



STREAMING OF THEATRE AND ARTS FOR OLD AGE ENTERTAINMENT

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STAGE website: www.stage-aal.eu**Authors:**

Ludovica Malavasi, CNR-ITABC

Luigi Biocca, CNR-ITABC

Nicolò Paraciani, CNR-ITABC

Marina Polycarpou, MATERIA

Melina Ioannou, MATERIA

Ákos Éder, PBN

Zoltán Molnár, PBN

Cristina Ivan, SIVCO

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0. Note on Post-MTR Update

This deliverable was updated to reflect comments and indications found in the Mid-Term Review report.

The table below details the updates:

| MTR Comment | Addressed in |
|--|--|
| The conclusions clearly describe the problems that the project faces and it is good that at least these are identified before the pilots start. However, with the pessimist view of only 18 cultural organisations participating from four countries, it is clear that the content for each country will be minimal. | <ul style="list-style-type: none"> ✓ Section 6.1, p. 11 ✓ Section 6.2, p. 13 ✓ Section 6.3, p. 14 ✓ Section 7 p. 15 ✓ Section 8, p. 16 |
| Overall, the lack of cultural content for their platform presents a very high risk and the consortium needs a risk mitigation plan. | <ul style="list-style-type: none"> ✓ Section 7, p. 15 ✓ Section 8, pp. 16 ✓ The risk management plan is addressed in Section 6 of the updated version of D5.3 |

1. Executive summary

The purpose of this document is to illustrate how cultural organizations (COs) were approached and involved in the STAGE project for the objectives of the experimentation with users set out in WP3.

Their involvement is necessary in order to ensure the provision of cultural events to be uploaded to the STAGE video streaming platform.

The procedure adopted to involve COs is described here, according to the following steps:

- a. adopted criteria for selecting COs;
- b. procedure to contact the COs (how they were approached and contacted by project staff in four countries: IT, CY, HU and RO);
- c. dealing with any issues after contact;



- d. actions for solving problems;
- e. feedback from COs and status of the current situation.

This deliverable covers details about both COs that approved to take part in the project, and those that expressed interest, but with reservations, or only provided a tentative answer.

An overview of the activities carried out by partners for involvement and their results is presented in the conclusions.

NOTE: as the involvement of COs is an on-going process affecting most of WP3 activities, further updates to this deliverable will be provided in the future (most probably after the first half of the experimentation).

2. Adopted Criteria for selecting COs

The criteria adopted by partners in the involved countries to select COs to be contacted are described here.

The countries involved are those that will host the experimentation (Cyprus, Hungary and Italy), with the addition of Romania, where project partner SIVCO established contacts with local COs.

2.1. Italy

A preliminary step involved the analysis of user requirements and preferences, as reported in D.1.1. This offered a general view about the type of cultural events that users were more interested in. CNR proceeded then to establish contacts with 129 national COs in order to explore the opportunity for them to provide cultural events for the STAGE platform. An additional 17 COs were contacted by CEDEO in the span of three months following the Mid-Term Review.

The selection of these COs was made taking into account different factors and assumptions:

- ✓ **Easy contact management and good publicity opportunity:**
these two factors were decisive for contacting several COs in the Rome metropolitan area¹. CNR considered in fact that potential doubts and reservations expressed by COs about their involvement could be dealt with more comfortably through face-to-face meetings. Therefore, the first sample of contacts were chosen also because of their proximity. Moreover, users participating in the project trial in Italy live in Rome, therefore local COs could be more interested in advertising their events through the STAGE platform.

¹ CNR is based in Rome.

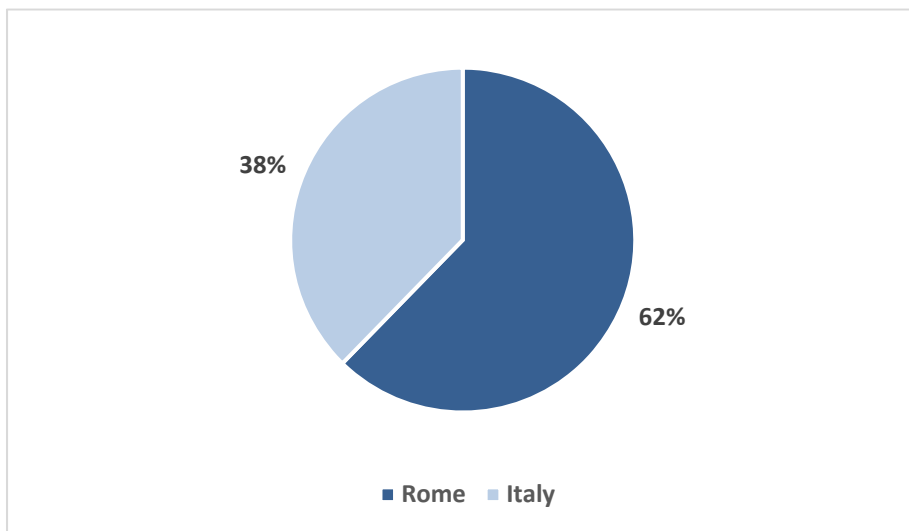


Figure 1 - Distribution of contacted COs in Rome with respect to Italy

✓ **Widespread presence nationwide:**

In order to obtain a more complete and diverse provision of events and get feedback from various local organisations on STAGE’s potentials and shortcomings, CNR contacted an additional number of COs spread over the entire national territory.

This was thought to be necessary in order to involve a more representative sample and to increase the chances of successful involvement.

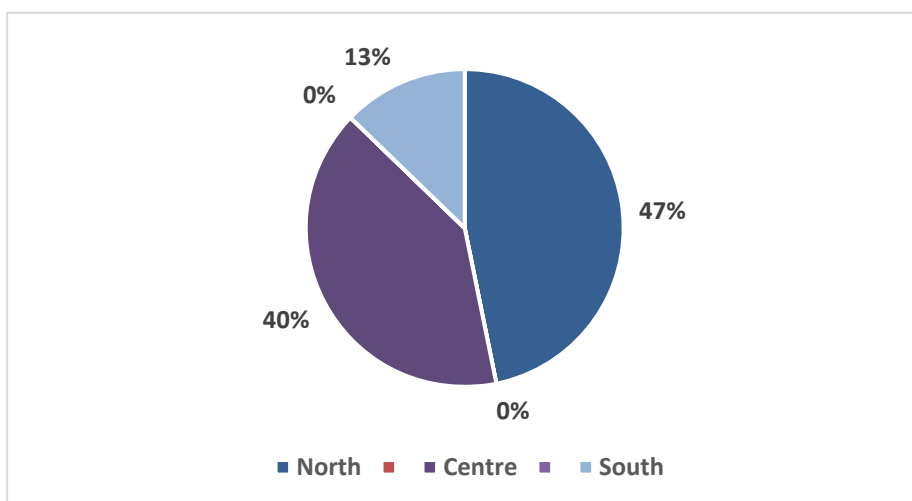


Figure 2 – Distribution of COs in Northern, Central and Southern Italy (except Rome).

✓ **COs diversity:**



In order to obtain a more complete and clearer outline and assess possible different approaches, interests, and the presence of supporting technology, CNR contacted COs of various sizes: from the largest and most popular to smaller local entities, including theatre schools.

✓ **Supply diversity:**

CNR also tried to involve COs with a different background than conventional, based on different events/show types (street theatre, puppet shows, open air shows, etc.).

2.2. Cyprus

Project staff in Cyprus selected potential local COs to establish contacts based on a number of criteria summarized in the following list.

Organisations should:

- ✓ produce a relatively large number of events yearly;
- ✓ be active on a local level;
- ✓ not broadcast their events on national or cable TV;
- ✓ provide thematic events that would generally interest the target user group (e.g. gaming events were discarded);
- ✓ be likely to own technological equipment or services to support the requirements of the STAGE platform (e.g. streaming equipment, recording cameras, video editing tools etc.);
- ✓ have a positive attitude to participating in research projects and/or have some sort of Corporate Social Responsibility activity;
- ✓ not be in financial struggles and thus be likely to go through with implementing their schedules.

2.3. Hungary

The selection of COs in Hungary was performed focusing on local organisations whose programme could be of interest for the STAGE target user group (i.e. older people).

This led to identifying four key cultural players in the town of Szombathely that were deemed relevant for the project's scope. These organisations are:

- ✓ Weöres Sándor Theatre
- ✓ Agora Cultural Centre
- ✓ Savaria Turizmus
- ✓ ELTE SEK Szökös Néptáncgyűttes Szombathely

Out of these, Savaria Turizmus and ELTE SEK accepted to participate in the project and provide content. Savaria Turizmus live-streamed the Savaria Karnival on 25 August 2017, which was also uploaded to the platform as a recorded video, while ELTE SEK provided as of October 2017 three recorded videos that were uploaded to the platform.



Local museums and other theatres were excluded from the selection because their target population was outside of the scope of the project. However, this selection could be extended during the pilot trial period, in order to involve a larger number of event providers.

2.4. Romania

SIVCO's selection of the national COs was primarily based on the results of the analysis conducted by the representative partners in WP1, which revealed, for the average user profile, a general interest in theatre plays. Further considerations in selecting COs were given to the language barriers, due to the fact that end-users involved in the pilot trials are from three different countries.

Thus, the following criteria were taken into consideration in the selection of COs:

- ✓ public cultural institutions with a large number of representations;
- ✓ having the appropriate technological equipment and services to support the requirements of the STAGE platform (e.g. streaming equipment, recording cameras, video editing tools, subtitle editor tools, etc.);

3. Procedure to contact the COs

3.1. Italy

After selecting the COs, CNR proceeded to email them a short project presentation, illustrating its role as the coordinator of a EU-funded research project. CNR presented the aim and purpose of the project, that is: introducing an innovative system to provide access to cultural events to older people (who currently experience difficulties). Only the link to the STAGE project's website and leaflet with general explanations were provided, further details were left out in order to stimulate interest and feedback from the COs. The email clarified that their participation in the project would be on a voluntary basis, with no costs nor revenues, but with the potential for publicising their activity. It closed by asking for their feedback in case they were interested to receive further information about the project, with no commitment on their part.

The English version of the email template was shared with other project partners involved in recruiting COs (see Appendix).

3.2. Cyprus

After compiling a list of selected COs, MATERIA sent them a general email, but did not receive any response. As MATERIA learned later, this was due to the large number of emails they receive at their general email address and the little time they have to read all of them.

Subsequently, MATERIA contacted their cultural events officer by phone to ask if they would like to be informed on the project and emphasized that their participation will have no cost and could provide potential benefit for their organisation.



Several organisations agreed to meet with MATERIA staff, who visited them and showed them a short PowerPoint presentation on the aim and purpose of the STAGE project.

MATERIA then sent more information to those who reacted positively and requested their cultural events programme once they had it ready, emphasizing that their participation would at all times be on a voluntary basis.

3.3. Hungary

COs in Hungary were contacted by project staff both by phone and with in-person meetings.

The two local organisations that were contacted by PBN (see 2.3 above) stated they both could provide several cultural events throughout the year, reaching a lot of people with various program offers.

Some of their events are recorded as well.

PBN has to clarify with COs how to do a test for live streaming or how to get already existing recordings.

In addition to these two organisations, PBN contacted the foundation of the Savaria Carneval (which is organised at the end of August each year; duration: 3-4 days; number of events: over 100, participating over 100 thousand people) to provide live streaming from some of their events, and the folk dance group ELTE TEK (see 2.3 above).

3.4. Romania

After conducting a desktop research on the internet and selecting the targeted COs, SIVECO sent them an email, similar to the example provided by the coordinator, with details related to the project scope and objectives, a link to the project website, and a short presentation related to their potential involvement into the STAGE project.

The email also clarified that their participation in the project would be on a voluntary basis, with no costs nor revenues, but with the potential for publicising their activity.

Further details were also provided to COs that showed interest in participating to the STAGE project.

4. Dealing with any issues after contact

4.1. Italy

During the contacting phase and after discussions/meetings with COs, some crucial questions arose:

- ✓ The SIAE² copyrights: every time cultural events (or other works protected by authors' rights) are published or displayed to viewers, a fee for copyright is due to SIAE. COs noticed that in case of participation as stakeholders to the trial phase, they could not bear the cost of such fee.
- ✓ The administrative burden of the COs: actors, directors and designers are all copyright holders of the works they authored or contributed to creating, thus before distributing the

² SIAE is the national Italian agency protecting the copyrights of authors and editors (musicians, actors, novelists, editing companies, etc.). There are similar companies in other EU countries.



content (free or paid), the project coordinator must obtain a release statement by the content provider. This statement should be agreed with all contributors to the performance.

- ✓ Need of signing a contract between the project coordinator and the CO providing the content in which a CO states to have the approval to put the content at disposal of the STAGE platform and the STAGE coordinator ensures the CO content shall not be changed and only usable through the STAGE platform by registered users.
- ✓ Lacking technical equipment and skilled staff able to provide content for streaming broadcasting of proper quality (direction, scene installation, etc.). For the broadcasting of the content, all the COs accepted to participate simply by offering recorded videos, except for the Modena Municipal Theatre, which is keen to distribute content via live streaming (they are already professionally equipped to do so). As regards recorded videos, answers varied: some COs did not put any limitation, while others stated that they can do only simple studio scenes not suitable for the audience. As soon as videos are obtained, CNR can check the actual situation and value of the content type.

4.2. Cyprus

Local municipalities issue 3-monthly programs for cultural events, and this year (2017) spring coincided with local mayor elections. When this is the case, they are asked to limit their events during the pre-election period, in case the existing mayor “promotes” their candidacy through the events of the municipality. Hence, there is a smaller number of events scheduled for this period. For this reason, we approached private organisations as well.

4.3. Hungary

The main issues in Hungary are related to the technical background needed to provide recorded and/or streamed content.

Some technicians are available in both organisations to set up a high quality recording, but they asked PBN to specify concretely what kind of exact settings the project needs for the recording. The best solution for them would be to take their own equipment and make the recordings.

Though both organisations are open for cooperation, PBN needs to specify the rights of the content and maybe also the pricing for some pre-selected events. There needs to be more meetings and concrete offers from the project’s side to clarify with COs what is the benefit for them in participating.

5. Actions for solving problems

As to the copyrights, CNR has finalised an agreement with SIAE whereby, in return of a moderate annual fee, CNR can obtain a general overall release for distributing on the STAGE platform the content COs will put at the project’s disposal, provided that CNR is subject to prior communication of the content titles and details. The list of the content details is an attachment of the agreement and can be complemented during the entire trial phase. A SIAE license number was provided as a result of the agreement, and included in the platform (page footer).

There is no solution for the administrative workload of COs. CNR can provide some certifications/statements for acknowledging their participation to the STAGE project.

CNR is preparing the agreement to be signed by each CO and by CNR itself as the coordinator.

As to the issues related to technical equipment, COs with suitable media will provide live content in streaming, other COs through recorded videos. In order to provide an extended offer to users, CNR asked COs for older recorded movies as well. We could not find any solution for COs without movie cameras, because this possibility was not planned in the project budget. Therefore, only COs independent in producing content can participate.

Individual agreements on copyright were signed with COs from Cyprus and Hungary.

6. Feedback from COs and status of the current situation

6.1. Italy

Out of the 129 emails initially sent by CNR to the respective COs, only 29 positive replies of interest were received (23% of the total), while 92 COs (71%) did not answer at all and eight contacts turned out to be unreachable or not existing (6%).

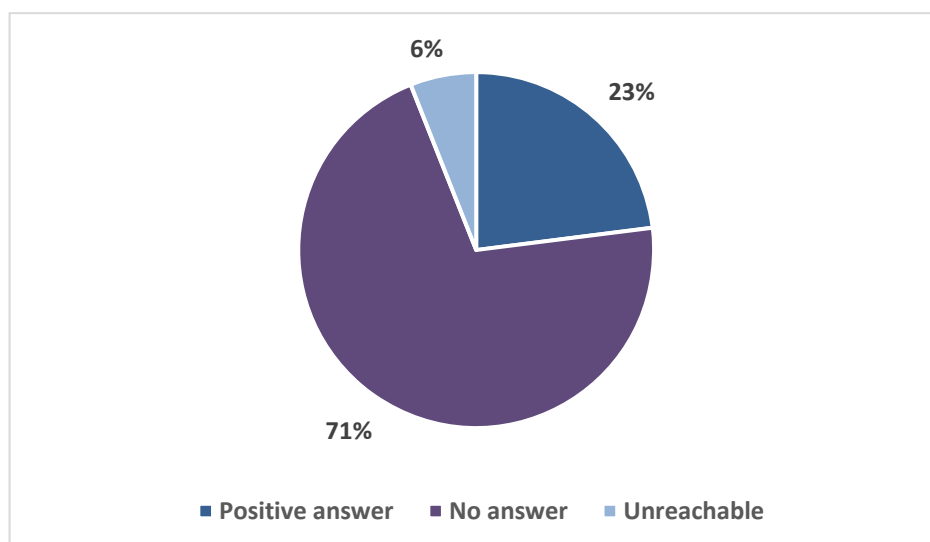


Figure 3 – Percentage distribution of answers from Italian COs

Among replying COs, 8 (27%) already gave a positive answer for providing events, while 17 (59%) are very interested and are now evaluating its administrative viability, the quality and the availability of the events to offer; finally, 4 (14%) denied offering events.

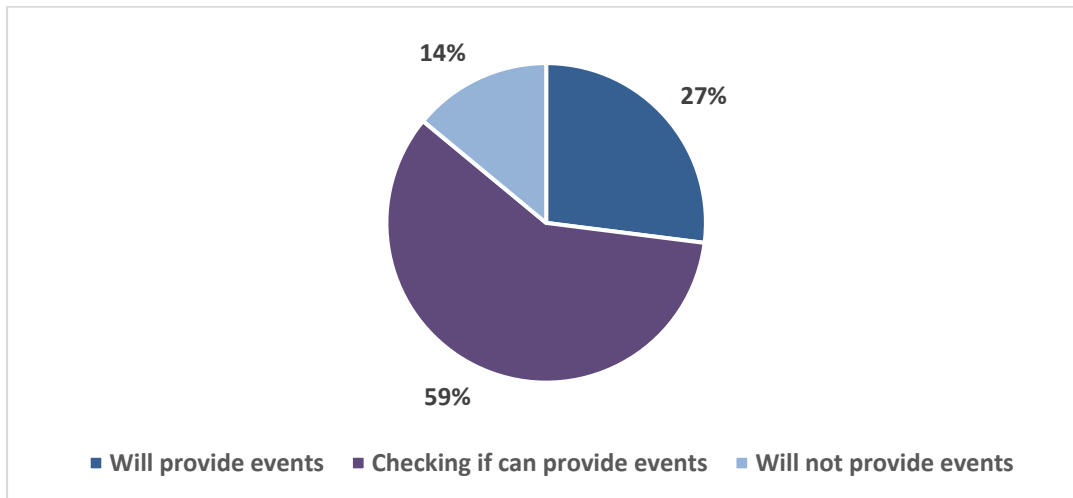


Figure 4 – Distribution of COs (who responded positively) by event provision status

The four COs not offering events explained their choice with four different reasons:

- ✓ “Eliseo” Theatre of Rome expressed its inability to participate in the trial due to the lack of equipment for a proper quality content suitable for the expectations of such an internationally famous theatre. They could only accept a payment of 2.000 € at least to cover video recording expenses for each performance.
- ✓ “Cometa” Theatre of Rome showed great interest, but cannot participate in the trial, due to the lack of proper recording equipment. However, they think this project is very interesting and are keen to cooperate somehow by providing the contacts of actors and theatre companies related to the nearby theatre school.
- ✓ “Ermete Novelli” Theatre of Rimini thought the proposal was very interesting, but cannot participate due to its contract restrictions of video recording agreed with actors/theatre companies.
- ✓ Municipal Theatre “Giotto” of Florence, very interested in the STAGE project, asked for an experimental distribution of the platform to a local senior community. After CNR’s negative answer (due to intellectual property rights issues), they withdraw their interest in investing human resources with no return in terms of relationships with their social environment.

In addition to this, after the Mid-Term Review, CEDEO contacted, and met with, several Cultural Institutions. These COs were presented with a description of the STAGE project and the opportunities the platform could offer to them, like the possibility to reach new audience segments without having to modify their facilities and make changes in their usual activities.

In about three months, 17 additional COs were met, and the reactions of the majority of them were very positive.

Out of these 17 COs contacted by CEDEO, one Association (PROLOCO BUGERRU/Nartea) has streamed two live events this summer, another Institution (Italian Movie Award) has uploaded and published 5 videos to the platform. Another association called +Spazioquattro streamed a live



theatre performance on the 8th of October 2017. The association Social Community Theatre also live-streamed an event on 8 October 2017 at La Casa del Quartiere, a location in Turin that hosts a number of groups and performers, many of which are likely to join STAGE in the next months, providing videos on demand and streaming of live events.

A larger entity, called “Motore di Ricerca” (an association that gathers a great number of individual theatre companies, smaller associations, performers and artists), has promoted the STAGE project to their 220 affiliates, and some of them are contacting CEDEO for having more information about how to participate in STAGE.

Other COs are still in the process of finalizing approval of their intention to participate in STAGE, which in some cases can take time. CEDEO expects an additional five or six COs to join STAGE within the end of the year. The process of contacting and meeting COs is still in progress and continuing.

As of October 2017, 10 organisations from Italy are registered to the platform and have provided 28 events overall. In addition to this, ANCS has provided 11 recorded videos that are of interest to users, since they concern the activities of the end user association.

6.2. Cyprus

No organisations out of the contacted 35 responded to the initial email round. From the fifteen organisations that MATERIA contacted by phone to arrange a visit, ten agreed to meet with them and all but one have been positive to proceed to the next step. From the remaining nine, two organisations have no basic materials to participate. MATERIA already has written confirmation (by email) from seven of these organisations that they are able and willing to participate in the STAGE pilot trial.

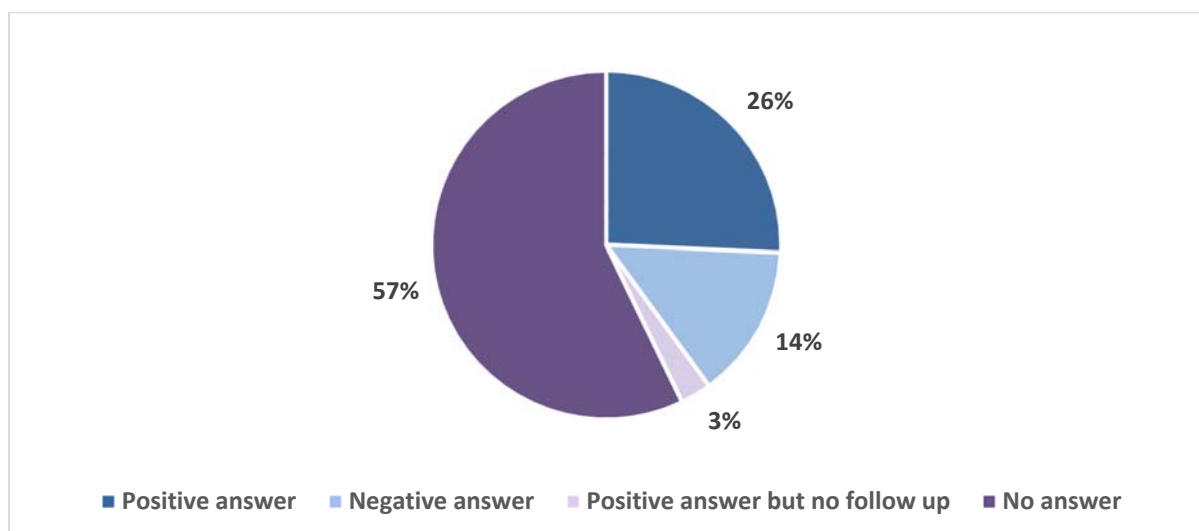


Figure 5 – Percentage distribution of answers from Cypriot COs

As of October 2017, two organisations from Cyprus (Lakatamia and Latsia Municipality) are registered to the platform and have provided 22 events overall.



6.3. Hungary

Generally, organizations contacted by PBN responded positively, they are interested to participate in the project. They are all local organizations, so keeping them motivated until the beginning of trials is achievable. The largest two out of them (Weöres Sándor Theatre, Agora Cultural Centre) would like to get more detailed information about the whole structure and the expected outcome of the project (as mentioned in Section 4.3). They are waiting for this kind of news and would like to check the platform with an already uploaded video to test with, if possible.

The five culture houses, which were asked about participation, are also open for cooperation, but the reality is that only 2 or 3 of them could join by providing streamed content in the project because of the lack of necessary equipment, as already mentioned in Section 4.3. PBN and Karma will try to provide technical support to them together.

As of October 2017, two organisations from Hungary are registered to the platform and have provided 6 events overall.

6.4. Romania

There were six nationwide known public organizations contacted, two out of which responded:

- Odeon Theatre rejected SIVECO's proposal and substantiated their response on the difficulties related to the owner rights procedure;
- Bucharest National Opera showed potential interest and agreed to meet with SIVECO for further information and details on their involvement into the STAGE project. After meeting with their representatives and providing all details related to the project, including technical issues, the organization accepted participation into the STAGE project and agreed to proceed to the next step.

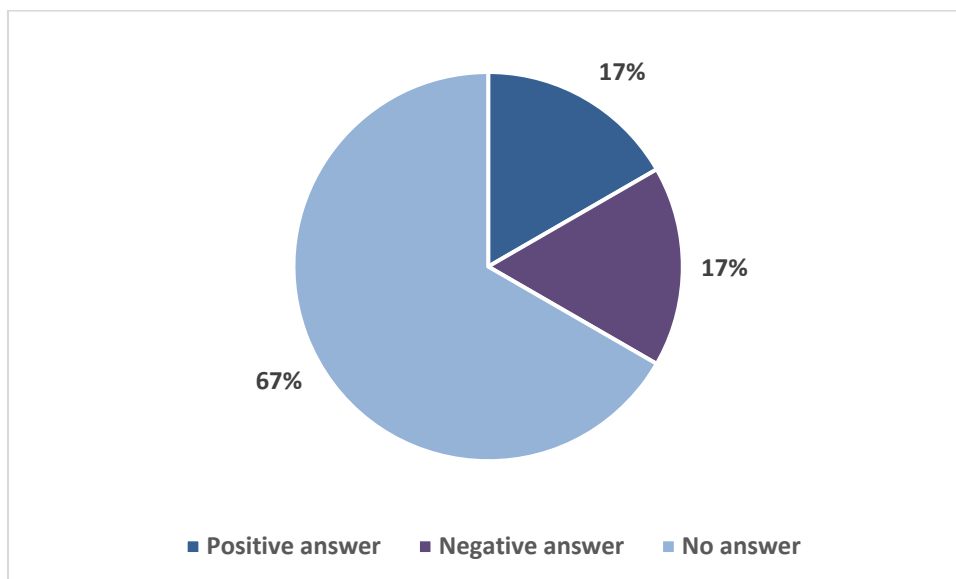


Figure 6 – Percentage distribution of answers from Romanian COs



7. Available events as of October 2017

There are 60 videos on demand (recorded events) uploaded to the platform, while 7 live events were streamed between August and October 2017. These are provided by 14 COs that formally joined the project.

The distribution of events by category (including recorded and live-streamed events) is as follows:

| Category | Number of videos |
|---------------------|------------------|
| Theatre | 14 |
| Festivals | 6 |
| Art/Museum Exhibits | 5 |
| Music | 16 |
| Dance | 7 |
| Other | 19 |

Figure 8 presents this distribution in chart form:

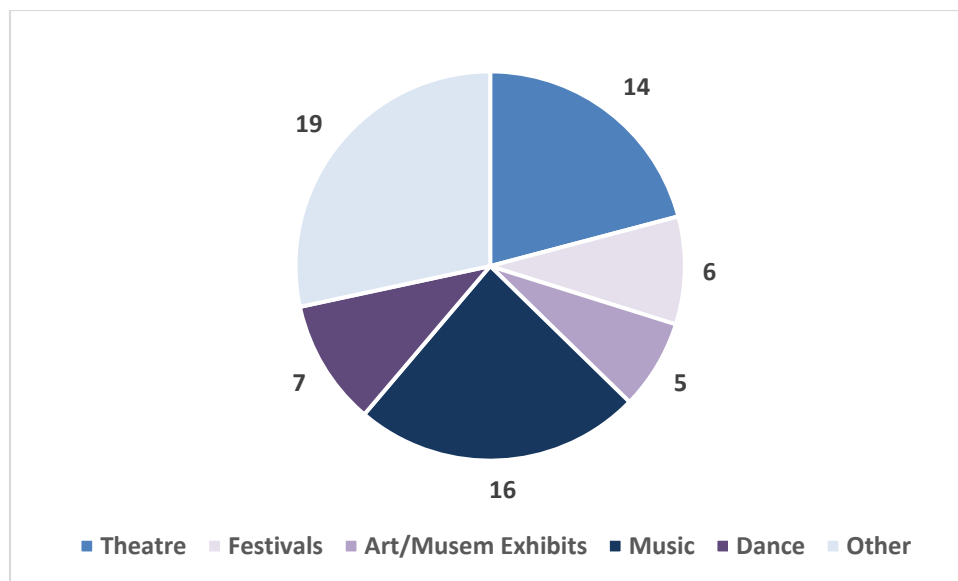


Figure 7 – Distribution of content by category (October 2017)

The distribution of events per partner country is illustrated in Figure 8 (including recorded and live-streamed events):

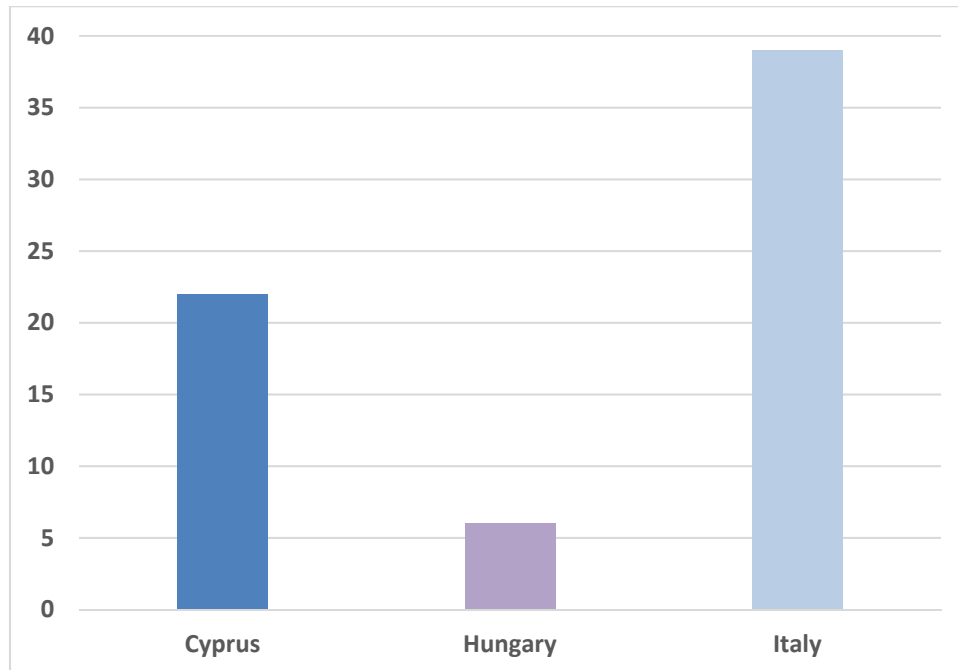


Figure 8 – Distribution of content by pilot country (October 2017)

In addition to this, there will most probably be a live-streamed instrumental music concert in Italy on 4 November 2017 and a live-streamed opera performance on 1 December 2017, also in Italy. These events have yet to be confirmed and are going to be provided by two CIs that are currently in the process of joining the project.

8. Conclusions

The results of the involvement of COs were reasonably good so far, although the process is being continuously assessed with a view of improving it and raise the number of COs joining the project.

In general, COs seemed at least interested in the objectives and overall approach of the project. However, the main obstacle for most of them is the lack of appropriate equipment to provide good quality recording and/or streaming.

Another difficulty is the management of copyrights. It is reasonable to say that virtually all COs are concerned with this aspect. Some of them expressed doubts on the procedure to deal with the protection of intellectual property rights. This led to rejection in some cases.



As of October 2017, 14 cultural organisations have formally joined the STAGE project, are registered to the platform and are providing events, this figure is reasonably expected to rise in the coming months.

Currently (October 2017), there are 60 videos on demand (recorded events) published to the platform by 14 registered Cultural Organisations, in addition to a total of 7 live events streamed between August and October 2017 in the three pilot countries.

It is important to note that the actual engagement of COs has suffered from the fact that the STAGE value proposition today is not fully applicable. The objective of the recruitment of COs is “experimental”, since the STAGE platform has to be tested so as to collect feedbacks from Cultural Organisations and End Users in order to improve the platform with the inputs provided by them during trials.

Therefore, as of today, the STAGE platform has a reduced appeal for COs, if compared to the appeal it would have when actually launched on the market. The main reasons are the fact that end users are limited in number (due to SIAE and other collective societies impositions), and that content must be offered for free, so COs participating in trials have no “tangible” reward for their commitment as yet.

Considering these constraints – including the (imposed) reduced number of viewers and the impossibility to publish paid content – and the obstacles posed by bureaucracy – COs have to fill in a number of documents required by collective societies in order to legally operate in STAGE – the results obtained so far are encouraging.

In any case, the involvement process, as mentioned above, will of course continue during the entire period of the trials (12 months). Project partners will seek to increase the number and diversity of both involved COs and available events as much as possible.

The initial “pessimistic” view considered 18 involved COs as the overall number joining the project over its entire duration, therefore, given that as of October 2017 (M20) 14 have already joined, this figure is reasonably going to be exceeded substantially. Furthermore, although the content per country may be limited (although at the moment only in the case of Hungary, with 6 events), there are a number of events where language is not a barrier (e.g. music performances) that can be enjoyed by users in all the three countries.

In any case, the consortium is confident that the number of events per country will grow and considers the currently available events a sufficiently good start for the first phase of the trials.

Appendix – Email template for contacting COs

Dear [XYZ],

we are a group of [researchers] from [PARTNER NAME] who are currently developing a project funded by the European programme Active and Assisted Living (AAL) and called “STAGE – Streaming of Theatre and Arts for old aGe Entertainment”.



The purpose of this project is to change the way cultural events are enjoyed by older adults, including theatre plays, concerts, opera and museum exhibits.

The project team involves the participation of Italy, Cyprus, Hungary, Poland and Romania. In order for the project to reach its objectives, the consortium needs the cooperation of cultural institutions such as yours.

This cooperation would be entirely devoid of costs from your side.

We would like to kindly ask you to contact us in case you would be interested in this project, so that we can send you further details and information. Your potential expression of interest would not implicate any kind of preliminary commitment to actually take part in the project activities.

You can find attached the dissemination leaflet of the STAGE project.

You can also visit the official project website at <http://stage-aal.eu> for further information.