



**independent
theater**

THEATER IN THE TIME OF CORONA

Cases and Methods of Independent Theater Hungary in 2020

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HOW TO DO ONLINE THEATER BY ISOLATED ACTORS?

Antecedents and the first adventure in online theater

When the lockdown started in March 2020 around Europe, just as many other businesses and services, theaters also had to put on hold their performances. In such a challenging period of time it seemed that theater lovers needed to remain without the strong emotional and intellectual support of the theater. Theater artists had to live without their work, which is a passion from one hand and also the source of their financial income on the other hand.

During the lockdown period many theaters started to stream their performances which were held without an audience, or they shared video recordings of earlier performances. These initiatives were usually free of charge, and the performances have been available everywhere, where internet connection was ensured. By that, such groups of society were able to see them who were not able to do it before because of their geographical location, financial situation or other reasons. Although live performances were canceled, it opened up new opportunities. Besides the streaming of performances there were also numerous actors who started to tell fairy tales, sing songs or read stories from their homes by the support of webcams. But none of these versions were suitable for the creation of new performances, in which more artists are involved, who remain isolated from each other. The streaming of already existing and recorded performances weren't really new productions, and the solo performances of artists from their homes lacked the artistic cooperation with their colleagues.

When the lockdown started in Hungary the Independent Theater Hungary planned a reading theater performance for the World Theater Day (on

the 27th March 2020) on the play 'Kosovo, mon Amour' written by Ruzdija Sejdovic and Jovan Nikolic. The play is one of the best Roma dramas in our opinion, which shows the struggles of a Roma family in Kosovo during the war, when Albanians and Serbians – who they considered as their Yugoslavian fellow citizens for decades – start to fight for the domination of the multi-ethnic Kosovo. The shape of the war showed up in the peaceful life of the people just as the pandemic did from one day to the other. As our theater had never deleted any of its performances during its history, we tried to find solutions in order we do not need to dismiss the presentation of this marvelous play to our audience. We came up with the idea to create a video of the reading performance, but then we thought that a reading performance on video, which lasts for more than 1,5 hour wouldn't be too attractive. Because of this reason we decided to create a video series and cut the play to separate episodes. As we wanted to do video recording, we decided to hold the scripts outside of the frame of the video, so through the camera we could not see the scripts being read by the actors but at the same time their facing direction gave the feeling that they were interacting with some other characters of the play.

When we create a video or a movie many times the different characters and parts of the scenes are at diverse locations, but because of the background, lightning, sound and other factors, we have the illusion that a given scene is realized really at one specific location. We didn't want to realize this illusion, when video recorded the parts of different characters different locations (e.g. at their homes or at the empty spaces of the theater), so we used the background and lightning accidentally and only payed attention to the point of views should be more or less correct to understand that to whom the characters are speaking to. As we had

very limited financial resources and time frames – planned for the realization of a reading performance and not for a video series – we didn't want to represent the scenes of the play in an authentic, realistic way, we openly communicated by the recorded pictures the challenging situation: it was made in small homes of actors and dark rooms of an alternative theater (RS9 Theater Budapest, where the reading performance was supposed to be realized). As the above-mentioned illusion was not created by us, the audience had a much more difficult task in order to imagine the background and the activities than in a real movie or in an offline theater performance. We thought it is okay, as also in a reading performance the imagination of the audience has much more tasks than in the above mentioned art forms.

On the one hand we had a difficult job. We worked with a small team of a cameraman, someone recording the sound and someone showing the script for the actors, who sometimes also needed to imitate to do some physical interactions with other characters (even having tussles by themselves). This small team traveled around the different locations of the city (home of actors and other places, where we did recordings). They had to record the same dialogues several times – as the participating characters of one scene never acted at the same locations, so we needed to record the part of each character separately but still reflect on the situation how we recorded the same scene with another character. On the other hand we also did this experiment with joy and not being afraid that it won't be credible or good enough. We were sure that the script and the actors are strong, and the experimental technical frames we created allowed us to do such things, which would be considered mistakes according to the canon of movie directing. Finally we created an atmosphere of uncertainty dominated by the isolation of the characters – no picture with two characters together – which also reflected on the feeling of war and

lockdown during the pandemia. Some members of the audience said they miss the homogeneity of the series, meanwhile others liked the experimental forms we used. Someone also decided to write his thesis on this series. We were glad to know that because of the diverse reflections and the form we became titled as covidist theater.

This artistic initiative was supported by the Goethe Institute and the Summa Artium. All the characters – Roma, Serbian, Albanian were played by professional and amateur Roma actors. This was also an interesting experiment in our opinion, as regularly even the Roma characters are played by non-Roma actors in mainstream theaters in Hungary.

With an offline reading performance we could have reached a maximum of 70 persons at the RS9 Theater. Via the online video series we reached thousands of people. We thought that we should do further experiments with the tool of online theater, which doesn't want to be similar either to offline theater performances or to movies. However for the next experiment we wanted to create a world, which is a bit more homogeneous and realistic than the one of the Kosovo.

Kosovo Mon Amour

List of artists

Writer: Ruzdija Sejdovic, Jovan Nikolic

Actors: József Budai, Tamás András Szegedi, Rozália Farkas, Norbert Varga, Cristopher Pászik, András Kazári, Gellért Csiki, Dániel Lakatos, Emília Lovas

Music: Máté A. Kovács, István Babindák

Creators: Rodrigó Balogh, Márton Illés, Péter Illés, Alina Vincze

Second Adventure – Work online on international level

The Independent Theater Hungary is an inter-ethnic initiative of Roma and non-Roma artists, and we work on social topics, which are relevant to our lives. Although Roma are the biggest ethnic minority in the EU, and there are numerous professional Roma theaters in numerous countries, these theaters are quite much isolated, and have very small support and visibility. In order to change this situation in the last few years we started more initiatives (e.g. international theater festival, drama collection, educational methodology, videos etc.). We already have a network of numerous Roma theater artists, who live in different parts of Europe. We believe that we are stronger together than on our own, and we would like to participate in artistic creation together – so we wanted to develop this partnership also during the times of the lockdown. As in this period most of the artists lacked the possibility of the artistic work and have an income through that. We thought maybe it is a good moment to do cooperative artistic work with them.

International theater productions are usually very expensive. Above the basic costs related to the creation of a performance you also need to cover the expenses of travel, accommodation, per diem – too. For example the Gorki Theater in Berlin created a performance with international cooperation of Roma artists – The Roma Army – and from the budget of this performance – more Roma theaters could work for years and reach thousands of people in their communities. In our experimental case – which we would not like to compare with the above mentioned grandiose mainstream theater production – we wanted to do cooperation without traveling to each other.

In the frame of our project supported by the European Cultural Foundation and co-funded by the

Creative Europe – we had the opportunity to do an online theater series – based on the lessons learnt by the prior one – focusing on stories which happened with Roma communities during the time of the lockdown.

During the production of ‘Kosovo’ the actors were isolated from each other, but our small team was able to meet them one-by-one and record their parts. Except one case of one actress who recorded some parts of her own without our participation – it was needed because of the strict rules of her house which prohibited us to enter her home, where we already recorded one of her scenes, and later on we wanted to record the second one in the same location. If one actor was able to record her acting with the help of her boyfriend maybe we can do recordings where the cameraman, directors, sound designers don’t need to show up offline?

We wanted to try it out, so we invited Roma theater artists from our network and asked them whether they want to participate in the creation of a new series based on cooperative production. The ones, who were also ready to collect relevant stories in their communities during lockdown were invited in the cooperation. First we collected stories, then we had several video conferences, where we discussed together the main story and form of the series. We decided to create a series about the life of a European Roma Family, whose members live in different countries and can only communicate via video calls also before the Pandemic and also afterwards. This situation is very realistic in the cases of many Roma families, who travel to other countries for working or because of other purposes and miss their families for longer periods. As remote people can’t meet in person, just communicate online, the scenes of the play we developed together also took place in an online video meeting platform. We were able to do not just the planning but also the rehearsals and

the recording – mostly – online, actually on Zoom.

I wrote almost, because the recording itself wasn't made online, because the technical quality couldn't be good enough by online recording. For this reason we ordered the same quality level webcams and mics for each artist, which were delivered and prepared with the remote support of our team (see more details in Technical frames). The picture of the webcams, which actually did the recordings were quite similar to the ones of the other appliances, where every creator (actors, cinematographer and directors) interacted during the recordings. Because of the online connection among the participants the actors were able to react to each other and have an experience of interaction with each other – even if it was an online one. It helped their artistic work – as it is much better to act that you are in an interaction with someone, if it's really the case, not like in the case of Kosovo, where the partner characters weren't connected to them either online or offline.

For the director and cinematographer it was also good that they were able to follow the acting of the actors and also check the picture of the recording video camera in advance. But yes, the directors weren't able to follow the recorded picture and sound during the recording, as they saw and heard through the video call, but the exact recordings were made offline. This is still a problem of this technique, but on every occasion before we started the recording, we asked each actor to get on the video call on the appliance they record the video with, and share the picture of the camera with us. So this way we were able to see more or less the same picture as it was recorded afterwards, when they came back to the video call from the other appliance and started the recording by the other appliance which had the sufficient webcam and microphone. But why weren't we able to use the same appliance for both recording and video call? The reason for this

was that the sound of the video call (the speeches of the other characters) disturbed the sound recording of the offline microphone. So the sound of the online videos discussion must have been received by another appliance than the one which records the sound of one artist only (and this is made offline). For this reason, the actors needed to also use earphones for the video call, in order not to record the sound of the others.

As I said we checked the exact picture before we did the recording, but during the recording we didn't see the picture – only afterwards, when all actors sent the materials, which they recorded offline. Because of it – and also because of other reasons – the actors participating in the creation had much more tasks than otherwise, when an offline team helps the recording. They had to keep their position, make sure, that their background doesn't change – which, by the way, they should have also prepared together with their costumes, hair and make-up so the actors had a very complex creator role also in this process.

They did a really great job, no doubt. Still in some cases the lack of external offline eyes caused problems, which we had to handle by additional recordings after receiving the recorded files. For example once the prepared picture of the camera became too dark during the 30 minutes recording, because the changes of the sunlight in the room by the time the recordings were realized. And we also had problems, when the internet connection had problems, and we had to start recordings again, because we lost one of the actors on the zoom call, during the recording.

These problems can be annoying, but don't forget, the second and third recordings of the same scene are not so expensive as in case of a traditional video shooting, where many other colleagues must be paid, too, in case you have an extra shooting hour.

Regarding the realization of the series we must also mention that despite the English is only the mother tongue of one of the artists, we decided to use this as a language of the series used by all characters, and showing with pride that we are artists of different countries, but still connected to a common mission/community. We fixed the main topics and the line of the story, but we also wanted to ensure space for improvisation. For this reason, the actors were able to surprise each other sometimes and bring in new ideas and forms during the recording. As we were all physically isolated from each other this kind of freedom and live action was very important for us.

In the prost production of the video we put the different pictures next to each other in the same frame. So sometimes only one or two persons were seen next to each other, at other times four – similarly to a video call's surface. In video calls it is almost impossible to look in the other person's eyes: in case you look in the camera, in the picture you look like looking at the other one, but in case, the other one also looks in the camera, can't see your eyes, which are not in the camera, but on the monitor below that. So the eye contact, which is very important – just like the physical contact – in the offline theater, can't happen in online video communication (neither in real ones, nor in ones imitated by online theater surfaces). This way of communication and representation is less intimate than the offline one. But because of being "far" from your partners, you can also share things, which you wouldn't do during offline situations, as you are protected by the distance (e.g. coming out to your family). And the online video communication has also other intimate characters. As you are in your home, you meet people, and make them see a part of your home, who you otherwise might not let in your home, or would meet them in some external – less intimate places. This way even if not with purpose, you send indirect messages about yourself. What kind of pictures are behind

you? Do you have a tidy home, or it's a big mess? Do you live alone at all, or with someone, you haven't introduced to your family members or colleagues? Or do you have children, who are much more spoiled and loud than they are supposed to be, or if they behave in public spaces. So on the one hand the online communication is not as personal and intimate as the offline one, but on the other hand it can be even more intimate, sincere, and even discover your secrets.

After/During/ in between lockdown, the online video conversations became integral parts of the life of most of us. We might see more people online than offline, we might communicate differently in this situation than in offline ones. Some people, who speak a lot during offline situations, touch their partners during their conversations or look in the other one's eyes a lot, feels strange in the online situation, and become silent, meanwhile other people get more relaxed that they don't need to be in same rooms with others and feel their eyes on them and become speaking so much like never before. These are very important new phenomena and questions, which art should deal with and react to them. As the cell phones have become integral parts of our lives, and also have become integral parts of movies and theater performances, the online video discussions should be also represented in art.

We just did a small step, with some lessons learnt and comments, to share, but we are convinced that this form should be used more and more consciously also for theater artists and video creators. In this challenging time we shouldn't forget that we can be also connected, not just isolated, and by online video platforms and technical tools, we can also work together with artists, who live very far away from us, and otherwise we couldn't.

For us it was a great adventure to model a European Roma Family, and bring together the family

of European Roma artists and work together in a playful way. We were able to do it, with the support of the European Cultural Foundation and the Creative Europe Program.

European Family

List of Artists:

Writer: Richard R. O'Neill

Co-writers: Sebastiano Spinella, Tamás András Szegedi, Márton Illés, Lucia Lakatos, Sonia Carmona Tapia, Jaime E. Vincent Bohórquez

Actors: Richard R. O'Neill, Sonia Carmona Tapia, Sebastiano Spinella, Tamás András Szegedi, Lucia Lakatos

Directors: Rodrigó Balogh, Márton Illés, Péter Illés

Cameraman and editor: Péter Illés

Sound designer: Harmen Smit

Music: Sebastiano Spinella, Richard R. O'Neill

Technical frames

Goal

The goal of the project is to create an online theater play recorded internationally via the actors. By that during the global pandemic we can still manage to execute the production for an independent theater play without the need of being together at the same location.

Pre-requirements

To be able to be consistent on the level of quality, both image and audio wise, we need to provide high-end web cameras for the individual actors and actresses. Our weapon of choice goes with the Logitech C920 pro.

Logitech C920 pro main features list:

Capable of recording up to 1080p (fullHD resolution)

Built-in stereo microphone

Adjustable standoff system

Logitech Capture support

Initial Problem

As the participants have all different types of hardwares which then produces different types of results. This inconsistency can be disturbing for the viewers. Also the participants are not necessarily able to operate their electronics on a level of confidence which is needed to execute such a project. As such recording requires high data usage over the internet which can cause problems not to mention the amount of storage space they will need to be able to record and store on their own.

Preparation:

For the sake of budget we need to map up what are the already given possibilities by the participants.

Minimum Requirements:

Laptop or PC:

An laptop or a PC with Windows 8 or higher, Mac OS X 10.9.5 or higher

Minimum 4 GB's of RAM

Minimum 2.0 Ghz CPU

A smart-phone with working microphone and speakers which can run the Zoom Application

Working Earphones

Access to the Internet via cable internet provider

Storage space on the laptops with a minimum of 10 GB's

Pre-Production:

For the sake of consistency we need to order the same type of Logitech C920 pro web cameras for the participants and deliver it to their given addresses. After they receive the cameras, the capturing software needs to be installed on their laptops/PC's. For that we need to create step-by-step instructions to make the task easier for less skilled users as well. For the worst case scenario we can install the software with Remote-desktop applications, such as Team-Viewer.

In any cases screen-sharing also can help to resolve technical difficulties.

With test recordings we confirm that the hardware operates sufficient and it is ready for the production.

Production:

We need to set up each actor and actress web camera image separately. It can be done via Remote desktop applications but simple screen-sharing could work as well (for the sake of simplicity). There is a couple of variables we need to consider during this:

1: Lighting. - We need to reorder the light sources of the location to produce appealing lighting for the recorded image.

2: Whitebalance: As mentioned before we are using a User-friendly software for capturing. One of its settings is the Whitebalance what needs to be set accordingly to match the light conditions we just created.

3: Capturing resolution: Optimally we need to record with a fullHD resolution, 1080p with 25 frames per second with Nvidia encoding. Depends on their hardware but we can reduce the resolution till 720p which is still not really noticeable difference. In case it's needed the resolution can be set to 480p, but need to keep it in mind that by that we introduce anti-aliasing on up-scale. What needs to be taken care of on the post-production stage.

4: Contrast levels: In case of hard-lighting I suggest to adjust contrast level to have more space in post-production for any further image adjustments.

5: Microphone: We need to set the microphone's sensitivity to a much lower level to avoid clipping

6: Using Earphones: We need to be sure that the participants use earphones to be able to hear the others during the play. The purpose for this is to avoid sound leak from the Zoom call to the actual recordings, which then could be problematic to get rid of during post-production stage.

During recordings we need to avoid too high load on the computer's processors. The participants must quit every running application on their machines and join the online theater stage on their mobile phone via the ZOOM application.

Before each recording session the participants must mention the scene and take number of the recording so it is easier to identify during post-production stage.

During the Zoom call the directors can provide instructions and they can follow the play to be able to form an opinion about the level of success.

Post-Production:

After each shooting session the participants need to transfer the recorded files to the technician for supervising. It can be done via the wetransfer services or via the provided cloud server solutions. It depends on the participants' preferences.

OUTDOOR WALKING THEATER

As the theaters were closed down, but outdoor activities were allowed to be realized in late spring and early summer 2020 in Hungary, we were the first theater in our country who were able to do an offline performance – actually a hiking theater one.

Outdoor theater is not something new, when there is good weather there are outdoor stages in many places. The functioning of these venues and the performances presented at them are not very different from the ones of traditional indoor theaters. There is the audience sitting in lines and watching in one direction, where actors are on the stage. On the one hand it is still quite dangerous regarding the spreading of the virus, and on the other hand, is not even a very innovative and interactive way of theater in our point of view. This form is also quite expensive, as you need a big infrastructure – stage, technique, seats for the audience etc. So none of these factors are motivating for an alternative formation with limited financial sources and unlimited ambitions.

In the case of the ‘Village Day’ we told a story of an imaginary disadvantaged village in Hungary, where a local celebration is visited by middle-class tourists coming from the capital (the members of the audience). During their tour in the village they are many times interacted by different members of the local community (from the mayor to the local boozier), and also see some interactions among the locals, where their presence is not reflected. The writer and director of the play envisaged the performance on a green hill of Budapest, which is quite calm and which was presented as a far-away village. We haven’t tried to use too many sets. One of our reasons was that we didn’t want to create realistic background of a village home, a pub or other scenes, the other one was that we had the most beautiful set: the nature itself as a back-

ground, and the third one was, that in case you put down bigger objects for a performance in a public space, you need to get permissions, which are very difficult to gain.

The members of the audience were led by one of the characters from one scene to the next one – all of them in the green hill – and during the walks they also had some improvised interactions with them. As between the theatrical scenes there were a couple of minutes walks the dynamic of the show was very different from the classical performances consisting of longer acts with no breaks between. The actors had to start all scenes as a first act, or as a new episode of a video series, as between the audience members might have chatted with each other about other issues, or taken photos about the views of the hills. Meanwhile the traditional theater situation creates an experience quite similar to all spectators, here everyone was able to gain something else. Some people preferred to walk alone and think about the earlier scene, some had chats, some walked in front quickly and had interaction with the character of the play who was leading the group of tourists (the audience) while others stayed behind the group. Some of them were disturbed by the mosquitos, the others joined the sunshine etc. It wasn’t a homogenous and one-focused experience, and didn’t even let the spectators stay totally passive either during the scenes. During some of the scenes the spectators were standing around the scene, and it was up to them, how close they were coming to the scene, or watching it from a further point, from which direction they looked at the “stage” where the characters interacted with each other or with them. For some of the longer scenes we ensured mobile pillows for them, on which they were able to sit down in order to get some rest, and see some parts of the performance from static points, too.

As the performance was outdoor, with no fixed seats close to each other, as the spectators were able to stay far from each other and also from the scene and as we didn't have to handle legally our performance differently as it was an outdoor guided tour it was totally compatible with the virus situation. As in the beginning of the summer one of the few performances theater critics were able to visit was ours, much more of them visited our performance than the ones we did before the lockdown, when there were hundred performances ever day in our city, so an independent and even Roma theater's work wasn't the priority for most of them. For this reason we got much more visibility and also professional reflection on our work than before.

We would suggest the form of walking theater to initiatives, which want to move out from traditional theater venues, mobilize their audience and also work during some restrictions related Covid-19.

Village day

List of artists:

Writer and Director: Rodrigó Balogh

Actors: Emilia Lovas, Dávid Csányi, Cristopher Pászik, Béla Stubnya, Judit Kőszegi, Orsolya Balogh

Directors' assistant: Bóra Dömötörfy

Dramaturge: Marton Illes

Property man: Tamás András Szegedi

Music: Máté A. Kovács, Dávid Csányi

HOW TO RECORD YOUR PERFORMANCES?

Above we have presented some innovative forms of theater during lockdown (online theater and outdoor walking theater). The video recording of performances is not the biggest novelty in this field, but it still can be useful for disseminating your offline performances in the online space and for recording it in order you can apply for festivals, or for archiving for the future the values of your work, which would otherwise just disappear.

The video recording of theater performances is similar to the gardens of houses. Most people just focus on the realization of the performance/house, and the video recording/garden will be realized only from the remaining financial and human capacities – mostly in a poor quality. We have been running the first international Roma theater festival – the Roma Heroes – since 2017. During these festivals we haven't just presented the performances, but also video recorded them in order to keep their values for the next generation, and also for educational purposes (as we use the excerpts of the videos of the performances in our workshops targeting young people). In the last three years we had numerous experiences related to video recording of the performances. In this year – because of the lockdown – we had to organize the festival online, so we had to request the guest performers' teams to video record their performances on their own, for which we ensured technical specifications and instructions – which you can see below.

Some of the most important basic aspects, which we would suggest:

Use three similar cameras, and do recordings in the same quality and format. One of the cameras should record the whole stage meanwhile two others should record close-ups on the actors and use movements in order to follow the movements

of the actors. In case you want to do the recording during a live performance, make sure that the spectators don't sit too close to the cameras, and don't even touch the tripods of the cameras, which should be fixed before you let in the audience.

In case you use simultaneous translation by earphones, its noise can also disturb the sound recording, so make sure that the maximum volume of the earphones is still not bothering, and its noise won't be heard in the recording as a background noise. So besides the video recording you should also pay attention to the sound recording, which can be done by microports fixed on the actors and also rifle/shotgun microphones fixed above the stage, or other points around the stage, which can't be seen in the recorded picture and doesn't bother the acting of the actors. In case the actors are doing big movements, touching their clothes (where the microports are fixed) or doing even more extreme actions (as pouring water on themselves) – they can ruin the sound recording and in extreme cases also the appliances. For this reason, it is very important that the experts recording the performance can see it before the recording, and finalize their plans for recording afterwards. In some cases, maybe some activities of the performance can be changed for the sake of the recording, and the original plan regarding recording can be modified, too.

It is the same in case of video recording. If there is a big change regarding lightning, or there is a quick movement of the actors, it can also cause problems regarding the video recording. So it is important to figure out which camera man will do the useful recording before a bigger light change, and who will record the part afterwards. Otherwise when there is a big change, all the cameramen will change their cameras' settings, and during these seconds none of the recordings will be usable. So

the experts, recording your performance, should be prepared, and know the technical script of the performance, too.

Of course you can also do the recording by parts, and you can also record with only one camera. But in this case you need much more time, and you should pay much more attention that the shootings made after each other on the same scene are really compatible with each other. And the dynamics of the actors' play can be also ruined if they have to stop many times. Don't forget, you are working with theater actors and not movie actors, who are well prepared regarding text, situations, and – in good case, they are already after numerous performances, so they can do usually much longer parts or even the whole performance at once, but many stops can ruin their work, so it is better in our opinion if you work with more cameras, and prepare the recording team regarding the technical and acting details of the performance.

What you can see with your eyes, and what you can hear with your ears in the theater, might be too dark or light / loud or quiet for the recording. For these reasons, it is also important to discuss the extremities of the performance regarding these issues, and also maybe ensure additional lightning for some parts, or even to ask the actors to shout less loud at some points.

For the festival we also needed to record our own – walking theater performance - which we made in cooperation with the SpeakEasy Project. Here we also did the recording with three cameras, microports and rifle microphones, and recorded the different scenes one by one and also the walkings between them. As we did outdoor recording some of the external noises (e.g. airplanes) were unavoidable. But in some points we needed to stop the recordings if they were too loud. As there was no stage, the 180-degree rule should be paid more attention than in case of a frontal stage structure.

The cameras – just like to spectators – were able to see and record one scene also from behind, but it was important not to record the interacting actors from different directions (which are more than 180 degrees away from each other) because in this case their viewing directions would have been mixed up, and after their close-ups following each other it was important that one of them look from right side to the left and the other one in the contrary direction.

The video recording of the 'Village day' was supported by the ERIAC. And the realization of the on-line festival – including the recording of all together eight performances – were supported by the Creative Europe program, the Badur Foundation and the Austrian Cultural Forum.

Technical specification for recording performances

Video:

FULL HD / 1080P / 25fps / H264 / MOV / 3 cameras: 1 total, 2 close up

The image of all three cameras should be shape and follow the lightning changes of the performances.

Sound: MP3 / Layer 1384 kbps, preferably WAV, clear

The sound should be recorded by more microphones - targeting the whole space, and different characters closely - in case it's possible, use microports or moving microphones fixed above the stage.

All speeches should be heard clearly on the recorded sound material.

The creation of this material has been supported by the European Cultural Foundation, the ERIAC and the Badur Foundation.



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It was created by the Independent Theater Hungary / Women for the Future Association.



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