

Document Header

- **Doc name- 50:50 Live Online, Blank Canvas Octet : Full documentation**
- Location - System 50:50 GD acc > folder 040 projects
- Shared status. Yes, specific people with edit rights
- Author - MISC, proofreading R Hartwell.
- Signed off:
 - **NO** , but nearly - oh you're joking!
 - version 1.89



50:50 Live Online Blank Canvas Octet Full documentation

Contents

This document is designed to be viewed on a big screen.

Navigation can be aided by referring to the document outline to the left.

If the document outline is not displayed please go to `view` in the toolbar and select document outline in the drop down options

Comments on design and content: Tasks to follow

Document update number 74

- Appendices
 - Lots of them, added,
- Design, the document is made up of.
 - Introduction
 - Aims
 - Objectives
 - Main body
 - Links
 - Communications
 - Appendix
- To be added
 - Marketing policy
 - Who does the work, what is the work.
- To debate and define
 - The recruitment policy
 - Live streaming
 - What does P Morton mean by peer review?
 - How do we make decisions?
 - Is there an organisation?
 - How is it managed?
 - How is the organisation viewed by outsiders including funders?

Introduction.

50:50 Live Online. A System 50:50 collaborative project for improvisers meeting weekly over the internet to play free ensemble improvisations in music applying System 50:50 conditions. The web application `Zoom.us` is the current virtual host of choice.

The name of this 50:50 Live Online project is ` 50:50 Live Online The Blank Canvas Octet `

The term `octet` usually means 8 musicians but in this instance the ensemble numbers may vary from 4 up to 16.

The aim of this document is to

- To present one clear aim
- To present a list of objectives.
- To display the policies and processes that deliver the aims and objectives
 - The `standing orders for this project,
- To display decisions made during peer reviews,

Background.

At the start of the COVID-19 pandemic in 2020 Phil Morton received an email from Martin Hackett of Oxford Improvisers suggesting distance collaborations over the internet as a relief from musical isolation. One process mentioned was `file sharing`. Phil Morton constructed an outline, and Russ Grant of Llanrwst: Wales: UK suggested the title of `sound on sound` ; later Robin Hartwell (Liverpool:UK) suggested 50:50 Online.

The term 50:50 Online covers all telematic projects: live performance by a group,

The term `sound on sound` refers to file sharing projects, such as the ghost host, the fake quartet, music minus one. The sound on sound projects use System 50:50.

More information on `sound on sound` [please refer to appendix 11](#)

The Aim of the project

The aim is to explore the nature and practice of free ensemble improvisation through the use of System 50:50

Or

The aim is to explore “system 50:50” in a large ensemble online.

Related:

“To develop the music: particular sensibilities or values may become more apparent through the combination of playing and discussion within the system 50:50 and the Blank Canvas frame of reference. This may help us negotiate free ensemble improvisation with greater sensitivity and awareness, even if a unified Blank Canvas ‘aesthetic’ does not emerge (although this might happen too!)”

Original text: improviser Adam Fairhall, amended for the BCO by PM

Objectives

- Weekly sessions
- Minimum of eight people
- To display the set list before the session
- To create and maintain an archive of the musical activities
- To support the peer review concept
 - Review meetings every six weeks
- Project SWOT analysis, [refer to appendix 4](#)

Management style and delivery

- All administrative processes are to be transparent
 - Transparent means open to all
- All policies and processes are subject to peer review.
- [Refer to appendix 12](#)

About system 50:50

This document assumes an awareness of System 50:50.

If you need more information the web page is here: [follow this link](#)

Or refer to [appendix 2](#)

Management of the session.

There are three roles to be considered to manage and have oversight of the process, but there may not be a need for three different people.

- Host
- Chairperson
- A Control room technician

[Refer to Appendix 10](#)

The Green Room

There are two sessions for one event, there is the music content session and one hour before 'concert' there is a 30 minute Green Room session.

[Refer to appendix](#)

Creative Content & session profile

Session profiles, setlists. What happens in a session, what is the creative content?

[Please refer to appendix 3](#)

The Set List

- 1 or more persons create the set list, which is shared by displaying it online prior to the event.
- The Blank Canvas Octet has been meeting every week since 06.05.2020 and this is expected to continue throughout 2021. During this period the set list options have grown and the octet has a rich list of set formats or profiles.

- [Refer to Appendix 10.4](#)

Personal specifications for participating musicians.

- Required:
 - Experience of playing free improvisation in music
 - Each player needs their own clock:
 - Refer to [`chess clock options`](#) for details
 - Access to a digital device that can handle audio data compatible with the zoom software.
 - Access to a digital device that enables the zoom software to receive content from the internet
- Desirable: The ability to share information on; the plus, the minus and the interesting experiences that may be generated by this project..
- Desirable but not essential: prior knowledge and experience of `System 50:50`
- For 50:50 Live Online the participant will need to be familiar with the software used to handle the event.
 - May 2021 this is Zoom
 - [Refer to appendix 5](#) for more information on zoom

The numbers & recruitment.

The numbers in the 50:50 Online session, Blank Canvas Octet Live.

Participants or members of the Blank Canvas Octet' list.

- There is a `16` limit in total but It is unlikely that 16 people will attend every week.
- The average attendance at the end of 2020 was 10.
- The `feeling` by winter 2021 is that the attendance number is slowly rising.
- Attendance numbers are monitored and managed in a spreadsheet. The report is made available at the review meetings.

Recruitment: [refer to appendix 6.2](#)



Ghosts/private participation

Ghosts or ghosting: Improvisers who participate in the 50:50 live online session and play but with their audio muted and video switched off.

The ghost is not heard by the participants or the audience

The ghost plays along using a device and the same clock/ratio settings as the Octet

This later point clearly cannot be enforced!

Refer to the [appendix 8 Ghosts](#) for more information and text

Audiences

Audience: A person who attends the zoom session just to listen and is not fulfilling one of the roles; host, chairperson or control room etc.

In the zoom room concert session there is a limit of three.

We use eventbrite to issue tickets and restrict numbers.

There is no limit to the audience in the live streaming domains of Facebook and YouTube.

Discussion point:

How to create a marketing strategy to encourage, recruit & develop an audience.

A draft proposal. PM 02.06.2020

Refer to [appendix 7](#)

Geographical

Phil Morton suggests that at the time of writing The Blank Canvas octet is not an regional project but national or bigger than a single region.

The provisional geographical home for the Blank Canvas Octet is Birmingham Update. In a meeting late 2022 those in attendance moved to, and decided to redefine the project as online only.

Although the project is `online` we may one day meet in a room and not on zoom.

It is helpful if we are specific and realistic about how this may come about.

If a new applicant lives in San Francisco and the ensemble is based in the UK, what is to be done?

If a concert is planned for Birmingham the proposed target is that 75% of the contact list for 50:50 Online Blank Canvas Octet Live group would have a realistic (75%) prospect of attending the event

Alternatively, the 50:50 Live Online ensemble may use a different name to the `concert ensemble` that appears and performs to the public in a public space,

Birmingham:Attributes

- A central location if the membership is 75% England / wales based
- Major city
- Close to London
 - Helps the recruitment of new ensemble members
 - Helps the development of an audience
 - Helps the recruitment of participants (citation needed)
- Good transport links
 - Road
 - Rail
 - Airport
- Birmingham supports the potential for links with arts & music organisations. The scope is wide in type and numerically higher than smaller cities.
- One aim is that 75% of the membership list can attend an event at the location without the need for overnight accomodation
- It is not London
- The potential audience for public concerts is larger than that of smaller Cities & Towns.
- Birmingham will have a wide range of accomodation for payment for those who need to stay overnight.

It is proposed that Birmingham is the default location proposed.

Specific and one off events can be planned anywhere at anytime as decided.

Note the adoption of Birmingham as the default does affect recruitmen

Notes on the bigger picture

- The use of words like sextet, septet to denote regions has been dropped because it has been found to be a silly idea
- The new approach is the following
 - Ensemble 50:50 Liverpool
 - Ensemble 50:50 Manchester
 - Ensemble 50:50 London
 - Ensemble 50:50 Oxford
 - The term blank canvas may still be used.

Concert (in the flesh) schedule and potential

The (current) Blank Canvas Octet in the first instance is a `live-online-on-zoom` activity. It is unlikely there would be a central location where we could meet `in the flesh` that is cheap and presents no transport obstacles.

With this in mind Phil Morton suggests the default format is

- Two concerts per year
 - One in the spring - April-May
 - Second, early autumn, I suggest October.
 - The format is
 - Up to one hour private rehearsal
 - Up to one hour public concert.
 - We avoid Xmas, dark nights, winter travel and summer holiday periods.
- First meeting in the flesh observation, The Fake Session
 - Phil Morton's point of view (POV) is that the first session is a private and closed rehearsal to; test proof of method, to acclimatise to being in a room and not on zoom. Whilst the histories and performance experiences of the Octet members is substantial PM believes we still need a closed session to adjust to being in a room and not on zoom
- We may accept other performance opportunities if invited. In time we may actively seek out third party bookings. These opportunities may generate fees. But let's not get ahead of ourselves. Here are some examples.
 - festivals,
 - conferences,
 - retreats etc.

Live Streaming: A 50:50 live online session

The project's starting point was private sessions hosted by zoom. The Blank Canvas Octet can broadcast a session into the public domain via internet platforms such as YouTube, Vimeo, Facebook Live.

The Blank Canvas Octet has broadcast live to online platforms.

Date: November 2020: There is a temporary embargo on this as we sort out ethical, aesthetic and marketing issues.

For more information refer to the [Appendix 9 Live streaming](#)

Management of the project

- The project is managed.
- The project was formulated and launched by Phil Morton, Liverpool: UK
- Date: February 2021 Phil Morton does the day-to-day work.
- There are project reviews every two months. The members can attend
 - There have been 5 meetings up to Feb 2021
- Roles, duties and volunteers. The identification of roles, tasks and duties is a slow process. Roles and duties are slowly being shared.
- The tasks are managed by the digital web app called Remember the Milk.

Add an appendix or an external link

Subscription

- From January 2021 onwards the members of the ensemble are liable to the payment of a `subscription`.
- The payment of the subscription and the rate will be reviewed from time to time..
- March 25th 2021
 - Dues / Subscriptions increase
 - £3.00 per month per person
 - Paid on invoice every two months
- The accounts of the project are made available to the participants.

Key Links

- Web articles,
 - A web article, version of this document : [LINK](#)
- Zoom site link - [URL LINK](#)
- System 50:50, link to follow - or use google search, Improvisers online system 5050
- Add link to session formats or set list design

Communications

- Project 50:50 Online email - system5050@improvisersnetwork.co.uk
 - Personal email philmorton@improvisersnetwork.co.uk
 - It may be messy to know which one to use
- Zoom web application & app. Zoom is used for online meetings and webinars.
 - Zoom site link - [URL LINK](#)
- Facebook. There is a System 50:50 Facebook group - a closed group. To find it enter System 50:50 into the Facebook search box,

Discussion boards & forums

Two options that support project communications

1. Slack - *Slack is a new layer of technology that brings together people, applications and data. It is a communication tool*
 - a. The slack workspace name is: Blank Canvas networks
 - b. Our workspace URL is
 - i. <https://blankcanvassocial.slack.com/>
2. A phpBB discussion board and forum
 - a. [Forum LINK](#)
 - b. Permission status: Guests/public can view the forum content.
 - c. To edit & contribute the viewer needs to be registered with the discussion board and assigned to the `system 50:50` user group.
 - d. The phpBB board may be a legacy item, and during 2021 is likely to be replaced by `slack` . It may remain in use for technical 7 workflow processes.

Appendix 1 Chess Clock Option

Chess clock options

- Manual, physical object
 - Standard mechanical, Leap brand, model PQ9907S.
 - Ebay search script: Leap Brand chess clock model PQ9907S
 - This type of clock is available from Phil Morton
 - Try this link: [link to ebay seller](#)
- Digital app on a device [a return of this idea]
 - Digital Chess Clock, Kazalox, [LINK Google play app](#)
 - Agadnator Chess Clock: [Link to google play](#)
 - This is worth noting as Russ Grant states you can programme specific settings and times.
 - Other apps are available on Google play etc
- Online, web page presentation and operation
 - Martin Hacket suggests this on-line clock does the job. It will share the screen comfortably with an Audacity file for instance.
<https://www.online-stopwatch.com/full-screen-chess-clock/>
 - Clayton Jackson suggests `There is a very effective and clear online chess clock, Of course you need internet access to use this`
www.skakur.dk
- **WARNING : BE AWARE**
 - Chess clocks have a range of settings beyond or behind the simple two screens for two players. The options are to do with the game of chess, If these options are not switched off or set to zero your clock will appear to malfunction, and for example you will carry on playing when everyone has stopped.. Refer to the manual : RTM. (:

Web page on this topic at the Improvisers networks Online website: [URL LINK](#)



The `leap` brand and model PQ99075
is the go to/default device for Project 50:50
It is a `chess clock` amended to support System 50:50

Appendix 2 System 50:50

Description and definition of System 50:50 is to follow

Just google it !

improvisers networks system 50:50



Appendix 3 Creative Content & session profile

Session profiles, setlists. What happens in a session.

The 50:50 Online format for the weekly session of the Blank Canvas Octet is as follows

- The target number of improvisers in a session is 12:
- The number of pieces varies between 3 & 5.
- The duration of the `playing` is 36 minutes.
- The number of improvisers in each piece is variable.
- The improvisers do not necessarily play in every piece.
- There may be a piece (currently the last piece) that has everyone playing.
- Duration of each piece is to be decided.
- An example: The session profile called `classic` has 12 improvisers present but the first 3 pieces feature 8 improvisers, the balance that is 4 improvisers do not play. The four are absent from the performance like an audience.
 - Duration 8 minutes,
 - Freeplay 4 minutes,
 - Tacet 4 minutes.
 - Here is an example of a set list dated [16.12.2020](#)
- The Octet does not always use the same settings for every piece. Variation of the `clock` settings helps explore the dynamics of the group in sound. It is also fun.
- A set list will be published prior to the event.

- In May 2021 a short `free improv` set was introduced as a warm up, a piece number one. This warm up is free improv not system 50:50. The playing, the warm up takes place in break out rooms, the players are randomly assigned.
- Doors open 30 minutes before the concerts starts
 - 0-10 minutes check personal settings, and say hello, salutations.
 - 10-25 minutes check group settings and sound check
 - The host goes round the room individually
 - The host selects small sub groups to sound check
- At the end of the playing there is an opportunity for conversation between the improvisers.
- The total duration of the session is approximately 1 hour and 30 minutes.

The term `live` is used to differentiate this project with other 50:50 Online projects which are based on file sharing, not `live` and referred to as `sound on sound`.

Appendix 3.1 [4'33" A set list item](#) DROPPED

There is a set list for the 50:50 Online live sets.

Participants can suggest a solo, duo or a trio to perform one piece that lasts for 4` 33`. This piece does not necessarily use system 50:50 - the participants can decide. Standard free improvisation is the default go to as an alternative.

The request is to make this suggestion before the evening before the session.

The process is to send an email to Phil Morton.

Email: philmorton@improvisersnetwork.co.uk

Alternatively - a third party may select a solo, duo, trio to play

Employing aesthetic judgements, no judgement or random - names out of a hat.

The named people have the choice to decline the offer

Appendix 4 The SWOT

SWOT Analysis 50:50 Live Online, The Blank Canvas Octet.

- Strengths
 - IT - telematic, online performances of free improvisation
 - We can collaborate when we are not in the same location
 - Gives the possibility of weekly access to free improvisation
 - We can increase the frequency of collaboration.
- Weakness
 - The tyranny of technology
 - Uneven sound levels in different recordings/solo audio tracks
 - Uneven room tones and spatial signatures
 - Maybe unsuitable for some instruments and their environment
- Opportunities (and interesting consequences)
 - This may have a use in a post COVID-19 world
 - A tool for practising unusual ratios of freeplay-tacet

- Frequency: The frequency of the meetings and contact supports the development of the music, the social discourse and organisational communications.
- Threat
 - Changing technology
 - Personally owned technologies are incompatible
 - Cost of a `pro-account`

Appendix 5 Zoom & Technical options

Zoom Your technical requirements for participation.

This topic is now handled by this document: [CLICK THIS LINK](#)

[Appendix 6 Participation & How do people join the ensemble](#)

- How do people join the The Blank Canvas Octet

Registration via the Improvisers Network site.

New members have to complete a registration of interest form at the website

- LINK [Click this link](#)

Next stage.

- They are asked to attend the first session as a member of the audience
- The applicant is asked to participate as a ghost once or **twice**. [\(ghosting info\)](#)
 - Reason: to check technical competencies without disrupting the session.
 - Reason: to check aesthetic issues without disrupting the session.

Participants are required to have some experiences in the nature and practice of free improvisation.

- Evidence of experience includes:
 - Participating in concerts in the public domain
 - Participating in concerts beyond their local area
 - having been invited to play at a public function
 - Improvisers who have recorded and published work.
- If the applicant does not meet the criteria they can still apply to join the ensemble, there needs to be a conversation to discuss their application.
- Alternatively Ensembl 50:50 online has an `open door policy`
 - Note: it is possible (and it happens too) that some improvisers are participating members of multiple system 50:50 ensembles

Gender & demographic balance

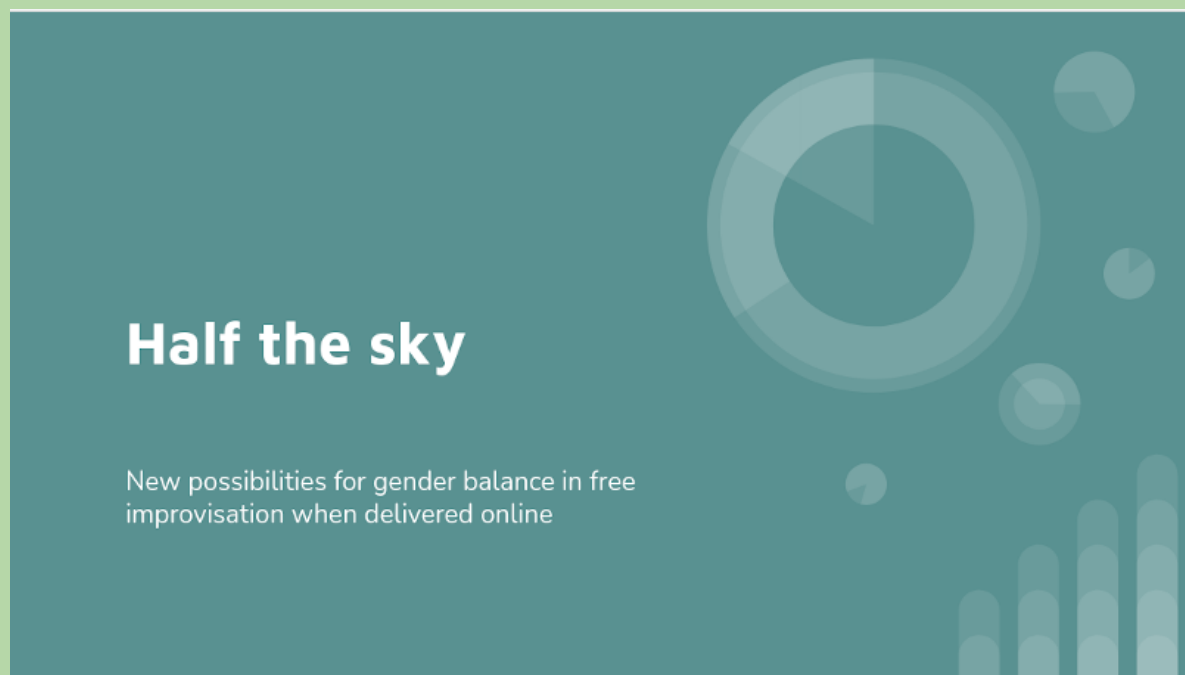
- Diversity or balance may become / be an issue and was discussed by the ensemble on 28.02.2021
- Decision - recruitment to the project numbers 1-12 was random
 - Recruitment 13-16 reflects the composition of the group 1-12 generates. If required positive discrimination may be applied on the following criteria:
 - Gender
 - Age - under 30
- Instrument balance: this may become an aesthetic topic to consider e.g. too many guitars.

Appendix 6.1 Half the Sky

Half the sky

The 50:50 Online Blank Canvas Octet supports the `half the sky` concept.
 "Half the sky, New possibilities for gender balance in free improvisation when delivered online"

Half the sky - a presentation - click the image to view



Appendix 6.2 Recruitment .

Two documents are currently being prepared (June 2020) to support the recruitment of new participants, in other words, an invitation.

- To people we know
- To strangers.
- [Please follow this link to view the documents.](#)

This topic needs more work and time. The current recruitment policy (May 2021) is weak in content and action.

Appendix 7 Audience

Audience: A person who attends the zoom session just to listen and is not fulfilling one of the following roles; host, chairperson or control room, or a participating musician.

In the Blank Canvas Octet zoom session the proposed limit for the audience size is three.

Update early 2023. The frequency is once a month, the last session of the month, members of the public can attend as members of the audience.(or 1 in every 4 sessions

We may try to use eventbrite to issue tickets and manage the numbers.

The zoom sessions are not public events and people do not have the right to attend as an audience. Procedures will be put in place to prevent disruption.

Participants not playing in a piece join the audience.

During the playing the audience switch off their video and mute their microphone.
(as do all non-playing participants)

- Only active active players are on view. This declutters potentially crowded screen. Plus, the activities of the audience may distract the players.
 - Speculation : video closure and mute microphone settings may reduce demand on the zoom software and hardware system
 - The set list is communicated:
 - Some players may miss hearing the set list. Switching off the video display and adding mute confirms the shared understanding of who is playing or not.
- At the end of a piece everyone has the choice to become visible and audible. This is simple and quick if the control room person does this via settings: it is a one click action.
- The project will actively seek to recruit 3 audience members

Updated April 2021

Appendix 8 Ghost

Ghosts/private participation

Ghosts or ghosting: Improvisers who participate in the 50:50 online session and play but with their audio muted and video switched off.

- The ghost is not heard by the participants or the audience
- The ghost plays along using a device and the same clock/ratio settings as the Octet who are performing via zoom.
 - This clearly cannot be enforced!
- Ghosting: can be useful for:
 - Individuals to become familiar with the nature and practice of the sessions
 - This includes doing a sound check;
 - To help individuals become familiar with the system 50:50 clocks.
 - Ghosting can be used by players with little experience of free improv or system 50:50 as a development tool,
 - to learn by doing,
 - as a workshop experience.
 - Improvisers who have advanced skills and history of playing free improvisation but whose instruments of choice are not suited to zoom transmissions, e.g. the drumkit
- Ghosts/private and participants may become future full participants.
- Be aware. The request to join the Octet by a ghost may be declined.
- Ghosts/private participation do not have to join future events.
- From a project point of view Ghosts/private participation adds to the participation count.
- Limit: PM proposes a numerical limit to the number of Ghosts/private participation/private participants who attend a 50:50 Online session. The current number is three.
 - This number may change over time following the testimony of our experiences and peer review.

Appendix 9 Live Streaming A 50:50 online session

The options are (with a pro account)

- Live stream to Facebook
 - Broadcast to a `Facebook public account`
 - Facebook closed / restricted group account: e.g. System 50:50 account
- Live stream to YouTube
 - Available on public view and searchable
 - Or could be Private: password protected
 - No follow, not searchable, the viewer has to have a link, In effect a private showing
 - All the above in addition can be embedded within the Joomla CMS Improvisers online website. This too, can be;
 - Public
 - Private and password protected or membership only.
- Live stream to a `custom built service`
 - No info on this
 - Speculation: there may be a Joomla App for the online website.

- It is possible to stream to Vimeo.
- End

Variables: Public or restricted access.

Variables: Free to view & pay to view

Eventbrite: can manage both free to view and payments. Plus Eventbrite can manage:

Numbers, we can have an audience limit, plus eventbrite discount codes: for free to view and other categories that may appear.

9.1 Proposed default policies for live streaming 50:50 Online sessions

Proposal 1

- To stream the content of a 50:50 online presents the Blank Canvas Octet live as a live feed to YouTube. It is a broadcast that is available to the public on demand.
- Frequency: Monthly, every six weeks or as decided by the group.
- That minimum presentation values will be kept to: examples
 - To exclude sound check and press session chit chat
 - To book end the session with announcements that communicate to strangers what to expect and to tell them what happened.
 - To advise friends and strangers: what happens next.
 - To name check the participants
 - Other items as decided
 - To keep the above : short and to the point.
- This has in fact been agreed.

9.2 Proposal 2 All events are to be streamed to a Private facebook account(s)

- Restricted access, the feed status is not `public access on demand`
 - Live streaming to a private Facebook group account, two types
 - System 50:50 Facebook account.
 - Other private Facebook accounts, usually regional
 - Merseyside Improvisers
 - Wales Improvisers
 - An indirect link to the Blank Canvas Octet.
 - Presentation values can be variable and ad-hoc.
 - The live feed becomes active after the sound check.
 - The live feed to the facebook account may not be advertised: it is just a spontaneous event or action.
 - This action - a live feed to a private facebook account - the policy proposal is to do this for every event: however it is not a commitment and the live feed may not happen for trivial reasons.
- The audience is small, but it can be noted that the small numbers that attend a `broadcast` online are bigger than the number of people who attend a concert in a function room in a pub or art centre.
- The audience may be interested in participating in future events.
- This policy is subject to review.
- Live streaming has been tested. It works and is simple to set up

Obstacles

- There will be a learning curve and the technical issues involved.
 - This is a speculative comment that practice and trials have demonstrated that live streaming is easy.
- Random snags:
 - Zoom malfunction
 - Host (the person who sets up the live feed) malfunctions
- PM thinks this needs a `control room` person to oversee and over-listen that the live streaming is functioning properly and to have the capacity to resolve short term glitches.
 - This person may need to be different , or not `the host` whose role is more admin.

LINKED topics:

- Live streaming to an external host enables the project to increase the audience without clogging up the zoom.us video gallery with too many faces.

PMI review of broadcasting a live feed. The default being restricted access to live feed,

- Plus
 - It can be done, in fact it is simple.
 - It could help with recruitment of new participants
 - Audiences can be charged: pay per view.
 - The technology will keep on improving: the long term future is bright.
 - Audiences & Ghosts/private participation numbers can be increased without cluttering up the gallery view in zoom.us.
- Minus
 - The feed may drop and this creates a poor impression
 - This may need a dedicated technician to maintain and monitor the live feed.
 - Audiences may find the quality of content and sound production poor.
- Interesting
 - Helps with engaging new stakeholders e.g The Quarry Liverpool
 - Another route to ghosting.
 - This is not interesting

Live streaming notes : 1st Draft by Phil Morton

9.3 Live streaming production values

Topics to consider:

1. Note: this article is about the public and watching via social media and YouTube.
2. Clear start, clear and clean end.
 - a. We could replicate a movie. Start has title, end features a credits list.

3. Think about the video presentation and design, like a photograph.
 - a. Do the public see Mr Morton's left foot or a guitar being played? What is the most normal and least distracting?
 - b. Many people may be watching on smartphones: does that affect this discussion?
4. Should the chairperson speak to the public? yes/no
5. Punctuality.
 - a. Zoom opens at 7.00 pm for participants
 - b. When does the session stream live to the audience on facebook / youtube?
 - i. This is simple: streaming live on facebook and youtube is independent of zoom, so we wait till we are ready...
 - ii. Audiences will want information if the start is delayed - how to do this?
6. Aesthetic content?
 - a. What is to be said? Nothing? Just the admin details to remind the players what is happening next?
 - b. Discussion of the last piece? yes/no

9.4 Live streaming ethical issues

1. Ethics? Morals, duties....

A live stream presents a private individual in the public domain.

 - i. Permission may be required before proceeding
 - ii. The presence of children or individuals under a proscriptive age may need to be monitored and managed.
2. Quantity and quality

How much `stuff` do we want out there

How is the `quality` assessed and monitored.

The Blank Canvas Octet

Live on YouTube Wednesday 9th September 19.30 BST



Appendix 10 Management of the session.

There are three roles to be considered to manage and have oversight of the process, but there may not be a need for three different people.

10.1 Host:

- The host is the 'zoom host' or zoom account holder.
- The host can assign rights or permissions to other individuals in and during the session.

10.2 Chairperson:

- Is the 'chair' for the session,
- Makes announcements
 - Or to invites others to
- Manages dialogue,
- Conducts the sound check
 - Or invites another person to conduct the sound check

10.3 Control room technician:

- An individual who knows what is going on behind the screen.
 - Checking status of microphones

- Checking status of the video screens
- To remind the participants about settings.
 - Original sound and to select the right microphone.
- To manage broadcasting to external platforms.
 - To facebook
 - To Youtube
- This person may need an upgrade of permissions to host or admin.
- Technical: speculation, the control room needs a large screen.
- It is essential that this person at some point reads the zoom manual.

10.4 The music session content and setlist design

- 1 or more persons to create the set list online and share it
- The Blank Canvas Octet has been meeting every week since 06.05.2020 and this is expected to continue throughout 2021. During this period the set list option have grown and the octet has a rich list of set formats or profiles.
- Here is a link to the list of `profiles`: [click this link](#)

10.5 Chairperson script

A list of topics to be shared with the participants before each piece

- Who is playing
 - Or who is not playing
 - Or both
- The settings : playing
 - Duration value
 - Tacet vale
 - Free play value
- Settings technical
 - Microphone status - participants & audience
 - Video status - of the participants & audience
 - Original sound status
 - This task can be done via the screen by the control room person.
There is not an absolute need for verbal communication.
- Recording status
 - Is it on or off: paused or recording

10.6 The green room

It is a requirement that prospective new members of the ensemble attend a green room session to review the details of how this project works and their future involvement.

For everyone else the green room is an opportunity for

- small talk,
- To review the set lists
- technology talk,
- think about big talk,
- Q&A,
- say hello,

Doors / screen opens at 6.00 pm or 1 hour before the concert doors/window open

Duration 30 minutes.

Attendance is optional . style: drop in - drop out.

Appendix 11 Sound on Sound

Introduction

Sound on sound projects offer a variety of ways that people can play free improvisation with others using recorded music. This is a different experience to playing with people in the same space, or playing together live on the internet, as in a telematic event.

Part of the intent of the projects is for players to familiarise themselves with System 50:50 and to explore how this affects their playing. This system sets for the players the proportion time they are required to play and the proportion when they are silent. A default setting is that this is half and half (hence 50:50) but the system gives the possibility that people could have more or less playing time within the duration of the piece. This gives some generalised control of the density of the texture and allows space for each player.

At the time of writing there are four sound on sound projects being considered.

1. Music minus one
2. The Fake Quartet
3. The Ghost Quartet
4. Ghosting

Appendix 12 Management of the project

- All administrative processes are to be transparent
 - Transparent means open to all
- All policies and processes are subject to peer review.
 - Peer review, needs to be defined!

All projects have obstacles and resulting frustrations and deliver the aims and objectives of the project. It is the duty of the project management process to resolve, solve and remove obstacles.

- Feedback needs to be collated and written up.

Appendix 12 is still in progress.

Support links for using `google drive documents`

- How to share [google documents](#)
- [Notes on how to comment are here : CLICK](#)
- Find out what has changed in this document: [CLICK HERE](#)
- Suggesting edits in this document: [CLICK HERE](#)
- Google documents help and support : [CLICK HERE](#)

Letter - invite to participate

- Currently this topic has its own document
- Here is the link : [click here](#)

Document admin footer

- **Document design source - KD00 Document framework template 1**
- **Heading use text format - Headings 2**