DIGITAL STREAMING:
TECHNOLOGY ADVANCING ACCESS AND ENGAGEMENT IN
PERFORMING ARTS ORGANIZATIONS


Anthony James Montenieri


Major Paper submitted to the Faculty of Goucher College in partial

fulfillment of the requirements for the degree of

Master of Arts in Arts Administration

2018

# Abstract

| | |
|---|---|
| **Title of Thesis:** | DIGITAL STREAMING: TECHNOLOGY ADVANCING ACCESS AND ENGAGEMENT IN PERFORMING ARTS ORGANIZATIONS |
| **Degree Candidate:** | Anthony James Montenieri |
| **Degree and Year:** | Master of Arts in Arts Administration, 2018 |
| **Major Paper Directed by:** | Terence McFarland |
| | Welch Center for Graduate and Professional Studies |
| | Goucher College |

Arts administrators are embracing technology's role in their organizations, particularly as it relates to audience development. As technology progresses, and online platforms act as supplemental tools to engage both current and potential patrons, the ability to easily capture live performances in digital mediums continues to grow. Organizations hope to extend their reach as well as diversify their audiences, since audience diversity among performing arts patrons remains uneven. Race, socioeconomic background, education, and geography continue to act as barriers to accessibility, resulting in audience demographics that do not reflect an entire population.

Digital streaming remains controversial—that video footage minimizes the live theatre experience is a position strongly held by digital streaming's detractors. Despite concerns that digitally streaming performing arts events is costly or contradictory, evidence suggests that it is both a viable and attainable solution for arts organizations to not replace the in-person experience but enhance it.

Streaming the performing arts can boost audience development efforts, both in sustained growth of existing audience groups and as an entry point for new attendees. Streaming enhances a current patron's engagement experience, promoting repeat business as well as increasing word-of-mouth promotion, a key component of marketing in the twenty-first century. For members of demographic groups not already engaged, streaming platforms like *Netflix* and *Hulu* allow them access and discovery to the arts via their primary source of entertainment. Streaming performances can be an easy introduction to new artistic disciplines, promoting interest and future in-person activity. Arts organizations that currently utilize streaming technology are augmenting current patron experiences and offering an additional entry point for those who have yet to attend.

Digital Streaming:

Technology Advancing Access and Engagement in Performing Arts

Organizations


Anthony James Montenieri


Major Paper submitted to the Faculty of Goucher College in partial fulfillment of

the requirements for the degree of Master of Arts in Arts Administration

2018


Readers' Committee:

Terence McFarland, M.F.A., Chair

_____

Ramona Baker, M.F.A.

_____

Gregory Lucas, M.B.A.

_____

Mary Margaret Schoenfeld, M.A.

_____

This paper is dedicated to Eve Ensler, who opened my heart and mind to the world and filled them with love.

## Acknowledgements

Thank you to Jennifer Nicolai for encouraging me to walk through the door of this journey. I am blessed and grateful to have you in my life.

Enormous thanks and gratitude to everyone who helped guide and support me while writing this paper, especially my team, led by Terence McFarland, whose knowledge and calm kept me steady and determined. Mary Margaret Schoenfeld, thank you for your thoughtful input and support. Greg Lucas, thank you for your endless support, taking my calls and entertaining my constant worries. Meredith Zeitlin and Michelle Oppenheimer, thank you for your eyes, ears, and care. Thanks to Sammi Cannold, Bonnie Comley, Sean Douglas, Ruthie Fierberg, Christina Pezzello, Lindsay Thomas and Timothy White for answering all of my questions and then some.

I would like to extend my thanks to the entire Goucher MAAA faculty. Each of you has left an impression in my head and on my heart. Ramona Baker, I feel grateful and lucky that you were the brilliant mastermind behind this journey. Caroline Leipf, thank you for taking me under your wing day one, and always being in my corner. To the League of Extraordinary Overthinkers, you have made me think in harder, deeper and most profound ways. It has been my greatest honor to study alongside you and learn from all of you.

My utmost gratitude to everyone who supported my graduate school journey; Eve Ensler, my V-Day family, the American Repertory Theater especially, Diane Paulus, Anna Fitzloff, Ryan McKittrick and my producing guru Diane Borger. Finally, thanks to my parents for bringing me here and making this incredible life possible.

# CONTENTS

## Introduction

Arts organizations are readily embracing the hyper-connected digital world (Thomson et al.). A recent survey, completed by arts organizations that received grants from the National Endowment for the Arts (NEA), demonstrates that technology permeates these organizations in marketing, education, and performance offerings. A Pew Research report on arts organizations and digital technologies reveals almost all US-based arts organizations are using some form of technology in the hope of sustaining current attendance while broadening, deepening, and diversifying audiences. Technological platforms allow performing arts organizations to customize experiences, create awareness, and streamline customer service (Thomson et al.). The Internet and social media platforms are integral to the arts, providing multiple sources for an interface between arts organizations and patrons. Current and potential audience members have an opportunity to go behind the scenes through social media and Internet campaigns involving web pages, *Twitter*, *Facebook*, *Instagram*, and *Snapchat*.

In the *Higher Ed Marketing Journal*, Audrey Willis writes that social media and the Internet have changed our communication by creating a sense of urgency and need to share, providing a more in-depth perspective on subject matter, personalizing digital messaging, and providing the ability to broadcast moments live (Willis). Performing arts organizations that present live events like

theatre, opera, or dance have an opportunity to benefit by using broadcasting capabilities to digitally stream their performances as an augmentative tool for audience development. Digitally streaming live performances will increase a performing arts organization's ability to sustain its growth while acting as an entry point to broaden and build more diversified audiences.

Streaming platforms such as *Netflix, Hulu*, and *Amazon Prime* have captured a significant share of the entertainment market (Downs). All these streaming options are easily accessible, allowing viewers an opportunity to watch films and television shows on demand anywhere there is internet access. Since streaming is easily attainable without the limitations of time and location, viewers can satiate entertainment appetites at their whim as well as explore unfamiliar programming—comfortably, and in private. This convenience benefits arts organizations. For current patrons, adding digital access to performances they can view at their leisure heightens the experience and overall enjoyment of the art form and their appreciation of what the organization offers. Empowering patrons to instantly share videos and related sentiments about a performance increases the impact of word-of-mouth—already proven to be a successful marketing tool—enabling performing arts organizations to grow their audiences exponentially (Fanizza16). For those who do not or cannot attend live performances because of accessibility issues based on race, socioeconomic background, education, or geography, digital streaming is an entry and/or access point. Most people included in these demographic groups are already using television and streaming as a source of entertainment ("Arts Participation").

Having the ability to watch a performance of a play, ballet, or opera in the privacy of one's own home helps address some of the barriers preventing attendance, inspiring a person to step outside his or her comfort zone and cultivating an interest in attending the performing arts.

For the purposes of this paper, the term *digital streaming* refers to performances that are either broadcast live in real time, or pre-recorded and accessible through platforms like the Internet, social media, movie theaters, television, or video-on-demand services. The term *performing arts* refers to the disciplines of ballet, opera and theatre. The arts organizations discussed refer to nonprofit institutions, exempt from federal income tax under section 501(c)(3) of Title 26 of the United States Code, whose missions are to serve their communities. In three chapters, this paper contains an examination of how digital streaming enhances performing arts producers' organizational health and effectiveness by acting as a supplemental tool, deepening the experience for current patrons and targeting new audiences. Arts organizations, in an effort to more deeply align with their mission to serve the public good, are facing increased scrutiny about how their programming addresses issues of equity, diversity, and inclusion. This paper also contains an examination of demographic groups not currently attending the performing arts, and how digital streaming can act as an entry point for those affected by existing barriers.

Chapter I provides an overview of the concept, trajectory, and application of streaming. Beginning with technology's pervasiveness in the performing arts,

this chapter includes a discussion of streaming's predecessors leading up to

current performing arts streaming platforms, as well as how each one operates.

By examining the NEA's 2015 *A Decade of Arts Engagement: Findings*

*from the Survey of Public Participation in the Arts*, *2002-2012,* and reviewing the

recent data on audience attendance in theatre, opera and dance, Chapter II

explores the perception of elitism in the arts and some of the reasons people do

not attend live performances, based on factors including socioeconomics and

race.

Chapter III elucidates why digital streaming the performing arts will be an

effective tool for arts organizations. As mobile and web access continue to

heavily increase output and access to content, engaging in digital streaming

makes sense. By examining various organizations and arts streaming platforms,

this chapter highlights how and why digital streaming may act as a growth

sustainability tool, as well as how streaming becomes an entry point for new

audiences.

Chapter I
THE CONCEPT, TRAJECTORY, AND APPLICATION OF DIGITAL
STREAMING

Performing arts organizations have a multitude of Internet and mobile

technology tools to promote events, sell tickets, and customize a patron's overall

experience. A Pew Research study entitled *Arts Organizations and Digital*

*Technologies* conducted by Kristin Thomson, Kristen Purcell, and Lee Rainie

proves technology is prevalent in performing arts organizations, specifically as a

tool for audience development, expansion, and maintenance. Organizations

included in this study use Internet and social media applications to share online

performances in the hopes of selling tickets to and raising funds for their live

presentations (Thomson et al.).

Thomson and colleagues point out that 99% of US-based arts

organizations have their own websites, and 97% of these organizations maintain

a presence on *Facebook, Instagram, Twitter, YouTube, Flickr* and other media-

based platforms. According to the study, 81% of US-based arts organizations

believe digital technology is "very important" for promoting their work;

additionally, 78% of that group noted that digital technology is "very important,"

specifically for increasing audience engagement (Thomson et al.).

Social media offers an ideal way for patrons to participate at a time when

arts consumers are looking to create their own experiences (Fanizza 24).

Patrons sharing content, posting their own material, and responding to or leaving comments on others' posts have had a direct effect on ticket sales and audience growth (Thomson et al.). Most arts organizations aim to engage with audience members via social media—before, during, and after events. Thomson and colleagues' research provides evidence that arts organizations are in agreement: social media holds high value, and over half of the survey participants said it was worth their organization's time to use social media. Over 90% of US-based arts organizations share content via email, *Facebook*, *Twitter,* or *Instagram*. Studies on performing arts organizations show that social media has proven its ability to increase ticket sales, overall attendance, and public awareness of an organization and its work (Thomson et al.).

Arts organizations are capitalizing on the rise in popularity of smartphones, tablets, and other mobile devices to drive audience development (Thomson et al.). Digital accessibility offers both current and potential audiences a more personalized engagement with the individual organization. A deeper look inside an arts organization provides members of both groups the opportunity to sample content or enhance what they have seen with supplemental experiences. Website platforms are designed to be user-friendly and easily navigable. Whether engaging via computer, tablet, or mobile device, consumers are quickly directed to social media pages where they can participate in live dialogues and watch video content (Thomson et al.).

Making streaming content available via *YouTube*, *Vimeo*, *Facebook Live*, and *Instagram Stories* is especially useful for arts organizations whose function is

to host live events like theatre, opera, and ballet. Organizations that participated in the "Arts Organizations and Digital Technology" survey reported that they are looking to expand online content to broadcast even more live performances— either as snippets or full-fledged productions (Thomson et al.). Due to today's pervasive use of technology products and platforms, having the ability to stream performances undoubtedly increases an organization's reach and visibility. Using digital streaming is therefore a logical step in the trajectory of arts technology— not as a replacement, but as supplementary support for the growth and sustainability of an organization's audiences.

Despite the obvious and proven benefits, however, the practice of streaming is often controversial, and misconceptions exist including the perceived diminishment and eventual elimination of the live arts experience. It is important to note that the concept of supplemental or more easily accessible arts content is not new. Streaming is predated by multiple platforms that encouraged and enhanced audience development, offering first-time consumers exposure to the performing arts and providing extra experiences to live attendees.

Digital streaming of performances in a variety of art forms is not an unexpected phenomenon, but rather the logical extension of technology that has been bringing the arts into people's homes for decades. Presentations of radio dramas in the United States began in 1922, and by the 1940s were a leading form of international popular entertainment (Crook 8). Dependent on dialogue enhanced by music and sound effects, listeners used their imaginations to create the characters and settings in which the stories took place. "[Radio] is auditory in

the physical dimension but equally powerful as a visual force in the psychological

dimension" (Crook 8). Listeners could access original radio plays as well as

classic works including those by Chekov, Shaw, Shakespeare, and Orson

Welles; the cast recordings of then-current Broadway musicals were also made

available for radio broadcast.

The late 1940s and early 50s brought the advent of television and, with it,

the introduction of the variety show into American living rooms. *The Ed Sullivan*

*Show,* one of the most popular variety shows of its time, prominently featured

performances and montages from Broadway's most popular musicals along with

the greatest names in opera and ballet. Across the country, Sunday-night

viewers of *The Ed Sullivan Show* were exposed, many for the first time, to

scenes from the Broadway production of *West Side Story*, opera diva Maria

Callas, and New York City Ballet's prima ballerina, Maria Tallchief. Television

offered millions of people a previously unheard-of experience: the opportunity to

see performances taking place miles away in the comfort of their own homes.

Broadcasts of live variety shows on television continued, but in the 1980s,

Video Cassette Recorders (VCRs) and Video Home System (VHS) tapes were

added to the repertoire of in-home viewing. In time, VHS tapes would pave the

way for the Digital Video Disc (DVD), which in turn inevitably led to device-less

digital streaming.

The 1980s were a revolution for home-viewing access. Much like today's

streaming options, VHS tapes were available to rent or purchase. No matter what

their interests—anything from storied opera collections to *Balanchine's The*

*Nutcracker* to theatrical events from around the world—anyone with a VCR had

access to these kinds of performances. Unsurprisingly, as streaming does today,

older platforms had their opponents. Twentieth century conductor Sir Thomas

Beecham claimed of radio that "wireless authorities did devilish work," and was

adamant that no one who listened from home would ever attend live

performances (Gardner). Timothy R. White refutes such claims in his book *Blue*

*Collar Broadway: The Craft and Industry of American Theater,* saying the

supposed threat that radio and, later, in-home devices like VCRs posed to live

theatre attendance was assuaged by its ability to be a strong advertising tool

(78). White's research suggests that such platforms were not prohibitive to

attendance, citing examples like the 1928 radio broadcast of the musical *Show*

*Boat,* which was largely responsible for cementing Jerome Kern's legacy as an

established composer (78). The exposure brought by such a broadcast, building

on a composer's popularity, filled an entire Broadway house (78). As for

encouraging growth in new audience participation, Broadway producers of the

time reported successful ticket sales for touring companies, proving that

platforms like radio and variety programs helped break down geographic

boundaries and inspired people to seek out live performances in addition to what

they could enjoy at home (White 79). As the successor to these outlets, modern

streaming will doubtless continue to extend an organization's reach and offer

previously unattainable access to people interested in the performing arts.

The world's first live streaming event took place in September of 1995

when ESPN Sports Zone partnered with Progressive Networks, using their

innovative technology to stream a baseball game between the Seattle Mariners and the New York Yankees (Zambelli). Progressive Networks—which eventually became Real Networks—and Microsoft battled to dominate the market with this new technology, only to be out shined by Macromedia's Flash player shaking up the industry. Flash seamlessly melded interactivity, web 2.0, and streaming for the first time. Streaming's relevance was challenged in the early 2000s, however, struggling in particular with limited bandwidth—the volume of information per unit of time that a transmission medium like an internet connection can handle—and user accessibility. In 2007, Move Networks created HTTP-based adaptive streaming. Its impact was immense, "allowing streaming media to be distributed far and wide using content delivery networks (over standard HTTP) and cached for efficiency, while at the same time eliminating annoying buffering and connectivity issues for customers." Shortly after, *Microsoft*, *Netflix,* and *Apple* built on this technology, creating their own watch-instantly services (Zambelli). As technology advanced, more streaming platforms appeared, slowly increasing their content as their popularity escalated.

The creation of multiple outlets makes digital access to the performing arts more possible than ever before. While standard streaming platforms like *Netflix* and *Hulu* offer a selection of theatrical performances in their catalogs, specific platforms have been created solely for live performing arts disciplines. *The Met Live in HD*, *National Theatre Live*, *BroadwayHD,* and *Stagecloud* provide instantly downloadable files from curated catalogs, as well as information on local screenings. Newer options like *Facebook Live* and *Instagram Stories* are used by

performing arts organizations to broadcast synchronous videos—allowing

patrons to watch live performances in real time even if they cannot be at the

theatre—that can be archived by anyone with an account.

The Met Live in HD was the first of these synchronous/asynchronous

digital platforms. Peter Gelb, then president of Sony Classical Records,

conceived of the idea to offer alternative content by streaming limited runs of live

events in movie theatres (Goldstein). Gelb's concept was met with so much

approval and support that, when he left Sony to become the general manager of

the Metropolitan Opera in 2006, he proposed "[getting] this stuff out to a wider

audience and not just the people who can come to Lincoln Center" (Goldstein).

Shown in high definition movie theaters, the series initially consisted of six

transmissions per season, but increased to ten in 2014 ("Metropolitan Opera").

Performances associated with The Met Live in HD now screen in more than two

thousand venues in seventy-three countries across six continents ("Metropolitan

Opera").

Launched in 2009 with a broadcast of Phèdre starring Helen Mirren,

National Theatre Live (NT Live) has streamed a number of its stage productions

and co-productions ("About Us"). Former Artistic Director Nicholas Hytner and his

team launched the National Theatre Live despite some hesitation—and after

asking many questions ("Digital Broadcast" 18). Despite the Metropolitan Opera's

success, Hytner was unsure if the essence of theatre could be captured digitally.

From the beginning, Hytner and his colleagues at the National Theatre were

clear: streaming performances in cinemas was meant to be an alternative

experience, not a replacement (18). Theatre is indeed a unique experience, but

*NT Live* feels it is able to offer "a top second-class experience," thereby

increasing the opportunity for patrons to see a National Theatre production—

especially people in communities outside of London ("Digital Broadcast" 8).

Utilizing cameras placed strategically throughout the auditorium, performances

are filmed in front of a live audience; satellites simultaneously broadcast to

cinemas throughout the UK, as well as numerous European venues ("About Us").

Other venues view the broadcasts as live according to their time zones, or as

archived at a later date. To date, 5.5 million people in over two thousand venues

around the world, including over six hundred fifty venues in the UK, have been

able to experience productions via this resource ("About Us").

In 2015, Broadway producers Bonnie Comley and Stewart Lane felt that

technology and the world had come to a point where there were enough

platforms, enough interest, and the right technology to make streaming shows a

viable option. The duo launched *BroadwayHD,* which initially hosted ten titles but

has since expanded into a subscription service with a collection of more than two

hundred stage plays and musicals (Comley). *BroadwayHD* is accessible as a

website, an app, and now, as a part of Ericsson TV's content provider boost, a

service that offers content directly downloadable to their Smart TV sets

(Clement). Content will be delivered to viewers around the globe without

necessitating a computer or smartphone. The *BroadwayHD* app will be pre-

loaded on Ericsson-connected TVs, giving users access to *BroadwayHD's* on-

demand library and exclusive live-stream content (Gerard). *BroadwayHD* will be

offered in the US on *Amazon Channels*, offering more than four hundred hours of on-demand content. It will be available to all compatible Amazon video devices, as well as Android and iOS mobile devices (Gerard).

Another forum for live-streaming the performing arts is *StageCloud*, founded by Sean Douglas in February of 2015. *StageCloud* is a platform intended to specifically showcase playwrights' work. Douglas, himself a playwright, understood that regional productions of plays are seen exclusively by small, concentrated audiences and that audience reach is limited (Douglas). To increase visibility and highlight new work for his fellow playwrights, Douglas created *StageCloud* as a forum where regional theatres could upload their digital captures into a small catalog for remotely located theatre enthusiasts. Douglas is a huge proponent of streaming, and believes it promises accessibility and acts as a supplemental tool. *Stagecloud*'s goal is less about building a library and more about creating licensing opportunities for playwrights; Douglas' intention is to promote a variety of work to theatregoers, in particular, first-time attendees (Douglas).

To utilize *Stagecloud*, consumers have a choice: purchase a play for a fixed price or rent it for a one-time viewing (Douglas). Many streaming platforms function through similar subscription packages, with most pricing and packaging driven by volume. *BroadwayHD* recently entered into deals with both Ericsson televisions and Amazon channels, which will now include the app as a downloadable option; the increased income from the deal allowed *BroadwayHD* to reduce its monthly subscription price from $14.99 to $8.99 (Gerard).

*BroadwayHD* also added more titles to its catalog, all of which implies that the company, whose subscription numbers are confidential, is growing. For *National Theatre Live* and *The Met Live in HD*, ticket prices are determined primarily by the cost of a cinema ticket. In a National Endowment for Science, Technology and the Arts (NESTA) report chronicling *National Theatre Lives'* pilot season, ticket prices were listed as being a combination of a typical cinema ticket and a fractional markup, indicating that such screenings held a higher value than the average film ("Digital Broadcast" 36). Ultimately, these kinds of pay-for-play platforms will have pricing and profits that fluctuate, driven by key factors such as mergers, acquisitions, and number of subscribers.

There are other ways organizations can offer streaming options to the public. While the aforementioned digital streaming platforms utilize a subscriber-based pricing structure, other organizations—like Pacific Northwest Ballet (PNB) and Boston Ballet—are independently releasing digital captures of performances and rehearsals through *Instagram Stories* and *Facebook Live*. Requiring nothing more than a free account, users have full access to the content. When one of the companies streams a video, every one of its followers is able to not only see it in real time but also has access to its archive. For Boston Ballet, that is potential exposure to over 251,000 people—again, at no cost to the follower. Pacific Northwest Ballet has 75,000 followers, and a recent stream of *Swan Lake's* "Dance of the Small Swans" had almost 30,000 views. *Facebook Live* and *Instagram Stories* are not meant for broadcasting an entire performance, but rather clips which act as previews and teasers, offering exposure and, hopefully,

enticing viewers to want to see more. Exposure through these channels brings in revenue strictly through viewers ticket sales to the actual performances (Thomas).

Even though there is a growing market and interest in digitally streaming the performing arts, the concept is not yet widely embraced and is often met with resistance from industry professionals. Opponents of streaming purport that it will have a negative impact on budgets, ticket sales, and union contracts. They feel the concept is contradictory to the medium of performance itself—the arts, they believe, are meant to be an in-person, live experience. In 2013, when streaming the performing arts became more ubiquitous, Michael Kaiser, the founder and chairman of the DeVos Institute of Arts Management, wrote an article on the subject for *The Huffington Post*. He implied that streaming was merely substituting one source of entertainment for another and suggested that baby boomers might be the last generation to routinely attend live performances (Kaiser). Kaiser also intimated that digital streaming would require arts organizations of various sizes to come up with huge, unattainable financial resources. Since the publication of Kaiser's 2013 piece, many other articles and reports have come out that refute his concerns—including several articles by *StageCloud* founder, Sean Douglas. As he did in a 2015 article for the *Clyde Fitch Report*, it is important to address the common arguments against digital streaming in the performing arts, and in doing so, refute them using well-documented evidence.

Affordability of Filming

Some critics say the cost of filming is too high, and therefore unaffordable for arts organizations. While generating revenue and increasing expenses are always looming concerns, the cost of digital streaming can be tailored to fit an organization's existing budget. It is important to note that most performing arts organizations already shoot archival footage of their performances. Archival videos are usually shot at one angle in a fixed, wide shot, and the funds for simple recordings of this nature have long been set in production budgets (Douglas). Douglas notes that inexpensively shot archival videos can be just as engaging as full-scale productions. He goes on to say that all an organization needs is one experienced camera operator—someone who knows how to appropriately adjust a shot for onstage action and can produce a solid, if not quite cinematic, viewing experience that actually feels similar to sitting in an audience and watching a show from a single vantage point (Douglas).

A prime example of the history of archival videos can be found in the Theatre Division of The New York Public Library of the Performing Arts. The Theatre on Film and Tape collection is home to nearly five decades' worth of live recordings of Broadway and Off-Broadway productions, plus additional productions from professional regional theaters. Production quality on these archives is far from poor, as they are specifically designed for in-house viewing ("About the Theatre").

Alternatively, a multiple camera shoot—while costlier—can be more dynamic and more effectively adapted to the screen (Cannold). A performance of Broadway's *Natasha Pierre and the Great Comet of 1812* was recorded for digital capture and release. Associate Director Sammi Cannold notes advancements in video camera technology make it easier for smaller organizations to budget for multi-camera filming. Virtual reality (VR) cameras are another tool being used more frequently to document productions; they come in many sizes, but even the most compact are effective at crisply capturing performances. Some of the tiniest cameras-within-cameras can capture a three-hundred-sixty-degree view of a production (Cannold). Aside from improved production quality, more elaborate shoots allow vendors to charge a higher-price for streaming, creating larger revenue for the organization—revenue that can go towards future recordings (Douglas). *The Stage Channel* offers different recording device packages, making it easy for theaters to decide which option best suits their budgets ("Stage Channel"). Options like these make the expense of filming much less of a concern than it is often purported to be.

<u>Unions and Obtaining Filming Rights</u>

Union rules are often considered prohibitive, making it difficult to obtain the rights for performing arts organizations to film live performances. Streaming performances is not permitted unless negotiated into unionized artists' and stage crew members' contracts (Douglas). Two unions, the Actors Equity Association (AEA) and The International Alliance of Theatrical Stage Employees (IATSE), specifically state in their guidelines that the initial contract for the actual live

performance does not allow digital streaming. A separate contract must be drawn up for the performance that will be streamed.

> There shall be no televising, broadcasting, visual and/or sound recording, motion picture filming, videotaping, other mechanical, electronic or evolving digital means or other substantially similar current and evolving methods of recording (hereinafter "Recording") in whole or in part, of any production (including any element of the production over which the Producer has the right, or reasonably should have had the right, to withhold consent to the use of said element) in which Actors are employed under the terms of this agreement without the express permission of Equity and under terms and conditions established by it. (Actors Equity Rulebook 36)

The union requirement to create separate contracts for streaming has been an issue for performing arts organizations in the past; the AEA and IATSE are required to work in concert with the Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA), which has jurisdiction over filmed media (Carter).  The three unions, recognizing the advancement of streaming in entertainment, have worked vigorously to come to an agreement that meets each individual union's needs concerning and ensuring the protection of its members (Carter). Sean Douglas has worked with the AEA numerous times since creating *StageCloud*. He points out that the AEA is always willing to work with streaming platforms and has never denied a streaming request from *StageCloud* (Douglas).

Ruthie Fierberg, a reporter for *Playbill.com* who is familiar with issues related to streaming and the unions, says that the additional contract requires higher fees be paid to artists and stagehands, therefore posing a financial burden on production budgets. She also points out that since Broadway and Off-Broadway shows are already being filmed for archival purposes, the unions are hopeful that, eventually, digital streaming requirements will be automatically incorporated into show contracts, eliminating the need for expensive negotiations and making producers and organizations aware of the overall production budgets well in advance. Up until five years ago, Pacific Northwest Ballet would request waivers from the American Guild of Musical Artists (AMGA) in order to publish video-clip content of rehearsals and performances on social media (Thomas). Since this was happening routinely each season, AMGA eventually suggested they negotiate video clips with PNB into each production's initial contracts (Thomas). When *BroadwayHD* embarks on a collaboration, as they did with Roundabout Theatre Company's production of *She Loves Me*, they negotiate a buy-in to the production, creating a licensing deal so *BroadwayHD* is responsible for financing the livestream (Gottlieb). The unions are on the path toward normalizing streaming as a compulsory aspect of live performing arts contracts.

Ticket Sales

Most digital streaming skeptics, both in and out of the performing arts, express concern that, given the choice, people will choose to exclusively stream and no one will attend live events anymore—thereby causing a massive decrease in ticket sales. There is widespread evidence from the experiences in

other disciplines, however, that directly contradict this claim. When one considers

football, for example, a sport that offers customers multiple viewing options

including live television and digital streaming, it becomes clear that live

attendance does not suffer (Glauser). Eric Kissel, CEO and Founder of A Place

for Tickets, noted in 2016 that, even with the available television and streaming

options and despite a spike in ticket prices, NFL stadiums remained at 90%

capacity (Glauser). Rock concerts are another example. Videos of concerts by

The Who, The Rolling Stones, and Lady Gaga are available for streaming on

*Hulu* and *HBO*—not to mention the free, pirated streaming on *YouTube* that

features stars like Beyoncé and Madonna ("Best Concert"). Despite the growing

number of concerts available via streaming platforms, Live Nation reports that

Ticketmaster continues to average a 14% annual growth in revenue (Dredge).

When we look at the history of ticket sales for performing arts productions

since the advent of streaming, the results are similar. Both *Hairspray* and *The

Phantom of the Opera* were running on Broadway when their respective

Hollywood film versions premiered in movie theatres (Douglas). Both films were

wildly successful, but instead of serving as replacements for the live productions,

or cannibalizing the in-person experience, theatre box office sales actually

increased. (Douglas). Not long after, the UK's National Endowment for Science,

Technology and the Arts conducted a related study on *National Theatre Live*

entitled "Beyond Live: Digital Innovation in the Performing Arts." After a screening

of *Phèdre,* 40% of *NT Live* audiences said their experience made it likely that

they would attend the National Theatre, and 25% said they would likely attend

another theatre production in person ("Beyond Live" 11).  Evidence spanning the performing arts, sports and music suggests that streaming a live performance does not negatively affect in-person attendance but, by creating an online following, might in fact enhance the likelihood of attendance at future live productions (Douglas).

<center>Streaming Enhances the Performing Arts</center>

The most often presented argument against streaming is that, when a performance is not experienced live, it loses its intention and the ineffable quality of exchange between the performer/s and audience member as well as the collective energy of a shared experience amongst fellow audience members. Digitally streamed performances are not intended to replace the live experience, however, but rather to act as a way for patrons to continue their cultural edification when attending a live performance is not possible (Douglas). In a recent article in *The New York Times*, theatre-goer and columnist Elisabeth Vincentelli says,

> Of course, it is not the real thing. There is no smell of the greasepaint, no roar of the crowd. There is no sense of the actors' physical presence, their breathing and sweat, the way they physically interact with one another. There is no communal joy. But there is theater, and that is something. (Vincentelli)

Performances that are streamed can still capture the energy, emotional impact, and essence of the production. Sean Douglas notes that the digital result still falls under the umbrella of theatre as a hybrid of technology and a classical

<center>21</center>

art form. *BroadwayHD's* Co-Founder, Bonnie Comley, points out that the magic of theatre happens in one place, on stage, requiring audience members use the suspension of disbelief—unlike a movie, where audiences experience the intricacies of each scene. Streaming a piece of theatre still requires this suspension of disbelief; it asks audiences at home to be as invested as they would be in a performing arts venue (Comley).

Ultimately, the arbiter of what the performing arts is supposed to be is the individual, as individuals decide what meets their needs. The use of technology and digital streaming are uniquely poised to address the changing needs of patrons. For as many concerns as there might be with the concept of digital streaming, there are an equal number of informed rebuttals proving its value to the industry.

Among Douglas's sound, pro-streaming arguments is perhaps the single most important task digital streaming can accomplish: indulging the curiosity of an individual who has not had the opportunity to participate in the performing arts. Streaming serves populations that do not have access to theatres or other event venues, as well reaching out to demographic groups that theatres have trouble reaching through traditional channels (Douglas). The next chapter will investigate these communities and the associated demographics of those who do not attend performing arts: who they are, why they are not attending live productions, and why digital streaming is an ideal entry point for their exposure to artistic disciplines of all kinds.

Chapter II
STREAMING AS AN ANTIDOTE TO PRE-DISPOSED BARRIERS

The performing arts community still contends with an audience whose demographics are skewed toward white Eurocentric. The perception of elitism throughout visual and performing arts disciplines began in earnest in the mid-19th century, thanks to a concept called "High Art"(Graves 118). Historically, art access has been related to an audience member's race, education, and geography—all key factors that create predetermined barriers between audiences and the arts. There are entire communities, notably African American and Hispanic communities, that have limited or no access to the arts and are subsequently made to feel that those disciplines are beyond their reach (Ragsdale). *Createquity*—a former online publication exploring and researching issues like policy, philanthropy, and access to the arts—points out that many people of color, as well as those with lower socioeconomic status (SES) and in rural communities, face common extant barriers to experiencing and participating in the arts. This lack of inclusion directly affects diversity within audiences ("Arts Participation"). In order for performing arts organizations to break down barriers and take the necessary strides toward audience diversification and inclusion, identifying entry points is crucial. Imperative to the process of improving the number of attendees within these demographic groups is creating an intersection—finding a way to reach underexposed communities using a platform

with which they are comfortable and have access to. Based on the prevalence of television and mobile phones in these communities, already in use for entertainment purposes, digital streaming is the obvious choice of tool to break down longtime barriers; the effect could be a major shift in the perception of how difficult it is to access the performing arts and, perhaps more importantly, to whom they belong.

The National Endowment for the Arts' 2015 *Survey of Public Participation in the Arts* (SPPA) is the USA's largest survey of adult patterns in arts participation (Silber and Triplett viii). The SPPA breaks down attendance records by race, education level, and socioeconomic status for those attending live performances. According to its findings, those attending a performing arts event from 2001-2015 were primarily non-Hispanic white people with higher education levels including some college, college, and/or graduate school (Silber and Triplett 12). Appendix I of this paper lists the SPPA's statistics on attendance as they apply to each artistic discipline, clearly illustrating that preexisting barriers of race and education lead to a significant discrepancy between highly-educated non-Hispanic whites and everyone else. Attendance by non-Hispanic white people has fluctuated over the years, but data showing low attendance for African Americans and Hispanics remains consistent (Silber and Triplett 12,13).

As *Createquity* notes, the SPPA also tracks SES, reporting that over 40% of non-Hispanic white attendees make between $20,000 and $75,000 annually, and that almost 20% of non-Hispanic white attendees are considered low-income ("Arts Participation"). Discrepancies in the rate of attendance by various

demographic groups are usually attributed to cost and socioeconomic status, but these findings—which show that non-Hispanic white attendees are not, in fact, necessarily in higher economic brackets than their Hispanic or African American counterparts, indicate that income may not, in fact, be a determinant. Race is more likely a contributing factor to arts attendance than the cost of attendance.

*Createquity* researched arts participation, intending to conclusively refute the long-held assumption that cost serves as the primary barrier for attending live performances. Their research questions how cost can still be considered the primary obstacle if a high percentage of non-Hispanic white people who are considered low income, or fall within the $20,000 - $70,000 annual income bracket, attend the performing arts ("Arts Participation").

*When the Going Gets Tough,* released by the National Endowment for the Arts in 2015, a report on audience participation, notes that almost 40% of interested non-attendees claim cost is an issue (Bloume-Kohout et al. 15). Yet performing arts organizations have always produced free events, curated outreach programs, and focused on overall engagement efforts ("Arts Participation"). According to the SPPA, 71.4% of non-Hispanic whites attend free music, theatre, and dance events. Only 12% of Hispanics and 10% of African Americans indulge in the same free events (Silber and Triplett 12). As a response to *When the Going Gets Tough,* and in conjunction with the SPPA's socioeconomic findings, *Createquity* invested in a cost-barrier analysis. The resultant conclusion proposes that mentioning cost as prohibitive is a pretext and that, in fact, non-attendees simply do not relate to the offerings of the

organization or discipline or identify with the community being represented ("Arts Participation").

To be sure, money and power—and who has them—have contributed to the establishment of exclusivity of arts disciplines; the idea that the wealthy and well-educated would be the sole beneficiaries of theatre, opera, and ballet was instilled long ago in Western Europe, where most of these disciplines originated (Borwick 17). By fostering the same elitist perceptions in the US, the idea that access to the arts could enhance community cohesion simply never took hold (Borwick 17). This stereotype of the arts as elitist has proven difficult to overcome, particularly with non-White people of lesser means. Failure on the part of schools and local performing arts companies—perhaps due to a lack of funding, but not always—to provide support for or outreach to people of color leads directly to a lack of role models in those communities for aspiring performers to emulate. The result is circular: when people of color do not see themselves represented in the classical arts, they choose not to attend performances or events that do not reflect their experiences or interests (Carman). Diversity in these art forms is inevitably absent, thereby sustaining an historic shadow of racism (Carman). A debate position published by the University of Vermont, entitled "The Fine Arts are Exclusive and Elitist," described the fine arts as "A closed corporation in which all of the symbols of social status—education, cultural knowledge, modes of communication—come together so completely that anyone can tell in a moment who fits in and who does not"(" Fine Arts"). Lack of participation occurs not because the price of a

ticket is prohibitive, but rather because the idea of indulging in or saving for a live performance is unlikely to occur to member of an under-exposed community, regardless of socioeconomic status.

To better understand why people of color and low SES do not attend the performing arts, it is imperative to examine their preferred primary source of entertainment, which is television (*"Arts Participation"*). The 2016 *Bureau of Labor Statistics' American Time Use Survey* (ATUS) marks television as a primary leisure activity in American households. Taking up an average of 2.7 hours a day, television "accounts for more than half of the leisure time for those age 15 or older" (*American Time Use Survey* 1-26). The Nielsen company reported in 2016 and 2017 that 96.5%—or 118.5 million—American households have televisions, with proportionately higher numbers in Hispanic, African American, and Asian households ("Nielsen Estimates"). Nielson reports African Americans spending the most amount of time in front of the television, averaging 218 hours per month (Hinckley). This is followed by non-Hispanic whites averaging 155 hours, and Hispanics at about 123 hours per month; all told, this accounts for over 93% of Americans (Hinckley).  Individuals with less than a high school diploma are spending 3.41 hours per weekday and 4.38 hours per weekend day watching television (*American Time Use Survey* 1-26).  In a comparison of activities, ATUS claims African American and Hispanic communities are spending twice as much time in front of the television as they spend reading, socializing, and communicating with other people (American Time Use Survey 1-26). In 2017, Jason Lynch reported that of these 118.5 million

households with televisions, over 70 million of them have internet-enabled

streaming devices. Furthermore, more than 50% of African American households

and 63% of Hispanic households have access to at least one streaming device

(Lynch). *Target Market News* notes that online streaming is "the best hope for

African American audiences" in terms of overall engagement in entertainment

(Franklin). Franklin points out that streaming services have allowed filmmakers

and series creators to focus specifically on African American interests and

content, creating a space of belonging especially for this community. Included in

that content are the performing arts. *A Ballerina's Tale* was released on *Netflix*

and *Amazon Prime* in 2015, chronicling American Ballet Theatre's (ABT) first

African American principal dancer, Misty Copeland. *The LA Times* noted the

biopic, centering on themes of race, body type, and class, was groundbreaking

(S.King).  ABT's profile was raised as a result of its move to shatter the

established perception of race in ballet (S. King). When asked if the film will shift

the cultural narratives about blackness in art and high art elitism, Nelson George,

the film's director, said that the film had a huge impact on young women of color

who want to participate in ballet—either as an audience member or a dancer

(Yang). Streaming this film on both *Amazon Prime* and *Netflix* extended its reach

to the community George most hoped to affect. His hope that Copeland would be

seen as the Jackie Robinson of ballet, inspiring a new generation of dancers and

audience members, while also pointing a finger at the perception of elitism still

extant in this art form, became a reality through streaming (Yang).

There are other components aside from racial diversity which impact the

perception of elitism in the arts. Geographic setting and quality of education can also lead to exclusivity, which is seen particularly in less wealthy communities. In this case, the concept of wealth is not based on individual income, but refers to the funding of community infrastructure, the level of which impacts opportunities for arts exposure (Watermen et al. 24). Where a person lives relates directly to his or her potential for attendance and participation in the arts  (Watermen et al. 24). Proximity to an urban center, and therefore performance venues, impacts the degree of accessibility. Some communities, urban or not, are more heavily invested in the arts, which naturally means more opportunities for exposure for their residents (Schuster 2-5).  In areas of lower socioeconomic status, education can directly impact participation in the arts, even if there is physical access ("Education"). Because school systems in less affluent communities are often under-resourced, disruption in academic progress and lack of exposure to arts education builds an invisible barrier for most students in these environments— one they may not even recognize ("Education"). A student who lives in an urban center but has never been exposed to the arts may walk past great theatres and museums and never consider going in simply because, from his perspective, he has never been invited. In this way, geography and education—often in conjunction with race—create conditions that instill a fear or, in many instances, a certainty, that the performing arts belong to those of higher class and higher education ("Fine Arts").

*BroadwayHD*'s co-founder, Bonnie Comley, is a member of the Broadway League, a national trade association comprised of 700-plus theatre owners and

operators, producers, presenters, and general managers in North American

cities, as well as suppliers of goods and services to the commercial theatre

industry. One of the League's principal services is maintaining extensive

research on audience development programs ("About the League"). Comley, who

sits on the audience engagement committee, agrees that disciplines like theater

are intimidating to first timers, especially those who fall into the aforementioned

demographic groups. Places like Broadway and the West End are "where the

fancy people come to be entertained"(Comley). She proposes the intimidation

factor is a trifecta comprised of the art form, the venue, and the act of attending.

A patron unfamiliar with theatre is already grappling with the idea that he does

not belong when arriving at venues called The Palace, The Imperial, The

Majestic, or Theatre Royal. Upon entry to these grandiose, ornamented halls, he

is then faced with the box office, and the requirement of speaking with a distant,

unfriendly person through a partition. Other obstacles might be wardrobe and

feeling appropriately dressed. A person of color may fear standing out if he is the

only one of his race in attendance. Every step in the process of simply attending

a performance offers the possibility that the imposter will be asked to leave—an

experience that would be incredibly humiliating. The reward for someone who

overcomes these hurdles is the realization—upon seeing a performance—that

the art form is as much for him as anyone else (Comley). The challenge is getting

a potential patron who is nervous about the steps leading up to that point to

come to that understanding more easily.

Comley and her colleagues at *BroadwayHD,* which offers access to filmed

performances of hundreds of Broadway shows, believe that digital streaming

democratizes the process. Streaming theatre allows someone to experience the

art form for itself, on his or her own time and even in their own home. Barriers

like wardrobe, ticket price, or feeling discomfort in a theatre environment are

stripped away, leaving the opportunity to recognize that they do belong in the arts

and, therefore, the beautiful, historic halls in which they are presented live

(Comley). The hope is that coming to such a realization from a place of ease will

inspire a potential patron to take on the challenges of live performance in the

future.

Performing arts organizations are faced with finding innovative ways to

penetrate additional demographic groups and overcome the obstacles connected

with the perception of high art. *Overcoming Barriers to Live Arts*, a report by

David Waterman, Russell Schecter, and Nashir S. Contractor, suggests that

media defined as cable and broadcast—but in which streaming would be

included—can compensate for and dismantle the obstacles involving geography,

SES, and an overall sense of not belonging in the performing arts (19-38). Media

is not a replacement for, but an introduction to, what a live experience could be.

Experiencing the performing arts through the familiarity of digital media in a

controlled environment is more likely to inspire someone to further explore the

discipline (Waterman et al. 19-38). Waterman and his colleagues' study, paired

with data on the use of television with access to streaming capabilities within

these non-attending demographic groups, establishes that digital streaming is a

viable entry point, one that it would be wise to consider in the efforts to reach potential new patrons.

Based on the surge in television viewership, innovative technology, and virtual reality, it is logical to assume that digital streaming will only become more entrenched in every market. Statistics in Internet usage and mobile access show a growing global trend, indicating opportunities for market penetration of audience expansion. Digital streaming is a central component to accomplishing these goals. Chapter III looks at the scope of streaming, its effectiveness, and how performing arts organizations are using it to build, diversify, and retain new audiences for their programs.

Chapter III
GROWTH, SUSTAINABILITY, AND STREAMING AS AN ENTRY
POINT


Access to digital streaming is on the rise and shows no signs of retreating.

*Finder.com*'s Ryan Brinks predicted 2017 to be a "watershed moment for

streaming" (Brinks). According to the United Nations, out of the world's

population of 7 billion people, 6 billion have access to a mobile device, and 3.2

billion have access to the Internet—regardless of socioeconomic background

(Wang). In 2017, the Horowitz Research *State of Pay TV* reported that 70% of

content viewed in the United States was done through a streaming service

(Umstead). *YouTube* holds the top spot with 186 million users, followed by *Netflix*

with just over 128 million customers worldwide (Feldman). *Forbes* projects that

by 2020, *YouTube* will boast over 200 million users, *Netflix* will have 139 million,

*Amazon* 96.5 million, and *Hulu* 35.8 million (Feldman). Currently, 80% of US

households have Broadband Internet paired with TV-connected devices such as

Roku (box and stick), Amazon Fire TV, Apple TV, and Google Chromecast, and

various game consoles, and that number is still growing ("TV-Connected

Devices").

Over 30% of US households are equipped with Smart TVs, which raises

the profile of digital streaming even higher ("TV-Connected Devices"). Smart TVs

are internet-connected, providing access to video streaming, social networking,

and online services (Atherton). Smart TVs have meaningful impact on how people view and engage with content and are consequently changing the ways that media companies provide services ("TV-Connected Devices"). For those performing arts organizations that have their own associated apps, such as *BroadwayHD* or *StageCloud*, Smart TVs are capable of uploading and hosting them just like a handheld device would, only in a larger format (Atherton). The ability to stream content through a television instead of a tiny screen on a phone is a groundbreaking development; by connecting to the app, Smart TVs with *Amazon* and Ericcson TVs with built-in apps will be able to offer a *BroadwayHD* channel alongside *Netflix*, *Hulu,* and other streaming platforms (Gerard). Access to performing arts through streaming will be the norm instead of the exception.

Based on the ease of internet access with which organizations can use streaming to attract new, more diverse audiences, experts believe the digital experience can be converted to an in-person one, even—or especially—for patrons who have no previous experience with live performance. Ultimately, the expansion of streaming as a tool to engage both current and future audiences is inevitable; as evidenced by the aforementioned figures, digital media currently dominates technology and our sources of entertainment. It naturally follows that streaming will become the standard for arts programming.

Age demographics are an important consideration for arts organizations' marketing departments, and streaming has been shown to be a viable tool across the spectrum. Organizations need to reach potential audiences of different ages. If only older patrons are regularly attending, that audience will

eventually die out and perhaps not be replaced. For this reason, tools to engage younger audiences are essential.

In an interview, The American Repertory Theater's (A.R.T.) Managing Director, Anna Fitzloff, discusses the importance of developing marketing tools based on age segmentation (Fitzloff). For example, the rate of web-based interaction for organizations is much higher for ages eighteen to about fifty-nine (McIntosh). The A.R.T., which prides itself on using digital marketing as much as possible to improve its carbon footprint, still produces direct mail pieces for its patrons sixty years of age and older (Fitzloff). Over 67% of Millennials pay for between one and three streaming devices, while other age brackets—52% of people 30-49 years old; 70% of those 50-64 years old; 84% of those 65+ years old—are paying for cable and satellite (Arnold). Not only are Smart TVs becoming more prevalent in American households, but many TV channels have created online subscription models; CBS and HBO both recently launched streaming services to compete with *Netflix* and *Hulu* (McIntosh). The development of so many platforms targeting people of all ages is advantageous for arts organizations. Millennials—the people most likely to rely on streaming for entertainment and advertisement—are easily targeted by arts organizations. Gen Xers and Gen Yers, sometimes known as Millennials also rely heavily on streaming and digital media as a source of entertainment. Baby Boomers and older generations, who rely more on cable TV, are still engaged with digital models just enough to benefit from the outreach as they age out of being patrons of live performances (Arnold). Interaction through digital media casts a very wide

net, to which almost everyone has access. Ultimately, age segmentation does not present an obstacle to marketers.

Digital streaming allows performing arts organizations to develop customer loyalty. Subscribers and long-time supporters are deeply invested in their performing arts organizations, both believing in their missions and enjoying the works presented. The connection established with a patron based on overall experience is what keeps that patron returning. As organizations aim to retain and grow audiences, it makes sense to give showgoers more access to what they come for: the performances. Streaming an entire production through a platform like *StageCloud,* or uploading clips on *Facebook Live,* allows patrons anytime-access to their favorite arts organization. Interviews with performers or members of the creative team, backstage tours, video journals, and other insider information accessible only on digital platforms is a way to keep fans engaged. The ability to continue experiencing a favorite performance in new ways through streaming promotes excitement for the organization and inspires in-person return business.

Digital streaming also enhances word-of-mouth promotion (Fanizza, 16). In *The How of Audience Development for the Arts: Learn the Basics, Create Your Plan*, Shoshana Danoff Fanizza says, "word of mouth is about relationships." Hearing about an arts organization or particular performance from friends or colleagues is what inspires many first-time experiences. For organizations with a digital streaming component, word-of-mouth will no longer be by word alone; patrons who have enjoyed an experience can back up their claims by instantly

showing samples of the work. Lindsay Thomas, videographer and social media

content manager for Pacific Northwest Ballet says that word-of-mouth coupled

with their *Facebook Live* streaming has been a great success for the

organization. Having footage available on *Facebook* and *YouTube* provides

concrete evidence for those already savvy to the organization's offerings to sell

PNB to their friends (Thomas). *BroadwayHD's* market research surveys boast

that 99% of viewers that have streamed a show say they will attend a live show

(Comley). Comley says, "Once someone has seen it and enjoyed it, they trust

they will enjoy a live experience". Statistics like these favor the idea that if

streaming accompanies word-of-mouth, there is potential for it to translate into

ticket sales.

     Promoting customer loyalty and garnering new audience members

through digital streaming creates a supplemental source of revenue for

organizations. Organizations can set up streaming subscriptions, charging for

rentals or purchases. Another option is including downloads for patrons who

purchase seasonal subscriber packages. Aside from generating revenue

specifically from streaming, patrons are enticed to return to live performances

with options like digital downloads, which provide more income for the associated

arts organizations. Regardless of how the income is generated, revenue is what

allows performing arts organizations to exist and, subsequently, produce more

quality work (Douglas). Comley posits that theatrical licensing companies support

streaming because it enhances their revenue; arts organizations may be inspired

to produce a show streamed by another company they would not otherwise have considered. (Comley).

Like radio, variety shows, and VHS, streaming continues the pattern of exponential audience growth, allowing patrons to engage with organizations in new ways. Large, well-funded organizations can now reach out to individuals on a personal level—imagine the excitement of a young dancer getting a personalized response to her comment on a video from someone at the Dance Theatre of Harlem. Conversely, streaming allows smaller, local organizations to engage on a global scale at the tap of an administrator's fingertips. A rural performing arts school suddenly has access to dozens of Broadway shows its students would otherwise have no opportunity to experience. These are only some of the benefits of utilizing digital technology. Local dance teachers can maintain their own *YouTube* channels featuring original choreography. Community theatres can engage patrons on *Facebook* with video clips of their current seasons' offerings. A high school opera program can take master classes from the masters, right on their phones. The lists, and the possibilities, are endless.

Of course, it is the organizations with more resources that set the tone of the marketplace and inspire the smaller organizations—there is no shortage of examples of these efforts. *The Met Live in HD* remains the largest global provider of alternative cinema content. The Met's seasons are filled with classics like *Aida*, revivals of Puccini's *La Fanciulla del West,* and Poulenc's 20th-century masterpiece, *Dialogues des Carmélites*—all shown for the first time ever in

cinemas through *The Met Live in HD's* revolutionary programming. Since its

creation in 2006, the platform has sold over twenty-four million tickets. Not only

has this impacted the Met's profile, but it has also translated into in-person ticket

sales specifically for new audiences ("Met"). In the 2016-17 season, the Met saw

a record high of 75,000 tickets in sales to new patrons (D.King). Creator Peter

Gelb says the platform has allowed the Met to increase its in-person audience

outreach efforts by maximizing the reach of the HD screenings (D.King). Gelb

attributes patrons' willingness to attend a live performance of an opera after

attending a screening of one to better comprehension through digital media. This

is due in part to close-up HD camera images ("Theaters"). Watching a

performance in HD impacts an audience member's understanding of the onstage

action, making it easier to elicit the kind of emotional experience patrons may

miss out on from the back of the house (D. King). Gelb adds, "though the sound

is not as good as in person, [streaming] is an interesting vehicle that has validity"

(D.King).

For *National Theatre Live*, streaming productions like *This House* in 2013

brought in an audience of 45,000 people throughout the UK (Trueman). This

figure alone equates to selling out National Theatre's mainstage for more than

five weeks, and this does not account for the additional 20,000 overseas viewers.

By 2013, the *NT Live* boasted an audience of 1.3 million since its inception in

2009. *NT Live's* streamed broadcasts are so well attended that the live

production can break even based on the revenue generated by the UK cinema

box offices alone (Trueman). In fact, *The National Live* has succeeded by

boasting larger, newer audiences and increasing overall awareness of activities

happening at the theatre. *NT Live* continues to impress audiences; accolades

from critics and patrons have enabled the organization to greatly extend its

reach. For the National Theatre, the concept of streaming "retains a sense of

what makes live theatre special—a live, shared experience and a sense of event"

(Trueman). To date, the National Theatre's most well-received streamed

performances include *War Horse, The Curious Incident of the Dog in the Night-*

*Time,* and *Hamlet* starring Benedict Cumberbatch, which was seen by over

500,000 people in over 50 countries ("National Theatre"). Part of National

Theatre's mission is to serve its country, and streaming allows it to stay true to its

core values while providing a wider reach to "top-class" theatre for UK taxpayers

across the nation ("Make Informed Decisions").

The National's work has inspired other UK-based streaming platforms

such as *Digital Theatre* (DT). *Digital Theatre* is now nine years old, and

specializes in creating high-quality downloads using the smaller, remote-

operated cameras mentioned in Chapter I, offering a different perspective than

the National's film techniques; DT's filmmakers plant themselves within

audiences, an effect that appeals to the cinema-goers' visual preferences

(Cavendish). *DT* has streamed plays and musicals on both sides of the Atlantic,

including the West End transfer of Stephen Sondheim's *Merrily We Roll Along,*

*All My Sons,* and *Much Ado About Nothing* (Cavendish).

*BroadwayHD's* live stream of *She Loves Me* in June of 2016 made the

*Guinness Book of World Records* as the first Broadway show to be streamed in

real time throughout sixty countries ("BroadwayHD's"). After its initial broadcast,

many more people streamed the archived production through the *BroadwayHD*

platform. Broadcasting *She Loves Me* was catalytic for *BroadwayHD* and the

theater community as a whole (Gottlieb). While people have always been able to

access digital capture of shows, no theatre company had, at that time, gone start

to finish without breaks or cuts (Buchawald). Viewers saw the play from the same

vantage point as people in the live audience (Gottlieb). As lead actress Laura

Benanti said, "the show is being seen as the artists intended it to be with regard

to staging, sets, and lighting". Benanti was disappointed that the only previously

available recordings were pirated *YouTube* videos, which she considers

misrepresentations of how musical theatre is meant to be seen and interpreted

(Gottlieb).

   To make the groundbreaking streaming of *She Loves Me* possible, The

Roundabout's Artistic Director, Todd Haimes, and *BroadwayHD's* founders,

Comley and Lane negotiated an amenable deal for a nonprofit organization.

*Broadway HD* executed a licensing agreement with Roundabout, ensuring they

would finance the entire live stream (Hershberg). Haimes does not believe in

nonprofits investing their limited resources in streaming. "If we were going to risk

the money," he says, "I would rather risk it on theatrical projects"(Hershberg).

However, Haimes understood that it is imperative for theatres and their shows to

be accessible to everyone (Hershberg); this satisfied both parties and allowed

the project to move forward. The success of *She Loves Me* indicated to Haimes

and *BroadwayHD* that people are readily embracing the stage-to-screen

movement ("BroadwayHD's"). On January 16, 2017, the Roundabout and *BroadwayHD* collaborated again by live streaming Irving Berlin's *Holiday Inn,* which launched the Roundabout's fiftieth anniversary season. Haimes said, "We are overjoyed now to bring the best of Broadway to audiences who otherwise wouldn't be in NYC to see us live" (Hershberg). The program was a massive success and will likely continue to grow and inspire others like it.

One of the most frequent questions posed by those who challenge streaming is how organizations and platforms will use it to get people to transition from couch-surfer to ticket-holder. This is an especially important consideration regarding members of communities discussed in Chapter II, who likely engage most comfortably from home. *BroadwayHD* sees the transition from home to a live venue as a long-term goal (Comley). Market research shows that younger people who may slot into the non-theatregoing demographic will eventually age in and become theatregoers later in life, due to relocation or more disposable income. Comley believes that this group will be introduced to the arts by streaming shows, then continue to enjoy streaming while also exploring theatre close to home—school plays, for example, or enrollment in local performing arts classes. Eventually, after familiarizing themselves with the art form through streaming and easily accessible in-person experiences, they grow up to be full-fledged patrons (Comley).

Sean Douglas sees a number of opportunities through education and marketing. He suggests co-creating programming between an arts organization's education department and local schools, developing initiatives in which digital

experiences lead to in-person experiences for students. Douglas also suggests offering an incentive to entice people to the digital experience; examples might include offering a free download after a person has purchased a ticket to a live performance or, conversely, offering discounted tickets to someone who has downloaded a program. The ultimate goal is to make the connection between digital and live experiences more fluid (Douglas).

The Met Live in HD in Schools program brings live opera performances to students across the nation through high-definition transmissions at their local movie theaters ("HD Live"). By supplying Educator Guides, classroom resources, and in-person events, the Met provides teachers with tools to make opera newly accessible and interesting to their students. Participating New York City schools attend live dress rehearsals at Lincoln Center, bridging the gap between screen and stage.

Pacific Northwest Ballet sees crossover potential from streaming to live performance through social media, led by young people who follow ballet celebrities via *Facebook* and *Instagram* (Thomas). Principal dancers like Houston Ballet's Hayden Stark and New York City Ballet's Tiler Peck boast an enormous number of social media followers. Thomas believes the personal content they post—specifically videos—highlights their personalities, making them relatable. Stark, Peck, and others like them are branded with a "cool factor" that might entice someone who had never before attended the ballet to buy a ticket (Thomas). The same is true for actors, artists, and other dancers with large social

media presences. Not just the performances, but the creators and players themselves draw in the inexperienced audience.

In keeping with these ideas about couch-to-venue conversion, it is important to define the parameters of measurement for streaming's success within the current group of non-attendees in the African American, Hispanic, and low SES demographic groups. Millennial non-attendees in these communities will likely follow Comley's suggestion of streaming and eventually age into becoming patrons. However, Comley assumes, Millennials' continuous use of streaming should eventually inspire them to explore local productions within their schools or communities. Therein lies the success of digital streaming—not just for Millennials, but members of other generations as well. Buying a ticket to a Broadway show, or the opera and dance equivalents, are not the only goal when it comes to new patrons deciding to participate in live performance. Any and all engagement in the arts counts as a successful result. As Laura Benanti said, when discussing the *She Loves Me* experience, "streaming will spark viewers' interest to see community theater or touring companies" (Gottlieb). NESTA's data on *National Theatre Live* supports Benanti's claim, indicating that streaming can inspire people to explore the discipline of theatre in general. After viewing a digitally streamed production, not everyone will be able to travel to the National Theatre or New York City Ballet. Despite these limitations, visiting a local production either at school or in the community, taking a performing arts class, or any number of other participatory options, are also markers of engagement in the arts and, ultimately, streaming's success.

## Conclusion

Digitally streaming the performing arts is the inevitable next step in the historical trajectory of utilizing technology to expand arts organizations' outreach. Advances in accessible media have created crucial niche markets, allowing for an elevation of the arts that could not have been conceived of prior to 1950. As streaming's popularity continues to snowball, platforms like *BroadwayHD*, the *National Theatre Live,* and the *Met Live in HD* are bringing performances to people all over the world. Social media's video capabilities make for a more intimate relationship between organization and patron, one that enhances live experiences and welcomes curiosity from novices. Digital streaming is a tool with potentially endless applications, and the way organizations are able to use it in their programming will only get more ingrained.

Despite the obvious benefits, streaming the performing arts remains a controversial issue on many levels with much to consider in terms of execution and potential roadblocks. No matter what the potential obstruction, be it union regulations, box office numbers, or cost of programming—there are viable ways to make streaming feasible and successful for any organization. Streaming is a supplementary tool that honors an art form, its participants, and creators.

Digitally streaming live performances increases a performing arts organization's ability to grow, both financially and in the diversity of the patrons it reaches outside the performance venue. Established patrons looking to expand

on their live experiences can enjoy further access to an organization through this kind of supplemental programming. Being able to augment a patron's experience encourages repeat business and promotes word-of-mouth, which in turn creates potential for new patrons. Digital streaming can create a new channel of revenue for an organization through subscriptions, or help to maintain overall sustainability and the opportunity to continue producing quality work.

Perhaps more significantly, mobile and internet technology offer an essential and, often, sole entry point for people who do not typically participate in the formal arts—or who consider the arts to be out of their reach. Barriers like education, race, and geography are still powerful deterrents to attendance in the performing arts. Low attendance records in African American and Hispanic communities indicate the continued perception of elitism and overlapping inequities within the disciplines and or organizations. Socioeconomic data proving that almost half of lower income, non-Hispanic white people do, in fact, participate in the performing arts debunks the myth that cost is an issue; this evidence proves there is a steeper hurdle for members of Hispanic and African American communities, regardless of their financial situation. Data showing that members of those demographic groups are already avid consumers of television and streaming suggests that digital streaming is a viable and logical entry point for them into the performing arts.  Based on the ease with which organizations can use streaming to reach broader, more diverse audiences, experts believe the digital experience can and will be converted to an in-person experience, especially for patrons who have no previous experience with live performance.

Digital streaming's relevance in the field of arts administration is two-fold: the growing need to advance organizations through technology, and the importance of working towards equity, diversity, and inclusion.

Digital technology gives performing arts organizations influential new ways to promote events, engage with audiences, reach new patrons, and extend the life and scope of their work (Thomson et al.). Acknowledging these benefits should spur arts organizations to engage audiences through social media and overall web-based communication (Eger). Employing new technology is essential to maintain momentum and keep an organization moving forward. While new technology can present its share of challenges to arts organizations, especially older ones whose leaders may be hesitant to embrace the unknown, the opportunities and solutions offered by modern technology must outweigh those issues. Most importantly, technology allows arts organizations to be more accessible to audiences than they have ever been, promoting diversity and inclusion (Eger).

In a statement on cultural equity, Americans for the Arts says "cultural equity is critical to the long-term viability of the arts" ("Statement on Cultural Equity"). Equity, diversity, and inclusion in the arts are a growing concern to most arts organizations. To be successful changemakers, arts administrators must take a long-term, holistic approach to inclusion, integrating new ideas for outreach both internally and externally (George). Externally, organizations should be alert and responsive to the needs of diverse communities. Internally, they should be working with the staff and boards to expand their knowledge and

awareness on diversity issues (George). Diversity and inclusion should be steeped in an arts organization's culture—from programming, to marketing, to audiences. Streaming meets these concerns and can have a significant impact on achieving these goals.

Of arts administrators' many tasks, sustaining their organizations' growth efficiently and effectively is paramount. Streaming maintains customer retention while promoting customer acquisition, allowing arts organizations to competitively progress in the field while supporting continuous programming and breaking ground in ways that will attract more diverse audiences.

## Appendix I

| RACE/ETHNICITY | OPERA | MUSICAL PLAYS | NON-MUSICAL PLAYS | BALLET |
|---|---|---|---|---|
| Non-Hispanic White | 78% | 80.40% | 80.70% | 79.40% |
| African American | 6.20% | 7% | 8.50% | 6.90% |
| Hispanic | 7.80% | 7.10% | 6.40% | 9.20% |
| Other | 8% | 5.5% | 4.40% | 4.50% |
| | 100% | 100% | 100% | 100% |
| | | | | |
| **EDUCATION LEVEL** | | | | |
| Some High School | 0.80% | 1.60% | 1.80% | 1.80% |
| High School Diploma | 5.20% | 16.40% | 14.10% | 12.40% |
| Some College | 23.40% | 28.10% | 27.40% | 24.80% |
| College Degree | 33% | 32.40% | 32.50% | 32.20% |
| Graduate School | 37% | 21.10% | 24.20% | 28.60% |

*2015 Survey of Public Participation in the Arts*, The National Endowment for the Arts

# Works Cited

"About the League." *The Broadway League*, www.broadwayleague.com/about/.

"About the Theatre on Film and Tape Archive." *Nypl.org*,

        www.nypl.org/about/divisions/theatre-film-and-tape-archive.

"About Us." *National Theatre Live*, ntlive.nationaltheatre.org.uk/about-us.

"Actor's Equity Rule Book." *Actors' Equity - Representing American Actors and*

        *Stage Managers in the Theatre*, Nov. 2016, www.actorsequity.org/.

*American Time Use Survey-2016 Results*. US Department of Labor, Bureau of

        Labor Statistics, 2016, pp. 1–26,

        www.bls.gov/news.release/pdf/atus.pdf#page=24.

Arnold, Andrew. "Convenience Vs. Experience: Millennials Love Streaming But

        Aren't Ready To Dump Cinema Just Yet." *Forbes*, 29 Jan. 2018,

        www.forbes.com/sites/andrewarnold/2017/10/26/millennials-love-

        streaming-but-arent-ready-to-dump-cinema-just-yet/#13cc41b16311.

"Arts Participation." *Createquity.*, createquity.com/issue/participation/.

Atherton, Mike. "What Is a Smart TV?" *Team Knowhow*, 29 Nov. 2017,

        www.teamknowhow.com/discover/discover/what-is-a-smart-tv.

"The Best Concert Movies Streaming on Hulu." *Ranker*,

        www.ranker.com/list/best-concert-movies-streaming-on-hulu/ranker-film.

*"Beyond Live: Digital Innovation in the Performing Arts* ." National Endowment for

Science, Technology and the Arts, 2010,

www.nesta.org.uk/sites/default/files/beyond_live.pdf.

Bloume-Kohout, Margaret E., et al. *When Going Gets Tough: Barriers and*

*Motivations Affecting Arts Attendance. National Endowment for the Arts*,

2015, https://www.arts.gov/sites/default/files/when-going-gets-tough-

revised2.pdf.

Borwick, Doug. *Building Communities, Not Audiences: the Future of the Arts in*

*the United States*. ArtsEngaged, 2012.

Brinks, Ryan. "The Popularity of Streaming Is Skyrocketing." *Finder US*, 17 Nov.

2017, www.finder.com/the-popularity-of-streaming-is-skyrocketing.

"BroadwayHD's SHE LOVES ME Live-Stream Breaks Guinness World Record."

*BroadwayWorld.com*, 27 Mar. 2017,

www.broadwayworld.com/article/BroawdayHDs-SHE-LOVES-ME-Live-

Stream-Breaks-Guinness-World-Record-20170327.

Buchawld, Linda. "Broadway at Home: Holiday Inn Will Stream Live on January

14." *Broadway Direct*, 22 Aug. 2017, broadwaydirect.com/holiday-inn-live-

stream/.

Cannold, Sammi. Personal interview . 12 Jan. 2018.

Carman, Joseph. "Behind Ballet's Diversity Problem." *Pointe*, 8 Feb. 2018,

www.pointemagazine.com/behind-ballets-diversity-problem-

2412811909.html.

Carter, Jodi Schoenbrun. "The Future of Theater Is Put on Hold by AEA and

AFTRA – No PICT Live Stream of THE HISTORY BOYS -UPDATED." *Life*

*Meets Entertainment*, 13 Aug. 2009,

lifemeetsentertainment.wordpress.com/2009/08/13/the-future-of-theater-

is-put-on-hold-by-aea-and-aftra-no-pict-live-stream-of-the-history-boys/.

Cavendish, Dominic. "Should Live Theatre Be Shown in Cinemas?" *The*

*Telegraph*, 30 Oct. 2013,

www.telegraph.co.uk/culture/theatre/10401993/Should-live-theatre-be-

shown-in-cinemas.html.

Clement, Olivia. "BroadwayHD Partners with Amazon and Ericsson." *Playbill*, 19

Oct. 2017, www.playbill.com/article/broadwayhd-partners-with-amazon-

and-ericsson.

Comley, Bonnie. Personal interview. 7 Jan. 2017.

Crook, Tim. *International Radio Journalism: History, Theory and Practice*.

Routledge, 1998.

*"Digital Broadcast of Theatre, Learning from the Pilot Season; The National Live."*

National Endowment for Science, Technology and the Arts,

www.nesta.org.uk/sites/default/files/nt_live.pdf.

Douglas, Sean. "5 Reasons Digital Streaming Won't Kill Theater." *Clyde Fitch*

*Report*, 14 Jan. 2017, www.clydefitchreport.com/2015/11/theater-

streaming-film-digital/.

Douglas, Sean. Personal interview. 1 Oct. 2017.

Downs, Joseph. "How Data and Streaming Are Transforming Entertainment as

We Know It." *Big Data Made Simple*, 27 Apr. 2017, bigdata-

madesimple.com/how-data-and-streaming-are-transforming-

        entertainment-as-we-know-it/.

Dredge, Stuart. "November 9, 2016." *Ticketmaster Secondary Sales Have*

        *Passed $1bn in 2016*, *Musically.com*, 9 Nov. 2016,

        musically.com/2016/11/09/ticketmaster-secondary-sales-have-passed-

        1bn-in-2016/.

"Education and Socioeconomic Status." Edited by American Psychological

        Association, *American Psychological Association*,

        www.apa.org/pi/ses/resources/publications/education.aspx.

Eger, John M. "Technology Driving Arts Attendance, Engagement and

        Fundraising." *The Huffington Post*,  4 Jan. 2013,

        www.huffingtonpost.com/john-m-eger/technology-driving-

        art_b_2402290.html.

Fanizza, Shoshana Danoff. *The How of Audience Development for the Arts:*

        *Learn the Basics, Create Your Plan*. Lulu Publishing, 2015.

Feldman, Dana. "Netflix Remains Ahead Of Amazon And Hulu With 128M

        Viewers Expected This Year." *Forbes,*  13 Apr. 2017,

        www.forbes.com/sites/danafeldman/2017/04/13/netflix-remains-ahead-of-

        amazon-and-hulu-with-128m-viewers-expected-this-year/#5d9bbfc216c8.

Fierberg, Ruthie. Personal interview. 10 Dec. 2017.

"The Fine Arts are Exclusive and Elitist." U of Vermont. p 226-228.

        http://www.uvm.edu/rsenr/prt1/Debate%2011%20-

        %20The%20Arts%20are%20Elitist.pdf.

Fitzloff, Anna. Personal interview. 17 March 2016.

Franklin, Clifford. "Online Streaming: The Best Hope for African-American

    Audiences." Target Market News, 19 Jan. 2016,

    targetmarketnews.com/storyid01191602.htm.

Gardner, Lyn. "Why Digital Theatre Poses No Threat to Live Performance." *The*

    *Guardian*,  17 Jan. 2014,

    www.theguardian.com/stage/theatreblog/2014/jan/17/digital-theatre-live-

    performance-stream-nt-broadcasts.

George, Victoria. "Moving Beyond Diversity Toward Inclusion in the Arts."

    *ArtsBoston*, 15 Nov. 2017, artsboston.org/2016/12/15/moving-beyond-

    diversity-toward-inclusion-in-the-arts/.

Gerard, Jeremy. "BroadwayHD Streaming Service Lowers Price Point, Links With

    Amazon And Ericsson." *Deadline*, 19 Oct. 2017,

    deadline.com/2017/10/broadweay-streaming-service-lowers-price-point-

    links-with-amazon-and-ericsson-1202191072/.

Glauser, Jeff. "NFL Attendance And Ticket Prices Continue to Trend Upward."

    *NFL Spin Zone*, FanSided, 21 Oct. 2015, nflspinzone.com/2015/10/21/nfl-

    attendance-ticket-prices-continue-trend-upward/.

Goldstein, Jessica M. "Can BroadwayHD Be The Netflix

    For Theater?" *ThinkProgress*, 27 Oct. 2015, thinkprogress.org/can-

    broadwayhd-be-the-netflix-for-theater-c2ca52cc57f5/.

Gottlieb, Meryl. "How Broadway Is Learning from Netflix and Revolutionizing

    Theater for the Streaming Age." *Business Insider*, 28 Sept. 2017,

www.businessinsider.com/broadwayhd-streaming-theater-musicals-2017-

1.

Graves, James Bau. *Cultural Democracy the Arts, Community, and the Public

Purpose*. U of Illinois P, 2005.

"HD Live in Schools." *Metropolitan Opera*,

www.metopera.org/Discover/Education/HD-Live-in-Schools/.

Hershberg, Marc. "Roundabout's 'Holiday Inn' Gets a Late Christmas Gift."

*Forbes*, 13 Jan. 2017,

www.forbes.com/sites/marchershberg/2017/01/13/roundabouts-holiday-

inn-gets-a-late-christmas-gift/#4c1068b47866.

 Hinckley, David. "Average American Watches 5 Hours of TV per Day." *NY Daily

News*, 5 Mar. 2014, www.nydailynews.com/life-style/average-american-

watches-5-hours-tv-day-article-1.1711954.

Kaiser, Michael. "Questions for the Future of the Arts." *The Huffington Post*,  21

Oct. 2013, www.huffingtonpost.com/michael-kaiser/questions-for-the-

future_b_4135468.html?utm_hp_ref=tw.

King, Darryn. "Phoenix in the Ashes." *The Australian*, 24 Feb. 2018,

www.theaustralian.com.au/arts/review/met-new-york-supremo-plans-

operas-life-over-death/news-story/e383d109f8486eaaaf949723d1ea1d76.

King, Susan. "'A Ballerina's Tale' Documentary Raises Profile of ABT's Misty

Copeland." *Los Angeles Times*, 21 Oct. 2015,

www.latimes.com/entertainment/movies/la-et-mn-misty-copeland-doc-

20151022-story.html.

Lynch, Jason. "Nearly 70 Million U.S. Households Now Have a Connected-TV

Streaming Device." *Adweek*, 16 Nov. 2017, www.adweek.com/tv-

video/nearly-70-million-u-s-households-now-have-a-connected-tv-

streaming-device/.

"Make Informed Decisions." *Financial Times*, 24 Aug. 2011,

www.ft.com/content/f3261384-cdb7-11e0-bb4f-00144feabdc0.

McIntosh, Logan. "Streaming the Future: Millennials and Media." *Purpose

Generation*, 25 Feb. 2015,

www.purposegeneration.com/buzz/article/streaming-the-future-millennials-

and-media.

 "Metropolitan Opera." *Metropolitan Opera*, www.metopera.org/.

"The Met: Live In HD's 2018–19 Season Kicks Off On October 6 With Anna

Netrebko In The Title Role Of Verdi's AIDA." *Broadway World*, 15 Feb.

2018, www.broadwayworld.com/bwwopera/article/The-Met-Live-In-HDs-201819-

Season-Kicks-Off-On-October-6-With-Anna-Netrebko-In-The-Title-Role-Of-

Verdis-AIDA-20180215.

"National Theatre Live: Taking Theatre to the Movies - BBC Academy." *BBC

News*, BBC, 7 Sept. 2016,

www.bbc.co.uk/academy/articles/art201605050502923485.

"Nielsen Estimates 118.4 Million TV Homes in the U.S. for the 2016-17 TV

Season." *What People Watch, Listen To and Buy*, Nielsen, 26 Aug. 2016,

www.nielsen.com/us/en/insights/news/2016/nielsen-estimates-118-4-

million-tv-homes-in-the-us--for-the-2016-17-season.html.

Ragsdale, Diane. "Time to Start Pulling off the Duct Tape ..." *Jumper*, 2 Jan.

2012,www.artsjournal.com/jumper/2012/01/time-to-start-pulling-off-the-

duct-tape/.

Schuster, J Mark. *The Geography of Participation in the Arts and Culture*.

National Endowment for the Arts, 2000,

www.arts.gov/sites/default/files/GeographyParticipation.pdf.

Silber, Bohne, and Tim Triplett. *A Decade of Arts Engagement: Findings from the

Survey of Public Participation in the Arts, 2002–2012*. National

Endowment for the Arts.

"The Stage Channel ." *The Stage Channel*, www.stagechannel.com/.

"Statement on Cultural Equity." *Americans for the Arts*, 15 Feb. 2018,

www.americansforthearts.org/about-americans-for-the-arts/statement-on-

cultural-equity.

"Theatres Are Acting Locally and Streaming Globally." *The Economist*, The

Economist Newspaper, 4 Jan. 2016,

www.economist.com/blogs/prospero/2016/01/state-arts.

Thomas, Lindsay. Personal interview. 16 Feb. 2018.

Thomson, Kristin, et al. "Arts Organizations and Digital Technologies." *Pew

Research Center*, 3 Jan. 2013, www.pewinternet.org/2013/01/04/arts-

organizations-and-digital-technologies/.

Trueman, Matt. "The Surprise Success of NT Live." *The Guardian*, 9 June 2013,

www.theguardian.com/stage/2013/jun/09/nt-live-success.

"TV-Connected Devices Pave the Way for New Ways to Watch Content." *What

People Watch, Listen To and Buy*, Nielsen, 8 Mar. 2017,

www.nielsen.com/us/en/insights/news/2017/tv-connected-devices-pave-the-way-for-new-ways-to-watch-content.html.

Umstead, R. Thomas. "Horowitz: Streaming Is the New Normal." *Broadcasting Cable*, 12 June 2017,  https://www.broadcastingcable.com/news/horowitz-streaming-new-normal-166439.

Vincentelli, Elisabeth. "A Night at the Theater From Your Couch? No Apologies Needed." *The New York Times*, 20 Nov. 2017, www.nytimes.com/2017/11/20/theater/theater-streaming-services-cennarium-broadwayhd.html.

Wang, Yue. "More People Have Cell Phones Than Toilets, U.N. Study Shows." *Time*, 25 Mar. 2013, newsfeed.time.com/2013/03/25/more-people-have-cell-phones-than-toilets-u-n-study-shows/.

Waterman, David, et al. "Overcoming Barriers to the Live Arts: Can the Media Compensate?" *Journal of Cultural Economics*, vol. 15, no. 2, 1991, pp. 19–40.

White, Timothy R. *Blue-Collar Broadway: the Craft and Industry of American Theater*. U of Pennsylvania P, 2015.

Willis, Audrey. "6 Ways Social Media Changed the Way We Communicate." *Higher Ed Marketing Journal*,15 Aug. 2017, circaedu.com/hemj/author/audreywillis/.

Yang, Chi-hui. "Exploring the Rise of Misty Copeland in 'A Ballerina's Tale.'" *The Ford Foundation*,19 Mar. 2016, https://www.fordfoundation.org/ideas/equals-change-blog/posts/exploring-the-rise-of-misty-copeland-in-a-ballerina-s-tale/.

Zambelli, Alex. "A History of Media Streaming and the Future of Connected

    TV." *The Guardian*,1 Mar. 2013, www.theguardian.com/media-

    network/media-network-blog/2013/mar/01/history-streaming-future-

    connected-tv.