

“LIVE CINEMA” AND THE CHALLENGES IN CREATING NARRATIVES FOR “REAL TIME” PERFORMANCES – A SOLUTION BASED ON THE “STRUCTURE OF THE THREE ACTS”

“LIVE CINEMA” E OS DESAFIOS NA CRIAÇÃO DE NARRATIVAS PARA PERFORMANCES EM “TEMPO REAL” – UMA SOLUÇÃO BASEADA NA “ESTRUTURA DOS TRÊS ATOS”

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ABSTRACT

Currently, due to the advancement of digital technologies, artists are able to “play” music and video in “real time” — in audiovisual performances that can be described as: *live cinema*, *veejaying*, *glim*, etc.

The *live cinema* genre can be explained as a cross between the techniques of *veejaying* (mixing *videoclips* in real time) with the goal of cinema (telling stories through moving pictures). However, the act of mixing and improvising the video in “real time”, creates challenges for creating a coherent narrative.

This article is based on the performative experience of *Moda Vestra* — a collective of artists from the Algarve (Portugal) — and it is divided in three sections. The first traces a state of the art related to this phenomenon known as “*live cinema*” — relating it to other similar formats and concepts that have appeared throughout history: *silent cinema*, *cineconcerts*, *visual music* and *veejaying*. In this section, we briefly review two recent *live cinema* performances “*Super Everything*” by *The Light Surgeons* and “*Everything Is Going According to Plan*” by *Adam Curtis with Massive Attack*.

The second section analyzes in detail the concept, morphology and work methodology of the collective *Moda Vestra* — which faced challenges when trying to create a coherent narrative for its real time performances.

In the third section (conclusion), we propose a narrative structure that can be used in future “*live cinema*” shows. This “formula” is based on the “three act structure” for cinema, developed by authors like *Syd Field*.

KEYWORDS

Live Cinema, Real Time, Script Writing, Performance, Veejaying

1 Introduction

Moda Vestra is an artistic collective formed by three portuguese performers: a filmmaker, an electronic music producer and an accordionist.

This group emerged in 2018, at the invitation of a cultural association from the Algarve, Portugal. The aim was to create an audiovisual show about the identities of the region.

The performance was intended to be an experimental creation with the following objectives: to explore ideas of what the Algarve is and what it once was; to raise awareness of current problems in the region; to intersect traditional artefacts with contemporary and digital media and techniques.

Between 2018 and 2019 *Moda Vestra* performed in eleven different auditoriums in the Algarve, presenting a constantly growing show.

In the first performances they played a sensorial audiovisual show, with live music and visuals manipulated in “real-time”.

In the last performances, after a working process based on experimentation and analysis — which we describe in detail in the second section of this article — the group, besides the sensorial audiovisual concert, also managed to tell a story with a beginning, middle and end (*i.e.*, a *live cinema* show)¹.

¹ Teaser of *Moda Vestra*'s shows <https://www.youtube.com/watch?v=cKekAVUH3PY>

2 State of Art

2.1 Silent Cinema

The term *live cinema* can be associated with the era of *silent films* —from 1890 to late 1920— which marked the beginning of cinema. Back then, there were still no technologies to synchronise sound with images, so the films used to bring only the visuals with embedded text.

Its visualisation used to take place in auditoriums and was accompanied by live music. In most cases, by pianists and organists, but when they had bigger budgets, also by orchestras. [4]

Going to the cinema also meant going to a concert, however, *Martin Miller Marks* —in an in-depth study about the music for silent films— says that what was played in the films, did not exist separately: “*unlike concert music, film music does not usually come out of, or go into, a repertoire; it exists only as an accompaniment to a film.*”. [6]

Now a days, there is a company (“*Cineconcerts*”) that produces events with a similar format: films are accompanied by live orchestras — but with the difference that the songs played are the original soundtracks of the films. These, even outside the performance, can function separately, as music for concerts or musical albums.

Looking at the *silent film* “*The Circus*” from 1929², we can see that in the era of silent cinema, music already played an important role in the narrative of the story (e.g. when *Charlin Chaplin* runs, the beat accelerates, in the moments when he walks slowly, the orchestra play fewer instruments).

At this time, for this synchrony to happen live, it would always have to be the musicians accompanying the film, and never the projectionist accompanying the musicians, *i.e.*, the projectionist could not alter or improvise anything live —as it happens in today’s *live cinema* shows— they could only project the complete film from beginning to end. The projectionist was not considered a “*performer*”³ (at the time).

2.2 Visual Music

At the beginning of the 20th century, experimental artists developed works within a style that we now call visual music. According to *Michael Betancourt* —in a study about visual music artists— among them are *Thomas Wilfred* (Danish-American 1889-1968) and *Oskar Fischinger* (German-American 1900-1967). [7]

Thomas Wilfred created pianos —called *Clavilux*— capable of projecting moving lights, which were manipulated with the keys of the same, as if they were music⁴. *Wilfred* called this kind of art with light: “*Lumia*”.

Oskar Fischinger, explored the *stop motion* method⁵ — to create films with abstract visuals that moved with the rhythm of the music⁶. *Fischinger* was one of the biggest influencers of animation, and his experiences showed the possibility of visuals playing structures similar to music.

2.3 Audiovisual Performances

In 1940, *Walt Disney* released the animated film “*Fantasia*” — and experimented with it, a live film performance format called “*roadshow*”. [8]

This *roadshow*⁷ was a “*tour*” of the film presentation in several movie theatres in the USA. The screening was accompanied by an orchestra playing live —just like in silent films— but with more visual interaction and live dynamism:

The show was divided into eight different segments;

In the first segment of the performance, the musicians’ shadows were projected on a blue screen;

The visuals were animations —of cartoon characters and abstract visuals— that moved in synchrony with the beat of the music;

There was a narrator/presenter between segments who explained the concept of the performance.

The division of the show into segments and the use of a narrator, were also methods used by *Moda Vestra* — to enrich the live dynamisms and to facilitate the perception of the story to the spectator.

2.4 Veejaying

Merrill Aldighieri (American filmmaker) —in her documentary “*The V.J. Diaries*”⁸— says she was the pioneer of this genre. According to this film, her first performance was at the “*Hunnah*” discotheque in *New York*, late 70s.

The artist was invited to show her experimental films on various monitors above the stage and the bar. She asked if she could project the videos at the same time as the music played —and not just in breaks— as a complement to the *Deejay*⁹ rather than a break in the evening.

Merrill streamed a camera filming in live, and projected short videos (some taken from “*archive footage*”¹⁰ and others filmed previously by her) — she was improvising and mixing the material with two video cassette players (*U-matic*)¹¹.

This performance led the artist to get a job at “*Hunnah*”, and months later in an interview with “*MTV*” (*Music Television Network*), she said she was a *Veejay*.

The term “*Veejay*” was popularized by this time, and was also used for filmmakers who produced music videos.¹²

Streaming cameras filmed in live and the use of *archive footage* —mixed in *real-time* through an interface— is still the methods used by *live cinema* artists now a days, however, the interfaces are mostly digital, not analogue.

2.5 Live Cinema

The term *live cinema* has been used since the end of the 19th century, but its meaning at that time is different from what it is today.

“Rather than screening a traditional, linear edited film, a live cinema performance allows artists the freedom to experiment and improvise within a selection of different material, prepared video clips, audio visual samples or more generative code based plugins that can be run in VJ software such as VDMX. This freedom allows the artist to present their work as a fully live and interactive performance, adding different audio and visual effects to their material on-the-fly. These different feeds of video can be distributed across multiple screens, layered, looped and

2 Scene of the film “*The Circus*” <https://www.youtube.com/watch?v=79i84xYelZI>

3 “A performer is a person who acts, sings, or does other entertainment in front of audiences.” [1]

4 Demonstration of *Clavilux* <https://www.youtube.com/watch?v=gbs3NQ2mf4c>

5 “Stop Motion Animation is a technique used in animation to bring static objects to life on screen. This is done by moving the object in increments while filming a frame per increment. When all the frames are played in sequence it shows movement”. [5]

6 “*An Optical Poem*” from *Oskar Fischinger* 1938 <https://www.youtube.com/watch?v=6Xc4g00FFLk&t=1175>

7 “*Fantasia*” complete live show <https://www.youtube.com/watch?v=r7gLLv4ito>

8 Documentary teaser “*The V.J. diaries*” <https://vimeo.com/34572005>

9 *i.e.*, *Disc Jockey*, which in short is *DJ*

10 “*Archive footage*” are films from the past that can be reused in other artistic works. It is different from “*stock footage*”, these are generic footage that were already created for the purpose of sale, for use in advertising films. [3]

11 Demonstration of a *U-matic* <https://www.youtube.com/watch?v=In4Q790f8xc>

12 The music videos originated at the end of the 1920s, when “*talkies*” appeared and it was already possible to record sound with image. However, they became popular in the 80’s with *MTV*. [9]

edited to create immersive, three dimensional works that are very different to a traditional cinema experience”. [10]

The Lights Surgeons is a collective of British performers artists, who have developed “*Super Everything*”¹³ (2011-2017) — an audio-visual performance about Malaysia, which combines live video with live music.

The process of working on *Super Everything* began to be similar to that of a documentary film — they went to the country to research, film and capture audiovisual material relevant to the subject in question: Malaysia.

The way the “documentary” was “projected”, was in a process more similar to that of the *Veejays* than the cinema: previously recorded sounds and footage were mixed in real time and live.

This intersection of cinema methods with *Veejying* techniques is common in today’s *live cinema* shows.

Another project with similar characteristics was “*Everything Is Going According to Plan*”, a collaboration between the band *Massive Attack* and the filmmaker *Adam Curtis* — for the *Manchester International Festival* 2013.¹⁴

The concept of this performance is a new perspective on the impact of power and politics on human beings. *Curtis*, in a text he wrote on the *BBC* blog, said “(...) *interest in trying to change the way people see power and politics in the modern world. To say to them — have you thought of looking at it like this?*” [11]

To materialize this concept, the artist has projected several videos from *archive footage* —about well-known politicians, Chernobyl, etc.— in an old arena, on several translucent monitors that surrounded the audience on three sides. The band played songs from previous albums, but many of them were altered to enter into the narrative of the “film” — which sometimes also had sound and text.

In several articles the show was called “film essay”, however *Curtis*, still in the same text on the *BBC* said “*The best way we can describe it is a Gilm* — a new way of integrating a gig with a film that has a powerful overall narrative and emotional individual stories.” [11]

3 Moda Vestra

Initially, *Moda Vestra* was thought to be only a musical project, formed by an accordionist and an electronic music producer.

The first idea was to create a fusion between these two musical styles —both, simultaneously, recall different spaces and times in the Algarve— the accordion reminds us of traditional imaginary from the interior of the region, electronic music represents more urban and contemporary environments.

Meanwhile, to better illustrate these universes, the idea of adding video came up. The collective invited a filmmaker who had already developed live visuals for other bands, using *archive footage* and her own recordings.

The artists did not intend to project a film from the beginning to end of the concert, and to follow it with a soundtrack —as happens in *cineconcertos*— they intended to perform a concert, in which video and music had the same ability to act in “*real-time*”.

Being a live show, the creatives chose to work the video in a similar as the the music. In the first place, it was decided that the video is projected from the stage, therefore considering the filmmaker as one of the performers —unlike other types of audiovisual performances where the projection is made from the backstage (e.g. the *cineconcertos*, which we have already discussed in this article).

Secondly, while the musicians are playing *samples*¹⁵ and musical instruments, the filmmaker is also playing “*videoclips*” in *real time*.

Later on, two more musicians were invited —five artists staying on stage— and more musical instruments were added: electronic piano and bass guitar.

The working process started with a research of images and sounds about the Algarve. The themes agreed upon by the artists for this purpose were: cultural and religious events; degraded or in good condition landscapes; nature of the region.

The sources of collection were: *archive footage*; up-to-date footage of the filmmaker and other collaborators (e.g. *aerial footage* or “*travellings*” captured from transports).

The creation process, both visual and sound, happened simultaneously — different from other projects of the same kind in which the filmmaker had already participated. In those projects, she created visuals for music bands that already had songs finished. In that case, the music didn’t have the chance to receive “inputs” from the videos. In *Moda Vestra* that could happen, because it was an audio-visual project from scratch.

The first technique was to incorporate the audio of some of the videos into the music composition, so, in live, there is an audiovisual synchronisation, as if it were cinema —but with the performance of the visuals in *real time*— for example, in one of the musical themes, the projected *videoclips* portray birds in Ria Formosa, while the music played at that moment, contains the sound of those same animals.

Besides these sound *samples* of the videos, the songs are composed by accordion, bass guitar, synthesisers and digitally created rhythms (or *beats*).

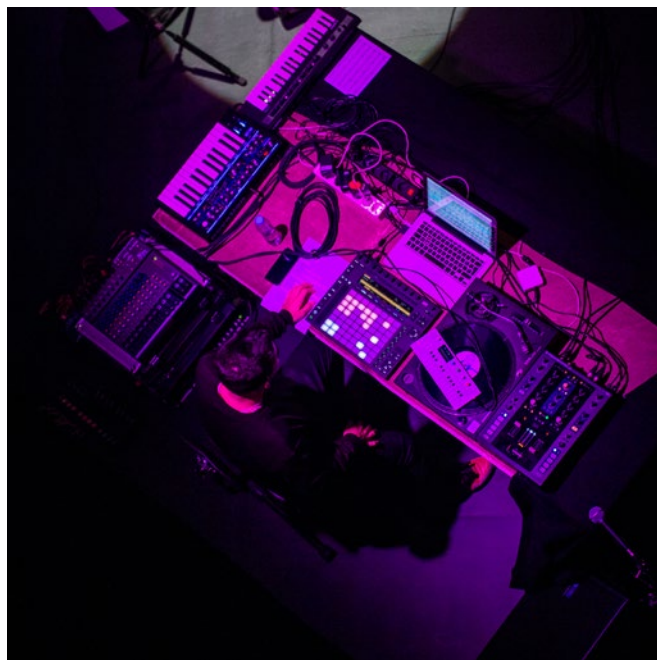


Fig. 1 - Music producer’s desk at a *Moda Vestra*’s show

For the electronic music’s creation (and “*live act*”) was used a digital software called *Ableton*, its operation is similar to the one used for the visuals (*Resolume Arena*) — both store *samples* (or *videoclips*) that can be played in *real-time* with added effects and

15 A sample is defined as a “small sound excerpt taken from musical works or other recordings, for later reuse in a new musical piece”. [2]

13 Trailer of “*SuperEverything*” show <https://vimeo.com/38638236>

14 Excerpt of the show “*Everything Is Going According to Plan*” <https://vimeo.com/76571554>

transitions. These programs were operated through various “MIDI controllers”¹⁶, as shown in figure 1.

Afterwards, several musical tracks were created with accordion, electronic music, and audio *samples* from the videos that contained voices and sounds about traditions and nature (e.g. plagues of Alvor and the sound of birds from the region).

For the visuals were used *videoclips* which reminded us of older times (e.g. excerpts from the carnival of Vila Real de Santo António from 1973), other *videoclips* which referred to the contemporary Algarve (e.g. a continuous journey along the National Road 125), as well as others which referred to nature (e.g. underwater footage from the region’s coast).

In the first show the musical tracks were played, and the *videoclips* mixed (see figure 2).



Fig. 2 - *Moda Vestra* at Cineteatro Louletano (6/10/2018)

The result was positive, however, the mixing of videos in real time, raises problems that the music does not pose. The music manages to transmit messages, mostly in a sensorial way, i.e., the rhythmic beat and synchronisation between instruments and *samples*, are the key factors for the music to communicate with the spectator — in the video, those two are not enough. It is also necessary that the contents shown in the images, present conceptual links. Here arises the challenge in this kind of language: to be able to create a narrative while mixing the *videoclips* in live.

3.1 Non-linear narrative

In the first show —on 6 October 2018 at *Cineteatro Louletano*¹⁷— 10 themes (or audio-visual tracks) were presented, lasting from 3:30 to 6 minutes. Each track represented individually a specific cinematic universe, within the same global theme: the Algarve.

One of them was given the provisional name of “*Corridinho*”, initially because it was inspired by the rhythm of the traditional music from the Algarve with the same name. That one was played with the three accordions simultaneously and accompanied by digital music rhythms. Visually, *videoclips* were projected containing images of the Vila Real de Santo António carnival in 1973 (see example in figure 3).

The *videoclips* have maximum durations of 10 seconds, and they repeat continuously, so we can also call them “*video loops*”. The selection and the mixture of these was done in *real time*, not following any pre-structured sequence — in order to be able to improvise.

¹⁶ “A MIDI Controller is a keyboard that includes some additional buttons allowing user to have a completely customisable device that could be mapped with buttons and keys to produce a sound effect like any keyboard could produce. These devices can be connected to your computer system and with the use of software integration (...)” [14]

¹⁷ Reportage about the first *Moda Vestra*’s show in Cineteatro Louletano <https://www.youtube.com/watch?v=D4qPgmDGJ10&t=57s>



Fig. 3 – still image from a *videoclip* used in the track “*Corridinho*”

Another theme was “*Underwater*”. The name —which was still provisional too— was chosen because it refers to the subaquatic Algarve. The idea was to take the spectator to observe the depths of the ocean. For this, *videoloops* were projected with images of fishes and plants, captured by divers on the Algarve coast. The music had a slow rhythm and *samples* of aquatic sounds (see figure 4).

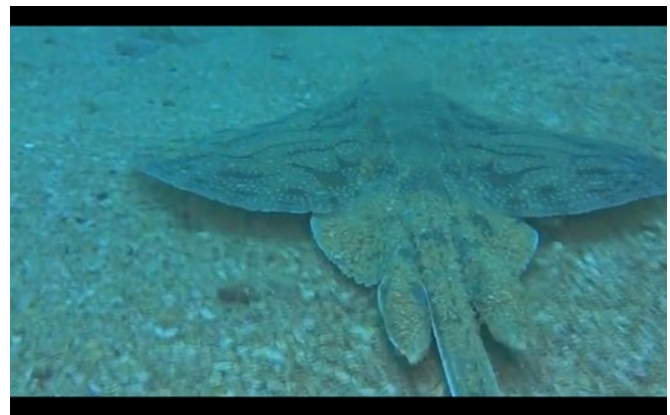


Fig. 4 – still image from a *videoclip* used in the track “*Underwater*”

All the clips (or “*videoclips*”) used in the show were previously created inside a video editing program (*Adobe Premiere*). This process consisted in taking excerpts of films, and make sure they have the greatest possible content and movement, in the shortest possible length. The movements serve to accompany the rhythm of the live music, these can be found both in the content of the film (e.g. people dancing, walking, fish swimming) and in the way it is filmed (e.g. the “*travellings*” and “*zooms*”). The *videoclips* should be short, so that there is a greater variety of visual content and action in live.

The films have different sources, for example, the images used for the track “*Corridinho*” were “*extracted*” from an old documentary from the 70s, about the carnival in Vila Real de Santo António. For “*Underwater*”, it was a collaboration with a diving company, which filmed their underwater “*trips*” and provided the images.

Throughout the presentation, live visual effects were added (e.g. colour changes) and *videoclips* were layered over transitions. Some of the effects were “*audio-reactive*”, i.e., they triggered with the frequency of sound. For this purpose, it was necessary to connect the

computer —by audio cables and external sound cards— to the main audio mixer that was in the backstage.

As in the digital music part, the visual part is also operated in live via “MIDI controllers”, as we can see in figure 5. These were pre-programmed with the software used in the performance: *Resolve Arena*. The buttons and knobs assumed functions such as: fade in and fade out of the projection, selecting clips, triggering effects and modifying their intensity.

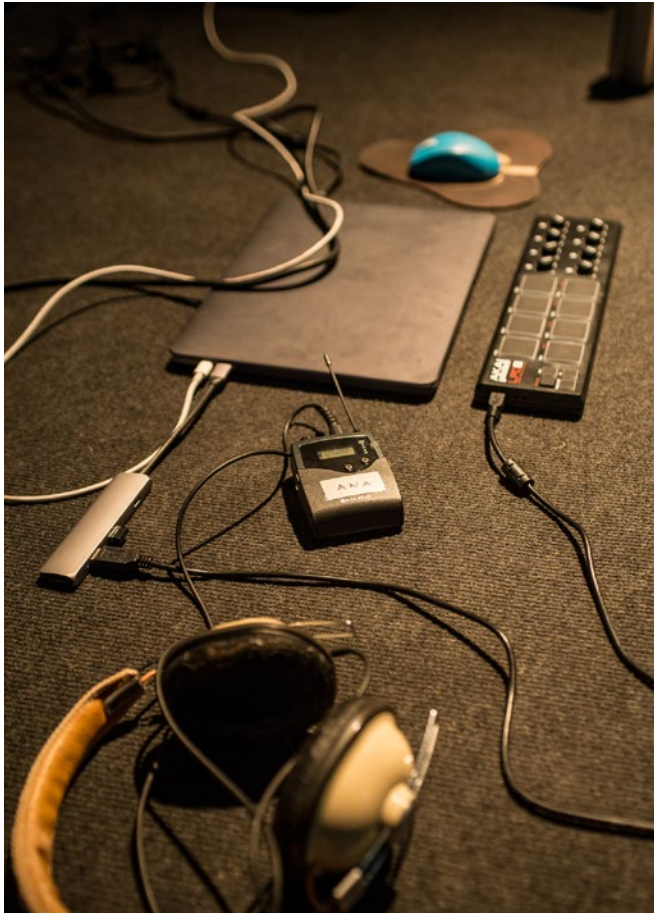


Fig. 5 - desk of the filmmaker in *Moda Vestra's* show

This first performance was well received by the audience, however, the group addressed aspects that could be improved:

- Between songs there were sound pauses and the audience didn't know whether to applaud or not, because the image continued to be projected—it was graphic textures in movement—and usually in musical concerts, the pauses between songs are very perceptible.
- Absence of a narrative, or specific message to pass on to the audience. Different universes were represented within the Algarve theme, but there was no continuous narrative from the beginning to the end of the show.

After addressing these issues, the goal was to achieve a solution that would allow the concert to continue with live improvised music and visuals, but also to be able to tell a story.

Mia Makela—author of a scientific article about the elements and languages of live cinema—compares the language of cinema with that of *live cinema* in the following way:

“The communication of cinema consists of shots and their order: Continuity is one of the key concepts of cinema.”, while in *live cinema*, *Makela* explains that meanings are achieved through two aspects: editing and composition, resembling poetry “(…) poetry language is used for its aesthetic and evocative qualities in addition to its ostensible meaning.” [12]

In fact, in *Moda Vestra*, the compositions could have numerous interpretations, for example, in one of the moments of the theme “Winter”, an image of birds was overlaid on a video with a cluster of buildings by the sea. Many spectators claimed to have interpreted this composition as a criticism of non-sustainable tourism. Others said that the show had a lot of irony—a style proper to poetry, which was intended to remain in the performance, but there were aspects to be improved.

To overcome the issue of breaks between songs, the group decided to try the following: divide the show by segments, *i.e.*, the breaks—both sound and visual—happened only between groups of tracks, and never between individual tracks. From this idea, the possibility of naming these segments “chapters” was considered, and with this, creating a narrative.

The main subject was the Algarve, and there was audiovisual material portraying events from the last 50 years, with this information, an attempt was made to build a global history from the 70's until today. In this way, each of the chapters dealt respectively with the following questions: what we are; what we were; what we did to get where we are; and finally, the prevision of a future.

3.2 Narrative by Chapters

To structure the visual part with this new format, the following methodology was adopted: grouping the already existing *videoclips* by categories. The aim was to answer the above questions, even if in a metaphorical way. The chapters were structured as follows:

- Chapter 1 (*what are we?*): *videoclips* portraying the present of Algarve—mostly *aerial footage* or *travellings* recorded from trains and cars. These showed the landscapes of the region, as an introduction to the global thematic.
- Chapter 2 (*what were we?*): gathered the oldest images, the *archive footage*, for example: images about Feira de Santa Ria in the 1980s; a religious festival with fishermen in the 1970s; the music folk group of Alte in the 1960s.
- Chapter 3 (*what have we done?*): images related to the present and nature, but with critical approaches in their compositions, for example: birds overlapped with the images of the decay buildings.
- Chapter 4 (*a prediction of the future*): a junction of all the images. All the *videoclips* continued to be mixed, multilayered and with “audio-reactive” effects. This format has brought new possibilities:
 - More real-time improvisation—each clip can already be used in several different music tracks instead of being associated to only one;
 - More subliminal messages—clips from different “universes” were mixed together, *e.g.* in the song “Last” of the second chapter, images of women in the interior of the Algarve washing clothes, were overlaid with images of women on the beach, wearing bikinis and playing rackets.

This structure was already closer to the classical structures of narrative in cinema.

According to Syd Field in “*The Foundations of Scriptwriting*”, the essential structure of a film’s narrative is divided into three acts:

- *Act 1* — the story of the main character in time and space is contextualized;
- *Act 2* — a series of events happens to the main character, which prevents him from achieving his goals;
- *Act 3* — resolution of history, *i.e.*, how the problems of *act 2* were solved. [15]

If we analyze the structure of *Moda Vestra*’s shows, with that of Field, we will be able to fit *chapter 1* and *chapter 2* “*what we are*” and “*what we were*” in *act 1*; *chapter 3* “*what we did*” in *act 2*; and *chapter 4* “*a prediction of the future*” in *act 3*.

However, to be in complete agreement, there would have to be a main character, and specific events in continuity. In *Moda Vestra*’s shows this does not happen. There are several events with distinct characters that, even within the same chapter, are not in continuity. Nevertheless, the compositions and montages of the *clips*, manage to transmit several distinct messages, in which the meaning is left to be completed by the audience.¹⁸

The following three shows worked best, although, in live, it was not possible to notice the difference between the chapters, even if there were pauses in sound and image. So it was decided to add something else: *videoclips* with the name of the chapters. The names chosen were: *Chaos* (for *what we are*), *Origin* (for *what we were*), *Development* (for *what have we done*), *Balance* (for *a prediction of a future*).



Fig. 6 - narration in live of the separators’s poetry

In live, these were launched after a break, and before the first song of each chapter — therefore the group called this *videoclips* “*separators*”. Those *separators* contained narration of poetry (previous recorded), animated captions with the name of the chapter, and mixed ambient sound related with the theme of the chapter (*e.g.*, birds sound for the 3rd separator).

The poetry was written by a Portuguese poet (*Napoleão Mira*), who narrated it live at the last show in Faro (see *figure 6*). An ex-

ample of this poetry was “*Chaos... This was in the time, when it was boiling in the sustenance, the exaggeration of the disorder*”.

4 Conclusion

Since the era of silent films —at the end of the 19th century— there have been shows with live music and moving pictures. At that time, only music brought together structures and objects that made it possible to act in *real-time*.

At the beginning of the 20th century, experimental artists like *Oskar Fischinger* developed structures for visuals, more similar to those of music, *e.g.*, abstract animations in *stop motion*.

In the 1970s, devices such as *VHS* readers allowed *VJs* to perform functions that put them in a performer position: they mix and project live *videoclips*, while the bands and *DJs* perform.

Currently, several audiovisual artists —such as *The Light Surgeons*, *Adam Curtis*, *etc.*— develop shows that cross the methods of *VJs* —a mix of *real-time* visuals— with the aim of traditional cinema — to develop concepts and tell stories. *The Light Surgeons* define this genre as “*live cinema*”.

The artefacts used in this type of performance are digital and analog interfaces (*e.g.* *Resolume Arena*, *MIDI controllers*). These technologies allow artists, in live mode, to project multiple audiovisual clips, add effects, mix it in layers, and even create graphics through computer programming.

Moda Vestra is a *live cinema show*. Musicians and filmmaker perform live, and a story is told with beginning, middle and end — as in cinema. Yet the narrative only gained a beginning, middle and end, when the group structured the show’s alignment by segments (which became *chapters*). Before that, several different universes were explored in a non-linear way, even within a global theme: the Algarve.

Each of these chapters aims to tell parts of the region’s history over the past 50 years. However, the audiovisual material used had not been prepared for this purpose from the beginning of the creation process. The result was that, although each chapter has similar temporal, spatial and visual universes (*e.g.* the chapter called “*origin*”, brings together *clips* of old events in the Algarve with music played mostly by the accordion and bass) they are not telling stories in continuity, as in the cinema. They’re just launching various ideas that can be interpreted in different ways.

Another reason why the story was not perceptible was that the global theme —the Algarve in the last 50 years— was very vast, it was not a story, but a theme!

For a linear narrative to take place in audiovisual performances of this kind, we could experience the following creation process:

- Choose a story;
 - Divide it by chapters;
 - Give names to the separators to use between chapters;
 - Do research or shoot audiovisual material that fills these same chapters.
- We now give a practical example:
- Story: a footballer who died in a football stadium with a heart attack, but the media told that he had died days after the match, already in the hospital.
 - Chapters: who the character is; what he did that day; what happened to him; what others thought happened to him.
 - Names of the separators: Carlos Silva; Benfica-Porto game May 2019; the real accident; the virtual accident.
 - Audiovisual material to be used in order of the chapters: archive footage that tells who Carlos Silva is; footage from the football

¹⁸ This principle fits with the concept of the name “*vestra*”, which in Latin means “yours” (the public), who enter into the construction of the story.

game before the accident happened; approximate visuals that show the rescuers saying that he stopped breathing; footage from the media telling that he had died in hospital.

The contents within each chapter would be —as in *Moda Vestra*— improvised in *real-time*. However, using this process of creation from the beginning, the story would be more perceptible to the audience.

In this way, there would be: a main character; specific events in continuity, possible to be verbalized. Therefore, the narrative would be totally in line with *Syd Field's* structure for cinema. This vision makes it possible to develop a new genre that we could call “real-time cinema”.

Live cinema are still experimental shows, without standards structures for artists to follow. However, like it happened with cinema, structures that work will probably repeat — and it will be more frequent spectators going to movie theaters to watch a film, and see performers mixing the audio and visual elements in real-time.

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