

# Screening Live Performance: Multi-camera production and the performing arts University of Southampton, July 3-4, 2025



## Day 1: Thursday 3 July

09:00-09:45		<b>Registration</b> [Building 58, Highfield Campus]. See the <a href="#">campus map</a>
09:45-10:00	Miguel Mera & Christopher Morris	<b>Welcome</b> [Building 58, Room 1007]
		<b>Paper Session 1: Opera</b> [Chair: Carlo Cenciarelli]
10:00-11:30	Christopher Morris	<b>Filming a Stage Performance is Not a Form of Art': Opera's Divided Screen Cultures</b>
	Emanuele Senici	<b>'Citizens of Sanremo': RAI TV's Live Opera Broadcasts, 1954-1976</b>
	Gaia Varon	<b>(No More) Bodies in the Hall: From Live TV Broadcast to Live Streaming at Teatro alla Scala</b>
11:30-12:00		<b>Break</b>
12:00-13:00	Jonathan Haswell	<b>Keynote Presentation: <a href="#">Live Performance on Screen: Truths and Style</a></b>
13:00-14:00		<b>Lunch</b>
		<b>Paper Session 2: Preservation(s)</b> [Chair: Danielle Ward-Griffin]
14:00-15:00	Jiří Anger	<b>Archiving the Live Music Spectacle: Woodstock '99 and MTV Pay-Per-View</b>
	Jakub Boguszak	<b>Collecting Live Performances</b>
15:00-15:30		<b>Break</b>
		<b>Paper Session 3: Requiem for a Multicamera Dream</b> [Chair: Gaia Varon]
15:30-16:30	Marianthi Fotopoulou	<b>Screening Giuseppe Verdi's <i>Messa da Requiem</i> (1874): A Case Study of Teodor Currentzis and MusicAeterna's 2019 Live Performance Video Recording of the Requiem Movement</b>
	Miguel Mera	<b><a href="#">Synchrophonia: Audiovisual Representation as Analytical Listening in Mozart's Requiem</a></b>
16:45-17:45	Gemma Dixon & Jonathan Haswell	<b>Workshop, Turner Sims Concert Hall</b>

18:00-18:45		<b>Dinner, Centenary Restaurant</b>
19:00-20:00	Mayflower Ensemble Conductor Ben Oliver	<b>Concert, Jazz and Jests: A Musical Feast, Turner Sims Concert Hall</b>  Alfredo Casella <i>Serenata</i> , Op 46 (selection) Benjamin Oliver <i>Captured</i> (arr. for sextet 2025) Bohuslav Martinů <i>La Revue de Cuisine</i> (1927)
20:15-21:15	Gemma Dixon & Jonathan Haswell	<b>Post Concert Discussion, Turner Sims Concert Hall</b>

## Day 2: Friday 4 July

		[Building 58, Room 1007]
		<b>Paper Session 4: New Practices</b> [Chair: Jakub Boguszek]
09:00-10:30	Ivan Moschuk	<b>Alternative Approaches to Temporal and Spatial Continuity in Filming Music</b>
	Tim Blackwell	<b>Performance, Authentic Musicality and the Mediated Camera: Ten Years of Imaging Kaiser Chiefs. Multi-Camera Through Time</b>
	Steve Whitford	<b>The ‘Truth of Sound’: Exploring the Impacts of an Immersive Location Sound Recording Methodology, on the Conventions, Grammar and Audience Reception of a Production</b>
10:30-11:00		<b>Break</b>
11:00-11:50	Rhodri Huw & Peter Maniura	<b>Industry Plenary: The Future of Multi-Camera Production</b>
		<b>Paper Session 5: Theatre</b> [Chair: Christopher Morris]
12:00-13:30	Yangzi Zhou	<b>Contemporaneity as (Inter)national issue: NT Live Broadcasts of Ivo van Hove's Work</b>
	John Wyver	<b>In Praise of Hypermediacy: An Argument for a New(ish) Language of Screen Performance</b>
	Erin Sullivan	<b>Screening Live Performance after Covid: The Case of the Royal Shakespeare Company</b>
13:30-14:30		<b>Lunch</b>
		<b>Paper Session 6: Performers and Audiences</b> [Chair: Emanuele Senici]
14:30-16:00	Pietro Modestini	<b>Empirical Insights into Concert Streaming: Liveness and Audience Experience</b>
	Verica Grmusa	<b>Performers’ Reflections on (Re)Creating Art Song Recital for the Screen</b>
	Sureshkumar P. Sekar	<b>From Liveness to aLiveness: Audience Experience of Screened Orchestral Music Concerts</b>
16:00-16:30		<b>Break</b>
		<b>Paper Session 7: Transmutations</b> [Chair: Erin Sullivan]
16:30-17:30	Bryce Carlyle	<b>Masking and Simulating the “Live”: Late 1960s Psychedelic Performance on American Broadcast Television</b>
	Ye Rin Kang	<b>Performing <i>The Wiz</i> for the Screen: A Comparative Study of Film and Live Television</b>
17:30-17:45		<b>Wrap-up and Close</b>

## ABSTRACTS

### Paper Session 1: Opera

#### **'Filming a Stage Performance is Not a Form of Art': Opera's Divided Screen Cultures** **Christopher Morris, Maynooth University**

In a 1985 interview for the *Los Angeles Times*, stage and screen director Jean-Pierre Ponnelle drew a sharp distinction between, on the one hand, the studio-shot opera films for which he had become well known and, on the other, the multi-camera productions of staged opera broadcast on television and often released commercially on video. Shooting performances in the opera house may be adequate as a form of 'documentation', Ponnelle observed, but it is 'not a form of art'. Reading Ponnelle's remark as symptomatic of a wider attitude, my paper unpacks some of the implications of its dismissal of what is often termed the 'capture' or 'relay' of staged opera.

Historically, opera studies has mirrored this value judgment, devoting disproportionate attention to the relatively rare phenomenon of the opera film at the expense of the much more prevalent form of multi-camera remediation of staged opera. It is an imbalance only now being redressed as scholars investigate the historical and contemporary role of an operatic screen culture that extends from the early years of television to the era of live cinema transmissions and digital streaming. Complicating this critical re-evaluation, however, is the insistence by multi-camera directors that success in their field is measured by the capacity of a video production to facilitate a sense of immediacy with the performance while itself remaining unnoticed, its practitioners anonymous. What place, I ask, for art or auteur directors in a media form devoted to its own concealment? Highlighting the historical role of creativity in theatre, and drawing on recent work in the fields of adaptation studies and transmedia studies, I propose a reconsideration of the work of multi-camera direction and its practitioners.

#### **'Citizens of Sanremo': RAI TV's Live Opera Broadcasts, 1954-1976** **Emanuele Senici, Sapienza Università di Roma.**

In early 1977 the influential Italian music critic Fedele D'Amico railed against live TV broadcasts of opera performances from theatres, which he regarded as a travesty: 'Their only effect is to reduce Verdi, Mozart and Wagner to citizens of Sanremo'. D'Amico was referring to the Sanremo Song Festival, the longest-lived programme of televised live performance – in this case of pop songs – in the history of Italy's state broadcaster RAI, screened uninterruptedly since 1955. RAI had started broadcasting live opera from theatres just one year earlier. Yet, unlike the massive success of Sanremo, the opera broadcasts had had a rather chequered career. For this reason, the first ever live transmission of the opening night of La Scala on 7 December 1976 was hailed as a rebirth and generated considerable public discourse – including D'Amico's barbed remarks. As I discuss in this paper, RAI TV's attitude toward live opera did indeed change starting in 1976, which can therefore be taken as a valid *terminus ante quem* for the early history of live opera on Italian television. But what were these early broadcasts like?

I answer this question by focusing on the few currently available among them. In the context of other opera transmissions by RAI, they emerge – perhaps unsurprisingly – as strongly conditioned by their theatrical origin. But the Sanremo Song Festival was also a theatrical event, yet RAI soon developed a specific televisual approach to its broadcast, which was not the case for live opera performances until the late 1970s. In the concluding section of the paper I discuss the differences between RAI's Sanremo broadcasts and those of live opera performances up to the 1970s, focusing on issues of televisual grammar, especially editing and rhythm.

**(No More) Bodies in the Hall: From Live TV Broadcast to Live Streaming at Teatro alla Scala**  
**Gaia Varon, New York University (Florence)**

Television live broadcasts and recordings from opera houses are often regarded as ‘mere documentation’ of theatrical opera productions. To what extent can we assess a staged production through its video recording? What is the impact of the decisions made by filming crews on the video recording of a staged production? How many of these decisions are dictated by technical needs, and how have these changed over time? Is it possible today to reconstruct the production process and aesthetic decisions that informed video recordings of the past, and compare them with the parallel process that informs present-time live streaming?

To shed light on how multi-camera productions of operas have changed from live television broadcast to live streaming, this paper examines and compares the video recordings of two La Scala stage productions by Giorgio Strehler – *Falstaff* and *Le nozze di Figaro* – originally broadcast by the Italian public broadcasting company Rai in the 1980s, revived and re-filmed by Rai at different times, and recently screened again as part of the recent streaming offer by Teatro alla Scala. Capitalizing on interviews with practitioners from both Teatro alla Scala and Rai, I outline how production practices and aesthetic choices have changed over time, and how these changes impact the video productions. By focusing particularly on lighting, I examine how technical needs impose changes on Strehler’s staging conception, which was strongly based on the use of light.

**Keynote Presentation**

**Live Performance on Screen: Truths and Style**  
**Jonathan Haswell**

In this presentation multi-camera director Jonathan Haswell will explore the dynamic art of directing cameras for live performance. Drawing from his extensive experience, Haswell will discuss the delicate balance between style, aesthetics, and audience engagement in translating live events to the screen. The presentation will delve into the visual grammar of live performance, addressing the ‘best’ approaches to camera work, the ethical and creative decisions that shape a broadcast, and the pursuit of clarity and intimacy with the viewer. In an increasingly digital world, Haswell will emphasise the importance of maintaining strong screen principles while adapting to evolving technologies, ensuring the future of live performance on screen remains as captivating and true to its roots as ever.

**Paper Session 2: Preservation(s)**

**Archiving the Live Music Spectacle: Woodstock ’99 and MTV Pay-Per-View**  
**Jiří Anger, Queen Mary University of London**

This paper explores the historicity of Woodstock ’99 through the lens of its most comprehensive audiovisual record: the MTV pay-per-view broadcast. Situated between the mythologised legacy of Woodstock ’69 and the disaster narratives of recent HBO and Netflix documentaries, Woodstock ’99 is often framed as a cultural failure. Rather than reinforcing this binary, the paper examines how audiovisual media – particularly multi-camera live television – mediate our historical understanding of music festivals. Drawing on François Hartog’s concept of regimes of historicity and theories of liveness, mediatization, and archival aesthetics, it argues that the MTV pay-per-view tapes constitute a paradoxical archive: produced for ephemeral consumption, yet now functioning as key historical artefacts. Through analysis of multi-camera aesthetics, split-screen techniques, and production dramaturgy, as well as the accidental survival of these recordings via home-made VHS transfers, the paper investigates how technological mediation shaped the event’s temporal experience – both in real time and through retrospective viewing. It further

considers how moments of chaotic collectivity, particularly during nu-metal performances, reflect late-1990s tensions between societal decay and residual longings for emancipation. Rather than merely reproducing nostalgia or moral panic, these audiovisual traces reveal the non-simultaneity of cultural memory, exposing fissures in the dominant regime of presentism. Ultimately, the paper suggests that the pay-per-view tapes offer not only documentation of a spectacular collapse but also glimpses of lost futures – reframing Woodstock '99 as a complex site of mediated memory, temporal dissonance, and archival possibility.

### **Collecting Live Performances**

**Jakub Boguszak, University of Southampton**

We like owning things. This paper will discuss the process of turning live theatre performances into items that can be collected, owned, and shared. Producers of live theatre broadcasts have quickly identified a market for digital records produced over the course of transmission, recognising that scholars, fans, performers, and critics enjoy curating their own archives of performances. The availability of these new records of performance has given a huge boost to performance studies, but, on a more fundamental level, it has encouraged new patterns of behaviour: we got used to exercising control over theatrical performance. We get to place it, rather than be placed by it. To be sure, the boundary between an event one can experience and a video one can control is not always clear-cut when it comes to broadcasts, but the paper will argue that theatre always produces things we want to own, partly to capitalise on our sensitivity to its impermanence, partly to look at itself in a mirror. The focus of the paper will be the catalogues of Shakespeare productions recorded live at the Globe, the NT, and the RSC. Studies of Shakespeare in performance often find us practicing acquisitive scholarship; our research turns us into collectors, curators, possessors. The paper will not argue that this is wrong, but it will propose that our treatment of videos as collectable, sharable items (in folders, on shelves, on syllabi) does more to estrange the record from the live event than the technology used in its making.

### **Paper Session 3: Requiem for a Multi-camera Dream**

**Screening Giuseppe Verdi's *Messa da Requiem* (1874): A Case Study of Teodor Currentzis and MusicAeterna's 2019 Live Performance Video Recording of the Requiem Movement**  
**Marianthi Fotopoulou, Aristotle University of Thessaloniki.**

The live performance video recording of Giuseppe Verdi's *Messa da Requiem* (1874), conducted by Teodor Currentzis in 2019 at the San Marco Church in Milan—where the work premiered—captures the ritualistic and prayerful atmosphere of the event, while the multi-camera production creates an intimate connection with the performers, placing the viewer in a 'privileged' position, almost inside the orchestra. Through a shot-by-shot analysis of the Requiem movement from this rendition, this study explores how the video medium with its structural (i.e. grammar, coherence) and meaningful interrelations between the compositional elements of camera frames, editing, sound, and the musical score, shapes our perception of the live event and conveys intended messages.

Special attention is given to the audiovisual 'construction' of liveness and immediacy, considering the implications of visual fragmentation through selective camera shots that align with the director's aesthetic vision, as well as the limitations inherent in capturing live performance moments. Furthermore, the video analysis examines the comprehension of both the musical and conceptual aspects of the Requiem, with a focus on musical characteristics, like instrumental details, verses, harmony and its religious topos. Audiovisual components, including the projection of sonic space (i.e. echoes, dynamics, and acoustics) are examined in relation to the church's setting. Finally, it investigates how sound and visual continuity contribute to the immersive experience, especially through the extensive use of close-ups that highlight the performers' artistic status, facial expressions, gestures, and emotional states of spiritual reverence, thus deepening the connection between the audience and the performers.

## **Synchrophonia: Audiovisual Representation as Analytical Listening in Mozart's Requiem**

**Miguel Mera, University of Southampton.**

Mozart's *Requiem* (1791) is a work shrouded in myth and tragedy, largely due to the mysterious circumstances of its commission, composition, and incomplete nature. In live performance, the piece poses significant challenges to the multicamera director, particularly in achieving a balanced representation of choir, orchestra, soloists, and conductor, while preserving the work's structure and narrative. The Kyrie presents particular polyphonic complexity, because it is constructed as a double fugue with two subjects unfolding as a matched pair throughout. How then should the multicamera director approach shot selection to serve the dramaturgy? This presentation compares several performances of the Kyrie from the 1970s to the present day, identifying how different audiovisual strategies focus and shape audience attention. Some facilitate analytical listening by using editing, phrasing, and camera movement to visually scaffold the evolving fugal subjects, helping the viewer decipher the polyphonic trajectory. In contrast, others introduce choices that obscure or contradict the musical structure, particularly during extended melismatic passages, leading to a sense of confusion or disorientation. I argue that the effective representation of a fugue in performance conveys the direction of its development, and when audiovisual choices fail to clarify this journey, the audience may feel lost in the music's progression. Furthermore, I will highlight specific instances where emphasising internal contrapuntal movement at the expense of key musical subjects leads to cognitive audiovisual dissonance, resulting not only in a less effective representation of the music's development but also creating a perceptual phenomenon that the performance is 'out of sync.' I coin the term synchrophonia to describe the sliding scale of audiovisual factors that generate audiovisual alignment or fracture.

## **Workshop**

**Gemma Dixon and Jonathan Haswell**

We are delighted to be hosting a workshop led by **Gemma Dixon** and **Jonathan Haswell** at the Turner Sims Concert Hall, demonstrating the techniques involved in presenting a live multi-camera event. From selecting the right cameras and angles to framing and choreography, this session covers the essential choices, methods, and approaches that make these performances visually and sonically captivating.

## **Concert**

**Jazz and Jests | a 1927 Musical Feast**  
**Mayflower Ensemble**

Benjamin Oliver, conductor; Alison Hughes, clarinet; Anthea Wood, bassoon; Neil Doherty, trumpet; Cat Lawlor, violin; Nicola Heinrich, 'cello; Samantha Carrasco, piano; Lucy Mellors, narrator

In association with Performing Arts Collaboration South, we are delighted to be hosting a performance of jazz infused and light-hearted music by the Mayflower Ensemble at Southampton's Concert Hall, the Turner Sims.

- Alfredo Casella *Serenata*, Op 46 (selection)
- Benjamin Oliver *Captured* (arr. for sextet 2025)
- Bohuslav Martinů *La Revue de Cuisine* (1927)

Casella's prize-winning composition, with its Italian and French baroque musical influences, is followed by a new version for sextet of Benjamin Oliver's 2017 work *Captured*. Martinů's 1927 work *La Revue de Cuisine*, began life as a one-act ballet before being arranged for sextet, the version we hear this

evening. With music inspired by the period, including the Charleston and the tango, the work was the composer's first hit and one of his personal favourites. Taking its unlikely storyline – the activities of a set of kitchen utensils – as a starting point tonight's performance features a newly commissioned narration from writer and actor Lucy Mellors.

## **Paper Session 4: New Practices**

### **Alternative Approaches to Temporal and Spatial Continuity in Filming Music**

**Ivan Moshcuk, Royal Academy of Music**

This paper presents a practice-led study centered on temporal and spatial continuity in the visual translation of musical performance. In question are two experimental concert films where I have functioned as both performer and filmmaker, entitled *Vision Fugitive* and *Winter Afternoon*. Both films were completed with a single camera and in counterpoint to traditional montage techniques, and are anchored by contrasting programs – the first features music of Prokofiev, Rachmaninoff, and Cage; the second, music of Schubert. What happens when we abandon multicam conventions and decelerate the image to the extreme, thus creating long-form concert films where the camera is either carefully choreographed as a single flowing image, or deployed for the creation of a series of still frames of significant duration? In my research, I have attempted both methodologies, in addition to creating a process that coordinates performer, lighting, and camera in real time. I have also reevaluated and rebalanced the hierarchy between artform and director, with the aim of reimagining the dialogue between musical score and camera. Through the prolonging of the image to such extremes the viewer not only earns a chance to process an image rigorously, but also is given a new conception of the boundaries and structure of a musical program. Furthermore, this paper discusses the implications and problematic aspects these approaches pose for the further deployment of montage, and ultimately argues that such experimental methods have the capacity to bring the viewer closer to the immersive and ritual aspects of a live performance experience.

### **Performance, Authentic Musicality and the Mediated Camera: Ten Years of Imaging Kaiser Chiefs. Multi-Camera Through Time**

**Tim Blackwell, Leeds Beckett University**

My investigation examines the dynamic relationship between the image maker, musical artist, and audience, questioning how filmmakers can balance creative expression with faithful documentation of live performance. Key questions include: How is authenticity of audience experience replicated in the context of documented performances? What are the challenges and opportunities of maintaining authenticity while using digital tools for documentation? How does the mediatized environment shape audience perceptions and experiences of live music? Does the immediacy of digital technology hinder the creative journey?

Between 2004 and 2009, I filmed hundreds of performances by the band Kaiser Chiefs across various global venues. Rather than employing a multi-camera set up to document a single event, I repeatedly captured variations of the same performance using a single-camera, single-user perspective. Now, twenty years later, I have returned to this extensive archive to analyse its contents, uncover emerging patterns within my own practice, and present new concepts that aim to contribute to the wider discussions around multi-camera documentation. I'm focused on developing strategies to better capture the live musical experience through video-making.

As contemporary video technology and the ability to record live performance and the means to capture imagery evolves and continues to reshape visual representation, it fundamentally alters audience engagement with performance. My own practice incorporates multiple approaches to capturing the live

experience. I wish to present my ongoing research into the role of digital media in shaping the aesthetics and authenticity of live performance documentation.

**The ‘Truth of Sound’: Exploring the Impacts of an Immersive Location Sound Recording Methodology, on the Conventions, Grammar and Audience Reception of a Production**  
**Steve Whitford, Portsmouth University**

The art of location-based sound recording specifically, has been a neglected area of academic research. I seek to address this by drawing critical attention to the intricacies and skills involved in location sound recording within the observational genre. I show how this art continues to be central to the creative process of production, in driving the narrative and shaping the text’s influence, within the pro-filmic space.

I go on to consider the future for location-based sound recording within the observational genre and its place in a new multi-platform, multi-screen consumption space. I seek to define a new working methodology and aesthetic for the craft and art, predicated on an anticipated resurgence of the observational genre, centred around opportunities afforded by the emerging technologies of immersive sound: ambisonic microphone arrays being a vital part of that development. Ambisonics is a method for capturing a full 3D sound field, and its genre-bridging adaptability means it can be converted to a dynamically steerable binaural format. I argue that deploying an ambisonic-centred location sound recording methodology, fused with the art of recording unscripted actuality sound within the pro-filmic geographic event-space, will offer new creative opportunities impacts for observational makers and crucially, tomorrow’s observational audiences. Presenting audiences with an exciting new ability to experience the sense of geographical place and physical event that immersive audio delivers, bears the potential of re-invigorating a content-driven observational market, which once again, will foreground the primacy of neglected storytelling capabilities, in a new consumption world.

**Industry Plenary: The Future of Multi-Camera Production**

**Rhodri Huw and Peter Maniura**

Multicamera production sits at a crossroads. Demand for high-quality content has never been greater, yet the resources to deliver it (budgets, crews, and infrastructure) are increasingly under strain. This session explores how the industry is responding with new tools, reimagined workflows, and a rethinking of value, as producers and technologists strive to do more with less without sacrificing creative ambition. Key themes may include: The new economics of multicamera; the rise of agile production models; technology that saves or transforms, creative control in constrained environments; skills, roles, and sustainability; collaboration, innovation, and industry models that work.

**Paper Session 5: Theatre**

**Contemporaneity as (Inter)national Issue: NT Live Broadcasts of Ivo van Hove’s Work**  
**Yangzi Zhou, University of Warwick**

This presentation approaches the UK-based screened theatre work of Belgian director Ivo van Hove from the perspectives of adaptation, physicality, and (double) intermediality, analysing the filmed sequences and compositions of three performances: *A View from the Bridge*, *Obsession*, and *All About Eve*, all of which were broadcast via National Theatre Live (NT Live). In the presentation, I will focus on how the contemporary dramaturgies of live recordings and the contemporary affects of the mediated performances, generally conceived as van Hove’s directorial aesthetics, are aligned with the National Theatre’s agenda as a theatre institution. Building on Giorgio Agamben’s concept of ‘contemporaneity’, I will also consider the surrounding discourses in Continental European and British theatrical aesthetics in



the post-Brexit context, as well as debates between contemporary adaptations and new writing, to draw attention to what I call the ‘conservative aspirations toward contemporaneity’ in both van Hove’s productions and NT Live at large. My presentation thus forms part of my recently completed doctoral research into NT Live’s construction of ‘theatreness’ through forging and appealing to certain expectations of theatre as an abstract idea and an embodied experience. The van Hove broadcasts adapt spatially narratable stories from screen to stage and back to screen, and curate a series of affective experiences between media and cultural history. By showcasing the intermedial manifestations of the aspirations to both the conservation of performances and the creation of new experiences, they have fortified the institutionalised framework which characterises the contemporaneity of mediated theatre under the brand of NT Live.

### **In Praise of Hypermediacy: An Argument for a New(ish) Language of Screen Performance** **John Wyver, University of Westminster**

Transparency has been the dominant concern for multi-camera screen performance since the BBC’s 30-line transmissions in the mid-1930s. Multi-camera presentations of theatre, dance and music have almost exclusively been concerned to offer a direct and apparently unmediated window onto the performance with framings, shot-changes and camera movement aspiring to anonymity. ‘The show’s the thing’ is the implicit imperative, and while a multi-camera team is there to identify the best wides, select appropriate details and subtly enhance the experience, it is not in the business of imposing an obvious style or interpretation.

While acknowledging the value of this approach, and its longevity, this paper draws on historical examples and the experience of its presenter with the Royal Shakespeare Company to argue for an embrace of ‘hypermediacy’ in screening performance.

In their book *Remediation* Jay Bolter and David Grusin introduce the idea of ‘hypermediacy’ to designate a style of visual representation that reminds the viewer of the medium itself, rather than aiming for transparent immediacy. Techniques for this in screen performance can include split-screening, multiple images within the frame, eccentricity in shot choice, a wide variety of camera formats, overlaid graphics and more. The paper suggests that a hypermedial style can be more exciting, more appropriate for certain works, and perhaps even, more honest than persisting with transparency.

Examples will include the late Barrie Gavin’s work collaborations with Pierre Boulez and the presenter’s production (with Todd Macdonald, Blanche McIntyre and Hayley Pepler) of the RSC’s 2023 production of *All’s Well That Ends Well*.

### **Screening Live Performance after Covid: The Case of the Royal Shakespeare Company** **Erin Sullivan, University of Birmingham**

The Covid-19 pandemic radically reshaped theatre broadcasting in the UK and beyond. While lockdowns accelerated digital innovation at many theatres, the challenge of reopening physical venues in an even more financially constrained arts landscape led to the shrinking of broadcasting projects at many organizations. As Fiona Morris and Sarah Butcher wrote in 2024 for *Arts Professional*, ‘For many [arts organizations], digital capture of live performance has become more of a luxury than a strategic choice.’ This paper considers how the Royal Shakespeare Company in Stratford-upon-Avon, one of the major players in live theatre broadcasting in the 2010s, has navigated these challenges in the aftermath of Covid (and also in relation to its change in artistic directorship in 2023). In doing so, the paper looks at three screen projects that chart the RSC’s transition from multicamera cinema broadcasts in the 2010s to more pared-down, in-house recordings in the 2020s: *All’s Well That Ends Well* (dir. Blanche McIntyre for the stage, 2022, and McIntyre, Todd MacDonald, Hayley Pepler, and John Wyver for the screen, 2023), *A Midsummer Night’s Dream* (dir. Eleanor Rhode for the stage, 2024, and Mark Kendrick for the screen, 2025), and *Macbeth* (dir. Wils Wilson for the stage, 2023, and Mark Kendrick for the screen, 2024).

While all three of these productions were live filmed, none of them were live broadcast, and all worked to smaller budgets than had been the case pre-Covid. The directors of *All's Well* opted for a more overtly filmic aesthetic than had previously been seen in the RSC's 'Live from Stratford-upon-Avon' broadcast series, while those involved in *A Midsummer Night's Dream* and *Macbeth* followed a more 'capture'-oriented, archival brief. Through a consideration of these projects, I argue that live-filmed Shakespearean performance remains viable post-Covid, albeit in much-changed form. As prestige live broadcasts to cinemas increasingly become a thing of the past, screen directors and producers are faced with two main options: experiment with the affordances of non-live, post-produced film, or embrace the possibilities of in-the-moment, archive-oriented recording.

## **Paper Session 6: Performers and Audiences**

### **Empirical Insights into Concert Streaming: Liveness and Audience Experience**

**Pietro Modestini, Max Planck institute for Empirical Aesthetics**

Mediating technologies continue to reshape how we experience music. Streaming formats redefine performance spaces by bringing concerts into one's living room or other unconventional communal settings (e.g., Barker, 2013). Advances in concert filming techniques offer exclusive perspectives on performers and guide our gaze along musical structures. How do these novel settings (re)shape concert experiences? Do they compensate for the physical presence inherent in live concerts?

Classical concert streaming underpins the two empirical studies presented in this paper. The first study on digital concert experiences is based on an analysis of 341 free-form participant comments after viewing an on-demand concert (Modestini & Weining, 2025). Among medium-related affordances, the camera work has a particular potential to affect sensory perception. Forms of 'mediatised' liveness emerge (Sanden, 2013), building on the perception of listeners' multifaceted connections to others and the event itself.

Liveness, understood as a subjective state of connectedness, is investigated in the second study (Project MultiLive), which directly compares in-person attendance with collective live stream viewing of a chamber music performance. Data from questionnaires and in-depth interviews provide a nuanced picture. The experience of liveness emerges from a complex interplay between immediate sensory perception and subtle conscious reflection, including feelings of alienation and empathy.

Overall, the studies highlight both the opportunities and limitations inherent in concert streaming, while also suggesting ways to enhance specific experiential dimensions in future streaming or hybrid concert designs.

### **'Performers' Reflections on (Re)Creating Art Song Recital for the Screen**

**Verica Grmusa, Independent Scholar**

This paper explores the digital streaming of live music events as a factor impacting the art song performance tradition. It presents a sample of Oxford Lieder Festival 2020 performers' experiences of their live streamed festival performances (online-only setting), captured via an online questionnaire. Adding a longitudinal dimension to the study, it compares these findings with the same sample's experiences of their performances in the hybrid setting of the festival the following year (streamed with live audience present), followed by findings from 2023/24 festival return to live-only setting.

The questionnaires covered issues arising in online performance, from the length of the programme, choice of repertory and languages, use of translations; to performance and 'storytelling': issues arising from the absence of the audience and camera placement and approaches to word/music dynamics.

Reports of increased awareness of stage ‘persona’ resulting in changes to performance (choice and extent of performance gestures, interaction with the performing partner, change in attention to text, timing and nature of the ‘gaps’ between the songs) call for discussion in the context of the levels of identity at play in art song performance (in terms of Auslander’s person/persona/character) not present in other vocal genres (i.e. opera).

Performers’ unanimous reports of ‘live performance’ experience in online-only settings, further blurring the boundaries between ‘mediatised’ and ‘live’ art song, force us to reappraise the nature of ‘liveness’ and the concept of stage itself, as well as impact of streaming on future of art-song performance.

### **From Liveness to aLiveness: Audience Experience of Screened Orchestral Music Concerts** **Sureshkumar P. Sekar, Independent Scholar**

In this paper, I propose that in a multi-camera production of an orchestral music concert, audiences experience not only liveness but also ‘aLiveness’, which is ‘an experiential phenomenon that occurs when a perceiver becomes conscious that the perceived work of art is presenting, with least ambiguity, its most essential truth’ (Sekar, 2024).

I use concepts from intermedial and multimodal studies, especially Lars Elleström’s (2020) conception of transmediation, to discuss how orchestral music comes alive when it is transmediated into a screened experience. Elleström suggests that when a text is transferred from one medium to another, it is transformed. Music as notations on paper is transferred to sound when performed by musicians, and to moving images when the performance captured with multiple cameras is edited into a screened concert. A meaningful transfer means ‘keeping something, getting rid of something else, and adding something new,’ and it involves two stages: deconstruction of the source text (music and the music performance on stage) and reconstructing it to fit into the target medium (screen). Imbued into the transformed art are the traces of these two processes and therein lies the potential for aLiveness.

Furthermore, by comparing with Stephen Malinowski’s animations, Adrian Wyard’s visualizations, Disney’s *Fantasia*, and a moment in the film *Amadeus*, I illustrate how, like these other works of transmediation, multi-camera production of an orchestral music concert makes the music come alive, that is, makes music’s internal structure and patterns intelligible, and its pleasures accessible and enjoyable, to a much wider audience.

## **Paper Session 7: Transmutations**

### **Masking and Simulating the ‘Live’: Late 1960s Psychedelic Performance on American Broadcast Television** **Bryce Carlyle, Kings College London**

While this conference is concerned with asking if multi-camera production can replicate or capture the experience of live performance, my research analyses a historical moment in which the television apparatus works not to translate the live, but transmute it. This research interrogates the location of live performance, challenging the notion that media technology attempts to capture a performance that exists somewhere on the stage, and instead argues that media technology can create an aesthetically, temporally, and culturally distinct performance event, intrinsically severed from the “real” at the moment of broadcast.

I am focused on psychedelic performances shown on United States television during the late 1960s. This era’s broadcast tendencies present a unique confrontation between the medium’s ideology and its ontology. Variety shows such as *The Ed Sullivan Show* and *The Smothers Brothers Comedy Hour* succumbed structurally and aesthetically to television’s origins of unmediated transmission; however, the reality of this temporal relationship between broadcast and spectator was muddled by the

implementation of videotape in the late 1950s. Thus, the spectator was often held at a distance from the reality of transmission, forced to interpret 'live' performance based on its real or simulated immediacy.

Psychedelic performances uniquely complicate the temporality of their exhibition, engaging with multimedia and artistic total environments – popularised by Bill Graham at the Fillmore, and theorised by Fred Turner in *The Democratic Surround*. Due to this intertextual emphasis, television performances of psychedelia often showcase televisual masks layered upon a 'live' referent. For example, the Blues Magoos 1967 performance of 'Tobacco Road' on NBC's *The Kraft Music Hall* is coated, distorted, and displaced temporally through elements only perceptible to the screen spectator (masking, chroma-key, colorizer, and others), all while retaining its coded liveness.

As articulated by The Doors on December 27, 1967 when they wheeled out a television set mid-concert to witness themselves perform 'live' on CBS's *The Jonathan Winters Show*, this research probes at live performance's relationship to its mediatization, and ultimately asks whether the 'real' or the televisual possesses the primacy of the true performance event.

### **Performing the Wiz for the Screen: A Comparative Study of Film and Live Television** **Ye Rin Kang, University of Edinburgh**

The musical *The Wiz* debuted on Broadway in 1975. It was adapted into a film in 1978 and in 2015 NBC produced a live television version, *The Wiz Live!*. The staging of *The Wiz Live!* on a proscenium stage set rather than multiple studio sets demonstrates how television adapts theatrical conventions to broadcast requirements. Such technical constraints and opportunities of different media have brought changes to the ways of performing and presenting *The Wiz*. Film's cinematic techniques and television's real-time multi-camera approach each create distinct visual languages that either enhance or disrupt the audience's sense of liveness across various genres and performance styles.

In this presentation, I will compare the different camerawork and editing strategies employed in two musical scenes in *The Wiz*'s film and television adaptations: 'A Brand New Day' and 'Believe in Yourself'. I will explore the extent to which these visualisation techniques alter and perhaps enhance the experience of live performance, and to which televised musicals maintain theatrical immediacy or establish a distinct televisual form.

By situating *The Wiz Live!* within the evolving history of musical theatre on screen, this study offers insights into the broader discussions on liveness and mediation in live television broadcasts of musical theatre.