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**AUDIENCE  
ENGAGEMENT AND  
INTERACTIONS IN  
LIVESTREAMING**



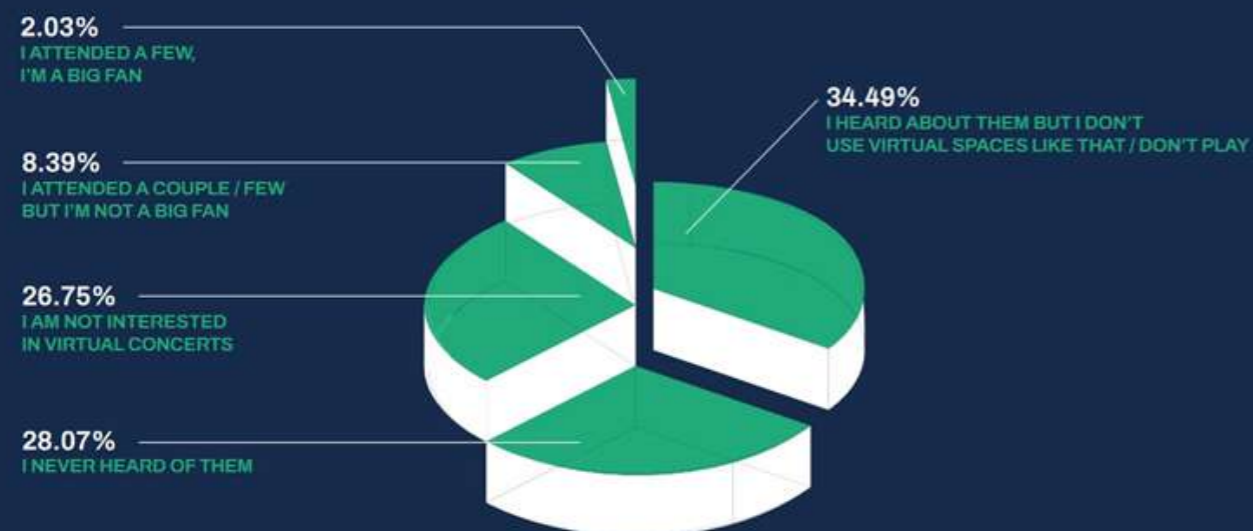
# FACTS AND FIGURES ON LIVESTREAM AND DIGITAL AUDIENCES

The Live DMA Survey with data from 2020 reports an estimated **253 million views** of livestreams organised by live music venues. [Read the Survey](#)

In 2023, the Balkan live music network [Eenlarge Europe released a survey](#), where they asked audiences how they felt about virtual concerts in virtual spaces:

## HOW DO YOU FEEL ABOUT VIRTUAL CONCERTS AT VIRTUAL SPACES?

(E.G. FORTNITE, METAVERSE)



*“To address the issue of re-engaging audiences, **it is imperative to define what we mean by digital audiences.** Because of different understandings and meanings of the term, agreeing on a standard definition seems necessary to make sure proposals and recommendations serve cultural organisations, including artists, in the best possible way. **It is also crucial to reflect on what kind of data we want and need to collect,** for digital audience data management may differ from one cultural sector to another.”*

Voices of Culture, Structured Dialogue between the European Commission and the Cultural Sector. [\(Re\)-engaging Digital Audiences in the cultural sectors – Improving Audience Data](#) (2022)

# 1. A WAY TO MAKE LIVE MUSIC MORE ACCESSIBLE?

There is **no consensus** among live music professionals and researchers whether **livestream shows render live music more accessible**. Find here some arguments that we could collect here and there.

YES, LIVESTREAM SHOWS RENDER LIVE MUSIC MORE ACCESSIBLE	
<p><b>For those who could not/would not visit a in-situ concert:</b></p> <p>(report <a href="#">live streaming UK</a>, p.5)</p>	<p>“A large market has emerged of audiences that are <b>unable or reluctant to visit concerts in physical venues</b>. Live music fans can now access live music concerts that they weren’t able to experience otherwise, such as:</p> <ul style="list-style-type: none"> <li>• Parents with young children/single parents</li> <li>• Disabled or elderly people</li> <li>• People with little disposable income</li> <li>• People living far from a city with music venue</li> <li>• People suffering from claustrophobia or social anxiety”</li> </ul>
<p><b>Breaks down logistical barriers:</b></p> <p>(Guillaume Heuguet, <a href="#">When Club Culture Goes Online: The Case of Boiler Room</a>, p.76)</p>	<p>“On every occasion, <b>participants were obliged to overcome qualifying hurdles in order to access the event:</b></p> <ul style="list-style-type: none"> <li>• “Door policy” in clubs</li> <li>• Difficulty of entering the rave and free party social circles since the illicit nature of these festivities entailed logistical obstacles</li> </ul> <p>What happens, then, when the mediatization of these parties online seems to alleviate these logistical obstacles?”</p>
<p><b>Reaches a wider geographical scope:</b></p> <p>(report <a href="#">live streaming UK</a>, p.20)</p>	<p>Attending a music event IRL or attending via livestream is not the same. There is a chance that <b>attending livestreamed events puts the audience in a passive position</b>, that of observer of a cultural event that entirely taking part in it.</p>

NO, LIVESTREAM SHOWS DOES NOT RENDER LIVE MUSIC MORE ACCESSIBLE	
<p>Reaches people who already have the practice of enjoying music and/or attending concerts:</p> <p>(<a href="#">French National Centre for music’s study</a>)</p> <p>(<a href="#">report live streaming UK</a>, p.16)</p>	<p>“They are also very regular consumers of music and in particular of indoor concerts:</p> <ul style="list-style-type: none"> <li>• 69% of regular physical concert-goers (three or more concerts per year prior to the health crisis) use livestream services</li> </ul> <p>compared with an average of 45% of Internet users and 26% of those who do not attend physical concerts)”</p> <p>“Interestingly, <b>attenders that had watched more concerts in physical venues prior to COVID also watched more livestreamed performances.</b></p> <p>This might suggest that attenders keen to engage with live music seek out live performances regardless of format.”</p>
<p><b>Not the same level of participation and engagement online and IRL:</b></p> <p>(Guillaume Heuguet, <a href="#">When Club Culture Goes Online: The Case of Boiler Room</a>, p.82)</p>	<p>“Thus, while the local event made reference to rave and club imaginaries through the choice of venue and its mode of online presentation, the minimalism of the video itself <b>does not invite internet spectators to transform themselves into remote partygoers but rather places them in a position of eyewitnesses to a cultural scene of community.</b>”</p>

TO SUM-UP, LIVESTREAMED SHOWS, RATHER THAN A READY-MADE TOOL TO REACH NEW AUDIENCES, ARE USEFUL TO DIVERSIFY THE WAYS IN WHICH AUDIENCES ENGAGE WITH AN ARTIST, A VENUE OR A CULTURAL SCENE.



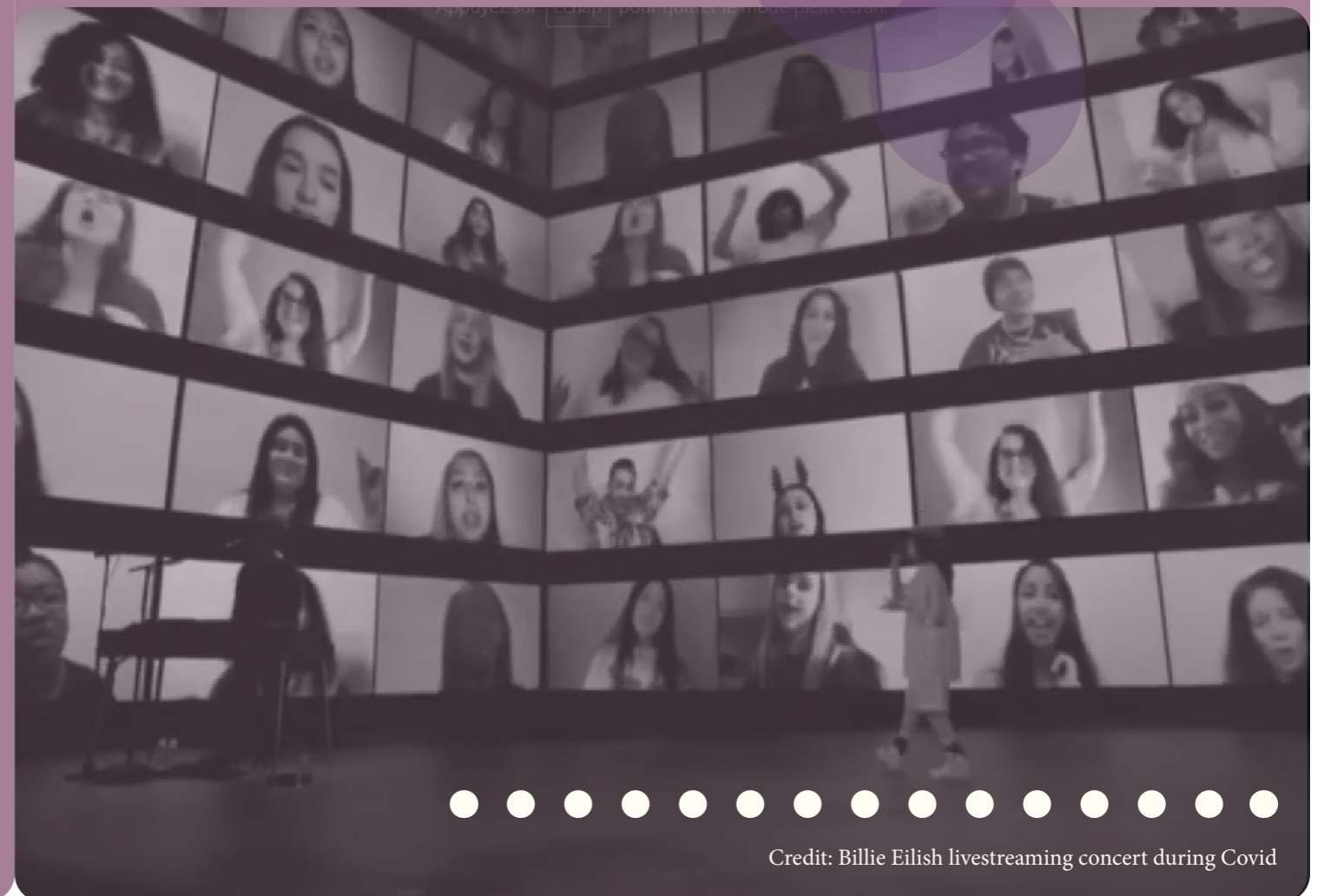
## 2. EXAMPLES OF NEW WAYS FOR AUDIENCES, ARTISTS AND ORGANISER TO INTERACT

- **Break the barrier of fixed space and time** imposed by in-situ live concerts (possibility of a longer timeframe of engagement)
- **New ways of emotionally connecting** to the event, for both audiences and artists (social media chats, 2D or 3D avatar interactions, reveal of things that are hidden during in-situ concerts such as the backstages or the artists' studio...)

## 3. DURING THE PANDEMIC, A WAY TO KEEP THE LINK BETWEEN VENUES AND THEIR AUDIENCES ALIVE:

For example, [KeepOn Air streaming platform](#), launched by the Italian association of music venues and festivals KeepOn Live during the pandemic. Created in reaction to the quarantine period ordered by COVID-19 prevention measures, KeepOn Air offers a space for audience, artists and live music professionals to **connect and keep exchanging all together**.

The aim of the platform was to **show that live music venues, clubs and festivals are social gathering spaces**. This initiative proves that they can remain as such, even in times of forced isolation.



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Sources:

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- J. Haferkorn and B. Kavanagh and S. Leak, Livestreaming Music in the UK: A Report for Musicians, May 2021
- CNM - Centre national de la musique, Music livestreaming : major development challenges for a firmly rooted practice, June 2022
- Erika Pursiainen, Co-creating an engaging live-streamed concert with potential viewers, 2016
- Voices of Culture, (Re)-Engaging Digital Audiences in the Cultural Sectors – Improving Audience Data, 2022
- Eeularge Europe, How do we Listen to Music? The Survey Report 2023

