



# 2 IMMERSE

*“The work presented in this paper was supported by the EU funded ICT project 2-IMMERSE, under contract 687655”*

**RSC**

ROYAL  
SHAKESPEARE  
COMPANY



Picture © RSC



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## Evaluating the potential benefits of object based broadcasting

Doug Williams (BT) John Wyver (Illuminations) Maxine Glancy (BBC)

Picture © RSC



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## Menu

- Object based broadcasting
- Use cases
- Filmed theatre
- Rituals
- Experiment



What is object based broadcasting?



Traditional TV programming - The same meal for everyone

What is object based broadcasting?




Object based broadcasting – Assemble the meal you like

## Use cases

A photograph of a theatrical performance. In the foreground, two men are shown in profile, facing each other. The man on the left has a beard and is wearing a dark, textured garment. The man on the right is wearing a white robe and a golden crown. In the background, several other performers are visible, including one in a white hooded garment and another holding a cross. The setting appears to be a stage with a dark blue backdrop.

**Theatre at Home - supporting ritual, understanding and sociability**

## Use cases



**Watching Theatre in school - Supporting educational goals**



Use cases

MotoGP at home - Supporting personalisation and flexibility



Use cases

Football in a Pub – Providing the best football watching experience possible

Content is king



Picture © RSC

Content is king



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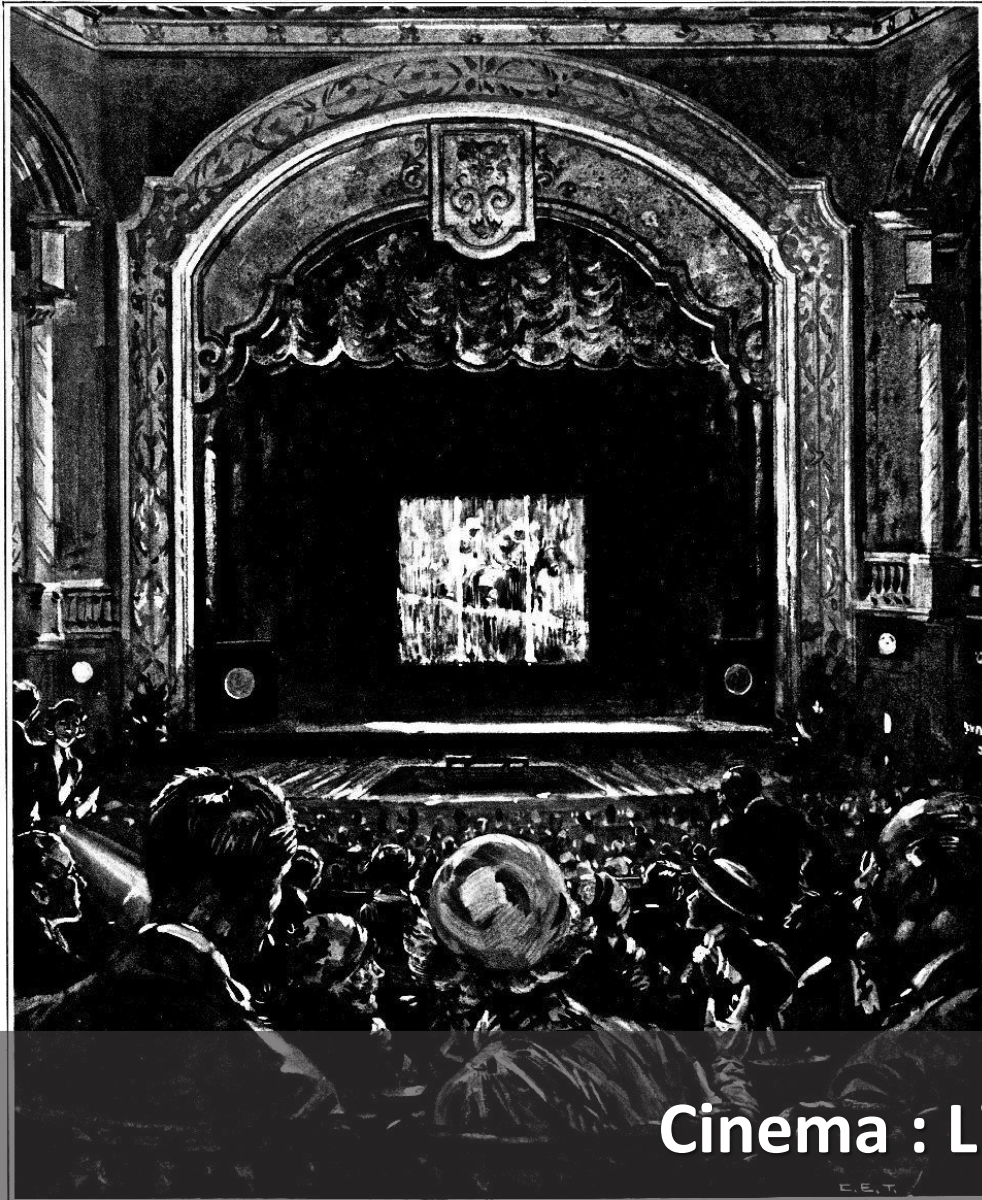
Picture © RSC



**Cinema : Live theatre : Television**

THE FINISH OF THE DERBY SEEN IN LONDON AS IT HAPPENED AT EPSOM.

DRAWN AT THE METROPOLITAN CINEMA, VICTORIA, BY OUR SPECIAL ARTIST, C. E. TURNER.



THE DERBY WITNESSED IN LONDON AS THE HORSES WERE FLASHING PAST THE POST AT EPSOM: APRIL THE FIFTH SEEN WINNING ON THE SCREEN AS HE WAS ACTUALLY WINNING ON THE RACE-COURSE.

Continued.] By spot. From the mirrors the spots of light are projected on to three photo-electric cells capable of changing the light values into electrical impulses which vary in intensity according to the tones of the light received. The electrical impulses, after being amplified, reach the projecting instruments behind the screen at the cinema, where there is a drum which is a replica of the one at Epsom and is synchronised with it. The impulses from the photo-electric cells at Epsom control three light-valves, and these in turn modulate the light from three arcs.

Thus, every varying impulse received is reproduced again as light, and is thrown on to the mirror-drum in exactly the position it momentarily occupied on the recording-drum at Epsom. Although the picture on the screen is built up by a series of flickering spots, actually the audience sees the picture evolve amongst a number of vertical bands. At present, as shown in our illustrations, the picture is divided into three zones by two white bands. A running commentary by an eye-witness at Epsom was reproduced by loud-speakers in the cinema.

THE WORLD'S FIRST  
PUBLIC PERFORMANCE OF  
TELEVISION IN A THEATRE

# BAIRD TELEVISION

at the

## LONDON COLISEUM

commencing

### JULY 28th 1930

LIVING CELEBRITIES AND ARTISTES  
TELEVISED THREE TIMES DAILY  
BY THIS MARVELLOUS INVENTION

Cinema : Live theatre : Television

# Rituals



Durkheim – Ritual helps society become established



# Rituals



**Goffman - Interaction rituals – Presentation of self**

# Going to the theatre – as ritual



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MAYOR OF LONDON

**TimeOut**  
LOVE LONDON

#LOVELONDONAWA



Going to the theatre – as ritual

Humans like ritual

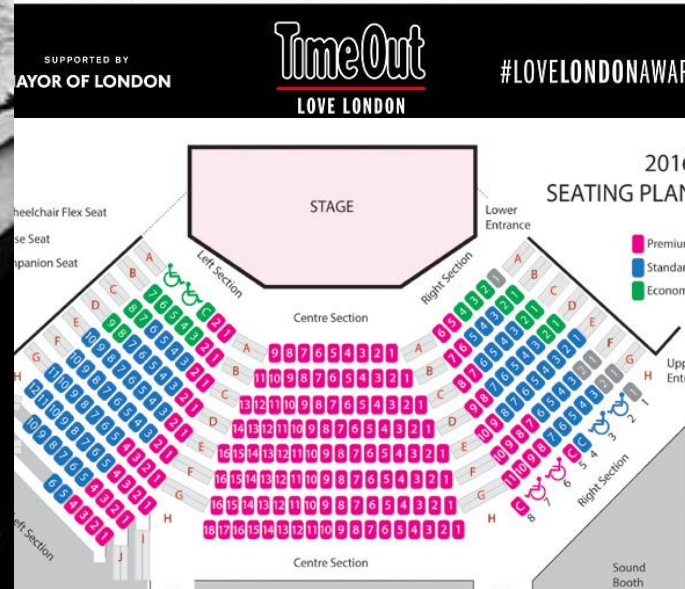
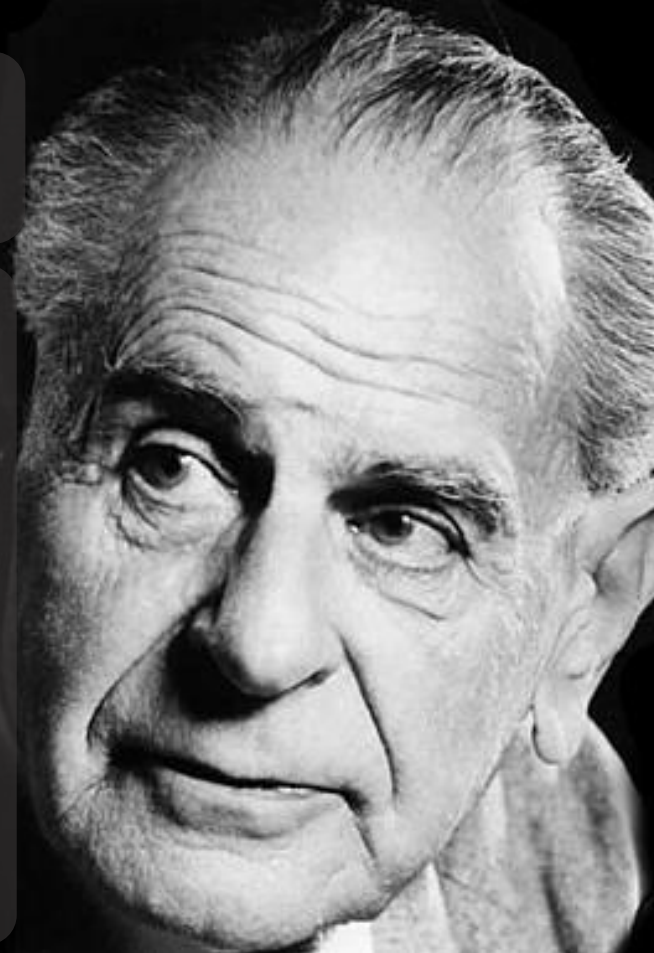
Going to theatre is ritualised

Services offering the opportunity to watch theatre at home should aim to retain familiar rituals



# Null hypothesis

In watching filmed Theatre at Home, users show no preference for the multi-screen presentation created by 2-Immerse over the presentation that users enjoy when left to construct their own experience based on freely available applications, even though the aggregate capabilities may be similar.



# Method

- Identify
- Select
- Design
- Compare



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“List the process you recognise as being involved in going to the theatre”

- 19 individuals
- 432 lines of narrative
- 7 time periods
- 13 common topics



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“List the process you recognise as being involved in going to the theatre”

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1. Being social
2. Logistics
3. Tickets
4. Eating & drinking
5. Deciding
6. Conversation
7. Travel
8. Responding
9. Seats
10. Watching
11. The programme
12. Comfort
13. Looking around

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“List the process you recognise as being involved in going to the theatre”

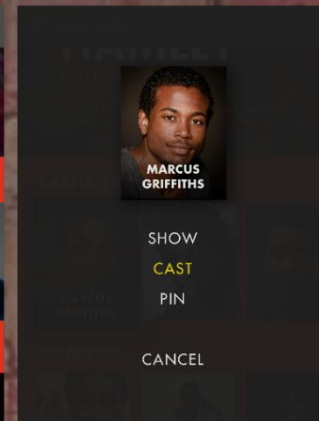
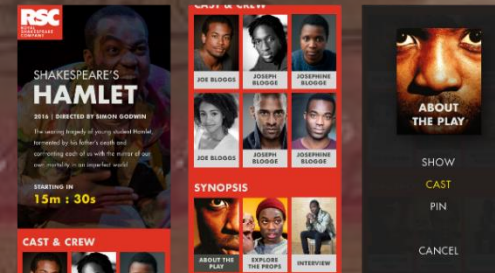
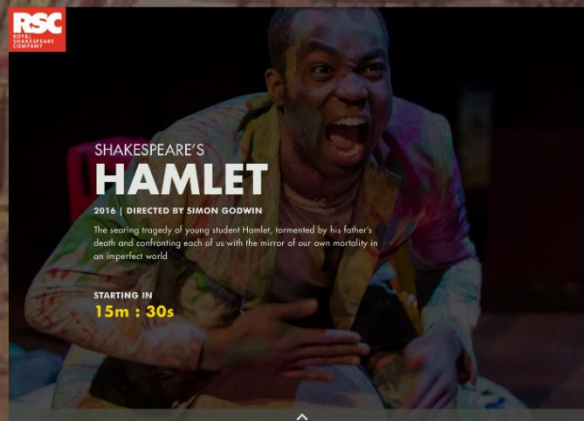
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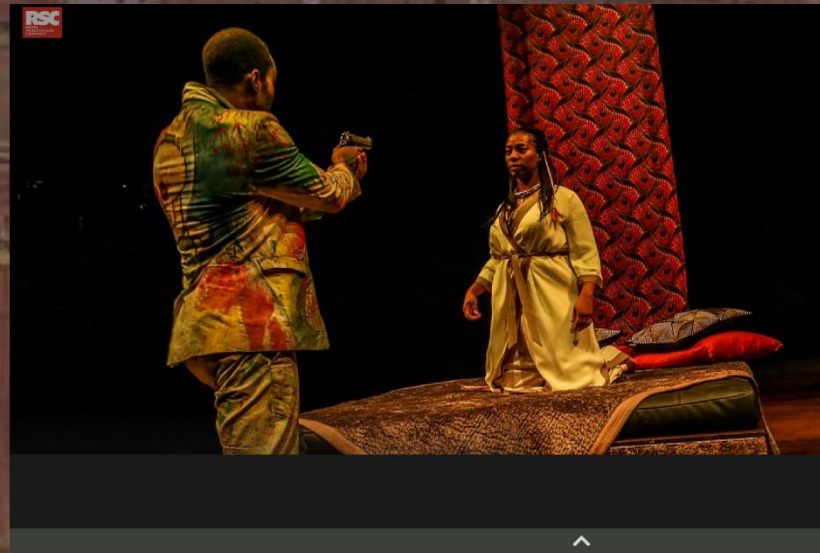
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## MARCUS GRIFFITHS

### CHARACTERS NAME

Marcus was born and raised in South East London. At an early age he showed signs of being interested in the performing arts.

As a young boy he was borderline obsessed with Michael Jackson and would wear his living room carpet thin practicing the artist's signature moves. At 7 he attended the well-regarded independent boy's school Dulwich College.



Shakespeare)and

“SIMPLY A TERRIFIC HAMLET  
Sunday Times



Simon Godwin (The Two Gentlemen of Verona 2014) directs Paapa Essiedu as Hamlet in Shakespeare's searing tragedy. As relevant today as when it was written, Hamlet confronts each of us with the mirror of our



### ABOUT THE PLAY

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confronting each of us with the mirror of our



BERNADO Well, good night.

FRANCESCO If you do meet Horatio and Marcellus, The rivals of my watch, bid them make haste. Friends to this ground.

I think I hear them. Stand, ho! Who's there?

Enter HORATIO and MARCELLUS

BERNADO O, farewell, honest soldier:

Who hath relieved you?

FRANCESCO Bernardo has my place.

Give you good night.



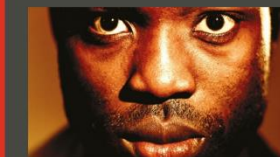
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A successful Elizabethan actor as well as a contemporary and friend of Shakespeare)and



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**2IMMERSE**

# Method

- Identify
- Select
- Design
- Compare

Initial plan

A

Trial week

NEM

B



2IMMERSE

Sun	Mon	Tue	Wed	Thu	Fri	Sat
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17

# Method

- Identify
- Select
- Design
- Compare

Revised plan

A



Sun	Mon	Tue	Wed	Thu	Fri	Sat
30	31	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
		22	23	24	25	26
28	29	30	1	2	3	
4	5	6	7	8	9	10
11	12	13	14	15	16	17

NEM

B

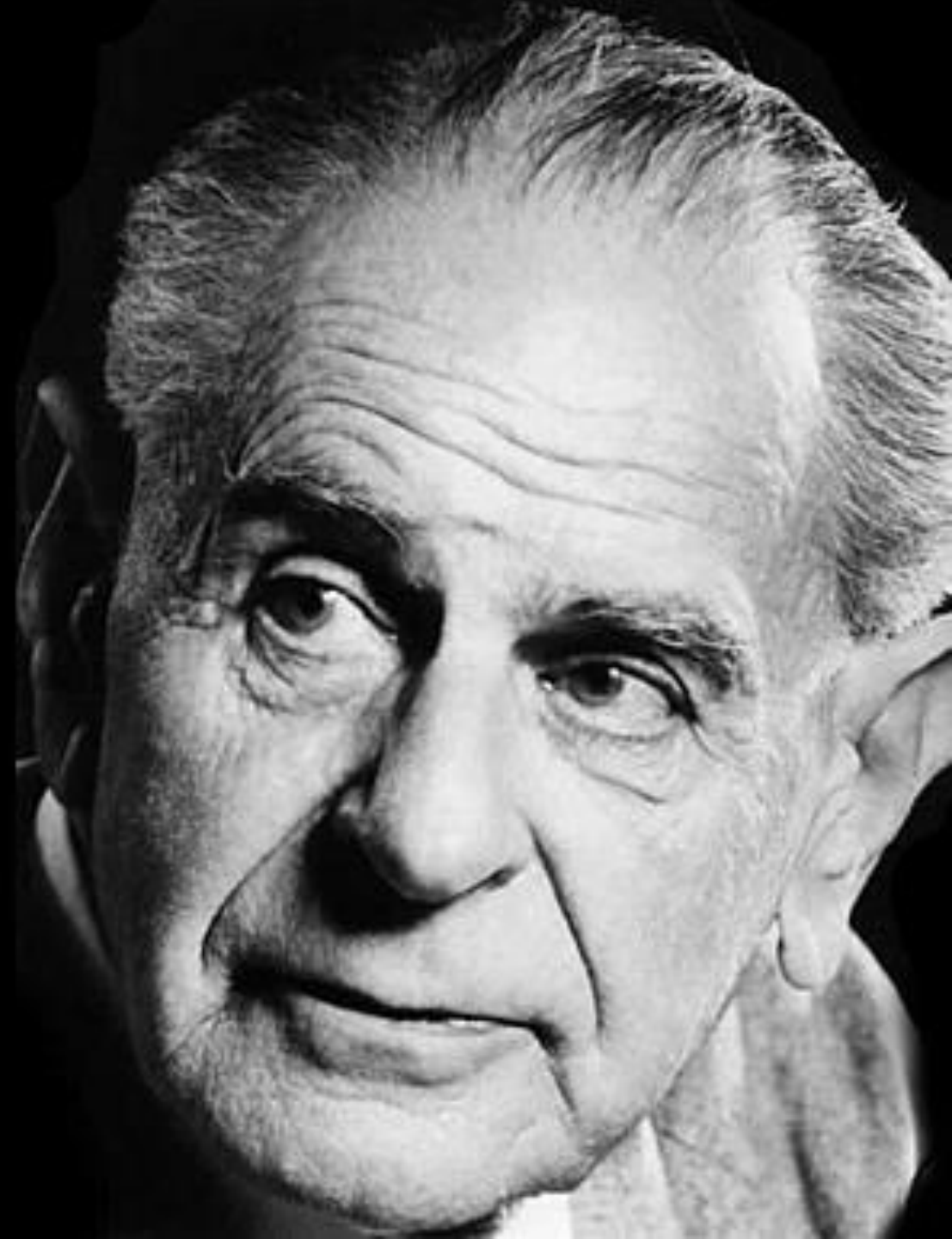
Trial week



2IMMERSE

## Null hypothesis – not falsified

In watching filmed Theatre at Home, users show no preference for the multi-screen presentation created by 2-Immerse over the presentation that users' enjoy when left to construct their own experience based on freely available applications, even though the aggregate capabilities may be similar.





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