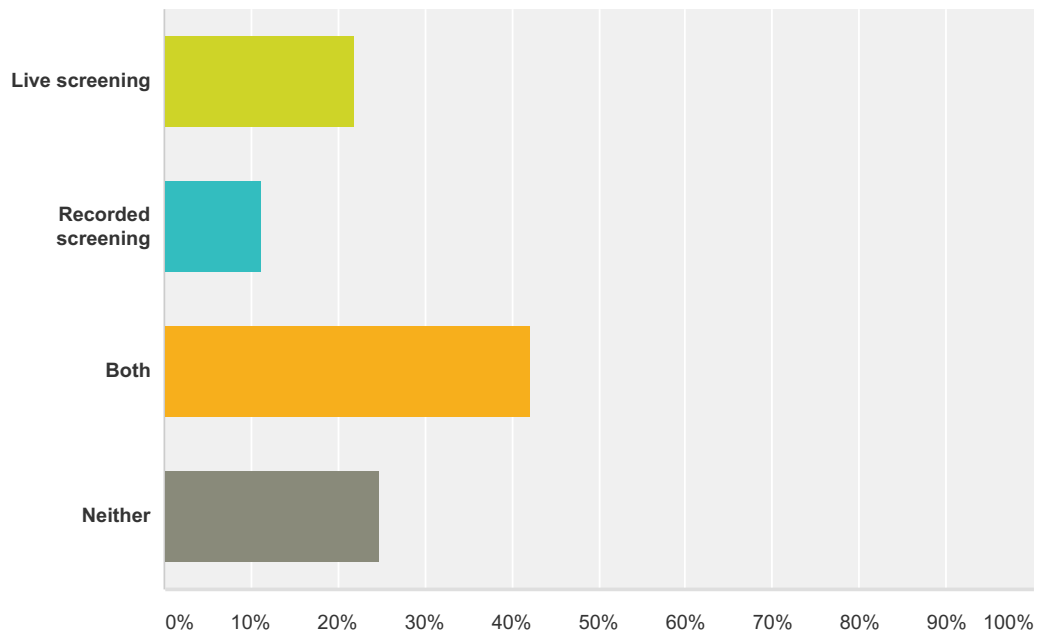


Q1 Have you ever attended a live or recorded screening of a performance?

Answered: 545 Skipped: 5

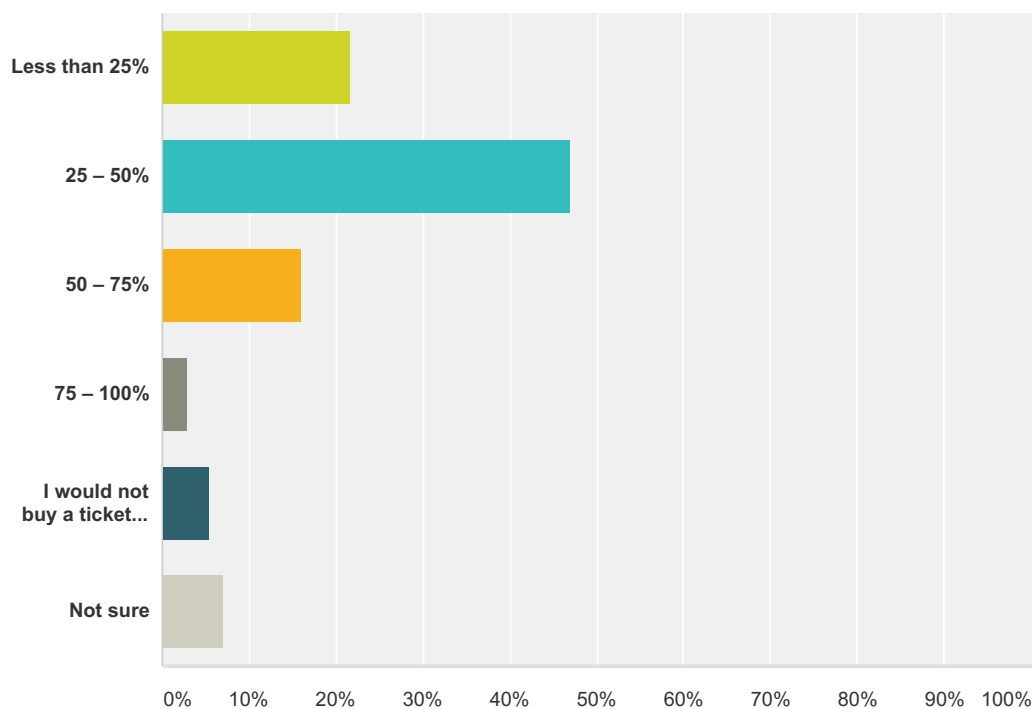


Answer Choices	Responses	Count
Live screening	21.83%	119
Recorded screening	11.19%	61
Both	42.20%	230
Neither	24.77%	135
Total		545

Q2 Compared to the price you would pay for a ticket to a live performance, roughly how much would you expect to pay for a ticket to a screening of that performance?

Answered: 513 Skipped: 37

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Answer Choices	Responses
Less than 25%	21.64% 111
25 - 50%	46.98% 241
50 - 75%	15.98% 82
75 - 100%	2.92% 15
I would not buy a ticket to a live screening	5.46% 28
Not sure	7.02% 36
Total	513

#	Please give details of your opinions on the price and value of tickets for screenings	Date
1	I've generally paid around £13 for a ticket to the NTLive screenings which I think is a reasonable price for for seeing a production "live", although I do think that productions should actually tour round the country so that they are more accessible to everyone, but should still be reasonably priced as not many "ordinary" people are able to pay "London" prices.	4/7/2015 12:16 PM
2	Says it all really, that we should buy a ticket for less devalues the live experience - which is what live screening does.	4/7/2015 11:25 AM
3	Just needs to be realistically priced. Cinemas have their running costs, then usually have to pay whatever has been agreed with the distributor. In this case, there will be the distributor cost plus/including the fee to the originating arts organisation for the content. Its important that pricing reflects the real costs of production whether a performance is live action or broadcast/screening.	4/6/2015 2:46 PM
4	Finances? Are you asking how much the percentage I actually pay, or what I think I ought to pay? I recently saw Mahagonny; paid £15 at the cinema which I think is expensive for a cinema ticket. But I know the tickets at ROH were more than £100 (I checked). But that tells me ticket prices in London are out of control and are only for the very rich. So I'd like to see cheaper tickets at live events. I'd be very interested in the economics of this. Does ROH and the rest make a profit from live-streaming? Or do they subsidise the process? I've been to 4 live streamings. The first two (theatre) sold out in BIG cinema spaces in Cardiff. The second two (opera) had much more sparse audiences.	4/4/2015 10:24 AM

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5	The price is good value	4/3/2015 5:40 PM
6	The environment front of house is completely different and you lose much of the 'specialness' of attending a theatre by attending a cinema.	4/3/2015 12:40 PM
7	The value/savings of the cost of the screening is not just the ticket price- the value of the cost is also in the cost of travel etc that would be incurred in getting to and from a live performance.	4/3/2015 12:24 AM
8	I mean 50% by this (75% could be considerably more!) - I would expect not to pay much more than a cinema ticket (maybe a few pounds more).	4/2/2015 5:55 PM
9	Price for screenings is brilliant value. With theatre ticket prices easily between £40-£60+ a cinema screening will usually be a quarter of the price, or even less. The screenings I have been to have also been local to me, also saving on travel expenses.	4/2/2015 2:56 PM
10	I would rather see any performance live where possible.	4/2/2015 2:12 PM
11	More expensive than cinema. Good value for what you see but I'm not sure that message is being sent out or received	4/2/2015 12:07 PM
12	It's a completely different experience. Camera editing, presenter etc as opposed to the atmosphere of a live performance	4/1/2015 10:14 PM
13	I think tickets for live screenings are overpriced. I would be happy to pay 25 - 50%	4/1/2015 7:09 PM
14	All depends on the offer. To make screenings effective they need to offer something distinctive that the other audience might not see - eg enhanced behind the scenes offer or live social QAs.	4/1/2015 4:46 PM
15	The current charges levied by the National companies are often similar to the cost of a ticket for a live show in a regional theatre. I do not think this is appropriate - a ticket for a screened performance should always be significantly cheaper than a live show.	4/1/2015 2:49 PM
16	They are good value if you are seeing a performance with superb production values and world-class artists who you otherwise might not be able to see.	4/1/2015 1:08 PM
17	Obviously depends on the live performance ticket pricing structure as to what percentage. But generally I'd say I'm willing to pay around 50% more than the price of a regular cinema ticket for a live performance on screen.	4/1/2015 11:40 AM
18	To be able to see a live screening of an international ballet company for £15 is absolutely value for money!	4/1/2015 7:39 AM
19	If it's live screening, I'd like to pay more than recorded screening.	4/1/2015 2:44 AM
20	I would expect a comparable price, not more	3/31/2015 11:30 PM
21	Having attended one screening of a stage play I would not attend another.	3/31/2015 10:18 PM
22	When you pay for a live screening ticket, you expect a comfortable ambience as well, as you would in a theatre. On one awful occasion in Crislie, the live screening was preempt end by over loud crashing rock that totally off put the audience. We suffered in order to see the performance, which we enjoyed. We had paid a lot for the tickets, but it wasn't a happy experience.	3/31/2015 10:05 PM
23	To get a decent seat for an opera at the Royal Opera House or the London Coliseum you have to pay over £100 per person. My family have even paid £40 per person to see an opera at the Royal Opera House and have hardly seen anything on stage because the seats were terrible. Live screenings at the cinema allows everyone to see an opera/ballet/show without the extravagant costs of going to a theatre.	3/31/2015 9:06 PM
24	When I see things at the National Theatre, Royal Court etc, I tend to go at times when I can take advantage of offers (eg Travelex £15 tickets or £10 Monday tickets). I'd happily pay that amount for live screenings of the same shows - so in fact 100% of the ticket for the live show. However, I'd be reluctant to pay more than this and for shows currently in the West End (eg View from A Bridge) I'd pay up to £40 if I really wanted to see it but only up to £18 (at a stretch) to see the live screening.	3/31/2015 7:35 PM
25	As the tickets to West End theatres and opera houses became very expensive, less than a quarter of their live performance ticket price would still not be cheap.	3/31/2015 6:59 PM
26	As you are not attending the theatre in which the broadcast is filming it wouldnt be fair to charge their prices, plus you aren't not really having a full theatrical experience, why pay full price?	3/31/2015 6:44 PM
27	Cost of transmission to multiple sites must cost less than the live production costs?	3/31/2015 6:29 PM

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28	When the screenings were a one-off live it was reasonable to pay a bit more. But now that they are shown all over the world and often repeated normal cinema prices should prevail.	3/31/2015 6:08 PM
29	I've said I expect to pay 50-75% of the live theatre price, because I've attended several times and am therefore aware of the cost, but don't necessarily think it's a fair price. I'm somewhat surprised that it's so expensive. For example, I can see a main house production at my nearest theatre in Keswick for £18.50; to see Behind the Beautiful Forevers (NT Live) at Carlisle Vue costs only a little less, at £15.00. And rather amazingly, the cheapest ticket I could buy at the NT itself, at the back of the Olivier Circle, would be £15.00. I've no idea what the economics of live / encore screenings are, but instinctively I feel that tickets should be cheaper than the cheapest (full price) ticket for the event itself.	3/31/2015 4:30 PM
30	Depends very much on the price of the tickets to the live performance. If tickets to the live performance were all £20 for instance, I'd be happy to pay around half this to see a screening. If tickets to the live show were £100, I certainly wouldn't necessarily be happy to pay the same proportion to see a screening.	3/31/2015 3:43 PM
31	Attended many outdoor screenings for free, an excellent way to promote culture to a wide audience. However, organisations often require external financial support from a sponsor.	3/31/2015 3:24 PM
32	They can be relatively steep compared to normal cinema prices. However, knowing the backstage work that goes into live screenings, I think it is still reasonable on live performances. I think they can still be too steep at the moment for prerecorded performances.	3/31/2015 3:19 PM
33	I have a cineworld unlimited card - the cost for me to attend a screening is £5-6. Otherwise you pay £14.00 which isn't that much more than coming to the cinema in the first place	3/31/2015 3:12 PM
34	I think they should be cheaper as the costs to screen the performance is much lower than staging it live, also you don't get the same experience as being sat in a theatre and it not as pleasant an atmosphere.	3/31/2015 2:43 PM
35	The level would be smaller when calculating % of London live show costs, for viewing out of London or other major cities.	3/31/2015 2:15 PM
36	I think in the name of outreach the screenings should be set at the lowest price possible, or a quota should be reserved for students/low incomes like actual theatres do. I live in London so I would not personally pay for a live screening when I am surrounded by ways to catch affordable theatre. However, my father's wife who lives in Shropshire has a great problem accessing theatre with her three children. Her options are going to London, Manchester (with an added price of expensive train travel) or hoping that something decent is showing in Shrewsbury. For a low income family such as hers, paying for screenings for a whole family (and we really want to younger generation to be experiencing theatre) is out of their price range.	3/31/2015 2:08 PM
37	I think pricing should be in line with cinema pricing.	3/31/2015 1:01 PM
38	Calculation of value takes into account travel costs that would be incurred by traveling to a performance venue.	3/31/2015 12:49 PM
39	Excellent	3/31/2015 12:44 PM
40	Even going to the cinema is a rare treat for myself and family. Price needs to be low to enable wider viewing, went to War Horse with son but too expensive	3/31/2015 12:38 PM
41	I do feel uncomfortable with paying significantly more for my ticket than I would to watch a movie. Of course the business models are different and ticket pricing in the cinema is based on the model for that sector. Although I accept that live screenings give you access to performances that would otherwise not be accessible at all it has to be said that the experience of a live screening is definitely not comparable to the reality of attending a live theatre or opera, ballet performance. It is a lesser experience even though a valuable one. I don't think there is a case for charging parallel prices to those charged in the theatre. It should be a lot less. Especially as movies are made entirely with the cinema viewer in mind whereas in live screening your experience of the stage is dictated by the vagaries of the camera operator. I have been to screening performances where, when I wanted to see the whole stage, as in the live experience, the camera repeatedly went into close ups on the person delivering the line and it was impossible to see the reactions of the other people on the stage. I suppose I want the viewpoint of the person in the best seat at the live event combined with a price slightly higher than the normal cinema ticket!!!	3/31/2015 12:33 PM
42	When I go to a live screening I don't equate the ticket price to the price of a live performance - I would be looking to spend about the same as a film ticket.	3/31/2015 12:25 PM
43	Screenings can not be high priced otherwise you do not have an audience, particularly in countries like mine, Portugal, where the people that are interested in the arts do not have money.	3/31/2015 12:21 PM
44	Because it isn't live I wouldn't pay as much	3/31/2015 12:20 PM
45	Question unclear	3/31/2015 12:11 PM

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46	About half of the live, in the building price seems fair to me. It doesn't matter if it's live or an 'encore' performance as it's still on a screen.	3/31/2015 11:52 AM
47	It would depend on the show. Opera I would expect to be about 30% of medium ticket but other things should be less	3/31/2015 11:48 AM
48	I think this is a money making and box ticking scam by the big organisations - they can make money, 'justify' public subsidy and pretend to be doing audience development BUT it is not theatre. It is not what they are funded to be doing.	3/31/2015 11:32 AM
49	Obviously a screening doesn't incur the same costs as staging a live production so I'd expect tickets to be significantly less. However, I don't know how much venues have to pay for screenings so the ticket prices would need to ensure that the venues earn enough money to support other (perhaps more risky) aspects of their programming.	3/31/2015 11:30 AM
50	Tickets for these events are great value, usually between £12 and £20 which is far far cheaper than the cost of going to London, Stratford etc for events you can't get tickets for anyway	3/31/2015 11:28 AM
51	Personally I would attach low value to a screening because I value highly the "live" aspect of attending a theatre performance. However, with the increasing prominence of technology as the medium through which we communicate with the world I appreciate that many others might not find this such a significant concern.	3/31/2015 10:55 AM
52	As the live and recorded screenings tend to be in cinemas, I would expect to pay the same as a cinema ticket	3/31/2015 10:43 AM
53	Whilst I think the price represents very good value and the screenings I have seen have been of exceptionally high quality, for me personally a screening could never replace the live theatre experience. I love screenings which give me the opportunity to see a performance that I otherwise would not be able to see (due to constraints of time or location) but I would always choose a live theatre experience over a screening.	3/31/2015 10:10 AM
54	Apart from performers' rights and venue costs, the overheads of a screened performance are substantially less than this of a live performance.	3/31/2015 9:43 AM
55	I would rather attend a live performance	3/31/2015 9:26 AM
56	I think that the cinema in general is too expensive! (And most tickets to live shows, too...) So the prices should be lower.	3/31/2015 9:17 AM
57	I think that the price for live screenings is quite high and I have reservations about the effect this has on live productions in my local theatres. The price for the screening means that I cannot afford to go to both, therefore going to a live screening stops me buying a ticket to a live show.	3/31/2015 9:01 AM
58	I would expect a ticket to a screening of a live performance to be cheaper than the ticket to the live performance	3/31/2015 8:49 AM
59	Reasonable value for money	3/31/2015 8:31 AM
60	They seem significantly over priced at the moment	3/31/2015 8:30 AM
61	I think it should be the same price as a cinema ticket.	3/31/2015 8:11 AM
62	Somewhere between 20 and 30%. The potential audience is much larger so although I think the value is still high I would expect to pay less	3/31/2015 8:03 AM
63	I would be willing to pay more but notice there is little impetus to pay a higher rate.	3/31/2015 7:02 AM
64	Ticket pricing for screenings vary by a factor of 2 depending on how close the screening is to the performance and the venue of the screening. Since you are seeing the production through the eyes of a producer, you miss the overview.	3/31/2015 4:10 AM
65	no real opinion	3/31/2015 2:36 AM
66	I would expect to pay a similar fee to a cinema ticket	3/31/2015 2:21 AM
67	I tend to use deals when going to live performances (eg young persons' discounts), which aren't available for screenings. I never spend more than £25 for a theatre ticket and don't find this budget to be that restrictive - live theatre is cheaper than a lot of people think.	3/31/2015 1:26 AM

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68	I expect to pay a reasonable amount for live performances that are similar to the kind that are then filmed and screened in cinemas as I am aware of the theatre running costs during the time of the performance, as well as the actors and theatre staff's wages. Comparatively, the cost of screening a production such as these do not incur the same amount of costs. Though there may be a large sum paid by cinema companies for the rights to the screening itself (or however this is contracted) the costs that the cinema will be exuding presumably wouldn't differ from if it was screening a normal non-theatrical performance or event. Rather than pricing it with regards to the tickets to the live event, I think it's worth looking at the pricing for these screenings in comparison to the tickets at each cinema for general films. The screening of productions such as these is an exciting new venture, and is brilliant for the chance to bring performances to people who either can't otherwise afford it (especially with ballet and opera), or those who are unable to travel to London or larger regional venues to see these productions. I feel therefore that to price these screenings considerably higher than usual cinema tickets almost undermines the chance to broaden audience ranges and gather new interest from audience members who may not find these forms of arts mediums otherwise accessible. It also helps support the idea that these arts can still be elitist despite having the chance to offer themselves to everyone.	3/31/2015 12:01 AM
69	In my opinion, a screening of a live performance (Met in HD) is a different experience than attending the performance in person. Therefore, I don't see in relationship between the ticket pricing for the two events. Pricing for the streamed or recorded performance will be based on market forces for that type of event and the quality of the broadcast event.	3/30/2015 11:52 PM
70	I have been to a few live screenings of plays I already know and love. I would have much preferred to see the plays live but geography and the cost and time made it impossible for me to do so. Because of this, I considered the tickets to be good value.	3/30/2015 11:27 PM
71	From what I've seen so far - just 3 events - one was less than being at the actual theatre at the time and two performances were SIGNIFICANTLY less	3/30/2015 11:12 PM
72	Prices are great value for money	3/30/2015 10:50 PM
73	They are extremely good value.	3/30/2015 10:39 PM
74	Live audiences do enhance the performance by way of active participation. Why do they have to pay as well as turning a live performance into a success?	3/30/2015 10:30 PM
75	The performance is not comparable to being in the theatre/concert hall. The price of the ticket should reflect the mass sale outside the performance venue.	3/30/2015 10:29 PM
76	Screening is more akin to cinema than theatre so I expect the price to reflect that.	3/30/2015 10:29 PM
77	Good value, especially as no travel to London cost involved	3/30/2015 10:26 PM
78	There has to be a relationship between the origination costs of the work and the distribution costs of the work. If a live theatre ticket costs £25, and a live screening ticket costs £10, then the live screening is under-cutting the live theatre. Audiences then expect to pay less for live theatre.	3/30/2015 10:08 PM
79	I saw NTL and it was amazing in every sense of the word including value for money.	3/30/2015 9:53 PM
80	I would anticipate no more than a 40 min screening for this price as reasonable value	3/30/2015 9:44 PM
81	I would always expect to pay more for a live ticketed event (in line with the size and scale of production/tour) the issue is a large scale show can be screened for the price of a ticket to a small scale live show - skewing price perceptions and value for money	3/30/2015 9:42 PM
82	I cannot imagine paying to attend an 'event' that is neither a live production nor a properly produced film. I will watch recorded performances of plays, opera or ballet in the comfort of my home when I need to... but I would then pay to obtain a physical disk, etc.	3/30/2015 9:37 PM
83	Ticket prices for screenings vary widely from about £15 to £30. It is difficult to tell whether this represents value for money and reflects the cost of filming and broadcasting the performances or whether one is paying a premium price for what is considering to be a prestigious product albeit still at a 'bargain' price when compared with the cost of a ticket at the theatre.	3/30/2015 9:34 PM
84	I have no opinion because I have no idea of the costs involved in putting them on	3/30/2015 9:13 PM
85	It's not live. That's what I'm paying for. I'm not getting the best 100% experience that a full-price ticket in a theatre would give me, so why should I pay the same? I'm not getting the same experience: I'm not there, I'm not in the space with the vibrations, shared communication, I'm not being responded to live by the performers, they're responding to somebody else in a theatre miles away (and possibly in another time frame altogether). So definitely not the same, and not the same price as a result.	3/30/2015 9:01 PM

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86	I agree a ticket should be more than a normal cinema ticket however, not so much that it is more than the cost of a ticket to see a show at the local regional theatre (main house or studio). It gives the impression that this is equivalent to a live theatre experience and it is not.	3/30/2015 8:33 PM
87	They are excellent value	3/30/2015 8:17 PM
88	Often the price of the stage production would prevent me from seeing it, a less expensive ticket for a screening means I can see productions I would not have had the chance to see and more often - especially for productions that I could never see because of location.	3/30/2015 8:14 PM
89	I would expect it to be compatible with a cinema ticket	3/30/2015 8:13 PM
90	It really depends how difficult and expensive it would be to see the live performance.	3/30/2015 7:43 PM
91	There's a difference between live screening and live. Live includes an experience, atmosphere and direct interaction between artists & audience which should be recognised as more holistic.	3/30/2015 7:38 PM
92	Come back to This would depend a bit on the nature of the performance. Plays and some dance events can translate quite well to the screen but the dynamic acoustic experience of live music is substantially lost. It also depends on how much effort is put into the transmission (how well filmed/directed is it? Are there introductions or interval presentations that add to the sense of a special event?). Cinemas themselves could make more of events locally by having guest speakers or related activities. Re-screenings should definitely be much cheaper. You're just playing a recording. They can be worth going to, if it's the only chance you have of catching a particular production, but the sense of a special event and shared experience has gone.	3/30/2015 7:28 PM
93	Live Screening is a substitute for the large London based companies and the RSC touring to the rest of the UK. Its a license for them to print money and will, if it continues destroy smaller performance companies in the regions . The DCMS should act and reduce the funding of these companies to preserve our regional arts. But they won't .	3/30/2015 7:27 PM
94	Even if technical quality has improved compared to the past, a cinema screening is simply not the same experience as being in the same space as a live performance, so pricing should be a great deal lower and certainly no higher than for a comparable film at the same venue.	3/30/2015 7:21 PM
95	The price of a ticket I would pay is between £35 and £45	3/30/2015 7:20 PM
96	As a theatre maker (producer and writer and director) and with experience in film editing I'm aware of the difficulties involved in cutting together a filmed performance and guiding actors into an appropriate playing style to make filmed stage work anything other than odd looking and odd sounding. I happened to be in the audience on the night Maxine Peake's Hamlet was being filmed and it was an odd delivering and received oddly (The audience were told they could not under any circumstances leave the auditorium for 2 hours- one couple clearly had to and did). I'd be reluctant to pay much for a what would probably be a poor approximation of the live experience.	3/30/2015 6:33 PM
97	My 25% is based on real ticket prices at places like the Royal Opera House or the New York Met (or indeed best seat prices at the RSC at Stratford or the Barbican).	3/30/2015 6:25 PM
98	KEEP THE PERFORMING ARTS LIVE! KEEP PERFORMERS PERFORMING! KEEP PERFORMERS EARNING! KEEP THE THRILL OF THE UNREPEATABLE MOMENT.	3/30/2015 6:15 PM
99	Live screenings are good value. The fact that they are local to me rather than in London or Stratford helps with the cost, too.	3/30/2015 6:03 PM
100	If it brings the arts to the elderly, frail and those remote from the theatre and opera then it must be a good thing. Of course if it means the productions lose audience then that is another matter.	3/30/2015 5:56 PM
101	I think the tickets are overpriced, and should be comparable to a cinema ticket	3/30/2015 5:47 PM
102	There is no comparison to the electricity of a live performance but, if it's a great production where tickets have been limited, it's a fantastic way to create wider audiences without the cost of a live tour. I wouldn't however be prepared to pay the same amount; it's very similar to a film, for example, so the price comparison would be for that or for cheaper, restricted view, kind of prices	3/30/2015 5:43 PM
103	Ticket prices for screenings seem to be subject to comparison with the cost of a cinema ticket, not with the cost of a ticket to the live event. In my experience, that limits my willingness to pay to a very narrow band of acceptable prices, which really have no reference to the live event ticket price.	3/30/2015 5:42 PM

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104	My views are influenced mostly by my geographical location. To attend a live performance of the National Theatre I have to spend over £400. This is to cover tickets of 2 * £50 plus two rail tickets at about £100 each plus an overnight in a London hotel - about £100. If I don't pay that much and there are no projected screenings and given that there are very few tours and rarely with the same casts. The projections are a lifesaver at almost any price.	3/30/2015 5:34 PM
105	As it's not 'the real thing', I'd want a significant discount on the cost.	3/30/2015 5:33 PM
106	These productions are very expensive to put together. Cheap ticket prices will never happen. With a budget of at quarter of a million an audience of at least 50,000 is required to break even with a ticket price of £20. Not many productions reach these kind of audience figures. The cinemas take 50% of ticket sales. The cinema distributor takes 25% of ticket sales. The poor creative producer takes 25% and pays all the costs. Very high risk investment..... The industry has reached a peak. Unless the profits and financial risk are shared more evenly there will be little to screen soon.	3/30/2015 5:32 PM
107	As an example, I recently saw a live screening of the Royal Ballet's Swan Lake for £11.50 (over 60 price). This represents incredible value, especially compared to seat prices at the ROH.	3/30/2015 5:28 PM
108	Screenings are good value and enable me to see productions of opera close up and at a fraction of the price	3/30/2015 5:24 PM
109	No comparison. It's a completely different experience	3/30/2015 5:23 PM
110	Very good value	3/30/2015 5:18 PM
111	Overpriced compared to other cinema offers	3/30/2015 5:14 PM
112	In some ways I find a live screening better than being in the theatre; you get interesting chats from the director, musical actor, director and set designer etc. Also you get close ups of the actors.	3/30/2015 5:12 PM
113	At £10, a ticket is less than the cheapest at NT and I don't have to pay £60+ to travel to London from north Wales.	3/30/2015 5:11 PM
114	This is hard to say. The only live screenings that I've seen advertised were of major London productions - and I'd never have seen those anyhow as they'd be far too expensive - even before rail costs. The tickets were about 50% more than normal cinema tickets - but haven't a clue what tickets to the live show would have been ...	3/30/2015 5:03 PM
115	Can be of good value for certain types of very expensive events e.g. opera. Also, a great way to see something that you missed when the live performances were running. Of course, they can never replace the live experience.	3/30/2015 5:03 PM
116	It would depend upon the nature of the screening. If a straightforward 1to1 screening then 50-75% of price, if screening is equal per formative function then the same or even more	3/30/2015 5:00 PM
117	I live in London and am fortunate enough to be able to go to these sorts of screenings, therefore I'm unaware what the pricing is. I think measuring it against the cost of a theatre ticket is odd - I paid £7 last week to go to the Royal Opera House where many seats cost almost £200! I'd expect to pay more than the cost of a cinema ticket perhaps ca. £15-20 or more if the screening is limited / special edition in some way.	3/30/2015 4:59 PM
118	Depends upon the work being screened, the original ticket price (especially if tiered pricing applies - eg I would not expect to pay top ticket price which often relate to 'best seats in the house'), the venue where screening is taking place - and their ticketing structure - and any add ons included, eg a drink / programme / hamper etc ... If tickets are 75-100% live value I would hope to see some information as to why / how the screening price has been reached. Again, freebies like a free drink would incentivise me to pay full price However, where screenings may take place in an educational context, eg a schools screening, I would expect as an audience member for this to be free (to the individual audience member - I am not aware whether schools are charged for receiving / holding a screening) undertake a service by way of screening	3/30/2015 4:58 PM
119	As the venues are normally cinemas, there is not the same atmosphere or enrichment experienced in a theatre, particularly in terms of the appearance and architecture of the theatre.	3/30/2015 4:55 PM
120	I do think that the cost of live screenings is rather high in comparison to a live performance. I regularly attend live performances of Opera by Scottish Opera and have paid between £20 - 35 per ticket. I do think £17-18 for a live screening is relatively expensive.	3/30/2015 4:55 PM
121	Prices are usually good value but I would be inclined to want to pay less for a recorded screening rather than a live screening.	3/30/2015 4:54 PM
122	Ticket price should not be the same as theatre as it does not come with the same level of costs. However an opinion to donate to the theatre or production company should be present at booking.	3/30/2015 4:49 PM

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123	London West End Theatre Prices are getting to be too expensive. If I want to take my family the evening can cost more than £200. While I appreciate it is possible to buy lower priced seats, often these are restricted views or far from the stage. If you want to see a popular live show you want to be close to the action, the live screenings really help us to achieve that for a quarter of the cost, so we can go more than once every couple of years. It is unlikely you can get 4 seats to a west end show from a ticket booth. 2 possibly, but not 4 so live screenings provide a viable alternative. I love theatre and would really like to take my family more frequently	3/30/2015 4:49 PM
124	I think it would be useful to compare to the price of a cinema ticket?	3/30/2015 4:49 PM
125	I think screenings should cost about £10, or similar to the average cost of a cinema ticket.	3/30/2015 4:45 PM
126	They offer tremendous value for money. And I use them to go to things I have missed (NT Live) or couldn't get a ticket to, or indeed just to go to things I wasn't sure I would like, but thought it worth a punt for the smaller price.	3/30/2015 4:44 PM
127	It's good value for live screenings but less so for repeat screenings.	3/30/2015 4:39 PM
128	While live screenings can provide a close in look that one might not get in a live performance, it is still a diminished experience from being in the room.	3/30/2015 4:38 PM
129	What about an option for the relevance/value of free streaming for free (or indeed ticketed) concerts?	3/30/2015 4:37 PM
130	I have attended and did not like the experience one bit. Popcorn and a Bach Passion don't go together well. At a live screening from Bayreuth we experienced technical issues which led to multiple breaks etc.pp.	3/30/2015 4:37 PM
131	I also have to factor in train fares to London (let alone New York!) - say at least a further £60 for London - plus the frequent experience that live performances are sold out.	3/30/2015 4:36 PM
132	I'm not sure only because of the sometimes wide price range. Is it a percentage of the top price or an average price? 50 - 75% of up to £60 say isn't too bad, but it could be quite expensive if it's £150+	3/30/2015 4:34 PM
133	it depends who is performing	3/30/2015 4:34 PM
134	Live is best but not always possible therefore I will still watch but expect to pay less	3/30/2015 4:33 PM
135	I feel as though the thrill of 'liveness' is diminished via a screening - you can only wander your eye as far as the screen allows: it's like being forced to experience an event via someone else's brain.	3/30/2015 4:31 PM
136	difficult as live show ticket prices can vary so much, but paying around £12 to £15 for a live screening is acceptable to me	3/30/2015 4:28 PM
137	Tickets are good value but that is because they work on the economics of cinema, not theatre. Percentage deals are very different for the venues too.	3/30/2015 4:26 PM
138	Screenings undercut live performances in price. But they are not 'live' in the sense of us being in the same room and I would therefore expect to pay what I'd pay for a film.	3/30/2015 4:26 PM
139	It's a different art-form the two shouldn't be compared If there's going to be screenings in cinemas then they should be at cinema ticket prices maybe? Free in-school screenings are dangerous I think!	3/30/2015 4:25 PM
140	I am not sure that the price of the screening should relate to the price of the ticket for the live event. Instead, I think it needs to relate to cinema ticket prices in general. Based on this £20 is the maximum I'd be prepared to pay.	3/30/2015 4:23 PM
141	Many are £12 plus and so not accessible	3/30/2015 4:20 PM
142	Can't really say as I have never attended one.	3/30/2015 4:18 PM
143	if a cinema showing than very expensive compared to a film screening. Cheaper than West End but not necessarily cheaper than a regional theatre or subsidised say £15 ticket at the National	3/30/2015 4:16 PM
144	Its not about price, it's about access living a long way away from London	3/30/2015 4:15 PM
145	I think that screenings are still too expensive to capture the audience members for whom travelling to and buying 'proper' theatre tickets at producing venues just costs too much. I understand the issues of distribution, but think that £17 is outrageous for a cinema ticket in a rundown multiplex- some of the revenue should be fed back into making the cinema venues a destination in themselves rather than being dormant hosts.	3/30/2015 4:14 PM
146	Reasonable value	3/30/2015 4:14 PM
147	Screenings add flexibility and therefore shouldn't cost much less than the full live performance.	3/30/2015 4:14 PM

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148	It's a complex calculation: Minus: You're not there in person Plus: You've got as good a view as the highest ticket price Minus: The screening director chooses what you focus on	3/30/2015 4:13 PM
149	I can't remember what I paid, but it would be unreasonable to pay more for a recorded screening than any other film. I would expect to pay more for a live screening but no ore than 50% of the cost of an average seat for a live performance.	3/30/2015 4:11 PM
150	Tickets for live screenings of NT live in my small rural town/big village (with a community-run cinema) cost £11 - this is far too much for the town which is very working class and in a low pay area - so only well off mainly retired people go - they are not really new audiences	3/30/2015 4:07 PM
151	... but you have to pay more than 25%! What I have seen includes the Metropolitan Opera NY's Ring Cycle. It's not cheap - but the cinema throws in a glass of wine during the interval. Seeing the odd ROH opera live-streamed is certainly cheaper than paying their ridiculous prices in London (and avoiding the London opera-going classes, a bonus of sorts, I suppose) but 'less expensive' is still not cheap. Nor is it a real substitute for the live article - I really doubt whether screenings are an effective vehicle for making 'converts'. The people I see at screenings are the same people one sees at live performances of opera on tour.	3/30/2015 4:07 PM
152	The costs of screening a recording will not match the costs of the live performance - thus I would expect that to be passed on to the consumer.	3/30/2015 4:06 PM
153	It of course all depends upon the scarcity value of the production and notably the performers who are involved	3/30/2015 4:01 PM
154	I paid £13.35 for a ticket for View from the Bridge last week which I thought was tremendous value.	3/30/2015 4:00 PM
155	I do not see a case for paying any more than an ordinary cinema ticket, given that films cost many millions more to produce than most arts performances. I have also never seen any information to indicate that the performers are better paid, which might induce me to pay a higher price - I see live screenings as a cynical way for venues to enrich themselves.	3/30/2015 3:59 PM
156	Given the distribution costs are so tiny compared to the costs associated with schlepping between twelve and fifty actual people hundreds of miles days in advance so they can get it, tech and rehearse for that venue, I would certainly not pay more than 50% of the equivalent cost of a ticket to a roughly equivalent live show to attend a screening. For example, there's no way I'd pay £45 to go to a screening of an opera from the Met in New York. I can pay that to go to an actual opera here. Similarly, I wouldn't pay more than a tenner to see a NT Live screening, when at the local theatre I can be in the same room as actual actors there in front of me for £20 or £25.	3/30/2015 3:57 PM
157	I think the screenings I have attended have been about £12 to see. These have mostly been National Theatre or RSC type screenings often with big names starring. To see these live would be much more expensive primarily due to travel costs. Honestly I could not afford the time or money to see these live except on very rare occasions. But I could probably see small scale touring drama performances in my area for a similar price. I think the price I've paid for a screening is reasonable value.	3/30/2015 3:56 PM
158	Depends how much the ticket for live performance but I wouldn't expect to pay more than a cinema ticket	3/30/2015 3:55 PM
159	I'm unsure how I feel about screenings. I would rather people went to see live performance and live art. I think screenings give companies a buy-out to not tour regionally. I recently encouraged a friend to see a live show but he wasn't interested because he'd already see a live screening in a cinema. I found this profoundly depressing.	3/30/2015 3:54 PM
160	At the moment they are very expensive - I have paid around £17. This is not affordable for many in terms of live theatre, let alone a screening of it.	3/30/2015 3:54 PM
161	compared to the cost of tickets at many venues, those for screenings provide great value for money. This is one of my biggest motivations in choosing screenings instead of visiting the theatre etc - I just can't afford the seats that would give me a quality experience; i.e. most of the time I could only afford the cheapest seats, which have totally restricted views.	3/30/2015 3:54 PM
162	It makes sense for it to be more than a cinema ticket as it's an event. Screenings seem much better value than travelling into London and paying for a ticket which can be £65 just for the ticket.	3/30/2015 3:51 PM
163	It depends on the nature and quality of the screening - comfortable cinema and expert filming of a piece of theatre is a totally different experience (with appropriate financial costs) to an outdoor event, sitting on a cushion with a raincoat wrapped round you (which can be a collectively great experience, but not one I'd expect to pay a lot for...)	3/30/2015 3:51 PM

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164	We are opera fans, and live screening makes it possible to see excellent productions from the Met in New York, ROH and Glyndebourne. Even though we live within travelling distance of Lewes and London, we could not afford to do either on our current income. We do not expect ever to be able to cross the Atlantic. Interestingly, we could afford National Theatre tickets, but have seen a couple of their broadcasts. These were of acclaimed productions which had closed (so, recorded). Much enjoyed although the cost of seats is nowhere near as high as opera. It is marvellous that we are able to see these productions. Keep using the media to build your audiences, we love it!	3/30/2015 3:50 PM
165	I would want the 'real thing' feeling to pay in full	3/30/2015 3:49 PM
166	It is not the same experience and is often far too expensive compared to prices for films in the same cinema - especially since a film is designed for the cinema. The current prices of theatre/ballet/opera in cinemas are still too expensive to be considered accessible or any kind of audience development tool. I went to a live screening of a ballet as I won the tickets in a twitter competition. I would not have minded paying for A Streetcar Named Desire as this was such a hot ticket in the theatre, but am rarely bothered otherwise.	3/30/2015 3:48 PM
167	In the context of screenings for UK work, the priority should be to achieve wider exposure and distribution, rather than profit. This could be a great route though for some UK organisations to develop overseas markets and revenues	3/30/2015 3:48 PM
168	I run a venue in our second year of live screening of opera and ballet. Our audience think they are fantastic value for money	3/30/2015 3:48 PM
169	I would expect the ticket price to be higher for a live screening than a recorded stream. The cost of live broadcast is considerably higher.	3/30/2015 3:48 PM
170	was more expensive than I thought or wished	3/30/2015 3:47 PM
171	This is from my experience. I pay £15 for a ticket and save money on not only the ticket cost for the live event but also travel costs etc.	3/30/2015 3:46 PM
172	I think that screenings should be less than the cost of a theatre ticket (unless a heavily subsidised one at a concession rate, such as the National's Entry Pass programme), but should be on par with or slightly more than an average cinema ticket.	3/30/2015 3:44 PM
173	I think it builds audiences if there is a real sense of buzz. Part of me is scared of it though as so much is lost. And I think it should be at the end of a run, not the beginning otherwise why bother going. I might just flick into it if free, but stay if I had paid.	3/30/2015 3:43 PM
174	Ticket prices need to reflect forced perspective and lack of immersive experience	3/30/2015 3:42 PM
175	I would not expect to pay more than a normal cinema ticket price for a live screening.	3/30/2015 3:42 PM
176	Living in rural North Yorkshire I cannot access live performance in a city and use public transport to get home afterwards. If I want to see anything at the Royal Opera House in London for instance, I have to include about £120+ for trains and another approx £60 minimum to get to London and stay overnight. This is on top of a ticket price, so the whole thing is about £200 per live performance in London. For a performance in Leeds, I have to take the car (which I hate driving in cities) because the last train home is not late enough for a concert to finish. The quality can be good, but not necessarily as good as London performances. A screening of a performance doesn't give you the buzz of a live event, doesn't have the same audience feel (although a line of tweets across the screen during the intervals is a great idea), doesn't have the same excitement (or cost as much to put on as a live event) so I wouldn't expect to pay more than £12 - £15 for a ticket. Compared to the total cost of £200 for a London event, clearly that's less than 25% of the cost; but for a Leeds ticket that might be 50% or more of the cost. A cheaper screen ticket makes it much more likely that I will go to more screened events, saving up for the occasional live event.	3/30/2015 3:40 PM
177	At around £15 I think the costs could be lowered for cinema audiences. While the end product is largely of high quality, you miss a lot through not being in the same room. I'm sure profits would still be made.	3/30/2015 3:39 PM
178	I would expect to pay much less for the performance, about the same price as a regular regional cinema ticket.	3/30/2015 3:39 PM
179	Living in a part of the country (Cornwall) where there is considerable poverty and people working on zero hours, as a performer I know that potential audiences are deterred by paying over £10.00 for any ticket, live or otherwise. This has meant that visiting companies perhaps encounter houses that do not reflect the actual interest of the public were the ticket prices more realistically priced. £15.00 for a cinema ticket feels very steep. It's great that we have the chance to see shows down here that we wouldn't otherwise get to visit but...	3/30/2015 3:38 PM

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180	It should be fifty to fifty five no more. The screened event can be shown to multiple audiences and the price for those venues are a lot less than for the home audience. I watched an event that was advertised as a live event but it wasn't shown in real time, thus the screening was recorded live and shown at the right time for my time zone.	3/30/2015 3:37 PM
181	You loss a lot of the magic not being in the venue. Though I've watched a recorded screening of a musical I would not have seen otherwise so I am not against it.	3/30/2015 3:37 PM
182	Pricing and contracts are such that, once a small regional venue has the equipment, it's a no-brainer way to make a bit of money. The £10 to £15 pricing suggested by Picturehouse is probably about right.	3/30/2015 3:36 PM
183	Price has to be low - live performances command a large premium as nothing can match the "being there" factor and the atmosphere generated by the performer/audience relationship.	3/30/2015 3:36 PM
184	price is closer to a cinema ticket than theatre which is about right as it isn't the same as being at the theatre even if live,	3/30/2015 3:34 PM
185	They are great value for money. It's enabling me to see more theatre than I could afford otherwise eg from Dorset where I live visits to the RSC and London to the Globe and the National are expensive.	3/30/2015 3:34 PM
186	The price is good value in comparison to the live product - but it needs to be to make this type of art accessible to a wider audience. It still has to be priced within a range suitable for a screening medium also, higher than cinema prices is understandable, but past £15 - £18, it would begin to be too much.	3/30/2015 3:33 PM
187	If you live in the middle of nowhere where there are no live performances, then I can understand the value of attending a screening. But if you have access to the 'real thing' performed by people right in front of you, why would you want to settle for the second best of a recording? You might just as well sit at home (with a few mates, if you wish) in front of a large LED screen with a bottle of wine and a DVD borrowed from the library.	3/30/2015 3:32 PM
188	They represent good value for money, especially compared with the cost of travel to local venues rather than travelling further afield.	3/30/2015 3:31 PM
189	Prices should be cheaper and comparable with cinema tickets, if not cheaper.	3/30/2015 3:30 PM
190	I think price depends on uniqueness of performance. E.g. I'd pay more for a truly one-off event than I would an NT Live performance of production that is touring or on in West End.	3/30/2015 3:27 PM
191	The ticket price is good value for the product. It gives me a good experience of the live-at-the-event for a fraction of the cost of attending	3/30/2015 3:26 PM
192	I think it entirely depends on the theatre ticket pricing which can vary greatly.	3/30/2015 3:26 PM
193	I would expect to pay less simply because I am not in the venue with the live performers	3/30/2015 3:26 PM
194	it's hard to say exactly and it depends on the art form and subsequent price of a ticket. And which ticket? For most, especially opera, I would not want to pay more than 25% of a stalls ticket. I also think that if the intention is to bring more exclusive artforms/performances to broader audiences, it must be very affordable	3/30/2015 3:24 PM
195	This isn't a live performance and I'm unsure of where the proceeds go and I think the experience is very substandard compared to a live performance I probably wouldn't go until I understood the process more.	3/30/2015 3:24 PM
196	I would expect conference content to be made available for free - either as live stream or recording. I would expect to pay around 50/75% for cultural content rather than work related content	3/30/2015 3:22 PM
197	I don't consider a screening (be it live or recorded) to be an equivalent experience to the real thing.	3/30/2015 3:20 PM
198	Perfectly reasonable to expect a 'discount' on normal price, but still high-value experiences so justified to charge accordingly.	3/30/2015 3:17 PM
199	I realize that there are production/permissions costs to the organization producing the screenings. I do not know what these might be however I would imagine that they are re-couped fairly rapidly on screenings across the country. Once costs have been realized I would expect a small profit to be made, but nothing like the cost of a live performance, thereafter I would expect small amount of profit but certainly not the price of a live performance	3/30/2015 3:15 PM
200	Whilst cheaper than a ticket to a show in London (especially when not living locally to London) £12-£15 is still a lot of money to most people to see a screening. I will only pay out for the screenings of shows I am really desparate to see; ie I won't take a chance on a show I'm not sure about.	3/30/2015 3:15 PM
201	Good value. far less than London shows in particular and fewer if any transport costs	3/30/2015 3:11 PM

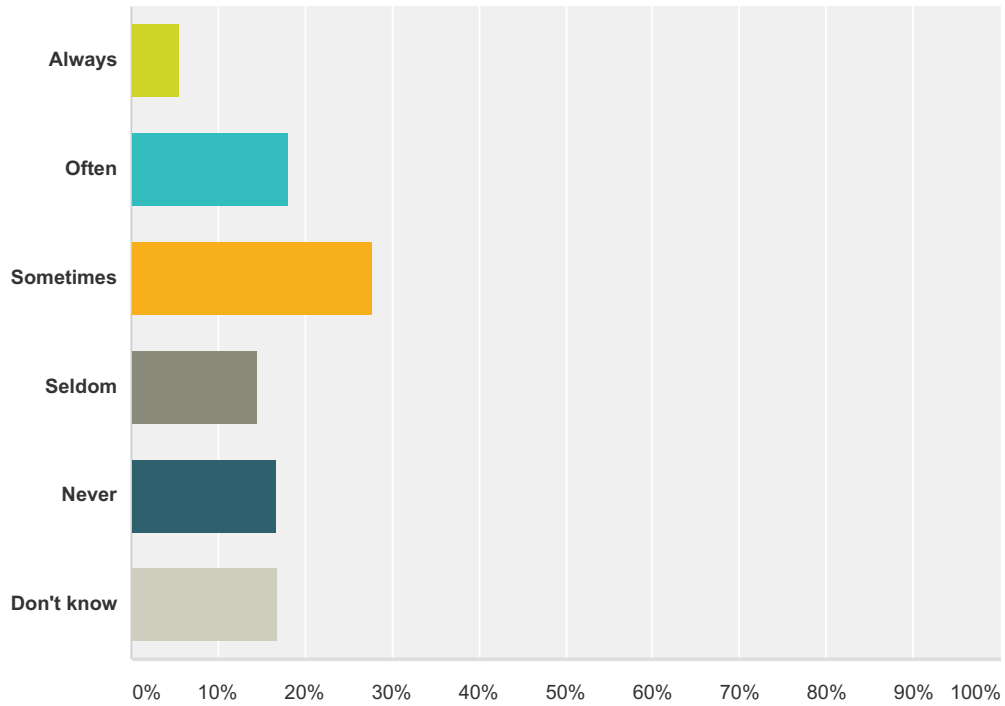
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202	Although I have not been to one myself i know several familiy and friends who have one of the things they say is the price makes it more accessible - prices for the live performances often screened and usually in London or RSC are greater and also the cost of transport to those places plus accomodation may be required	3/30/2015 3:09 PM
203	I think that they are too high compared to actual cinema performances of movies in the same space. I think online streaming and free access is an interesting alternative	3/30/2015 3:08 PM
204	I think it should cost less because you are not having the live experience, but watching a film of it. The benefits are that people all over the country can access artistic productions, whereas they might otherwise be excluded for reasons of finance or geography (or both).	3/30/2015 3:03 PM
205	I think nothing can replace the live experience, so if I were ever to buy a ticket it would be of considerably less value to me, therefore I'd expect to pay a lot less.	3/30/2015 3:03 PM
206	If it's live and there is no way I could afford to travel to London then I would pay a fee to see it screened but not full ticket price as I believe being in the theatre is the most important thing	3/30/2015 3:01 PM
207	I tend to buy lower band tickets to live performances, or get cheaper tickets as I'm under 26, so I expect screening tickets to be the same price or sometimes slightly more expensive. I have paid up to £20 for a ticket to a screening but definitely wouldn't pay anymore, and I think they should be much cheaper.	3/30/2015 2:57 PM
208	Feel your definitely missing out on the experience so definitely shouldn't charge more than a cinema ticket (which are overpriced anyways)	3/30/2015 2:49 PM
209	I am an arts marketing professional and consultant and a lover of opera. Personally I would never attend a live screening unless it was broadcast from another country - the Met for ex. Nothing really replaces the real experience. From an audience development perspective I might use screenings as a 1st time taster with a view to getting audiences into the theatre next time	3/30/2015 2:45 PM
210	Ticket pricing for live screening makes theatre much more accessible.	3/30/2015 2:41 PM
211	Excellent value especially for those of us outside london.	3/30/2015 2:38 PM
212	we went to live sceening of the Met, which I thought were overpriced and not of good quality, so too expensive, and not value for money.	3/30/2015 2:37 PM
213	A live screening should take place on the internet or at least be free of charge as it can cost next to nothing to provide and is in no way the same experience as being present.	3/30/2015 2:31 PM
214	most offer a reasonable level of good value. some of the more up market cinemas are pushing the limits, which they can do where they have exclusive deals with theatres/opera houses	3/30/2015 2:21 PM
215	This is what I expect to pay from experience- it's not the price point that I think reasonable- which would be less than 25%.	3/30/2015 2:19 PM
216	Not possible to give an answer here given the live performance will usually have quite a range of prices. I think a linked screening should be the price of the lowest live tickets (usually £10-15)	3/30/2015 2:19 PM
217	It isn't the same as being there	3/30/2015 2:17 PM

Q3 Is the experience of watching a live screened production as engaging as a live performance in a theatre?

Answered: 482 Skipped: 68

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Answer Choices	Responses
Always	5.60% 27
Often	18.26% 88
Sometimes	27.80% 134
Seldom	14.52% 70
Never	16.80% 81
Don't know	17.01% 82
Total	482

#	Please share your views on the experience of live screenings.	Date
1	It would be hard to find a screening as engaging as actually being in the theatre with the actors right in front of you, but I have always found the screenings a good experience as you do get a good view of the action and everyone is able to see the stage clearly.	4/7/2015 12:20 PM
2	If the performance is fairly intimate, then the closer camera shots can engage you fully in the show. The experience of larger-scale performances is less enjoyable.	4/7/2015 12:03 PM
3	It's 'nearly' as good - but often that's better than the alternative of not getting to see a piece of theatre at all due to price / distance / availability.	4/7/2015 11:27 AM
4	Its just different- both to a traditional 'film' and to a theatrical performance in a traditional theatre. But there are myriad ways to engage with arts in performance and no reason one should be less engaging than another.	4/6/2015 2:49 PM
5	It is engaging in a completely different way from live performances though. It engages through the different shots, the close ups (although it annoys me when the direction for the screen doesn't show the whole stage and you lose sight of the fact that it's a live performance). It engages through the camaraderie of being in a cinema audience doing something different from watching a film.	4/4/2015 10:28 AM
6	I can't imagine it is as engaging as seeing it in a theatre!	4/3/2015 10:07 PM

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7	It will always be second best as far as I am concerned. The atmosphere is lacking and the ability to choose upon whom you are focusing at any one time is lost.	4/3/2015 5:41 PM
8	The majority are shot extremely well and you get a full sense of the production but I don't find it as engaging. Sound bleed from next door cinema screens is a massive problem.	4/3/2015 12:42 PM
9	It is more like watching a film and the live editing has to be good to make the performance sing.	4/3/2015 12:25 AM
10	I think they are a completely different experience; well-produced screenings are like a different art form - the theatrical nature of a live show combined with film. I really enjoy NT Live productions.	4/2/2015 5:57 PM
11	The live screenings I have seen have been extremely engaging and in many ways offer an exciting, different experience... you get to see the actors' faces close-up and see their reactions in brilliant details, something which is much harder in a live venue.	4/2/2015 2:58 PM
12	It is nice to still feel part of an audience, but I found the experience to be an odd cross between theatre and cinema. I think it's something that can be really exciting for people who might not be able to attend the theatre- the one I attended was a show I meant to see but hadn't managed to find the time, so I was happy to attend a recorded screening a few months later.	4/2/2015 2:24 PM
13	For some it might be. Not for me.	4/2/2015 2:13 PM
14	It is (at least, it certainly can be) just as engaging as a live experience, but it is a different experience	4/2/2015 1:11 PM
15	I went to a live screened Complicite play that I had long wanted to see but hadn't been able to get to, and going to this was only way of catching it on its final run. I was pleased to have seen it but did find the whole experience at second remove and distanced. For me the power, eloquence and magic of theatre is the aliveness of it - being present and part of the interaction and sharing of that unique moment between actors and audience. There's no point clapping at the end of a screened piece of theatre as the actors won't hear it!	4/2/2015 11:26 AM
16	I think it is unhelpful to compare the two. Wonder if it is a new art form? Have seen theatre performance of curious Incident of Dog in the Night and live screening. They are two different experiences. You don't have a restricted view and you get to see different action from camera angles. I don't see one or other as better.... They are just different I like that. I enjoy seeing the in screen audience arrive, and forget I am in a cinema.. I am happy to go and see a screening if I am not able to get to see a performance in real life..... Tickets sold out for war Horse, so being able to see screening was brilliant... Also, always happy not to have to go to London to see a show...	4/1/2015 7:17 PM
17	Hard to answer, having only seen one recorded screening, and none live, but I would think that it would always lack something in comparison to actually being there. It can be engaging, but the experience is definitely more like watching a film than watching theatre	4/1/2015 7:00 PM
18	Depends on how it is directed.	4/1/2015 3:16 PM
19	Generally excellent as long as the presentation of the production has been well plotted. The added interviews and background information provided before the start and during any intervals adds immensely to the experience.	4/1/2015 1:15 PM
20	It's a different experience.	4/1/2015 12:17 PM
21	there is a sense of shared experience because it is live and in front of a live audience who is there, representing those of us in the cinema. I went to a live screening of the British Museum Pompeii Exhibition and it felt too much like watching a documentary on TV because it lacked a live audience.	4/1/2015 10:57 AM
22	Unsatisfactory	4/1/2015 9:05 AM
23	It depends on the contextual detail that might be added to a live screening - eg backstage detail etc	4/1/2015 12:10 AM
24	It's not a live screening it is a screening of a live performance performed some time previous. NO!	3/31/2015 10:21 PM
25	Live screenings can give you perspectives you might not get in a theatre. Close ups for example.	3/31/2015 10:06 PM
26	I was sceptical when I went to see the first NTLive screening but then completely blown away by the experience and would say the same for subsequent screenings of theirs. My experience of online screenings has been a bit more hit and miss. I've loved some of the Digital Theatre shows (All My Sons in particular) but felt that the Hampstead Theatre streamings gave me a good 'impression' of the work but a lesser experience than what I might have had from seeing the work live.	3/31/2015 7:42 PM
27	Watching screened productions is a wonderful opportunity to see performances that I otherwise wouldn't be able to - it may not be the same, or as good as actually being there, but it is much much better than not seeing it at all.	3/31/2015 7:31 PM

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28	Like everything else there are advantages and disadvantages in watching a live screening. On the whole, one can enjoy a screened production as much as the live performance.	3/31/2015 7:03 PM
29	Mostly i was engaged when watching a live screening however due to different surroundings i was distracted more easily than i would have been in the theatre.	3/31/2015 6:46 PM
30	It's not the same, but that doesn't mean it's not valuable. Screened plays on television for example are very useful for schools.	3/31/2015 6:30 PM
31	I think screenings are a good substitute if you can't see a live performance for any reason at all but that a live performance wins.	3/31/2015 6:09 PM
32	Have only seen Met Opera screenings where back stage interviews are shown which are insightful	3/31/2015 5:52 PM
33	It's a good experience, but no substitute for being there.	3/31/2015 4:32 PM
34	Haven't seen enough live screenings to be sure!	3/31/2015 3:45 PM
35	Your attention is on whatever the camera has chosen rather than having the freedom to look at what you want on stage.	3/31/2015 2:44 PM
36	I have been told that you can get a great sense of being at the theatre at a screening.	3/31/2015 2:10 PM
37	Depends on the quality of the live performance. Locally there is not much choice. Live screening brings an opportunity to engage with high production values and high quality performances.	3/31/2015 12:51 PM
38	The experience of the live screening can never replicate the full immersive sensory experience that automatically accompanies the live event: the impact of the special effects e.g. dramatic or evocative lighting - as in Frankenstein, the use of stage effects like smoke, the smells that accompany performances like incense or the proximity to water effects as used in Jude Kelly's Singing in the Rain. It is even in a live screening essentially a reproduction of something else, of another experience - it gets close but it is not the same and is not as engaging as a result. It is a different experience and engages in a different way.	3/31/2015 12:47 PM
39	It's engaging in a different but entirely positive way	3/31/2015 12:45 PM
40	War horse was great, but never the same as actually being in front of actors. Screen culture -we just have too many things we view on flat screens already, need more live theatre, not less!	3/31/2015 12:39 PM
41	Nothing can compare to the excitement I feel when we get RSC/NT tours to Edinburgh. Live screenings are all very well but not as replacements to the real thing	3/31/2015 12:30 PM
42	I presume not, and anecdotally it appears that the experience is impressive but not the same.	3/31/2015 12:07 PM
43	But it's the next best thing so still worthwhile if you can't get to a theatre	3/31/2015 12:00 PM
44	As in the theatre, it depends on the performance.	3/31/2015 11:53 AM
45	From my experience it was as it is very real and the one I saw was not simply the camera following the main character.	3/31/2015 11:50 AM
46	A pale imitation of real, live theatre which is about shared experiences watching real people alongside other real people.	3/31/2015 11:34 AM
47	Curious Incident of the the Dog and Frankenstein was far better than I imagined it would be as was the recent David Hare play, close up filming was very impressive for live theatre - not so much for the visual arts though e.g. Matisse exhibition, you really would want to go there to get a real feel for the work up close	3/31/2015 11:33 AM
48	There's a disconnect from the experience compared with being the audience that a piece is performed to. There's always an awareness that the actors aren't performing for you, they're playing to a different crowd and you're kind of looking over their shoulders.	3/31/2015 11:32 AM
49	Sorry! I've just answered this in the last question! I find screenings incredibly engaging, but I still prefer the experience of live theatre.	3/31/2015 11:08 AM
50	wrappers.	3/31/2015 10:46 AM
51	There just seems to be something missing when watching live screenings, like you have been placed behind a screen and are not quite invited to the party - you are observing from afar rather than engaging.	3/31/2015 10:46 AM
52	There is nothing like seeing the performers live and hear the sounds (and smell the smells) direct and acoustically.	3/31/2015 9:44 AM

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53	Live performances aren't always in theatres.	3/31/2015 9:43 AM
54	IT is however different and does not replace	3/31/2015 9:18 AM
55	Nothing beats live performance - a screening is no longer the experience of performers and audience responding to each other!	3/31/2015 9:14 AM
56	The quality of production of the two screenings I went to, made it a really engaging experience. There is also an awareness that you are able to see subtleties that you might not see in a theatre (as you would be further away) and you can see things from different angles.	3/31/2015 9:03 AM
57	Different - not better or worse	3/31/2015 8:46 AM
58	Only been once	3/31/2015 8:31 AM
59	It is a different experience as the camera angles have much more control over the focus of attention but it can definitely be better especially if compared with cheaper 'live' seats	3/31/2015 8:05 AM
60	Watching live via streaming is just as engaging as being in the 'live' audience because both experiences are happening simultaneously. There is often a connection between both audiences as it is happening live. I also like taking interval at the same time.	3/31/2015 7:53 AM
61	It depends on the quality of the filming & the suitability of the production for captured live	3/31/2015 5:54 AM
62	no comment	3/31/2015 2:37 AM
63	While it is wonderful to have access to performances you may not have the chance to see live in a theatre, for me it will never be as engaging seeing it on screen.	3/31/2015 2:25 AM
64	Can be more so - film, especially on a big screen, is a very engaging medium and if the production has been shot well it's very engaging. It's easier to forget your surroundings in a cinema than from the cheap seats of a large theatre.	3/31/2015 1:29 AM
65	You can't beat being there	3/31/2015 12:17 AM
66	It depends on the manner in which it's filmed. I LOVED the Curious Incident of the Dog in the Nighttime, as the filming worked well with the set design and the particularly difficult lighting patterns that needed to be seen. However, for Yael Farber's Crucible, I was slightly annoyed at the unnecessary amount of layering within the filming that meant we didn't get the chance to see the entire set, or even the layout of the stage and auditorium. If the screenings are filmed respectfully to the artists and creative team involved, then it should translate well to cinema, but too many special film tricks can confuse the performance and cause people to disengage, in my opinion.	3/31/2015 12:06 AM
67	A screened production is a completely different experience and engages in a different way - Shakespeare on the screen is very different from the bard in Globe or at the National or in Stratford. I love Opera live, but the Live in HD version puts me right on the stage and backstage which is also kind of fun. Similarly, the opera on the lake at Bregenz is a lot different than Opera in the Opera house in Munich.	3/30/2015 11:58 PM
68	I found the live screenings acceptable, but more like watching television. I don't like the camera direction which I found too "leading" A close up here, pan back there. It was telling me what to see One of the pleasures for me in live theatre is watching actors who aren't necessarily involved in dialogue, seeing how they engage with the action. I like to let my vision move over the scenery, to take in detail, to see how costume moves, the way different characters positioning creates shapes, how lighting changes mood. All of these pleasures felt lost to me. I love live performance because it gives me the opportunity to contribute ,albeit quietly from my seat.	3/30/2015 11:38 PM
69	Enjoyed live screening of theatre performance as saw the actors more close up and close to than would in a seat in the theatre: this in itself was an engaging and interesting experience. However, MUCH preferred a live screening to a film of a performance - quite different phenomena	3/30/2015 11:14 PM
70	If you are going to make a film, make a film. Use film to enhance a piece of live theatre, dance etc. But don't replace it.	3/30/2015 11:08 PM
71	Love them. Love Live theatre too but distribution enables me to access more events than I would otherwise be able to	3/30/2015 10:52 PM
72	And can surpass as often interval talks. Of course the ease of getting to the local cinema is a big plus.	3/30/2015 10:40 PM
73	Wish you were here feeling.	3/30/2015 10:32 PM

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74	The connection with the actors and the sense of seeing the story come to life are much weaker in a screening. The immediacy and danger of live performance are missing. You are not part of the compact between performers and audience that enables theatre to happen.	3/30/2015 10:32 PM
75	Engaging in a different way.	3/30/2015 10:29 PM
76	It's a different kind of engagement. It's not about the silence and tension and release of tension you have with live work, but about a shared engagement with the other people who've turned up.	3/30/2015 10:10 PM
77	I only have one experience to base this on and if it was always as good as the one I saw I'd say Always	3/30/2015 9:54 PM
78	It is a different experience and not comparable	3/30/2015 9:45 PM
79	There are advantages and disadvantages. You are somewhat at the mercy of the producer as to what you see at any one moment, whether a long shot or a close up, but the filming does allow you to see details of a production that you might otherwise miss. The subtitles are usually good and there are bonuses such as the interviews and features during the intervals. With opera, although the sound quality is often very good, you are aware that you are hearing the singers and orchestra via speakers and not live.	3/30/2015 9:38 PM
80	You get a very clear idea of what you are missing	3/30/2015 9:15 PM
81	I'm not being responded to live as part of the audience to whom the performance is aimed. There's a disjuncture here that can never be solved.	3/30/2015 9:03 PM
82	But it is not the same - It is something like watching TV or a film. However a piece small scale live touring theatre is still completely engaging and magical when done well - as they very often are. I feel this moment form of theatre is under valued and under rated by the profession and the public. It is also under resourced and under promoted.	3/30/2015 8:19 PM
83	It depends on the style of the production and indeed what kind of show it is. Some will be slightly more engaging in a live venue setting, but on the whole they are a good alternative and any loss of engagement is the 'price' you pay for not seeing it in the original venue.	3/30/2015 8:18 PM
84	I have seen some live screenings that give better showings than live theatre	3/30/2015 8:18 PM
85	Of course not. And that's from someone who quite likes them. It's a different experience. There's still a frisson from the fact that it's 'live', it can be a good atmosphere locally, and with well produced coverage you can get excellent communication of the performances. But your gaze is necessarily directed, the voices and any music are coming from speakers and not directly from mouths and instruments, you are not in the presence of the performers in the same way. You don't have the three dimensional experience of the venue (which might include noises off, incursions into the auditorium, sensurround light/sound effects, the smell of the place, even. Audiences also behave slightly differently in cinemas (more talking and eating). The performers can't hear you laugh, gasp, cry or heckle from the other side of the screen. You're not part of their atmosphere - you are a disembodied audience, external to the live dynamic (except to the extent that one is created locally, which is something to which cinemas themselves could pay more attention). A live theatre audience is part of the event, performers respond to their response. A cinema audience just isn't part of that.	3/30/2015 7:59 PM
86	I have only watched one live screening as I do have a problem with the ethics of live screenings. The only reason I saw the one I did, which was The Curious Case..... was to view the technical aspects of the performance (I teach F.E. theatre).	3/30/2015 7:46 PM
87	As previous answer - live screening lacks the tangible atmosphere and accompanying context. Also the view is contrived and constrained - as audience you are forced to pay attention or watch what the camera wants you to watch rather than free to take in according to your own preferences.	3/30/2015 7:40 PM
88	i have only seen one screening. I felt as engaged as I would have done in a theatre but was aware of people around me muttering and eating popcorn.	3/30/2015 7:31 PM
89	It partly depends on the artform and partly on the performers. In dance, close-ups can be good as a new experience, if your usual experience is sitting at the back of the gods, but the crucial space between dancers gets lost, even in high-def; for all artforms, the choice of where to look is being made by the screenig director, not the audience member, so there's another layer of mediation between viewer and performer. Live performance is a two-way process -- with screenings, it becomes a one-way event, as performers may react to the audience at their venue but (obviously) not to screening audiences, who therefore don't actually share the same event. Cinema films are different, in that the director has consciously chosen how to direct a viewer's look, but live staged shows leave far more to the individual viewer, and this is lost in screenings.	3/30/2015 7:29 PM
90	Its like watching a televised football match rather than going to the game...no contest.	3/30/2015 7:28 PM

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91	My views are that you can feel the atmosphere at a live production.	3/30/2015 7:23 PM
92	This is completely dependant on what you are watching	3/30/2015 7:13 PM
93	I assume not, which is why I won't attend a 'live' screening	3/30/2015 7:06 PM
94	Live theatre works best live and experienced without a screen. The camera chooses your perspective, and can't capture everything. You will always be one step removed.	3/30/2015 7:04 PM
95	Yes, but in a different way, especially the use of close-ups	3/30/2015 6:48 PM
96	it gives you access to pieces that might not potherwise visit or be accessible in your region, but as a preference live in a theatre...	3/30/2015 6:39 PM
97	Doubt it!	3/30/2015 6:34 PM
98	I want to see live performance and so far have avoided screenings as my gut feeling is they undercut both live performance and cinema. I attend opera rarely but experiencing a live performance at la scala for example was a revelation.	3/30/2015 6:31 PM
99	Never ever as good as seeing it live.	3/30/2015 6:26 PM
100	Can't recreate atmosphere of live experience. cinema audience is passive.	3/30/2015 6:17 PM
101	KEEP THE PERFORMING ARTS LIVE! KEEP PERFORMERS PERFORMING! KEEP PERFORMERS EARNING! KEEP THE THRILL OF THE UNREPEATABLE MOMENT.	3/30/2015 6:16 PM
102	It brings a different perspective and the interval talks are usually good value.	3/30/2015 5:57 PM
103	Great to see things you would otherwise miss but the experience is not the same.	3/30/2015 5:56 PM
104	I think that live screenings are engaging, but you are naturally going to feel distanced from what is happening on stage	3/30/2015 5:49 PM
105	Killer application = close ups!	3/30/2015 5:43 PM
106	This can be dependent on how good the Broadcast production is... A renowned play can be ruined by a poor stage production. The same goes for a good stage production can be ruined by a poor screen Director... Although the opposite as happened as well. Some stage productions are a lot better on the screen.	3/30/2015 5:39 PM
107	It is always best to actually be there in the room but it is a 'significantly better than nothing' option.	3/30/2015 5:35 PM
108	Although one misses the particular atmosphere generated by a 'live' audience, so to speak, I personally feel more comfortable at my local cinema. Seats are infinitely better, with more legroom. Sight lines are superior and the camera can take the audience into close-ups. The disadvantage is that one is seeing what the TV director chooses rather than making the choice personally.	3/30/2015 5:34 PM
109	Opera - yes. I can't afford to sit that close in a major opera house. Subtitles and close ups make the production engaging and powerful	3/30/2015 5:26 PM
110	It gives a flavour only. I go if I can;t get tickets and I want to know something of the production. I really worry about packages for education - will whole groups of children grow up not really knowing what the theatre is like but thinking they do. The idea of 'Jump to the Scene you want' to support school work gives me the heeby jeebies.	3/30/2015 5:25 PM
111	Not the same as being there in the theatre - but closer than I thought it would be - and close up camera angles are a bonus.	3/30/2015 5:19 PM
112	Close-ups and aerial views are a wonderful plus.	3/30/2015 5:12 PM
113	I find it to be a different experience or medium, and try not to compare the two. Live theatre will always be more engaging as it allows each audience member to curate their own experience of the performance, but on the other hand it's very powerful to be able to get close-ups of actors on film.	3/30/2015 5:08 PM
114	Best - Met's Le Page Ring Cycle, closely followed by Paris Opera's Diaghilev Centenary. Both particularly inaccessible to a mere mortal. Cinemas are an issue as audience attention wanders, staff aren't 'on it', and etiquette ain't great.	3/30/2015 5:06 PM
115	I've never seen one of these. I guess it depends on the production and what that involves. Also, how much thought has gone into 'mediating' the live experience for camera and screen.	3/30/2015 5:05 PM
116	Haven't seen one. I work away from home so when they're on, I'm usually somewhere else.	3/30/2015 5:04 PM

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117	I am aware of problems encountered with synchronising the actors' voices when the performance is relayed but the experience is relatively authentic as it is live and enables a geographically spread audience to experience the work of a theatre company in another part of the country.	3/30/2015 5:01 PM
118	It can never be the same, however I think the reaction of the audience has a certain impact. Perhaps it's better to be in a cinema watching a screening with an engaged audience than in the theatre itself with an audience that feels it needs to be there rather than one that is actually enjoying itself.	3/30/2015 4:59 PM
119	Nothing can replace the feeling of seeing live actors right in front of your eyes although I do enjoy the close-up aspect afforded by live screenings. I appreciate the shared experience offered by screening in cinemas, although it isn't quite as magical as being in the theatre.	3/30/2015 4:58 PM
120	Its not really the Live experience. Its however the best way for someone on an average limited income living in rural Scotland to get to see performances in major locations of important works of performance and music.	3/30/2015 4:57 PM
121	If you get good seats then live is best, more intimate. But for the price you get good views and dynamic views.	3/30/2015 4:52 PM
122	Different audience expectation can lead to cinemas being very noisy and people talking during.	3/30/2015 4:50 PM
123	Yes, it gives a different perspective - brilliant viewing angles and close-ups that you can't see/afford from your seats.	3/30/2015 4:50 PM
124	I've enjoyed the screenings I've attended - there are good elements (price, local venue, unobstructed view of stage, can enjoy performances by first casts/top stars that are oversubscribed and might not be available to book), but there's no question that the camera "forces" the gaze and selects what you can see at any given moment. In some productions this matters less than others - in dance productions, the camera can be very unsympathetic to the choreography at times.	3/30/2015 4:49 PM
125	Have only ever seen live screens from the ROH and NT, both of whom give the cinema goer a great experience, which is different to going to the theatre, but just as engaging.	3/30/2015 4:47 PM
126	I think the experience is passive as one only views what the director has chosen the audience to view. However, the close ups and views of the orchestra (in the case of live screenings of opera) can also make it seem very engaging as one sees details that they may not experience at a live performance.	3/30/2015 4:45 PM
127	The skill f the director is of paramount importance.	3/30/2015 4:44 PM
128	It depends very much on the skill of the actors to draw you away from the fact that you're not there (Maxine Peake's Hamlet was a prime example of this). But it also depends on the skill of the camera operators - they often get up TOO close - for some opera performances from the Met you can see right down to the singer's tonsils which isn't very pleasant, and also by coming in so close you don't get the overall stage picture that you get when you actually there.	3/30/2015 4:43 PM
129	Nothing can beat the live experience, the smell and ambience of a theatre or opera house. I also find it frustrating if I know the work being screened - take Meistersinger, for example - the camera doesn't always focus on what I would be wanting to look at. This is particularly problematic with dance. However, I have been pleasantly surprised at the quality of sound for opera screenings in cinemas, and the immediacy for theatrical productions such A View from the Bridge and Streetcar is thrilling. Some cinemas, though, need to tone down the blockbuster volume!	3/30/2015 4:41 PM
130	It's different, but I've found it to be fully engrossing.	3/30/2015 4:36 PM
131	The thrill of being in a live environment is as much about the collective, shared experience as what you can see and hear. When someone looks out at the stage, they can see 'you' (the audience) just as you can see them. That feels special in a way I can't quite articulate.	3/30/2015 4:33 PM
132	Not as engaging - still good	3/30/2015 4:33 PM
133	fantastic second best to see shows I would never have the time, money or energy to go to live - but not a full replica of the live experience.	3/30/2015 4:30 PM
134	Some work better than others, often depends on the staging and the placing of cameras.	3/30/2015 4:28 PM
135	They are totally different experiences yet due to the big names dominating the market on live screenings - people justify it as 'well I wouldn't get to see it otherwise' - we can't see everything always! Either make the effort and save the pennies and have the live experience or admit that you missed that one - it's never as good to see the screened version	3/30/2015 4:28 PM

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136	I think it's a different experience which engages you in a different way. In particular, at a screening you benefit from close ups that you wouldn't have in a theatre plus the surrounding materials, interviews etc I think a screening is also interesting because the director influences the way that you look at the material, i.e. you see the director's view of the show. In an ideal world you would see both. The music, however, will never sound as good recorded as live music on stage.	3/30/2015 4:26 PM
137	They are engaging but in a completely different way	3/30/2015 4:24 PM
138	They are very good - and have the same sense of anticipation as a live performance. Audiences often applaud at the end	3/30/2015 4:22 PM
139	I'm not sure but I really can't imagine it would be the same.	3/30/2015 4:21 PM
140	It is not a "LIVE" experience and we need to stop using that term for these screening and call them real time filming - they are filming in real time and live is only when you are ACTUALLY at the performance	3/30/2015 4:20 PM
141	I've seen several and think some producing venues need to spend longer in camera rehearsals prior to broadcast, as although live theatre will always be better in the actual venue, sometimes live-screening is unnecessarily distancing for the cinema crowds watching due to poor choice of camera/ editorial shots.	3/30/2015 4:18 PM
142	It is always engaging. But in a slightly different way. You know that at the end, the creative team aren't going to hear you applaud.	3/30/2015 4:17 PM
143	Not quite as engaged, although it is difficult to compare as those viewing the screenings are prepared for a different experience.	3/30/2015 4:16 PM
144	It's a potentially dangerous substitute so far as regular touring commitment by good professional companies is concerned. Older people who may not like travelling to inner city venues at night may find it a legitimate alternative (and one section of the audience I notice might be said to come into that category) but I see few young people. The Arts Council rhetoric about screenings being the way national and other companies to achieve 'reach' is dangerous and, I think, mendacious. It could let companies off the hook of serious touring commitment while at the same time using company names and reputations to do serious harm to 'live and local' which is much more likely - of good - to help create the audience of the future.	3/30/2015 4:15 PM
145	Of course not. The fact that this question is even felt to be worthy of asking is deeply concerning. It's like the difference between watching live porn and having sex with a real person.	3/30/2015 4:12 PM
146	I think screened performances are brilliant. How well it works depends a bit on the staging of the production. I usually feel I have the best seat in the house. I think only once have I thought that whilst it was good I would have enjoyed it more in person. But close ups and moving cameras used in filming really take you there and let you see subtle acting that you could miss in the back row of the stalls. You have not allowed an option to say can be better - you are making an assumption that that could never be the case.	3/30/2015 4:10 PM
147	it works for some and not others, depending on the staging and the play	3/30/2015 4:07 PM
148	Live screening is the 'icing on the cake' but it isn't and never will be, the cake itself.	3/30/2015 4:06 PM
149	It's different - not necessarily better or worse Closer to the actors but nit in teh same room	3/30/2015 4:04 PM
150	I think it can depend upon where you are sitting in the theatre as sometimes if you are right at the back - you can get a sense of disjunction from the stage and then a live screening can in some ways compensate by the way in which it is filmed	3/30/2015 4:03 PM
151	I think that a screened performance is a great way of exposing yourself to a new form of entertainment; it is a great way to discover a new form.	3/30/2015 4:03 PM
152	depends on the staging - the intimacy of the venue- the type of show being screened etc . .	3/30/2015 4:03 PM
153	Surround sound may be improving all the time, but recorded sound in a cinema theatre simply doesn't compare to live sound in an acoustically designed auditorium. However, the visuals tend to be easier to view given the relative size of the screen to the audience as compared to stage and audience.	3/30/2015 4:01 PM
154	It is a different experience - different from watching a feature film and different from a live show.	3/30/2015 4:01 PM
155	It depends on the quality of the production. Lots of the NT Live presentations are of vastly superior productions than those that tour regional theatres. Some aren't of course, and that's the really interesting point here - the screenings give the audience more choice.	3/30/2015 4:00 PM

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156	I depends on the approach taken - I have been at a screenings whether the cameras were constantly doing close-ups of the actors - that's not the theatre experience, which it SHOULD be. Interestingly, German TV used to regularly transmit performances of certain popular theatres - which were transmitted live, similar to the proms etc. The key thing to making this more like the live theatre experience is that you watch it in a cinema - ie with an audience	3/30/2015 3:57 PM
157	I sincerely hope now. Maybe the view can be better, but it defeats the entire object of live performance.	3/30/2015 3:56 PM
158	Not the same atmosphere as seeing it live	3/30/2015 3:56 PM
159	They can be very good if filmed well, but never the same as actually being there.	3/30/2015 3:55 PM
160	It's not the same experience, but screenings have a quality of their own.	3/30/2015 3:53 PM
161	I think you miss the sense of being present and something of the immediacy of the vent, but if yu have no chance of being present in the first place, it's worthwhile	3/30/2015 3:52 PM
162	I think so but my partner thinks not. She says there is a flat sound to the music - personally I like seeing performers close up.	3/30/2015 3:51 PM
163	I ha yet to see one but would imagine feeling less connected.	3/30/2015 3:51 PM
164	I have only watched live performances on tv at home so have not paid for these. I enjoy music performances, but any type of theatre performance looses my interest as it does not have the same impact.	3/30/2015 3:51 PM
165	There is nothing that beats attending a live performance.	3/30/2015 3:49 PM
166	It definitely depends on the quality of the production in the first place and the sound/camera work. RSC productions are incredible, ENO not so good	3/30/2015 3:49 PM
167	This might not be the right place to make this comment (I don't know what questions come up further on) but the camera work has become a source of irritation to the extent that we are wondering whether to continue booking for plays and operas we wish to see - and this is not just confined to the family. Often when we discuss the show afterwards with friends, they come up with the same comment: if you seated in a theatre, you are seated in one particular spot throughout the evening but you have the choice to see what you want to see. It becomes very annoying when the camera becomes fixated on characters not necessarily involved in the action. Far better to have more all-stage views surely so the audience can focus on a character if it wants to, but not have their viewing dictated by someone else.	3/30/2015 3:48 PM
168	It's never the same as being there.	3/30/2015 3:47 PM
169	don't get the same group buzz if you aren't in the same space as the performers	3/30/2015 3:47 PM
170	They're not a replacement for being there live, but it's a wonderful way to provide access to theatregoers who would not be able to see the production otherwise.	3/30/2015 3:45 PM
171	There is collective energy. No buzz and none to bump into, no liveness at all. I am also much more judgemental of what I am watching.	3/30/2015 3:44 PM
172	Not the same 'we're all in it together' feel of a live performance audience, but some elements of the performance I went to see really enhanced the experience eg interviews by Darcey Bussell and ballet dancers/producers in the intervals, shots of the dancers in the wings just before curtains up, tweets screened during the interval to show where other audiences were watching at the same time as you.	3/30/2015 3:43 PM
173	although you feel removed from the real event its a good way of seeing productions you couldn't otherwise see because of distance or lack of tickets	3/30/2015 3:42 PM
174	IMHO some things work better than others. Helen Mirren in The Audience worked because it was staged in a "box set" format. Simon Russell Beale as King Lear didn't (for me), partly because of the way it was staged at the Olivier but mainly because he was acting for the large space of that auditorium - big voice and gestures that don't work in TV-type close up.	3/30/2015 3:41 PM
175	I have watch TV films of performance and enjoyed them very much. It is a chance to see renowned/talked about performances outside of a major city where the cost is not just the ticket but also travel.	3/30/2015 3:40 PM
176	One main problem with live (or recorded) screenings is that your eyes can only go where the camera goes so the performers are no longer in control of the performance environment. Many times the camera is focused on something totally irrelevant to the context of the performance.	3/30/2015 3:39 PM

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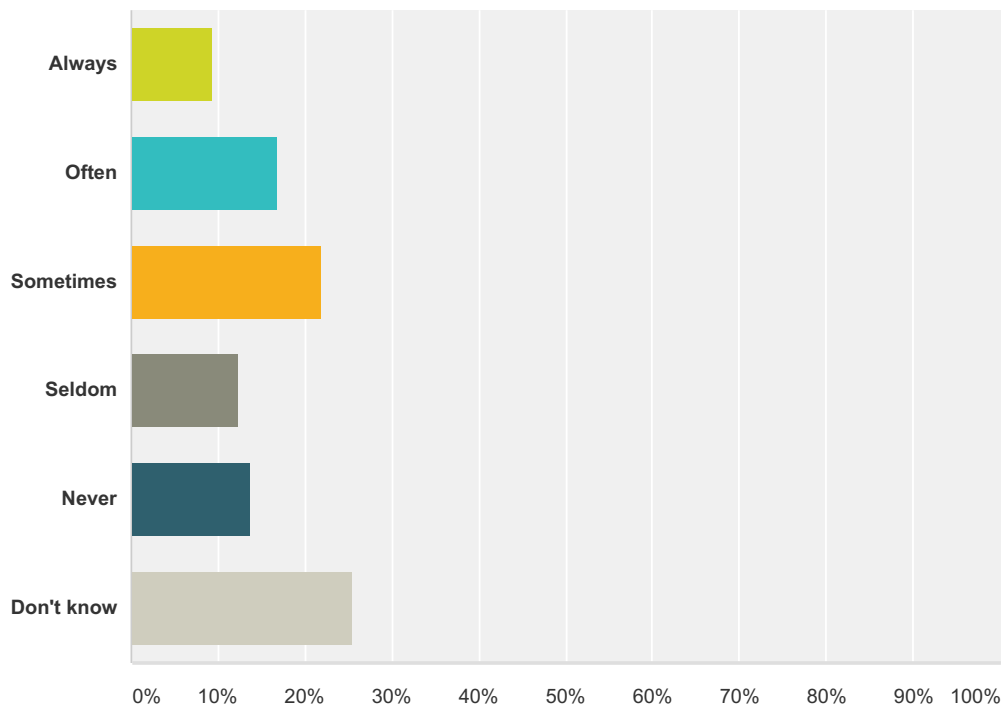
177	It's incredibly engaging but with a different experience. It's not like being in the audience at a live show, because you see the actors closely, you watch what the screening director wants you to with the edit choices. I often find in live theatre, I'm not watching the main focus, but another actor, or seeing how the lights are cued, or examining the set, you can't do that with a screening because your view is directed. It takes a while to get used to stage acting on screen, but once used to this, the whole thing becomes a form of hyper-reality. It's intense!	3/30/2015 3:38 PM
178	Screening of theatre seemed to be very effective, although I still felt it lost some impact. Screening of acoustic (classical, opera, folk, jazz) music always seems to lose much more of its tingle factor.	3/30/2015 3:38 PM
179	Of course you can never replace the experience of actually being in the theatre and the live show, but the screenings have brilliant alternative opportunities eg close-ups and the interviews with directors, actors, composers, designers, playwrights etc.	3/30/2015 3:37 PM
180	I don't know but my expectation is that the screening would be far less engaging - it is impersonal and 2D.	3/30/2015 3:37 PM
181	More importantly - it's a different experience. If I go to see ballet at the Royal Opera House, I'm far away from the stage in the cheap seats. The live cinema screenings give you a view better than you'd have in the stalls.	3/30/2015 3:36 PM
182	It's not the same experience but its definitely as engaging	3/30/2015 3:33 PM
183	Never attended one	3/30/2015 3:32 PM
184	It can't be the same as actually being in the theatre but its still an engaging experience and there's something very exciting about knowing that across the country hundreds of people are sharing the same experience.	3/30/2015 3:30 PM
185	The production values have to be extremely high to make it a good experience. So multiple cameras, excellent sound etc.	3/30/2015 3:27 PM
186	This does not mean it is not as engaging, but it is why live performance remains safe in the face of affordable screened events.	3/30/2015 3:26 PM
187	I don't like screens as a medium for watching anything but film which is designed to be shown in this way where as performance is not.	3/30/2015 3:25 PM
188	Some have been very good - I went to the very first (Phaedra) and the camera focus was a bit dodgy! That has improved. The one that thought was excellent was "The Curious Incident of the Dog in the Night-Time." But it made me wish I was in the studio theatre with them!	3/30/2015 3:23 PM
189	It's a different experience and offers me insight/angles, opportunities to see work in a different way - one that I wouldn't get at a live performance.	3/30/2015 3:23 PM
190	Not at all. Not even close. A different experience altogether.	3/30/2015 3:22 PM
191	I have not experienced a live screened performance, but I am sure that sometimes it would be as engaging as a live performance. As someone who is hard of hearing I sometimes find that I miss chunks of live performance in theatre - whereas I never do in a cinema.	3/30/2015 3:19 PM
192	Sometimes even more so, due to close-ups, careful camera angles, etc..	3/30/2015 3:19 PM
193	Live screenings can feel incredibly intimate compared with the experience of sitting at a distance in the theatre.	3/30/2015 3:19 PM
194	It is a different experience. While the excitement of live theatre is lost, there are benefits like visibility and close-ups, and some of the accompany interviews and 'backstage' features. I'm not sure that 'engaging' is quite the right word to elicit such a distinction.	3/30/2015 3:17 PM
195	I enjoy live screenings that have additional features like introductions and interviews with directors, cast members etc. It adds to the sense of occasion.	3/30/2015 3:16 PM
196	The live screenings of theatre and opera are generally well done , and the audiences engage at screenings in the same way ,and applaud at the end; but nothing replaces the live attendance.	3/30/2015 3:13 PM
197	Sometimes a better if different perspective than in the theatre	3/30/2015 3:12 PM
198	from what people have said it is as close to a live performance as you can get	3/30/2015 3:11 PM
199	If it is live then the same frisson of excitement about it working, it is actually happening is still very potent.	3/30/2015 3:10 PM
200	You can't recreate an experience of being in a theatre through watching on screen	3/30/2015 3:05 PM
201	You can often have a better view but you miss out on the space and distance and of course on the live performance.	3/30/2015 2:59 PM

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202	Increasingly the video director does more than simply try to reproduce the experience of the stage version. This means that it is neither one thing nor the other - one director's take on another's work. Very unsatisfactory.	3/30/2015 2:57 PM
203	Drama tends to be better than musicals	3/30/2015 2:50 PM
204	Didn't like the camera work of what I saw so not as engaging .. more annoying	3/30/2015 2:38 PM
205	If shown in a theatre definite atmosphere but rather less in a cinema	3/30/2015 2:38 PM
206	A theatre play can be enhance by being filmed close up but should be adapted for that occasion. A talk or lecture is almost always more difficult to concentrate on as there are many distractions - sound quality, no ambience of concentration and distractions online.	3/30/2015 2:33 PM
207	where productions are specifically created with relay in mind there can be a good level of engagement, but still different in nature from the live performance and the sense of a share experience	3/30/2015 2:26 PM
208	Yes because the camera is able to focus on specific characters and get closer	3/30/2015 2:23 PM
209	They can still generate an atmophere with the audience in the cinema and every member will get an excellent view.	3/30/2015 2:20 PM
210	Great to gain access but nt the same as being there	3/30/2015 2:17 PM

Q4 And is the experience of watching a recorded screening as engaging as a live screened performance?

Answered: 478 Skipped: 72



Answer Choices	Responses
Always	9.41% 45
Often	16.95% 81
Sometimes	21.97% 105

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Seldom	12.34%	59
Never	13.81%	66
Don't know	25.52%	122
Total		478

#	Please share your views on the experience of recorded screenings.	Date
1	I've only been to one recorded screening and it didn't seem quite as engaging, I think that's purely because I was aware that it wasn't "live"	4/7/2015 12:20 PM
2	Its nice to have that feeling of 'this is happening now, somewhere else, but we are a part of it' - but not essential. If you really want to see a particular play, opera or event, it often doesn't matter if you're watching it later.	4/6/2015 2:49 PM
3	Not done this. I would expect it to be less engaging: a bit like watching a sports game where you already know the result.	4/4/2015 10:28 AM
4	You know that it isn't a live production and has been edited for release.	4/3/2015 12:42 PM
5	It doesn't have the same excitement but my comments above still apply to some extent.	4/2/2015 5:57 PM
6	I think the viewer's experience is the same, whether the performance is happening simultaneously or in the past, unless there is some kind of surprise or special 'live' element	4/2/2015 2:24 PM
7	For some it might be. Not for me.	4/2/2015 2:13 PM
8	I imagine not	4/2/2015 11:26 AM
9	I enjoy the trailers before the screening - glimpse into rehearsals, interviews with actors..... Adds to the experience.	4/1/2015 7:17 PM
10	Have seen no live screen performances	4/1/2015 7:00 PM
11	Again it depends on how it is directed and edited	4/1/2015 3:16 PM
12	I have found them to be as enjoyable as a live screening - the comments above apply here too.	4/1/2015 1:15 PM
13	I've noticed some audience members do not distinguish between the live and "as-live" events	4/1/2015 12:17 PM
14	I have yet to see a recorded screening and am in two minds about it because it becomes more like TV without it actually being live though there is still the audience there which is helpful	4/1/2015 10:57 AM
15	There is no difference - it's a daft question.	3/31/2015 10:21 PM
16	Just suspend disbelief!	3/31/2015 10:06 PM
17	I think that the main difference I've experienced is between cinema screenings that happen at a specific time and place, and online experiences where you can view them any time. In general, I will attend the live cinema screening but miss the live online stream - unless it's available for a period of time as with Hampstead Theatre - and struggle to get round to the view on demand theatre show, even I've bought and downloaded it.	3/31/2015 7:42 PM
18	I don't have a strong feeling about whether the production is shown at the same time as the performance - as long as it is shown "as live".	3/31/2015 7:31 PM
19	The fact that it is a live screening doesn't add anything to the overall experience.	3/31/2015 7:03 PM
20	You are still aware your watching a performance that was filmed live but part of the 'magic' has gone as your aware it isn't happening exactly the same time you are watching.	3/31/2015 6:46 PM
21	The live-ness does give it a bit of extra zizz but a screening is a screening...	3/31/2015 6:09 PM
22	Don't care whether it's live or recorded. The 'live' thing is a bit overrated, maybe. You see exactly the same thing, do you not?	3/31/2015 4:32 PM
23	On my (limited) experience I would say 'no' - with a recorded screening there's not the same sense of potential 'danger' (in the sense that, just like in a live show, performers have to be ready for things to go wrong and to have to cope with this) therefore the level of excitement and engagement is less	3/31/2015 3:45 PM
24	You still get the reaction from both audiences	3/31/2015 3:12 PM

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25	You get to see the actors faces and better and the emotion behind a performance however you loose the atmposhere from the sat and surround characters etc.	3/31/2015 2:44 PM
26	I don't think there is much of a distinction between it being live and recorded if it is a live recording, unless it has been edited after the recording.	3/31/2015 2:10 PM
27	There is undoubtedly an extra frisson associated with watching live screenings that is absent from a recorded screening.	3/31/2015 12:51 PM
28	The only thing that is different - but it is a big difference to me - is the indefinable sense that this event of which you are watching the screening is not happening somewhere else, simultaneously, sometimes for the first time, with all the potential that the latter has for the unexpected - a live screening gives you the opportunity to be in at the point when something wonderful is achieved maybe for the first time, where something goes wrong, where something spectacular but unexpected occurs, and also it gives you a chance to witness the audience reaction of those people at the 'real' event to the play etc in real time. Recorded screenings are nice to access but it's more like sharing a big TV screen with strangers rather than being part of an entity, a hydra headed audience all witnessing something together.	3/31/2015 12:47 PM
29	Not quite as involving as a live screening but still very good	3/31/2015 12:45 PM
30	I much prefer seeing the screened performance live but can't really say why that is! Somehow the live performance feels more like I am really there - I don't know why but I also get a buzz from the fact the audience at the theatre is aware that we cinema watchers are actually there	3/31/2015 12:30 PM
31	Don't know but I can't see that it matters remotely.	3/31/2015 12:07 PM
32	Possibly would depend on whether or not is was edited.	3/31/2015 11:50 AM
33	A pale imitation of real, live theatre which is about shared experiences watching real people alongside other real people.	3/31/2015 11:34 AM
34	Encore screenings make no difference to me - the work screened is the same, whether its live or not is immaterial, encore screenings are more convenient as they tend not to be on midweek evenings which are inconvenient for me to attend due to work	3/31/2015 11:33 AM
35	The only recorded screenings I've ever attended are 'encore' performances of live relays, so the effect is the same!	3/31/2015 11:08 AM
36	The fear of something could go wrong is taken away which lessens the experience for me. I love the thought that anything could happen when something is live and so the experience is much more exciting and engages my emotions more.	3/31/2015 10:46 AM
37	See above.	3/31/2015 9:44 AM
38	Surely the same as watching TV or cinema	3/31/2015 9:27 AM
39	As above	3/31/2015 9:03 AM
40	As above	3/31/2015 8:46 AM
41	While I enjoy recorded screenings I prefer live for the simultaneous experience. That said, I am still keen to see recorded screenings also.	3/31/2015 7:53 AM
42	I find the difference between live screened and recorded screening is minimal.	3/31/2015 2:25 AM
43	Though being aware you're going in for a different thing, it's the same performance (as long as it's not too heavily edited) and so again, it should translate just as well to the cinema. Whether the excitement is about going to a live performance rather than a recorded screening is down to the preference of the audience member, but there shouldn't be a difference in how engaging a performance is as long as it's well filmed.	3/31/2015 12:06 AM
44	I haven't been to a recorded screening, that would feel even more like television. I don't even access television at home.	3/30/2015 11:38 PM
45	You know it's been edited...less uh - live experience!	3/30/2015 11:14 PM
46	I can always hear the dialogue.....sometimes inaudible in a live environment	3/30/2015 10:52 PM
47	Although it doesn't have the excitement of a live screening, a recorded screening gives the opportunity to see the production on additional dates and thus to a wider audience. Hopefully this should give greater income to the arts venue producing the performance.	3/30/2015 10:48 PM

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48	By way of necessity, timing or financial.	3/30/2015 10:32 PM
49	Live screened performance is closer to the real thing, though still distant from it.	3/30/2015 10:32 PM
50	It's essentially a dead idea, nothing is live about it. It's like watching a pre-recorded football match after you know the score. Interesting if you're really into that sort of thing, but without the possibility of change or disaster or a different outcome, it's not that exciting.	3/30/2015 10:10 PM
51	Haven't seen one	3/30/2015 9:54 PM
52	Although I have not attended a screening - I do occasionally watch recorded live performances. The experience cannot compare.	3/30/2015 9:39 PM
53	The experience should be exactly the same and yet you know that it is a recording.	3/30/2015 9:38 PM
54	This is conjecture based on my experience of live screenings	3/30/2015 9:15 PM
55	For the same reasons above, but mostly because I am being told what to look at, who to look at, when to look at them. I am robbed of free choice and of reading the production as it was intended: through the camera, I am being instructed how to read it.	3/30/2015 9:03 PM
56	But in a different way	3/30/2015 8:19 PM
57	Makes no difference at all if a live or recorded screening. In fact recorded is possibly better, as any live issues could have been sorted out and fixed for the recorded screening.	3/30/2015 8:18 PM
58	You just know in your bones that it isn't actually happening in real time. Although the live cinema experience is heavily mediated, it is still tangibly live: if the theatre runs late, your show runs late; nothing can be edited; you find out in real time what this performance is all about, no-one can have told you in advance exactly what to expect or whether it was worth it. You are still bearing witness, and there that you are sharing an experience with other viewers including the venue audience (this can be enhanced by live Q&A or phone-ins, like with the Slavoj Zizek film a year or two ago). I've noticed that a 'live' screening often produces spontaneous applause in the cinema, even though everyone knows that no performer will hear it, whereas a recorded screening does not. There is an edge missing when it's not live. What was already an indirect experience is now a secondhand indirect experience. That's why people make the effort to go to the live show, it feels different, part of the present not the past. By the time of a recorded screening, the performance has been critiqued, discussed, amended, responded to. If live = raw, and live screening = cooked, then recorded screening = digested.	3/30/2015 7:59 PM
59	Recorded is better produced and edited	3/30/2015 7:52 PM
60	My reservations would be as in the previous question, but at even greater remove, since screening audiences are conscious that what they're watching isn't even live.	3/30/2015 7:29 PM
61	as above	3/30/2015 7:06 PM
62	Yes, but in a different way, especially the use of close-ups	3/30/2015 6:48 PM
63	Again imagine live screened would be marginally more theatrical than recorded but probably more clunky.	3/30/2015 6:34 PM
64	May as well stay in and watch TV !	3/30/2015 6:31 PM
65	KEEP THE PERFORMING ARTS LIVE! KEEP PERFORMERS PERFORMING! KEEP PERFORMERS EARNING! KEEP THE THRILL OF THE UNREPEATABLE MOMENT.	3/30/2015 6:16 PM
66	It can still be a great experience. And you still have a sense of a shared experience with the audience you are with.	3/30/2015 5:56 PM
67	I think that recorded screenings still have a feeling of 'liveness', however you are going to feel the same amount of separation from the performance as you would with a live screening	3/30/2015 5:49 PM
68	Depends on where and when his is watched. And social media	3/30/2015 5:44 PM
69	I can't tell the difference between these two - if anything a recorded screening may be slightly more polished.	3/30/2015 5:35 PM
70	No different to a live recording	3/30/2015 5:26 PM
71	This gives more scope of editing and 'compensating' for the loss of live performance atmosphere.	3/30/2015 5:05 PM
72	I think this is unattainable - it is effectively a form of cinema.	3/30/2015 5:01 PM
73	I	3/30/2015 5:01 PM

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74	I think I'd feel more or less the same as above, except that the live aspect does make the experience more exciting.	3/30/2015 4:58 PM
75	Seeing the actors for real will always be more engaging. The anticipation, the expressions always better live	3/30/2015 4:52 PM
76	I can't imagine there would be no difference.	3/30/2015 4:52 PM
77	It's a different experience but it should be just as engaging if the outcome is approached as being a good quality piece of film as well as performance	3/30/2015 4:51 PM
78	I doesn't matter to me whether the screening is happening as I'm watching, or if it's been pre-recorded on another date and simply screened again. I'm less fond of screenings that have been recorded and meddled with to create a DVD or pay on demand service. I feel there's a different expectation around this, and it takes away from the 'live' element of theatre and enables the viewer to expect a product similar to a film, which a recording of a theatre piece was never intended to be.	3/30/2015 4:50 PM
79	It does depend on the quality of the filming. Saw a recorded screening of Private Lives by Digital Theatre - which wasn't good quality at all, although the performances were superb.	3/30/2015 4:47 PM
80	I saw Maxine Peake's Hamlet only the other day and it was fab. Also there is the benefit of there not always being a patronising person interviewing the director or lead actor or something in the interval. This is a real turnoff and I always have to leave my seat to avoid it.	3/30/2015 4:43 PM
81	See 3. above. They seem the same.	3/30/2015 4:41 PM
82	I do miss some of the 'live' bits,pre/interval/post that a live recording can give, but the show remains as engrossing either way for me.	3/30/2015 4:36 PM
83	As above	3/30/2015 4:33 PM
84	I dont mind whether it is a simultaneous live, or encore screening, as long as it was recorded live from the show	3/30/2015 4:30 PM
85	Love the buzz of real Live screenings but not all the audience understand the difference.	3/30/2015 4:28 PM
86	Even more not I appreciate the RSC's attempts at breaking down the performances into more digestible chunks for schools and then being able to host a live Q+A but the experience of a group of students sitting in a school hall or even a classroom is never going to be the same as a group of students sitting in a theatre Just buy the DVD??	3/30/2015 4:28 PM
87	See above	3/30/2015 4:26 PM
88	Less sense of occasion	3/30/2015 4:22 PM
89	I'm not sure but I really can't imagine it would be the same	3/30/2015 4:21 PM
90	In essence it it the same thing just that one is filmed as happening the other is a recording of that . - not quite sure what this question was asking unless recorded screening are edited.	3/30/2015 4:20 PM
91	The main benefit of the recorded screening, other than that of seeing a show which I couldn't have afforded to go to or get to, was that the uninterrupted view of the actors. I saw the production of Macbeth from St. Stephen's (?) church, Manchester which was in the round and if I had been at the venue I would missed some of the action. But, I know that I missed out. My son went to a performance and so experienced the visceral nature of the production, down to the increasing muddiness of the set.	3/30/2015 4:18 PM
92	May even be better on occasion, as technical blips can be smoothed over and therefore there is less chance of glitches causing interference with the quality of broadcast.	3/30/2015 4:18 PM
93	The difference between a recorded screening ("encore") and a live screening is a trick of the mind. I've seen four "encore" screenings of Frankenstein plus Coriolanus, Macbeth and Ghosts live. Frankenstein was no less a work of art for having been recorded years prior.	3/30/2015 4:17 PM
94	It's just different; you can see the actors' expressions close up, which is a definite advantage. On the other hand you don't get that shared, visceral feeling if a live experience. It's a different way of accessing art that you wouldn't normally be able to see (usually for reasons of geography or cost).	3/30/2015 4:16 PM
95	no particularly strong opinion on this - but for me attending a screening is a way of 'collecting' some opera that I've never seen, but wouldn't take out a second mortgage to see in London.	3/30/2015 4:15 PM
96	It's like the difference between watching recorded porn and having sex with a real person.	3/30/2015 4:12 PM

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97	It is funny to work out the difference. I think it is nice to watch something and know it is live, but I don't think it improves the event. I have watched screenings which were recorded over a number of performances (such as The Crucible from the Old Vic) and I really enjoyed these too. It allowed for some more subtle effects. While it wouldn't put me off, there is a risk of something going wrong with a live screening - satellite link can be lost. This is of course not the case for recorded screenings.	3/30/2015 4:10 PM
98	The 'liveness' of the event is definitely lost. To me it didn't feel any different to watching a regular movie. The connection between performer & audience member wasn't there, and the presence of performers that one experiences at a live event completely lacking.	3/30/2015 4:10 PM
99	Saw the NT performance of Medea at the Phoenix in Oxford. Would not have gone to London to see it. Nor could I have afforded it most likely. I went to a Tuesday morning/noon showing which was cheaper than an evening showing.	3/30/2015 4:07 PM
100	See above	3/30/2015 4:06 PM
101	No difference	3/30/2015 4:04 PM
102	To me it doesn't actually make much difference whether it's a live stream or a playback of the full recording of the production.	3/30/2015 4:00 PM
103	I wonder whether this really makes a difference. - See above	3/30/2015 3:57 PM
104	Maybe once something is completed and will not be performed again there is a legitimate reason for a recorded screening. But I also like the idea that if you missed something, you missed it.	3/30/2015 3:56 PM
105	I can't really see the difference, except that the one I saw live had streaming issues so we missed quite a bit of it!	3/30/2015 3:55 PM
106	If the quality of the filming and editing is good, you can get an excellent experience	3/30/2015 3:52 PM
107	As above, really.	3/30/2015 3:51 PM
108	Very unlikely	3/30/2015 3:51 PM
109	Again, a live performance is preferable to recorded or streamed.	3/30/2015 3:49 PM
110	As above	3/30/2015 3:48 PM
111	When I watch an encore screening I usually go in having seen the feedback online from people who saw it live which adds a different dynamic to the event. Sometimes for the better, sometimes for the worse.	3/30/2015 3:47 PM
112	I would say that they're likely about the same.	3/30/2015 3:45 PM
113	I haven't been to a recorded screening but this is significant in itself as I could watch stuff on You tube rather than make the effort to go out and watch something being screened. I would much prefer the live screening for the reasons above.	3/30/2015 3:43 PM
114	If it is a live performance you do feel a bit more part of it as your sharing time with the players/audience and share the excitement of the live event.	3/30/2015 3:42 PM
115	The element of seeing a show live as it is happening is, to me, the most important bit	3/30/2015 3:41 PM
116	I've seen 5-10 live and 1 recorded - I wouldn't have been able to notice a difference.	3/30/2015 3:40 PM
117	It makes no difference to me whether it is live, or recorded - I become engrossed just the same.	3/30/2015 3:38 PM
118	Little difference - it's still an electronic reproduction of sound, rather than the sound itself, however good the audio equipment. It can be a pretty good experience - and perhaps better than nothing at all - but is still a compromise	3/30/2015 3:38 PM
119	It doesn't matter to me if the show is live or recorded.	3/30/2015 3:37 PM
120	As above	3/30/2015 3:37 PM
121	There is something more exciting about a live screening	3/30/2015 3:36 PM
122	Not as exciting as the live experience	3/30/2015 3:33 PM
123	Never attended one	3/30/2015 3:32 PM

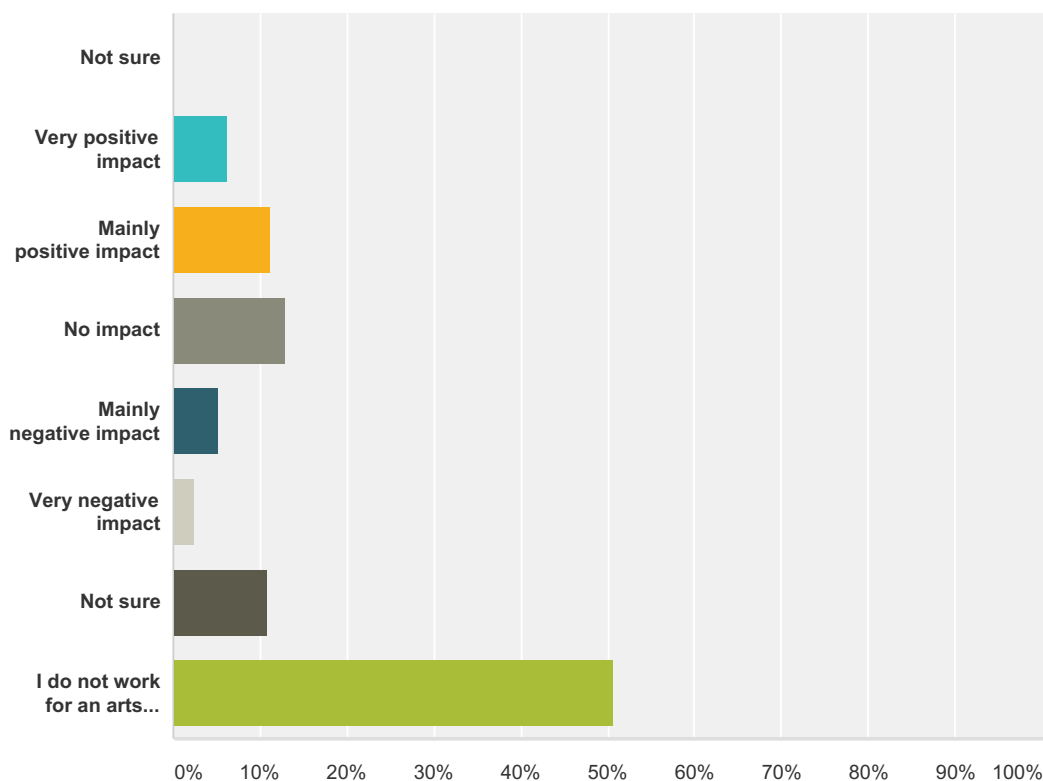
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124	For a music event I saw recently (Laura Mvula) the experience, particularly of the sound, was excellent - once you got used to 'hearing' the acoustic of another venue in a cinema - and the configuration of the musicians in the venue made sense translated into the surround sound mix (which can be just a gimmick in cinema - but was warm and immersive in this case). But then they'd clearly spent a lot of money doing it.	3/30/2015 3:27 PM
125	The truly LIVE experience that works for me.	3/30/2015 3:27 PM
126	The production values have to be extremely high to make it a good experience. So multiple cameras, excellent sound etc.	3/30/2015 3:27 PM
127	there are some things a screened performance can achieve (overview, close-ups etc) that a live venue cannot offer	3/30/2015 3:26 PM
128	These are the 'encores' which don't seem as exciting somehow and are only if i can't get to the live screening.	3/30/2015 3:23 PM
129	Whether it is live or recorded does not alter the screened experience, but both are a world apart from actually being in the room.	3/30/2015 3:22 PM
130	Watching NTS encore of Othello was tremendous. And something I would not have been able to afford / travel to as a live performance.	3/30/2015 3:22 PM
131	Please see above - I think it really depends how much you might want to see a particular production/artist. I enjoy well produced productions on TV therefore can only imagine that on a big screen it is larger than life and even more engaging.	3/30/2015 3:19 PM
132	The intangible 'buzz' is lessened for a recorded screening.	3/30/2015 3:19 PM
133	I am never bothered if they are live or pre-recorded - as it's still thrilling to watch theatre in any capacity.	3/30/2015 3:16 PM
134	Except of course that if it's live there's always that element of 'will it work ? will the singers/actors make it ?'	3/30/2015 3:13 PM
135	Do lose some immediacy and audience reaction	3/30/2015 3:12 PM
136	it's like a recorded highlight of a football match - pubs wouldn't be able to attract audiences for those - like is always key	3/30/2015 3:10 PM
137	Being recorded not live you take away the risk element that live theatre brings you	3/30/2015 3:05 PM
138	Watching a screening live or recorded makes no difference to me - you're either watching it on film or in real life.	3/30/2015 2:59 PM
139	If it was recorded 'live' how can you tell? But no post production, please.	3/30/2015 2:57 PM
140	some of the recorded version have had significant post production work so present a very different experience. some live relays suffer as the performers have to compromise between the camera and the audience in the theatre	3/30/2015 2:26 PM
141	I don't have an issue with the "recorded" aspect, as long as the screening is close enough to, or during the run of, the show. If it isn't, then I think the best place to screen it is television rather than a paying event.	3/30/2015 2:23 PM
142	My experience of recorded screenings has been much better than live screenings: there have been less technical failures and the editing process has made the range of shots etc within the film more engaging.	3/30/2015 2:22 PM
143	as above. The fact that the performance is recorded does not change the experience when it is at the cinema.	3/30/2015 2:20 PM

Q5 If you work for a performing arts producer or venue, has the introduction and growth of screenings had any impact on your organisation?

Answered: 460 Skipped: 90

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Answer Choices	Responses
Not sure	0.00% 0
Very positive impact	6.30% 29
Mainly positive impact	11.30% 52
No impact	13.04% 60
Mainly negative impact	5.22% 24
Very negative impact	2.61% 12
Not sure	10.87% 50
I do not work for an arts producer or venue	50.65% 233
Total	460

#	Please explain the type of impact	Date
1	Theatre venues are now programming screenings because it's what their audiences 'prefer'. Is it, or is it just a matter of venues raising income and balancing their budgets. All makes it harder for smaller theatre companies to get their work programmed.	4/7/2015 11:28 AM
2	We're at an early stage of actually broadcasting live performances - the impact has mainly been around enabling us to develop our thinking and skills around it, so it is positive in the sense of being an exciting learning experience with many possibilities, but is too soon to say what the longer term impact will be.	4/6/2015 2:51 PM
3	Am interested to know the views of those involved.	4/4/2015 10:28 AM
4	+ £, - live theatre It has had a mixed impact. It has provided a new income stream for us. However, it has also impacted negatively upon our live audiences. We are aware also that some of the theatre companies that visit us are very worried about the impact it is having upon their programme and audience numbers.	4/3/2015 5:47 PM

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5	People are more interested in seeing live performances they might have been apprehensive about booking for as they have broadened their experience through watching the more accessible live screenings.	4/2/2015 3:00 PM
6	+ New Audience Screenings are very profitable at our venue. They don't seem to have reduced theatre audiences- on the contrary, showing trailers for theatre shows prior to the screenings has led to some crossover audience.	4/2/2015 2:25 PM
7	+ innovation Screenings are relatively easy to organise, and cheap to deliver. They are a good way to present more leftfield and quirky work that fits the remit of the festival I work with.	4/2/2015 2:15 PM
8	Screenings of international music master classes Hybrid on line and real time conferences Simultaneous event screening - London / Gateshead	4/1/2015 7:19 PM
9	+ New Audience Enhanced programme, greater audience reach, new revenue stream.	4/1/2015 12:18 PM
10	- clash of programming Very happy with the idea of increased access but for example at the moment we are hosting VIEW FROM THE BRIDGE and the sales are very poor indeed and I feel certain the screening of the Mark Strong WE version has impacted on them. Plus I don't understand how this was allowed to be screened throughout the UK given the touring rights had been granted to an actual live theatre company.....	4/1/2015 10:59 AM
11	Enhancing our offer to the public	3/31/2015 7:43 PM
12	+ £, - live theatre Currently our organisation is looking at what we have capacity to screen. There is a lot of appetite to screen performances, but little capacity within current roles. A huge amount of investment is required from the organisation to support screening in terms of purchasing equipment, training of staff and staff capacity.	3/31/2015 3:25 PM
13	I work in a theatre in the east midlands and for all the screenings I've attended we wouldn't have had as a production. A lot of the people I've spoken to while queuing to take my seat say it doesn't stop them from visiting the theatre	3/31/2015 3:14 PM
14	It's difficult to see any direct impact, particularly without knowing the attendance to live screenings. I would imagine it's only beneficial and that live screenings feed the appetite for live theatre experiences.	3/31/2015 1:03 PM
15	- lack of exposure We have experimented with LiveStreaming for our public rehearsal room programmes and this has stimulated some involvement from people who can't get to our performances. We made a feature film of one of our productions - like a film of a live performance. It is proving popular with our current audiences for our live work but not getting good audiences at cinema screenings. Personally I am a bit disappointed that it hasn't proved more popular (I am the Company Administrator at our company). From an artistic point of view it was a good thing to do. It brought our Director and a Film Director together to collaborate and they both would like to do so again in the future. What would be really interesting (I think - I am not sure if they would agree) would be to bring a Theatre and a Film Director together at the beginning of a production to collaborate throughout the process. (Our film was a film of an existing production)	3/31/2015 12:38 PM
16	+ New Audience I work in a structure that produces the work of 2 choreographers and supports the work of others, namely young people. We were surprised when we saw the number of hits on the promos and videos published on VIMEO - over 150.000 plays from 144 countries in 4 years, so yes, it has a positive impact on the work of the artists and the organisation.	3/31/2015 12:25 PM
17	This research is very much needed.	3/31/2015 12:12 PM
18	I don't think there has been an impact on our audiences but I begin to notice that some London companies feel that they do not need to travel outside of London anymore and I'd be very concerned about the impact of this on our programme. Peter Bazalgette has nearly gone so far as to say that certain companies' national remit is being fulfilled by their streaming performances and I would disagree strongly.	3/31/2015 12:09 PM
19	Expanded audience, people that wouldn't normally come to the venue attend	3/31/2015 12:02 PM
20	- clash of programming Our venue hasn't hosted any live screenings though I've heard from a venue in the North of England that screenings have had a detrimental effect on their drama audiences, i.e. they come for the big name screenings rather than coming to traditionally presented work.	3/31/2015 11:34 AM
21	- bookings Less work available as more and more venue show screenings instead of producing or programming real theatre.	3/31/2015 11:34 AM
22	Imposs to say I run a venue, and our local cinema has been showing screenings for about the past year. So far there is no evidence to show an impact on our drama or opera audiences. The general economic uncertainty has made audience behaviour unpredictable over the past three or four years so making comparisons is not necessarily straightforward.	3/31/2015 11:10 AM

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23	I work for a performing arts producer, but we are not involved in live screenings.	3/31/2015 11:08 AM
24	We are a visual art performance and screening organisation, so there has been no growth.	3/31/2015 10:00 AM
25	I do work for a venue and producer but not one that does live screenings	3/31/2015 9:28 AM
26	+ New Audience I work in a government sponsored performing arts centre and our live simulcasts have expanded our reach and connection with regional communities who would otherwise not be able to attend the live performance. Audience feedback is overwhelmingly positive. We have mostly done simulcasts for large international productions but are also looking at introducing this for smaller and local productions.	3/31/2015 7:55 AM
27	We are able to bring large scale productions on screen to our regional venues that wouldn't otherwise see them.	3/31/2015 5:55 AM
28	Impossible to say No REAL or measurable impact. People aged 25-45 seem to like having screenings, but others, either younger or older, are not that impressed --- they can take them or leave them, and are objective about their value. People aged 25-45 are very enthusiastic about screenings, as they see them as being what art is all about.	3/31/2015 4:37 AM
29	I don't currently work for a venue, but I used to. Screenings seemed to be a great way of diversifying income and they certainly pulled in the crowds. I know some senior members of staff were concerned that people were coming to screenings instead of live performances, but we never did the data analysis to work out whether this was true.	3/31/2015 1:41 AM
30	I haven't noticed anything that has particularly changed regarding our organisation, but I have noticed that I have had a lot more conversations about these screenings with customers who have been excited that they could see performances they otherwise wouldn't have been able to.	3/31/2015 12:08 AM
31	Most of our patrons really come for the live performances. There is a film audience, but they want cinema not theatre or Opera broadcasts. There is a small group of Opera fans that love the Opera in HD.	3/30/2015 11:59 PM
32	Enabled me to bring quality drama opera and west end musicals to a regional audience. Always Quality.	3/30/2015 10:53 PM
33	KEY Being unable to book touring productions into any venue on the night of a big live show screening. Being unable to book touring productions into any venue the week before or after a big live screening. Being unable to book touring productions into any venue 6-8 weeks after because of repeat or encore screenings. Venues cancelling pre-existing bookings of our shows when a last minute opportunity to host a live screening comes up. Venues not booking live theatre because it is so much cheaper for them to book live screenings. A live theatre show might cost £500-£1000. A live screening costs them £25. Audiences not understanding the difference between a live-screening and live theatre, misunderstanding scale and production values and the impact that has on ticket prices.	3/30/2015 10:14 PM
34	New income stream and a new audience	3/30/2015 9:46 PM
35	KEY As a recent MD of a small scale theatre company it had a massive impact on our bookings and pricing of tickets - and all in a negative way. Read blog pieces by Elizabeth Freestone from Pentabus for more info (my co director)	3/30/2015 9:44 PM
36	It meant screening to a nationwide which met sponsorship requirements	3/30/2015 9:36 PM
37	The audience (which is a cinema one) has remained constant for theatre screenings but died off a lot for opera screenings. I'm not sure there is a new audience, just people on the mailing list coming to a different sort of screening.	3/30/2015 7:48 PM
38	However, if our venue we did not screen live performances but used the Skype to facilitate oversees collaborations for performances and concerts which were happening live via Skype.	3/30/2015 7:47 PM
39	- clash of programming I run a support agency for individuals working in the performing arts sector in the regions. Many smaller companies and artists can no longer get their live show programmed into venues on a Thur/Fri/Sat due to screenings taking precedence in programmes. Not only the performers, it reduces the work available for stage and touring crew as well as those based in venues. Cheaper obviously, for programmers and venues but having a serious effect on those making a living producing and touring their work in regions.	3/30/2015 7:44 PM
40	- bookings Less people are booking our shows.	3/30/2015 7:29 PM
41	- bookings Middle scale touring theatre company making new work recently lost all NPO funding. New work on the middle scale has been decimated- no doubt cheaper and easier option of screenings for venues hasn't helped- how can it?	3/30/2015 6:35 PM

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42	- bookings I work in the arts in a smallish rural town (population 11,000). I don't work for the organisation that screens them, but I understand from them that often the date of a screening is not known very far in advance. This has an adverse affect on those others of us who have worked for possibly well over 12 months to secure funding for a live musical event (I work mainly in live classical music) and along comes a broadcast from the New York Met with a block buster singer in the title role and we get a clash of dates which does harm to our live event.	3/30/2015 6:29 PM
43	Too early to say	3/30/2015 6:25 PM
44	KEEP THE PERFORMING ARTS LIVE! KEEP PERFORMERS PERFORMING! KEEP PERFORMERS EARNING! KEEP THE THRILL OF THE UNREPEATABLE MOMENT.	3/30/2015 6:16 PM
45	- lack of exposure It consumes live theatre space and denies small/regional companies exposure.	3/30/2015 5:54 PM
46	There is now a large amount of research material confirming that cinema screenings are having a positive effect on live audience figures	3/30/2015 5:41 PM
47	Balanced I work in community local theatre and most of our audience will still come to our (very different) offerings.	3/30/2015 5:36 PM
48	Recently retired from arts producer.	3/30/2015 5:35 PM
49	- only trust big orgs live screening are damaging live performances outside of major cities...people choose to go to see a name or high profile company (NT) and are then not interested or prepared to trust that a visiting company who they have not heard of, to their local theatre or arts space can deliver a quality performance. I have been told be venues that have and do screen NT and others that attendance at live performances has dropped off because of this.	3/30/2015 5:01 PM
50	Positive My understanding from colleagues who work in venues in the area, is that the screenings have had a very positive impact on both ticket income and footfall.	3/30/2015 4:58 PM
51	Balanced This is difficult to answer: There has been a negative impact in that screenings have generated a sense of fear / concern that the need for live performances - particularly the need for touring opera or theatre companies - will dwindle as audiences can now experience world class companies at their local cinema. However, research has shown that there has been little impact on audiences for the live experience (see http://www.gsmd.ac.uk/about_the_school/news/view/article/new_research_suggests_work_to_be_done_before_cinema_broadcasts_bring_in_new_audiences_for_opera/) On a positive note, the growth of screenings has brought about interesting discussions in the sector. It has also suggested that live performances - or the understanding of the word 'live' - are changing, which is quite exciting.	3/30/2015 4:55 PM
52	Negative - quality The contract for screening is with the local multiplex although we have a cinema within the arts centre. Audience feedback is that the experience of the multiplex is very poor and people comments that when they come to a live show it is so much better. Audiences need to feel that there is a consistency of service which at present in our area they don't get.	3/30/2015 4:52 PM
53	Positive - new audiences Bringing in audiences that wouldn't usually come in to the building	3/30/2015 4:50 PM
54	+ innovation Now become part of what we offer - and audiences in cinema are growing. Have now a whole dept dedicated to this, and we now have the added spin-off that we have now the in-house expertise to create our own short films which are freely available on U-tube and via our website which enhance the experience of engaging with the organisation	3/30/2015 4:49 PM
55	we only present small scale theatre mainly for families and young people so so far there hasn't been a clash because the sort of thing we do wouldn't have enough clout for a live screening.	3/30/2015 4:45 PM
56	Screenings have widened our audience and enriched our overall programme offer.	3/30/2015 4:41 PM
57	I do not know how you would be able to measure this.	3/30/2015 4:41 PM
58	+ understand int audience We know that we have reached 300+ more audience members than otherwise for our free concerts, and we know the countries in which they are based, which helps us to understand our reach and find funding for these free concerts.	3/30/2015 4:38 PM
59	I work at a small scale venue and work we do/ or receive is not screened	3/30/2015 4:37 PM
60	It's only slight, but too often the answer to 'how do we attract a new/different/diverse audience' seems to be 'let's do a live screening'. It feels like a facile, sticking plaster solution which (for my particular organisation) is unproven in it's audience development goal (the screenings we have done haven't had measurably positive effects in the so-called target areas of audience development)	3/30/2015 4:35 PM

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61	- clash of programming I work for a large producing theatre and feel that the conversation around live screenings has taken place elsewhere - it has been presented as a fait a complit that it is 'a great way to reach large numbers of audiences and for those audiences to not have to travel to london' However this feels lazy and not very stringent or aware of the impact on regional theatre infrastructure - many audiences who fit in teh traditional theatre-goers bracket say it's a great opportunity for them - however people only have so much money to spend on theatre and so I wonder what the financial impact of them choosing to attend those productions is - what is the sacrifice they are making - is it something less established, more daring, less polished, more regional?? I also work for a smaller producing company who solely tours drama across regional theatres - budgets are far less and so starry casting or namey directors are not flowing - however the dramas are strong - recently a really strong touring production of A View From The Bridge was scheduled and saw significant reduction in ticket sales due to the announcement of the NT Live screening of the Mark Strong version!	3/30/2015 4:32 PM
62	+ £, - live theatre I work in a mixed arts venue which already had live theatre and cinema. We have had a very very positive response from audiences in our rural area since we started NT Live, RSC, ballet etc. It has also benefitted us financially. Only negative impact has been on actual live theatre I would say. We feel that that "theatre spend" has been somewhat diverted into the satellite broadcast opportunities which I think audiences feel comes with a quality "guarantee".	3/30/2015 4:32 PM
63	- diverted finances I am freelance so no axe to grind but I feel that the big boys are draining the meagre resources of some local theatres because audiences especially in poor areas have finite amounts to spend on the arts. The marketing of these screenings sells audiences a spurious (in my opinion) line that this art is somehow superior to that being put on in their own regional rep. So money spent on these screenings is money not being spent on locally produced theatre.	3/30/2015 4:30 PM
64	+ financial Literally kept us open following loss of all local authority funding in 2011. Strode Theatre in Somerset.	3/30/2015 4:29 PM
65	I think as a professional in the arts sector these are starting to have a negative affect on audiences as people see these screenings are replacing actually going to the theatre. it has created greater access admittedly but not to live theatre and these are not even shown in theatre so they enhance the cinema going experience but not the theatre one.	3/30/2015 4:23 PM
66	We have generated a new area of ticket income and attracted new audiences to our venue	3/30/2015 4:23 PM
67	- harder applications I am a performing arts producer for a small, rural touring company. There seems to be some impact in funding applications now asking if we intend to do live screening and an expectation that we will.	3/30/2015 4:22 PM
68	I am possibly not in a position to comment very authoritatively, but these screenings are very popular with audiences. Live screenings usually sell out and recorded screenings can also be very popular. I don't think this means people won't attend a live event. I know from experience with customers that they will see opera and drama screenings as well as watching them in our theatres. I think it just means they have access to more. For example we only have a limited number of operas each year in our theatre, so I am glad we can offer opera lovers the chance to see live screenings from the Royal Opera House and ENO.	3/30/2015 4:10 PM
69	+ Audience data + financial we are multi arts centre - two theatres, two cinemas so we have programmed a lot of live screenings and made income from them. Also collected lots of audience data. There's good crossover to the live work and no sign of live audience diminishing.	3/30/2015 4:05 PM
70	The recent discussion about the impact on smaller venues and producers is highly relevant in my view. What is beginning to emerge is that access to the leading, national stages and producers like ROH and RNT does not lead to benefits for smaller venues, especially outside central London and producers. The POTENTIAL is there - ie getting people more into it, taking their new interest and experience of let's say opera to locally offered performances etc. In my view the national organisations like ROH and RNT etc SHOULD take a lead in helping the regional, smaller venues and producers use live screenings for their wider audience development and art form development	3/30/2015 4:01 PM
71	+ New Audience It has brought us a new audience of around 10% for each show - particularly the ballet. It has brought us additional audience - there appears not to have been any cannibalisation of our core classical live music audience. In financial terms it gives us a risk free income stream which is ever more helpful. From an artistic perspective it gives us the opportunity to add related events to our live concerts and lecture. Good in so many ways!	3/30/2015 3:54 PM
72	It has taken spend away from our theatre, as people opt to watch London theatre on screen as opposed to visiting their local theatre.	3/30/2015 3:53 PM
73	Our venue is rural and exclusive. Streamed and recorded events are often the only access someone will have to the venue. It has not increased brand reach unless undertaken with a media partner such as the Guardian. It has had no impact on the ticket buying habits of our audience - positive or negative.	3/30/2015 3:51 PM

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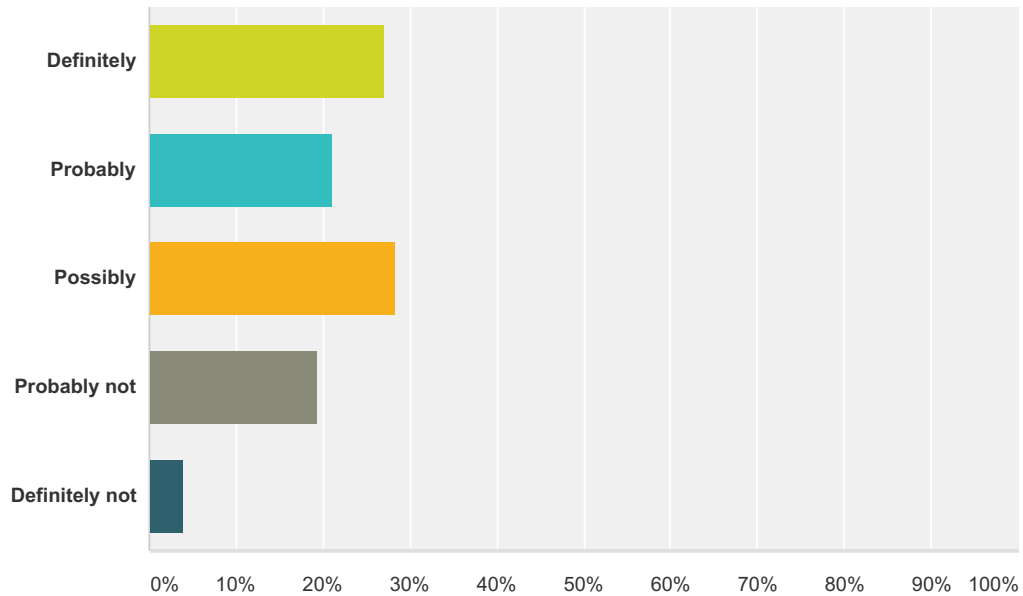
74	It has increased the number of people coming through our door in what is proving to be a tough time for arts organisations. It has also "liberated" customers who would have gone to see the Opera or Ballet live in London but can't due to their failing health... but they can see it at our venue and this makes them so happy.	3/30/2015 3:47 PM
75	Just about to embark on this , so too early to say.	3/30/2015 3:41 PM
76	+ New Audience I manage an Independent cinema and it has increased our attendances & turnover. It's a very popular programme line.	3/30/2015 3:39 PM
77	Audio only As a producer tending to work on tight budgets we have concentrated our efforts on live audio only streaming in order to extend the reach of our events. This is a) more affordable than streaming with visuals - a good result is achievable without massive outlay* b) distinct from the live experience A poor quality video stream is worse than nothing - only the big producers have the budgets to do it properly at the moment, though this is changing. *Example: http://mixlr.com/antandcleo/showreel/ant-cleo-the-musical-saturday-performance/	3/30/2015 3:38 PM
78	- clash of programming We know of smaller rural arts centres that view live screenings as part of their 'theatre' content, reducing the amount of live bookings taken.	3/30/2015 3:37 PM
79	+ New Audience Expanded audiences, expanded revenue stream, The ability to bring a different audience into the venue.	3/30/2015 3:33 PM
80	We are a tiny (NPO) organisation who take drama into schools and so not competing directly with NT/ENO etc. however, I have noticed that there are specific screenings in the school day available to schools now and that might mean, with reduced budgets everywhere, that there is a smaller pot available overall for us to tap into.	3/30/2015 3:30 PM
81	I am launching the ensemble's Digital Strategy in April. We are doing research into every aspect of what we do so that other arts organisations can benefit from our learning. We are looking at the use of LoLa (low latency) technology to run masterclasses internationally and then the streaming of live concerts., but with the proviso that at the other end of the streaming, the communities curate an event so that the audience don't just look at a screen with a concert on it! The audience engagement research will be critical to the development of our work.	3/30/2015 3:30 PM
82	We don't screen performance yet	3/30/2015 3:26 PM
83	I work as Arts Manager for a local authority and to be frank we have not run any screenings - although ask me after the Rugby World Cup!	3/30/2015 3:21 PM
84	These screenings are heavily promoted for cinemas, and it seems like theatres and arts centres that can also screen these productions are forgotten about in any kind of national promo, from posters, to actors discussing the screenings in interviews etc. We are still working on raising awareness that we offer these screenings and an opportunity to see the world's best theatre in the comfort of a theatre.	3/30/2015 3:18 PM
85	People go to the opera showings from the MET and ROH, and less to the more expensive live performances which tend these days to be the same limited repertoire of pot boilers.	3/30/2015 3:14 PM
86	- skewed expectations People's expectations of live theatre is skewed by the production values of the work screened which is heavily subsidised, it certainly isn't encouraging people to attend regional venues	3/30/2015 3:13 PM
87	we have been able to develop our practice and deliver work across platforms that enable this type of delivery	3/30/2015 3:11 PM
88	May be too soon to say with any certainty. Can drag audiences from live to screened performance as casts may be more famous and production values can be more lavish, but on the other hand can add people who previously did not attend to venue database. Not sure yet if they transfer across to live performance consistently though. Danger of promoting idea that theatre/opera is at its best screened.	3/30/2015 3:05 PM
89	who attends and why It's hard to say - I work with theatres a lot, and don't believe anything can replace the live experience so I'm probably biased. I'm also not convinced that the people who buy tickets for screenings, particularly for big events like National Opera at Odeon Cinemas, are the same people who go to live events in the region - I'd like to see more data about who attends and why.	3/30/2015 3:05 PM
90	Regional venues are filling up their programmes with live screenings which are obviously cheaper to stage than live theatre, music or dance. Less product is required by venues who can take a never ending stream of theatre, opera and ballet from the UK's leading national companies. In a difficult, uncertain economic time for venues this must be a very welcome injection of cash from low risk, high status programming, but I definitely feel it has left small scale independent touring companies and music tour organisers out in the cold.	3/30/2015 2:40 PM

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91	Working within very specialist applied dance settings, we have used live streaming to share work/ exchange/ co-create work with international partners. Screenings have been for small, expert audiences and have generally worked really effectively. (Not sure if this is relevant to your survey. Context eg: staged live events in studio/theatre in UK with parallel studio in Jamaica/ Ghana/US etc. 50% of audience are invited dance practitioner, postgrad audience- attending as 'critical friends'- non-paying)	3/30/2015 2:26 PM
92	No been involved from a producer angle	3/30/2015 2:23 PM
93	we have only screened a few thus far to early to tell	3/30/2015 2:22 PM
94	For some reason you can charge more for these than for a film booked with a distributor and people seem to like not having to go to London	3/30/2015 2:18 PM

Q6 Looking ahead, do you see any potential for your organisation to benefit, or benefit more fully, from the development of screening?

Answered: 232 Skipped: 318



Answer Choices	Responses
Definitely	27.16% 63
Probably	21.12% 49
Possibly	28.45% 66
Probably not	19.40% 45
Definitely not	3.88% 9
Total	232

#	Please give more details	Date
1	Not sure we ever afford to do it properly in a way that represents the quality of the work we do - it would just look cheap and one dimensional.	4/7/2015 11:29 AM

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2	We hope to be part of a growing number of smaller arts organisations exploring the possibilities around the benefits of live audiences for those we work with, whether they are venues, producers or audiences.	4/6/2015 2:52 PM
3	Screenings of live and recorded music events - orchestral / popular Screenings as part of festivals On line conference - already invested in kit to do this.	4/1/2015 7:21 PM
4	+ diversify offering Venue competition Audiences are responsive to "national/international brand" (e.g. NT Live, Bolshoi Ballet). Venues are concerned about technical delivery. Price and anti-competitive distribution arrangements are also a concern.	4/1/2015 12:21 PM
5	Raising profile Potentially in making shows more widely available, they might become more of a common talking point for audiences and thereby raising discussion about theatre in the way that people might discuss House of Cards etc.	3/31/2015 7:44 PM
6	We have a screen we could join the party when the concert hall doesn't have a performance in.	3/31/2015 3:15 PM
7	It's clearly successful and popular, so our organisation will most probably get on board with filming for broadcast at some point in the distant future.	3/31/2015 1:04 PM
8	Yes, for instance, Centre Pompidou - both the one in Paris and the new one in Malaga - are screening videos from 2 artists that we represent in different video programmes. It is positive because we reach a wider audience. It is negative only in the sense that Centre Pompidou is not paying screening fees, something I practiced over the years when I was a programmer.	3/31/2015 12:29 PM
9	...but I hope not	3/31/2015 12:13 PM
10	We currently don't screen and we could (although I rather doubt it). I think that our work is quite good enough that we could provide material for screening.	3/31/2015 12:10 PM
11	I think if the screening becomes more of a two-way thing with the regions presenting work to the capital (rather than just receiving big name shows) it would be worth pursuing. Otherwise it just perpetuates the notion that all the good stuff is being made by the same big name theatres in London and that's all anyone will want to see.	3/31/2015 11:36 AM
12	I would like to think that, with a strategic and joined up approach across the sector, real opportunities existed for audience development. However, in practise there are many barriers and hazards - under-resourced venues, lazy programming, commercial pressure from distributors, lack of venue influence/imbalance of power - that might make this new (and inevitable) stand of work a threat to the viability of live touring.	3/31/2015 11:18 AM
13	The operational nature of our organisation makes it highly unlikely that we will be involved in screenings.	3/31/2015 11:09 AM
14	If others react to screenings like I do, I hope it will lead to increased audiences. Having seen something at the cinema, it has made me want to experience the performance again live as it felt like I had missed out on something special. Screenings are good for new audiences to a particular art form who don't want to take a risk on a live performance which is expensive. For example, I have never been to an opera and don't want to spend the money or risk feeling uncomfortable if I don;t like it and want to leave. Watching opera at the cinema means I can safely try it and see if it is something I would like to experience live.	3/31/2015 10:50 AM
15	I think there is great potential to connect with new and different (and remote) audiences in this way.	3/31/2015 7:55 AM
16	Increase appetite and accessibility for theatre via a screen format	3/31/2015 5:55 AM
17	As a marketing tool for a certain demographic.	3/31/2015 4:37 AM
18	I think more than anything, there is the potential to bring a new generation of people to the arts. This should be something that is noticed across the board within the arts sector.	3/31/2015 12:09 AM
19	We see a possibility of being a source of broadcast events that would enable us to reach out to rural communities that are not able to participate in events at our venue.	3/31/2015 12:01 AM
20	The equipment is expensive and will need constant upgrading. There are other venues in the vicinity who are better positioned both financially and because of experience to run screenings of performances.	3/30/2015 11:10 PM
21	Not in terms of distribution of our own work.we are a presenting venue....hope too many don't start to do this...because it could be that greater exploitation won't always mean quality.	3/30/2015 10:55 PM
22	Only big organisations can work on the cinema screening model. Small and mid-scale work is not suited to the big screen. We have to find a way to offer something else, a different kind of digital distribution that suits the small and mid-scale.	3/30/2015 10:15 PM

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23	There needs to be more shared streaming kit available to smaller venues to share costs to make screening economical	3/30/2015 9:47 PM
24	I direct contemporary opera, as well as more traditional pieces in new productions. Trying to create more interesting, engaging and intimate theatre works completely the ability to capture that on a flat screen.	3/30/2015 9:43 PM
25	Increasing the your audience numbers makes an attractive benefit for potential funders	3/30/2015 9:37 PM
26	For some organisations the attendance to a live / recorded screening will impact in the potential audience who will return for a live play but the sustainable income of such attendees will be finite so whether or not there is a natural bleed from one type of attendee to another will need to be ascertained.	3/30/2015 7:52 PM
27	If we can start to use the screenings to add value rather than replace, there are potential benefits. EG museums offering information around exhibits to encourage people to then visit in person.... if we can do the same with performing arts it might add to the experience by giving background stories of the artists and the work for example....	3/30/2015 7:46 PM
28	Local orgs stream too If there's a fair distribution of funding and regional companies get to stream their work into London.	3/30/2015 7:32 PM
29	The current information is that screenings actually encourage more attendance to the arts for theatre goers	3/30/2015 7:14 PM
30	Screening might possibly attract new audiences to try live classical music or drama, at present it seems to have done very little for us.	3/30/2015 6:30 PM
31	Our productions are not very suitable for live screening and I think it's unlikely we will get into it. Do audiences go to live screenings instead of live performance or as well as? Are live screenings introducing new people to live performance? Because of the culture of "celebrity" there must be a real danger that some people outside London will go to live screenings rather than regionally produced work. The question is how many?!	3/30/2015 6:28 PM
32	KEEP THE PERFORMING ARTS LIVE! KEEP PERFORMERS PERFORMING! KEEP PERFORMERS EARNING! KEEP THE THRILL OF THE UNREPEATABLE MOMENT.	3/30/2015 6:16 PM
33	Pressure to engage We are under pressure from the Arts Council to explore digital distribution, but my past experience at other companies has revealed that the costs are so great (especially for setup the first time) that they can outweigh the measurable benefits for years.	3/30/2015 5:44 PM
34	At the moment the regional theatre at which I work does not engage in live screening, but there is potential for us to record and find platforms from which to screen some of our work.	3/30/2015 5:09 PM
35	We do have plans to use big screens, but as part of a project, not to screen shows	3/30/2015 5:05 PM
36	I think there are interesting opportunities to be explored regarding the screening of educational productions and building up an archive for schools to access.	3/30/2015 4:58 PM
37	If the policy was to have screening in art house, independent or art centre cinemas rather than multiplex.	3/30/2015 4:53 PM
38	It provides cost-effective access to high-quality theatre/arts. We'd benefit from more screenings of educational material (Shakespeare, plays on syllabus/reading lists).	3/30/2015 4:52 PM
39	for the reasons given in the previous answer	3/30/2015 4:46 PM
40	+ diversify offering We are contemplating deepening audience engagement by building more of a celebratory occasion (eg picnic) around a sample of screenings.	3/30/2015 4:41 PM
41	More specific geo-tracking would be useful for our audience development research	3/30/2015 4:38 PM
42	There might come a time when screenings are an option for us and this would be worth considering	3/30/2015 4:38 PM
43	Improvements in the technology (i.e. reliability of connection) and greater (cheaper) availability might lead to a scenario where use of live screening can be more inventive - ultimately more interactive perhaps?	3/30/2015 4:38 PM
44	Venue competition It will develop until, like football, only the few will see live performances and the rest will have to watch it on telly. Probably Sky arts will set up a dedicated Chanel. If the National theatre really cares about the regions it should be touring its live work. If it wants to stream its work it should be doing that at no cost to local theatres but as a way of allowing the theatres to make some money and to share in the wealth of the bigger institutions. Instead local theatres are paying for a product that is draining their audiences. These screenings are also taking place in cinemas, museums etc. this is bringing unfair competition to often all towns and small audiences.	3/30/2015 4:36 PM

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45	The only way that it could be seen as a benefit is if there was an agreement for smaller companies to be able to use the technology as a way of streaming their productions to larger/more diverse audiences - however it should be a taster or part of a longer term audience development strategy for live theatre-going	3/30/2015 4:33 PM
46	We are developing a second screen so that we can continue to screen Live when we have a show in the main house.	3/30/2015 4:30 PM
47	If live screenings prioritized contemporary works at the major opera houses rather than traditional opera/ballets then this would be beneficial in engaging more remote areas	3/30/2015 4:26 PM
48	For training purposes and for development but never replacing the real live experience	3/30/2015 4:24 PM
49	We are developing an audience for the screenings of exhibitions, and would like to develop audiences for screenings of music events	3/30/2015 4:24 PM
50	I am not really sure where this development would take us. I think we benefit at the moment. Perhaps more smaller groups could get involved, though I think quality of filming is key to the success of screenings. We do also have live events perhaps such as an interview at the end of a film or exhibitions on screen. I am personally not sure that all these formats will work.	3/30/2015 4:10 PM
51	if tickets were cheaper could draw more young people and poorer locals into theatre and get them along to some live events eventually	3/30/2015 4:08 PM
52	I lot of the work I am involved with is outdoors and experiential often without 'names' involved and not something I can immediately see being captured well by the tv camera	3/30/2015 4:05 PM
53	by expanding what we offer - this summer we're doing glyndebourne	3/30/2015 3:55 PM
54	I don't think this is something our audience would engage with in our venue. We want to bring the art and the artists to our venue.	3/30/2015 3:53 PM
55	International markets would be one area of development and an increase in recorded broadcasts which have a higher ROI.	3/30/2015 3:52 PM
56	I don't look forward to the day that almost everything is screened. These events have worked when they are unique and special. Benedict Cumberbatch doing Hamlet this autumn is already sold out and so the only way to see his performance is through this medium. This will always be a poor second cousin to being there in the theatre.	3/30/2015 3:46 PM
57	Meekat and Periscope (Apparently slightly better) are interesting apps that do live streaming from an iPhone.	3/30/2015 3:45 PM
58	Clearly, people like the cinema environment to experience live events in - some prefer it or find it more comfortable to being in a theatre or concert venue. It is possibly easier to go to a cinema on your own. So we need to be alive to the possibilities of it as a new medium - but hopefully one which won't be exclusive to the big producers. And perhaps cinemas will become open to the possibilities of live enhancements at screenings - whether music for silent films or newly made films with a live element.	3/30/2015 3:43 PM
59	+ audience Our audiences are small but our performers very well known - accordingly there is untapped potential in bringing the events to a larger audience. Depends on the financials and the possibility of diluting the experience.	3/30/2015 3:40 PM
60	As the technology becomes more widely available and the cost reduces there could be an opportunity for us to stream our work, particularly productions that have already toured and been filmed; giving the work a further life. However, it is unclear how royalties for the entire creative team would be handled and funded - this issue may make streaming impossible for smaller organisations.	3/30/2015 3:39 PM
61	contractual issue as a mid scale dance company we rely on the up close and personal nature of our performances to engage audiences. We are striving to grow these live audiences and would prefer not to offer a screened alternative. In addition there are currently contractual issues (i.e with choreographers etc) that would prevent widescale screenings for commercial gain.	3/30/2015 3:29 PM
62	It will probably be something they consider. It's likely that it is a less intimidating experience for non theatre goers and means we don't need any infrastructure which we currently don't have.	3/30/2015 3:27 PM
63	Possibility of more frequent 'school matinee' screenings would be a big step forward.	3/30/2015 3:20 PM
64	As tickets for live events get more and more expensive, and screenings are international/world wide casts, directors , conductors, actors, the attraction of seeing the bigger/better shows inb screenings is likely to increase.	3/30/2015 3:16 PM
65	More work - made for the platforms it is intended - and shot and delivered in different ways	3/30/2015 3:11 PM

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66	If anything, I think regional producing theatres are at risk of losing audience share, a decline in touring (both of their own work outside the region and of visiting touring companies) if screenings become more popular because they're a cheap and easy way for big, national companies to reach a bigger/broader audience. If commercial organisations want to screen work then I don't really have a problem with that - if it's viable and they have the resource to do it - but I do have an issue with public funds being used to help big organisations such as the ENO or NT to reduce their live touring work in favour of screenings (in order to tick a box and make work available more widely for example), as I think it's very damaging to the already difficult touring landscape.	3/30/2015 3:09 PM
67	Longer-term, it's possible that screenings attract a wider audience who could be attracted to live performances. But screenings generally are of high-end productions - a tiny number in comparison to the number and range of live performances available, so the comparison isn't entirely accurate.	3/30/2015 2:53 PM
68	It would be a useful tool if it is not concentrated on large theatre/opera productions and a large number of cinemas, but can also be done between a smaller space and an individual cinema	3/30/2015 2:24 PM
69	Income generation and feelgood	3/30/2015 2:18 PM

Q7 Do you have any further comments or observations to make about live and/or recorded screening of performances?

Answered: 203 Skipped: 347

#	Responses	Date
1	I think they are important for those of us who don't live in London and would find it very hard to pay not only the price of a ticket to the actual performance, but the cost of getting there and back as well. I do see the point, however, that it could be used to the detriment of live performances and I think this should not be allowed to happen. It should be used as an encouragement to get more live performances out into the wider community and encourage audiences to go to local theatres for an affordable price.	4/7/2015 12:26 PM
2	Nice to see occasionally, but they seem to be over-priced.	4/7/2015 12:05 PM
3	The National Theatre screenings do enable this public organisation to reach out to areas outside London (such as the rural parts of Dorset) and therefore be a theatre that can be more easily accessed by the nation. The repertoire of the National Theatre is usually more original (new writing) than the offerings of local professional companies.	4/4/2015 6:04 PM
4	When I first went, I was sceptical. I thought it would be the worst of both worlds: lack the excitement of live theatre and lack the polish of a film. But I've really enjoyed them (Branagh's McB, RSC's RII, NT's Lear, ONO's Peter Grimes and ROH's Mahagonny). The value for me, living in South Wales, is that I can get to see really good quality pieces of work which I can't afford to see otherwise - not just the ticket price, it's the travel, the accommodation etc. The other value is seeing something really unusual, or with exceptionally good performers. Weill/Brecht's Mahagonny is rarely performed. I planned to see the ballet version of a Shostakovich Jazz Suite (again, very rare) - I think it might have been live from the Bolshoi. But it got changed to a standard piece of repertoire (La Bayadere?) which really didn't interest me. The BIG ISSUE, though, is this: is this a fig leaf to enable our London-based so-called 'National' companies to try to justify the completely unjust proportion of public funds that they receive, by saying "look how we reach all parts of the country?" As that report a few months back pointed out, it's a two way street: you can have fabulous stuff filmed in any part of the country and then - shock horror - expect people inside the M25 to watch it in their cinemas. The problem is that the resources are so poorly spread round, that it is a challenge to get really high quality stuff happening outside London. But not impossible (e.g. my first live screening experience: Branagh's Macbeth, which came from Manchester). So it could become an argument for increasing the funding to other parts of the UK.	4/4/2015 10:42 AM
5	I do worry that the explosion of satellite screenings will kill the golden egg. The National Theatre in particular is churning our productions every month and audience numbers are not holding up. The ROH (where we are not required to take every showing) and the RSC (which has less frequent productions) on the other hand are still bringing in the punters.	4/3/2015 5:50 PM
6	Would rather downloads I would prefer to have access to recorded screenings in my home rather than having to go out at a prescribed time and date to watch it in a cinema. The cinema experience is not a positive one for watching theatre pieces due to sound bleed from other screens and audiences behaving as in a cinema (ie: eating, drinking during the performance).	4/3/2015 12:44 PM

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7	I think they're a wonderful addition to the cultural output of the UK arts industry and I hope it continues to flourish.	4/2/2015 3:01 PM
8	No	4/2/2015 2:15 PM
9	They can increase the reach of your audience - I went to my first live screening because I missed out on tickets to the theatre performance that toured to my city because it was sold out. I imagine it could also have really positive impacts for accessibility - for those less physically able to make it to a theatre space, more potential for BSL interpretation (like signed cinema screenings), audio description recordings, relaxed viewings etc.	4/2/2015 1:14 PM
10	Screened performances offer people a real opportunity to see plays (and exhibitions) that maybe they wouldn't be able to get to otherwise, for reasons of location, disability, price, timing, or other reasons - so they do serve a genuine purpose. In terms of the quality of the experience though screened performances miss out that vital ingredient of any piece of theatre, the being present and there in that space with the live moment of it all	4/2/2015 11:33 AM
11	Both are great!! More please. Such a different perspective! Great insights	4/1/2015 10:16 PM
12	They give more opportunity to see events that geography / ticket price might restrict . Wonder if it is helping build a new audience..... I would be more prepared to take a chance on going to see a screened event	4/1/2015 7:22 PM
13	I know that one of my local theatres relies on the screenings, so it is great that it can still run because of them. For me, it is a much cheaper way to see theatre I would otherwise not be able to see simply because it saves travel costs, but I would always rather see the real thing if possible.	4/1/2015 7:03 PM
14	+innovative Would be great to see them diversify from large scale, mainstream theatre (despite this being great / taking a much needed lead on things). I'd love to see something like BAC's Paper Cinema performed but without support for the tech I can't see it happening (which is a real shame). Offering a privileged multi point view of an intimate show like Paper Cinema could actually surpass the physical experience! Also more large outdoor arts productions please - these are often one off and on an international scale - hence, if you can't make it you'll never see it again. Cinemas also need to think about how they can be more like theatre spaces. Great if I'm at Hebden Bridge Picture House where I can kick back and have a glass of wine and enjoy lovely surroundings, not so great if I'm in a crappy Odeon multiplex. In reaching new audiences you should try to give them a flavour of theatre as part of the experience (rather than just a film about a play). The whole idea is to eventually get them to attend at the venue isn't it?	4/1/2015 4:53 PM
15	It's killing live theatre.	4/1/2015 4:01 PM
16	Screenings have a place in the programme of regional theatres, but my fear is that lazy venue managers, or those with extremely limited budgets, will come to rely on them to fill their programmes. We are already seeing the screenings beginning to dominate programmes in some smaller venues.	4/1/2015 2:52 PM
17	Sucks the life and audiences out of innovative production in the regions	4/1/2015 1:53 PM
18	Making performances accessible to rural or low income audiences is clearly a benefit but the danger is that this becomes good enough and people stop making the effort to attend live performances	4/1/2015 9:08 AM
19	It has the potential to be a big asset and makes the arts more accessible in terms of cost and location for many people.	4/1/2015 7:41 AM
20	These performance screenings may attract some type of audience but not one that wants to see the action of the play on stage and able to view all the stage action and reaction as opposed to just close ups of the ;leading actors. If you want a movie of the production then make a movie of it don't cut corners and pretend that you have made a movie.	3/31/2015 10:26 PM
21	Please please please do not make the mistake, as National Theatre did, of giving us live footage of the audience in the theatre at the interval. We are the audience too! We like to see backstage, as at the NY Met, and we quite like interviews. But I have always also thought that a civilised glass of wine and a theatre style ic cream would go down a treat!	3/31/2015 10:09 PM
22	Same audiences I think that unless the marketing of these screenings changes its focus, you will not attract new audience members to the arts in this way. Generally I find that the audiences at these screenings are people who are ALREADY patrons of the arts (a fairly narrow demographic) who can't be bothered to see the live performance in the theatre or who can't afford, any longer, to travel to the city where the theatre is, and then to pay for the ticket on top of travel and accommodation. To you are definitely helping these kind of people, but you are failing to attract a new audience. Access is everything, but you must market, target and reach out to your potential new audience in order to make them aware. This is never treated as a priority, in my experience.	3/31/2015 8:03 PM

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23	KEY House (housetheatre.org.uk) is currently working with South Hill Park's Live streaming programme, SHPLive.TV to stream a show from a village hall online and to South Hill Park's cinema. The interesting thing here is to test whether a) this might be a feasible way for programmers to see work that they may book in the future and b) to see if, rather than developing an audience for live theatre, screenings have developed an audience for broadcast theatre with the potential for developing a fringe programme to NTLive etc with productions like this one.	3/31/2015 7:48 PM
24	I believe it has increased knowledge of the theatre and impacted on the attendance of theatre going however, the experience that is enjoyed by attending the theatre can never be replicated.	3/31/2015 6:48 PM
25	I hope actors are properly recompensed but don't think they are. (Please note, I am NOT an actor!)	3/31/2015 6:10 PM
26	They do offer the opportunity to see performances that might otherwise be totally inaccessible due to distance and price and also are less of a financial 'risk' if going to see something new which might prove to be disappointing or unpalatable.	3/31/2015 5:55 PM
27	It's a brilliant and welcome development, especially when you live in a place where access to live theatre is very limited. We live in Carlisle, which means our nearest theatre (other than very small scale village hall touring productions) is in Keswick, 50 mins drive away. Then Newcastle, an hour and a bit. Then Glasgow or Manchester, both two hours.	3/31/2015 4:35 PM
28	Going to the theatre or a concert is about being there and experiencing the performance, screenings only capture one element and cannot recreate the atmosphere / interaction of the performance. Live streaming of the performance is only one step removed from sitting in your living room and switching the TV on.	3/31/2015 4:05 PM
29	Clearly screenings are here to stay, and provide opportunities for people to see work they otherwise wouldn't be able to, but we need to be watchful for potentially negative effects on smaller-scale live companies in the face of competition from screenings, and particularly when it comes to Arts Council funded organisations, be prepared to require organisations that screen performances to highlight the live offerings in a particular area. Some progress has been made in, for instance, asking not-for-profit organisations that broadcast screenings to flag up other work by live (non-screened) not-for-profit companies in the same artform, but I think more could and should be done.	3/31/2015 3:51 PM
30	I think they are a good way to make the arts more accessible to the masses however i think people need to be made aware of the differences between live/recorded screenings and the atmopshere that you get sitting watching something live on a stage.	3/31/2015 2:46 PM
31	Friends have attended and recommended live screenings at local venues and they are clearly popular. Tried to turn up on the night for one and it was sold out in advance. Both live and recorded screenings provide opportunities to see high quality productions without the huge expense and difficulty of travelling to & from London, which is prohibitive. The lower cost also encourages people to try an art form that they haven't been to live, or to see a performance they are not sure they'd like. I believe the local theatres are finding that people are encouraged to attend more local live performances, so audiences will grow.	3/31/2015 2:24 PM
32	I think if they get more types of people into theatre productions then it is a fantastic thing. But if it just a way that the major commissioning houses (National Theatre, ROH) can get more money into their productions and boast about their audience figures and media partnerships then I have my doubts. I think the financial (and geographical) barrier to arts is a big issue. Publicly subsidised arts productions should be finding ways to break down these barriers.	3/31/2015 2:16 PM
33	As I said I believe that live screenings are a generally good thing in that they'll feed the appetite for live theatre events, but currently I'm not sure we're all using it to our best advantage to develop audiences.	3/31/2015 1:06 PM
34	Where is the camera In terms of pricing I think the live and recorded screenings should at least mirror the originating company's policy on including cheap seats for people less likely to be able to afford full prices. Not just offer cheaper tickets that culture savvy regular arts goers snap up as bargains but properly target cheap tickets to e.g. appropriate community partner organisations working with people who might otherwise not choose or be able to afford to attend the screenings, or to schools in areas of high deprivation and so on. Maybe Directors and stage designers need to start thinking about the medium and creating productions that take account of the viewing position of the cinema goer as well as the people at the theatre. The NT 'dog in the night' was fabulous as the fixed camera position was able to take in the whole set at one go and the ratio of the set design seemed to work incredibly well with the shape of the cinema screen. It felt as if we were all in the front row in the actual theatre. In contrast the Alan Bennett play I saw - staged in a trad proscenium arch - was v disappointing as you felt as if you were in the cheapest possible seats above the gods even and the camera movements, that tried to make up for this by treating the play as if it were some kind of 'made for TV show' with loads of zoom and close ups, only succeeded in making you ever more aware that this was a poor second rate experience of something that was real but far far away!!	3/31/2015 1:01 PM

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35	Need for management As an early adopter of live screenings (NT Live, Met Opera), I would like to see any expansion strategically managed, i.e. we now see RSC, Globe, Royal Opera House and museum exhibitions. Whilst, the above additions bring new experiences to local audiences, I am concerned that the 'specialness' of the offer may become diluted.	3/31/2015 1:00 PM
36	I think they are an immensely valuable development as they enable many people to enjoy productions of a high standard which they would never otherwise be able to see owing to geography or cost	3/31/2015 12:48 PM
37	It would be great if they were a way to see more theatre at local cinemas, at an auditorium filling price...ie flat price of £1.wouldn't mind booking ahead. But as it stands £30 for 3 in my family wont get us there!	3/31/2015 12:42 PM
38	I might not always feel this way but from an audience point of view I feel that live screening is great for big or popular productions but not so great for smaller scale work. That said (speaking from a medium scale touring point of view) it is getting difficult to keep in touch with our audiences throughout the UK because of the costs of touring and the increasing use of box office split rather than guaranteed fees by venues.	3/31/2015 12:40 PM
39	Useful tool We use recorded screenings a lot as part of the promotion of our artists's work near programmers and curators. We have the promos available on VIMEO and also the full lenght videos that we make available with a password. it has proven to be a useful working tool. Further than that, we also use screenings of performances to complement initiatives around an artist's work, like a retrospective or creation residences. Again, the only problem we have is that screenings fees have practicaly disappeared from working practices.	3/31/2015 12:33 PM
40	I fear there may be a future negative impact on the arts ecology; it may become necessary to programme less real touring dramas as the audiences prefer the 'big names'. This will not only mean less opportunities for directors/actors/designers etc but ultimately could lead to a skills shortage. I see more and more of our earned income being sucked into the metropolis and the mega companies who don't need it, whilst the avilability of quality touring mid-scale drama shrinks and shrinks.	3/31/2015 12:16 PM
41	I think it may be fine for blockbusters that people couldn't get tickets for. However, it has, I know, taken the place of live attendance for some of my friends who would otherwise go to a live show. That is fine for them as they are getting older. But will it mean that younger people, who often seem to be daunted by live theatre just go to screenings...	3/31/2015 11:53 AM
42	I think they are a great addition, as an occasional audience member with a limited amount of time and money I see much more work now as a result of screenings than I did before. The range, cost and convenience is fantastic and I applaud the organisations for this innovation which has made great quality theatre etc much more widely accessible. I saw my first opera this way which I would never have seen in person due to the cost and distance involved - long may it continue.	3/31/2015 11:38 AM
43	I think it is a very risky strategy that could reduce theatre to a handful of well funded companies and the West End, and create an audience who do not see theatre as a live medium. Astonishing when music is moving away from the video and back towards live performance that theatre is rushing headfirst in the other direction. I don't think it will build audiences or introduce new audiences to 'theatre' but detract from the amount of live performance available and lead to a decline in audiences as a result. And by creating less opportunities for people to work in theatre (because more and more venues will simply be screening the work of other, big heavily subsidies venues) it will lead to a decline in the industry.	3/31/2015 11:38 AM
44	Before very much longer the issue will have moved on to the screening of live performances directly in to peoples homes.	3/31/2015 11:24 AM
45	I am in support of live performances but the exhibition screenings do not appeal as I want to take the time to look at objects rather than feeling rushed as the film moves on.	3/31/2015 10:51 AM
46	For a small arts organisation, the management of filming/live streaming is often as time consuming as the presentation of the event itself. Speakers/performers are often over concious of the camera which can affect the event.	3/31/2015 10:34 AM
47	I welcome the growth in live and recorded screenings of performances.	3/31/2015 10:01 AM
48	I love them but right now it feels like it is London productions going out to the rest of the world. I'd like to also see some regional productions, which are difficult for me to get to as I'm in London!	3/31/2015 9:59 AM
49	It should be an addition to, not a replacement of touring and of regionally produced live performances in all art forms.	3/31/2015 9:45 AM

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50	My parents go to live screenings at their local arts venue now, but it means they choose these events over attending a live event either at the source provider (West end or national London venue) or at their local arts venue. They attend the local venue now to see cinema only, whereas they used to see live events. For example, they think they have seen the stage version of War Horse. They haven't (as far as I am concerned) - they have seen a film of it!	3/31/2015 9:31 AM
51	It will raise engagement in rural areas with minimal access to theatre and then live tours should be able to access these audiences - this is good! It raises the bar in terms of quality of performers - this is also good.	3/31/2015 9:20 AM
52	In theory it is a good development for the arts to share work more widely but in reality only the 'well known'; larger companies will get a screening audience for their work. This also means audiences won't bother as much with small scale, local theatre!	3/31/2015 9:19 AM
53	I think it is an affordable and accessible way to introduce possible newcomers to an art form they may not have considered before. It allows people who cannot travel for physical or financial reasons greater access to art forms they may have given up going to.	3/31/2015 9:14 AM
54	I am torn between a desire to see the great shows that our major companies produce and a wish to support live theatre. I think that live theatre has the edge on a truly visceral experience: I recently saw a production of Ibsen's 'Ghosts' in a tiny theatre in the small provincial town of Bromyard (Herefordshire). The final scene was so tense and frightening that, when the lights came up, the audience were visbly shaken. I am not convinced that we could get that same quality of emotional engagement through a screened production. I would love to see some of the big productions come to other places so that I can see them live, but for now I will have to assess how best to spend my money in order to see great work from our capital, without abandoning the excellent live work that can be seen locally. I do think that, if live or recorded screenings can encourage more people to go to the theatre, that is a good thing, but I hope that it will not be at the expense of other work (we could maybe shave off a few tribute bands, in my opinion, but that is personal taste!).	3/31/2015 9:12 AM
55	Wonderful to see these major productions, but there are now so many that I am concerned that it could have a very damaging impact on small and middle scale companies struggling to compete for audiences	3/31/2015 8:41 AM
56	No	3/31/2015 8:12 AM
57	They widen the numbers of people able to develop a habit for theatre and performance. The strong likelihood is that this will also grow audiences for 'live' performance and at the least generate significantly more earnings for content creators. Smaller companies need to get their content out - there is plenty of room especially when live streaming to people's homes is considered	3/31/2015 8:11 AM
58	The screening I went to was subtitled. I am hard of hearing so this made the production accessible to me and others.	3/31/2015 7:26 AM
59	My hope is that the the availability of such screenings will raise the bar for production and direction values in regional theatre. Also newer trends in theatre can be disseminated in a more accessible form than the written word.	3/31/2015 4:13 AM
60	Keep them going! As I am now based in a country that has far inferior access to theatre (I used to live in London) being able to catch the recorded screenings is amazing.	3/31/2015 2:27 AM
61	KEY I think the key issues that need addressing are how screenings affect audiences for live performance - does attending screenings make people more or less likely to attend live performances, and can screenings act as a gateway for new audiences. It's most important to understand what is happening in the areas that are receiving but not producing screened performances, ie are screenings made in urban centres and shown in rural areas negatively affecting rural & touring companies? We need to decide what the goals of screenings are and set policy and strategy to achieve these. I think we should try and avoid screenings becoming something that only the big players do (possibly to the detriment of their actual touring work) it's a relatively cheap medium and could potentially be a great way of disseminating an incredible variety of high-quality performances to the masses.	3/31/2015 1:52 AM

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62	I live in London so have a huge choice of work to see. While I have been to a handful of live or recorded broadcasts when I haven't been able to get a ticket for the theatre itself, such as an opera from the Met in New York, or the RSC in Stratford, or when I have been reluctant to spend a lot on something which isn't a priority, I only do so to supplement regular and frequent attendance at "real" live theatre. I have a concern that, with pressure on leisure time and limited money, some may opt in favour of a broadcast from say, the NT or RSC, instead of a live performance at their local theatre. Of course, that is their prerogative, but I think there is a danger of "use it or lose it" as far as genuinely live theatre events are concerned. Added to which, I find the level of concentration required for a live performance in a theatre far greater than for a broadcast, be it live or recorded. In my view, broadcasting turns the spectator from an active to a passive participant. In the long term that can't be good for theatre. And I find most of the interviews before the performance and during the interval pretty cringeworthy. Tomorrow I am going to a performance at the Royal Opera House which is being live broadcast. It will be interesting to see the impact on of recording in the auditorium.	3/31/2015 12:05 AM
63	Staging, directing and performing for the camera is a lot different that working with a live audience. We have seen a wide variety of responses to these differences. Some have worked, many have not.	3/31/2015 12:03 AM
64	I can appreciate that live screenings have given me the opportunity to see a top class cast in a play I would have otherwise missed. After my initial foray some three years ago though, I haven't even looked to see what is available. I found the experiences I had didn't make me feel that this is something I would want to continue to do. For me, it's live or nothing. As I have been writing this response, it has struck me that actually, I would prefer just to LISTEN to (streaming or radio) rather than watch a live/recorded play on a screen. That would at least allow my imagination to be part of the performance	3/30/2015 11:48 PM
65	No	3/30/2015 11:43 PM
66	No	3/30/2015 10:55 PM
67	As a performer, I am very concerned that screening will replace live performance in many regional and rural locations. It is cheaper to put on and big names can be shown, which may easily attract audiences. I believe this will concentrate ownership and control of the work produced, reducing variety for the consumer. The experience for the audience will also be cheapened by their watching a screen rather than being in the same space as the action. It will also reduce opportunities for actors and other theatre practitioners, already suffering greatly from the consolidation in touring productions and the reduction in locally produced work in the regions. On-the-job training opportunities will also be hugely reduced. The idea may have been intended to make it easier and cheaper to bring great work by the London-based companies to the provinces without the bother of touring. However, what it does is offer a poor substitute for live theatre to regional audiences at the expense of those who could provide the real thing - albeit at greater cost. TIE is another area likely to suffer, if teachers can take classes to see the RSC on screen, rather than pay the same money to see a TIE tour of a Shakespeare play - they may easily be seduced by the big name and not be mindful of the importance of having students relate to live performance. Younger audiences are also likely to lose what little theatre etiquette they have, once they see the form as being the same as cinema - where the actors can't see and hear them and eating, drinking, using mobile phones and getting out of, and back into, seats throughout the show are the norm.	3/30/2015 10:46 PM
68	Love them but not too sure how many converts to the live performance there are as a result.....	3/30/2015 10:41 PM
69	Live performance can be exciting to participate in and so can recordings be by way of second best.	3/30/2015 10:35 PM
70	The issue of rights for the performers needs to be addressed.	3/30/2015 10:31 PM
71	More of them please! Enables people who would never/seldom have the chance to see current top flight productions to engage at a reasonable cost	3/30/2015 10:28 PM
72	The general concept can only be a good thing as it provides accessibility to art forms, in the case of my organisation, for free. Screenings are an entry point, free streamings are a try before you buy (before you invest in either cinema or theatre ticket) and providing these as pre-records or live experiences is the best chance of accessibility for many.	3/30/2015 10:27 PM
73	I've written and spoken about this on several occasions. I'm happy to share all that with you. It's a really problematic area. The technology came faster than the thinking about how to manage it. The growth of NT Live hasn't been kept in check - they don't even do any demographic analysis before they issue another license to some tiny arts centre to let them host live screenings. The big companies have to take responsibility for the seismic knock-on effects those decisions are having on touring work and local programming.	3/30/2015 10:17 PM

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74	<p>Living in the NE of England it is an excellent idea to make live theatre available in this way. Secondly it was breath taking 'A view from the bridge'. With arts funding being focussed on London and the cost of seeing National Productions unaffordable and inaccessible if you live outside London then it seems fair to make this available. I understand there is a possibility that you could run theatre down this way but I don't think that should be the case. These national productions don't have much availability usually and providing access to these amazing productions is important if you want to build an audience for, and consumers of theatre. You don't build audiences by hiding it away and only keeping it elite. Plus I think you should embrace the potential offered by the remote audience and the opportunity the camera provides.</p>	3/30/2015 10:03 PM
75	<p>Small and middle scale venues need to embrace screenings of their own shared work rather than just NT live if it is going to catch on</p>	3/30/2015 9:49 PM
76	<p>The marketing of live or recorded shows in most venue brochures almost appears as a live theatre offer - this is very damaging for live touring theatre to peg these events as the same offering</p>	3/30/2015 9:45 PM
77	<p>+ niche audience There is the aspect of convenience. I regular attend broadcasts from the Metropolitan Opera in New York that I would not see otherwise and have also attended broadcasts from the Royal Opera, ENO and Glyndebourne. I have seen a lot of operas for the first time on screen and it has broadened my knowledge of the repertoire. Although I live in London and could, in theory, attend more live productions the cost of tickets acts as a disincentive whereas screenings are affordable and encourage audiences to take risks in their viewing. Whether this has any negative impact on live performances in the opera house or on other companies, or whether the additional revenue from screenings offsets any loss for the companies involved, I do not know.</p>	3/30/2015 9:43 PM
78	<p>I worry very much that there are an increasing number of them. Thing is, they are a non-form. They are not theatre, they are not film, they are not television. All they can do is give you a very clear idea of what you missed. They are spectacularly frustrating. I am worried because I fear that people will come to regard them as theatre, when they can't possibly be. Theatre, for the audience, is the act of bearing witness. You cannot bear witness to something you are not present at. What worries me even more is the use of recorded screenings in education - teacher fast forwarding to a particular scene, pupils never even seeing the whole thing (albeit canned). Film can be wonderful, theatre can be wonderful, television drama can be wonderful. Live and/or recorded screenings simply cannot be wonderful. They can only give you a very clear idea what you are missing. In the interview before the recent screening of A View from the Bridge, Ivo Van Hove says he is delighted that so many people will be able to "get a flavour" of the stage production. That's it in a nutshell. You can get a flavour. Like a spoonful of a magnificent meal. Why do I go to live screenings if I have such a low opinion of them? Because I deem it better to "get a flavour" than to miss out altogether. I have no confidence in this judgement. I think I could be wrong. I might give up on them altogether.</p>	3/30/2015 9:31 PM
79	<p>Personally I've found the live screenings really great - I'm never going to get to see one (location and money) and it hasn't stopped me supporting local live productions either; they've not replaced local 'live', they've enhanced it.</p>	3/30/2015 9:04 PM
80	<p>It's not the same experience - you don't have a connection with the actors on the stage in the same way as you would in the theatre. It's potentially a way of engaging new audiences with stage productions, though.</p>	3/30/2015 8:47 PM
81	<p>I have dreamed of live screenings many years before they started to happen and I am delighted they they now exist. I will always go to a live production as and when I can, but due to hardly any of the English companies touring to Scotland very often we are bereft of any decent theatre and can only see them by travelling long (and expensive) distances. Live screenings are a god send and greatly enhance my life. I hope the trend continues and expands further.</p>	3/30/2015 8:22 PM
82	<p>I hope it grows audiences and broadens theatrical opportunities for audiences and professionals alike.</p>	3/30/2015 8:21 PM
83	<p>Although some of my comments sound negative I quite like live screenings and think even recorded ones have their place. It is not always possible for everyone to get to venues and to have an indirect chance to encounter live performing arts is better than none at all. It would be senseless not to use this distribution method (and it's a much better live experience to encounter performance in a cinema than on a computer screen, which is the other obvious modern method). There are perhaps some untapped possibilities: could live screenings (of national companies) be used to promote the local live work of smaller companies? Some kind of link up between the cinema providers and the wider arts infrastructure would be good (if difficult to achieve). Conversely, can smaller companies get a slice of the action? Could some kind of 'fourth plinth' screening slot be developed to open up profile for the best emerging arts on a rolling basis? It's also worth mentioning that, quite apart from what they do for the performing arts, live screenings do great favours for cinemas in terms of diversifying programming and in some cases they're the only slots offering relief from samey schedules of Hollywood blockbusters. This can attract in audiences who wouldn't usually be in those spaces and gives venues a chance to build relationships, particularly in the case of independent cinemas, who might be able to co-ordinate live screenings with local festival programming or other one-offs. People love a special event.</p>	3/30/2015 8:18 PM
84	<p>i feel the two are different</p>	3/30/2015 8:05 PM

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85	Income from large organisations' screenings will naturally filter back to those organisations. I am not sure whether having this disposable income remaining in the pockets of so few companies is a good idea or whether it's good for the industry.	3/30/2015 7:54 PM
86	+ niche audience Would not exclude this option. Was recently considering it for providing the Polish audiences in Ireland with screenings of outstanding productions and concerts happening in Poland which they otherwise miss.	3/30/2015 7:48 PM
87	NT Live and its clones are a way of bringing performances to a potentially wide range of audiences who might not otherwise be able to see them and are therefore a positive benefit. Whether these audiences experience the same event as those watching it live at the original venue is, in my view, doubtful -- but getting a version of a great, or stimulating, or moving, or dramatic performance is probably better than not seeing it at all. In some cases, it may well stimulate viewers to seek out the real thing when it's geographically and financially within reach, so it's arguably growing the overall audience -- also a real benefit. If screenings are approached as providing 50 - 60% of the whole experience at best, then they're making a contribution to overall appreciation and enjoyment of performing arts in the UK and should have a long-term impact in raising awareness and helping people value and enjoy them. Set against this is the danger that some arts organisations may see screenings as their way of fulfilling obligations to broaden audiences or even as a substitute for touring -- the temptation must be really strong as budgets tighten and funding is constantly cut. There's also a danger of necessary compromises in staging, lighting or production values if an organisation knows its work is to be disseminated via screenings as much as through live performance, which might damage overall quality. On balance, screenings seem good rather than bad, but there are still limitations.	3/30/2015 7:42 PM
88	No that is all.	3/30/2015 7:28 PM
89	I think they have a place in the arts world to bring sold out shows to more audiences. But they are not a replacement for seeing that show live in a venue, nor should they be marketed as such.	3/30/2015 7:06 PM
90	No	3/30/2015 6:50 PM
91	I do worry about impact on less mainstream companies and also that live experience of performance is something unique.	3/30/2015 6:34 PM
92	It's brilliant if you wanted to go to the screened production and couldn't get there. It's very good for those who have limited access to reaching a live venue. However, as an experience (for me anyway) it has been a very poor substitute for the real live thing and each time it has been disappointing and lacking in atmosphere. Plus the sound quality is usual not that good for singing and orchestral music.	3/30/2015 6:32 PM
93	For older folk and limited mobility Live screenings are a boon and the view is better than most in the live theatre.	3/30/2015 6:19 PM
94	KEEP THE PERFORMING ARTS LIVE! KEEP PERFORMERS PERFORMING! KEEP PERFORMERS EARNING! KEEP THE THRILL OF THE UNREPEATABLE MOMENT.	3/30/2015 6:16 PM
95	Live screenings are a good addition to the regional arts scene. Full regional tours of the live show are better (NT is better at this than many others) and I would be concerned if the live screening experience was seen as an alternative to this.	3/30/2015 6:07 PM
96	I have had only positive experiences. There is always a good atmosphere. They should be used as a great audience development tool. Opening opportunities for those outside London. They are more accessible and more affordable. I have seen performances I would not have seen otherwise.	3/30/2015 6:00 PM
97	It could be abother nail in the coffin of regional or touring theatre, particularly for smaller venues and companies. Who would pay, probably more, to see a touring company performing live than a screened version of the NT performing the same play? Rep has already gone, now this. Where in future willyoung actors learn and ply their craft	3/30/2015 5:58 PM
98	I am on the fence as to whether or not screenings will have a positive impact upon the future of theatre (and other live arts). On the one hand it enables people all over the country to see events that often only take place in cities, and most often London. However I'm concerned that people are losing out on the experience of live performance and whether theatres and the like will begin to adapt and stylise performances specifically for screenings.	3/30/2015 5:52 PM
99	I hope for many more. Although I live relatively close to the RSC, mobility problems mean travel to London is difficult. Live screenings give me easy access to companies such as the National Theatre and the Royal Ballet, neither Organisations doing much touring. As a pensioner the cost implications are particularly relevant. The theatre, ballet and opera performances I have seen so far have been excellently produced and I will attend as many as possible in the future.	3/30/2015 5:42 PM

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100	The real test of the validity of these new developments in nationwide screenings is whether it increases the range of the public able to view high quality theatre. I think the more better quality stuff is on offer the more people will go to the other regional and local venues. The problem is not that there is a small and fixed number of people attending theatre events who will be seduced by the screenings away from regional theatres like the Playhouse and Everyman in my Liverpool. It is that there is too small a proportion of the population attending any live theatre anywhere. We need to build the audiences overall and that will feed itself later on and feed the likes of the Everyman etc. for growing audiences.	3/30/2015 5:41 PM
101	Recorded performances do allow the elderly who find travel tricky and less wealthy have access to class productions. Good that the whole country have access to London based shows. May have bad impact on touring production audience figures.	3/30/2015 5:36 PM
102	They're a great idea for those unable to travel or who do not want the inconvenience of travelling to the live event.	3/30/2015 5:35 PM
103	It's wonderful to be able to go to so many live and recorded screenings, particularly in remote rural locations with little or no access to live performances. It also makes it possible to experience opera at affordable prices.	3/30/2015 5:33 PM
104	I guess they have a place. We need to be very clear about what that place is. I think they are done as well as they can be done probably. They are no substitute. really no substitute. I worry that they will become so. We need more opportunities for people to be involved in live events - and this MUST NOT TAKE MONEY AWAY FROM THAT. The numbers look great on paper - can see why organisations love them. And funders love them. HmMMMMmm	3/30/2015 5:27 PM
105	Good value for money, an invaluable intro to opera and repertoire	3/30/2015 5:27 PM
106	IT enables the work of big national companies to be seen in places where they never tour, and get to many more people	3/30/2015 5:20 PM
107	I believe that screened live performances do damage interest and support for live work that is produced by lesser known companies, despite the fact that their work is of comparable quality. I would like to see the NT and others who live screen also tour their productions out to regional theatres etc. There is evidence where i live that people interested in theatre are now choosing to see screened live performances of famous companies/people instead of going to a live theatre or performance event that may be taking place the same night in the town....this is a real concern for touring companies who may only be in a town for one night - if that is the night that cinemas are doing a live screening then audience numbers are affected. Perhaps if live screenings happened far more frequently this might negate this problem? A screened live performance is in effect like going to a cinema screening/a film.....and i accept that the technology and the filming/videoing skills are remarkable but smaller companies cannot hope to compete with these 'state of the art' productions i believe filming and screening a live performance is a completely different experience- - the audience is one step further removed from the action and cannot connect in the same way the live audience in the theatre can. The event is no longer one where the actors/performers are directly connected with their audience, and the experience is no longer a shared one.	3/30/2015 5:19 PM
108	Event cinema is great, and should be made as widely available as possible. Furthermore they should be used as a method of drawing people to live events. Pricing is quite steep as £25.00 for a cinema experience is a lot. All publicly funded producing companies should have to make live screening part of their repertoire. National companies should make all of their key productions available (RSC, National etc.). Screenings are no replacement for the live experience and do not solve the problem of the huge concentration of nationally funded work in London. There needs to be much more touring. Screenings are also not excuse for the prohibitively expensive ticketing policies for major opera and theatre productions. This is particularly noticeable in regional venues (EFT, Birmingham Hipp etc) who are more expensive than London for major opera, and close upper circles rather than let audiences have access to affordable seats. Streaming of major productions should also apply to them all. La Monnaie streams most major opera productions free and over a reasonable period to give word of mouth etc. a chance. Artistic production and direction needs to be developed further for screenings, with some resources put into collaboration and experimentation in this area. The UK would, in the recent past, have been a pioneer in this field, not playing catch up.	3/30/2015 5:15 PM
109	It has been of immense benefit for those in the sticks.	3/30/2015 5:14 PM
110	I believe they are a great way of bringing West End theatre to audiences who may not be able to attend live performances. They should, however, be part of a wider arts offer and mix in a locality. On the whole, I believe them to be a good thing.	3/30/2015 5:10 PM

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111	I don't see this as a black and white, love or hate, should or shouldn't be allowed issue. A well made and well produced live or recorded screening can have more impact than a poorly conceived and executed live one. I don't think live and recorded should be viewed as simply an economical way of reducing touring or replacing live performance. Why should a few audiences in London and Edinburgh be the only ones who have access to good quality live performance year round? More energy should be put into solving that problem. There are creative solutions to be found. Also, they need not be viewed as totally unsustainable. Again, creative solutions can solve all of these. All of the above doesn't mean the status quo is what works. The best creative solutions are often the ones that have the biggest impact on audiences.	3/30/2015 5:09 PM
112	I think it's an excellent way of enabling people outside of London to catch the best of London theatre and is to be encouraged. However I hear the worries of smaller theatres that they are losing punters. I actually think this is symptom of the all or nothing / blockbuster / must see culture in the UK today. Personally I much prefer going to smaller venue on a whim rather than having to book 12 months in advance to see a Hollywood hero (whose performance audience and critics are desperate to convince themselves is beyond perfection). The arts world needs to sell this idea a little better (by which I mean the arts world as a body not the tiny marketing teams of off West theatres)	3/30/2015 5:07 PM
113	Screening can be art in its own right. That's the way forward	3/30/2015 5:01 PM
114	They are an interesting idea and can certainly give a taste of quality live performances to many audience members who would never be able to afford to go to major city venues to see the live performances.	3/30/2015 5:00 PM
115	I don't think it's just about 'performances'. Large-scale screening of visual artist's work in public spaces is equally as important in terms of promoting their work and bringing new work to the attention of the 'man in the street'.	3/30/2015 4:59 PM
116	I don't not a major problems with live screenings of big productions that you may not get to see because of financial barriers, distance barriers or alienation from theatre venues. They may offer a way into theatre for some audiences. For example, a person may try out theatre for the first time in watching Benedict Cumberbatch in a Frankenstein Live Screening, then as a result of the positive nature of this may then buy a ticket to see an actual theatre production in a theatre. This widens the net and encourages a new theatre going public. I would, however, draw the line where theatres invest more in live screening than they do in actual live theatre experiences. One can feed the other and this is a positive. They cant be an alternative. Also recorded screenings can form a learning tool for educational environments and again supports the engagement in theatre and theatre making. These recordings can become a key resource in examining live theatre practice. They do, indeed have to be coupled with visiting theatre venues and used as routes into the live theatre experience.	3/30/2015 4:57 PM
117	I think they are great for audiences But they could have a detrimental impact on regional theatre - if you can see NT Live, or ROH screenings, then it might make lower budget productions seems less attractive.	3/30/2015 4:57 PM
118	Long may live theatre continue. I would love for more investment in touring shows coming to local theatres at a reasonable price, better to keep small local theatres open than to have live screenings.	3/30/2015 4:54 PM
119	It is a great audience engagement initiative - it is NOT a licence to print money, as once the cinemas, distributors, filming company, rights holders have all taken their share, there isn't a pot of gold sitting there. But for those people who can't travel to theatre (don't like travelling in the dark anymore) or don't have high incomes which allow the purchase of theatre tickets, then they are a fantastic way of engaging with top quality arts organisations, and for the wider general public to get to see their favourite artists perform in top quality productions.	3/30/2015 4:53 PM
120	I think they are a very good idea and would certainly consider attending one in future, depending on where and what it is	3/30/2015 4:53 PM
121	A good introduction or access point, but shouldn't replace the real thing. I hope (and feel) it inspires people to actually go to a theatre!	3/30/2015 4:52 PM
122	Live and recorded screenings are invaluable in rural areas where it's difficult for people to get to the major theatre centres (mainly London and Manchester, but also other centres). It also makes theatre affordable for a lot of people. I see most of them at Cinema City in Norwich, part of the Picture House chain and the rural touring scheme in Norfolk also does screenings with some of its village halls. But I have noticed that Picture Houses in London also run them - the cost is more than out here but it's still cheaper than going to The National - (though that's good value as it's subsidised) or the Globe or Barbican, and I wouldn't be surprised if it didn't have an impact on their core audience. On the other hand a lot of their productions are short term so it extends the season. it is certainly MUCH cheaper than going to see something that has transferred to the west end - £90 for a ticket is ridiculous and we are in danger of becoming like Broadway. So in that case I'll be glad if it's having an impact because they might think about lowering their ticket prices!	3/30/2015 4:51 PM
123	I agree that there is a risk of power and funding concentrating in a few of the most resourced companies, with the advent of live screenings. Careful thought should be given to how broad a range of companies will be included, and also how transmit the broadcasts to new audiences.	3/30/2015 4:49 PM

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124	- programming I hear from colleagues in rural touring companies that these screenings are making it harder and harder for theatre to be programmed into arts centres. The arts centres pay very little for filmed product and don't have to put much effort into developing audiences.	3/30/2015 4:47 PM
125	I'd be really interested in seeing some survey data looking at the demographics for those attending screenings, and their booking patterns before and after attending screenings (i.e. are screening a way or drawing people into attending live events?)	3/30/2015 4:45 PM
126	I feel that screening of productions that are taking place in the West End and Broadway give access to people who would not otherwise be able to see the production, which I think is a good thing. However I do not see the purpose of screening production that tour as alternative to seeing the live performance.	3/30/2015 4:44 PM
127	It would be so much better if on-screen interviewers (NT and The Met) could be chosen for their ability to ask more searching questions of playwrights, singers etc rather than gushing how wonderful it all is - deeply irritating.	3/30/2015 4:42 PM
128	Theatre is when performers and audience are breathing the same air. Everything else is not the real thing. Broadcasting the "big names" might lead to a slow death of smaller venues outside the big cities. For opera and ballet this might work (as I have personally witnessed, Bayreuth sold 3 screens in one cinema) - but this might endanger the local theatre. For theatre and performances this might not work at all - who would be the audience in this already very fragmented market?	3/30/2015 4:40 PM
129	Whether or not a ticketed performance is sold out/streamed from outside of my residing city would influence my personal decision to attend a screening.	3/30/2015 4:39 PM
130	I'm in favour as I have seen shows based only in London (& New York etc) that I could not have seen at all if not for screenings. For someone who is really keen and a regular attender of a broad range of shows in my region, I'm extremely grateful for the chance to see this work.	3/30/2015 4:39 PM
131	I'm really pleased that this has come up as a conversation topic - I feel really strongly that there is largescale institutional bullying going on here from the largely subsidised sector and that it will have a lasting if not permanent damaging effect on the state of theatre in the UK in the future. Live music offers music videos and screenings of gigs but people acknowledge that it's not the same because you get sweaty and dirty at a gig/festival - there's a more democratic principle at play in the attendance at a festival - until theatre has addressed some of the fundamental principles upon which it operates - it is not secure enough to shake it's very foundations of it being a live experience - we're undermining our very raison d'etre - there's enough people making movies who are experts at it - at best what can we hope to achieve?? A more worthy, not as well filmed version of a story?? It's detrimental to greater picture arguments for where theatre is placed in our general psyche i.e. something that is good for us, that we do for a set of reasons that are different from having a visceral exciting engaging experience - we should be putting our energies into examining how better to do that instead of forking out massive amounts of money on filming technology	3/30/2015 4:38 PM
132	We really need to talk about all this and I welcome this survey. At a time when regional theatre funding is cut to the bone I feel an intrinsic unfairness in the wealthy organisations using this cheap exporter of their work to mop up scarce resources.	3/30/2015 4:38 PM
133	It's great for us and in the short term, but if it becomes more and more prevalent, will smaller regional theatres suffer? And if they do, where are the rungs on the ladder for writers, directors, actors etc. Cinema people are really good at understanding the economics. Are theatre people and ACE awake and listening to what is happening? Is it for the best in the longer term? Where is the BFI in this conversation?	3/30/2015 4:35 PM
134	Within education it is vital that students see acting and if we can't get to the performances then using technology to enhance the learner experience is better than a film or non attendance	3/30/2015 4:35 PM
135	I am concerned that hugely subsidised organisations such as the RNT and RSC are now seeing this as way of being "national" cutting back on their touring to the reigns and allowing only their West end transfer to go out such as Two Governors" atop theatre commercial prices. Also more anymore of these recordings are using close-up and becoming less showing the actual stage performance. If they are claiming to be "live" screening of the performance then we should watch as we would as an audience members which allows us to take in the full span of the stage and focus as we feel not as a film director thinks we should. I am not against these screening but think we need to be honest about what they really are and not tricking our audiences into thinking they are anything other than a filmed version of a theatre performance.	3/30/2015 4:29 PM
136	It's a crowded market- at what point does it become saturated.	3/30/2015 4:27 PM

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137	<p>- affects touring We need more research on this in the UK, partly to understand much better what the effect is on 'live and local' (on some evidence and anecdotally could be negative), and above all to prevent Arts Council England sliding into claiming that it's the ideal way of London-based companies reaching out to us provincial oiks without having to move even briefly out of The Great Wen. One gathers that the cost to cinemas and theatres that participate is surprisingly steep, and some big companies with muscle are imposing dictatorial conditions that are unhealthy to the local 'arts ecology' as the policy geeks would put it. Only large companies with substantial resources and subsidy are in any position to provide for this emerging market anyway, so in one sense the already favoured and privileged are getting yet another advantage. It's vital that live touring doesn't decline as a consequence of assumptions being made by funding bodies which are not yet adequately quantified or proved. Performances from the USA are full of embarrassingly naff chit chat before and in the intervals and long lists of sponsors' names being read out ad nauseam. But hey, it's American.</p>	3/30/2015 4:25 PM
138	<p>- programming Yes - it has impacted on our live programme. We have reduced the number of live performances of opera for example, as a result of taking Met Opera screenings. This is because the audiences for live performances has dropped</p>	3/30/2015 4:24 PM
139	<p>- changes performances The issue for me as a theatre maker is about the type of performance that it being made. It is predicated on a particular style of performance which is very "fourth wall" and the more contemporary model of theatre which is more immersive and inclusive of audience is not particularly well suited to screening. It will present interesting challenges to devising and development of work if it is to be used not merely as a means of showing something, but does so in a way which allows artists the type of engagement with their audience which moves away from the traditional, passive model.</p>	3/30/2015 4:24 PM
140	<p>I have two major concerns about the use of recorded/live screenings: 1. They appear to be replacing live theatre at my local venues 2. They seem to act as a dis-incentive for National Theatre companies to tour the regions</p>	3/30/2015 4:22 PM
141	<p>I am very in support of them. Prices need to come down generally, but this could be helped by allowing more encore viewings and distributing to more cinema chains. Do not feel that these screenings threaten the work of regional live theatre producers- the scope, scale, range and purposes are totally different. About time that young people and those without London incomes and homes were allowed to share in the benefits the capital enjoys from national taxes!</p>	3/30/2015 4:22 PM
142	<p>I think they allow big organisations, mainly based in London, to boast about their commitment to developing regional audiences. They have become a handy alibi for disproportionately large funding settlements.</p>	3/30/2015 4:22 PM
143	<p>free If we live in vibrant communities, I would hope that councils and private/charitable organisations would organise these at low/no cost (as is done occasionally in the capital and abroad in centres of cultural importance)</p>	3/30/2015 4:22 PM
144	<p>I am absolutely in favour of both. I am an avid theatre lover but I love in Cornwall where opportunities for quality live theatre are scarce. I can afford one good trip to London a year. Even then, I spend my money at smaller subsidised that's with lower ticket prices. Screened theatre allows me to enjoy performances I otherwise wouldn't have the option of attending. Even at £15, which I recognise is a bargain, I can't afford to see everything. I actually have quite a few opinions about this subject.</p>	3/30/2015 4:21 PM
145	<p>They should be Captioned/ subtitled to make them accessible to deaf and hard of hearing audiences, the same as live shows. They are good for increasing access but in the long run I think detrimental to live arts particularly in the regions. Organisations that are funded for live arts shouldn't be putting large amounts of resource into screenings etc. to extend their own brand.</p>	3/30/2015 4:20 PM
146	<p>+innovative The more people that see theatre, the better. And if it makes us strive to be better theatre makers, because everyone has access to fantastic theatre, then that's a good thing too. At the moment it's a bit london-centric; I'm looking forward to the time when Londoners start asking for regional theatre to be digitally available to them, rather than just the other way round. I work for a regional theatre and feel our work deserves a wider audience too.</p>	3/30/2015 4:19 PM

The role of screening in the arts sector

147	<p>Since the point I've made about intrusive and fussy camera work has become almost a reason not to visit I would very much hope that this is taken on board. There have been so many times when the cinema audience sees things in such a way that must have been quite different from what the theatre audience experienced. A glaring example of this occurred at the start of The Crucible. The production was excellent as expected once the action got underway, but the opening minutes were completely disorientating and simply did not work. It was as if there were two different directors and neither of them could decide whether this was to be an arty film or a representation of the stage show. It would be nice if the companies that stage the shows could be persuaded to offer these performances for sale on DVD; a large proportion of the audience (academic, drama students, the public) must surely wish to revisit a good production again and again. It would be an excellent source of revenue for them - a well-known company based in Manchester charges £810 to manufacture 1000 DVDs. The NT would have little problem in selling this number and frankly I don't understand their reluctance to do this - after all the company players have presumably given their consent to appear on the screen in the first place!</p>	3/30/2015 4:17 PM
148	<p>It is a great opportunity for people not living near London to experience theatre from there, as a top up to regional offerings.</p>	3/30/2015 4:17 PM
149	<p>- worst of all worlds In principle I was quite receptive to the idea and thought it probably a good way of being able to see excellent live performance work that I couldn't otherwise get to. However, having seen 2 NT Live screenings (both recordings) I didn't find them significantly different to seeing any other film - in fact, in many ways the experience wasn't as good since the approach to filming and production is different - so in a sense you almost have the worst of all worlds with the theatre recording.</p>	3/30/2015 4:15 PM
150	<p>I think they are a reasonable additional distribution method.</p>	3/30/2015 4:15 PM
151	<p>I love these screenings. I have honestly seen some of the best drama and performances at these screenings. I think they give more access. Not all productions will tour and if they do they may not travel to more remote areas. And actually I like the idea of people across the UK collectively watching a performance, all travelling to their local cinema to share in a live screening. You do feel part of a collective gathering for live screenings where you can see the audience on screen arriving and taking their seats in London, just as we take our seats. I have also spoken to people who couldn't see how watching a screening would work or be nearly as good as seeing the performance in the theatre - but then when they actually saw a screening they thought it was good and that they had the best view.</p>	3/30/2015 4:10 PM
152	<p>I think this is a very valuable way of bringing these fabulous productions to people who, for any reason, cannot make the live productions. If you do not live near London or, say, Stratford, you would be missing out on some incredible performances, if you have to pay ticket price, accommodation, travel etc. I think, in time, it will widen the audience for regional productions and generate much more interest in the Arts per se.</p>	3/30/2015 4:10 PM
153	<p>they are great for very isolated rural communities which we are</p>	3/30/2015 4:09 PM
154	<p>Occasionally on offer are visual art viewings (Turner, I believe, was recently on offer). As a visual artist, I would expect this to be a dull and unsatisfying experience and would never choose to view a visual art exhibition via a screening.</p>	3/30/2015 4:09 PM
155	<p>I am certainly worried that many regional audiences will choose attending a live or recorded screening of a major national or international company rather than attending a live performance in that art form or genre by a good regional or smaller scale company presenting that work in a local theatre/artscentre/festival.</p>	3/30/2015 4:08 PM
156	<p>Railing against the fact that technology has changed the landscape, or your business model is wholly fruitless. No-one can put that technology back in the box. The majority of touring work requires subsidy because apart from very small scale and some very large scale touring the actual cost of putting a good production with a big cast and the necessary support team into theatres up and down the land hugely outweighs the money that comes in through box office. Often even if the show sells very well, which sadly in most venues in the country is a real rarity. When technology is providing a really high quality experience of live theatre via a screen, with miniscule distribution costs that just keep going down the more places book it, (as opposed to touring theatre which just loses more and more money the more weeks it does) it is absurd to complain about that. Adapt accordingly, just like every other industry and sector in the world has had to. There's still a place for touring theatre, but it sure isn't huge cast versions of the same shows you can see on screen from world class producers.</p>	3/30/2015 4:05 PM
157	<p>i can never get a ticket for a screening of a live performance, they are always sold out, so there should be more! i would welcome live or recorded screenings to be an event in itself wherever possible i would like to go to screenings of international performances, filmed live</p>	3/30/2015 4:02 PM
158	<p>For those of us who live far from London, where the majority of major new productions take place, it is wonderful to get the opportunity to see great productions and performers, both in theatre, dance and opera.</p>	3/30/2015 4:02 PM

The role of screening in the arts sector

159	The behind the scenes interviews break the mood. It's a bit formulaic, and patronising, but then, we don't like audio guides or museum education, etc. Flipping René Fleming. My partner is dying to see a live opera performance when we can afford it. It is mainly about subtle sound quality for her. She likes "from the MET Live" on Radio 3. We have taken risks and seen stuff that we would not have booked live. But, there is always a risk of getting jaded. To be realistic, in a hard-up year or two we have seen more opera than when earning full-time. What might work would be touring concert performances or mini-operas. Chichester Festival Theatre awaits you!	3/30/2015 4:01 PM
160	I believe in live performance and the opportunity to see live performance. I am concerned that screenings are a cheap way of avoiding the need to tour (in an admittedly difficult cultural/funding environment). I am concerned that screenings are a way for people to see live performance on the cheap and avoiding actually going to see live performance, by digesting live art in a format they are more comfortable/familiar with i.e. cinema.	3/30/2015 3:59 PM
161	My Grandma volunteers for a tiny theatre in East Anglia. They argue that screenings bring in a lot of audiences, which enables them to pay for other live performances in the venue - keeping the theatre community there alive. However, I can also see how this can go the other way, where people will ONLY go to live screenings to see mainstream theatre, and there won't be audiences for local groups. I also think that at the current cost of seeing a screening, it doesn't make it anymore accessible to people who wouldn't normally go to the theatre. When I have been the screenings the demographics look very much the same to those at live theatre shows.	3/30/2015 3:58 PM
162	I hope it carries on and more providers start offering content	3/30/2015 3:55 PM
163	I personally attend live performances whenever possible and would only attend a recording of a performance that has sold out or was geographically difficult to attend. I anticipate a growth in on-demand streaming.	3/30/2015 3:53 PM
164	It has to be part of solution for how we encourage and enable more people to experience excellent art. The evidence to date is quite patchy, but suggests that screenings can enhance, rather than cannibalise, the audience for live work	3/30/2015 3:51 PM
165	They give the opportunity for those who live in remote areas or can't afford high ticket prices in prestigious venues the opportunity to share some great work. I don't believe that it affects people's desire to actually see the work live (not as a screening) if they can so shouldn't be affecting venue's income. Indeed if they are getting a share it should be helping not hindering financially. However I haven't seen the financial evidence so I may be wrong.	3/30/2015 3:50 PM
166	Any live or recorded performances privilege big, national, players. However, the benefits to local/regional arts organisations (I am a local art micro-business) is that screenings increase the local appetites for the arts more generally at local level. To make that link tangible there needs to be more visiting workshops/project that are joined between national and local groups in parallel with screening. Eg. If ROH is screening Swan Lake the local organisations/art venues could offer live programme to accompany the screening. otherwise the screenings will replace local live art activities. Hopefully not, of course. The screenings are great, their potential for public good is immense so keep them going.	3/30/2015 3:49 PM
167	Take them to schools, community centres, old people's homes, prisons, hospitals....	3/30/2015 3:49 PM
168	The costs of hosting a live screening are very high and I think that if provision was made for the screenings to be included as part of On Tour productions it might be an interesting extension to the offer, and at the same time encourage rural arts audiences to take risks trying new things when they don't have to commit to the expense of travelling to and staying overnight in a city. My husband came with me to see a ballet live screening. He wouldn't agree to come to a live ballet performance because of the expense involved in case he didn't like it. Having seen the ballet on screen he then wanted to see it live - and we have been to a live performance since the film screening.	3/30/2015 3:47 PM
169	They are a popular programme line, and enhance our overall product. We don't think there is as much room to grow this strand over the next few years as it has grown in the past, due to screen and film contract restrictions. But should we be able to grow screen quantities, we would benefit from growth of available product. If we can't, and we have to choose between which larger live screenings we can take, we will be putting ourselves even more into competition with our city centre based Showcase cinema with this programme strand, who have 12 screens to play with, we have 2!	3/30/2015 3:46 PM
170	To contact No but happy to be contacted derek@talkingbirds.co.uk www.talkingbirds.co.uk	3/30/2015 3:45 PM
171	As an audience member I feel that my motivation to seeing a screening would be different to seeing a local production as it seems to be a very different experience. Anecdotally I have heard people who live more rurally and with no direct transport links to a city/large town say that they have particularly enjoyed live screenings as their experiences of live theatre/music is restricted to small productions in village halls and arts centres. As they have no access to even the larger regional theatres this is the only way they will ever get to see a larger theatre production or art exhibition.	3/30/2015 3:45 PM

The role of screening in the arts sector

172	I think it's a great way for smaller theatre companies to compete in a huge market.	3/30/2015 3:45 PM
173	Most are remarkably well filmed but some do not translate (thinking of NT's recent Medea which really seemed to lose intensity when more than a couple of actors on stage). They are ok value for money and certainly a lot cheaper and easier than getting to London. I hope people will watch big names like David Tennant and and Tom Hiddleston for example and go to a real theatre locally for even less than their cinema experience costs. Both can & should be part of cultural life.	3/30/2015 3:43 PM
174	Its the way forward, more organisations need to embrace it asap	3/30/2015 3:42 PM
175	AS with most 'technical' innovations in the arts, it could have many benefits and quite a few downsides. My impression so far is, on balance, positive, but the worry over big organisations dominating is a real one and should not be ignored.	3/30/2015 3:41 PM
176	Unfortunately I believe it cuts into the budgets of the smaller performances. The large performances have huge advertising budgets and people want to see those. If they spend their money on those, most people won't spend more money to see the smaller productions. This is true whether there are screenings or not but if there is a screening available in an area where the folks were unlikely to go to the live performance and now pay to see the screening, their budgets would be shot and are even less likely to go to the local theatre for example.	3/30/2015 3:41 PM
177	I think moving forward within this digital age it is an necessity and it could bring new theatre goers that would not have considered theatre. Showing recorded productions in schools or youth groups, get kids interested. Also, I would have to have had a recording of certain productions that I would love to re watch after seeing live.	3/30/2015 3:40 PM
178	They're brilliant, enabling more people to see work from companies like the ROH, RSC, NT, Globe. I hope they continue to expand.	3/30/2015 3:39 PM
179	You're comparing apples and pears...	3/30/2015 3:38 PM
180	It's just not the same thing and work conceived for the stage is not flattered by the application of televisual grammar to its presentation.	3/30/2015 3:38 PM
181	I enjoy them for what they are and it means that I see NT productions that I wouldn't otherwise see. Working and living in Yorkshire mean that I rarely get to London. They don't compare to or replace live performance to me but I like to see some of the plays on offer.	3/30/2015 3:37 PM
182	I live in Penzance. Like many residents of west Cornwall and any other rurally isolated areas around Britain, I do not have many opportunities to see the large scale performances which tend to take place in the larger cities. The live screenings have a been a wonderful opportunity to see major theatre and dance productions that I would otherwise have missed and at an affordable price. I know that these events are highly valued and enjoyed by many people living here who otherwise would not get to see them.	3/30/2015 3:37 PM
183	I think that the streamed event has to be properly curated, beautifully produced and perhaps only includes some of the programme from the live concert happening elsewhere. We are a small contemporary music ensemble funded directly by Creative Scotland so Digital experimentation is critical to our funding. It is expensive and there are few digital producers working in classical music in Scotland who are looking at how the sector can benefit. I wouldn't want to go and watch a concert of contemporary music on a screen in a village hall so why would any one else. I think the event content will be crucial to the success of the trials.	3/30/2015 3:34 PM
184	Unless we're careful, how long is it before we're paying a few tame people to attend live arts performances which are then broadcast to thousands more - effectively leading to the end of most non-high-end live performance?	3/30/2015 3:34 PM
185	More research has to be conducted on who the people going to screenings are and what are their motivations for us to understand what benefits and who benefits.	3/30/2015 3:33 PM

The role of screening in the arts sector

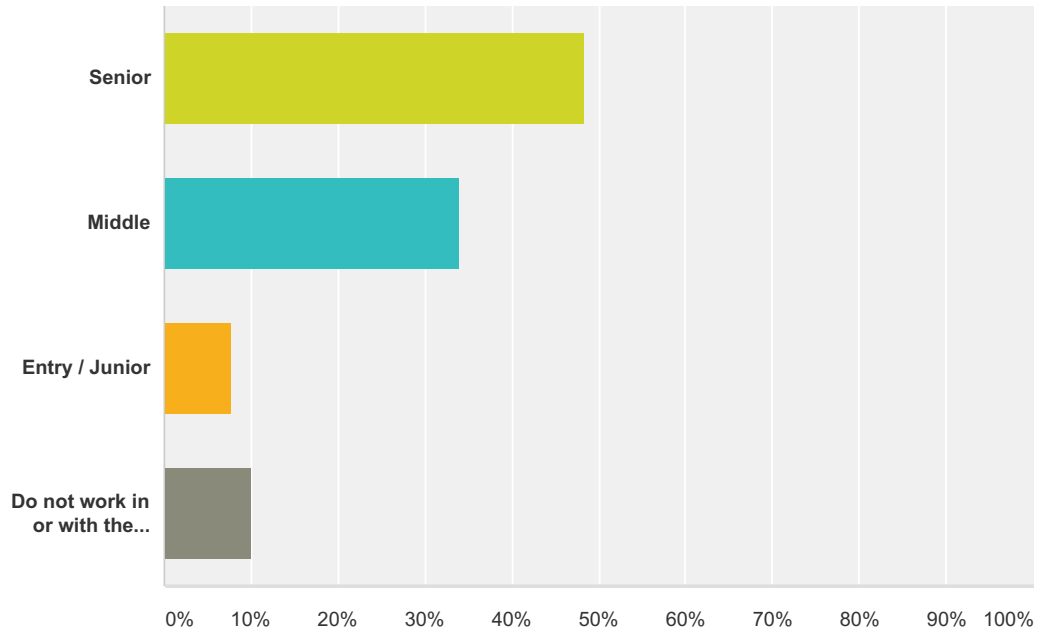
186	I do believe that screening and more widespread distribution of arts and theatrical content is a worthy and worthwhile endeavour. I worry, however, that it is seen as the 'easy' solution to the regional imbalances that are so prevalent in the UK. By pretending that a screened version of War Horse is equivalent to an actual production of War Horse, we will further cement the dominance of London within the national arts world, to the detriment of arts participation and access in the rest of the country. Insofar as screenings are ADDITIONAL to and not INSTEAD OF touring and production in the regions, then I think it is a fine and welcome addition to our cultural infrastructure. But I fear that the latter will be more common and that anyone in the regions of artistic or theatrical inclination will be forced to relocate to London in order to pursue their passion on a professional basis.	3/30/2015 3:30 PM
187	I think we need less screens and more live interaction in our lives so not keen on this as a way to consume the arts.	3/30/2015 3:28 PM
188	I think for people who are less able or who live outside of big cities, or for those who cannot afford the trip to a city and the cost of a ticket for a live performance; screenings are probably a godsend. They are very popular in our Picturehouse cinema and that probably people see more performance as a result.	3/30/2015 3:24 PM
189	There should be an ability for smaller organisations to stream or produce content for on line audience	3/30/2015 3:20 PM
190	Ten years ago we said that live theatre and opera were jeopardised by the introduction of screenings., The limited availability of live opera and high quality theatre in regions like Northern Ireland and the increasing ticket prices for live shows are driving more and more audiences to the cinema for screenings of international and high quality productions.	3/30/2015 3:18 PM
191	From a selfish point of view the more screenings from the more venues the better but I appreciate the tensions this causes in terms of venue needs for 'live' audiences and also the funding issues where a venue is supported to put on its own shows (e.g. my local theatre the Stephen Joseph which also has a screenings programme)	3/30/2015 3:17 PM
192	some thought should be given to the programming of live/recorded screenings where the same title is also touring e.g. A View From the Bridge	3/30/2015 3:14 PM
193	It is here to stay - arts orgs need to get better at making / sharing / delivering and participating in it It isn't going to go away anytime soon... But it will evolve and the places / locations and spaces in which it is shared will evolve too. So from outside of the cinema format as the evolution of high end HD projection and the tech becomes more available in areas where there is a strong bandwidth support means that this stuff can only grow	3/30/2015 3:13 PM
194	They're not the same as being there, but for someone who lives out in the sticks and has to stay overnight in London to see anything, they're great for value and access.	3/30/2015 3:13 PM
195	they are more easily accessible in terms of location and price they may engage audiences with theatre/opera who would not otherwise go going to a more familiar place less 'threatening' for some	3/30/2015 3:12 PM
196	I can understand concern from the perspective of the arts producer, inasmuch as they are putting a lot of work into a live production and need to sell tickets at the venue. If people can just tune in elsewhere at a lower price, they might not bother. The evidence of the economic impact would presumably be in the sales data. I would expect the producer to get a percentage of ticket sales for a live broadcast, just as they would be paid for providing entertainment to an in-house audience - in this respect it could become quite lucrative and offer economic sustainability to the industry.	3/30/2015 3:06 PM
197	I live in London, so access to a varied repertory is not an issue for me. I go to live screenings when it is hard to get a ticket for the performance due to its popularity. I enjoy the screening experience as it brings me closer to the action - I tend to buy the cheaper tickets for performances so it never feels as intimate as the cinema.	3/30/2015 2:52 PM
198	Places like the national theatre should put more effort into touring and bringing shows to none typic audiences	3/30/2015 2:50 PM
199	As already stated not a replacement for the real thing and always take audiences on a journey of discovery elsewhere	3/30/2015 2:47 PM
200	I personally don't believe that you get the same experience from a screened or recorded performance as you do when you watch something live. The digital world is all the rage now, but I believe in a few years time we will be back to live performances on stage.	3/30/2015 2:45 PM
201	I have booked to go to a live screening of Tom Stoppard's new play from the NT. This partly on a recommendation from a friend who has been involved in the management of theatre for many years. She reckons that they do quite a good job of it and mixes attending live screenings and live performances. Since I live in Brighton, and my husband and I are not currently well enough to get out to the good performances in London, these live screenings, if well done, will provide us with good access to decent theatre. We have not found that most of the offerings of live events here in Brighton appeal to us, in subject matter or quality.	3/30/2015 2:43 PM

The role of screening in the arts sector

202	Am unable to travel now to london so the screenings have brought excellent theatre into local area where it would never have toured.	3/30/2015 2:40 PM
203	relayed performances may be setting up the wrong expectations of live performances. cinemas are often more comfortable; for opera the sound quality can be much better/closer focused, there are close ups of performers. you can eat and drink some may be disappointed if and when they make it to the theatre! it does however provide added access to works that one may not get to see otherwise; including those that are sold out in smaller venues	3/30/2015 2:30 PM

Q8 At what level is your work with or in the arts sector

Answered: 430 Skipped: 120



Answer Choices	Responses
Senior	48.37% 208
Middle	33.95% 146
Entry / Junior	7.67% 33
Do not work in or with the arts sector	10.00% 43
Total	430

#	Other (please specify)	Date
1	Teacher	4/2/2015 12:08 PM
2	I'm a writer	4/2/2015 11:34 AM
3	Studied theatre design and now work in amateur theatre	4/1/2015 7:03 PM
4	Worked within the arts sector for most of my working life, retired very recently.	4/1/2015 1:18 PM
5	I am a dance teacher.	4/1/2015 7:41 AM
6	Over fifty years of Theatre, TV and Film experience.	3/31/2015 10:27 PM
7	I used to but don't at present!	3/31/2015 7:32 PM

The role of screening in the arts sector

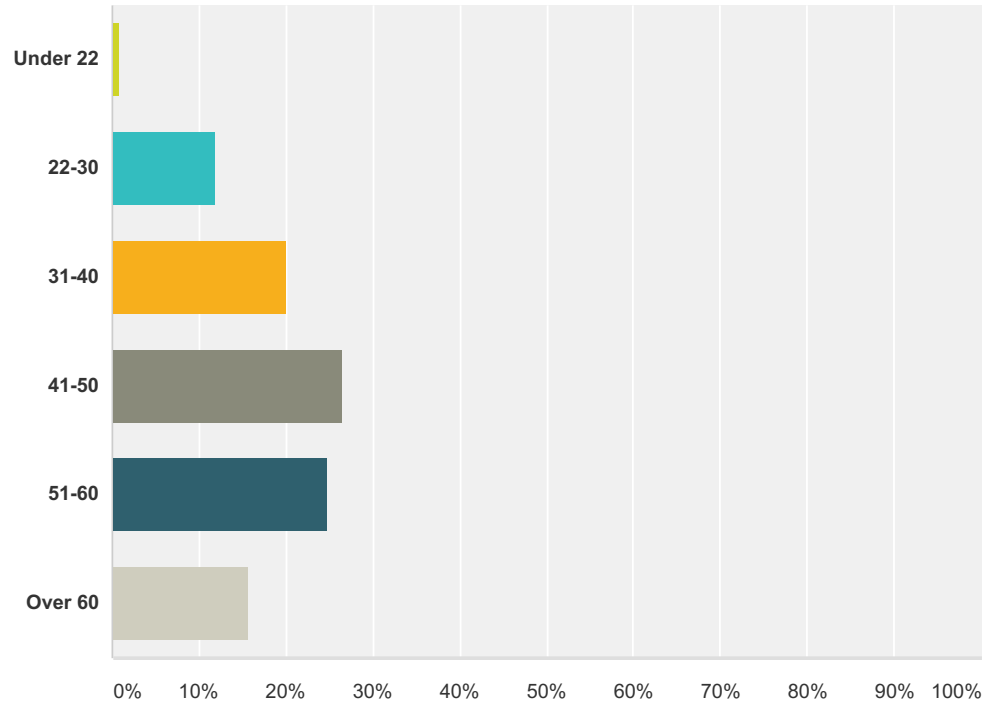
8	Education	3/31/2015 5:56 PM
9	Freelance writer and editor	3/31/2015 4:36 PM
10	Art student	3/31/2015 3:58 PM
11	Used to work in the arts sector	3/31/2015 1:01 PM
12	Now retired	3/31/2015 12:48 PM
13	Am on the board of a small independent theatre company and also a trustee of an arts charity	3/31/2015 11:54 AM
14	performer	3/31/2015 10:59 AM
15	Why is this relevant?	3/31/2015 8:13 AM
16	Community arts and cultural development	3/31/2015 4:38 AM
17	Freelance dance teacher. Music, literature and art lover.	3/30/2015 11:49 PM
18	Freelance - various roles	3/30/2015 11:15 PM
19	I am a professional actor, producer and writer with 20 years experience in the industry.	3/30/2015 10:47 PM
20	Not involved with the arts professionally at the moment.	3/30/2015 10:42 PM
21	self employed in 3d art	3/30/2015 10:36 PM
22	I'm a 67 year-old musician. Does that answer your question?	3/30/2015 9:32 PM
23	Arts development	3/30/2015 8:21 PM
24	Am a trustee of a theatre company	3/30/2015 8:19 PM
25	Trustee for theatre venue	3/30/2015 6:50 PM
26	As stated previously, recently retired from arts organisation.	3/30/2015 5:43 PM
27	Drama teacher	3/30/2015 5:14 PM
28	Volunteer in art gallery	3/30/2015 5:02 PM
29	Used to work at a senior level in the arts sector	3/30/2015 4:54 PM
30	Senior at our place is pond life equivalent!	3/30/2015 4:36 PM
31	Within further education	3/30/2015 4:35 PM
32	Voluntary - trying to find paid employment but it's like on-line dating - loads to offer but no one wants it!	3/30/2015 4:22 PM
33	Artist	3/30/2015 4:19 PM
34	I was a professional musician and now lecture on music and theatre	3/30/2015 4:18 PM
35	Full time Arts PhD student	3/30/2015 4:16 PM
36	MA arts administration and cultural policy student	3/30/2015 4:16 PM
37	I am an individual freelance visual artist i.e., not with an organisation	3/30/2015 4:10 PM
38	self employed artist & participatory arts worker	3/30/2015 4:09 PM
39	I'm a self employed visual artist and workshop leader.	3/30/2015 4:01 PM
40	Emerging mature performance artist and public-participation art volunteer (although experienced and specialised)	3/30/2015 4:00 PM
41	Audio Describer in the theatre	3/30/2015 3:53 PM
42	Self-employed	3/30/2015 3:52 PM
43	Director of Small Dance Theatre Company	3/30/2015 3:46 PM
44	I am the creator/artist	3/30/2015 3:41 PM
45	I am a freelance community dance artist.	3/30/2015 3:38 PM

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46	Academic	3/30/2015 3:36 PM
47	now retired, used to teach arts and cultural management at post graduate level.	3/30/2015 2:44 PM

Q9 Which age group are you in?

Answered: 457 Skipped: 93

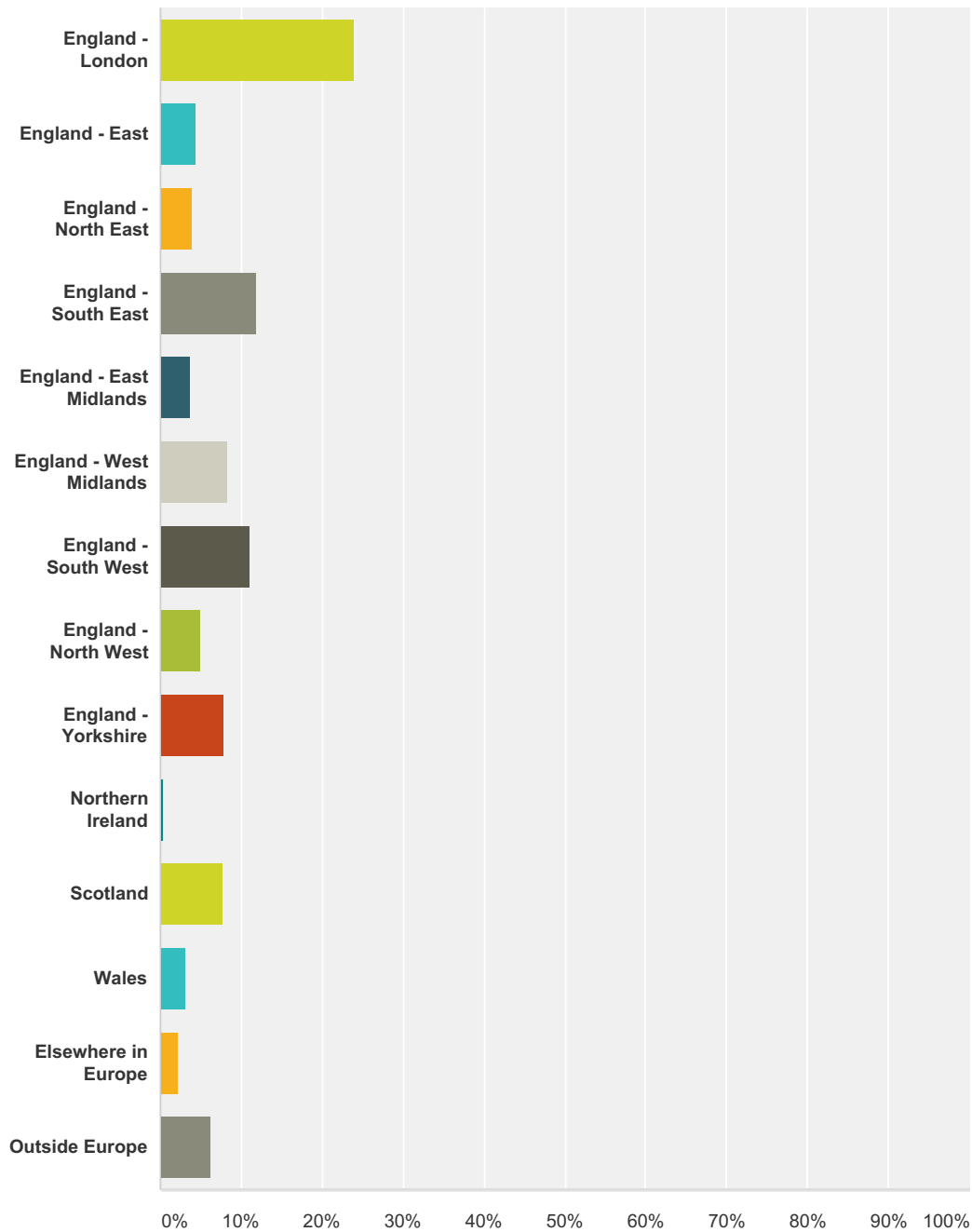


Answer Choices	Responses
Under 22	0.88% 4
22-30	11.82% 54
31-40	20.13% 92
41-50	26.48% 121
51-60	24.95% 114
Over 60	15.75% 72
Total	457

Q10 Where is your organisation based?

Answered: 446 Skipped: 104

The role of screening in the arts sector



Answer Choices	Responses	Count
England - London	23.99%	107
England - East	4.48%	20
England - North East	4.04%	18
England - South East	11.88%	53
England - East Midlands	3.81%	17
England - West Midlands	8.30%	37
England - South West	10.99%	49

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England - North West	4.93%	22
England - Yorkshire	7.85%	35
Northern Ireland	0.45%	2
Scotland	7.62%	34
Wales	3.14%	14
Elsewhere in Europe	2.24%	10
Outside Europe	6.28%	28
Total		446