Research briefing: February 2010

NESTA Making Innovation Flourish

Beyond live

Digital innovation in the performing arts

Executive summary

The UK has in recent years undergone a digital revolution. New technologies such as digital TV, music downloads and online games are ripping up established business models. Last year, the UK became the first major economy where advertisers spent more on internet advertising than on TV advertising.

This digital revolution has caused upheaval in the creative industries – in some sectors, it has enabled creative businesses to reach audiences in new ways that were unimaginable in the analogue age; but in others it has 'cannibalised' their established revenue streams. In all cases, digital technologies have produced seismic changes in consumer expectations and behaviour, and social media platforms are becoming more important as venues for the discovery and discussion of creative content.

Unlike film and recorded music, live performance organisations produce 'experiential goods' whose features are less easy to translate digitally. Yet, digital technologies are impacting on live performance bodies such as theatres, live music, opera and dance companies too. The National Theatre's NT Live broadcasts of live productions to digital cinemas may contain broader lessons for innovating organisations in the performing arts sector.

With this in mind, NESTA has been conducting an in-depth research study on the two NT Live pilots that were broadcast last year – *Phèdre* on 25th June and *All's Well That Ends Well* on 1st October.[1] The research shows how this innovation has allowed the National to reach new audiences for theatre, not least by drawing on established relationships between cinemas and their patrons all over the country. It confirms the centrality of 'live' for the audience experience – both in the theatre and in cinemas. Cinema audiences report even higher levels of emotional engagement with the production than audiences at the theatre. They also claim that they are now more likely to visit the theatre in the future, suggesting that there may be positive spillovers on the wider sector.

All this suggests an appetite for cultural experiences that are live, going against the prevailing logic of 'consumption on demand', where individuals are free to choose the place and time where they access content, but do so detached from the unique circumstances where it was produced in the first place.

1. The NT Live research forms part of NESTA's wider study, led by Hasan Bakhshi and Professor David Throsby, on innovation in cultural organisations. A full research report will be published in Spring 2010.

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1. Introduction

Digital technologies are shaking up business models in the creative industries
Britain is digital. 68 per cent of all households have broadband, one of the highest penetration rates in the world. Almost 90 per cent of UK households watch digital TV, and nearly half of them own games consoles. Digital sales now account for 96 per cent of music single sales. 8.1 million households access the Internet on their mobile phones. The UK had 310 high-end digital cinema screens in 2008 – of which 69 were able to show 3D – the highest in Europe. Last year, the UK became the first major economy where advertisers spent more on internet advertising than on TV advertising.

In some creative industries this digital revolution has caused upheaval. Since many creative products are easy to reproduce, transmit and store through digital means, digitisation has created unprecedented uncertainties for businesses. As with all disruptive change, there are threats as well as opportunities.

In particular, although digital innovation enables creative businesses to reach audiences in new ways, some fear that it will 'cannibalise' their established revenue streams[2] – it is, for example, unclear whether digitally transmitted content can command the same prices as its 'physical' counterpart. In some sectors businesses are also understandably concerned that their content ends up on filesharing platforms where consumers access it without paying.[3]

Digital technologies have, more generally, produced seismic changes in consumer expectations and behaviour[4] – strategies of market segmentation and release windows which served the analogue age clash with the aspirations of consumers who want the freedom to access content 'anywhere, anytime'. Social media platforms are becoming more important as venues for the discovery and discussion of creative content, challenging established models for promotion based on advertising and marketing.[5]

All of this has made it imperative for the UK's creative industries to look at new business models and reimagine their relationship with consumers. Although some sectors are more advanced than others, we are witnessing a period of increasing experimentation: businesses are exploring a wide range of novel platforms and strategies to reach audiences and generate revenues.

Live performance organisations need to innovate too
On the face of it, live performance bodies such as theatres, live music, opera and dance companies seem insulated from digitisation. Unlike film, recorded music and publishing businesses, performing arts organisations produce 'experiential goods' whose features are less easy to translate digitally – there is a general perception that 'one has to be there' in order to fully enjoy a live performance.

Of course, a number of well-known performing arts organisations like Pilot Theatre, the Philharmonia Orchestra and Random Dance have for some time been pushing the digital envelope in distributing their respective art forms. However, these are exceptions to the rule. Arguably, many publicly funded arts organisations have been cushioned from the competitive pressures that are driving digital

2. Porter, M. (2001) Strategy and the Internet. 'Harvard Business Review.' March 2001, pp.62–78.
3. Liebowitz, S. (2006) File Sharing: Creative Destruction or Just Plain Destruction? 'The Journal of Law and Economics.' April 2006, Vol. 49.
4. Molteni, L. and Ordenini, A. (2003) Consumption Patterns, Digital Technology and Music Downloading. 'Long Range Planning.' Vol. 36 (4).
5. Deuze, M. (2007) Convergence culture in the creative industries. 'International Journal of Cultural Studies.' Vol. 10 (2).

transformation in more market-driven creative sectors.

Yet, there may be significant benefits to arts organisations from digital distribution.[6] Although their products are indeed experiential, they can still be transmitted live by digital means. Technologies like the Internet and digital cinema break down the barriers to access arising from physical location.

In principle, they may create new audiences for live art at the site of production too, for example if they enable audiences to 'sample' cultural experiences in contexts where they are more comfortable – as when someone decides to attend the performance of a play at the theatre after trying out a digital broadcast in their local cinema. Digital distribution channels may also recruit audiences to sites of production if they serve as a marketing tool. The adaption of cultural goods to digital platforms may even push the artform itself, creating altogether new forms of artistic experience for audiences.

At the same time, digital innovation for performing arts organisations is not without its risks. Audiences may not respond well to digital transmission of live performances; or audiences may respond so well that, in principle, it could cannibalise established revenues at the box office.

Cultural organisations at a digital crossroads

The implication of the previous discussion is that performing arts organisations, like other creative businesses, face opportunities and challenges from digital technology. There is an urgent need to invest in trials and conduct experiments.[7] In the rest of this briefing we present emerging findings from NESTA's research, led by Hasan Bakhshi and Professor David Throsby, into one such trial conducted by a leading performing arts organisation, the National Theatre.

2. NT Live

NT Live marks the first time live theatre has been broadcast to cinemas in the UK (and worldwide)

On 25th June 2009, the National Theatre on London's South Bank broadcast live by satellite to digital cinemas Nicholas Hytner's production of Racine's *Phèdre*, translated by Ted Hughes and with Helen Mirren in the title role. This was the first of four experimental pilots. In addition to the audience at the National Theatre itself, 14,000 saw that evening's production on 73 digital screens at 70 unique sites across the UK. An additional 14,000 people also saw it live across Europe or on the same day in North America (allowing for time zone delays). Including cinema audiences in other countries who saw that broadcast at a later date, it is thought that a staggering 50,000 saw *Phèdre* as it was performed on 25th June.

NESTA has worked with the National Theatre and 35 of the participating digital cinemas to analyse audience reactions

Two survey exercises were conducted to compare the cinema audience with the 'traditional' theatre audience for the same play. The surveys were completed online. In both cases audience demographic data were collected on-site to adjust the survey responses for any selection biases that might have arisen if those completing the surveys were not representative of audiences as a whole (in practice such biases turned out to be very small).

1,316 complete responses for cinemagoers were collected and 1,216 responses for theatregoers

The surveys included questions addressing how respondents first found out about the production, their reasons for attending, their prior expectations about the performance and how they felt afterwards, their willingness to pay for theatre and live screening tickets, and the impact of their experiences on their likelihood of attending theatre and live screenings in the future. Key socio-demographic information, including age, gender, employment status, educational background and gross annual income was also collected.

The robustness of the survey findings to the type of production was investigated by a survey of audiences at the second NT Live broadcast, that of the National's production of *All's Well That Ends Well* on 1st October 2009. Overall, the findings were remarkably consistent across the two productions.

3. Audience research

NT Live appears to have drawn in new lower income audiences

Although the theatre and cinema audiences for *Phèdre* were similar in terms of their educational qualifications, NT Live attracted

6. Bakhshi, H. and Throsby, D. (2009) 'Innovation in Arts and Cultural Organisations.' Interim Research Report. London: NESTA.
7. Bakhshi, H., Desai, R. and Freeman, A. (2009) 'Not Rocket Science: a Roadmap for Arts & Cultural R&D.' London: Mission, Models, Money.

significantly more low income individuals than did the theatre. Table 1 shows that 24.5 per cent of cinemagoers earned less than £20,000 per year, compared with only 15.8 per cent of those who attended *Phèdre* at the National Theatre. The share of cinemagoers with incomes above £50,000 per year, at 12.9 per cent, was half as much as at the theatre.

Theatre and NT Live audiences found out about *Phèdre* through different channels
While those who attended the theatrical performance knew about it primarily from National Theatre sources such as its website and e-mails, the majority of NT Live audiences found out about the production via the cinema where it was screened, through its website, brochure, posters and trailers. Word of mouth played a much more important role in raising awareness of the screening – with 23.7 per cent of audiences identifying this channel at cinemas compared with only 7.9 per cent of theatre audiences (Table 2).

This finding suggests that the digital broadcast of *Phèdre* made it possible for the National Theatre to draw on established relationships between cinemas and their patrons all over the country in order to reach people who might otherwise not have heard of the production. Indeed, over three-quarters of NT Live audiences had in the previous 12 months been to the cinema where *Phèdre* was screened (Table 1), lending additional support to the idea that by broadcasting *Phèdre* in cinemas the National Theatre was able to harness them as local cultural hubs for the promotion of the production.

NT Live audiences were attracted to a new way of experiencing theatre
While at 60.3 per cent the overwhelming majority of theatregoers reported that wanting to see Helen Mirren live was their main reason for attending the play at the National Theatre, NT Live audiences most often identified wanting to see what a theatrical performance broadcast live at a cinema would be like: 34.8 per cent of audiences identified this as their main reason for going (Table 3). Interestingly, 21.1 per cent of cinemagoers said that their main reason for attending was to see a National Theatre production, greater than the 18.6 per cent saying that it was because they wanted to see Helen Mirren. This is testament to the strong 'brand' value the National Theatre carries throughout the UK.

The cinema screening of *Phèdre* increased the geographical reach and 'virtual capacity' of the National Theatre
When asked to rate the different factors affecting their decision to attend the live screening of *Phèdre*, over 90 per cent of attendees identified proximity to the cinema venue as important (Table 3). 31.5 per cent of NT Live audiences said that the South Bank location being too far away was a major reason for why they decided not to see *Phèdre* at the National Theatre. At 12.6 per cent, a significant share of audiences who attended the cinema screening reported that they did so because tickets for the theatrical performance had sold out. These findings serve to illustrate the way in which NT Live enabled the National Theatre to bring the play to people who otherwise would not have been able to attend, because of constraints arising either from distance or the unavailability of tickets.

The view that NT Live expanded substantially the 'virtual capacity' of the National Theatre is consistent with the responses of audiences for *Phèdre* at the National Theatre – 80.8 per cent of which reported that they would have attended a cinema screening of the production if they had not been able to find a ticket for the theatrical performance (Table 3).

Intriguingly, despite lower expectations, cinema audiences reported higher levels of emotional engagement with the production than those who had experienced the play at the National Theatre
As noted earlier, the main expectation of NT Live audiences was to experience a new way of presenting theatre. By contrast, theatre audiences identified having an emotional or uplifting experience and 'escaping from the everyday' as key expectations (Table 4).

It is striking how in the event, when describing their feelings about the performance, cinemagoers felt significantly more emotionally engaged than they had expected (a finding echoed by NT Live *All's Well That Ends Well* audiences) – and even more so than theatregoers (Table 5). 88.2 per cent of NT Live audiences claimed to have felt an emotional response to the play and 63.2 per cent went as far as saying they had felt they had been 'transported to another world and lost track of time' (compared with 72.7 per cent and 47.8 per cent respectively of theatre audiences).

The live and collective aspects of the theatrical experience remain essential for audiences
The survey findings show clearly that the experiential aspects of attending the performance were valued by theatre and cinema audiences alike. In both cases the chance to see the actors 'up close', as well as the ambiance and comfort of the venue were reported as important factors when deciding whether or not to attend (Table 3).

Both groups also anticipated enjoying the 'buzz' of a live experience, an expectation that was clearly more than validated. So, for example, Table 5 shows that 84.3 per cent of cinema audiences felt real excitement because they knew that the performance they were watching was taking place 'live' at the National Theatre.

This finding suggests that there are limits to the 'anywhere, anytime' attitude towards the consumption of content. It would seem that there does exist a 'right time' (live, as it happens) and a 'right place' (a cultural venue, whether a theatre or a cinema) to enjoy some cultural experiences. Responses to an additional question included in the survey of NT Live *All's Well That Ends Well* audiences provides additional support for this claim: 47.9 per cent of audiences reported that they would have watched the production if it had been streamed live online, and of these 43.3 per cent said they would have been willing to pay for that experience.[8]

Notwithstanding the belief that digital screenings can preserve the live experience, audiences are willing to pay more for live theatrical performances
Table 6 confirms that NT Live audiences have a much higher willingness to pay for theatre tickets compared with live screening tickets. While most people would not pay more than £15 to watch the cinema screening of a theatrical performance, they would be willing to go up to £40 for a theatre ticket.

This could partly reflect the advantages of enjoying what is perceived to be an 'authentic' experience or the exclusivity which comes with attending a performance at the theatre as compared with the cinema.[9] In this sense, the constraints on audience size which motivate innovations like NT Live may also contribute to the theatre's particular sense of worth in audiences' eyes.

NT Live audiences claimed that their experience had made it more likely that they would visit the theatre, as well as live screenings of plays, in the future
It is unsurprising, given their high levels of audience satisfaction with NT Live *Phèdre*, that audiences were almost unanimous in their claim that their experience had made it more likely they would attend live screenings of theatre productions in the future (Table 7). This finding is consistent with the experience of the live screening of *All's Well That Ends Well*, where 42.5 per cent of audiences had previously attended the live screening of *Phèdre*.

Interestingly, significant numbers of NT Live audiences claimed that the live screening of *Phèdre* had also made it more likely they would visit the National Theatre, as well as other theatres, in the future (Table 7). Attending the live screening appears to have had a particularly significant impact on the intention of lower income groups (that is, those earning less than £20,000 a year) to visit the National Theatre.

The survey findings therefore suggest that, over and above the increase in audience reach enabled by digital broadcasts, NT Live may have produced additional benefits for the National Theatre, by stimulating attendees' interest in coming to the South Bank itself. The findings also suggest that NT Live may have produced beneficial 'spillovers' for other theatres, such as those situated in localities where it was screened.

4. Conclusions

Digital innovation is enabling the National Theatre to reach new audiences
Cross-platform strategies that expand overall audiences are being explored by businesses across the creative industries. NT Live is an example from one of the UK's premier cultural organisations. The survey findings suggest it is producing direct and immediate benefits in greater and new audiences for the National Theatre's work as well as less tangible ones, in the form of an increased awareness of the activities of the National Theatre, and an appetite for the experiences it provides.

The survey findings do not paint a picture of live cinema screenings competing with theatrical performances, but rather of one where they function in parallel, targeting in some cases different audiences – in terms

8. 2009 saw the launch of a commercial venture called Digital Theatre in partnership with the Almeida Theatre, the English Touring Theatre, the Royal Court, the Royal Shakespeare Company and the Young Vic which allows audiences to download theatre productions that can be viewed on screen.
9. Throsby, D. (2001) 'Economics and Culture.' Cambridge: Cambridge University Press.

of their location or income – and in other cases producing greater choice for existing audiences.[10] NT Live has contributed to the 'virtual capacity' of the National Theatre, with the added benefit of bringing in lower income groups who, we know from other research, have traditionally been under-represented amongst theatre audiences.[11]

But digital innovation can also be a source of new and valuable theatrical experiences
Exposure to a novel experience is one of the main factors drawing people to NT Live screenings. Our survey findings indicate that audiences who are familiar with theatre are keen to see the artform they love presented in a new medium. They further show that audiences come out from the experience with their expectations more than fulfilled, and hungry for more.

Audiences state clearly that the live aspects of the performance, whether experienced at the theatre itself, or at a live screening, are essential for their enjoyment. This suggests an appetite for cultural experiences that are social and ephemeral, going against the prevailing logic of 'consumption on demand', where individuals are free to choose the place and time where they access content, but do so detached from the unique circumstances where it was produced in the first place.

Better knowledge about what works with audiences, and what does not, in digital innovation is crucial for the competitive success of the UK's creative industries
Public agencies and funders charged with supporting the creative industries should ensure that robust information about the outcomes of new digital experiments, as well as about evolving consumer attitudes and behaviours, is widely available for creative businesses and arts organisations to draw on as they design their innovation strategies. Better knowledge about what works and what does not in digital environments can reduce the uncertainty which might keep some organisations from innovating, and make it possible to avoid costly mistakes and 'reinventions of the wheel' at a time when these can be least afforded.

10. NESTA's wider research project from which these survey findings are drawn also involves a detailed study of postcode addresses of audiences for *Phèdre* at the National Theatre. Specifically, we are exploring whether there were greater or fewer numbers of visitors than is 'normal' from catchment areas of digital cinemas where the production was screened. If NT Live served on balance to attract audiences to the National Theatre we would expect to see more individuals from these catchment areas than would otherwise have been the case. If instead the live screening persuaded significant numbers to forgo a visit to the National Theatre on the grounds they could enjoy the live experience at their local cinema we would expect to see fewer individuals from these areas. The results of this analysis will be included in the final research report for the project, to be published in Spring 2010.
11. Wing Chan, T., Goldthorpe, J., Keaney, E. and Oskala, A. (2008) 'Attendance and participation in theatre, street arts and circus in England: Findings from the Taking Part survey.' London: Arts Council England.

Table 1: Characteristics of the audiences and prior knowledge of theatre

Variable		Percentage of responses	
		Theatre	Cinema
Gross Annual Income	Less than £20,000	15.8%	24.5%
	£20,000-£49,000	32.7%	36.6%
	More than £50,000	25.5%	12.9%
Knowledge of theatre	General	72.1%	68.9%
	Expert	26.8%	27.2%
	Little or no knowledge	1.1%	3.9%
Professional or academic involvement in theatre	Yes	20.7%	23.7%
Cultural consumption	Been to the National Theatre last year	94.1%	41.3%
	Been to the National Theatre between 1 and 5 years ago	3.5%	25.8%
	Been to the National Theatre longer than 5 years or never been	2.4%	32.9%
	Been to a play this year	96.4%	91.3%
	Been to the cinema where the performance was screened	N/A	77.3%
	Been to the Metropolitan Opera Live Performance at the cinema	11.8%	31.8%

Table 2: Finding out about *Phèdre*

Source	Percentage of responses	
	Theatre	Cinema
National Theatre website	36.6%	15.3%
By e-mail	27.0%	12.2%
Press coverage	25.1%	14.2%
Through the cinema	N/A	55.1%
Word of mouth	7.9%	23.7%

Table 3: The decision to attend the performance

Variable		Percentage of responses	
		Theatre	Cinema
The main reason to attend	To see Helen Mirren	60.3%	18.6%
	Interest in the play	30.4%	19.6%
	It was a National Theatre production	6.0%	21.1%
	To see a theatrical performance broadcast in the cinema	N/A	34.8%
Other factors that were important or very important in the decision to attend	Convenience of the venue (transport and parking)	71.2%	90.6%
	Ticket cost	68.2%	72.5%
	The ambiance of the venue (theatre or cinema)	72.4%	59.2%
	Comfort at the venue	73.2%	67.8%
	Seeing the actors up close	70.2%	75.3%
Reason for attending the cinema screening instead of the theatrical performance (only for cinema audience)	Geographical distance to the National Theatre	N/A	31.5%
	Didn't consider buying a ticket for the theatre	N/A	13.8%
	Preferred seeing the cinema performance	N/A	12.8%
	The theatre performance was sold out	N/A	12.6%
	Wanted to see the performance in the cinema before buying a theatre ticket	N/A	2.4%
Reasons for attending the cinema screening (only for the theatre audience)	Would have attended the cinema performance if the theatre had sold out	80.8%	N/A
	Would have gone to the cinema as well as seeing it in the theatre	16.9%	N/A

Table 4: Main expectation of the performance

Variable		Percentage of responses	
		Theatre	Cinema
Main expectation about the performance	To have an emotional or uplifting performance	37.8%	12.1%
	To experience the excitement and 'buzz' of a live performance	34.0%	16.5%
	To have a completely immersive experience and escape from the everyday	18.1%	4.4%
	To experience a new way of presenting theatre	N/A	59.8%

Table 5: Experience of the performance

	Strongly agree		Agree		Neither agree nor disagree		Disagree		Strongly disagree		Don't know/ No opinion	
	Theatre	Cinema	Theatre	Cinema	Theatre	Cinema	Theatre	Cinema	Theatre	Cinema	Theatre	Cinema
I was totally absorbed	38%	60.6%	39.2%	31.5%	10.5%	5.1%	9.8%	2.1%	2.4%	0.6%	0.1%	0.1%
The experience met my expectations	34.8%	42.5%	41.6%	47%	6.4%	6.1%	12.8%	3.1%	3.9%	0.7%	0.6%	0.6%
I felt an emotional response to the play	27.7%	46.1%	45%	42.1%	14.6%	7.3%	9.7%	3.4%	2.8%	1.0%	0.2%	0.2%
After leaving the theatre I wanted to talk to people about what I'd seen	26.3%	41.5%	57.0%	48.4%	10.1%	7.7%	5.3%	1.7%	1.0%	0.2%	0.3%	0.5%
Broadcasting live theatre to a cinema screen opens up new ways of seeing this artform	18.8%	63.8%	55.2%	32.8%	14.7%	2.4%	5.6%	0.6%	2.0%	0.1%	3.8%	0.3%
I was transported to another world and lost track of time	12.1%	23.3%	35.7%	39.9%	27.7%	25.4%	18.2%	9.1%	5.7%	1.8%	0.7%	0.5%
I could relate to, or feel a bond with the performers	11.3%	19.0%	40.4%	51.1%	29.2%	22.4%	13.3%	6.0%	4.8%	0.9%	0.9%	0.6%
Seeing the play in the company of an audience increased my enjoyment	11.2%	14.2%	45.2%	45.6%	28.4%	25.2%	10.3%	10.5%	3.8%	3.3%	1.1%	1.1%
I feel my creativity has been stimulated by the experience	10.4%	17.4%	30.3%	37.9%	38.0%	35.1%	15.7%	7.2%	3.7%	0.6%	1.8%	1.8%
The play made me think of new ways of seeing things	5.4%	12.4%	27.3%	39.2%	43.5%	37.7%	19.1%	8.3%	4.0%	1.2%	0.8%	1.2%
Watching the play in the cinema would give me a good sense of what live theatre would be like	2.8%	14.5%	13.1%	42.7%	17.4%	22.6%	34.9%	15.8%	21.9%	3.5%	9.9%	1.0%
The play did not engage me on an intellectual level	2.8%	3.3%	9.1%	6.0%	7.2%	4.2%	41.6%	35.2%	38.4%	50.0%	1.1%	1.3%
I didn't understand what the artists were trying to convey	1.1%	1.0%	3.3%	2.5%	5.8%	2.8%	38.2%	33.0%	51.1%	59.7%	0.6%	1.0%
I felt real excitement because I knew that the performance was live	N/A	43.6%	N/A	40.7%	N/A	11.8%	N/A	2.9%	N/A	0.7%	N/A	0.3%

Table 6: Willingness to pay

Variable		Percentage of responses	
		Theatre	Cinema
Reasonable amount to pay for the cinema screening of *Phèdre*	£5 or less	N/A	0.1%
	£6-8	N/A	11.6%
	£9-11	N/A	67.7%
	£12-15	N/A	18.2%
	£16-20	N/A	2.1%
	£21 or more	N/A	0.4%
Maximum amount the respondent would pay for the cinema screening of *Phèdre*	£10 or less	N/A	24.3%
	£11-15	N/A	55.2%
	£16-20	N/A	15.9%
	£21-25	N/A	3.1%
	£26-30	N/A	1.0%
	£31 or more	N/A	0.5%
Reasonable amount to pay for the theatrical performance of *Phèdre*	£10 or less	2.8%	6.3%
	£11-20	16.5%	32.5%
	£21-30	41.9%	43.5%
	£31-40	30.5%	16.6%
	£41-50	7.5%	0.7%
	£51 or more	0.7%	0.5%
Maximum amount the respondent would pay for the theatrical performance of *Phèdre*	£10 or less	1.3%	1.7%
	£11-20	4.4%	13.9%
	£21-30	20.5%	33.6%
	£31-40	30.2%	29.7%
	£41-50	33.3%	14.7%
	£51-60	6.3%	4.0%
	£61 or more	4.1%	2.4%

Table 7: Changes in attitudes to attending theatrical performances and live screenings in the future

		Percentage of responses	
		Theatre	Cinema
Having seen the cinema performance:	Made the respondent more likely to attend other live broadcasts of theatre performances in the future	N/A	89.1%
	Made the respondent more likely to attend a performance at the National Theatre in the future	N/A	33.9%
	Made the respondent more likely to attend a play at another theatre in the future	N/A	29.6%
Having seen the theatrical performance:	Made the respondent more likely to attend another performance at the National Theatre in the future	40.6%	N/A
	Made the respondent more likely to attend another performance at another theatre in the future	25.2%	N/A
	Made the respondent more likely to attend the live broadcast of another production (not *Phèdre*) at a cinema in the future	21.5%	N/A

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