

ONLINE STATE FESTIVAL CONSIDERATIONS

Pros

- No food expenses
- No travel expenses
- No hotel expenses
- No venue rental expenses
- Allows a competition option to theaters who work on fiscal 'shoestrings'
- Easier to get people to attend who cannot travel
- Recorded at each "home" theater to maximize production values
- States can combine at a single venue for recording OR each theater can video
- Crowdsourcing apps can combine the prerecorded performance(s) with a LIVE adjudication with the adjudicators sharing a screen (like a Zoom call)
- An event recording is available for additional streaming
- One provided link accesses all parts of the streamed event; attendees can come/go as they wish
- Single fee covers entire event with some ability to control access to sessions (per app)
- Each theater can retain their current festival or selection process resulting in the video to be shown at the state level streamed event
- Ease of moving "winners" from the theater level to state festivals ... concept needs proof before moving to regional level
- Original works easier to arrange with author(s)

Cons

- No in-person networking (see Annette's comments below)
- No venue sales of refreshments or food
- High licensing for published productions done online (not impossible; just more difficult)

Verify with AACT rules

- Videotaping would cover the need for an audience for each production
- Adjudication (individual or panel) can be done LIVE as part of the online event providing the feedback about the production ... questions can also be asked by cast/crew
- Paper verification can be obtained that the "box" requirements have been followed
- Other AACT paper requirements will be followed

Things to Consider Streaming ESTALive!

- Losing state and regional attendance ... productions becoming smaller and smaller to control costs
- Long timelines between state festivals can lead to actor replacements and/or inability to participate due to schedule conflicts

- Several states already are foregoing festivals when not required for AACT purposes
- Attendees seem to have become more interested in competition/awards/kudos than a strict love of theater
- Sense of loss of “theater for theatre’s sake” and going for awards and kudos for home theaters
- While being together is lost in the large scope, individual casts/crews/theaters can view the stream together locally therefore still getting group feedback
- If each state and region does not put together something to retain and maintain their own existence, the most obvious paths will be ultimate dissolution at the state and/or regional levels and/or the total absorption into larger theater organizations including possibly AACT

ESTA Support

- An opportunity to view members and patrons in a different way and offer them multiple ways of becoming involved
- Introduce adjudication concepts at individual theater audiences
- Set up of YouTube or other account to handle post-event streaming for the region
- Each state contributes to crowd sharing application for ESTA ownership OR ESTA pays for the application and state ends up reimbursing through festival participation fee
- Online Technical Director will be “shared” across the region
- Festival fees will go to support state level theater efforts

Streaming Expenses

- Videographer – either one at each participating theater/state level or ESTA supplying one for a fee
- ESTA would need a full-time Online Technical Director; this person would need to be the “expert” on the application and would work with the event host(s) for the event; don’t see this happening on a volunteer basis; providing an annual stipend for the festival efforts would be minimal requirement
- Crowd sharing application(s)