniques. Detailed audience research is required it seems. However, as the following opinion indicates, other issues were in the mind of one 'reflective audience member'.

A Reflective Viewer's Opinion, 2 Oct., 2014.

'One thought I had was about time zones: I think one of the reasons the Met has been so successful with live transmission is that they transmit their matinee which is the evening in Europe. So for actual LIVE transmission it either has to be more or less the same time zone or one which works like NY to Europe. I wonder if the National Theatre broadcast to North America is live in real time. I suppose

there must be a recording and then suitable time of transmission. There is something about knowing it is actually being performed in real time as you watch in the cinema that adds to the excitement and sense of occasion with the Met transmissions I think, as if one was 'at the opera'.

Returning to the issue of audience autonomy, much-debated in academic circles as discussed above, another interviewee, also a frequent opera and theatregoer, simply commented: 'I like to be able to look at the handsome tenor and much prefer the 'really live' experience'.

But perhaps this answer was just in jest.

2.4 A FUTURE DREAM: LIVECASTING TWO GERMAN THEATRE EVENTS

Future Dream Scenario of a Journalist's article in 2018: A German Theatre Cinema Event/Live-casting in London and internationally.

Friday, 21 May 2018, Andrew Stilton, The Grauniad (The amended title of a national newspaper often featured in the satirical magazine Private Eye),

'Yesterday evening I had the pleasure of attending both the 'live' performances of the critical and box-office successful productions of Die Räuber and Mutter Courage here in London at the new Vorsprung Cinema in Camden - live in German by satellite from two of Germany's leading theatres in Berlin & Hamburg: a wonderful Double-Bill The reception was enthusiastic from an audience of some 300 with every seat occupied; mainly by Germans living in London, including from the business and financial communities as well as embassy notables and of course the cultural and entertainment sectors. This performance - a first for London - was also screened simultaneously in over 600 cinemas across Germany, Austria and German Switzerland and selected cinemas as far away as Shanghai and South Brazil. It will also be shown in hundreds of schools in German-speaking Europe as well as in many across the UK.'

The actors' performances were brilliant as I have already described in detail on The Grauniad's web edition for

subscribers. The live interviews with leading actors and the directors of both the stage performance and its film rendition were especially interesting. The technology was perfect including eight cameras at each of the Berlin & Hamburg theatres including new robot dolly cameras from an innovative German-run KMU/SME in London. LightVibesIV from Philips, their enhanced immersive cinema lighting solution system for 'Event Cinema', feature film and advertising, is very impressive. Since the launch of its first predecessor at the Event Cinema Association Conference as long ago as 2014 it has developed considerably. I have watched its progress with interest over the years.

This article attracted a considerable number of responses [See my blog]. e.g.: 'My eldest son Johann, working in a Chinese bank in London, saw a wonderful musical from Hamburg live last month at the IMAX, Waterloo. Spectacular!! But he couldn't get tickets for this special event. He will definitely see 'Encores'.' Kurt S., Muenchen.

'My youngest daughter, Ingrid, queued up from 02.00 to see the double bill with the 'live live' show in Hamburg and the livecast from Berlin. She and a fellow student managed to get the last two double bill tickets and enjoyed Tweeting and Twquickening with friends in Koeln during the intervals and between the shows. She says it was wonderful and now intends to see 'Encores' of both and will take all the family after also Miniatur Wunderland as a birthday present for me.'

Max, Hamburg.

'Your reporter should also have mentioned the London live screening of Molière's *Le Bourgeois Gentilhomme* at **Ciné lumière**, L'Institut Francais in South Kensington a week earlier from La Comédie-Française transmitted across the new French-owned Euro-satellite system. It was also a remarkable event. My children will see it at classes in the now well-established Lycee in Kentish Town.'

Alphonse M., London.

'Great but when are we going to see glasses free 3D performances at such important Cinema Events? The Chinese claim to have a better version than the Indian

'Bollywood' one and will show the Beijing Opera here in Shanghai and also in Hong Kong in 8K in over 3,000 screens across China. Are Europe and North America falling behind? But I did hear rumours that Fraunhofer Berlin & Darmstadt have an even better system.'

Bernd T., Shanghai.

'My whole family – and most of the lively German community here – saw the matinee performance live-cast here in the evening. The main cinema was completely full. It was wonderful!! We also saw the second although it was very late for us with the time difference – but well worth it!! Congratulations to all involved. A great addition to the rich Football and Music culture events here in Brazil. Eva Fischer, Porto Alegre. [Translation].

'Unfortunately I was away on business but caught parts of it on my Apple-Samsung iWatch in Mailand with a built-in wall projector. Now I hope to get it from the Europeana Archive for our Home Cinema - perhaps as a family treat at Sylvester [New Year] to add to the usual/traditional 'The 90th Birthday or Dinner for One'. Dietrich, Roma.

'Since I am aged and house-bound I could not get to our local village hall to see the Live Cinema screening, but I was able to see it from Euroflix thanks to ARTE- BBC –SKY AUSGEZEICHNET!'

Angelika, Niedersachsen.

'There were many more contributions including from people in hospitals and prisons, plus hundreds of very short ones on Twitter, Facebook etc. as well as the new Twquick system with images. The vast majority were highly positive.'

Andrew Stilton.

Other 'dream scenarios' may be postulated including featuring Theatre Cinema Events live-casted during the London German Film Festival e.g. October 2015 and/or the Berlin Film Festival e.g. February, 2016. However, we next consider how a corresponding real-life practical process might actually be initiated. However, although the writer's study of the German language region has not yet begun (planned for November, 2014 to April, 2015) apart from some exploratory interviews it is appropriate to consider the corresponding part of the Hancock 2013 IHS report (p. 3):

'The data from Germany/Austria is taken mainly from the screenings on screens controlled by ODEON/UCI. There were 49 events screened during 2012 (on Odeon screens, excluding Encore screenings), from a wide range of providers. There were 22 providers in Germany in 2012, a large number given the relatively low number of events we have tackled. The leading providers are Clas -Art, MyScreenEvent, Omniverse, Opus Arte and REKORD Film. The leading genre is Opera (34.7%), and Popular Music is also relatively high at 16.3%. Ballet and classical music is developing with the launch of My- ScreenEvent, a company specialising in cultu -ral events, and CinemaLive, which moved its head office from Australia to London in 2011, distributed two concerts into Germany last year.'As noted previously, there were no theatre Cinema Events in the data set available to IHS.

2.5 FIRST EXPLORATORY STEPS?

Before making some tentative suggestions it is appropriate to make some critical observations regarding the disappointing level of (not only) German language capabilities across the UK (& USA). However, due to the highly international makeup of London, it is believed that there are some 100,000 native German speakers in London with a high average level of culture and education. This number is significantly lower than that of French native speakers (estimates from France alone range up to 200,000 and above) which are served by French theatre groups in London. Nonetheless this number of 100,000 corresponds to a city almost the size of Cambridge, especially if one also adds the considerable number of germanophiles as well as school and university students taking German. Cambridge has a thriving local cinema and theatre culture as does the somewhat larger Oxford, so why not at least once a year a live-casted theatre performance from a German Theatre to 'German London', or the 'German Golden Loxbridge Triangle' [London, Oxford & Cambridge] and their hinterlands? Moreover, there are encouraging signs of greater interest in the UK in foreign language skills. The Goethe Institute should be very interested in assisting to provide such increased access to German Culture and Language for this niche market audience. The success of the excellent current British Museum Exhibition on German

History and high attendance at German/Austria films at the annual London German Film Festival indicate the potential.

It is hoped that one or two bold innovative German theatres will venture into exploratory Event Cinema/Live-casting to at least schools, colleges and universities in the UK with associated Social Media initiatives. Hopefully, some are already considering/planning such a possibility? What might be the choice of initial trials/pilots? Candidates include such classics as Goethe's 'Faust', Schiller's 'Die Räuber', Brecht's 'Mutter Courage' and Lessing's 'Nathan Der Weise' or even a new experimental play or political Kabarett, e.g. from Die Stachelschweine.

A sine qua non is a suitable bilateral partnership including at its core the Theatrical Event Performance Supply Side in Germany and a Cinema Delivery Side in London. The former could comprise an adventuresome innovative and renowned Theatre and a suitable technology partner which could be a Media School. On the Delivery Side there might be a University of London led consortium (using a university cinema or cinematic space for trialling) with, one hopes, Goethe Institute assistance. A particular issue is the desirability of help from corresponding Land/Municipal/Bezirk & City/Borough Governments and Business. For a good situation in 2015/2016 there will be German language theatres already engaged in Event Cinema/live-casting across German language Europe. In this case extension to 'German London' or 'German Loxbridge' cinematic spaces could be at a relatively low cost to test the market. A model is afforded by the June 18, 2013 Vikings Exhibition at the British Museum live-casting to Hamburg organized by the Hamburg Media School with Government support thanks to Anglo-German relationships initiated at EVA Berlin 2012.

3.6 POSSIBLE LATER EVOLUTION?

Assuming, for the purposes of discussion, promising pilot trials/experiments in 2015 to demonstrate 'Proof of Concept' are carried out. [NB Not of the basic technology which is now well proven and robust for 2D; moreover straightforward live-streaming might be suitable for testing and educational events as indicated in James Morris's paper

for schools. Geographical extension [with EC help?] could be to cities such as Amsterdam, Copenhagen and Florence, Milan, or Rome with sufficient German-speaking and germanophile communities. Internationally it could be as far as Porto Alegre [Riograndenser Hunsrückisch] in Brazil as well across North America. Partner cities such as Beijing [for Berlin] and Shanghai [for Hamburg] and elsewhere should provide opportunities

Moreover, 3D and advanced technologies such as Augmented Reality and Digital Holographs and with a high number of cameras [above 10 for example or even 16 as used in certain music shows and using latest robotically controlled systems] could be sufficiently challenging and exciting to attract British, German and/or EU government R&D funding support to assist Europe to compete more successfully in the medium term.

4. CONCLUDING REMARKS

Above we have endeavoured to argue the case for the following principal conclusions:

- 1) The general field of Live-casting/Event Cinema is in rapid development, although it is still in its early years with indications of difficulties in early 2014 even at the leading flag-bearer, New York's Metropolitan Opera, the 'Met'. Fortunately, these appear to have been resolved and the Met continues its new season with a strong Event Cinema programme which commenced with Verdi's 'Macbeth' on 11 October, 2014: a joy to experience at the Waterloo IMAX. There is cautious optimism.
 - 2) Theatre now plays a major role in the Live-casting/Event Cinema field at least in the English language space, led by two very high profile institutions: the National Theatre in London [NT Live], and the Royal Shakespeare Company [RSC] in Stratford on Avon. The latter is also engaged in innovative educational applications for UK schools, supported by students, staff and the advanced technology facilities of Ravensbourne in London. These very promising initiatives use the UK JANET
- 3) There are numerous open research issues for both practical applications and on theoretical issues in this new field, whether or not it constitutes a 'new art form' as some of its more enthusiastic proponents assert. These include for example cinematic space design and its impact on audience behaviour. Regarding 'What is a large audience?', one view is that it starts in the range 35 (where The Statistical Law of Large Numbers begins, University of London Professor) to 42 (The Hitchhiker's Guide to the Galaxy). Inter-disciplinary research and analysis is required combining film and theatre studies with architecture, social psychology, sociological, economic, business management approaches with advanced technology. Moreover, cross-border efforts will be needed. It is therefore hoped that this paper will stimulate interest at EVA Berlin 2014 for cooperative work at least between England and Germany as a first step.
 - 4) The dream of – and suggested concrete steps towards German language Theatre Event Cinema /Live-casting to UK cinematic spaces - especially in London - have been outlined in the context of the present minimal presence of German-language Theatre compared with French language Theatre]. It is believed that there are sufficient motivated potential audiences for it in London and possibly elsewhere in the UK – at least in the academic and educational world. Alternative strategies include straightforward live-streaming but 'Big Screen' Live Events appear to be very attractive to audiences.

There are numerous gaps [e.g. Transmedia Issues and Business Models which are under study] in the above preliminary analysis presented. Also there are evident limitations in what is addressed. Finally, since this work is just an on-going research study, many of the views in this paper should be more properly termed research hypotheses.

The opening quotation is deliberately taken from the first play chosen by the UK's National Theatre NT Live

performance in London with Hippolyte's question in Racine's *Phèdre*. Can l'obstacle éternelle of time and space become less intractable with Event Cinema/Live-casting? Can growth and sustainable progress continue, or will it be a Concorde?

5. REFERENCES

- [1] Anderson, Benedict *Imagined Communities*, Verso, London & New York, 2006.
- [2] Auslander, Philip *Liveness: Performance in a Mediatized Culture* Taylor & Francis, 3/5/02.
- [3] Gant, Charles *The Numbers: Event Cinema Sight & Sound*, London, June 2014 (p. 15).
- [4] Bakhshi, Hasan and Whitby, Andrew *Estimating the Impact of Live Simulcast on Theatre Attendance: Application to London's National Theatre*. Nesta Working Paper No. 14/04, London, nesta.org.uk/NTliveregional. June 2014 Last accessed on 18 October 2014.
- [5] Balzaguette, Peter. *How live cinema screenings can boost arts audiences* <http://www.independent.co.uk/arts-entertainment/films/features/how-live-cinema-screenings-can-boost-arts-audiences-9636201.html>. Wednesday 30 July 2014. Last accessed on 18 October 2014.
- [6] Brewster, Ben & Jacobs, Lea *Theatre to Cinema: Stage Pictorialism and the Early Feature Film*, Oxford University Press, 1997.
- [7] Brun, Joergen; Gjelsvik, Anne & Hanssen, Erik Frisvold. *Adaptation Studies, New Directions*. Bloomsbury, London, 2013.
- [8] Cochrane, Bernadette & Bonner, Frances. *Screening from the Met, the NT, or the House: what changes with the live relay*, *Adaptation: The Journal of Literature On Screen Studies*. Vol. 7, No. 2 pp. 121-133. 14 July 2014.
- [9] Hancock, David *Event Cinema in European Cinemas* IHS Screen Digest, California & London 2013.
- [10] Hemsley, James; Nick Lambert & Lizzie Jackson. *London's Digital Culture: Artists & Designers*, Public Service Media & 'Live-casting'. EVA Berlin 2013 Proceedings. See also a second paper at EVA Florence 2014.
- [11] Jenkins, Henry *Convergence Culture: Where Old and New Media Collide* New York University Press, 2006 NB Chapter 3 Searching for the Origami Unicorn: The Matrix and Transmedia Storytelling.
- [12] Pidd, Helen *West End pays its respects to Durham town with live Billy Elliot satellite link*. *The Guardian*, Monday, 29/9/ 2014 (p. 13).
- [13] Mitchell, Robert *At Cinemas Worldwide, Survival IS AN EVENT*, *Variety*, Sept. 4, 2014 No. 4, pages 70f, New York.
- [14] Mitchell, Wendy 'The Big Event.' Editorial, October 2014, *Screen International*, Hollywood & London.
- [15] Morris, James *Shakespeare's Biggest Classroom & The Future of Online Learning*, EVA Berlin 2014 Proceedings.
- [16] Parsons, Elinor *Embracing Diversity: An Introduction to Contributions That Were Offered at the From Theatre To Screen Conference*. *Adaptation: The Journal of Literature On Screen Studies*. Vol. 7, No. 2 (pp. 99 – 103). 14 July 2014.
- [17] Sabel, David. *From dissertation to worldwide phenomenon, - NT Live and digital strategy*. <http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2012/apr/10/david-sabel-digital-national-theatre>. Last accessed 20 October 2014.
- [18] Wardle, Janice. 'Outside Broadcast': Looking backwards and Forwards, *Live Theatre in the Cinema – NT Live and RSC Live*. *Adaptation: The Journal of Literature On Screen Studies*. Vol. 7, No. 2 pp. 134 – 153.
- [19] Wiseman, Andreas *Chain of events* *Screen International*, October International, Issue 1778, p 4 & 5. See also <http://variety.com/2014/biz/global/live-events-boost-cinemas-worldwide-1201312313/> September 23, 2014. Last accessed 10 October 2014.
- [20] Wyver, John 'All the Trimmings': *The Transfer of Theatre to Television in Adaptations of Shakespeare Stagings* *Adaptation: The Journal of Literature On Screen Studies*. Vol. 7, No. 2 pp 104 – 120. Advanced Access publication 14 July 2014.
- [21] <http://www.eventcinemaassociation.org/>.

NB Corresponding German language Literature research is to begin in November 2014. Suggestions will be welcome.