WE HA VE A S ITUA TI ON !

Make Your Own "Situation"

Introduction

We have a situation! is a networked performance collaboration project that produced four live networked performance/discussion events in Europe in the first half of 2013. The concept is a local issue, or "situation", creatively presented through cyberformance[1] to a networked audience, then discussed by all participants with the intention of imagining possible solutions.

The project aimed to explore the potential for networked performance/discussion events to facilitate cross-cultural trans-European discussions around current important issues and promote active citizenship and collective problem-solving. Our proposition is that presenting a "situation" as a cyberformance creates a sense of *temporary community* amongst the participants (audience and artists): their shared experience of the live performance brings them together across many distances - geographical, cultural, linguistic, political and so on. Within this temporary community, a unique discussion is enabled. Participants feel empowered to speak (either verbally or via the online text chat), their thinking is stimulated by the creative presentation and innovative use of technology, and traditional hierarchies and hegemonies are diminished or entirely bypassed by the new dynamic of networked communication.

The partners in *We have a situation!* are APO33 (Nantes, France), Furtherfield (London, UK), MAD emergent art centre (Eindhoven, Netherlands) and Schaumbad - Freies Atelierhaus (Graz, Austria); Helen Varley Jamieson is the lead artist and Martin Eisenbarth the programmer. The initial period of the project was funded by the European Cultural Foundation. For further information and documentation, please visit the web site www.wehaveasituation.net

This document sets out a model for future "situations", drawing from our learnings during *We have a situation!*.

The model is based on a 5-day workshop culminating in a networked (online) performance and discussion event. It is intended to be flexible so that it can be adapted to suit the particular needs and circumstances of a situation. It is assumed that the model would be used by an arts organisation in collaboration with its local community, and that local participants would collaborate with the organisation to create and present the "situation" to offline and online audiences.[2]

We have a situation! used the open source web-based platform UpStage (www.upstage.org.nz) and this model is based on that. There are other technologies and cyberformance platforms that could equally be used with this model.

This model was written by Helen Varley Jamieson, based on the collaboration *We have a situation!* with the partners listed above.

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1 Live performance that utilises internet networks to bring together remote participants; http://en.wikipedia.org/wiki/Cyberformance

2 In the project *We have a situation!*, the four collaborating organisations all contributed to all four organisations - representatives travelled to each of the locations and also when possible local nodes were held in the different cities to stream in to the discussion, sometimes involving only the partners and sometimes including an audience at that node. This is quite a complex configuration and requires a significant time input from everyone involved, therefore is unrealistic to attempt without adequate funding. For this reason, this model has been created for a single organisation to run the project as a one-off event.

1. The situation

Normally the project should be initiated as a response to an identified existing "situation"; however, there may be multiple interconnected issues, or other reasons for starting this project, that mean that the precise "situation" needs to be chosen or clarified.

Some points to consider in determining your "situation":

- Keep it *specific and local*: if it becomes broad and general, the situation will be diluted, the performance will have less impact and the discussion will be less useful.

- It must be relevant to the local participants so that they have ownership; ideally, they should be involved in deciding the exact situation.

- If there are immediately obvious solutions, there will be less to discuss and debate.

- Controversy is good, but watch out for anything that might compromise or limit what you can say in the performance because of legalities or conflicts of interest.

Examples of issues that might make good situations:

- A local transport issue such as an airport extension, motorway, or change in public transport.

- A controversial social incident such as a demonstration, riot or hooliganism.

- The impending closure of a facility such as a school, hospital or large employer that will result in a significant impact on the community.

- An environmental issue such as pollution of a local waterway, hillside erosion, etc.

- Ongoing citizen disempowerment such as government corruption, gang violence, or victimisation of a community.

- Legislation, or proposed legislation, that impacts negatively on a particular community.

Once you have chosen your situation, formulate a clear statement or project title as a reference point to maintain focus on the exact situation (people *will* go off on tangents!). Make a big sign out of it for your working space, use it on all publicity material, keep it present throughout the work and constantly ask if research, ideas and material are closely connected to it or in fact diluting it.

London Situation, visit to Bright Sparks recycling centre, March 2013.

2. Preparation

A 5-day workshop is a very short time in which to train participants, develop material and create a performance; but it is possible if good preparation has been done. Preparation should begin as soon as the dates of the event have been confirmed, if not before.

2.1. Gather participants

If you don't already have your workshop participants, issue an invitation to the local community to join the project.

The participants do not need to be artists or have any particular technical skills, they only need to have an interest in the topic and enthusiasm for the project. It's good to have a mix of artists and non-artists from the local community, as they will bring different perspectives on the situation.

Ideally they should be able to participate in the entire workshop and event, but often this is not possible and you will need to decide what minimum level of involvement is workable. Have a system to record who is available when so that the workshop can be planned to minimise repetition and make the best use of people's availability.

> ➤ *A sample call for participants is provided in Appendix A.*

2.2. Research

Research gathering should begin as soon as the situation is decided. Use a web site or wiki to collate and share information, and an email list for discussion; add participants to the email list as they join and invite each person to introduce themselves and give their reasons for participating.

Beware of tangential research; enthusiastic participants will bring all kinds of research, which can be very interesting and certainly enriches the process, but it is vital to bear in mind the time-frame and the need to focus on the actual situation. Depending on the personalities within the group, it may be necessary to impose a deadline for research or give someone a new task to draw them back.

Graz Situation, visit to community garden; May 2013

2.3. Logistics

If the venue is not the your own space, visit it as early as possible to test the network and check out the facilities. Write a check list to make sure you don't forget anything.

> ➢ *A sample technical requirements list is provided in Appendix B.*

2.4. Pre-workshop introductory meeting

The purpose of this meeting is for participants to meet each other informally before starting to work together, gain an overview of the project, ask questions and begin to discuss the process and material. It saves a lot of time on the first day of the workshop and means that everyone arrives with a sense of belonging to the group and understanding about what they are going to be doing. Ideally it should happen 2-3 days before the workshop begins so that people have time to think and prepare between the meeting and the workshop.

3. Workshop

The purpose of the workshop is to:

- research the situation;
- develop skills and learn about the technology used in cyberformance;
- create a 20-30 minute cyberformance that articulates the situation;
- prepare for the networked discussion.

This model is based on the best-case scenario: a 5-day workshop, preceded by an introductory period including email discussion and pre-workshop meeting, and the event on the day *after* the final day of the workshop. You will need to adapt the model to your own context.

➢ *A sample workshop outline is provided in Appendix C.*

Eindhoven Situation workshop, April 2013.

3.1 Roles

Roles within the workshop will vary according to your context, but it's good to have the following:

- **Coordinator:** responsible for organisation including preparing the space, sticking to the time, meals/refreshments and other practicalities.
- **Lead artist:** responsible for the creative process (e.g. script/structure of the performance);
- **Technician/programmer:** present at the space or available online regularly.
- **Discussion organiser:** to ensure that everything is prepared for the discussion and the discussion facilitator, chat moderator and translator are kept informed during the workshop.

Participant roles should be allocated as early as possible in the workshop process; see the section on Creative Process for more about this.

3.2 Ensuring a good workshop

Some of the following points are common to any workshop while others are specific to a cyberformance workshop (such as having a stable internet connection).

- **Venue:** the most important thing is that there is a fast and stable internet connection. The venue should be thoroughly checked as early as possible so that any potential problems can be identified and solved before the workshop begins. It should also be in an appropriate location and suitable for both the workshop and public event (if the event has to be held in a different location this increases the work and time required, technically and creatively).
- **Catering:** eating together at or near to the workshop venue saves time, reduces breaks in focus and encourages participants to get to know each other better.
- **Technical:** ideally there should be at least one technical person attending the workshop who can troubleshoot and either solve problems themselves or at least know who to contact. If the venue provides a technical/network person, this is the best scenario. Workshop organisers should prepare in advance technical equipment to be brought to the venue such as cameras, tripods, projectors, screens, extension cables, etc.
- **Communication:** use the participants' research email list for communication about practical matters as well. Send email summaries to the list at the end of each workshop day to document, remind people, and keep part-time or remote participants in the loop.
- **Remote participants:** if you have remote participants for the performance and/or the discussion, they should be included as much as possible in the workshop; at a minimum there should be daily emails keeping remote participants up to date with progress and the structure of the show. Their incoming streams must be tested at the venue, during the workshop or even before (to save time during the workshop).
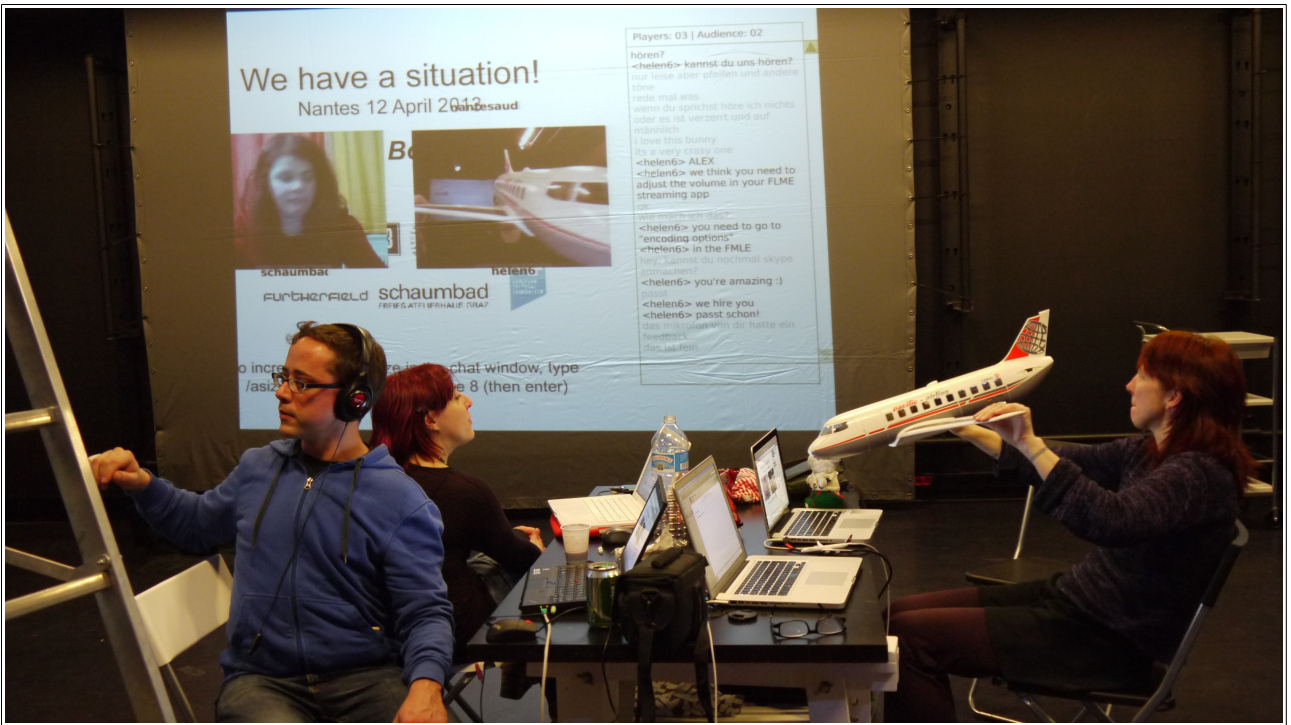
Nantes Situation workshop, with participants online in Graz; April 2013.

3.3 Creative process

The creative process consists of:

- research and generating material from the research
- learning and experimenting with the technology
- developing a structure and script, and
- rehearsing.

As much as possible the research should be done *before* the workshop and a clearly defined situation agreed on *before* the workshop begins, in order to have a strong focus and avoid the tendency for research to continue too far into the workshop process.

Another tendency to try to avoid is the desire to propose solutions within the performance; this takes the focus away from the subtle complexities of a situation, and defeats the purpose of the discussion. Even if participants have ideas for solutions, the aim is to collectively imagine solutions *with the audience*; giving them solutions up front makes this impossible. If there really are solutions already, a different situation should be found. If that's not possible, it should be emphasised that the performance needs to present the situation, not give solutions.

3.3.1. Roles

Allocate roles early on in the creative process to make the best use of the time. Find out who has what skills and team people up - for example someone who has done a lot of research can work with someone with graphics skills to create media for UpStage, or with someone who can write a script. Those who are going to manage streams or other technical elements need to familiarise themselves with the equipment and software, so that they are confident for the performance.

Depending on the skills and experience within the group, participant roles can include:
- graphics creators - with skills in graphics applications, to make animations and visual media;
- streaming operators - interested in learning how to set up and manage the live streams;
- sound operators - create sound files and mix audio in real time;
- lighting designers - overall lighting in the space - video streams, blacking out windows, etc;
- avatar operators - with fast keyboard skills, to manipulate media and text in UpStage;
- drawer/illustrators - use the live drawing tool in UpStage;
- script editors - from the research material, quickly create sections of script;
- documenters - note-taking, photographing, videoing during the workshop process.

3.3.2. Structure

Finding an appropriate structure for the performance is key; once a structure has been agreed on, elements can be fitted around it, and technical or dramaturgical solutions found that support the structure. Ideally the structure will emerge from the situation itself or the research. The lead artist should make it a priority to find this structure on the first day or two of the workshop.

Examples of structures are:

- the children's party game "pass-the-parcel", used in *e-waste* (London, March 2013)
- the timeline of a plane flight, used in *Recycle a Boeing* (Nantes, April 2013)
- a Monopoly-style board game, used in *Peopoly* (Eindhoven, April 2013)
- news flashes and a pig's escape, used in *U.F.F.* (Graz, May 2013)

Once decided on, the structure should be outlined on a white board or large paper where everyone can see it, add to it and refer back to it.

3.3.3. Developing performance materials

The performance materials are developed through a process of experimentation with the technology and the research materials; this process will vary according to the individual participants and the organisation of the workshop. If a number of the participants already have experience in digital art and/or cyberformance, then this process can be quite open; with less experienced participants it is helpful to structure it. If there is a large group of participants it is a good idea to break them into smaller groups so that everyone can be actively involved.

Graz Situation workshop, May 2013.

Examples of exercises that can be used in small groups to generate performance materials include:

- Find ways to communicate facts or statistics from the research without using words (e.g. using objects and images).

- Develop characters and dialogue around a piece of research (such as a news article) by improvising a scene in UpStage.

- Explore the frame of the web cam using objects and/or bodies. Create small compositions or choreographies within that frame. Use torches and other lights to discover happens when things are lit differently.

- Find or create audio samples that are relevant to the situation, then mix these sounds in UpStage while someone who can use the drawing tool improvises at the same time.

- Experiment with different ways of delivering a text from the research: spoken as live streamed audio, typed into UpStage and spoken by the computer, pre-recorded and layered, handwritten in UpStage with the drawing tool, handwritten and web-cammed, etc.

- Using elements of the research, create a map that describes a journey. Draw it on paper initially, then find ways to present it in UpStage (via web cam, as a graphic, etc).

3.3.4. Script

During the process, the lead artist and/or another participant should be responsible for compiling a script, starting with an outline based on the agreed structure, and adding elements around it. It should be circulated to all participants - including any remote participants - and updated every day. It should be a concise list of what is happening at each moment and, importantly, WHO is doing it (individuals can elaborate their own copy with the details they need).

> ➢ *An example script is provided in Appendix D.*

It's also helpful to have a diagram of the space showing the exact location of each performer, piece of equipment (computer, projector, camera, speakers, etc), projection(s), cables (power and internet) the space for the audience and where the performers might need to move around. This should be drawn on a whiteboard or large piece of paper for everyone to see and modify as necessary.

> ➢ *An example diagram is provided in Appendix E.*
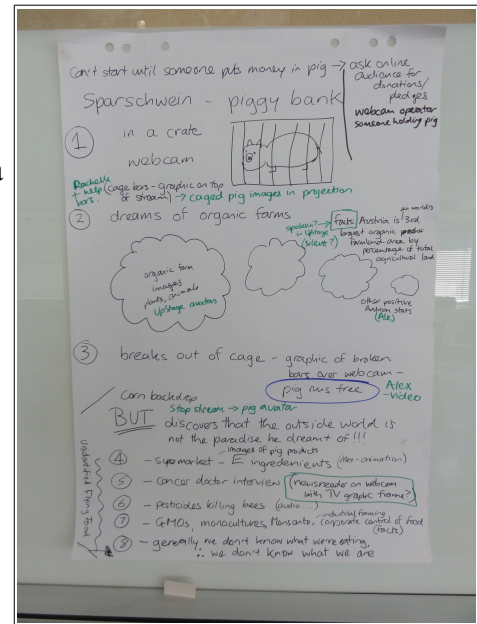
3.3.5. Rehearsals

There should be two rehearsals: first a technical walk-through, to check that everything is in place and working, and that everyone knows what they are doing, when and where; then a full rehearsal, if possible with a few online audience such as people who will be remote discussion participants or who have been involved in other situations and can give good feedback. This second rehearsal should not be held immediately before the performance, since that doesn't give any time for making corrections and also people need to have a break before the performance. If possible, it should be held on the last day of the workshop, the day before the performance.

4. Performance

The function of the performance is to:

- creatively present the local situation as a provocation for the discussion, and

- create a sense of temporary community amongst all participants so that they feel able to easily participate in the following discussion.

Local audience should arrive at the venue at least 15 minutes before the performance starts, in order to be briefed about how they can interact with the online audience in the chat and be prepared for the discussion. If appropriate, food and drink can be served to help make the audience feel comfortable and welcomed.

The performance itself should not be more than 20-30 minutes long and should have a clear ending that poses the central question or questions pertaining to the situation. Following this, there could be a short break before the discussion begins, or a prepared segue with a contribution from a remote participating location - this will depend on the venue, number of audience, and other factors. For example a break is a good idea if the space is small and airless, but not if it means that people will loose focus or take an extended break while others are waiting online.

5. Discussion

The purpose of the discussion is to:

- respond to the performance and the questions it poses, and

- collaboratively imagine solutions to the situation.

The shape of the discussion will vary considerably according to the local context and the chosen situation; and there are many variables that are necessarily difficult to predict or control. If it's to be a truly open discussion between diverse people about a controversial issue, then flexibility is vital. A rigid structure will not be able to adapt to the unexpected or be spontaneous.

London Situation, discussion, March 2013.

5.1 Ensuring a good discussion

Discussions can be difficult to manage even when dealing with a gathering of people in one room; it can go off-topic, be dominated by one voice or opinion, turn into a hurtful argument, or fail to get started. Networked discussions have the potential for all the same problems, as well as a whole other layer of technical and inter-cultural issues.

Here are some things to consider in preparing for the discussion:

- **Microphone:** a good quality cordless microphone can be passed around the audience to ensure that all speakers are clearly heard.
- **Camera:** a video camera that can zoom, or a wireless web cam, can closely follow who is speaking, and show the audience and venue to the online participants.
- **Signal system:** discuss with any remote participants an appropriate signal system that they can use when they want to say something and when they have finished. An audio signal - such as a bell, buzzer or tone (different for each of multiple remote participants) - will be heard by the facilitator even if they are not looking at the screen. A visual signal can be used when the remote participants have finished speaking. Visual signals can also be used within the screen to indicate who should speak next, for example if there are multiple remote participants and a general question has been asked of them. The signals can connect to the theme of the situation and indicate the location of the remote participants.
- **Technical testing:** allow at least half an hour with each remote discussion participant at least the day before the event, to test both audio and video, on the network that will be used

for the event. In particular check sound levels and if possible have all the remote participants online at the same time to ensure that their sound levels are as even as possible. Make sure that the facilitator knows how to use the microphone.

- **Room layout:** the arrangement of chairs, screen, and audience computer at the venue can impact on the discussion. For example, if the chairs are arranged in such a way that the the focus is taken entirely away from the screen, the local audience will easily forget about the remote participants and online audience. If an audience computer is positioned within the audience seating area, it is easier for them to interact with remote participants without feeling self-conscious or in the spotlight. Multiple projections on different walls can help to increase the presence of remote participants.

- **Local audience:** the local audience need to feel relaxed and comfortable in order to participate fully in the discussion. Ensure that they feel welcomed when they arrive - with personal greetings, food and drink, information about what will happen - and minimise the chance of them feeling suddenly put on the spot. A good facilitator will be able to do this by having their own questions or comments prepared and by identifying those within the audience who may be more able to speak spontaneously to help to start the conversation. Comfortable seating, appropriate ventilation or heating, refreshments and breaks all help. For example if the space is very small and crowded, a break between the performance and discussion is probably a good idea, whereas in a larger space it might be better to continue rather than disrupt the attention.

5.2 Roles

There are three important roles for the discussion that should be allocated at the beginning of the workshop or even before:

- **Facilitator:** there must be a capable facilitator at the venue, who has prepared for the event. They should be conversant in both the local language and English, and not be in the performance, so that they can focus on facilitating the discussion. If they have experience in remote events this can be helpful, but it isn't essential.

- **Online chat mediator:** there must be a capable online chat mediator, who is at the physical venue but whose task is to mediate between the discussion in the venue and the online audience. Their role is to ensure that the online audience are able to follow the discussion, and to feed questions and comments from the online audience into the discussion in the physical space. They must be a fast and accurate typist, and confident in using UpStage.

- **Translator:** unless both the facilitator and chat moderator are multi-lingual, there should be a translator who can translate between the local language and at least English, if not other languages as well (depending on the location and demographics of the event). The translator should be physically near to the chat moderator to be able to assist them when necessary, and also following closely the facilitator.
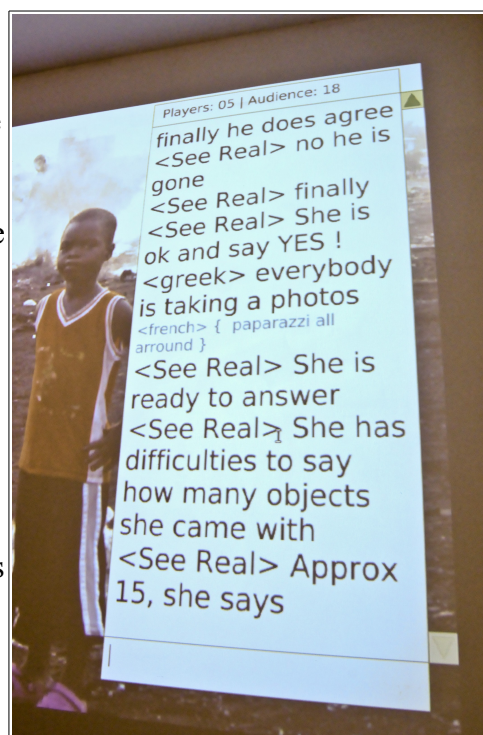
London Situation, screengrab of online chat during discussion; March 2013

5.3 Remote discussion participants

Remote discussion participants can be included in the final discussion via audio-visual streams, to

bring in specific perspectives from other locations (this is distinct from the online audience, who participate in the discussion via the text chat). This requires preparation - technically, to set up and test their streams, and also content-wise, so that the remote participants have shared to some degree in the research and performance-making process.

Remote discussion contributions can be either a creative response to the performance, or involvement in the discussion - or both. The latter is more difficult to manage, since some amount of lag (delay) in the network is almost always going to occur, and even a second's delay can result in an awkward conversation. This can be mitigated by developing signals for when remote participants want to speak or have finished speaking (see above). Audiences need to be patient, but this also gives time for people to digest and think. The facilitator and online chat moderator need to plan beforehand how they are going to manage this and have clear signals that the remote participants understand.

Creative responses from remote participants can be very interesting, providing another perspective on the situation and making a bridge from performance to discussion. Again, this needs to be prepared beforehand and facilitated properly so that it is a distinct element within the event.

Eindhoven Situation, screengrab from the discussion; April 2013.

5.4 Wrapping Up

It is important that the event has a clear ending - for the online audience as well as those at the venue. While it will be different in every situation, our experience is that discussions normally go for about 45 minutes to an hour (after a 20-30 minute performance) before people start to lose energy or need to leave. A good facilitator will be able to sense when the energy of those in the room changes and look for a conclusion to the discussion.

It's a little different for people online; some people will not spend that long at the computer, or they will be multi-tasking, so they may drop out at any time. Others will be prepared to stay for a lot longer, and there is no reason why the discussion can't continue in the chat between online participants after the event at the venue has ended. But it is important to always clearly communicate to the online audience what is happening at the venue, for example a backdrop can be displayed in UpStage with the credits for the event, clearly signaling the end. The facilitator should directly thank any remote participants and give them the opportunity to make final statements if appropriate.

If there is to be any documentation or follow-up to the event, this should be mentioned; for example the audience can be reminded to go to the project web site for links to research material, they may be invited to fill out a feedback form, or there may be other direct action related to the situation that they can participate in, such as an online petition, letter-writing, etc. If a particular community group has been involved they may want the opportunity to speak about their cause or hand out information. The audience should understand this as an event of engagement, within the wider context of the situation.

Nantes situation, performance; April 2013.

Appendix A: Sample call for participants

Calling London N4!
We Have A Situation! Electronic waste is getting out of hand ! We need your imagination and skills to…
COMPLETELY CHANGE THE WAY WE ALL THINK ABOUT TECHNOLOGY.

New [EU regulations](#) will soon require member states to collect 45 tonnes of e-waste for every 100 tonnes of electronic goods put on sale during the previous three years, with a target of 4kg of e-waste per person. That's about 2 million tonnes of e-waste to be collected every year – out of a total of 8 million tonnes generated annually in the EU. Who will be doing this collecting? Who will pay for it? Where and how will the e-waste be recycled? And what happens to the 8 million tonnes not collected for recycling?

Workshop

What will happen?

- [Research the issue of e-waste](#) in your local area;
- Experiment with digital technology in live performance: online spaces, web cams, graphics, animations and sounds;
- Collaborate with artists [Helen Varley Jamieson](#) and [Tom Keene](#), and [Bright Sparks](#), a local recycling/fixing/making project;
- Learn about online audience interaction and online-offline discussions;
- Develop and present a 20 minute performance about the problem of e-waste.

Who is this for?

- Anyone interested in researching and discussing e-waste
- Anyone interested in the creative potential digital technology
- Anyone open to experimenting and playing
- No prior experience necessary, just an open attitude!

Why should you get involved?

- increased understanding of e-waste issues, and possible solutions;
- new skills and knowledge about digital/online tools for performance;
- creation and presentation of a "cyberformance" – live online event;
- creative exchange with Helen, Tom, Bright Sparks and other workshop participants.

WHERE AND WHEN?
Introductory Event: **Sat 16 March 2013, 2-4pm GMT**
Workshop Series: **Tue 19 – Fri 22 March 2013, 12-6:30pm GMT**
Final Networked Performance: **Sat 23 March 2013, 2pm GMT**

Please contact [Alessandra](#) (Furtherfield) for information about times and location.

Ideally participants should be able to take part in the whole process but we welcome anyone who might wish to contribute even just for a few sessions or the final event.

Location

Furtherfield Gallery
McKenzie Pavilion, Finsbury Park
London N4 2NQ
T: +44 (0)20 8802 2827
E: info@furtherfield.org

Appendix B: Sample technical requirements list

Technical requirements:

- stable wired internet connection
- ethernet hub & cables
- beamers (1-2 depending on space)
- projection surface(s) (wall, screen, other)
- web cams - ideally a video camera with zoom
- tripods
- good microphone(s) that are separate from computers or webcams; ideally wireless
- sound system (at minimum, good speakers that can be attached to a computer)
- lights for action in the space
- lights for computers
- power supply: extension cables and multi-plugs
- computers for audience to use
- tables & chairs: for audience computers and for performers computers
- seating for audience
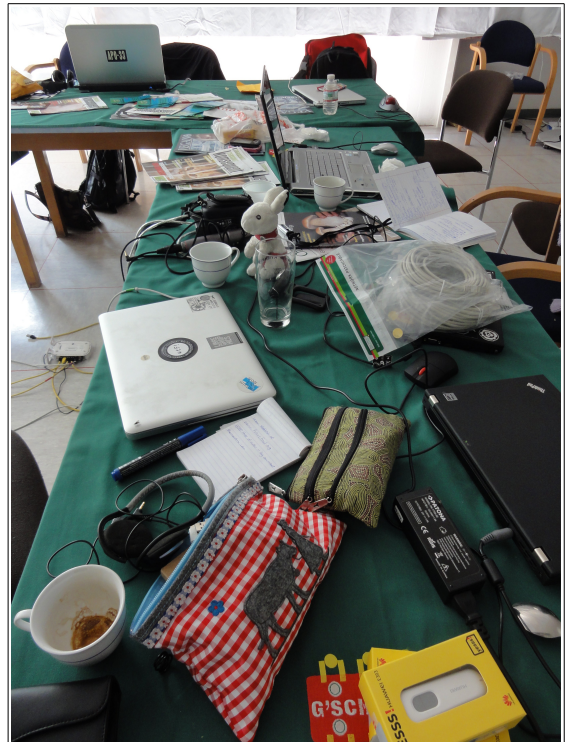
Other equipment/facilities:

- kitchen or at least tea/coffee making facilities
- whiteboard or large paper and pens
- security - can participants safely leave laptops and other equipment?
- shared or public space - can equipment be set up and left?
- curtains or ability to blackout if necessary
- heating/cooling

Appendix C: Sample workshop outline

Pre-workshop preparation:
- workshop and event organisation - network test at venue; gather equipment; publicity; and other organisation;
- participant group gathered;
- research into the situation, & its trans-European relevance and resonance; use email list and web site or wiki to gather and share information;
- decide on specific local "situation";
- at least one meeting to meet each other, explain the project, any questions from participants.

Workshop:
10 sessions of approx 3 hours each, over a period of 5 or more days.

Session 1	**Introduction** Introductions - local participants, lead artist, organisers, partners. Brief introduction to project to ensure everyone is on the same page. Local participants outline their chosen situation.
Session 2	**Cyberformance / networked performance** Discussion about networked performance, online audiences, issues of intercultural and multilingual performance, cyberformance strategies, roles. Introduction to UpStage and other technologies that will be used. Roles - everyone to start thinking about what role they might want to have in the performance.
Session 3	**Research and material** Participants present their research and material: stories, images, objects, ideas etc that they have developed in their preparation for the workshop. Discussion about the material, what resonates for people, what are recurring ideas and images, questions about the material. Exercises: writing or movement exercises or games, as appropriate for the group, to explore the material.
Session 4	**Materials and technologies** Working in small groups or pairs, choose something from the material and experiment with available tools e.g. webcam, UpStage, projections, storytelling, physical images, etc. to develop further from the exercises in session 3. Short presentations of these experiments back to the group.
Session 5	**Selection of material** What are the strongest stories, images, ideas that are emerging; what connections or contrasts are there between different materials; how will they be understood by trans-european audiences. Allocate roles and begin to develop the performance structure.
Session 6	**Development of material** Graphics creation, script development, choreography, technical solutions, arrangement of the space.
Session 7	**Development of material** Graphics creation, script development, fix choreography and technical solutions, confirm positions of equipment and testing, confirm all roles.
Session 8	**Technical rehearsal**

	Technical walkthrough of entire performance; check that everyone knows what they are doing and when, and has the necessary equipment; confirm positions of equipment, power cables, ethernet cables, etc.
Session 9	**Rehearsal** Final set up of space, everything in position. Full rehearsal of performance, with remote discussion participants online or others who can give feedback. Feedback from online test audience.
Session 10	**Polishing** Discussion about feedback and anything that didn't work in the rehearsal; tweaking & fixing structure, positions, script, etc. Individually undertake final preparations with own equipment, costume, props, etc.

Performance and discussion event

Participants should arrive at least one hour before the event, earlier if necessary, with the organisers there two hours before; online participants should be online at least half an hour beforehand and the stage should be made public 15 minutes before the show starts. The audience in the physical venue should also arrive 15 minutes early to be welcomed and briefed about how the evening will proceed, including shown the audience computer and encouraged to interact with anyone already online.

The performance should start on time and last for between 20 and 30 minutes. Following the end of the performance there may be a break, or a segue into the discussion, as appropriate for the context. Remote discussion participants should have an idea of when in the event they will be asked to present (if they have prepared a response). The discussion normally lasts 45 minutes to one hour.

London situation, discussion after the performance; March 2013.

Appendix D: Sample script

Recycle a Boeing! (Nantes, April 12 2013)

Preshow	Title backdrop	Stream
1. Boarding	Scanner - stream avatar	Eva (profile: scanner)
	Audio - scanner sounds	
	Invisible avatars say "online audience - please alert us if you see anything suspicious in the scanner"	
	Nantes airport poster backdrop animation (Jenny)	
2. Safety Announcement	Backdrop - overhead screen, stream of flight attendant choreography (Ale, Martin, René)	Eva (profile: whas stream)
	Audio stream (Helen speaks to mic)	Martin (volume up for mic)
	Seatbelt sign avatar (Helen)	
	Oxygen mask avatar (Helen)	
	Lifetest avatar (Helen)	
3. Take-off	May-Day video (file stream - Helen puts it on)	Volume up on sound desk
4. Inflight-Entertainment	Fullscreen stream of Cyril (Nantes stream)	Eva's camera
	Ra & Mot - airplane parts avatars (Helen, Eva, Ale)	
	Audio stream (Cyril speaks to mic; end leave mic for René) END - Julien in sound will signal end	Martin / Julien
5. Cake	Stream - cake (small stream; no audio. Ale serves)	Martin
	Man who ate a cake - marbles (Jenny)	
	Plane in pieces (Eva)	
	Invisible avatars speaking recycling facts - Helen, Ale, Eva	
6. Landing	Safety announcement - René on overhead screen stream: "This is your pirate speaking. We are about to land in Nantes, at the airport Notre-Dame-des-Landes. Once we have landed, please remain obedient with your seatbelt on until we have reached the gate. Thank you for flying with WHASAIR!"	Eva
	Audio stream	Martin
7. Paper planes	3 streams - from Graz, Eindhoven & Nantes; throwing of paper planes	Eva
Discussion	3 streams: graz, eindhoven, nantes	
	audio stream	Martin / Julien

Appendix E: Sample performance diagram

U.F.F. (Graz, May 22 2013)