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Events of Performing Arts via Live Streaming: Do They Work in a Pandemic-Free World? Evidence from Portugal.

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Abstract

This study intends to explore the viability of live streaming as a part of a hybrid product in events of performing arts in Portugal. To tackle this issue, 2 research questions have been formulated: “Is there a market for events of performing arts via live streaming in a pandemic-free world in Portugal?” and “If so, how can it work?”. After interviewing 15 experts of the industry and surveying 484 Portuguese respondents regarding the topic, the conclusions seem to be positive regarding the existence of this market, but not without considering some obstacles as well as important good practices.

Keywords: Digital Business, Live streaming, Performing Arts, Culture, Lockdown, Portugal

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Introduction

Today, the world is shaped by technology. We see it everywhere we go. We see it at home, at our jobs, in the streets, in our hobbies, with our friends and family... everywhere. In 2005, the number of worldwide internet users was 1.1 billion people. In 2019, it was 4.1 billion, nearly 50% of the world's population (Figure 1). WEF predicts that one-third of the jobs could be at risk of automation in the following decade (Fleming 2020). Today, you can use your mobile phone to do nearly everything. Technology spreads and changes the world with it at an incredible pace and it does not seem to slow down anytime soon.

There are clear major examples of areas where technology plays a huge role. For example, mass production of goods in general, means of transportation, delivery, cinema and television to name a few. However, I had often asked myself if live culture is – or should be – one of them.

Meanwhile, a global pandemic that started in China during 2019 reached Europe in early 2020. In most countries, such as Portugal, people went into lockdown, meaning that they could not leave their homes unless they had a verified justification to do so. This meant that people had to adapt their daily lives to their houses. People were restricted to always have their meals at home, do their laundry at home, clean their own house and, as important as that, find entertainment within their four walls.

Some of the first entertainment industries that felt the positive impact of lockdown were broadcast television and streaming services. The television consumption in Portugal increased 22% during the first semester – the most intense period of lockdown (Meios & Publicidade 2020). On the other hand, Netflix's worldwide subscriber count had the biggest absolute increase in the first quarter of 2020 – when COVID-19 went global – with more than 15 million subscribing to the platform during that time (Figure 2) as the overall market for streaming services grew 37% in 2020 (Bacon 2020).

However, television and streaming services were not the only ways for people to find entertainment. Due to the lockdown, there were a lot of forcibly inactive artists that were now unable to take their talents to the public in person. That being said, artists started to take their art online in the hopes that an audience was there to watch and listen to them. The overall result was a success. The last show of Bruno Nogueira's comedy talk-show "Como é que o Bicho Mexe?" on Instagram Live reached a national record-breaking 175 thousand views in the last episode of the series (MM 2020). Internationally, Dua Lipa's 'Studio 2054' also broke records with a live stream that reinvented the industry – but more on this later. All these types of shows that you would only previously consume in their appropriate ecosystems – such as musical concerts – are coming to the consumer to the comfort of their house. And even though platforms such as YouTube, Instagram Live, Facebook, TikTok, and Twitch are not all new, they have become a standard to fulfil a lot of people's entertainment needs.

And that is when I started asking: live streaming (LS) is a very practical way of entertainment and the public seems to enjoy it. Is there a pandemic-free world where these different types of 'delivery' coexist? More specifically: is there a market for people who watch live events of performing arts (EPA) online that is lucrative by itself while not threatening the profitability of in-person ticket buyers? If so, in what types of shows does it work in? What should be the difference within the prices charged? What are other factors that need to be considered?

The answer to these questions will be thoroughly explored in this thesis. First, the existing literature and other relevant information regarding entertainment and LS will be considered. I'll explore a brief history of LS, the blossom of live streaming during lockdown both nationally and internationally, some advantages and disadvantages regarding the topic and the recent historical attractiveness of live shows in Portugal. In summary, giving the best possible context before collecting data. Then, I will explain what I decided to do in order to get those conclusions. After exploring the methodology, I will analyse the qualitative and quantitative

data collected specifically for this thesis. To conclude, I will mention the relevant findings of the project, its limitations and my recommendations for future researchers that intend to explore this topic more deeply.

Literature Review

The following section of this thesis intends to take a look at previous research done about this topic, as well as news about what types of products that were and are being offered in the world today. The fact of the matter is, while there is quality research that talks about LS – or similar offerings – it does not abound in what quantity concerns.

I will start by providing a brief historical context on LS, explore its massive rise in popularity during lockdown – both internationally and in Portugal, taking a look at what are some of the benefits and challenges of the technology and concluding with a brief overview of the market of performing arts.

Historical Overview

The first LS concert of all time had unlikely pioneers: Severe Tire Damage, a garage band that combined their love for music and computer technology, were able to transmit their show as far as Australia in 1993 (Savetz, Randall, and Lepage 1996; Meisfjord 2018).

In 2005, YouTube was born and the industry of online video was never the same. Within the first year of activity, 65000 videos were being uploaded on YouTube and it reached 100 million views (Darcey 2016). In 2007, Mogulus, the first LS company was founded – later renamed Livestream in 2009 (Siegler 2009). By paying a fee, both amateurs and professionals could stream content for an online audience to consume (Swedlow and Washbourne 2009). Within few years, a lot of other companies started doing similar concepts (Darcey 2016).

In the world of performing arts, which is what the focus will be, some artistic institutions saw the opportunity in the market and started launching their own LS platforms, such as the Berlin Philharmonic Orchestra's Digital Concert Hall (Goertz 2008).

There was a Foo Fighters concert in 2009, transmitted by Facebook (Kincaid 2009) that to me, is the perfect segway for what I consider to be the 'last phase' in the history of LS, which is its blending with social media. It started with the acquisition of Periscope by Twitter in 2015 (Koh and Rusli 2015). Facebook Live, Instagram Live and, more recently Tik Tok followed up (Lavrusik 2015; Newton 2016; Constine 2016; Hub 2020).

The global video streaming market size was valued at $42.60 billion in 2019 and is expected to reach $184.27 billion in 2027, with one of the biggest drivers of this impact being the LS industry (Grand View Research 2020a; 2020b).

Blossom of EPA via LS during lockdown

It was in the first quarter of 2020 that COVID-19 did the most damage, globally. Around this time, most countries had to implement rules that prevented the spread of the virus namely the use of the mask, social distancing and setting a maximum number of people in an interior space. One of the most drastic measures was lockdown. There are some differences between lockdown implementations from government to government but it essentially meant that people could only leave their houses if they had permission to do so. Some of the people that were forced to stay at home were the people that worked in the cultural sector. This includes actors, musicians, directors, technicians and entire staffs of people that are employed at tours and theatre productions, for example. How would they be able to make money and provide for themselves and their families without having an audience that can move out from their houses to see what they work on? The practice of LS emerged out of necessity (Blake 2020).

Internationally, one of the first LS concerts after lockdown was starred by Phoebe Bridgers on April 10 via Instagram Live. It was much more informal than what the fans are accustomed to and both them and the artist felt this 'weirdness' (Peisner 2020). Free concerts of world renown performers became a trend during the global pandemic with the likes of Diplo, John Legend and Keith Urban having concerts in their houses over social media (Yotka 2020; Hough 2020; Zemler 2020). The Royal Albert Hall in London promoted an initiative called Royal Albert Home, where artists would live stream concerts from their home (Lewis 2020). Even though these were mostly of popular music, there were also other types of entertainment such as choral music, storytelling sessions (Royal Albert Hall 2020) and on other initiatives, opera and classical music (Pentreath 2020).

After some time, artists and their teams started introducing a second camera and a couple LED lights in order to make their shows more appealing. Artists started gravitating towards other platforms, more specialized in LS than social media and, more importantly, started monetizing their performances (Peisner 2020).

StageIt, a LS company, for example, made 884.000$ in the last week of March and first week of April. In the entirety of 2019 they had made a total of 500.000$ (Amorosi 2020). Topeka decided to explore the interactive potential of LS and hosted a "first row experience" for a Jason Isbell concert where fans would pay 100$ to see and be seen by Jason (J. Bernstein 2020). Oda, a company that sells speakers, decided to incorporate LS into their business (O'Brien 2020). Singer Erykah Badu decided to take matters into her own hands and has a project underway to create her own LS company (Ryzik 2020).

On a more recent affair, Dua Lipa's concert on the 27th of November reportedly costed around 1.5 million dollars, drawing more than 5 million online viewers to watch the show, which represented a record among the LS business (Millman 2020). The prices of the tickets ranged from 18.50$ to 25$ (Singh 2020). As the concert will keep being sold "offline" to the fans for

10$, this is being considered one of the best attempts at profiting from LS concerts and proof that there is a market out there for LS events (Aswad 2020).

All of this only comes to show that the global lockdown enhanced a market of people that want to watch live streams especially in the world of music. A survey conducted by Festicket showed that festivalgoers in Europe have been watching live streams during lockdown and inclusively stated that they would happily pay to watch a live stream in these circumstances (Figure 3).

LS in Portugal during lockdown

In Portugal, even though the burst of LS was not as visible as in the United States, it was also a period of time where a lot of developments and experiments were made within the scope of the technology.

Some of the first to live stream for the rest of the country ranged from popular Portuguese singer Salvador Sobral on Facebook and Instagram (Lusa 2020a) to a little theatre company in Viana do Castelo (Volta e Pinto 2020). However, the first big "event" of LS was the festival "@FestivalEuFicoEmCasa", which intended to promote awareness regarding COVID-19. It was an event that involved more than 75 concerts of 30 minutes in the span of 5 days (Público 2020). According to Sony Music, over 2.3 million people tuned in to watch at some point during the festival (Pereira 2020).

Like in most countries, there were different stages of development with the use of LS in Portugal throughout the pandemic. At first, most artists would perform online in their social media for free. Later, there were some entities that started seeing an opportunity in monetizing these performances. An introduction to paid EPA via LS was "Serões no Casino Estoril" which consisted in a 15-day series of shows at Estoril's casino. Most of the content presented in these live streams were concerts of popular artists, even though there were some displays of fado and

also stand-up comedy (Regina 2020). The prices of the tickets ranged from 3,5€ to 4,1€, an affordable price that made it more appealing for people to watch the shows at home.

"Serões no Casino Estoril" as well as other events throughout the pandemic were streamed on Ticketline's new platform, "Ticketline Live Stage" that was launched in the 18th of July premiering with an Herman José's concert (Martinho 2020). Ticketline is the leading online ticketing company in Portugal and its integration of LS represented a common move among ticketing companies during the pandemic. The ticketing company BOL had already done it in the 1st of July with its platform CLIVEON (Lusa 2020b).

The LS projects have continued throughout the year. This Christmas, the public can count on several performances targeted both for adults – such as Lisbon Film Orchestra's Christmas Concert and the festival "Cidade de Almada" (Dias da Silva 2020a; 2020b) – and children – such as the live concert of "Panda e os Caricas" (Durães 2020).

Why live streaming?

There are very few authors that explore the "art" of LS in the modern day and fewer incorporate all the categories of performing arts, as this thesis intends to explore. However, there are some "intellectual bridges" that can be made with previous research, even if the scope or the object of study is not exactly the same. This section intends to approach the benefits and challenges of LS, as it tries to integrate as many perspectives as possible.

The benefits of LS are remarkably described by Mueser and Vlachos (2018), when they study the screening of theatre and opera in cinema theatres. The financial aspect of it is essential. On one hand, it is important to maximize revenues when the tickets to watch the show in person are not sold out. On the other hand, if these tickets are sold out, why should the production company not want to sell tickets to an unlimited audience? No matter what the capacity of the in-person audience is, there is a good chance that everyone involved will make more money.

The authors also tackle the issue of "audience diversification", in the sense that there are markets that are only attainable if the shows are brought to their houses. The importance of this component has been a matter of study for several years now (Diggle 1984; J. S. Bernstein 2011).

The challenges of LS constitute a more complicated and controversial matter. The first issue that comes to mind is the threat of substitution. As the profitability of a show still majorly depends on in-person tickets and as most hybrid shows tend to have LS tickets as a cheaper solution, it could be a concern that the cultural establishment of LS constitutes a negative shock on in-person box office results (Tommasini 2013). However, in 2011, research regarding "The Met: Live in HD" showed that the satellite streaming of the shows to movie theatres did not cannibalize the in-person opera audience (Van Eedan 2011). Other challenge mainly concerns people that are less tech-savvy and it is described as threshold anxiety or fear (Tull 2018; Gurian 2005). It consists in the discomfort caused by what is unfamiliar to the user. However, what might be the biggest point of contention between LS opinions, is whether the LS experience is similar enough to the in-person experience. Is the level of authenticity the same?

Some, like Walter Benjamin (1936) think that "even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be". It is a fact that there are differences between watching a performance in person or through a screen. Research with live theatre screening in cinema shows that while the experience was better for a cinema audience, it was underwhelming for people who used to watch theatre in person (Bakhshi and Throsby 2012). There is also the argument that calls for live shows' social component, where the perception of the audience and the performance of the artist suffer if not experienced together, physically (Mueser and Vlachos 2018; Barton 2020; Webb et al. 2016). Some also talk about the sacredness of the ritual of going to the theatre, and all the logistical and social aspects it involves (Turner 1982). Despite all the criticism, there are still some aspects that can help LS becoming more appealing in order to beat its lack of

authenticity. The tools that a director can use in order to give the audience a privileged perspective of the performance, such as an entire set of cameras at his disposal to provide special close-ups and different angles, enhance the experience of the users at home (Mueser and Vlachos 2018). Also, and despite some criticism (Pareles 2020), online viewing opens up a realm of possible interaction with the users, which is seen by many as one of the main advantages of LS (Pursiainen 2016).

Current Attractiveness of EPA

In order to understand if there is potential in the market, I will analyse some available information regarding live shows in Portugal.

On the demand side of the industry (Figure 4), the market predicted a very positive year of 2020. The total number of spectators nearly doubled as the number of tickets sold also increased exponentially from 2011 to 2019 – growth rates of 99% and 77% with an average annual growth rate of 4,71% and 7,82% respectively.

On the supply side of the industry (Figure 5), the market was keeping up with the big increase in demand, as the number of sessions of live shows increased by 43% since 2011 with an average annual growth rate of 4,71%.

Both increases in demand and supply generated an enormous increase in total revenue since 2011. The revenue of the industry more than doubled with a 125% increase since 2011 and an average annual growth rate of 12,22%.

Regarding pricing, as seen in Figure 6, even though it increased and decreased over the last 9 years, the tendency is for it to continue to grow slowly.

Finally, it is important to not only take a look at the data available regarding traditional expenses of EPA, but also at the new costs that LS brings to the table. Figure 7 shows that expenditure in performing arts (does not include teaching of performing arts and maintenance of show

rooms) has been increasing. Music was the area with the highest investment growth with an increase of 157% in expenditure from 2013 to 2019, followed by theatre with 134%. Dance saw an increase of 50% during the same period.

Instituto Nacional de Estatística also possesses data regarding the price index of equipment to receive, register and reproduce sound and video. As shown in Figure 8, it has becoming increasingly more affordable to contract this type of equipment from 2012 to 2018.

Research Questions

Previous research has shown that there are different opinions about the impact of LS in the performing arts industry. Experts are still unsure whether LS can actually work on an aesthetic and, most importantly for this thesis, financial aspects. Besides, there is no apparent register of deep Portuguese research on this topic. Taking into consideration what is mentioned in this section, 2 research questions have been developed:

RQ1: Is there a market for EPA via LS in a pandemic-free world in Portugal?

RQ2: If so, how can it work?

Methodology

After taking into consideration the methodology used in previous similar research, what of original could be done, analysing the research questions and my personal stances on the subject, I have decided to approach the topic with a mixed-method research design. On a first part, qualitative data will be collected from experts in order to understand the viability of the product and its challenges. Then, the product will be tested to the general public to increasingly try to understand its potential profitability.

Consulting the Experts

The first type of data collected was qualitative data, with interviews. These interviews were made to experts of the industry of performing arts. These experts had different types of occupations within the industry. In total, 15 interviews were made to actors, singers, musicians, producers, directors, sound and light technicians. Some of the respondents, as is common in the business, had more than one occupation. The respondents worked mainly in the area of music – both classical and non-classical – and theatre. It was also made sure that the interviews were made to people that worked both in large and smaller production companies. The final goal is to understand how the industry feels about LS and whether they believe it constitutes an opportunity, a threat or both. The interviews were semi-structured, conducted in Portuguese and recorded, to later being transcribed. The average duration of an interview was 30 minutes. All the questions were open and looking for the opinion of the respondents. Initially, the topic of LS was introduced, with questions specifically about its usage during lockdown. After that, the respondents were asked to imagine a future where all the shows are functioning properly and there are no restrictions for people to consume art, in order to ask them questions about the viability of LS in a pandemic-free world. I conclude the interview by asking the experts to predict what could be some of the restrictions when planning these types of events, where resources are needed to take the show to the audience's house. Upon conclusion, the interviews were analysed using a content grid. The interview guidelines and excerpt from the content grid can be seen in Appendix 3 and 4.

Testing the Audience

The second type of data collection was quantitative data, through a survey conceived using Qualtrics. This data was used to infer conclusions about how the audience perceives the use of LS in order to understand the viability of the market. The target profile of this survey were people that lived in Portugal – because that is the geographical market to be explored – and

were more than 18 years old – due to legal reasons. Through snowball sampling, the respondents were encouraged to share the questionnaire with their friends and family, whether it was via Facebook, LinkedIn or private messaging. The survey explored the respondents' familiarization and feelings with EPA via LS, their history with the technology and their willingness to watch and pay for it in the future. It used single and multiple-choice, ratings and text entry types of questions. After the survey was closed, 484 responses were collected and the data was processed using IBM SPSS Statistics. The results were analysed using both univariate and multivariate techniques.

Data Analysis and Discussion

The current chapter intends to look at all the data collected, both qualitative and quantitative-wise. The goal is to provide the best possible context in order to present relevant conclusions in the next chapter.

Qualitative Findings

LS during lockdown. When the respondents were asked if they had seen any LS shows during the pandemic, I was fortunate to find that a lot of them had or were going to participate in events that would use the technology.

> *"Our team created the first Children's Festival Online in Portugal that had around 16.000 people. It lasted 2 days and every 30 minutes we had different displays of entertainment suited for children."* (Joana Cunha, Producer)

> *"I will actually do a show that is called 'Sirá a Solo', a contemporary dance show, and it is going to have both live and online audiences."* (José Lobo, Actor)

When asked about the benefits of such an experience – both for those who have participated and those who had just spectated – the first immediate response was the breakage of geographical restrictions.

> *"I have family in the United States and Brazil that were able to watch the show. Even friends and family from Portugal that live elsewhere were very pleased that they had the opportunity to watch it."* (Sissi Martins, Actress)

On another hand, some respondents thought that some shows offered a higher level of intimacy than regular shows through, for example, the use of backstage footage.

> *"The first show I saw during the pandemic was a Herman José show. It was through the Ticketline LS platform - which I think is amazing - and before the show started, they provided a behind the scenes look at the preparation of the show. This includes the artist's make-up as well as the technical staff preparing everything that is needed to get the show started."* (Rúben Madureira, Actor)

Other shows took the interaction component even further. Magician Luís de Matos is currently performing a show in Portugal with a hybrid audience and I was able to talk to one of the producers of the show.

> *"When someone buys a ticket to see in person, they get a link that they can give to anyone. (…) Luís will send challenges to the people in the room as well as the audience at home. Meanwhile, he will 'discover' relationships between people at home and at the show. There was a person that bought an in-person ticket and sent the link to a relative in Argentina. Luís de Matos 'reunited' them at his show."* (Rita Duarte, Producer)

Most experts also saw LS during lockdown as a survival instinct for the cultural community, in order to provide for their families.

> *"LS nowadays is more relevant to prevent people from disappearing. It is the artist's way of saying that he still exists, despite people not being able to watch them in person."* (Vítor Magalhães, Tech Expert/Producer)

When asked about the challenges facing their experience with LS, some artists referred to the importance of having an audience in the show and how ingrate it is for performers to not have an audience in front of them to receive their art.

> *"I'm all in favour of streaming a show provided that the artists always have human heat to receive the art. (…) In a normal show, actors go on stage and they are nervous. Some more, some less. We do the first scene and then the adrenaline falls off. We then focus and move with determination until the end. When you have a show that has no audience, you do the first scene and you give time for an applause that does not exist. You do a punchline and no one is laughing. You do not know what the people are feeling or even*

> *if they are feeling anything. (...) It was one of the most difficult shows I have ever done in my life."* (Rúben Madureira, Actor)

On the other hand, most respondents also believe that Portugal is still giving its first steps in this 'unknown road' of EPA via LS and that there is still a lot to evolve in this aspect, namely in the technical components of the shows.

> *"Because of the pandemic there was no time for big preparation. The company has a standard type of directing and that is what the audience got. (…) There are a lot of good projects outside the country but I feel like Portugal is still in the beginning of this journey."* (Sissi Martins, Actress)

LS in a hybrid product. The great majority of the respondents believe that there is an opportunity within LS to build a hybrid product that takes the show to the people in the audience and at home.

> *"LS has value added if it is part of a hybrid product, where if you cannot go and see it live, you can always see it remotely."* (Vítor Magalhães, Tech Expert/Producer)

However, there are some experts that do not believe that the 'liveness' of LS differentiates it from non-live YouTube videos, for example.

> *"You can see it today. There are things filmed with so much quality on YouTube with not that many views. I do not really see much of a difference of it being live. I do not see people paying to watch a show in their sofa, as comfortable as it sounds."* (Luís Matos, Producer)

Nonetheless, it is accepted by all interviewees that the fact the market becomes unlimited when you open tickets to LS is the biggest advantage of the technology.

> *"Because I do shows more in the interior of the country, sometimes it is hard for people to come and watch them - LS would help a lot."* (Rafael Pina, Actor/Producer)

> *"The biggest advantage this technology has within live culture is the ability of sharing Portuguese work with the rest of the world."* (Sissi Martins, Actress)

> *"As a producer it is of my interest to analyse and explore the viability of LS. (…) It is not smart to ignore something that arises from the evolution of society, if it has already proven useful. (…) For theatre, almost all of the big productions (for example, likes of*

> *Les Misérables and Fame) already consider contractual ways of licensing for LS. The market already exists."* (Sandra Viegas Leal, Writer/Producer)

The interaction factor is once again seen as an opportunity in a hybrid model, as some experts think the shows have to start to be designed to fulfil two different types of audiences.

> *"There is a huge opportunity within LS that is interacting with the audience. There is still a long path ahead of us but I think we will get there. And it elevates the product."* (João Fontes, Sound Technician)

> *"What I also think should happen is the fact that the show must start being thought out both for the presential and online audiences. I do not have an answer to it, I confess that I have never attended a show where this type of interaction was created. But it is definitely a challenge to all the producers. (...) It doesn't have to be with the performers themselves but it could eventually be within the back office, for example, with surveys or even augmented reality."* (Vítor Magalhães, Tech Expert/Producer)

However, and despite all these positive factors, there is one thing all the experts agree on: the fact that the experience delivered to the people at home is much inferior comparing to the in-person experience.

> *"It is completely different to sense the energetic fields of a full live audience feeling a certain emotion that the artist is projecting."* (Rúben Madureira, Actor)

> *"I've seen a lot of things with a lot of quality in LS but I cannot say that the experience was the same as going to see the events in person."* (Joana Cunha, Producer)

> *"There is a thing that we need to take into consideration which is the distortion of the product. (…) There is a certain ambient between the audience and the stage… it is not something that is reproduceable."* (João Fontes, Light Technician)

> *"There is something about being with anonymous people enjoying an artist whose appreciation for is shared."* (Rita Duarte, Producer)

On the other hand, most of the respondents talked about the ritualization of going to watch a show and the 'beauty' in all the logistics and plans that one has to do prior and later.

> *"Going to the theatre, for me, is to plan my day in order to leave the house on time, it is leaving the house, it is going to the venue, it is waiting a bit on the street and see who else is going to the show, it is going into the room, sitting, knowing if there is an interval or not and coming back in the car commenting with my husband what I liked and disliked about the show. Sitting in the sofa does not feel the same."* (Rita Duarte, Producer)

I proceeded to ask the experts what the conditions for a LS show to work are, in their eyes. What should be the focal points for it to function business-wise and as an artistic experience? Most respondents started by saying that the experience has to be well recorded.

> *"It is completely different to have a live show recorded with high-tech recording material, and another that is recorded using a cell-phone, which often happens."* (Rafael Pina, Actor/Producer)

On another note, there are different views on how the in-person capacity of a live show should determine whether a show is open for livestreaming or not. Some think that the show should only be opened for theatre if an appropriate amount of people is watching the show in person.

> *"It is ungrateful for the artist to have 15 people watching the show in person and 15000 people watching it at home. (…) LS tickets should only be sold after a certain percentage of the presential capacity is sold."* (Rúben Madureira, Actor)

On another hand, a producer noticed that usually it is more profitable to open a second venue rather than LS.

> *"If I sold out Altice Arena and have the demand that financially allows me to 'open' another Altice Arena that's what I'll do. However, if the demand you have is not enough, it could be a good opportunity to open it up for LS."* (Joana Cunha, Producer)

Finally, a respondent inclusively stated that the LS experience, if allowed, should have a limited capacity in order to increase its desirability.

> *"On one hand I would limit the capacity of the amount of people being able to watch online. Limiting the chance people have of watching a show makes it more appealing."* (Vítor Magalhães, Tech Expert/Producer)

When it comes to price, there are also mixed opinions. On one hand, the in-person experience is better and since an online link can be consumed by a lot of people in the same room, charging less seems unfair. However, charging more may affect demand.

> *"Even though the online experience is inferior to the presential experience, one LS ticket can fulfil an entire family. So, the price should be invariably higher. (…) The difference should not be insane though. If a ticket costs 15€, maybe the online ticket should cost 20€, for example."* (José Lobo, Actor)

> *"I think the price should be lower. Eventually starting at the same price and closer to the show reducing it a little bit, depending on the physical capacity of the show."* (Vítor Magalhães, Tech Expert/Producer)

Most respondents also think that the number of times that a show is performed should be taken into consideration, despite the different points of view.

> *"For example, in a long-running show, if it is the last week and all the shows are close to selling-out, I believe it would make sense to give people the opportunity of watching the show online."* (Sissi Martins, Actress)

> *"Let's say you open up a show for livestreaming because the tickets for the experience in person is sold out. If you want to do long season shows, this will make the shows sell less successfully in the future."* (Artur Guimarães, Musical Director)

> *"Well, if I'm a fan of Justin Bieber, I find out that he is going to have one single show this year and it is going to be in California and I cannot go, I will probably feel very tempted to watch the show via LS."* (Rita Duarte, Producer)

There is also a general feeling that people that have more difficulties in watching a show in person, should be given more opportunities to watch a show via LS.

> *"To me it is essential that the old lady that cannot walk to the theatre or the person that has a panic condition and cannot leave the house to have the same access to theatre than any other person."* (José Lobo, Actor)

When asked if the opportunity of watching a show at home would move people away from the in-person experience, most respondents were pragmatic.

> *"No. The physical experience is so much better that people will always feel attracted to it."* (António Gonçalves, Producer)

However, one respondent mentioned that the effects in the long run could be worse than one would think right now.

> *"In the long run I believe it will. If you can have such a good product on your smart TV, why should you bother moving out of the house?"* (João Fontes, Light Technician)

Finally, the respondents were asked what they think could be the biggest difficulties when it comes to organizing an event of LS nature. First of all, most of the respondents identified financial difficulties in contracting a company to assure the quality of the show.

> *"If you want to make a good product that is delivered at people's houses it will definitely cost you some money and the show rooms must be equipped properly. It needs to have cameras, if possible, shot with capes, you need to do the diffusion with fibre, you need to have a director, image control and all of this will add to the production costs."* (Felício Fialho, Sound Technician)

One of the respondents mentioned the possibility of partnerships with media companies.

> *"A big production company with a higher market penetration could find a media partner to contribute and facilitate access to the resources necessary."* (Sandra Viegas Leal, Writer/Producer)

Also, property and image rights are seen as a big expense, depending on the reputation of the show or performers.

> *"If you are doing this in Portugal, SPA - Sociedade Portuguesa de Autores - probably has to ensure that the authors of whatever you are interpreting receive extra rights because you are taking their art to more people via LS."* (Luís Matos, Producer)

> *"LS could be an issue due to artists' rights. (...) Some artists want veto power, that is, if the show does not go well, he can say that the show cannot be broadcasted which prevents the possibility to live stream it a priori."* (António Gonçalves, Producer)

On another note, interviewees, specially performers, believe that the artistic mindset currently in place in Portugal needs to improve in order to do justice to the artistic quality of the product.

> *"It is extremely important that these technical teams begin rehearsing when we - the actors - start rehearsing as well."* (Sissi Martins, Actress)

> *"The different areas that make a show still do not see themselves as a symbiosis. Lights is doing lights, sound is doing sound, video is doing video."* (Rúben Madureira, Actor)

Technical preparation and potential difficulties are also seen as a problem in some productions.

> *"For example, with classical music, we need to have a musical assistant that needs to tell the sound technician which instrument to capture in each moment of the piece."* (António Gonçalves, Producer)

"Also, not everyone can assure a quality internet server that delivers the content to people's houses with a 0% error rate." (João Fontes, Light Technician)

Quantitative Findings

After the removal of outliers based on the analysis of boxplots and the analysis of non-sensical text entry questions, 484 surveys were left to analyse. Out of these surveys, 9 respondents were not higher than 18 years-old and 15 did not live in Portugal. Due to legal reasons and because the national market is the focus, these 24 surveys were not considered in the analysis of EPA via LS. In the end, 460 surveys were analysed. At the end of the survey, respondents had to answer demographical questions (such as gender, age, occupation) as well as other questions to measure their tech-savviness (use of internet, e-mail and social media).

Initially, the respondents were asked to rate from 0-10 their taste for EPA. The overall mean was of 7,03. A one-way analysis of variance (ANOVA) showed that women tend to rate these events higher than men ($p<0,01$). When asked if they were familiar with the existence of EPA, 76,5% of the respondents responded positively out of which 75% had watched at least one live stream of these events. Familiarization with EPA via LS increases with EPA taste (ANOVA, $p<0,01$). Through the use of Chi-Square tests, it can also be seen that students ($p<0,01$), respondents who were born after 1980 ($p<0,01$) and respondents who use more than 1 social media ($p<0,05$) tend to be more familiar with EPA via LS. These results are expected since younger people and people who are more invested in social media tend to be more tech-savvy.

The respondents were then asked some questions about their previous experience with EPA via LS, if applicable. Out of 264 respondents, 33,7% watched from 3 to 5 shows, 25% watched from 1 to 2 shows and 24,2% watched from 5-10 shows. The remainder 17% watched more than 10 shows. When it comes to the localization of the shows, 39% of the respondents watched only shows from Portugal and 24,6% watched mostly shows from Portugal (cumulative percent = 63,6%), which is a positive indicator for the geographical market that is being tackled. 45,8%

of the respondents watched all the shows after March 2020 with 26,5% watching more than half (cumulative percent = 72,3%), revealing that a major growth in awareness for these events was boosted during lockdown. 57,6% responded that social media was the only platform where they saw EPA via LS with 20,5% watching more than half (cumulative percent = 78%), showing that social media, due to its practicality, is the main driver of EPA via LS. When it comes to devices (Table 1), smartphone (74,2%) and laptop (51,5%) seem to be the most common ways of watching EPA via LS. According to Table 2, the most common form of art watched via LS is "Concerts/Festivals of Non-Classical Music" (68,9%) followed by "Comedy Shows" (45,1%) and "Concerts/Festivals of Classical Music" (33,3%). The mean of the evaluation of the overall experiences was 7,38, distributed as shown in Figure 9.

However, from the 264 respondents that had watched EPA via LS, only 32 had payed for the experience. Most of these respondents watched only one or two shows (75%), watched all of the shows in Portugal (53,1%) and after March (62,5%) and paid around 5€-10 (43,8%). The supremacy of social media as a mean to watch these shows is less evident with 43,8% of the respondents saying that they watched all the paid events in social media platforms and 31,3% saying they watched none. The laptop overlaps the smartphone as the device more utilized in paid events with 42,3% share of the respondents against 28,8% (Table 3). This seems natural because since one is paying, one would want to have the best possible experience and a bigger screen could contribute to that. The most common form of art for which people pay to see via LS is "Concerts/Festivals of Non-Classical Music" (44,7%) followed by "Concerts/Festivals of Classical Music" (21,1% - Table 4). The mean of the evaluation of the overall paid experiences with EPA via LS was 7,68, slightly higher than the previous value for all the experiences. The distribution is shown in Figure 10.

After discussing the respondents' history with EPA via LS, the survey focused on evaluating their willingness of consuming these products in the future. 77,8% of the respondents said that

they were interested in watching LS in the future and 57,2% would be willing to pay to watch these events in Portugal. Somewhat unexpectedly, among the respondents that stated that they were not familiar with the technology (108 in total), after being described the product, most of them (73,1%) were interested in watching these events in the future and (52,8%) were willing to pay to see these events in Portugal. In a general way, people that watched EPA via LS still want to watch in the future and vice-versa (Chi-Square, $p<0,01$). Naturally, people that like more of EPA are more interested in watching (ANOVA, $p<0,01$) and paying (ANOVA, $p<0,01$) for the experience. Having previous positive experiences with the product is also an incentive for people to watch (ANOVA, $p<0,05$) and pay (ANOVA, $p<0,01$). People that work (ANOVA, $p<0,01$) also tend to want to watch more of these events in the future, maybe due to the fact that they have less flexibility and are more tired after a full day of work to go to physical venues. When it comes to what types of events people would be willing to watch (Table 5), there are a lot of viable choices namely "Concerts/Festivals of Non-Classical Music" (21,6%), "Comedy Shows" (16,7%), "Musical Theatre" (15%) and Theatre (12,1%). These last 2 constitute a surprise since they did not seem to be as popular based on the respondents' previous experiences – which could be the sign of a market with a lot of potential. When asked how much they would be willing to pay for an event where the in-person ticket costed 15€, the mean of the respondents' answers was 11,35€. The distribution of the answers is as shown in Figure 1. Even though people that are born after 1980, tend to be willing to pay more (ANOVA, $p<0,01$), the overall feeling is that the price of the online ticket should be lower than the in-person ticket.

Finally, the respondents needed to rate some sentences from 0 to 10 about EPA via LS that intended to understand what their feelings about some of the advantages and disadvantages of the product are. Overall, people feel positive about the fact that the product allows you not to leave your home (mean = 7,33), to watch concerts outside of where they live (mean = 7,72) and somewhat positive about the experience that the cameras and directing allow spectators to have

(mean = 5,98). On the other hand, people feel strongly negative about the fact that the experience online does not match the in-person experience (mean = 7,91) and somewhat divided about technical issues during these shows (mean = 5,40). They tend to disagree with other possible disadvantages such as the fact that EPA via LS does not match other sources of digital entertainment (mean = 4,39), lack of cybersecurity (mean = 3,38) and being very confusing to work with LS (mean = 3,05). Based on these results, it will be assumed that these last two issues do not seem to be relevant in the decision-making of most of the respondents.

People that had a good experience with LS in the past tend to agree with all the advantages mentioned (r=0,160**, r=193**, r=192**) and disagree that EPA via LS does not match other sources of entertainment (r=-0,136**), which is natural. Those who do not want to watch EPA via LS in the future tend to rate lower the advantages of the product (ANOVA, all p's<0,01) and rate higher all the disadvantages mentioned, especially the fact that the online experience does not match the in person experience (ANOVA, all p's<0,01), which seems to be the biggest issue regarding the product. People that are willing to pay tend to value more the directing component of the experience (ANOVA, p<0,05). On the other hand, those who are not willing to pay tend to rate higher the fact that the online experience does not match the quality of the in-person experience (ANOVA, p<0,05). When it comes to age, people that are born after 1980 seem to value less the directing experience (ANOVA, p<0,01) and value more the traditional experience (ANOVA, p<0,05), maybe because they are younger and therefore 'fresher' to leave the house and experience things in the flesh.

Conclusion

With the results from this thesis, both research questions can be tackled directly.

RQ1:* *Is there a market for EPA via LS in a pandemic-free world in Portugal? It can be stated with some degree of confidence that there is a market for EPA via LS in Portugal, a group of

people that is willing to pay money to watch a show via the internet. Previous experiences both nationally and internationally, literature on similar topics and the increase in the market of performing arts in Portugal show that there is a possibility that production companies and artists can make a profit out of these events. Besides that, data collected specifically for this thesis corroborates that. Almost all of the experts interviewed see a positive net balance in a hybrid product that sells tickets for both the physical venue and the 'online venue', stating that the geographical unlimitedness of the market can very well be a propulsor of the profitability of EPA. After collecting data from the public, we saw that 77,8% of the respondents were interested in consuming EPA via LS in the future while 57,2% are willing to pay for such an experience, with a lot of people identifying advantages in the use of this technology.

RQ2: ***If so, how can it work?*** Here, the certainty of the conclusions becomes more blend. However, opinions regarding the aestheticism of a show seem to be consensual: while the in-person experience offers superior quality when compared to the online alternative, all efforts should be made in order to reproduce the latter as similar as the former. In order to do that, production companies need to invest in competent teams that can organize and manage quality resources (for example, high-definition cameras). Besides, on the artistic point of view, it is important that the video component is seen as an integral part of the show – with rehearsals, preferably when the cast starts rehearsing as well – and not as an external element with management of its own. On the other hand, it is crucial that LS is used as a part of a hybrid product and, hence, as a secondary complement to the traditional experience, as it is still the biggest source of profitability. When it comes to pricing EPA via LS, the experts have multiple opinions on the matter, mainly due to the fact that one link for an online show can fulfil multiple people. However, the demand of the public seems to ask for a smaller price, which matches the opinion of the slight majority of the experts. It is also important to take into consideration two components that depend on the nature of the show: timing and capacity. The first one regards

the frequency of the show. It is different to schedule live streaming for a concert that happens once every two months and a musical theatre show that goes live 8 times a week for 3 months. For a more sporadic type of show, the recurrent opening for a LS audience will probably be less of a hazard to in-person profitability, depending on demand. For a more frequent show, opening LS in every session could be too ambitious as the demand might not justify it, increasing the risk of a loss in some of them. The capacity of the live show also seems to be an important factor, precisely because the physical audience is the major source of profitability of a show. Hence, it could make sense that opening LS should only be a possibility if a certain percentage of the in-person tickets are sold. Finally, it is important to consider the importance of making the experience as original as possible for the people at home, and constantly consider innovative interactive ways of making them forget they cannot be there physically.

Limitations. The major limitation of this research is the fact that it is being done in the midst of the pandemic. Even though both experts and the audience were asked to disregard COVID-19 and lockdown to evaluate the possibility of a hybrid product, it has to be admitted that some of the answers could be highly influenced by the pandemic, because EPA are still restricted and the emotional charge that carries, especially for experts.

Further Research. In the future, it would be important to actually implement LS in an event of performing arts using the above-mentioned recommendations. That would give the researchers full control of the narrative and allow them to collect data every step of the way and test the results after the experiment is over. Meanwhile, the market will continue to evolve and looking at its new offers will continue to be a priority for future studies.

LS increasingly appears to be an inevitable element in the future of EPA. To ignore it would be to disregard an enormous potential opportunity for the profitability of live shows, not only for production companies in Portugal but also around the world.

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Appendices

Appendix 1: Figures

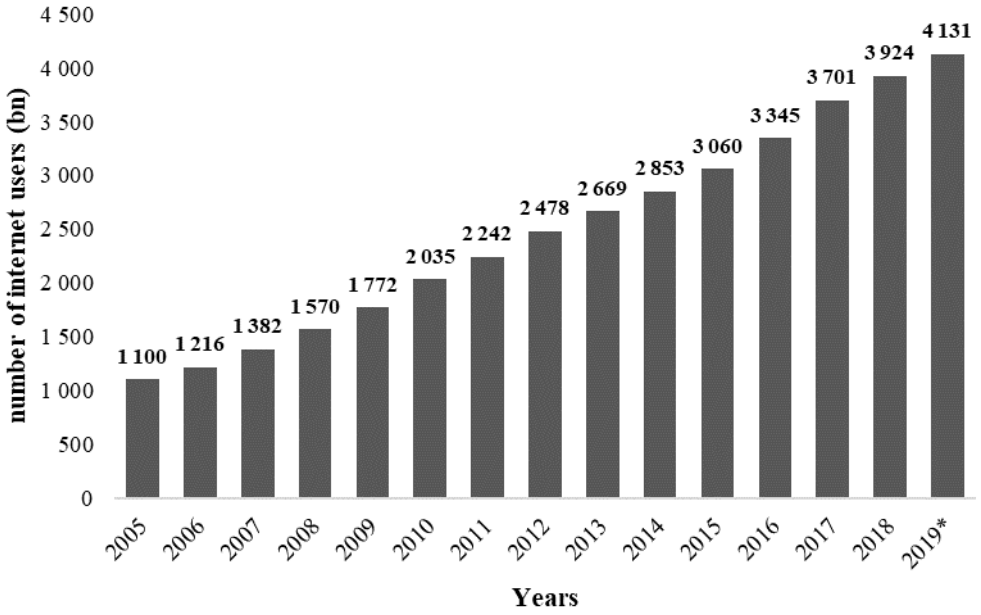

Figure 1 *- Number of internet users 2005-2019 (Source: Statista)*

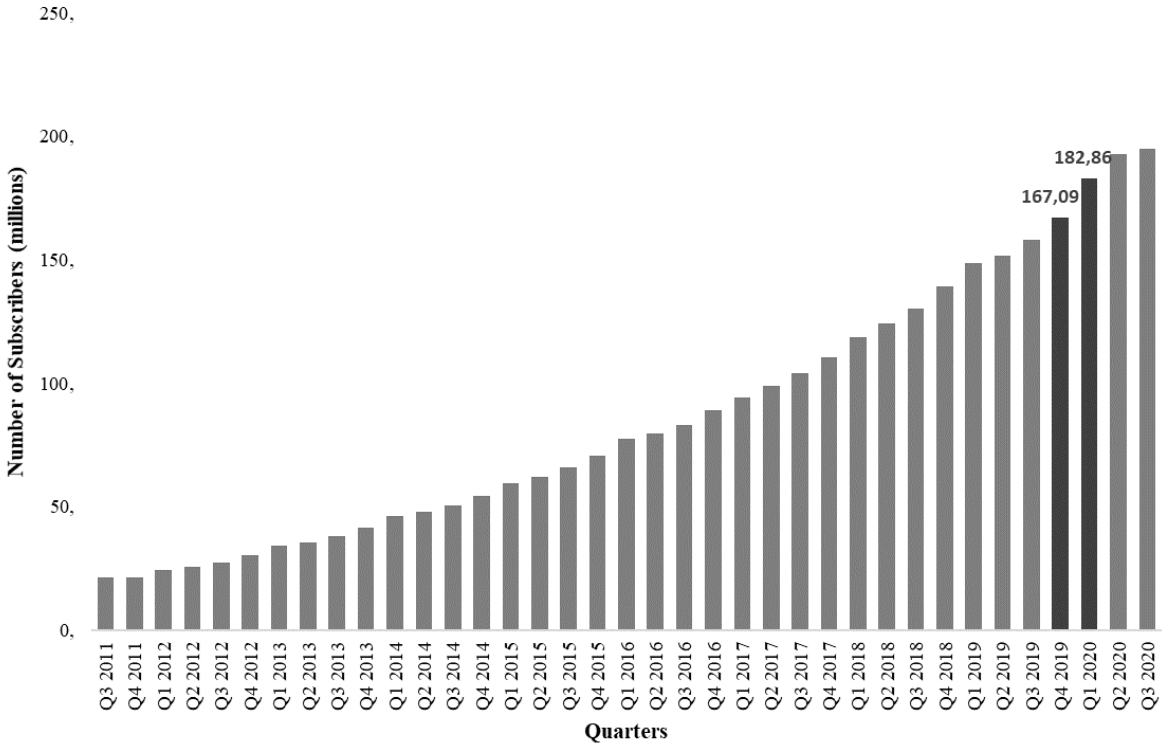

Figure 2 *- Netflix's subscriber count 2011-2020 (Source: Statista)*

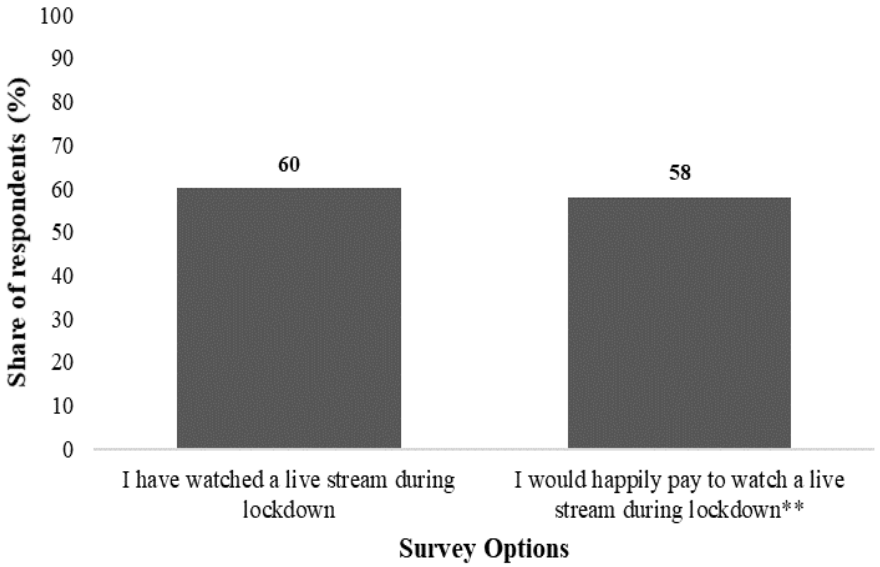

Figure 3 *- Share of festivalgoers who have watched a live music stream during the coronavirus lockdown in Europe in 2020*

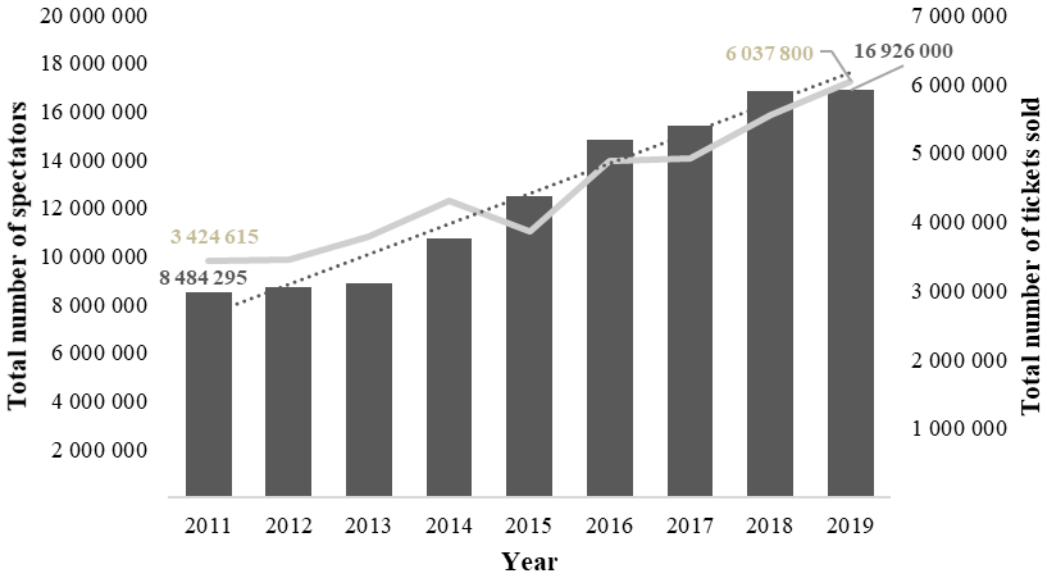

Figure 4 *- Total number of spectators and sessions of live shows in Portugal 2011-2019 (Source: INE)*

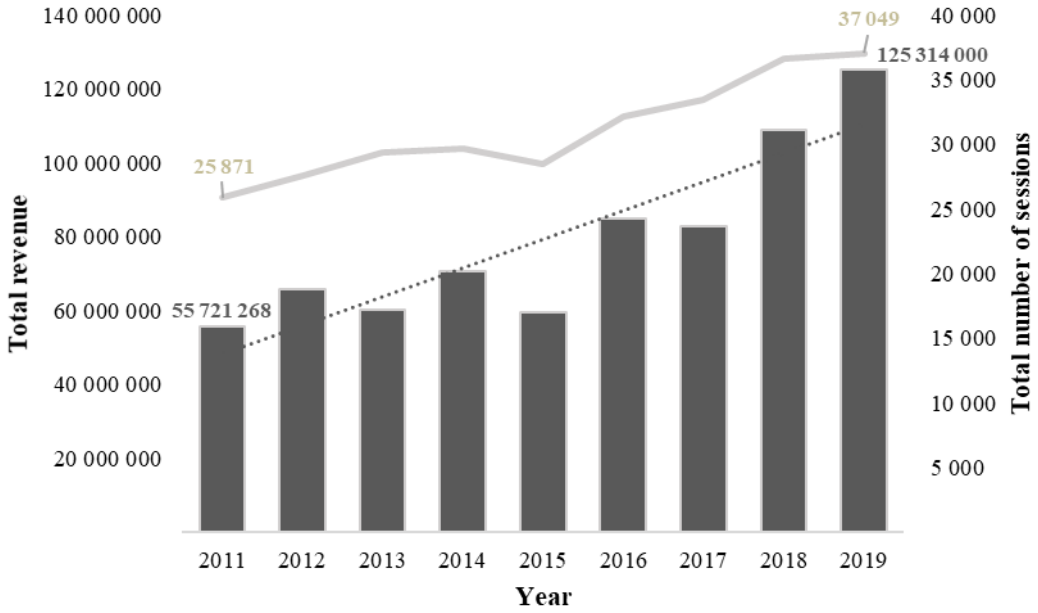

***Figure 5** - Total revenue and number of tickets sold of live shows in Portugal 2011-2019 (Source: INE)*

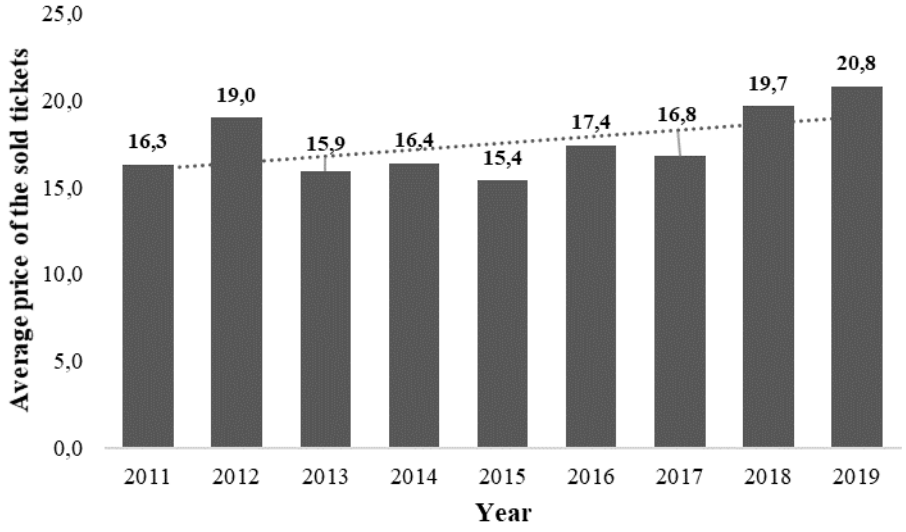

***Figure 6** - Average price of the sold tickets in Portugal 2011-2019 (Source: INE)*

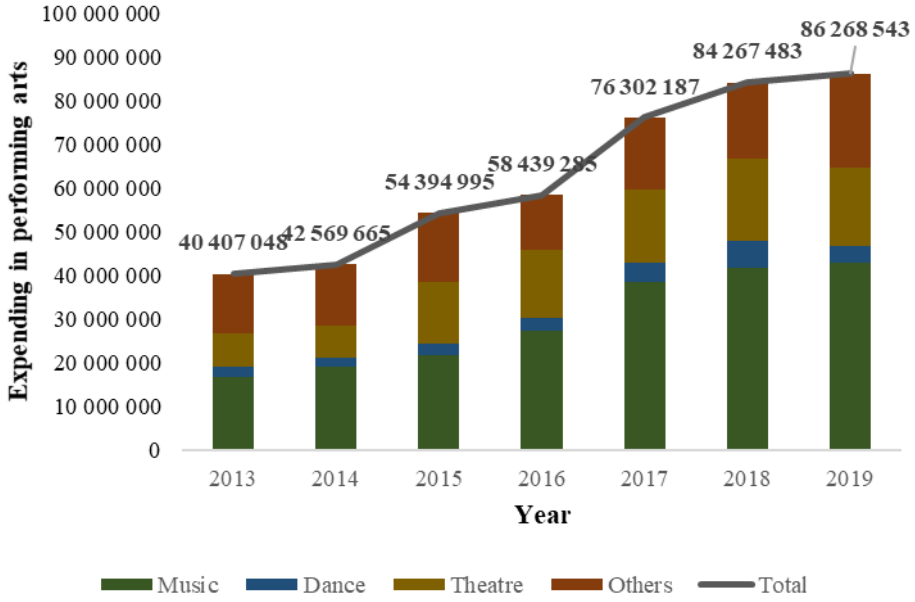

Figure 7 *- Expenditure in Performing artes per category 2013-2019 (Source: INE)*

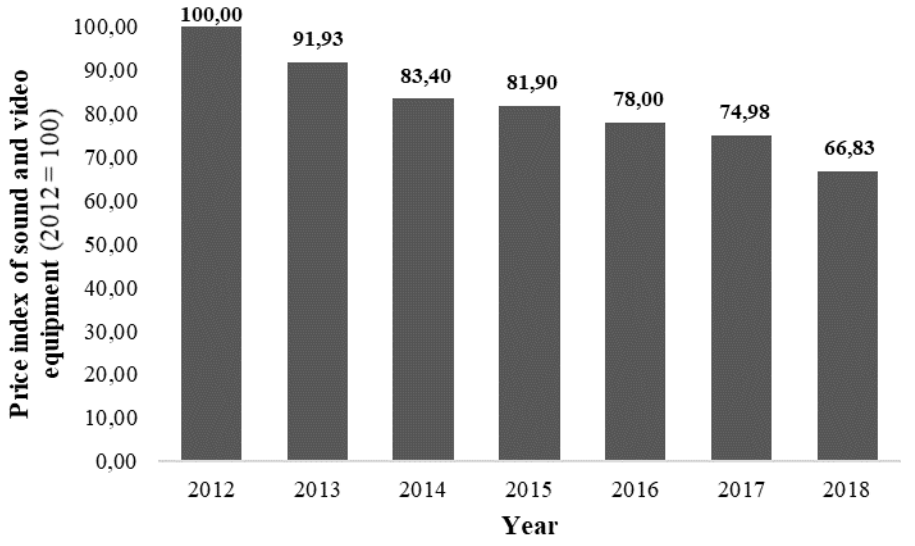

Figure 8 *- Price index of equipment to receive, register and reproduce sound and video 2012-2018 (Source: INE)*

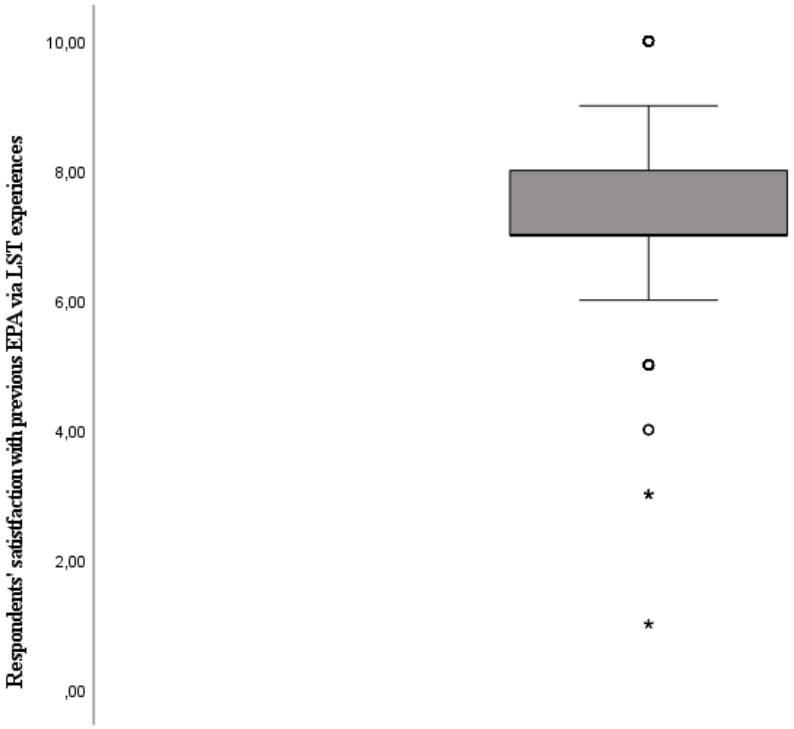

Figure 9 *- Distribution of respondents' overall evaluation of previous EPA via LS experiences (Source: Survey)*

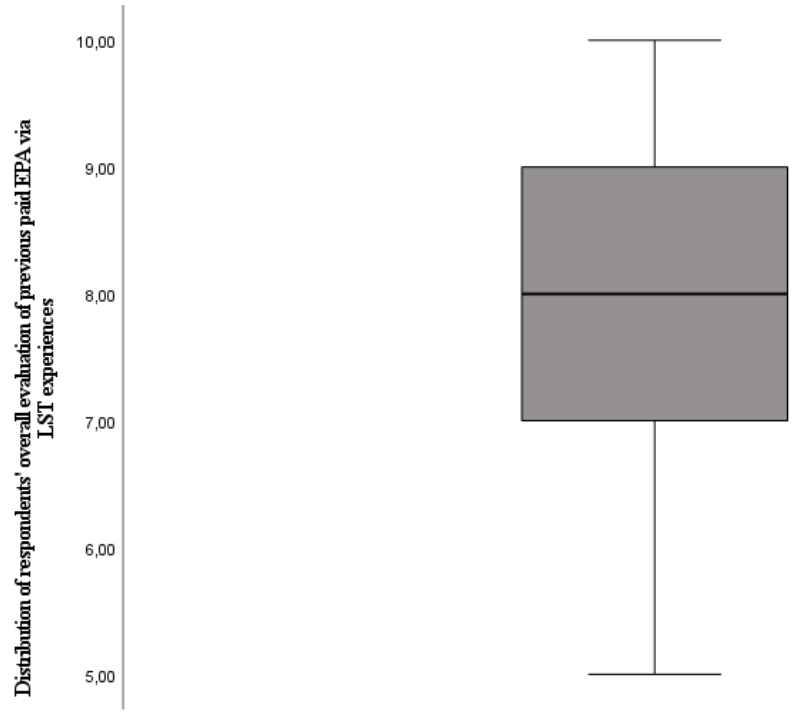

Figure 10 *- Distribution of respondents' overall evaluation of previous paid EPA via LS experiences (Source: Survey)*

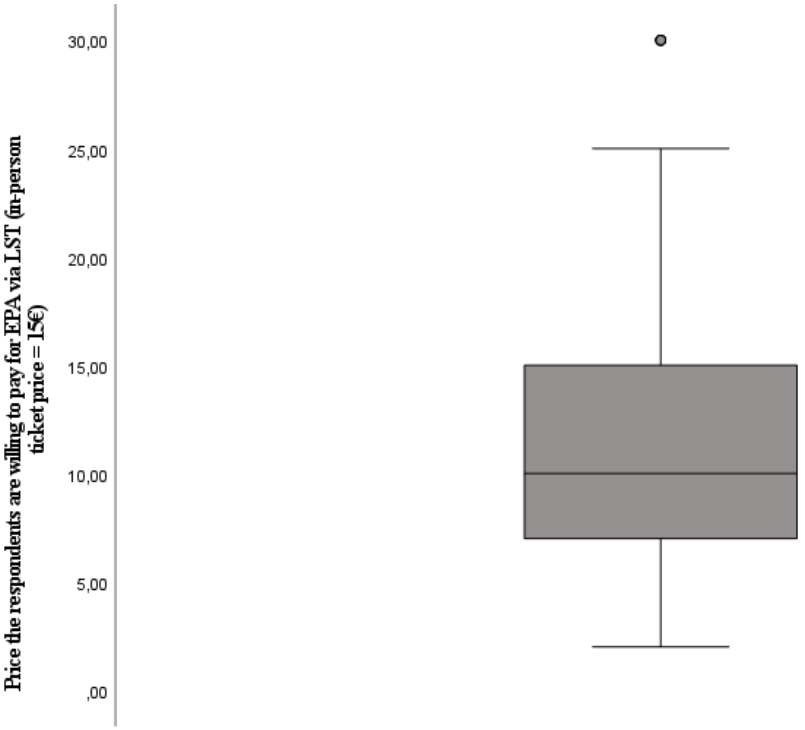

Figure 11 *- Distribution of respondents' willingness to pay for an online ticket (in person ticket = 15€) (Source:Survey)*

Appendix 2: Tables

		Responses	
		N	Percent
	Smartphone	196	44,2%
	Laptop	136	30,7%
	Tablet	35	7,9%
	Smart TV	38	8,6%
	Desktop	34	7,7%
	Other	4	0,9%
Total		443	100,0%

Table 1 *- Devices used to watch EPA via LS (Source: Survey)*

		Responses	
		N	Percent
	Concerts/Festivals of Classical Music	88	15,9%
	Concerts/Festivals of Non-Classical Music	182	32,9%
	Theatre	32	5,8%
	Musical Theatre	39	7,1%
	Opera	15	2,7%
	Comedy Shows	119	21,5%
	Dance	38	6,9%
	Circus	9	1,6%
	Magic	9	1,6%
	Declamation	11	2,0%
	Other	11	2,0%
Total		553	100,0%

Table 2 *- Categories of EPA most watched by respondents (Source: Survey)*

		Responses	
		N	Percent
	Smartphone	15	28,8%
	Laptop	22	42,3%
	Tablet	5	9,6%
	Smart TV	6	11,5%
	Desktop	3	5,8%
	Other	1	1,9%
Total		52	100,0%

Table 3 *- Devices used to watch paid EPA via LS (Source: Survey)*

		Responses	
		N	Percent
	Concerts/Festivals of Classical Music	8	21,1%
	Concerts/Festivals of Non-Classical Music	17	44,7%
	Theatre	4	10,5%
	Musical Theatre	4	10,5%
	Comedy Shows	2	5,3%
	Dance	2	5,3%
	Other	1	2,6%
Total		38	100,0%

Table 4 *- Categories of EPA watched in paid experiences of LS (Source: Survey)*

		Responses	
		N	Percent
	Concerts/Festivals of Classical Music	115	11,7%
	Concerts/Festivals of Non-Classical Music	213	21,6%
	Theatre	119	12,1%
	Musical Theatre	148	15,0%
	Opera	39	4,0%
	Comedy Shows	164	16,7%
	Dance	86	8,7%
	Circus	30	3,0%
	Magic	47	4,8%
	Declamation	17	1,7%
	Other	6	0,6%
Total		984	100,0%

Table 5 *- Categories of EPA preferred by respondents to watch via LS (Source: Survey)*

Appendix 3: Interview Guidelines

Warm-Up: Good morning/afternoon/night, my name is João Morgado and I'm currently completing my Master's Degree in Management at Nova School of Business and Economics. For my final work project, I intend to explore the overall and potential impact of technology in the world of arts, especially the concept of "taking the live shows to people's houses" via LS. All I ask is for you, an expert of the field, to give your opinion regarding the overall impact of technology, the blossom of LS during lockdown, the viability of a hybrid product and the obstacles that can stand in one's way, when planning an event of such a kind.

0. Do you consent that this interview is recorded for academic purposes?
    a. Yes
    b. No (finish the interview)

Blossom of LS during lockdown: like I've previously mentioned, I intend to explore the concept of "taking the live shows to people's houses". In order to do that, I will ask you to challenge a product: LS. It essentially consists in not-only allowing people to watch the show in person but also open up a market online for people to watch it live, via the internet. The following questions are specifically targeted from the period since March 2020 to now.

1. Do you know any shows that have used this technology during lockdown?
    a. If so, do you think that it was a success?
    b. If not, skip to next question.

Hybrid product: I would now like to ask you to make the exercise of picturing a scenario where COVID-19 is not around anymore and live shows are functioning normally without any constraints (no masks, social distancing and limited capacity).

2. Do you feel that it is possible to conjugate both the in person and online experiences? That is, selling tickets to the physical audience that wants to watch the show in person while also selling tickets to the people that want to watch the show at home?
    a. If so, can you give me an opinion on how it should be done, specially regarding the following topics:
        i. Price discrepancy;
        ii. In person capacity requirements;
        iii. Timing, specially when it comes to long-running shows;
        iv. Other factors that seem important to you.
    b. If not, why not?
3. Do you feel that the possibility of watching the show at home would draw people away from the in person experience?

<u>Obstacles:</u>

4. What type of difficulties do you predict in the organization of these shows where there are necessary resources so that the people can watch the show at home?

Appendix 4: Excerpt of Content Grid

			Luís Matos	Felício Fialho	António Gonçalves	
		Technical issues/obsoletion	[redacted]	"I'm currently in charge of the sound of the portuguese broadcast of the Champions League Games in Eleven Sports, and one of the problems that we have sometimes is the sound delay. If we have that problem, I'm sure in streaming it should also be a problem"	"There is a very important aspect when it comes to organizing these events which is the preparation of direction of the show. For example with classical music, we need to have a musical assistant that needs to tell the sound technician which instrument to capture in each moment of the piece"	"I still feel that all th are too basic. You t new. And to think a have an open minds worlds - art and tech (...) Also, people ca sense that technolo in my opinion. If we we can be creative be cr
		Property Rights	"If you are doing this in Portugal, SPA - Sociedade Portuguesa de Autores - probably has to ensure that the authors of whatever you are performing receive extra rights because you are taking their art to more people via live streaming"	[redacted]	"Live streaming could be an issue due to artists rights. Sometimes artists do not want their concerts to be transmitted and what happens with orchestras is the fact that sometimes they have plafonds of maximum of shows transmitted by season. With the pandemic all those restrictions were suspended. I'm curious to see how is it going to be after it" "Some artists want veto power, that is, if the show does not go well, he can say that the show cannot be broadcasted which prevents the possibility to live stream the show a priori"	[redacted]
		Extra costs with video	"It realy depends on what you want to do. If it is a small show with a small camera I do not believe it is that expensive." "If the dimension is other, than will not do, and expenses rise exponentially"	"If you want to make a good product that is delivered at people's houses it will definitely cost you some money and the show rooms must be equiped properly. It needs to have cameras, if possible shot with capes, you need to do the difusion with fiber, you need to have a director, image control all of this will add to the production costs.	[redacted]	"On the other hand, world today to have live streaming"

Appendix 5: Survey

Survey Flow
Block: Block 1 (3 Questions)
Standard: Block 2 (3 Questions)

Branch: New Branch
If
If Estava familiarizado com a existência de eventos de artes performativas transmitidos através live... Sim Is Selected

Standard: Block 3 (1 Question)

Branch: New Branch
If
If Já viu algum evento de artes performativas através de LS? Sim Is Selected

Standard: Block 4 (7 Questions)
Standard: Block 5 (1 Question)

Branch: New Branch
If
If Pagou bilhete para ver algum dos eventos de artes performativas através de LS? Sim Is Selected

Standard: Block 6 (8 Questions)

Standard: Block 7 (3 Questions)

Branch: New Branch
If
If Com base na definição de LS, e com o seu conhecimento e experiência prévia (se aplicá... Sim Is Selected

Block: Block 8 (1 Question)
Standard: Block 9 (1 Question)

Branch: New Branch
If
If Em algum cenário, estaria disposto a pagar para ver um evento de artes performativas, realizado e... Sim Is Selected
Or Em algum cenário, estaria disposto a pagar para ver um evento de artes performativas, realizado n... Sim Is Selected

Block: Block 10 (2 Questions)

Block: Block 11 (1 Question)
Standard: Block 12 (7 Questions)

Start of Block: Block 1

Olá,

O meu nome é João Morgado e estou neste momento a tirar o Mestrado de Gestão na Nova School of Business and Economics. Para a minha tese, tentarei explorar o impacto que o LS poderá ter em eventos de artes performativas.

LS define-se como a *"transmissão e receção de vídeo ao vivo e cobertura de áudio através da internet"* (Oxford University Press, 2020).

Este questionário tem como objetivo recolher os seus hábitos e opiniões relativamente a este tipo de tecnologia e terá uma duração de cerca de 5-7 minutos.

A sua participação é voluntária e todas as respostas que providenciar são anónimas, confidenciais e só serão usadas para o propósito deste projeto. Se tiver alguma questão sobre este estudo, por favor contacte-me por e-mail: 29237@novasbe.pt Muito obrigado pela sua ajuda!

Q1.2 Tem mais de 18 anos?

- ○ Sim
- ○ Não

Skip To: End of Survey If Tem mais de 18 anos? = Não

Q1.3 Vive em Portugal há pelo menos 2 anos?

- ○ Sim
- ○ Não

Skip To: End of Survey If Vive em Portugal há pelo menos 2 anos? = Não

End of Block: Block 1

Start of Block: Block 2

Q2.1

Leia com atenção os 7 pontos seguintes:

1 - As próximas questões vão perguntar-lhe sobre **eventos de artes performativas que viu através de LS.**

2 - No contexto deste projeto, LS define-se como a *"transmissão e receção de vídeo ao vivo e cobertura de áudio através da internet"* (Oxford University Press, 2020).

3 - Plataformas LS de **redes sociais integram-se** na categoria de LS (Instagram Live, Facebook Live, YouTube, Twitch, Periscope, entre outras).

4 - Ver televisão por cabo ou satélite **não** se integra na categoria de LS assim como todos os eventos que são pré-gravados (por exemplo, cinema).

5 - Todo o tipo de atividade ilegal não deve ser contabilizado para este questionário.

6 - Eventos de artes performativas ao vivo **incluem**: concertos e festivais de música, teatro, teatro musical, ópera, espetáculos de comédia (como stand-up comedy, talk-shows cómicos e comédia de improviso), espetáculos de dança, magia, circo, declamação, entre outros.

7 - Eventos de artes performativas **não** incluem: desportos, conferências, entrevistas e Q&A's, para dar alguns exemplos.

Q2.2 Como é que descreveria o seu nível de interesse no consumo de eventos de artes performativas **ao vivo**?

	0 1 2 3 4 5 6 7 8 9 10
Nível de interesse	

Q2.3 Estava familiarizado com a existência de eventos de artes performativas transmitidos através LS?

- ○ Sim (1)
- ○ Não (2)

End of Block: Block 2

Start of Block: Block 3

Q3.1 Já viu algum evento de artes performativas através de LS?

- ○ Sim (1)
- ○ Não (2)

End of Block: Block 3

Start of Block: Block 4

Q4.1 Quantos eventos de artes performativas viu através de LS?

- ○ 1-2 (1)
- ○ 3-5 (2)
- ○ 5-10 (3)
- ○ 10-20 (4)
- ○ Mais de 20 (5)

Q4.2 Quantos desses eventos se realizaram em Portugal?

- ○ Todos (1)
- ○ Mais de metade (2)
- ○ Aproximadamente metade (3)
- ○ Menos de metade (4)
- ○ Nenhum (5)

Q4.3 Quantos desses eventos viu desde Março de 2020 (mês em que foi decretado o estado de emergência nacional aquando da pandemia COVID-19 pela primeira vez)?

- ○ Todos (1)
- ○ Mais de metade (2)
- ○ Aproximadamente metade (3)
- ○ Menos de metade (4)
- ○ Nenhum (5)

Q4.4 Quantos desses eventos viu em plataformas LS de redes sociais (Instagram Live, Facebook Live, Periscope...)?

- ○ Todos (1)
- ○ Mais de metade (2)
- ○ Aproximadamente metade (3)
- ○ Menos de metade (4)
- ○ Nenhum (5)

Q4.5 Em que tipos de dispositivos assistiu a eventos de artes performativas através de LS?

- [ ] Smartphone (1)
- [ ] Laptop (2)
- [ ] Tablet (3)
- [ ] Smart TV (4)
- [ ] Computador Fixo (5)
- [ ] Outro (6) _____

Q4.6 Quais destas categorias de eventos de artes performativas viu através de LS?

- [ ] Concertos e/ou Festivais de Música Clássica (1)
- [ ] Concertos e/ou Festivais de Música Não-Clássica (2)
- [ ] Teatro (3)
- [ ] Teatro Musical (4)
- [ ] Ópera (5)
- [ ] Espetáculos de Comédia (6)
- [ ] Dança (7)
- [ ] Circo (8)
- [ ] Magia (9)
- [ ] Declamação (Poesia) (10)
- [ ] Outro (11) _____

Q4.7 Avalie a sua satisfação média quanto aos eventos de artes performativas que viu através de LS.

	0 1 2 3 4 5 6 7 8 9 10
Nível de satisfação ()	

End of Block: Block 4

Start of Block: Block 5

Q5.1 Pagou bilhete para ver algum dos eventos de artes performativas através de LS?

- ○ Sim (1)
- ○ Não (2)

End of Block: Block 5

Start of Block: Block 6

Q6.1 Em quantos eventos de artes performativas é que pagou bilhete para ver através de LS?

- ○ 1-2 (1)
- ○ 3-5 (2)
- ○ 5-10 (3)
- ○ Mais de 10 (4)

Q6.2 Quantos desses eventos pagos se realizaram em Portugal?

- ○ Todos (1)
- ○ Mais de metade (2)
- ○ Aproximadamente metade (3)
- ○ Menos de metade (4)
- ○ Nenhum (5)

Q6.3 Quantos desses eventos pagos viu desde Março de 2020 (mês em que foi decretado o estado de emergência nacional aquando da pandemia COVID-19 pela primeira vez)?

- ○ Todos (1)
- ○ Mais de metade (2)
- ○ Aproximadamente metade (3)
- ○ Menos de metade (4)
- ○ Nenhum (5)

Q6.4 Quantos desses eventos pagos viu em plataformas LS de redes sociais (Instagram Live, Facebook Live, Periscope...)?

- ○ Todos (1)
- ○ Mais de metade (2)
- ○ Aproximadamente metade (3)
- ○ Menos de metade (4)
- ○ Nenhum (5)

Q6.5 Em que tipos de dispositivos assistiu a eventos de artes performativas através de LS?

- ☐ Smartphone (1)
- ☐ Laptop (2)
- ☐ Tablet (3)
- ☐ Smart TV (4)
- ☐ Computador Fixo (5)
- ☐ Outro (6) _____

Carry Forward Selected Choices - Entered Text from "Quais destas categorias de eventos de artes performativas viu através de LS?"

Q6.6 Em quais das categorias de eventos de artes performativas é que pagou bilhetes para ver através de LS?

- ☐ Concertos e/ou Festivais de Música (1)
- ☐ Concertos e/ou Festivais de Música Não-Clássica (2)
- ☐ Teatro (3)
- ☐ Teatro Musical (4)
- ☐ Ópera (5)
- ☐ Espetáculos de Comédia (6)
- ☐ Dança (7)
- ☐ Circo (8)
- ☐ Magia (9)
- ☐ Declamação (Poesia) (10)

☐ Outro (11)

Q6.7 Qual foi o preço médio dos bilhetes para eventos de artes performativas que pagou para ver através de LS?

- ○ Menos de 5€ (1)
- ○ 5€-10€ (2)
- ○ 10€-15€ (3)
- ○ 15€-20€ (4)
- ○ Mais de 20€ (5)

Q6.8 Avalie a sua satisfação média quanto aos eventos de artes performativas que pagou para ver através de LS.

	0 1 2 3 4 5 6 7 8 9 10
Nível de satisfação ()	

End of Block: Block 6

Start of Block: Block 7

Q7.1

Relembre o conceito de LS: *"transmissão e receção de vídeo ao vivo e cobertura de áudio através da internet"* (Oxford University Press, 2020).

Relembre exemplos de eventos de artes performativas: concertos e festivais de música, teatro, teatro musical, opera, espetáculos de comédia (como stand-up comedy, talk-shows cómicos e comédia de improviso), espetáculos de dança, magia, circo, declamação, entre outros.

Q7.2

Leia com atenção o seguinte:

As questões que se seguem têm em conta um cenário em que todos **os eventos de artes performativas estão a funcionar dentro da normalidade**. Neste cenário, **não há vírus**, e por não haver vírus, **não há** distanciamento crítico, redução das lotações, uso de máscara, entre outras medidas cuja implementação foi forçada pela pandemia COVID-19.

Q7.3

Com base na definição de LS, e com o seu conhecimento e experiência prévia (se aplicável), teria interesse em ver eventos de artes performativas através de LS, no futuro?

- ○ Sim (1)
- ○ Não (2)

End of Block: Block 7

Start of Block: Block 8

Q8.1 Em algum cenário, estaria disposto a pagar para ver um evento de artes performativas, realizado em Portugal, através de LS, no futuro?

- ○ Sim (1)
- ○ Não (2)

End of Block: Block 8

Start of Block: Block 9

Q9.1 Em algum cenário, estaria disposto a pagar para ver um evento de artes performativas, realizado no estrangeiro, através de LS, no futuro?

- ○ Sim (1)
- ○ Não (2)

End of Block: Block 9

Start of Block: Block 10

Q10.1 Em quais destas categorias de eventos de artes performativas é que poderia ter interesse em pagar para ver através de LS, no futuro?

- ☐ Concertos e/ou Festivais de Música Clássica (1)
- ☐ Concertos e/ou Festivais de Música Não-Clássica (2)
- ☐ Teatro (3)
- ☐ Teatro Musical (4)
- ☐ Ópera (5)
- ☐ Espetáculos de Comédia (6)
- ☐ Dança (7)
- ☐ Circo (8)
- ☐ Magia (9)
- ☐ Declamação (Poesia) (10)
- ☐ Outro (11) _____

Q10.2

Quando se compra um bilhete de um evento de artes performativas para ver através de LS, mais do que uma pessoa pode estar a ver o evento no mesmo ecrã. Tendo isso em consideração e que o preço do bilhete presencial de um evento de artes performativas que tem interesse em ver custa 15€, qual é o preço que estaria disposto a pagar para ver esse evento através de LS?

_____

End of Block: Block 10

Start of Block: Block 11

Q11.1 Por favor indique o seu grau de concordância com as seguintes afirmações em que 0 = "Discordo totalmente" e 10 = "Concordo totalmente". Caso desconheça o conceito de LS e considere que o enquadramento dado neste questionário não é suficiente, selecione "Não sei".

	0 1 2 3 4 5 6 7 8 9 10 Não Sei
Uma das grandes vantagens de ver eventos de artes performativas em LS é o facto de não ter de me deslocar. ()	
Uma das grandes vantagens de ver eventos de artes performativas em LS é o facto de poder ver eventos fora do local onde vivo. ()	
Uma das grandes vantagens de ver eventos de artes performativas em LS é o facto das diferentes câmaras e respetiva realização me oferecer uma melhor experiência do evento. ()	

Uma das grandes desvantagens de ver eventos de artes performativas em LS é o facto de a experiência em LS não corresponder à qualidade da experiência presencial. ()	
Uma das grandes desvantagens de ver eventos de artes performativas em LS é o facto de haverem constantes falhas técnicas durante o evento. ()	
Uma das grandes desvantagens de ver eventos de artes performativas em LS é o facto de a experiência não estar à altura de outras alternativas de entretenimento digitais. ()	
Uma das grandes desvantagens de ver eventos de artes performativas em LS é o facto de ser muito difícil/confuso ver eventos através de LS. ()	
Uma das grandes desvantagens de ver eventos de artes performativas em LS é a falta de cibersegurança. ()	

End of Block: Block 11

Start of Block: Block 12

Q12.1 Qual o seu género?

- ○ Masculino (1)
- ○ Feminino (2)
- ○ Prefiro não dizer (3)

Q12.2 Em que ano nasceu?

- ○ Antes de 1950 (1)
- ○ Entre 1950 e 1964 (5)
- ○ Entre 1965 e 1979 (2)
- ○ Entre 1980 e 1994 (3)
- ○ Entre 1995 e 2010 (4)

Q12.3 Qual a sua ocupação profissional?

- ○ Estudante (1)
- ○ Trabalhador (2)
- ○ Trabalhador-Estudante (3)
- ○ Desempregado (4)
- ○ Reformado (5)

Q12.4 Qual o seu grau de escolaridade completo mais elevado?

- ○ Básico (até ao 9º) (1)
- ○ Secundário (até ao 12º) (2)
- ○ Ensino Superior - Licenciatura (Pré-Bolonha) (3)
- ○ Ensino Superior - Licenciatura (Pós-Bolonha) (4)
- ○ Ensino Superior - Mestrado (5)
- ○ Ensino Superior - Doutoramento (6)

Q12.5 Tem internet em casa?

- ○ Sim (1)
- ○ Não (2)

Q12.6 Utiliza o e-mail regularmente?

- ○ Sim (1)
- ○ Não (2)

Q12.7 Quantas redes sociais usa regularmente?

- ○ 0 (1)
- ○ 1 (2)
- ○ 2 (3)
- ○ 3 (4)
- ○ 4 ou mais (5)

End of Block: Block 12