DigitACT

Intellectual Output n. 1

Transnational Report

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1. Introduction

DigitAct is a project focusing on the performing arts professionals and more precisely on both actors and technicians. What is more, the project has its main target group the young actors and performing arts technicians as they are the most vulnerable in the reality created during the last approximately two years with COVID-19 pandemic and the measures taken by the local governments. Since many of them, especially those who graduated the last two years (2019 & 2020), might have not started work, as theatres and performing arts places were closed for several months during these years and many others might have not yet developed the necessary network to find even a role for the short periods between curfews, it is obvious that it is more than crucial for them to improve their digital skills both for creation and personal marketing purposes.

The DigitACT Transnational Report collects the main findings gathered through the research phases conducted in each partner country for the production of the National Reports. DigitAct project partners have carried out desk and field research in their respective Countries, producing a National Report for Cyprus, Greece, Italy, Lithuania and Portugal.

The aim of DigiACT Transnational Report is to make sense and give intelligibility to such data collected, so as to extrapolate trends, peculiarities, as well as similarities with regards to the digital technologies training needs of artists and technicians operating in the Performing Arts sector in various locations across Europe.

The Desk Research conducted in the partner countries allowed us to take a snapshot of the current situation regarding the impact of the Covid-19 pandemic on the Performing Arts sector, and of the level of adoption of Digital Technologies in that very sector. In addition, the Field Research, via the Survey and the Focus Group, allowed to gather first-hand data from performers and technicians working in the Performing Arts sector, about their direct experience on Digital Technologies adoption during the pandemic.

The Survey consisted in a questionnaire administered to both performers/artists and technicians, respectively 30 and 20, in each partner Country. Also the Focus Groups were aimed at performers and technicians, and ensured a deeper investigation of the matter.

All this enabled the identification of a set of Training Needs that were later consolidated in a single table and inserted in the Transnational Report ensuring a valuable reference on what is requested by performers and technicians in terms of training and new skills and knowledge to develop.

The Transnational Report constitutes the first output of DigitACT (IO1) and it is the basis upon which to develop the successive Intellectual Output of the project. It will enable the development of training curricula (IO2), and then the realization of training workshops (IO3), that shall be useful, needed and pertinent for the main project stakeholders, i.e. the Artists and the Technicians of the Performing Arts sector in Europe.

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2. Desk Research – State of the Art

2.1 The Current Situation in Cyprus

Cyprus, due to several factors (lack of specialized professionals and small number of theatre studies institutions among others), is far behind from having widely adopted innovative trends in the field. For this reason the desk research is oriented towards a more constructive perspective, meaning that the researchers tried to locate and reveal promising examples that can become game changers in the country.

In the beginning of April 2020, upon the blast of the pandemic in Cyprus and while the country was going through the first days of the first curfew, the Cyprus Union of Actors and the Actors' Sectoral Organisation published a common announcement describing the damage they had been suffering even during those first days. As they mentioned, they were hit by the pandemic from the first day: theatrical performances and shows were cancelled since most cultural spaces had to close in order to conform to the restriction measures. The fact that actors' contracts are always of a short duration aggravated their financial situation. In their announcement they referred to all the artists who work in theatre. In their press release they demanded a radical state intervention in order to save especially independent actors and production from the absolute catastrophe. According to local economy specialists, culture and arts are among the most severely hit sectors, along with tourism, commerce, constructions and real estate. The dramatic situation was affirmed by the Ministry of Education, Culture, Sports and Youth who, yet, intervened with a lot of delay to support performing arts professionals. In February 2021, the Ministry increased the allowance and the eligibility for unemployed artists. Though there was any measure regarding the exploitation of digital technologies as a means of improving skills and boosting income. Regarding young performing arts professionals, researchers from Cyprus found no specific data.

Before the pandemic, the topic of performing arts digital broadcasting concerned mostly an academic audience and comprised mostly research and pilot-tested approaches and methodologies. Fragmented effort from the part of university faculties and pioneer theatre groups did not achieve to form a wave of change in the field.

After the pandemic blasted and especially during the first curfew imposed by the Cyprus government (March 2020 - May 2020), streaming became a viral way of broadcasting digitally performing content. Cyprus seemed to have followed the trend of Greece but due to the small size of the performing arts industry, we can in no way say that digital streaming became ''the big thing'' in local performing arts. Right after the first curfew, theatres and performing arts spaces opened (of course with limited seats) so the audience did not have the time to express an urgent request for more digital productions. As for the productions that went digital, innovation and truly digital broadcasting in the sense of DigitACT concept were not a generalised practice. 1 or 2 cameras in a non-creative and dialectic operation, low sound quality and mostly no digital synesthesia from the part of the performers and the technicians were the rule.

Regarding the 2nd pillar of DIGITACT project (digital self-promotion), the way performing arts professionals chose to digitally promote themselves did not change at all between the beginning of the pandemic and now. Given the lack of an island-wide specialised promotion tool (for example digital portfolio or specialised platforms.galleries), performers kept investing in Social Media. Facebook, Youtube and Instagram are still the

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most popular means. Performers would keep posting scenes from their professional activity (for example shooting moments, rehearsals, photos with their peers etc.). Linkedin is also being used but at a lower level since it is not considered a very suitable platform for artists - given its ''technocratic'' online environment. Videotaped auditions or online calls were utilised even before the pandemic but they comprised mostly auditions with performers who worked remotely. In general, regarding this issue, there can be identified a lack of innovative tools which will take things further.

The main sources of local policies concerning the perspective of DigitACT project are:

- The Cultural Services of the Ministry of Education, Culture, Sports and Youth
- The Cyprus Theatre Organisation
- The terms of funding that the Cultural Services of Cyprus provide with private initiatives

The main obstacles regarding the adoption of digitalisation in Cyprus are:

- The small size and the division of the island as a result of the 1974 invasion of the Turkish army
- The lack of a centrally competent institution
- The small performing arts market

Despite these obstacles, still opportunities exist. There is much to do without spending more funds, just by re-orientating some operations towards digitalisation. As Cyprus is a virgin field in matters of digital performing arts, a whole world of opportunities lies in front of the professionals who are willing to enter this sector.A special reference must be made regarding possible alliances. DigitACT is the first EU project that brings digitalisation in the examined field in a structured way in Cyprus. With the pertinent branding it can attract the attention of significant factors in the field. Given that the DigitACT toolkit and training events will be offered for free, this can motivate organisations and professionals to become allies of the DigitACT efforts in Cyprus.

To conclude, despite the fact that curfews imposed by the pandemic suspended all cultural activities, including of course performing arts, Cypriot performers, technicians, theatre and art space owners and audience did not really show a strong interest in exploring digitalisation and its benefits especially in a period of intense restrictions. Cyprus' performing arts sector, due to its size, finds it difficult to adapt to trends and evolutions which, in bigger economies, become mainstream in a much more rapid way. Cyprus performing arts professionals, especially the younger ones, do not possess special education or training regarding the adaptation to digitalisation in the field of performing arts. The existence of only one private drama school and only one university faculty of theatre studies (no tertiary dance and cinema academies) puts more obstacles against change. Despite the absence of a relevant culture and an organised system which will guide and support the performing arts towards its digital transformation, smaller artistic groups or projects have applied digitalisation frameworks. Yet, this could not lead to the conclusion that it is considered a priority on their part, especially after all performing arts spaces (both open air and indoors) are currently accessible. As for the professional promotion, Cypriot artists follow the massive trends (social media etc.) and are not experimenting with more advanced tools. We are not in the position to know if this happens due to lack of information or unwillingness. This is a field that needs to be researched more in depth.

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2.2 The Current Situation in Greece

The pandemic has plagued the country from the winter of 2020 until today and many hope that as soon as possible we will leave behind the constraints, the anxiety and the uncertainty that it has caused and is causing. In addition to the health sector that everyone recognizes as the most important, the pandemic has affected many sectors of the economy and all educational activities. In the field of performing arts for workers, artists and technicians, it was perhaps the most difficult period. Even in times of world war, dictatorship or painful poverty, there has not been a universal closure of theaters and alternative venues for such a long time.

With the exception of the actors and technicians who work in television (they are few), most remained unemployed with minimal compensation for a small percentage of them. Apart from the financial part, the abstention from the creation, the contact with the public and the colleagues, exterminated art professionals psychologically. The impact was so severe and the welfare so non-existent that workers in the field very fast asserted their survival. “Support Art Workers”, a social media initiative with more than 26.000 members, was the first step and the rally to their unions followed soon after.

The summer seasons when open theaters received the public with many limitations and difficulties were not enough to change the climate we described. Besides, there were fewer productions than in the past, with reduced fees and several postponements or cancellations of performances. Also for those who managed to work, the fact that the rehearsals were allowed shortly before the start of the summer season created a great concern for the quality of the artistic result due to the limited preparation time. In addition to the enormous difficulties they already had to face (unemployment, unpaid or low-paid jobs), another one was added which seems insurmountable.

In relation to the technicians-artists situation is not very different with the exception of those who work in audiovisual media. Cameramen, sound engineers, directors, cinematographers saw their jobs expand as productions in both television and cinema increased and several theater and dance productions were forced to videotape their performances.

Considering the digitalization, initially there were many troupes that chose to upload older videotaped performances. This initially happened out of necessity as due to restrictive measures even the troupes themselves could not go to the theater. But it was a way to keep the performing arts alive. Usually, these shows stayed online for a limited time and most of the time they were free. While this method was spreading, some troupes chose to take advantage of the situation and provide videotaped performances for a fee, often disappointing the audience since, as we mentioned, these recordings were made with incomplete technical means purely for record purposes.

In the period that followed, the subsidized theater and dance troupes were forced by the Ministry of Culture to submit their new productions digitally. Besides, the only possibility for their presentation was through the internet. The same thing happened to the independent productions who were looking for a way to present their work. The Ministry of Culture and Sports in its annual funding towards modern culture has a special category for “digital culture”. In 2020, 325 proposals were made in this category (never before, in any category, there were so many proposals), 83 of which were finally funded with 1.828.140€. In 2021, the proposals were 238 and 89 were funded with 1.521.220€. However, if we take a closer look in 2021, we see that out of the 89 funded proposals only 8 belong to the field of performing arts. 5 of these regard the digitalization of theatres’ archives and only 3 regard new productions! In 2020 we come across something

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similar. It seems that since there are separate categories for “theatre” and “dance” the Ministry doesn’t want to give more money to performing arts through “digital culture”. However, digitalization is not a prerequisite, not even a suggestion, in the “theatre” and “dance” categories, thus making it a luxury that is not funded. In other words, a field which is already struggling financially has to handle an extra costly burden. That’s why there is no new production announced for the period 2021 – 2022 that has included digitalization beforehand. Live streaming and online on demand performances is a necessary evil during a lockdown which they want to avoid if theatres remain open to the public.

A few troupes, mainly the productions of the national theater and some big theaters, chose the method of live streaming. However, most of the troupes that prepared new productions simply chose to record them and provide them for a fee on their websites or platforms such as youtube and vimeo. The new recordings tried to improve the technical part compared to the older ones. The involvement of film and television technicians in the performing arts was necessary but at the same time showed how different a TV shoot is from a shoot to present a theatrical performance. The technicians themselves realized that both the means and the requirements were different and they had to adapt their work. In fact, “recording a theatrical performance is more like recording a sports match than a television shoot”.

The audience recognized the effort to improve the recording conditions. Some adapted to this new kind of art that began to be created. (Because in fact recording the performing arts gives birth to a new kind of art that requires the collaboration of professionals from different sectors. One could say that this show has two directors and requires a modification of the performance). But a large part of the audience felt disappointed as they thought they would have the same feeling watching an online show as they had when they were in the theater. We should not forget that the Greek audience is not familiar with watching a performance from their living room. Some feel uncomfortable to do so, as they believe the “magic” is lost, some are not familiar with computers and everyone has one of the worst internet speeds in Europe.

Another obstacle for digital performing arts is the absence of a legal framework regarding fees, royalties and intellectual rights especially for performances that were already recorded and were presented online during the pandemic. There were cases of exploitation last year where performers got no fee although the audience paid a ticket in order to watch the performance. In other cases, artists get a fixed, small amount of money, less than a month's pay, losing any royalties from the future utilization of their work. That’s why artists are very skeptical about participating in digital performances. However, unions are already trying to fix this legal gap and a first agreement with the National Theatre has already been achieved.

Theatres and artists that participated in digitalization evolved and developed their tools, making their performances likable to the audience. They don’t seem to consider digitization a priority as long as performing arts spaces are accessible, but they are ready to use this method if the need arises. It seems that, although digitalization was in the agenda during the pandemic, workers in the performing arts haven’t discovered its full potential yet. There are smaller projects which have seized the opportunity and used digital tools in innovative ways but it remains to be seen whether this will be the norm.

2.3 The Current Situation in Italy

The Covid-19 pandemic has enormously hit the entire performing arts sector with big falls of revenues and activities. Digital technologies adoption has risen as main solutions to lockdowns and social distances,

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uncovering huge opportunities and disclosing threats. It is a global trend, not only in the artistic sector, to which young and more experienced performing arts professionals are called to deal with.

With this work it is intended also to grasp the actual perception and level of usage of such technologies, as well as accounting for possible future developments and bottlenecks.

Impact of the Pandemic

Already six months after the starting off of the Covid-19 pandemics, the Performing arts sector recorded a dramatic impact of the lockdowns and of the restriction measures: Events decreased by 64.18% in the first six months of 2020, with box office spending falling by 66.95%, audience spending by 72.96%, and audience admissions by 61.62%. Here is the first data of the cyclone that hit the entertainment world with the arrival of Covid-19.

In the first six months of the year 2020, compared to the previous year, there were 1.437.409 fewer events in the world of entertainment.

That was just the initial impact of the pandemics which went on almost shutting down an entire economic sector amounting to 0.3% of the GDP and to 0.4% of the total Occupation of the Country.

In fact, the difference of the added value of the Performing Arts sector, comparing the years 2019-2020 (percentage changes), amounted to the astounding digit of -26,3%. Whereas the change in the Occupation amounted to -11,9% for the same period.

The impact of the pandemic was so strong that many performers and operators had to refocus their work from performing to writing new plays and to learning new skills. Also, policies were put in place to ensure financial support and stability during the lockdowns. Specific amounts of public budgets have been allocated to this purpose. For instance, the Puglia Region has allocated a budget of 4 million € for the Performing Arts "workers" in the form of a grant. Additional similar actions have been taken by public institutions, also at national level, providing financial support to the Performing Arts workers. Even more, young artists, performers and technicians encountered enormous difficulties in carrying out their work, resulting almost always in a prolonged inactivity.

Although during the pandemics the Performing arts sector has encountered many difficulties, such as closed venues, reduced venue capabilities, social distancing, as well as fear and insecurity among the audiences, it has not completely stopped to work and to re-invent itself. From new organizational structure to innovative funding schemes, from more adaptive business models to technical advancement and adoption, the Performing arts sector and its institutions has never given up to the pandemics, working hard to regain its natural role of social and community aggregator.

Interestingly, the debate on the Digital Arts and in particular, the role of Digital Technologies in the Performing Arts sector, during the pandemic, spilled over from the academic discourse to respond to pragmatic issues encountered by artists and technicians during lockdowns. Digital Technologies offered potential solutions to closed venues and social distancing, whereas posing a fundamental threat to the very essence of the performing arts, such as the non-replicability of the performance and the close relationship with the audience.

Best Practices and Trends

The Covid-19 pandemic has pushed the entire sector of the Performing Arts in Italy to deal with the Digital technologies. Over the last year and half the role of digital technologies was not anymore an academic

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discourse on the pros and cons of such technologies, but became a necessity, a whole set of opportunities to be caught in order to overcome the restrictions during the pandemic.

Several established theatrical institutions and performing arts companies, in Italy, have experimented with the adoption of digital technologies in their live shows. For some, it has been a natural development of a process already initiated, for others, an adaptation to a new unforeseen scenario.

The areas of adoption of Digital Technologies included:

- Video Streaming of performances via the Web

- Headsets & Visors for the fruition of the performances

- Social Media exploitation for promotion of professionals and performances

- Digital tools for Interactive performances.

Regarding the Web streaming of the live performances, it is useful to stress the fact that the adoption of such technologies allowed to overcome the closure of the venues and the measures of confinement during the lockdowns, and at the same time allowed the continuation of the work of performers and technicians. Moreover, it ensured that the audiences did not lose the connection with the live performances and their favorite artists.

In several cases the headset and the visors enabled the public to enjoy the live performances, either in case of remote location, or via VR/AR technologies (Virtual Reality / Augmented Reality). Although in some cases that raised strong criticism, it clearly facilitated the fruition of the performances.

Social Media usage consists of a strong part of the Digital Technologies adoption for the Performing Arts sector. Certainly, that was a trend coming a long way and already well-established, however, during the lockdowns there have been many examples of artists trying to maintain a direct link with their public and their fans, as well as increasing and developing new ones.

Finally, an area of great interest artistically speaking, has developed around the cross-pollination of digital tools and live performers, to create digitized, interactive performances, that crossed the boundaries of bodies and machines, real and virtual, physical places, and imaginary worlds, in complete harmony with the original and natural task of a live performance. An example that sets the bar in Italy is the Digitalive section of the RomaEuropa Festival, which develops a path entirely dedicated to live media performances aimed at overcoming any disciplinary category or genre classification with the aim of showing the innovations stemming from the broad field of contamination between science, media, music, performing arts and visual arts. Theme of the 2020 edition is the idea of Digital Twin, also called Cyber Objects or Digital Avatar. Already widely used to optimize the operation and maintenance of both physical assets and production systems and processes, they populate a technological environment in which physical objects can live and virtually interact with other machines and people: a powerful recipe for artistic experimentation.

Regulatory framework and context

With the Italian Law n. 134 of the 7 August 2012, it was established the Agency for the Digital Italy, with the task, among others, to contribute to the diffusion of the use of information and communication technologies, to foster innovation and economic growth. One of the activities of the Agency consists in the promotion of digital culture and research also through regional digital communities.

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Moreover, in the last few years several national programmes (from Piano Industria 4.0, to Piano Impresa 4.0, and to Piano Transizione 4.0) have pushed the agenda for the Industry 4.0 initiative, fourth industrial revolution, which is leading to fully automated and interconnected industrial production. New digital technologies, then, will have a profound impact on economic and social development in Italy, together with critical thinking and creativity skills.

This scenario depicts the situation in Italy for what concerns the adoption and diffusion of Digital Technologies in all aspects of the society and defines the framework within which several local initiatives as well as sectoral actions have flourished to support modernization of ample sectors of the economy and society.

Therefore, we can surely highlight the encouraging and facilitating environment for the utilization of Digital Technologies in Italy, including for the Arts & Culture sectors such technologies.

However, an element that can hinder the utilization of Digital Technologies in the Performing Arts sector is represented by the limitation imposed by copyrights, and the limitation to the diffusion of artworks via digital tools and platforms. This would require both legislation changes and innovation, and innovative working agreements between performers/artists and digital distributors, for example, a non-recordable, time-limited web streaming of a theatrical play.

To conclude, this research deepened the topic of the level and modalities of adoption of Digital Technologies in the Performing Arts sector in Italy. It identified trends and possible scenarios, as well as obstacles and bottlenecks for a fuller and wider adoption.

It highlighted the general regulatory and policy framework that acts as background and basis for professionals and organizations to move and develop towards a full adoption and exploitation of Digital Technologies in the Performing Arts in Italy.

Moreover, it hints at potential hindrances such as outdated copyright regulations, obsolete organizational models, and skills shortage.

Finally, it is possible to draw the conclusion that during the covid-19 pandemic it was possible to assist to a major push nation-wide towards the adoption of digital technologies in all sectors of the society, as well as in the Performing Arts.

Such wider utilization in the field of performing arts was not without difficulties and hiccups, reflecting the uncertainties of the moment in which the organizations were working, requiring further investigation and monitoring of future developments.

2.4 The Current Situation in Lithuania

In Lithuania, the situation during the COVID-19 pandemic which started in the middle of March 2020 has changed throughout the span of a year. The country has had a turmoil in how it approached things due to reelections in the political sphere as well as lack of financing. In the beginning, the Lithuanian government tried helping the cultural sector to survive after it banned all events and cultural institutions from working. The first help came after a couple of months, the open call for new virtual products and digitalization for the cultural organizations were announced. This opportunity allowed many organizations to change their course of action by working online and creating new productions. However, many performing artists and technicians found themselves lost due to the fact they had never experienced a different pandemic-related field of work

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and there were not many people working in such conditions. Young actors and technicians have lost their income and inspiration as the world was changing in minutes.

During the pandemic period, the activity of cultural and artistic organizations increased significantly. In 2021, 368 cultural institutions applied to the Lithuanian Culture Council for funding. Most of them (about 60%) were non-governmental organizations. The Lithuanian Culture Council has funded almost 800 cultural and art organizations in the first half of 2021 (taken from www.ltkt.lt). Nevertheless, there were not many scholarships for individual products to produce as there was a lack of funding. The main problem encountered during the pandemic was to find an audience who enjoyed online activities.

The most recognizable issues regarding digitizing the theatre world are the lack of funding opportunities as well as communication with the inner and outer circle. In Lithuania, cultural institutions were supported by the state with the grants from the Lithuanian Council for Culture and digitisation projects have enabled many to mitigate pandemic losses. Yet individual artists found difficulty to create digital products because of lacking some qualifications in using new video/audio equipment, sharing new job positions (cultural institutions had to employ video operators, cameramen, additional technicians), incorporating new computer systems/software within the old structures). The main reason for this is the fact that Lithuanian artists and technicians do not have many skills to create for a digital space.

Even though the funding from The Lithuanian Council for Culture was supported, it can be claimed that the Council (the State) does not see potential for the digital art to prosper. The end of digitisation projects has created a need to ensure sustainability of the results produced - funds are needed to operate and upgrade the digitisation infrastructure, the costs of preserving the digital infrastructure and ensuring accessibility to digital content. However, during the first period of 2021, barely any digital projects were financed. The research indicates that many institutions which were funded for digitalization did not make a profit that was sustainable to continue, pursuing or gain an interest from their potential audiences due to the lack of marketing skills or not understanding the audiences' needs. Artists and cultural institutions created new forms of participation with their audiences:

- virtual performances (*Zoom, Vimeo, YouTube*);
- virtual tours;
- livestreams via *Facebook* such as interviews;
- live workshops;
- seminars (on professional development) via *Zoom, Teams*;
- other digital projects (e.g., digital theatre portal *jtdigital*, *Lithuanian theatre 2020*).

The desk research concludes that the majority of cultural institutions and artists appreciated the given free time to learn new skills. The digital works in the sector of Performing Arts are in a great need of marketing skills (digital marketing, self-promotion, self-taping) as the new digital format requests a different way of directing, acting, presenting oneself.

Unfortunately, there is not any research done on what the audience expects from a digital artistic product. There are a couple of reviews from Lithuanian theatre critic community stating that Lithuanian theatre professionals are in deep trouble to not be able to create high-quality artistic products virtually, online. Thus, the need for learning about digital tools in the cultural sector increases everyday.

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2.5 The Current Situation in Portugal

As in all of Europe, the pandemic had a strong impact on Portuguese society and the performing arts. From March 2020 until September 2021, most activities in this sector were cancelled or conditioned. The first period of lockdown started in March and ended in June 2020, with a second period starting in January 2021 and ending in April. During these periods, all face-to-face activities were interrupted. In the remaining periods, they were very conditioned, with limitations in face-to-face work and, especially, in public presentations, with a reduction in capacity and the compliance with many preventive and strict rules. This meant the cancellation of numerous public presentations of performing arts projects - some were postponed, others were simply cancelled. That situation put many professionals into very precarious situations in a sector that, in Portugal, is usually fragile. The postponements also created disruptions in the creative processes, preventing new projects and prolonging others - some projects postponed at the beginning of the pandemic are still waiting to be presented. Naturally, this impact was felt with greater intensity by young professionals and smaller artistic entities, especially those that do not normally have public support.

The general situation, although dramatic, has only met some relief due to several decisive interventions by the Ministry of Culture, with multiple exceptional programs of support to professional and artistic entities. All this allowed the survival of many entities, professionals and projects and ensured that artistic production was stimulated, despite all interruptions and all processes marked by new methodologies, such as distance work. Even so, many independent professionals, as is the case in Portugal for most actors and technicians, lost a lot of work and faced long periods of downtime. Despite some initiatives using digital media, there was no specific training initiative and entities and professionals used current tools.

Digitization of performing arts in Portugal is still a very incipient process, in its initial phase, without specific public policies, with little training, and without widespread adoption of digital tools by professionals, in addition to those that were already in current use. There are several creators who occasionally use video, sometimes with innovative techniques, and mainly in more experimental projects, mostly dance and performance ones, but without any real connection to the virtual world. There is not even, for example, any centralized archive of recordings of theater and dance performances. There are, therefore, not many relevant examples of good practice to serve as a reference. The were some experiments in broadcasting using streaming tools in social networks like Facebook, as it was the case of Quarantine Festival, an international effort created by Portuguese artist Raquel André which showcased several projects online, but there the overall technical quality was lacking, and both the organization and the promotion were hasted as an immediate reaction to the first lockdown.

During the pandemic, however, some examples can be highlighted, which may constitute new practices and open up new possibilities for the future, such as RTP Palco: a series of theater shows created or adapted to television format for online transmission through RTP Play, a streaming service of RTP, the national public television; or the streaming of multiple shows by some of the main public venues, such as the national theaters D. Maria II (Lisbon), São João (Porto) and the municipal theaters São Luiz and Bairro Alto (Lisbon), Rivoli (Porto) and CCVF (Guimarães). Throughout the pandemic, there was a clear improvement, both technical and artistic, in the recording and broadcasting of shows, surpassing the use of static filming with a single camera, which implied investment in new equipment and the use of audiovisual professionals.

During the pandemic, there was a clear reinforcement in the online promotion of projects, in particular through social networks (the most popular being Facebook and Instagram), and even for the creation phase,

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which was not common before the pandemic. There was also a huge use of video calling software, mainly Zoom, for artistic and production meetings, but its use for real-time creation processes was very limited, with the exception of auditions, as reported by actors and directors.

Digitization of performing arts in Portugal is therefore still a very incipient process, in its initial phase, without specific public policies, with little training, and without widespread adoption of digital tools by professionals, in addition to those that were already in current use. It is expected, however, that new policies for this area in the performing arts will be finally announced within the scope of the PRR (Recovery and Resilience Plan), a new national program, using EU funds, aimed at the post-pandemic recovery of the country and which has an investment area dedicated to the digital transition. It is also expected that, in addition to government measures, other public entities, such as municipalities and artistic entities, will play a relevant role in the adoption of these new processes and in supporting entities and professionals in the performing arts. Lastly, and equally important, important alliances can be established at the international level, and firstly in Europe, as is the case of DigitACT and the results that are expected from this cooperation.

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3. Field Research: the Survey

3.1 The Survey in Cyprus: Methods & Results

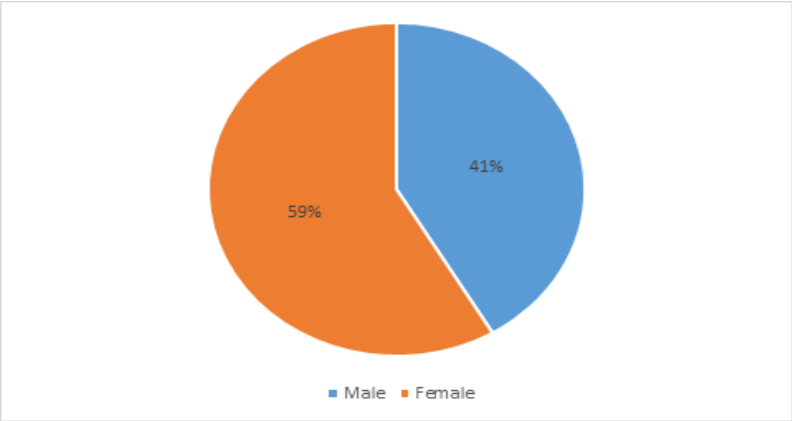
In order to define the participants to be involved in the desk research through the dissemination of a questionnaire, the project team started with outlining a number of criteria. First of all, one of the most important criteria was the age of the sample. Since the European Union defines young adults as the persons being between 18 and 34 years old, the project team initially focused on that range of ages, giving special emphasis on the youngest actors and performing arts' technicians without or with short work experience. However, a young professional, especially in the performing arts, is not only someone in his/her 20s and 30s but also a person with small work experience in the field, even if his/her age is slightly above the definition given by the EU. Moreover, another criterion regarding the "eligible" participants for the research was also the limited experience of the participant in using digital tools both for creating content and personal marketing strategies. Furthermore, the profession of the potential participant was also crucial for being selected, as the project focuses on actors and performing arts technicians. Last but not least, the project team should ensure that both sexes would be represented in the survey.

After having established the criteria, the project team compiled a database with actors and technicians [with full respect to the GDPR rules] who might be interested in participating in the project and its goals. A letter of interest was drafted and, after having secured potential participants' agreement, it was sent to them in order to officially inform them about the project and the procedure to be followed. The participants who have accepted the invitation received the questionnaire with detailed instructions on what is expected from their end and how to fill the questionnaire in. When needed, additional support and explanations were given to the participants to ensure that the questionnaires were replied in the most honest and accurate way.

Finally, the project team managed to collect 53 questionnaires replied to by actors and performing arts' technicians meeting the aforementioned criteria.

53 responses were collected in Cyprus. The results are described below.
Both genders participated in the survey; a slight majority were females (58,5%) and the rest (41,5%) were males.

In terms of profession, most of the participants were artists (62,2%) alongside a strong minority (37,8%) of technicians.



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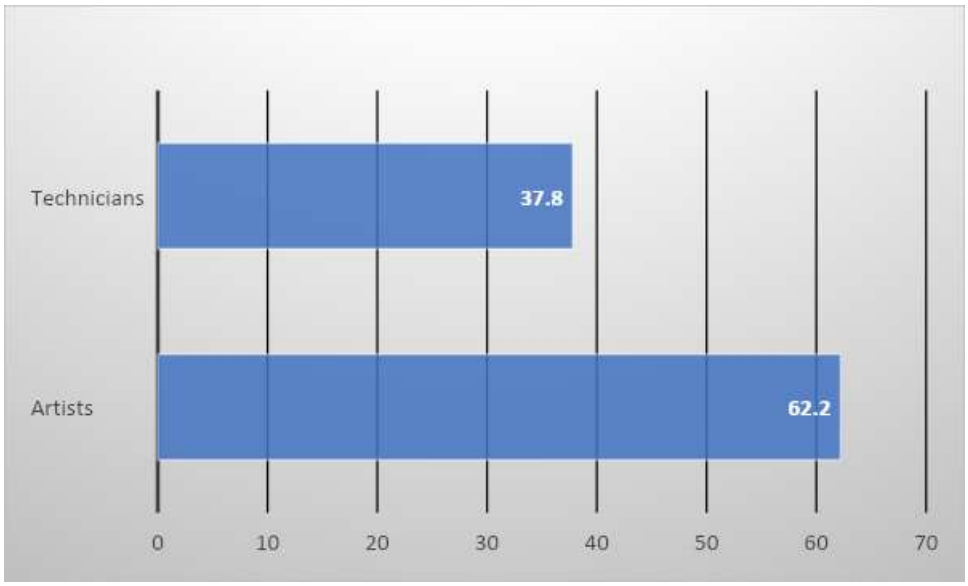
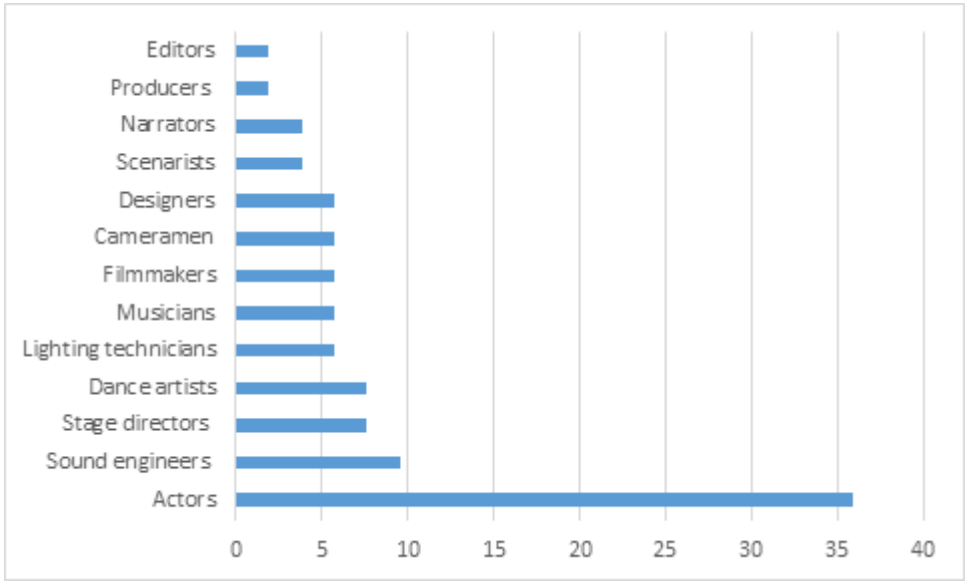


A very interesting outcome of the survey is the fact that in the performing arts in Cyprus, lots of professionals seem to be able to cover multiple roles. For instance, a participant stated to be a Sound Engineer, Musician, Organizer, Producer and Stage Technician; likewise, some 21 others stated more than one role. For the sake of clarity, we have considered only the first profession stated by each participant; the chart below demonstrates that a strong minority of the participants were actors/actresses (35,9%) while other roles of performing arts are less represented.



The age of the participants varies between 25 and 57 years old. 32,1% of them are between early and late 20s, 39,7% are in their 30s, 36,6% in their 40s and 1,9% are in their late 50s. Though the questionnaire was targeting typically young people (<35 age years old), the fact that especially technicians of young age are very few in the small show business of Cyprus and also older professionals may be perceived as ''young'' since they have entered the business in an older age, obliged us to widen the age limit so as to reach more representative findings.

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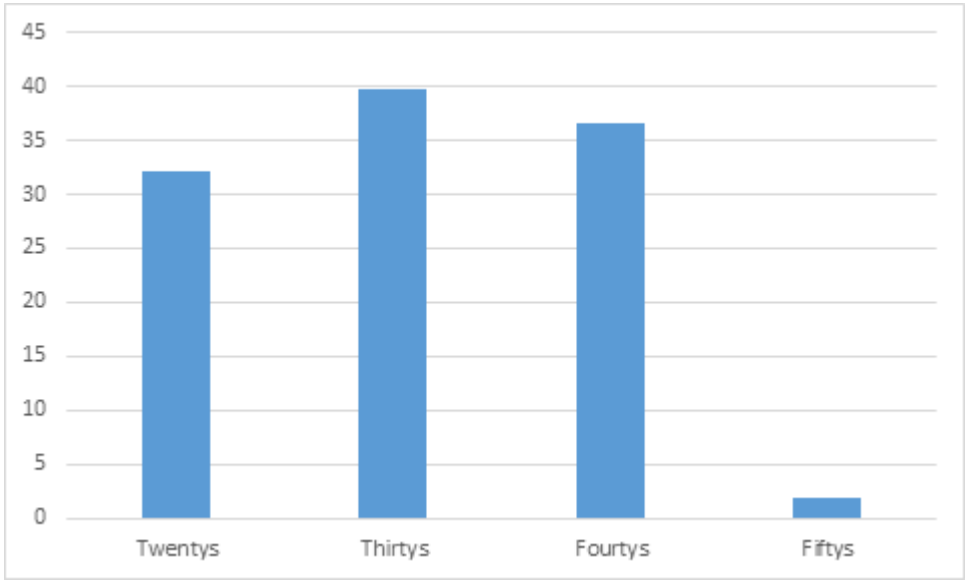
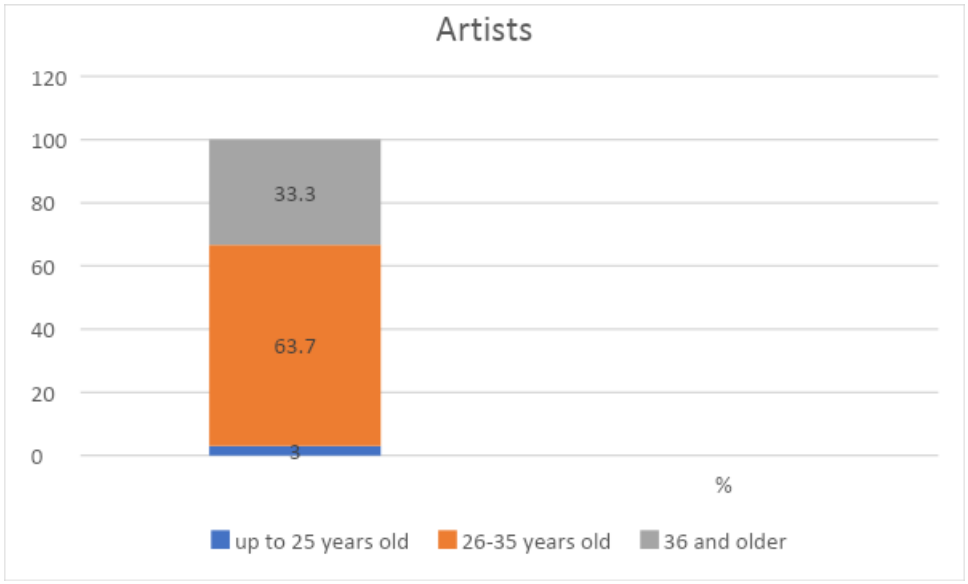


Regarding the age by profession, 63,7% of the artists are between 26 and 35 years old, while only 3% are younger (up to 25 years old) and some 33,3% are at least 36 years old.



Half of the technicians are between 26 and 35 years old (50%) and only 15% of them are up to 25 years old. The rest, 35%, are 36 years old and older.

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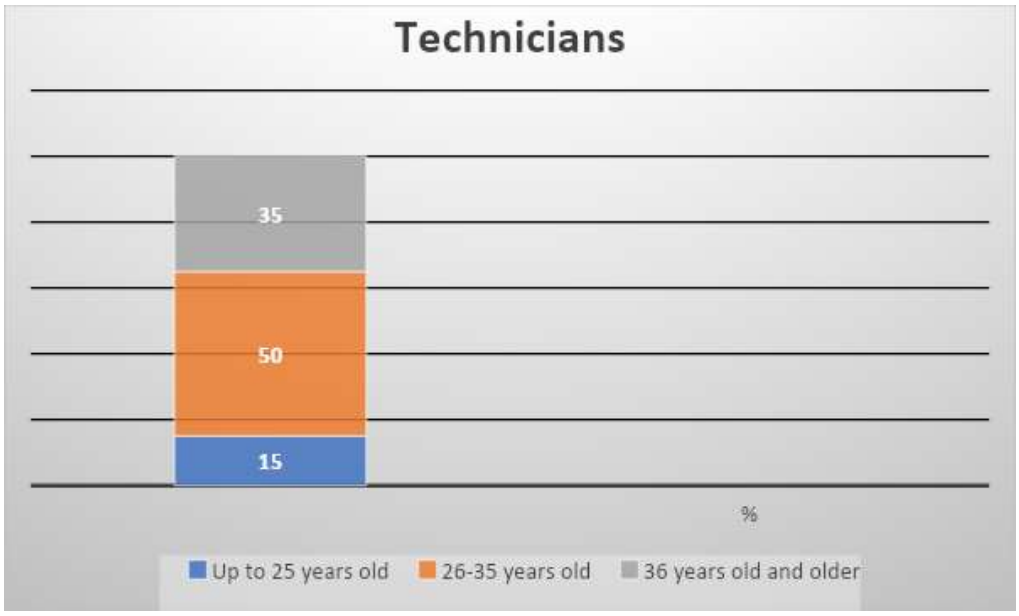

Although only 50,9% of the sample has declared a very good and excellent knowledge in technology, since the beginning of the pandemic 67,9% of it has used digital tools. Also, even more participants (73,6%) appear positive in adopting these technologies even further believing that the latter are useful (75,5%) and will play a significant role in performing arts in the future (81,1%). Nevertheless, there is a quite good minority (32,1%) which even in such a period has not used such tools. For them, the main reasons are, on one hand, the inability to do so and, on the other, the belief that arts stand above technology. Probably, among these participants there are those who believe that the use of digital tools will not only transform performing arts into something different but make them worse.

Moreover, a comparison between artists and technicians shows that technicians are more familiar (4: very good knowledge) with technology than artists (3: good knowledge). However, both agree that digital tools are very useful for performing arts (4: a lot). Additionally, both technicians and artists believe that the use of digital tools can quite transform performing arts into something different (on average, 3,2 for artists vs 3,6 for technicians) or even make them slightly worse (on average 2,5 for artists and 2,35 for technicians).

Most of the participants (84,3%) believe that the pandemic affected the performing arts in a negative way. Firstly, 36,1% of them give emphasis on the decrease or even the pause of all artistic activities. Another 26,9% faced important financial issues alongside other professional problems, such as the difficulty to develop their network and maintain the one already established. Also, 2,2% of them were obliged to change their career path. Nevertheless, an important percentage (13,4%) agreed that the new reality strengthened their creativity and gave them the opportunity to work on new methods and tools.

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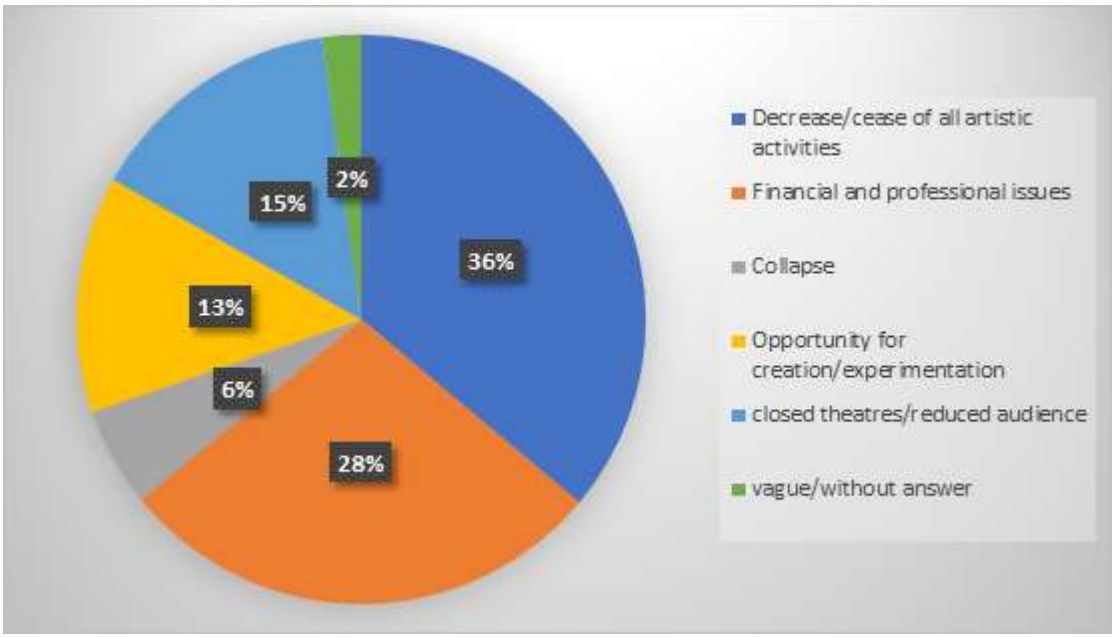
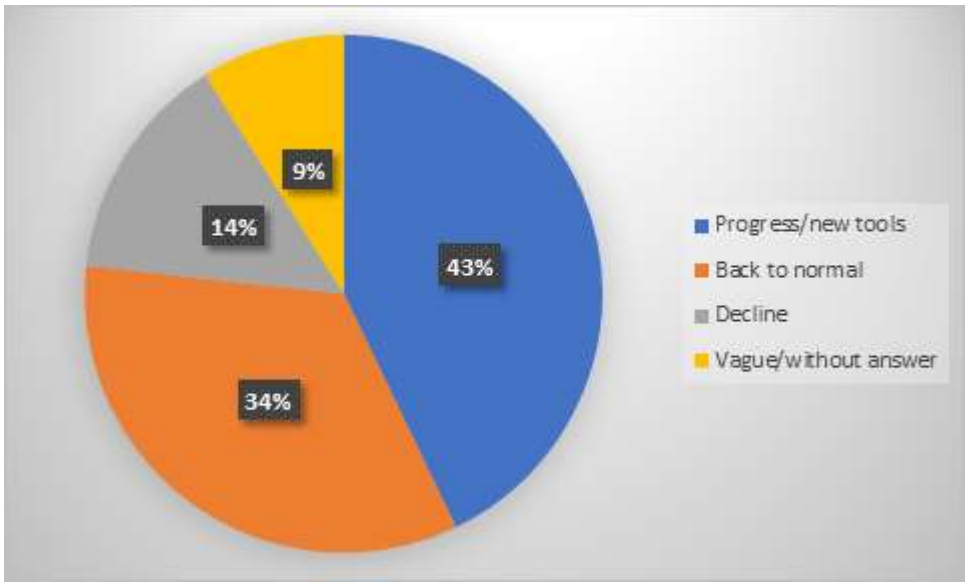


Although the last two years were difficult for the performing arts, most of the responders (76,8%) have an optimistic view of their future. Among them, 42,9% consider that this will happen with a more frequent use of digital tools while another 33,9% agree that the field will continue existing without extreme differences from the past. However, 14,3% of both artists and technicians believe that the performing arts will face an era of decline with closure of theatres and the implementation of smaller and local projects due to limited funds.



Furthermore, the great majority of the sample (77,2%) agrees that the pandemic affected its job in a negative way, mentioning financial problems, postponement/cancelation of projects, or even change of career path and migration. Only 13,3% of the participants replied that the pandemic affected their work in a positive way by enhancing their creativity or even reducing stress. In addition, 1,3% declared that due to coincidences, the pandemic did not affect their work.

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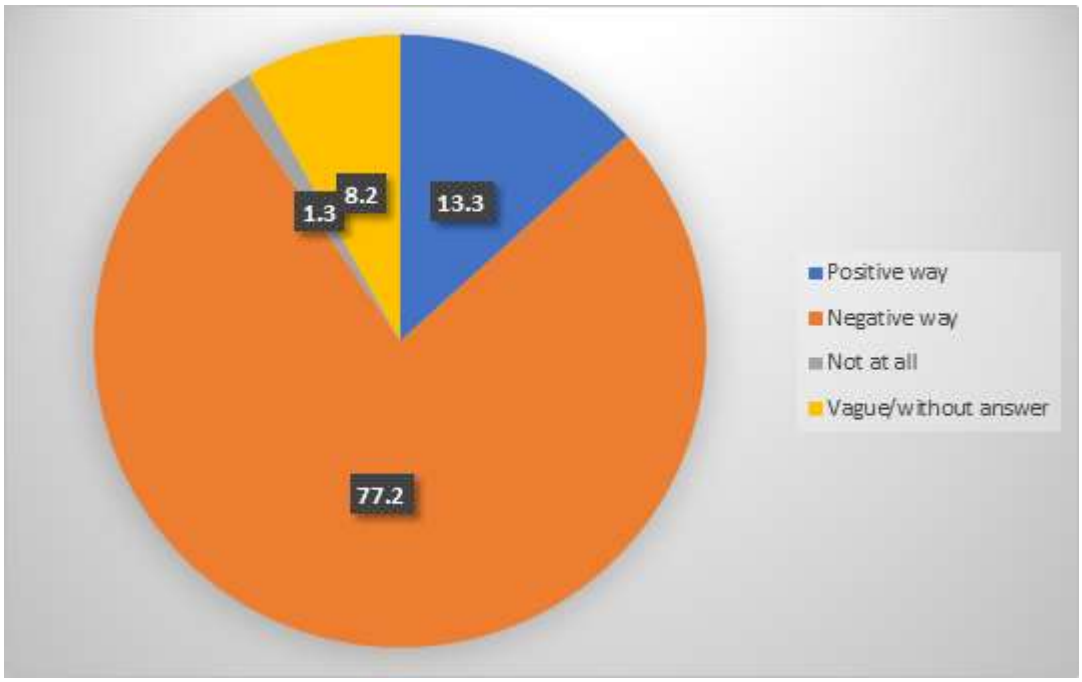
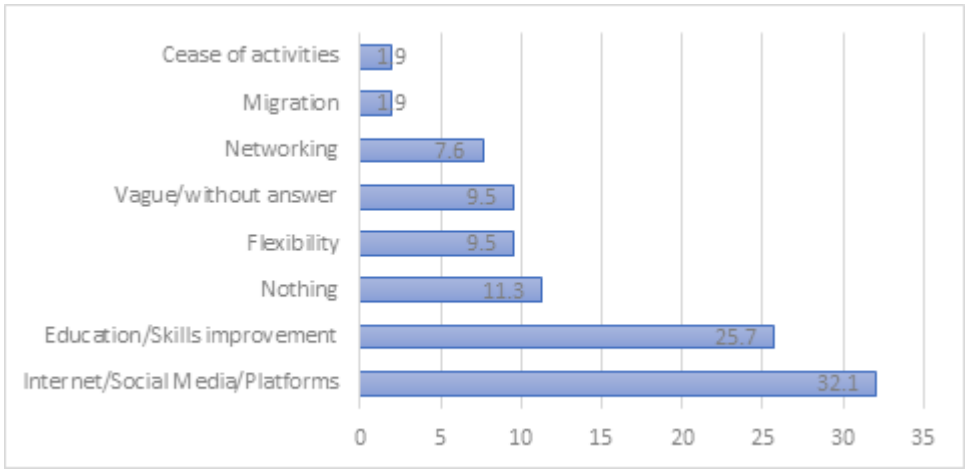


To cope with the pandemic, the strategies followed by the participants were various, and most of them agree that they will continue following them even when COVID-19 comes to an end. Only 11,3% had nothing to mention, while another 1,9% of the answers refers to the cease of all activities. The rest are focusing on the use of the internet including social media (32,1%) or on their efforts to improve their skills (25,7%) and enhancing their network (7,6%). Another 9,5% of the answers are mentioning alternative ways to cope with the pandemic.



Also, during the pandemic, most of the participants (54,9%) replied that they have used digital tools to promote their work. At the same time, other ways have played a role, such as the use of established networks (7,6%), interviews (3,8%) or even offering their work for free (1,9%). However, 24,5% of the sample refused to do any of the above.

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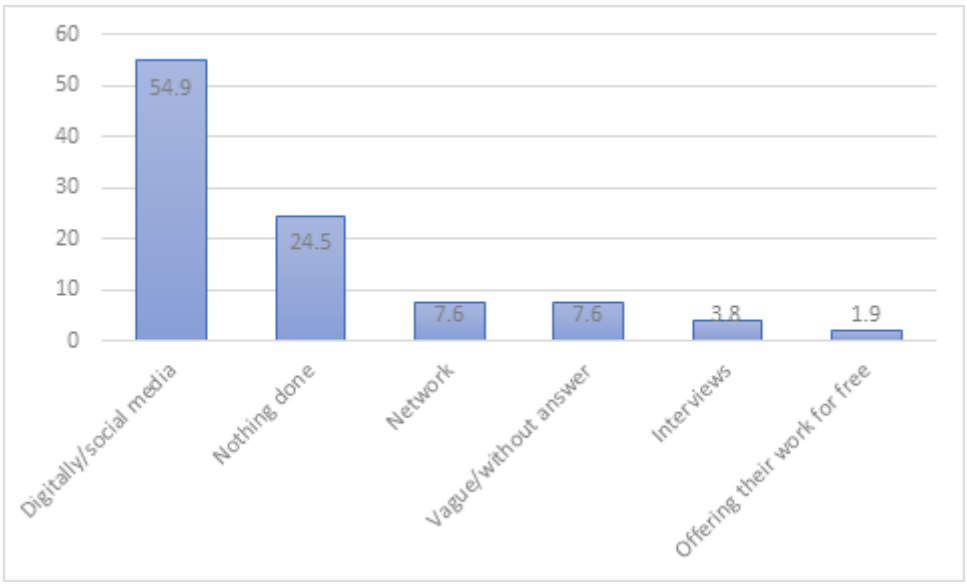
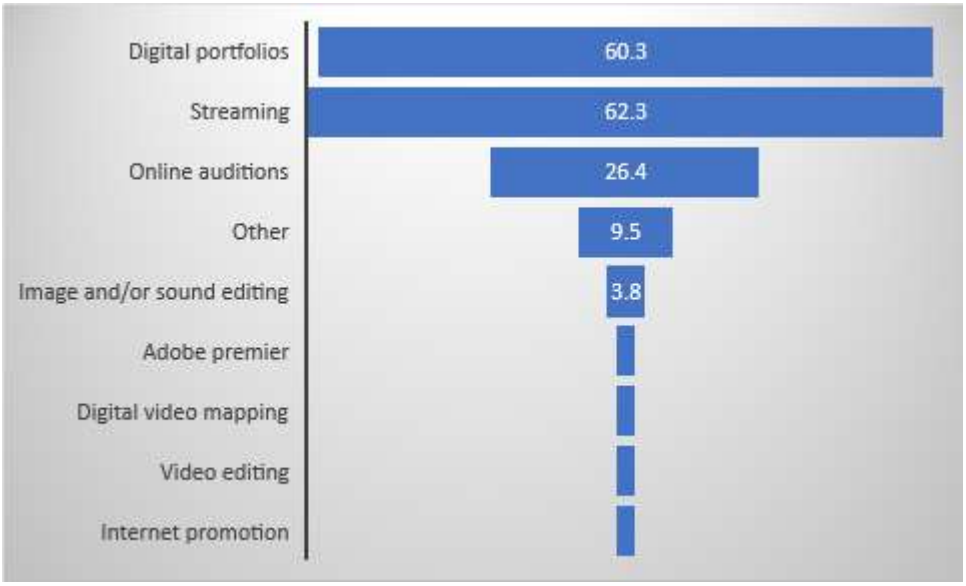


Another interesting finding of the survey is the fact that 19% of the participants replied that there is no specific digital tool that could help them to improve their career, whereas, on average, they have moderate knowledge (3). Also, while 1,9% of them declared to be excellent users, another 3,8% mentioned that they have very low command of digital technology (1). The rest of the participants have recognized the need to improve their skills in digital tools, with the most popular choices being streaming of performances (62,3%), creation of digital portfolios (60,3%) and participation in virtual auditions (26,4%). These answers are proving that the sample agrees that due to the evolutions caused by the pandemic, their performances and auditions will not only take place in theatres and other places with audience's and colleagues' physical presence but also virtually.



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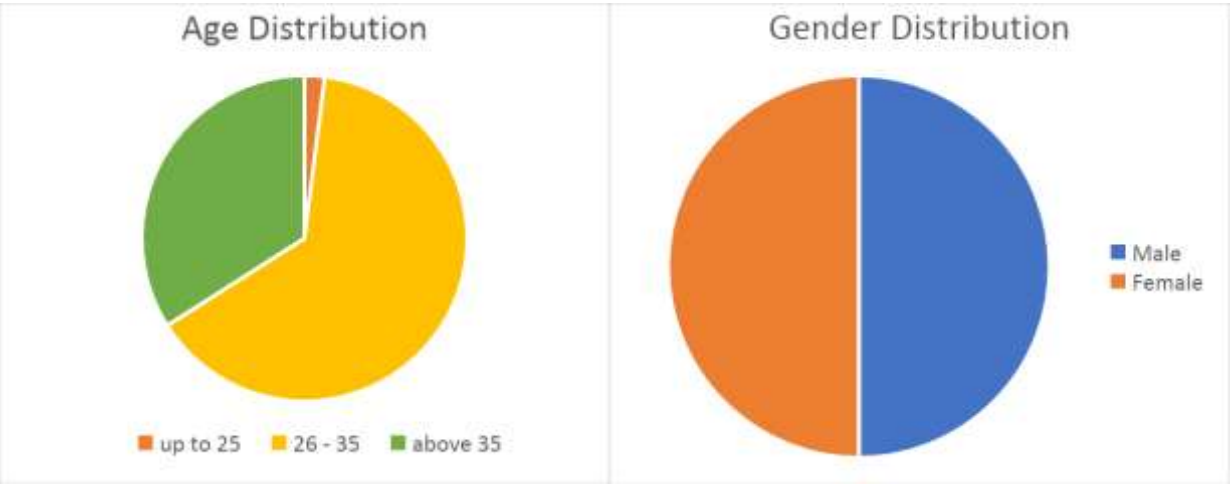
3.2 The Survey in Greece: Methods & Results

The genders in the survey are balanced, but the majority of technicians are males and the majority of performers are female, something which represents reality in Greece.



Age distribution shows young people's denial to answer the surveys. We reached more than 30 students under 26 through their educators but only one agreed to answer. Also, the majority of the technicians who agreed to answer were above 35, something we can see in this graph.

Since the answers are open ended we tried to group them in order to make the graphs.

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Keep in mind that, wherever possible, answer 1 is negative, answer 2 positive and answer 3 neutral.

For the following graphs please refer to the table below:

	Answer 1	Answer 2	Answer 3	Answer 4	Answer 5
Question 1	The change was negative	The change was positive	Big change (no comment)	Recorded and live streaming	Too soon to judge
Question 2	Ominous future	Bright future	Back to normal	Digital tools	Too soon to judge
Question 3	Less or no jobs	Things got better	Big change (no comment)	Adapt to new conditions	No real change
Question 4	Changed job	Research and training	Just patience	Internet and social media	Vaccination and covid tests
Question 5	No, I don't	Yes, I do	Only if I have no other option	I don't know	-
Question 6	No self-promotion	Contact older colleagues	Promo video, self-tapes	Social media	New job
Question 7	No, I haven't	Self-tapes	Internet (in general)	Social media	-
Question 8	No, I haven't	Live streaming	Recorded video	Social media	-
Question 9	None	Little	Average	Good	Excellent
Question 10	Not at all	Not that much	Not sure	A lot	Absolutely
Question 11	Not at all	Not that much	Not sure	A lot	Absolutely
Question 12	Not at all	Not that much	Not sure	A lot	Absolutely
Question 13	None	Little	Average	Good	Excellent
Question 14	No, I don't	Only if I have no other option	Digital equipment (e.g., digital clapboard)	Digital technologies (e.g., live streaming, mapping etc.)	I don't know
Question 15	No	Yes	If I have to	-	-
Question 16	Digital Portfolios	Streaming	Virtual Auditions	Training with specific equipment	None

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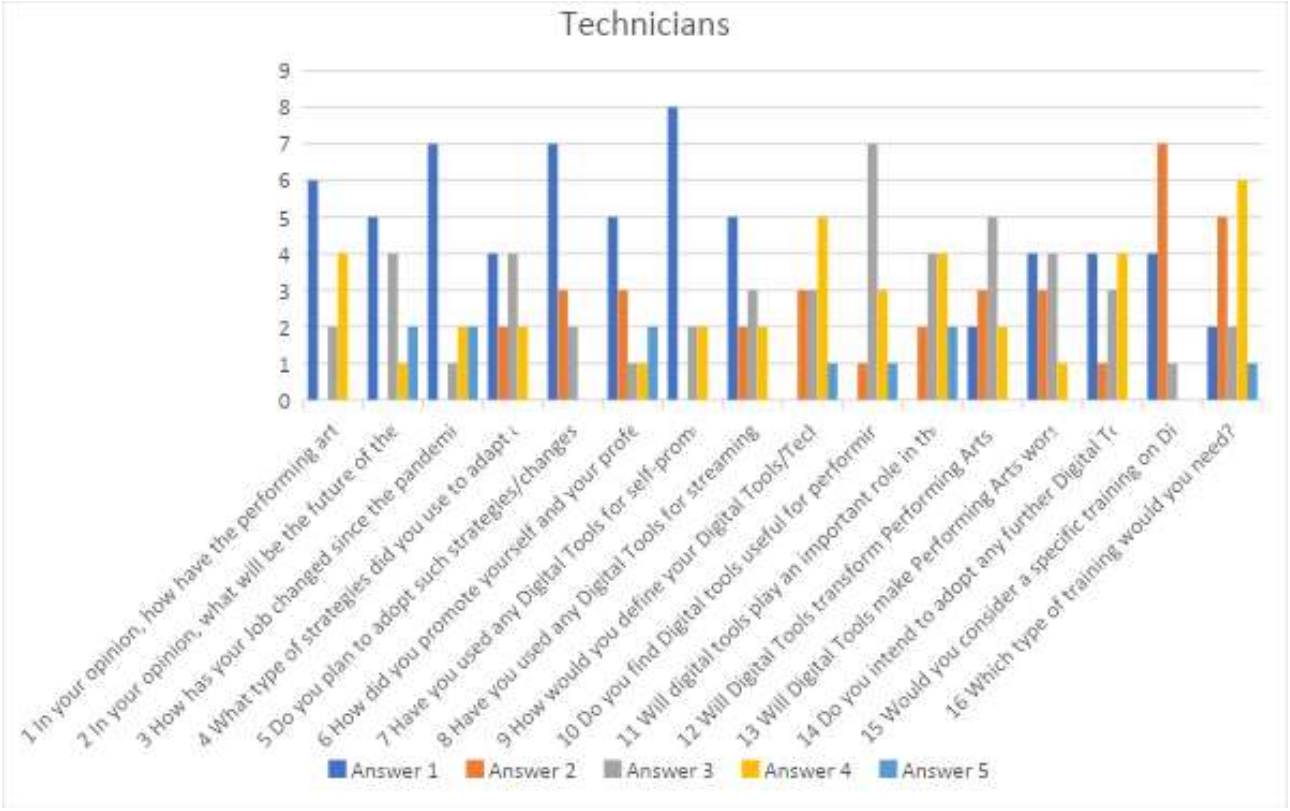
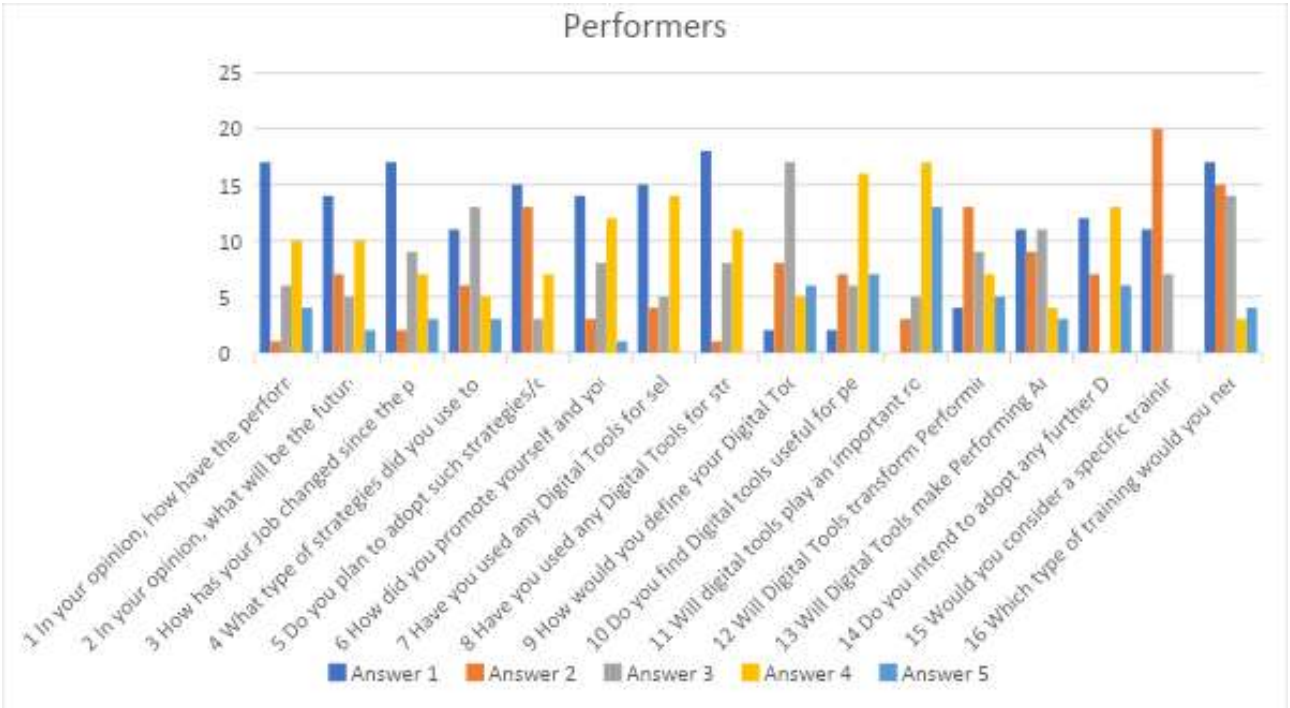
The trends between the performers and the technicians are very similar. Both groups saw their working conditions worsen during the pandemic and they are pessimistic about the future. Most of them used no special digital tools, only social media. Technicians are more specific when talking about digital tools and they don't find them so impactful. Performers think digital tools will have an impact but for them the term is quite vague. "Internet" or "Video" are considered digital tools.





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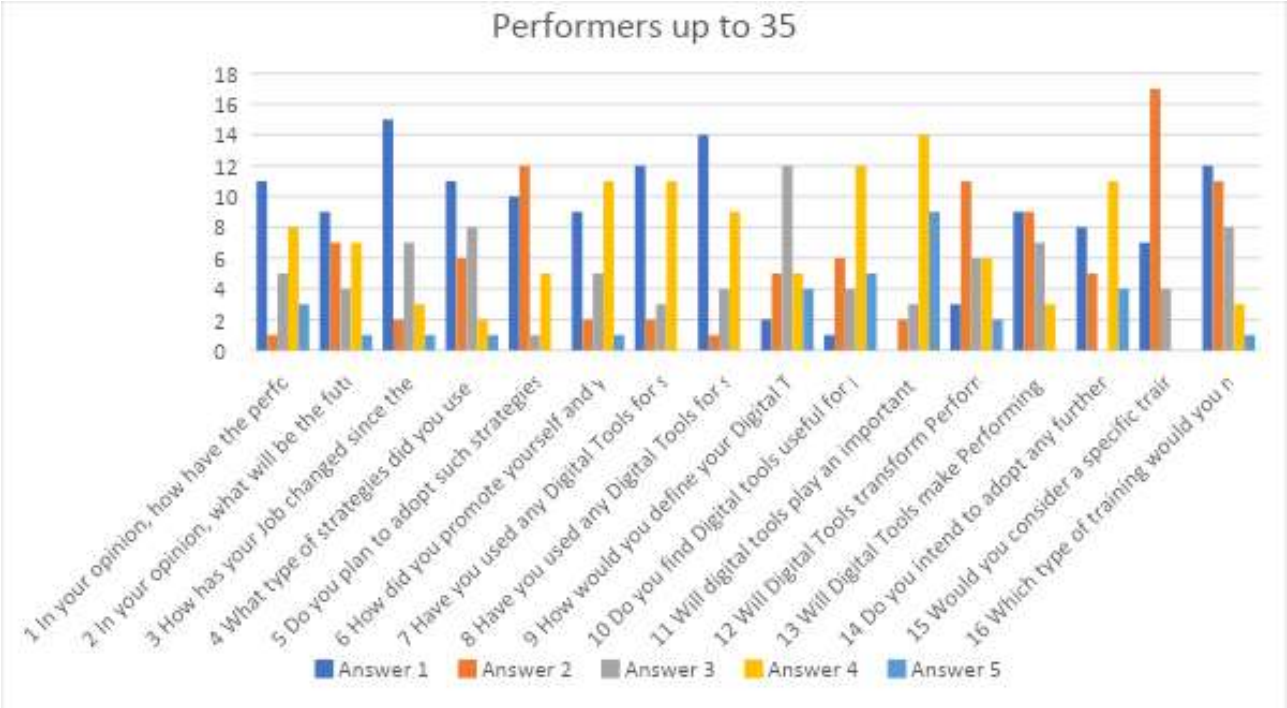
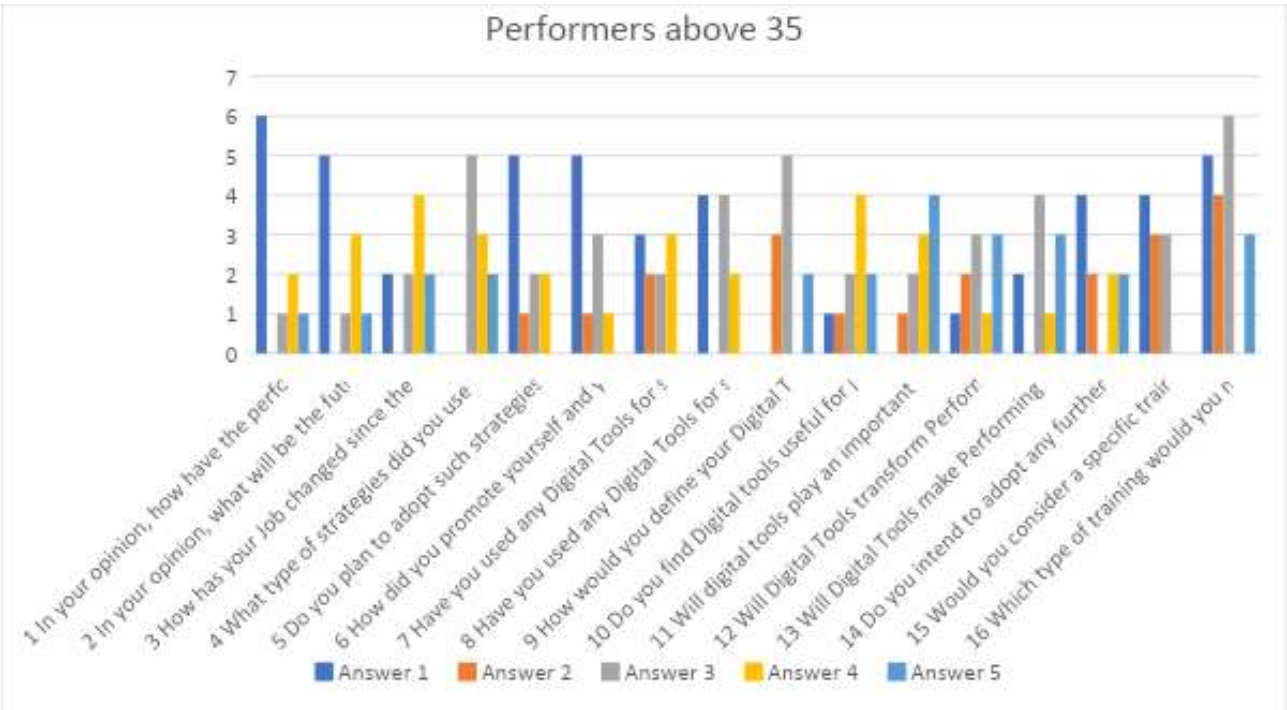
Only 3 technicians under the age of 35 have answered the questionnaires so there is no reason to make graphs divided by age for them. We will only make such graphs for the performers.





Looking at these two graphs we see that older people are much more pessimistic, they find digital tools more impactful, but at the same time they are afraid of this impact, they adopted these tools less and they don't

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intend to adopt them in the future either. Our surveys confirm other research that shows that the older the person, the harder it is to adopt new technologies.

In general, through the surveys we see that working conditions became worse during the pandemic. A lot of people couldn't work or had to change jobs. Live streaming was present but only a few people participated in it. Respondents, especially performers, meant the internet and social media when referring to the term "digital tools". Few used more specialized digital tools but the majority of the respondents think they will play a role in the future of performing arts and would like to train in some of them. Finally, a lot of people focused more on the economic struggle and health measures and less on digital technologies.

3.3 The Survey in Italy: Methods & Results

The Field research includes a Survey and a Focus Group. Concerning the Survey, it consisted of a Questionnaire administered to relevant subjects: Performers and Technicians of the performing arts.

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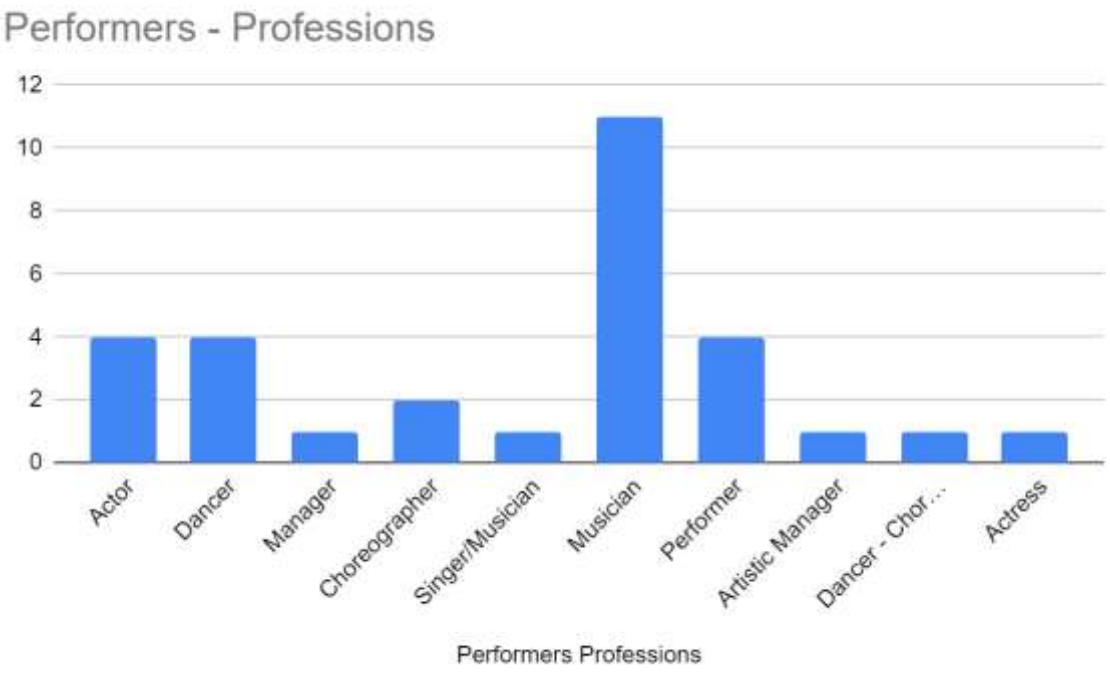
The questionnaire included items aimed at investigating the ways professionals from the Performing arts sector have dealt with the pandemic as well as the effects of the pandemic, such as the lockdowns, the theatrical and music venues closure, and, in general, the scarcity of work.

Specifically, 20 Technicians and 30 Performers answered the questionnaire. They were recruited starting, firstly, from the TPP network of collaborators and providers of technical and artistic services. Secondly, other technicians were recruited to participate in the survey among colleagues and acquaintances of the collaborators of the TPP, and also, other 3 participants were involved from the technicians working at a public event organized by the TPP.

Regarding the performers, other participants were recruited among those participating in a music & songwriting workshop organized by TPP for another project. Finally, other participants in the survey came from the online publicity on the TPP Social Media channels, although very few. All the questionnaires were administered during the summer, allowing also the use of a digital version, as well as a paper version of the questionnaire, which have been both collected and stored digitally.

Following the graphs that show the professions of the participants to the survey.



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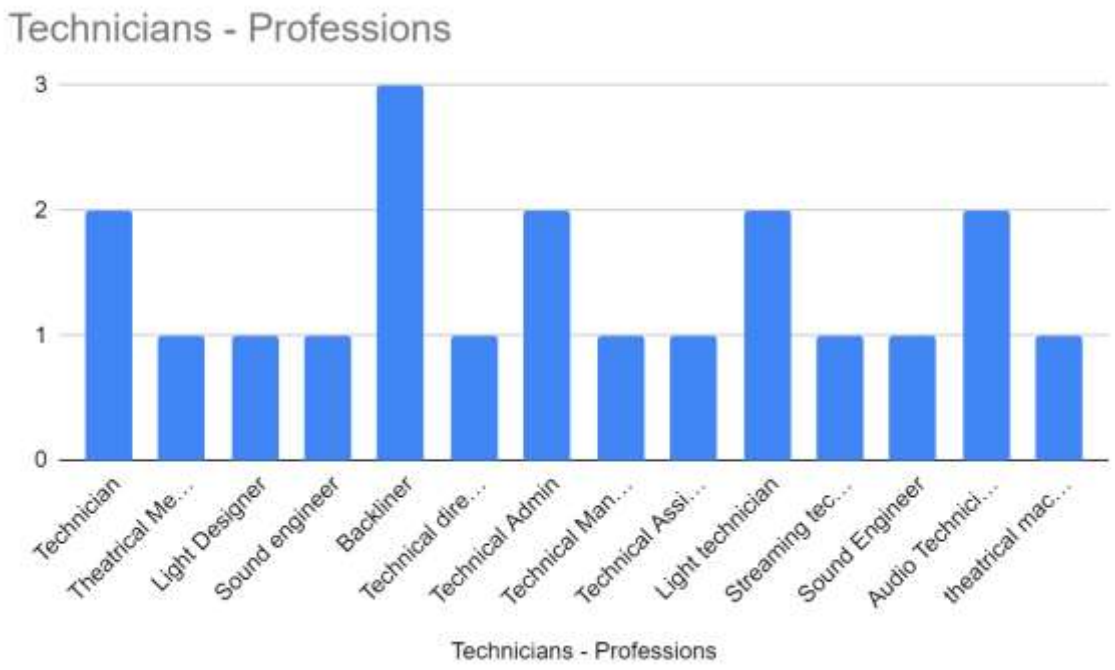

Results

The results of the survey are outlined below in a series of graphs which have been retrieved from the answers to the survey given by the participants. The answers have been grouped in order to provide useful insights in the data collected. Besides, the graphs are joined by some comments highlighting trends, and other relevant features.

Technicians

Firstly, we will consider the data collected from the group of the Technicians.

The first graph refers to the age distribution of the participants. For the Technicians there was the following age distribution:

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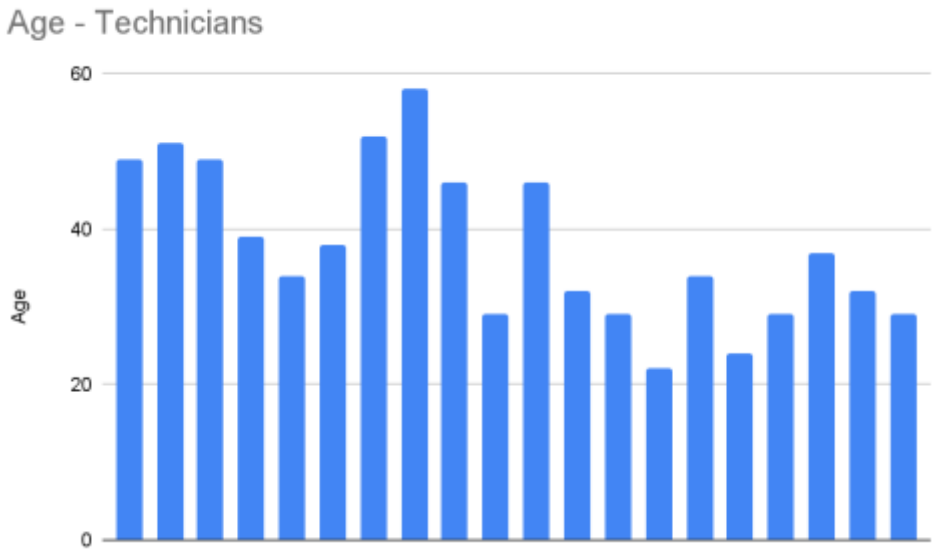
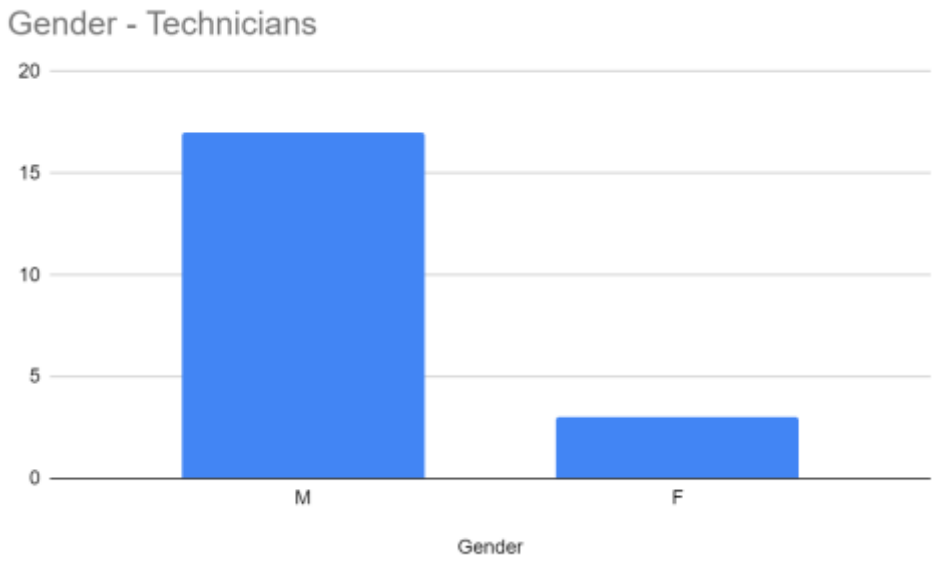


Participating Technicians have an age range spanning from a minimum of 22 years old to a maximum of 58 years old and an average age of 37,95 years old. 2 participants are up to 25 years old (10%), whereas 8 participants are between 26 and 35 years old (40%); 10 are those above 35 years old (50%).

Regarding the gender distribution we have that the majority of Technicians were male, with only 3 female technicians (15%) participating in the Survey. Following the graph making apparent the huge gap in representation of female technicians in the field research.



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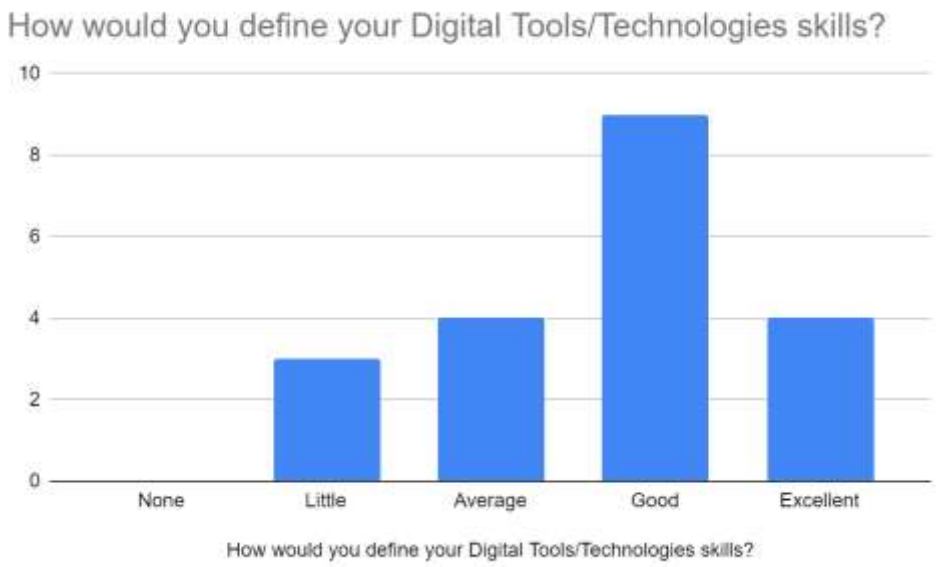
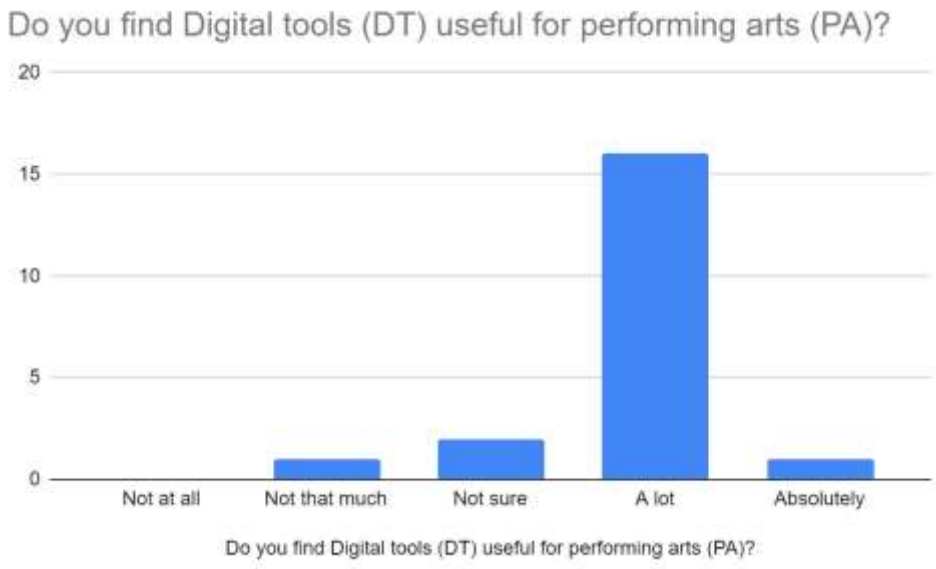
Importantly, the main answers of the survey for Technicians are collected and grouped in the following graphs.



This question is very important as it gives us an overall idea of the level of competency of the participants in the survey. We understand that most of the participants have a good level of skills re Digital Technologies (9 participants, amounting to 45%), and that the majority of the participants (13, i.e. 65%) have an above average level of DT skills.



The answers to this question highlights a relatively high level of confidence about the usefulness of the DT for Performing Arts. In fact, 16 participants (80%) answered “A lot” regarding their opinion on the usefulness of DT, consistently with growing attention towards such technologies in the field of Performing Arts, and in general in our societies.

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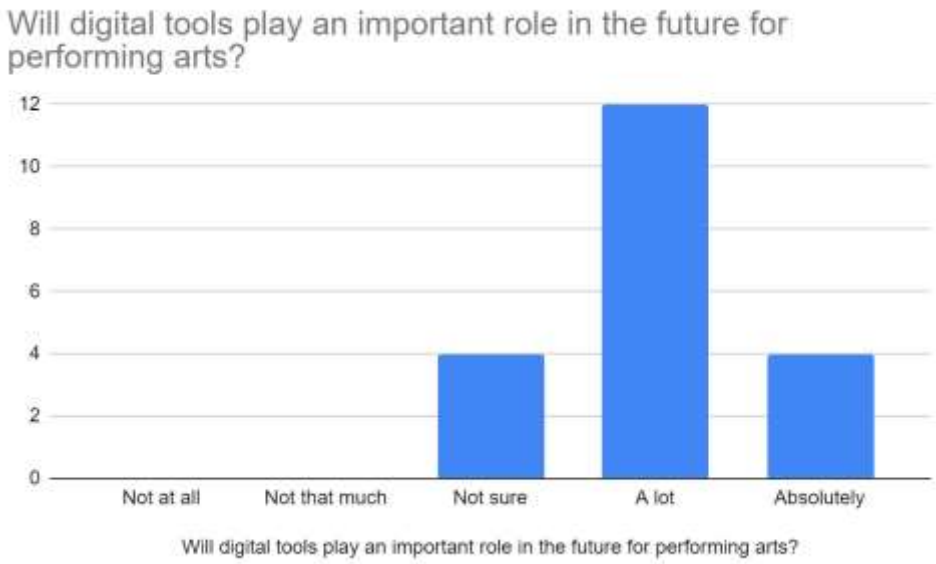
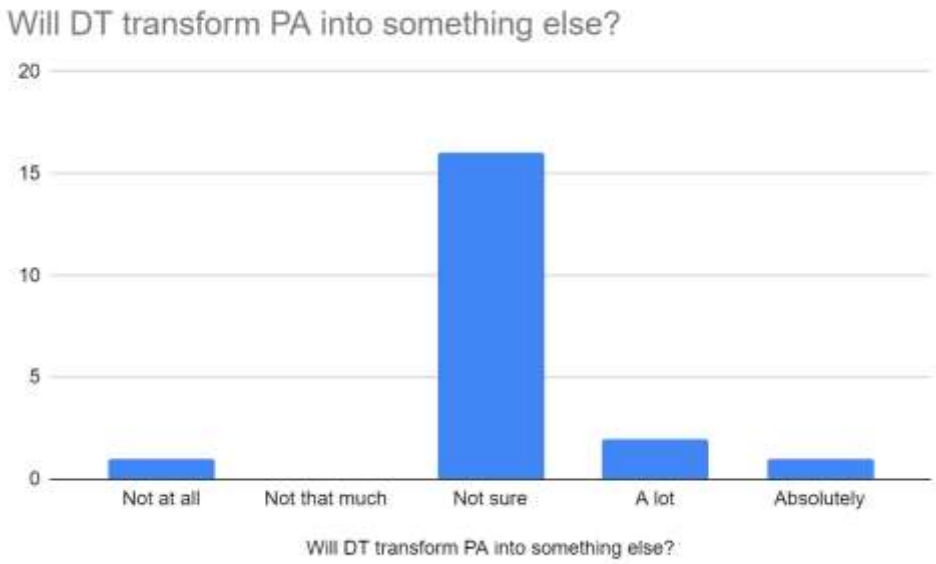


Coherently with the previous answers, participants confirm the important role that DT will play in the Performing Arts sector, which is also considered to grow in time. In fact the majority, 12 participants, or 60%, answered “A lot”.



From this graph we may deduce a high level of uncertainty regarding the effect that DT may or will have on the Performing arts sector in the near future. In fact 16 participants, or 80%, answered “Not sure”. It is thoroughly understandable as it is too early to draw a definitive assessment, as well as the relation between DT and Performing Arts is still in the process of structuring itself.

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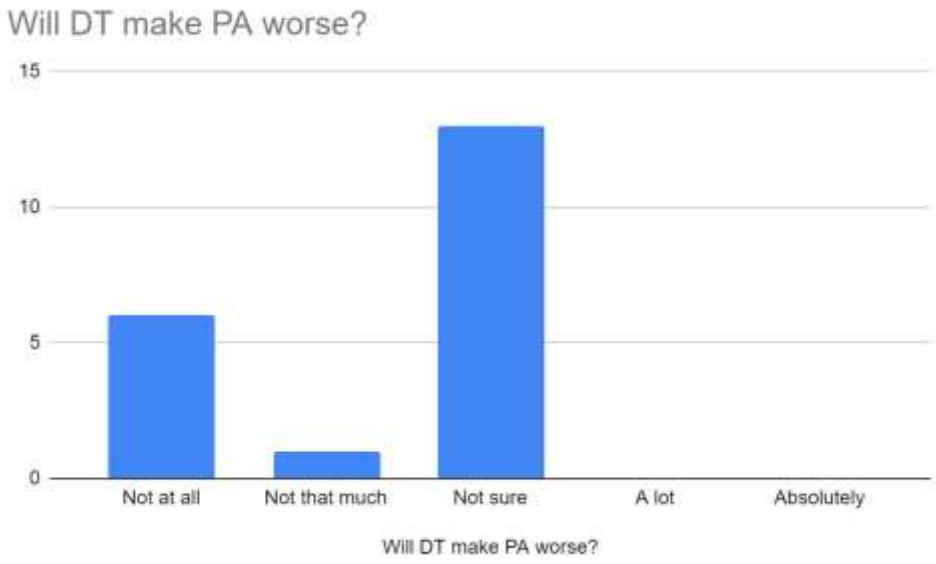

Also in this case, there is a majority of uncertain answers, i.e. 16 participants, 80%, answered “Not sure”. However, it is also clear that the effect of DT on the Performing arts sector might not be a worsening one, as 6 participants (30%) answered “not at all” on the possibility that Digital Technology will worsen the Performing Arts sector.

Performers

Secondly, we consider the data collected from the group of the Performers.
The first graph refers to the age distribution of the participants. For the Performers there was the following Age distribution:

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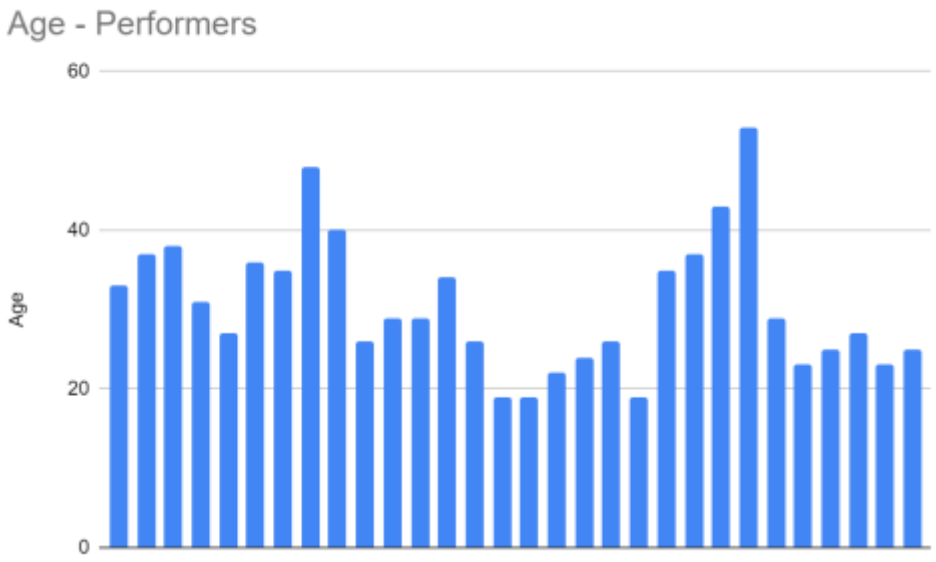
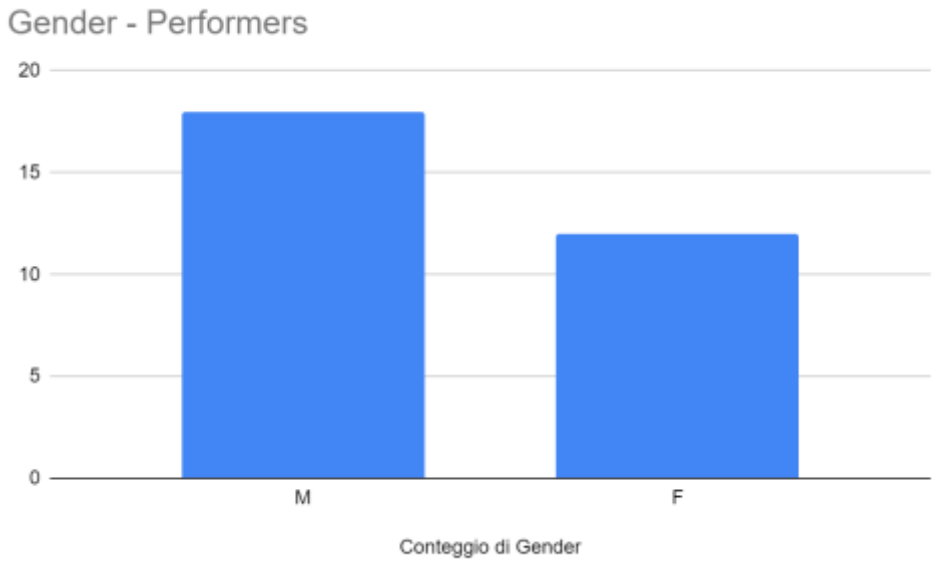


Participating Performers have an age range spanning from a minimum of 19 years old to a maximum of 53 years old and an average age of 30,60 years old. 9 participants are up to 25 years old (30%), whereas 13 participants are between 26 and 35 years old (43.3%); 8 are those above 35 years old (26.7%).



The gender distribution among participating Performers consists of 18 male and 12 female participants, or 60% and 40% .

Following are listed and commented on the graphs of the answers to the main items of the questionnaire. The data collected from Performers' answers are gathered into the following graphs.

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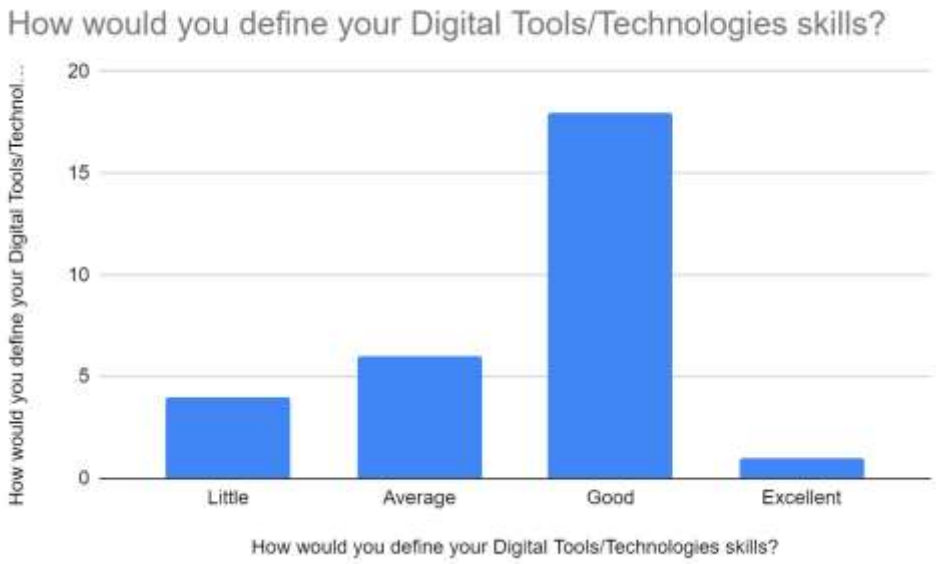
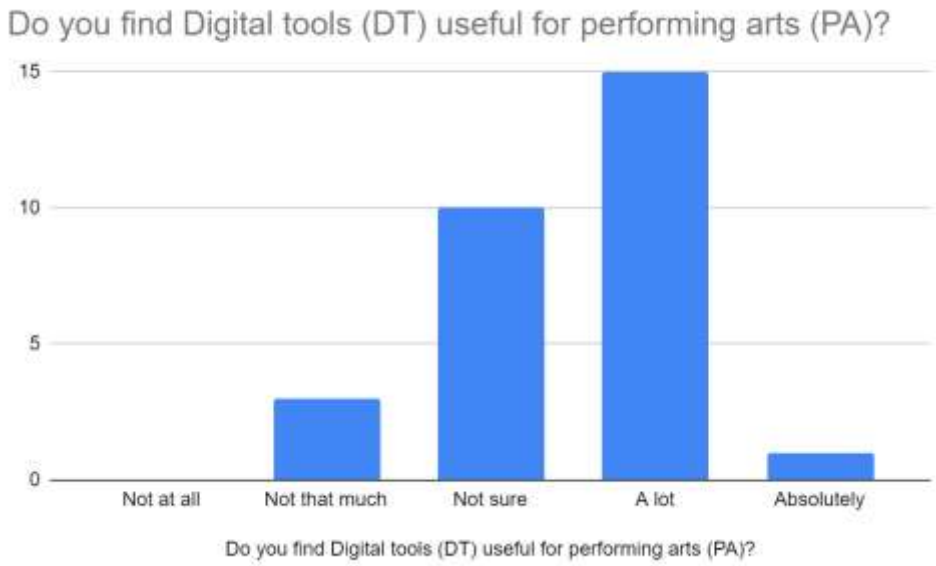


Although there is a limited number of participants with “Little” skills in DT (4, or 13.3%), it is worth highlighting that 18 participants (60%) report a “Good” level of Digital skills. Which is a considerable amount for such a sector.



Also for Performers, the answers to this question underline a considerable level of confidence regarding the usefulness of Digital Technologies for the Performing Arts sector. In fact, 15 participants (50%) answered that DTs are “A lot” useful for Performing Arts. Again, consistently with the widespread and growing attention towards such technologies in the field of Performing Arts. Another aspect to underline refers to the 10 participants (33.3%) that are still “Not sure” regarding the usefulness of DT for PA, a figure that may account of a level of mistrust or perhaps little knowledge of DT.

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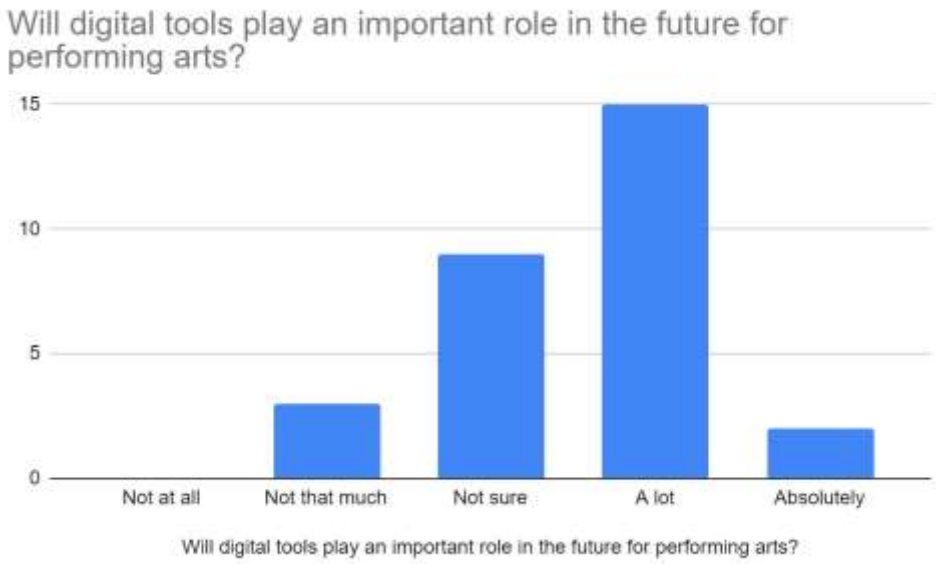
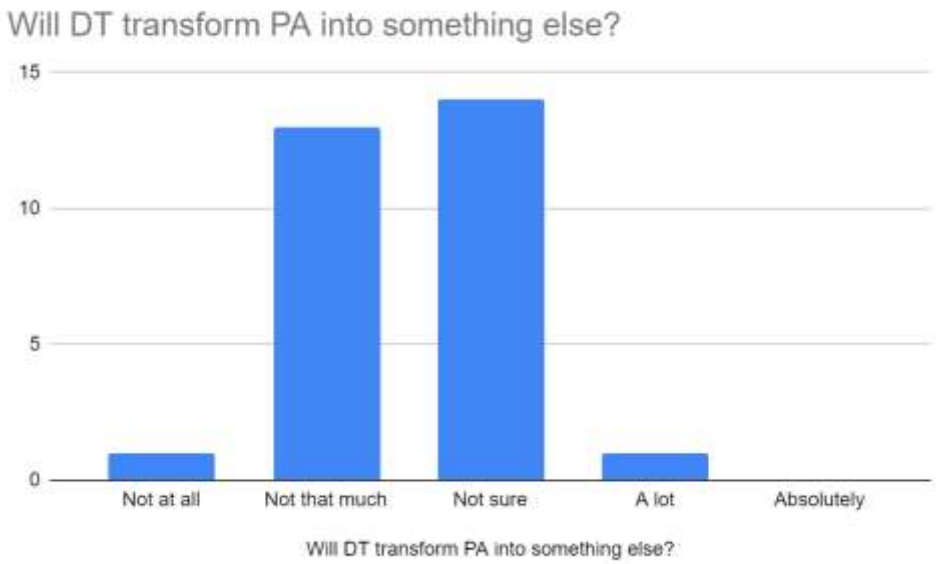


Consistently with the previous answer, the data account for a majority of participants considering that DT will have an important role in the future of Performing Arts: 15 answers “A lot”, or the 50%; and 2 answers “Absolutely”, or the 6.7%. As for the previous item, a considerable number of participants (9, or 30%) is “Not sure” about the role of DT in the future of PA.



The answers to this question from the performers hint to a split between those who are still “Not sure” of what can happen to PA if mingled with DT (14, or 46.7%), and those who think that, however, DT will not radically transform PA into something else, denaturing the Performing Arts sector (13, or 43.3%).

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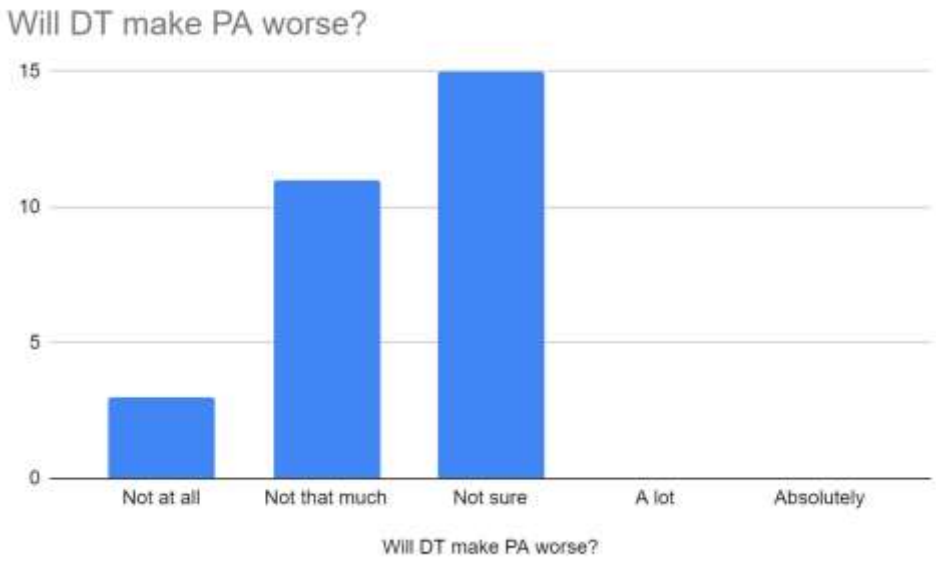

Also in this case, a considerable number of participants (15, or 50%) are “Not sure” if the Digital Technologies will make the Performing Arts sector worse. This can be interpreted again as a certain mistrust of such technologies, and of the risk that it may somehow change the sector, yet to be understood if in a positive or negative way. Conversely, 11 participants, or 36.7%, consider that DT will worsen PA “Not that much”, and only 3 participants, or 10%, answer “Not at all”, accounting for a certain widespread skepticism on the influence of DT on the Performing arts sector.

3.4 The Survey in Lithuania: Methods & Results

The participants were chosen by a few methods: 1) finding acquaintances of already established connections by researchers; 2) spreading awareness about the research on Facebook’s wall; 3) reaching and getting in touch with Lithuanian theatres by email.

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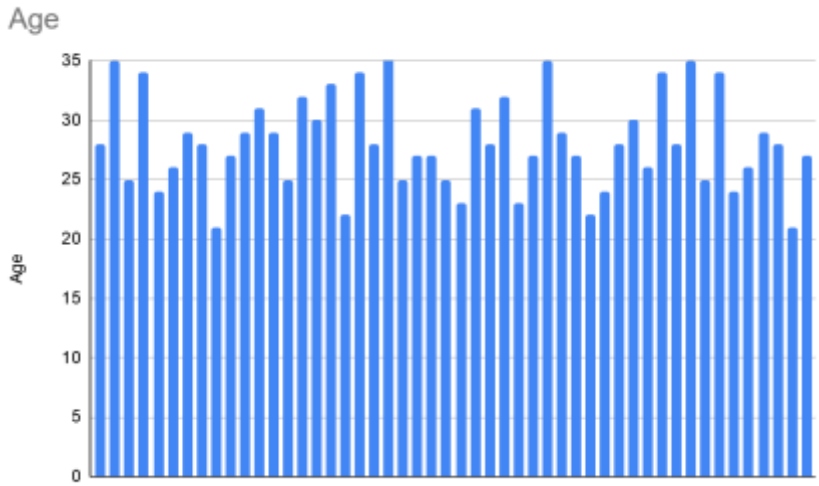
The given criteria by the project “DigitACT” were the main aim, thus the researchers scouted for actors and technicians under 35 years-old who have already worked in theatre. The participants were all chosen by the interest of this project and there were no other criteria which the organisers decided to oblige with.

Results

Graph of the age distribution:



In contrast, the graph indicates the age groups which participated in a survey. The average age of the survey was 28. Mostly 24–27-year-olds found the digital world intriguing and had something to discuss about it whereas the older professionals found digitalization boring or they were not interested. The ones who have recently graduated and started working in a theatre field found pandemic endearing whilst the older generation found the pandemic as a way to learn some different skills.

-Graph of gender distribution

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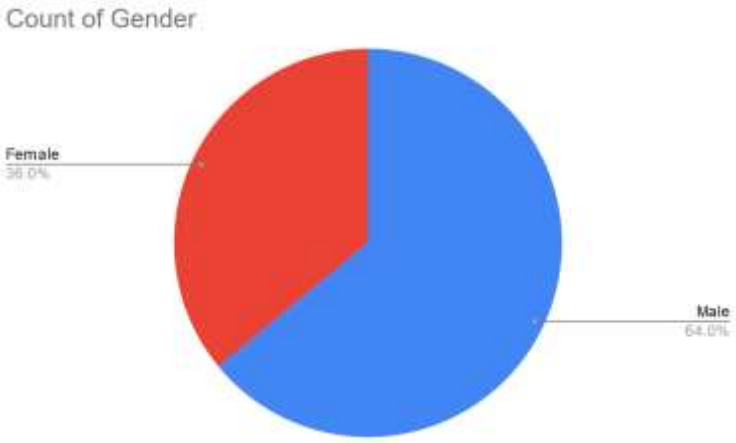
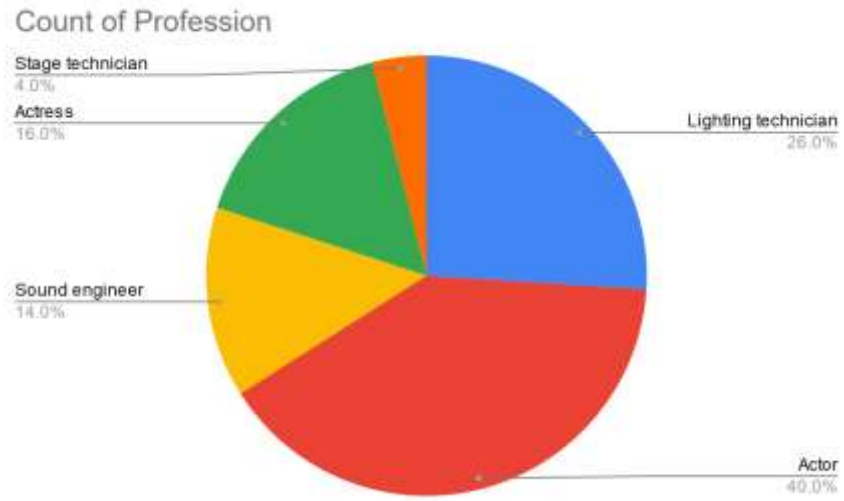


In Lithuania, there is some inequality, however, this chart should not be taken as a clear fact because there are way more female actresses than male ones. Yet there is a clear distinction between female and male technicians as the latter is more prominent. Only 3 female technicians have filled in the survey which is only 10% of the entire survey regarding technicians.

-Graph of answers to the survey divided by profession



The survey had focused on the theatre actors/actresses as well as theatre technicians (sound, lighting including video). Lithuanian theatre sphere does not provide many professional career options, thus the survey's aim was to concentrate on the most popular careers in the theatre field. The one graph clearly indicates the diversity between the sectors.

-Graph of answers to the survey divided by age range for performers

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ACTORS	Up to 25 years old	26-35 years old
1 question	More experimentation going online	More experimentation going online
2 question	There will be both forms in the future	They don't think the online world will be profitable
3 question	They had to adapt to the circumstances (many actors found other jobs)	More active in the online world; creating new things online;
4 question	Self-teaching about online world	Watching online seminars; broadening skills
5 question	Some would learn more about digital tools but they hope to perform for live audiences	Barely no plans to change strategies, many of the actors want to keep on performing on stage
6 question	Facebook, Instagram – social media	They didn't need to self-promote much
7 question	No new self-promotion tools	No new self-promotion tools
8 question	Zoom, Teams, Facebook (but many of the actors stated they don't use any)	Vimeo, YouTube, TV3 Go, private links (but many of the actors stated they don't use any)
9 question	Good	Not sure
10 question	Good	Good
11 question	Good	Not sure
12 question	Not sure	Little/Not sure
13 question	Good	Not sure
14 question	Mostly - yes	Definitely yes
15 question	Yes	Yes
16 question	Virtual auditions	Digital portfolios

-Graph of answers to the survey divided by age range for technicians

TECHNICIANS	Up to 25 years old	26-35 years old
1 question	Nothing really changed (more online work)	Nothing really changed (more online work)
2 question	There will be both forms in the future	They think live performances will be livestreamed

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3 question	Nothing changed (more online work)	Nothing changed (more online work)
4 question	They didn't use any strategies	More work in a film industry rather than theatre
5 question	They see more artistic experimentations with online world	A lot of technicians will focus on online projects
6 question	Mostly Facebook	They didn't need to self-promote much
7 question	No new self-promotion tools	No new self-promotion tools
8 question	Some would utilize a portfolio website	No self-promotion at all
9 question	Good	Not sure
10 question	Good	Good
11 question	Good	Not sure
12 question	Not sure	Little/Not sure
13 question	Good	Not sure
14 question	Mostly - yes	Definitely yes
15 question	Yes	Yes
16 question	Streaming, digital portfolios	Streaming

To conclude, 80% of survey participants agree that digitalization is a new form of theatre. However, they do not accept the way theatre was broadcasted online. According to the survey, the quality of production was not innovative enough to allow actors and technicians to be proud of their work. It is pointed out that digital theatre has more cinematic methods than theatrical ones, thus it needs to have a different approach to this online world. Many actors and technicians only know how to do theatre on stage and nobody teaches them any workings of camera. Their wish would be to learn how to self-promote, manage and produce themselves and learn the peculiarities of cinema.

3.5 The Survey in Portugal: Methods & Results

For the survey we got 30 performers and 20 performing arts technicians (all under 35). We reached out to a diverse group concerning their professional experience and we tried to be balanced both in age and gender to get a sample as representative as possible. To assure it, we addressed young professionals we knew fulfilled the established criteria. We contacted them essentially by email, in a larger number than necessary, anticipating some refusals and non-answers, and we announced the survey in social media (though all the positive answers came from those directly contacted). Although it took longer than anticipated to get all the answers, we reached the established goal. Broadly speaking, technicians seemed a little more at ease with the subject, but they reached similar conclusions. Overall, we confirmed the potential of digital tools is still underestimated by most of the professionals in performing arts and, besides the use of social media for

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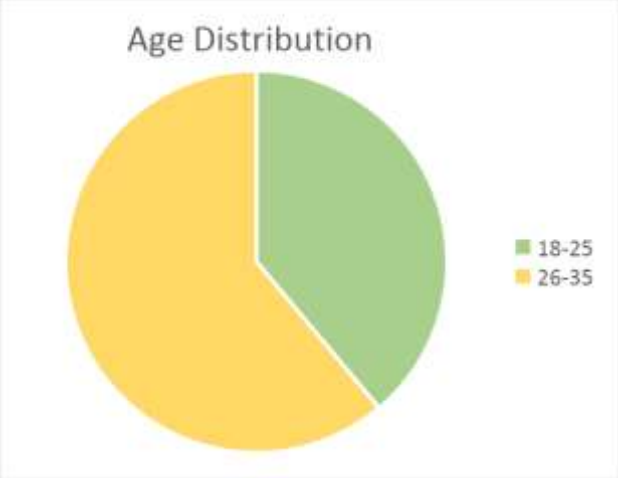
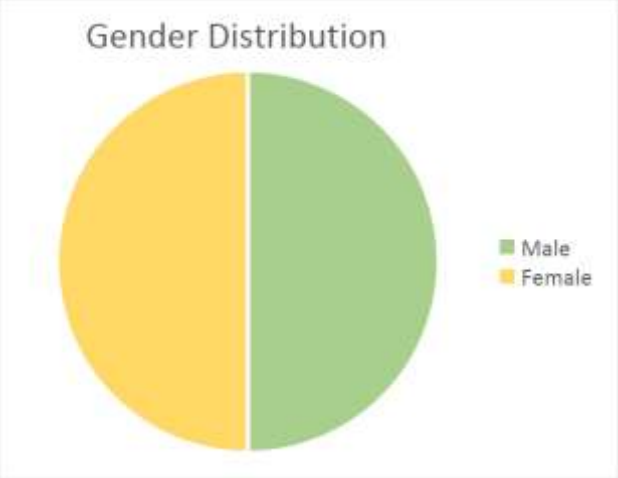
promotion and current technologies, such as video, digitalization is still not a very present theme for most professionals in performing arts.

Results

The genders in the overall survey are balanced, but not in what concerns the technicians, which are mostly male, which represents the reality in Portugal. The age distribution reflects the effort made in the selection of a diverse sample group. Most of the group under 25 has little professional experience, even if, as usual in Portugal, performing arts students develop a lot of work outside school, including some collaborations with established theatre or dance companies. There were no discernible differences between age groups, so we reunited the answers in the same graph for each group.





For the following graphs please refer to the table below:

	Answer 1	Answer 2	Answer 3	Answer 4	Answer 5
Question 1	The change was negative	The change was positive	The change was profound	New tools introduced	Difficult to assess
Question 2	Negative	Positive	As usual	New tools introduced	Difficult to assess
Question 3	Less jobs	More jobs	Profound change	Need to adapt to new context	No change

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Question 4	Changed job	Research and training	Waited	Promotion in the internet	Vaccination and covid tests
Question 5	No	Yes	Only if necessary	Don't know	-
Question 6	No promotion	Networking	Self-promotion materials	Social media	Reached out for new jobs
Question 7	No	Self-tapes and auditions	Research in the internet	Social media	-
Question 8	No	Live streaming	Recorded video	Social media	-
Question 9	None	Little	Average	Good	Excellent
Question 10	Not at all	Not that much	Not sure	A lot	Absolutely
Question 11	Not at all	Not that much	Not sure	A lot	Absolutely
Question 12	Not at all	Not that much	Not sure	A lot	Absolutely
Question 13	None	Little	Average	Good	Excellent
Question 14	No	Only if necessary	Digital equipment	Live streaming	Don't know
Question 15	No	Yes	If necessary	-	-
Question 16	Digital Portfolios	Streaming	Online auditions	Training with specific tools	None

The trends between performers and technicians were similar. Both groups saw their working conditions worsen during the pandemic and they are pessimistic about the future. Most of them used no special digital tools, only social media (and video). Technicians are more specific when talking about digital tools but don't feel the impact is much for now. Both groups expect, however, that the impact of digital tools will have a growing impact in performing arts and intend to adopt it and to receive some training.

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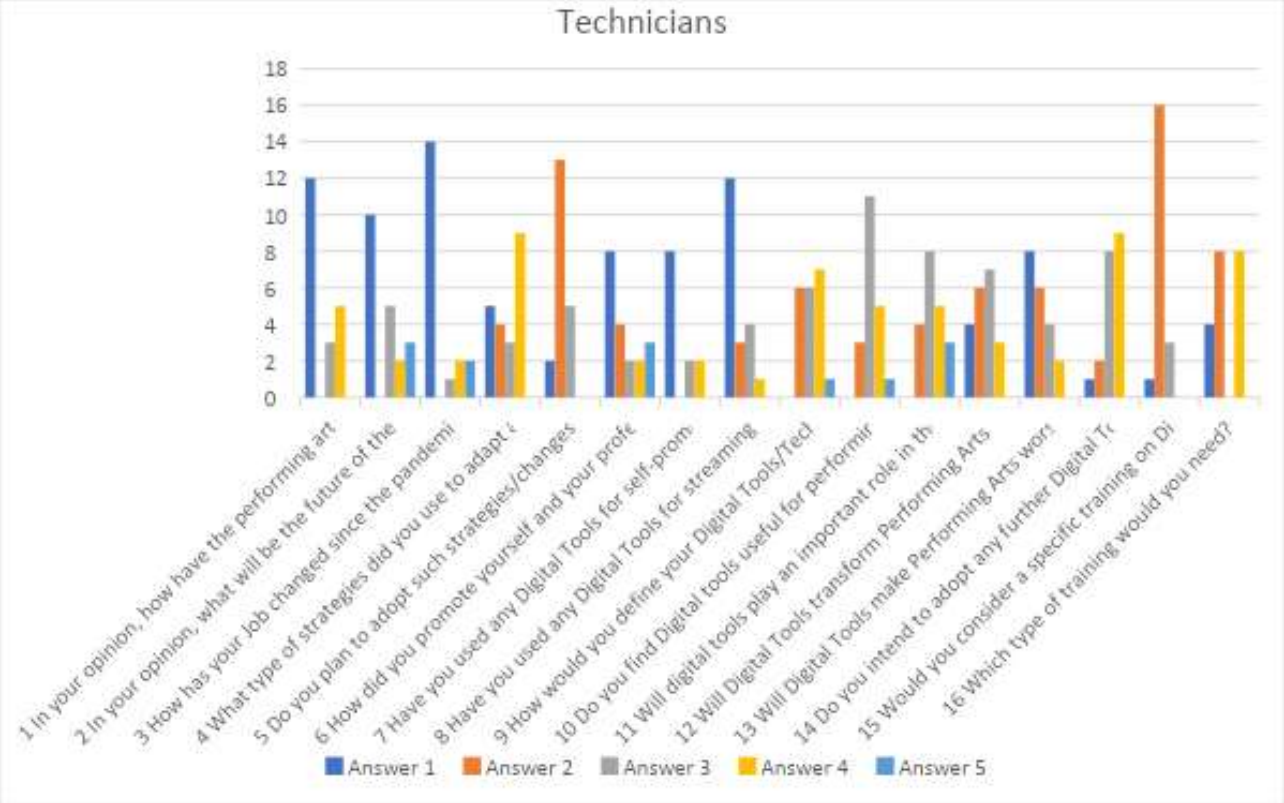

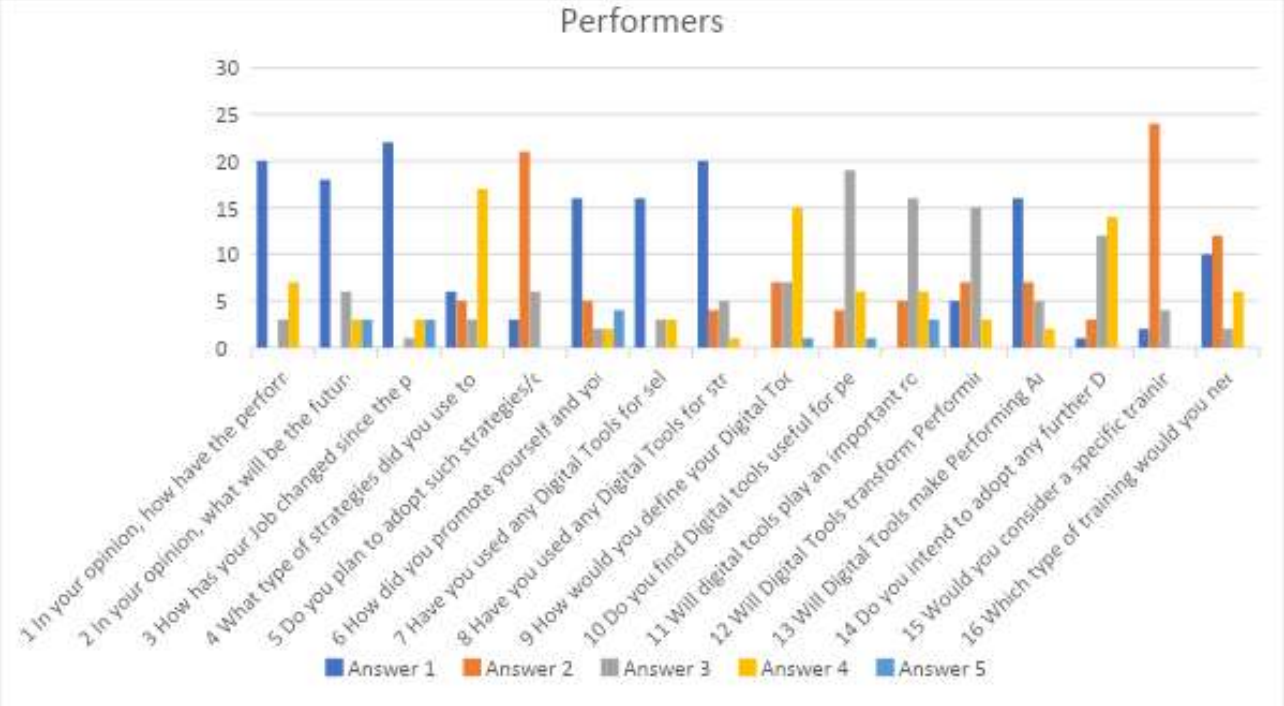

Overall, we can confirm through the surveys that working conditions got worse during the pandemic. Many couldn't find work during most of that period, even if, maybe surprisingly, we couldn't find differences concerning their age. While all used basic digital tools, including the use of social media for promotion, their contact with newer technologies applied to the performing arts - such as live streaming or video mapping -

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isn't deep. Tools such as live streaming were used, but not many have had that experience. Despite that, most said to be available to learn new digital tools and believe they will be an important part of the future of the performing arts.

4. Field Research: Focus Group Discussions

4.1 Focus Groups in Cyprus: Methods & Findings

Focus Groups involve two types of participants based on the professions/roles in the performing arts as it is already mentioned in the questionnaires. More precisely, FGs were divided in two parts, one including 12 artists (i.e actors, storytellers, puppeteers etc) and the other 6 technicians. The criteria defined by the project team were similar to those set for the questionnaires. As the main target group of the project is young artists and performing arts' technicians, efforts were made so that people up to 35 years old participate in the Focus Groups. Nevertheless, some of the participants were older than 35. Their selection though was made based on the fact that they are new in this sector without long experience. The third criterion is that this specific group of people during the pandemic has indeed experimented the "virtual world" through i.e virtual auditions, live streaming of performances, promotion of their personal/professional work, rehearsals etc. In such a concept, artists and technicians who have been selected to participate were those who during this period worked virtually, independently the way (live- streamed performance, virtual rehearsal or audition, etc.). Finally, the role of each of the participants during a performance was also taken into account by the project team.

The project team as a first step compiled a list of potential participants having in mind the above mentioned criteria. Afterwards, an email was sent to them outlining the project and its objectives as well as describing the Focus Groups to be implemented. For those who have accepted the invitation, they were asked to choose the most convenient date from those suggested. Both Focus Groups were implemented virtually with the participation of 14 out of 18 who have accepted. The rest of them, one artist and two technicians have sent their answers in writing. Another technician replied to the questions by attending the meeting with physical presence.

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Results

Two focus groups were implemented with the participation of artists in the first one and technicians in the second. The main results are described below per focus group.

Artists

It lasted about 90 minutes with most of the artists sharing their experiences during curfews' period.

Questions	Participants	Answers	Comments
Q1 - How did the pandemic change the work	Athina Kassiou, Eleni Josephides, Stavros Stavrou, Elena Polyviou, Eleni Moleski, Iliana Kakkoura, Marina Katsari, Elena Sokratous,	Most of them agreed that they had not any previous experience in working online. The latter had increased their stress because they felt that they had not the full control of the result of their work, as between them/their work and the audience existed both other professionals (i.e. cameramen, technicians responsible for the live streaming, etc.) and the required equipment which could be of low quality affecting the whole experience (e.g. an old computer camera with poor resolution). Others faced difficulties in their collaboration with their colleagues during the preparation period of a performance since they had to work virtually. What is more and beyond stress, many of the participants reported that implementing performances online affected in a negative way their psychology. Some felt disappointment. For others, the whole experience was unpleasant. The main reason was their feeling to lose the direct communication with their	

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		audience. Things were even worse for those artists who have worked online with schools. Children's cameras were turned off during the performance for GDPR reasons. In these cases, the performer was also feeling loneliness. However, for some participants, the whole experience during curfews had also some positive impact in their work. Some found free time to work on projects that they kept postponing continuously, to conduct research and design new projects. Others realized that performances can also be implemented through digital tools. Also, others recognized that an online performance constitutes indeed an international event attracting large numbers of audience from all statuses. To summarize, it seems that during the last 20 months of the pandemic with the curfews and all the other measures taken by the governments, a lot of artists in Cyprus tried to experiment using digital technologies. However, they need to enhance their skills and knowledge on the use of these tools and on the required equipment. Also, it is obvious that performers do need the physical presence of their audience, the interaction between the scene and the audience. The existence of a layer/filter which does not permit the performers to have direct contact with their audience seems to eliminate one of the goals of the performing arts. Except the negative effects on their work, it seems that pandemic was also an opportunity for the artists to become familiar with unexplored until then areas and the unquestioned fact that the internet can "democratize" arts too.	

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Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion		The discussion continued with the facilitator trying to explore participants' skills in digital technologies and tools. In fact, only two of the responders did declare that they are familiar with the use of digital technologies. The rest of them did not give any concrete answer. Hence, artists' need to improve their skills in the use of digital technologies for their work is more than obvious.	
Q3 - Please describe the level of your national/local working ecosystem familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion.		Regarding the level of Cyprus' working ecosystem familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion, most of the participants did not reply to the question. Those who replied, which were only two artists, agreed that in Cyprus there are no technicians who have the necessary experience in streaming a performance (contrary to other events, such as sports). There might be some professionals who may be willing to work on it but no one with the level of knowledge which could ensure that the result would be of high quality. Also, three of them reported that livestreaming or even the video recording of a performance is very expensive. It seems therefore that for the time being it is impossible for any organization and any artist in Cyprus to adopt livestreaming as one of their methods to promote their work due to the lack of expertise and the cost of such an effort.	

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Q3 - Have you ever participated in a digitally recorded and streamed performance? If yes, in which way?		Although expertise is missing, it seems that the pandemic period was seen as a good opportunity by the artists to work with new tools. So, in the question regarding artists' participation in a digitally recorded or streamed performance, most of the artists had an experience to share which mainly came from curfews' period.	
Q4 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?		In fact, most of the participants agreed that digital tools could be useful for the performing arts. Nevertheless, some of them expressed some doubts focusing on the fact that the promotion of a performance through digital tools may affect the result of their work in a negative way. Another participant shared her worry about the future and whether the use of live streaming will prevail as it could be seen by both artists and audience as a more convenient way to get the job done. Another participant was more sceptical about the use of digital tools. It seems that Cypriot artists believe that although digital technologies and tools can be helpful for the performing arts, at the same time, there is a concern that digital technology can corrode the result of their work.	
Q5 - Are there any Digital Technologies and Tools that you would like to use and be trained on?		The following question was about artists' needs in digital technologies and tools training. From the discussion followed, it seems that since a live performance in a theatre is different than a streamed performance, artists believe that is more crucial for them to be trained on acting techniques or even on how to make the audience to actively participate in a virtual performance than to be trained on specific digital tools which may do not even know their existence. In fact, only two participants replied giving specific tools that they would like to be trained	

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		on: audio and video processor, 3D printing, AutoCAD and video mapping were among their choices. However, one of them also put emphasis on the fact that it may be more useful to find some good colleagues with the necessary expertise to work with than to be trained in such tools. The others focused on the need to be trained on the new channel while two participants agreed that training is also crucial for the audience as well.	
Q6 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion? (Digital Portfolio, Virtual Audiences, etc.)		At the end, artists were called to define the tools (if any) they are using for professional self-promotion. Most of them are using social media, with Facebook and Instagram to be the platforms the most used. Only one participant possesses a webpage. Two others seem to not use any tool with one of them to believe that having a webpage, particularly, is not in line with her personality.	

Technicians

Technicians' focus group lasted for about an hour.

Questions	Participants	Answers	Comment
Q1 - How did the pandemic change the work	Eva Korai Mariza Bartzili Melita Kouta Constantina Peter Christina Papakyriakou, Christos Georgiou Souzanna Fiala Danae Laou.	The answers reported both the difficulties aroused due to new realities established and the new challenges and opportunities. For instance, one of the participants has replied that the part that affected most of her work was the fact that people had to wear masks, something that was excluding them to show their expressions and made them implement the performance as a video dance. But the latter required lots of work to be done in another spectrum (i.e. research on new technologies) and equipment to be bought. Another participant declared that she had lost lots of festivals during the pandemic.	No

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		Nevertheless, participants agreed that the pandemic had also some positive outcomes; new virtual reality made things easier in terms of professional networking, people also learned how to handle new situations and found time for themselves.	
Q2 - Please describe the level of your national/local working ecosystem familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion.		It seems that post pandemic reality comes along with not only the use of digital tools but also with new terminologies that both artists and technicians should learn to be able to implement their work in a proper and professional manner. Thus, three participants agreed that there is a lack of expertise and infrastructures in Cyprus. However, there are a few well-established and with important experience colleagues but very busy though.	No
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?		They believe that new technologies can play a positive role in performing arts with one of them doubting the readiness of the local performing arts sector to digest in a positive way such a development.	No
Q4 - Are there any Digital Technologies and Tools that you would like to use and be trained on?		Regarding technicians' training needs, they all agree that a chain of seminars especially focused on specific subjects such as "montage" or "photoshop" is of utmost importance. Also, they concluded that a series of theoretical and practical workshops based on the transformation of a performance to digital or live streaming and the way we film a performance having the right sound and image would be helpful. Moreover, one of the participants has spotted that although she has the knowledge and the expertise as an	No

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		animator to use digital technologies, she would like to have a seminar to help her to make her own exhibition, upload and present in a professional way her work. However, another participant believes that beyond a level, professionals do not need new knowledge but colleagues with the necessary expertise.	
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances? (Streaming technologies, etc.)		Participants reported using social media for self-promotion purposes while only one of them is using digital tools in her work (e.g. laser cutters, 3d printers, CNC routers).	No

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4.2 Focus Groups in Greece: Methods & Findings

For the artists we had a really big pool to choose from. We tried to include artists who have used different digital tools during the pandemic and have participated in different projects. European digital projects, live streaming, audio performances, on demand performances are just a few of them. They also had different backgrounds (working for national theatre, for independent productions or abroad and just returned to Greece) and some of them double professions (choreographer or director apart from performer). All in all we tried to examine the topic from as many aspects as possible.

For the technicians, as we mentioned above, we had difficulties finding people who wanted to participate. Nonetheless, even in this group we had a variety. Two experts on the field (among the best in Greece), one young professional and a worker of national theatre. The need to have people with experience and with a holistic view on the topic led us to have 2 participants older than 35.

The meetings took place online due to covid-19 precautions and due to participants' heavy schedules. Also the questions for each group were adjusted to the flow of the discussion. Example: Due to criticism from their part to live streaming, we asked the technicians “What’s their opinion on live streaming”.

Results

Questions	Participants	Answers	Comments
Q1 - How has the pandemic changed the way you work?	Panagiotis Andrianos Chrysanthi Badeka Giannis Stavropoulos Ourania Kakoulidou Constantinos Arnokouros Augoustinos Koumoulos Iakovos Mindrinos Theodosis Skarvelis Thenia Antoniadou Eriketi Abdreadaki	The participants agreed that the pandemic was a shock. They lost part of the joy and the psychological burden was big because physical contact and live audience are necessary parts of performing arts. Pandemic meant less jobs for artists, no jobs for small theatres and festivals and much more for video and sound technicians as everyone wanted a digital performance. An economic imbalance was created where the technical experts who worked for a week were paid much more than the artists who were rehearsing for months. They also all mentioned that the transition to digital performing	Artists and technicians agreed on everything and revealed two sides of the same coin. Digitalization was forced. It didn’t come up as an artistic need. Thus, the artists were lost. Technicians have the know-how, technical equipment is available, but artists don’t know their options. They can understand that a simple documentation is not enough and are looking for something better. Most of them haven’t discovered it yet.

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		arts was quite harsh and rushed and agreed that documentation is totally different from a recorded or live streaming performance. The latter consists of a new hybrid form of art between theatre and cinema. Education was problematic as apart from inappropriate space (homes) and bad internet there was the lack of a partner. Physical contact is necessary, especially for dance. Finally, the artist commented that they weren't sure what they were doing and they didn't totally understand how live streaming works. They aren't trained to perform on camera. Respectively, the technicians emphasized that artists, especially directors, didn't have clear requests. They couldn't understand their own and their performances' needs, they didn't know how to import digital tools into their artistic view and very often they asked for things they couldn't afford and they didn't even need just because that was the norm. In addition, very few understood that the camera imposed a new direction.	
Q2 - Have you ever participated in a digitally recorded and streamed performance? Describe your experience.	Constantinos Arnokouros Augoustinos Koumoulos Theodosis Skarvelis Thenia Antoniadou Eriketi Abdreadaki	Weird, odd, strange, awkward and unique are some of the words the participants used to describe their experience. They highlighted it's totally different to have live streaming with an audience and without an audience. They all agreed that when you have an audience it's normal theatre and easy for them to perform, while when	Although artists seem to understand that live streaming has special needs that differentiate it from a theatrical performance, they choose to forget these needs when they have an audience in the theatre.

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		you don't it's another form of art. Mr Skarvelis also mentioned an audio performance he directed where 80% of the performance was a phone call. He chose to rehearse via voice calls (no video) to better understand the feeling.	Audio performance is an "old technology" that reappeared during the pandemic and we usually forget to mention it when we talk about digitalization.
Q3 - Have you ever been involved in digital professional promotion? If yes, in which way?	Constantinos Arnokouros Theodosis Skarvelis Thenia Antoniadou	Video auditions appeared 2 years ago and seemed a bit difficult. Actors had, for the first time, to consider technical details such as the right frame. Now they are used to them. However, they are much more common in cinema and advertisement and not so much in theatre. Ms Antoniadou shared that she started uploading her dance videos on social media because that was the only way to feel that she still exists as an artist.	No special sites or tools were used for self promotion.
Q4 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Constantinos Arnokouros Iakovos Mindrinos Thenia Antoniadou	The two actors agreed that theatre as we know it today won't change. However, there are producers and artists that invested in these new tools and won't put them away. These tools won't transform theatre, they will create a new form of art in parallel with theatre. The dancers commented that there is no place for filming tools in a dance performance. Video dance already exists but it's a totally separate category. The only useful tool for them is that of documentation as an archive	Artists recognize that these tools will open new possibilities in performing arts but at the same time they feel the need to separate and safeguard the current version.

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	Eriketi Abdreadaki	for future students and researchers.	
	Chrysanthi Badeka	According to Mrs Badeka this hybrid form of art has existed for many years now. There are people who worked that way and will continue to do so. There are the ones who were forced to use these tools and they impatiently wait to go back to what they used to do because this is what they are interested in. Finally, there are a few who really discovered something new in these tools. But they won't make such an impact, they will blend in the first category On the other hand Mr Stavropoulos believes that a lot of people will want to experiment with these new tools.	There are people who were not familiar with mixed media and who got interested once they met them. Whether these are many or few remains to be seen
	Giannis Stavropoulos	What they all agreed is that, in order for these tools to play a decisive role in performing arts there are a few prerequisites: - Digital technologies should be a choice and not an enforcement - Artists should know their options and get used to the tools of cinema (technicians already know these tools) - A bigger budget is needed as these tools have a cost (lower than it used to be but still one to be reckoned with) - A stable fast internet connection is necessary for live streaming (internet was by far the	Technicians kept repeating through our discussion that the problems were artistic or economic and not technical (apart from internet)

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	Panagiotis Andrianos Chrysanthi Badeka Giannis Stavropoulos Ourania Kakoulidou All the above	most common and serious problem) - Live streaming is problematic especially if there is a live audience. Lights, sound, even acting should be different for a camera and for live audience Both artists and technicians agreed that due to economic reasons producers will push the new tools as for them it was quite profitable. Workers should be cautious with this and ensure their rights and their fees.	Artists mentioned above that when you live stream with a live audience present there is no problem. This is the opposite of what technicians highlight here. With live audience artists forgetting the camera, there are a lot of technical issues which are not taken into consideration and the final digital product has bad quality. There are a lot of examples, mainly due to inexperience, that artists gave away their royalties for a small amount. There is now a lot of skepticism in the field.
Q5 - What's your opinion on live streaming?	Panagiotis Andrianos Chrysanthi Badeka Giannis Stavropoulos Ourania Kakoulidou	It was a common view that live streaming was used because "this is what everyone does". There was, also, the psychological reason of "mixed reality" both for artists and the audience ("we are together even if we are in separate physical spaces"). However, a recorded performance is cheaper, technically easier and with a better quality. Performing live	Live streaming is much more complex than it seems and needs special care. Artists need to understand these particularities.

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		something that was not created for a camera, especially if you have live editing, can tamper with the artistic outcome. Leaving a camera in an audience's seat to record may be the safest way to live stream a performance with a live audience, which was not created for live streaming.	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Panagiotis Andrianos Chrysanthi Badeka Giannis Stavropoulos Ourania Kakoulidou	Technicians named a few tools for students like dynamic filming techniques (the use of gimbal), ways to have the best sound, how the lights should adjust to the camera, how you should choose your equipment in relation to the performance, streaming and live editing techniques, and montage. However, it was their strong belief that these techniques are already known to professionals. What is really needed is more cross-disciplinary projects. Technicians should realize they are filming a piece of art, not some advertisement. We need technicians who can discuss with a director or choreographer and share their artistic dream. Artists shared this view. They don't want to learn the technical details of these methods but they do need technicians who can be part of the artistic procedure. Having a cinema director who cooperates with the director/choreographer is much more important than training the performers. They all felt that before they decide if they need any extra training they have to learn this new form of art. What are the possibilities, what are the boundaries, what do these tools	There are useful tools for new technicians that our experts already teach. Most technical schools already give this knowledge. The two groups don't need more knowledge but to talk to each other. Artists need to learn their options and what tools there are available so they can imagine how these tools can create more art. Technicians need to see themselves as part of the artistic procedure and not as mere tools. Artists are not familiar yet with these technologies so they don't really know what they want to train to.
	Constantinos Arnokouros Augoustinos Koumoulos		

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	Iakovos Mindrinos Theodosis Skarvelis Thenia Antoniadou Eriketi Abdreadaki	have to offer to performing art. A useful seminar could be “Live streaming – A new form of art”; something less practical. Nevertheless, they all agreed they need training on how to perform on camera because drama and dance schools don’t focus on that. However, that hasn’t to do with digital technologies, it is a general need.	

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4.3 Focus Groups in Italy: Methods & Findings

The other part of the Field Research consisted in a series of Focus Group Discussions, precisely two, one aimed at Technicians and the other aimed at Performers. The goal of the Focus Groups was to deepen the discussion on the usage of Digital technologies in the field of Performing arts, and the role they may have in shaping the sector. The FG are also intended at gaining insight on the training needs of performers and technicians re the digital technologies applied to self-marketing and production and distribution of performances, as well as the overall perception and attitude towards such new technologies in the field.

All participants were selected among the local experts in the field of Performing Arts that have developed a certain level of familiarization with the utilization of Digital Technologies. They have been selected among those that have already answered the Questionnaires and that have given consent to participate in the successive Focus Group. For the FG dedicated to the Technicians there were 4 participants among relevant stakeholders and subject-matter experts. Whereas, among Performers there were 8 participants, mostly musicians and singers.

Due to the fact that the Focus Groups were carried out during the summer or the late summer, there was the chance to meet the subject matter experts in person, due to low incidence of Covid-19 and loosening restrictions. Hence, the FG with the Performers has been carried out in a theatre, whereas the FG with the Technicians has been carried out at the TPP offices.

Each group has been briefed and given the instructions to effectively carry out the FG session and each participant has been asked to give consent to use the declaration for the purposes of the DigitAct research. Finally, the FG were recorded and an attendance list was compiled and signed by the participants.

In each Focus Group participants were asked to answer the same set of questions, which are outlined in the table below.
Thus, the answers have been categorized in a structured table to facilitate the understanding and the insight of the data collected.

Results

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Following the main results and opinions of the participants in the Focus Groups, decoded and inserted in a table to facilitate the reading.

FG - Performers

Questions	Participants	Answers	Comments
Q1 - How has the pandemic changed the way you work?	Schiavone Carrone	It didn't change my way of working, only the live performances were drastically reduced, but the production part of my work has increased and improved.	
Q1 - How has the pandemic changed the way you work?	Costantini	The pandemic reduced the live shows and pushed me to use digital streaming, however, after few months I stopped using DT to find opportunities for live shows	Digital tools are helpful but cannot substitute the live performance
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Cosa	I improved the use of DT such as StreamYard for live streamings, or the social media, although I prefer the direct relationship with the public	
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Carrone	I am quite an expert on DT. But, I do not like the fact that on social media many followers are fake. Hence I don't use them much	Being aware of the dark side of the DT and of Social media
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/strea	Schiavone	DT are also a great opportunity to reach a wider audience, to collaborate with other artists and to find working opportunities even far away, without distance barriers	DT as an opportunity

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ming performing arts and professional promotion			
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Molinari	During pandemic the use of DT and the Socials was a necessity, although I used them cautiously	
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Costantini	The streaming of a performance is not the same as a live performance	Idea of DT as incompatible with the live performance as it denatures the performance limiting the emotional impact on the public
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Schiavone	I see the online streaming as something that can help your career and professional progression, besides the opportunity of reaching further and wider publics	DT as a great opportunity
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Cosa	It is up to us what we do with the DT, we have to be smart enough to use them at our advantage	The importance of the personal ability to exploit the DT in an advantageous way to seize the opportunities it may present.
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Schiavone	Besides FaceBook and Instagram, also Apps like BandCamp, Spotify, Fiverr	

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Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Durante	Canva to create compelling Digital Contents	
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Costantini	More Facebook and Instagram, less TikTok and Twitch	Different types of Social Media for different types of artistic projects and targets
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Troviso	The danger of certain Social Media (e.g. TikTok) as they are made to captivate full attention of users, and algorithms select what you see	
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances?	Carrone	TuneCore, DistroKit, and other music distribution platforms	
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances?	Molinari	Vampr for the online collaboration	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Molinari	Specific tools for production (Logik, ProTool, Cubase, etc.), YouTube, and other platforms	

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Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Schiavone	Specific and professional Training on all the social media, in order to exploit the opportunities	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	All	All trainings on those technologies are welcome and useful	An antidote to the fear of the digital tools is the knowledge

Overall, the FG allowed to deepen the topic of DT in the PA, stressing the two sides of the subject: DT as a distorting tool that limits the emotional impact of a live performance and of a direct relationship with a fan base, and DT as a great opportunity for visibility, reaching out to far away audiences, and increasing working opportunities, with the use of collaboration platform and streaming tools. Likewise, for the use of Social Media, the debate highlighted the positive aspects as well as the negative ones. Ultimately, there was consensus on the necessity to acquire knowledge and skills on the DT in order to be able to use them consciously and with awareness and not "being used" by such tools.

FG - Technicians

Questions	**Participants**	**Answers**	**Comments**
Q1 - How has the pandemic changed the way you work?	Nigro	New Digital Streaming Platforms have been used, and also have been organized and streamed live performances with up to 60	

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		performers situated in different locations	
Q1 - How has the pandemic changed the way you work?	Resta	Re-planning and re-organization of all activities already in program	Difficulties in foreseeing possible future scenarios
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Nuzzi	Level of DT know-how has strongly increased, internal resources have been trained to cope with the increased demand for such tools and services for streaming and production	Push to training activities and exploring new technologies
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Taysir	Average know-how with DT, but since the pandemic we collaborate with professionals and companies that are specialized in DT	Where there are no internal resources, the necessary skills were found through external collaborations
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Nigro	Re the self marketing, it became an obligation to use DT for letting the world know about what you are doing	Strong use of social media and digital media communication
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Nigro	A fundamental role, as per a live performance of an orchestra which multiplied tenfold the views and the audience through online streamed performances	DT as a great opportunity to reach wider audiences
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Nuzzi	Fundamental role, however there is a legal gap regarding the Copyrights when performances are streamed online	Risks due to a gap in the legislation re the copyrights of original artworks when streamed online through illegal means; but also when the reproduction of, for instance, a classical music part is blocked for copyrights infringements.

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Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Taysir	Very important, but power of blocking the streaming of the big tech is too strong and sometimes unfair	Need for regulation of the sector
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Nuzzi	Social Networks such as FaceBook and InstaGram. Didn't use Twitch of TikTok because of different target users	
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Taysir	Digital Media have been added to more traditional communication tools (leaflets, posters, etc.)	
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances?	Nuzzi	Remote controlled cameras, streaming platforms, multistream platforms to convey the streaming to multiple platforms	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Nigro	All types of training on new relevant technologies is welcome. Although this is what we are already doing, keep on learning updated technologies and tools	The importance of training as a competitive advantage, also with Digital Technologies.
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Taysir / Nigro /Nuzzi	Importance of a cultural change regarding the artists' approach to streaming for the copyrights issue	Need for a legal change on the copyrights

The discussion analyzed the various features of the topic highlighting the absolute necessity to cope with the pandemic and lockdowns by means of Digital Technologies and tools. It became self-evident that Training and continuous learning and updating on the newest technologies was "mandatory" to be able to continue to work in the field and to gain a competitive advantage. Where there weren't internal resources trained on streaming technologies, organizations opted out for external collaborations with specialized companies. Important was also the need to regulate the sector of online distribution and streaming of live performances for what concerns copyrights and copyrights infringements.

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4.4 Focus Groups in Lithuania: Methods & Findings

In Lithuania, the market in a theatre field is very small, therefore only 6 people participated in each focus group. However, those participants were all theatre professionals working in various theatre fields (from National Theatre to small-scale freelancing projects). Each participant was interested in the research object and gladly provided their opinions about their work.

The first group – technicians. In Lithuania, there are not many technicians working in a theatre because of various economic and educational reasons. There was one female light engineer who participated in the discussion; all other five participants were male. Gender inequality can be emphasized in this area due to the stereotypical mindsets of this profession. All participants were from 23 to 35 year-olds who have worked in this field for more than 2 years. Most of the technicians work in a venue's surroundings and only 2-3 of them are freelance/independent technicians.

The second group – actors. The group had an equal amount of gender participation – 3 females and 3 males. One of the actors has just finished his acting studies, therefore his professional work started during the pandemic. The age bracket of participants was from 23 to 35 years-old. Most of the actors are working as freelancers, however, some of them also have their own theatre companies.

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Results

Technicians

Questions	Participants	Answers	Comments
Q1 - How has the pandemic changed the way you work?	Dainius	The work hasn't really changed. The dynamic has changed because there's no audience when filming performances. There is a difference between doing a live show and a filmed show. The duration of rehearsals takes a longer time for filmed shows.	
Q1 - How has the pandemic changed the way you work?	Jurgis	Theatre became Zoom. Livestreaming the performance or deciding to film and then showcase it through TV. Lithuania doesn't have capabilities like other foreign countries.. But nothing really changed apart from that it takes more time to set up.	
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Dainius	Everything came pretty naturally. Our departments are trained now and there are some professionals who look after the quality of filming. There aren't other digital technologies to use. It wasn't about teaching somebody to do something, it was more about transferring human resources in different sectors. The main problem is that we need more operators or people filming.	The majority of technicians said that there was a lack of filming crew.
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Jurgis	If a performance is recorded well enough, the part of the value is already exchanged. Digital space is an experience only for a couple of minutes to understand if you want to watch it live. Online theatre is cheaper and you can watch it everywhere in the world, so it gives an open-minded experience and cultural exchange. It gives something what never happened.	
Q4 - Which type of Digital Technologies and Tools	Justinas	Technicians don't need to promote themselves. In Lithuania, the market is	

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do you use in your profession for Self-Promotion?		too small, so there is no need to put effort into social media.	
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Jurgis	There's no need for advertising as a technician because technicians work in a theatre, locally. For example, freelancers post their portfolios on Facebook and share photos. If you're a technician, you don't need to advertise yourself. People know you and they call you.	
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances?	Urtė	Selling filmed performances via ticketing system bilietai.lt where we livestream. There aren't other digital technologies to use.	Facebook and Zoom - most popular platforms.
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances?	Dainius	Cameras, server cables, good video cards for live streaming. These are all computer technologies. We needed to lessen cables, so we have wireless equipment (cameras connected to the control panel). Better cameras with additional 4-5 operators. It feels like a bigger studio.	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?		There is a lack of communication in regards with the theatre community about digital technologies. Each theatre and its department has different ways of working and it does not assist in sharing responsibilities.	

Actors

Questions	**Participants**	**Answers**	**Comments**
Q1 - How has the pandemic changed the way you work?	Virginija	Most of the actors tried livestreams, Zoom theatre or online readings but the feeling of connection was lost. They found the lack of interaction extremely troublesome because it becomes a robotic job.	
Q1 - How has the pandemic changed the way you work?	Eimantas	Everything shut down, all the work was postponed. Theatre went online.	

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Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Arturas	In Lithuania, actors use only Facebook but even that to use is difficult. Everyone is a self-taught promoter, so nobody knows how to reach bigger audiences.	
Q2 - Please describe the level of your personal familiarisation with Digital Technologies in presenting/streaming performing arts and professional promotion	Iveta	Learning how to use filming software is hard but very necessary when making digital work.	
Q3 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Jurgis	It seems that actors learned the peculiarities of online theatre: no need to express a lot of emotions physically and internally through camera; the camera box is the stage; there are some movements which can be playful on screen; the partner is your camera.	
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Virginija	Some use nothing whilst others know how to use social media (Facebook, Instagram, Canva).	
Q4 - Which type of Digital Technologies and Tools do you use in your profession for Self-Promotion?	Eimantas	Creating portfolios, self-taping requests some knowledge of how to use the newest graphic design or film software.	
Q5 - Which type of Digital Technologies and Tools do you use in your profession for Live Performances?	Iveta	Filming programmes such as DaVinci Resolve are very necessary.. Very basic software doesn't create high-quality products, so actors need to utilise better programmes.	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Arturas	Actors are quite shy promoting themselves online but they see the demand for it. Therefore, they would be interested in seminars about self-management (specifically for actors). Also, the emphasis on learning how to self-tape would be very useful.	All actors agreed that they need to be taught cinematic skills because they come from

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			theatrical backgrounds.

4.5 Focus Groups in Portugal: Methods & Findings

As with the survey, we tried to gather a diverse group concerning their professional experience and we tried it to be balanced in age to get a sample as representative as possible. However, we concluded that the best way to reach meaningful conclusions during one-hour meetings was to keep the groups small. Although in both cases a couple of people failed to attend after confirmation, both meetings generated interesting discussions and the participants got to express their views in a useful way. In both groups we had 2 people under 25 and 2 people over 25, more experienced. Also, in both groups we tried to include different levels of experiences during the pandemic, even if many of the aspects concerning the use of digital tools were similar for most. In both cases, they work in different cities. All performers are independent workers, as is usually the case in Portugal. In different degrees of experience, all had experience both in performing and directing their own projects, alone or with creative partners. Regarding the technicians, 2 work in performing arts companies (one of them being also an artistic director of his own projects), and the others are independent workers. The meetings took place online, through Zoom, as the participants were in different cities and some restrictions under Covid-19 are still in place.

Results

Questions	Participants	Answers	Comments
Q1 - How has the pandemic changed the way you work?	Bruno dos Reis Diana de Sousa Joana Petiz Thiago Arrais	All participants recognized that the pandemic had a very strong and negative impact on their work, with job losses and postponements and a general hampering of work processes.	The only difference between the two groups was the use of online auditions by the performers, which in any

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	João Fonte João Pedro Fonseca João Vaz Cunha Pedro Fontes	It was also a period of great emotional stress for most. Naturally, the performers who developed solo projects during this period were able to more easily overcome some of the difficulties, even though collaboration with other creators was hampered. All indicated they missed the contact with the audience and the ongoing face-to-face work with other artists. Everyone recognized that the pandemic has stimulated a new look at digital tools, although they don't feel they have taken much advantage of them, with the exception of communication tools, especially video calling software. Some have also said they took the time to reflect on the new challenges, practices and digital tools, including their emotional and ethical impact.	case did not happen to all. Also, some training initiatives not related to digitization were done online.
Q2 - Have you ever participated in a digitally recorded and streamed performance? Describe your experience.	Bruno dos Reis Diana de Sousa Joana Petiz Thiago Arrais João Fonte João Pedro Fonseca João Vaz Cunha Pedro Fontes	Only João Fonte, a technician, has participated in the recording of a performance intended to be streamed (even if not live). He understood the potential of adapting an performance intended for stage into a performance reimagined for a completely different media, for a screen. He actively participated in that effort, defining a new visual language for the show.	Although they did not have the opportunity to participate directly in digital recording and streaming processes, they all affirmed the importance of disseminating their work through new media, particularly streaming over the internet. They also affirmed the potential of reaching new (global) audiences through that media.
Q3 - Have you ever been involved in digital professional promotion? If yes, in which way?	Bruno dos Reis Diana de Sousa Joana Petiz Thiago Arrais João Fonte João Pedro Fonseca João Vaz Cunha Pedro Fontes	All said they have experience in online promotion, both of their work and the projects in which they participate. However, this experience is essentially based on the use of social media, even if sometimes using paid promotion or, in the case of some performers, online auditions.	New tools for promotion are lacking, as is some specific training.

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Q4 - In your opinion, which role Digital Technologies and Tools can have in the Performing Arts sector?	Bruno dos Reis Diana de Sousa Joana Petiz Thiago Arrais João Fonte João Pedro Fonseca João Vaz Cunha Pedro Fontes	There was a consensus on the enormous impact and potential of digital technologies but not on a profound transformation regarding what the performing arts essentially are. Some possibilities that digital tools bring were identified as very important: a) the possibility of decentralized and simultaneous work between several people, through communication and data sharing tools; b) the creation of performative artistic objects designed specifically for the digital medium; c) the duplication of the means of presentation, with the transmission of performances also presented on stage; d) the use of new technologies that can also be used in live shows, such as video mapping or 3D techniques or real-time video manipulation; e) the potential revolution in the selection process of artists and technicians, with streaming auditions and the creation of centralized online portfolios that can be permanently updated; f) the expansion of the capacity to promote professionals in the performing arts and the projects in which they are involved, simultaneously using different digital platforms, targeting specific audiences, designing campaigns tailored to each project; g) the potential approach between artists and audiences, eliminating the barriers created by the local context, replaced by the global context.	Artists recognize that these tools will open new possibilities in performing arts, but they also recognize they are still in the early stages of that exploration and there's a lot of training to be provided.
Q5 - What's your opinion on live streaming?	Bruno dos Reis Diana de Sousa Joana Petiz Thiago Arrais João Fonte João Pedro Fonseca João Vaz Cunha	There was a consensual opinion in both groups: streaming is a tool with enormous potential, which opens up many possibilities and can originate innovative projects, especially when created specifically for this format, but everyone underlined that the performing arts will continue to be an art in the first place. that lives from the	Despite the importance recognized by everyone regarding this digital tool, and the availability to use it, it was evident that there is a lack of mastery and training in its use.

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	Pedro Fontes	relationship between artists, space and audience. Streaming can thus be a complement or an area for the occasional creation of performance projects for a digital format, but it will not replace face-to-face presentation.	
Q6 - Are there any Digital Technologies and Tools that you would like to use and be trained on?	Bruno dos Reis Diana de Sousa Joana Petiz Thiago Arrais João Fonte João Pedro Fonseca João Vaz Cunha Pedro Fontes	Participants did not identify specific tools that they did not already use, they only mentioned recording and streaming as skills to be deepened.	There is still a great lack of knowledge about new digital tools, in addition to the ones they already use, including software and equipment, by both performers and technicians.

5. Mapping Competences & Training Needs

5.1 Addressing training needs for digitalisation in Performing Arts

The following section gathers and compiles all the data referred to the training needs that have been identified across the involved Countries for the digitalisation of Performing Arts, and that are relevant both for artists and technicians.

In the table below are described, Country by Country, the relevant area of competence at the core of the digitalisation of Performing Arts. Then, for each competency, are defined the requirements to master that competency, as the interviewees have suggested. Those requirements are compared to the actual situation, as analysed in this study, enabling the definition of the training needs.

Competency Mapping	**Definition of Requirements**	**Analysis of the Current State**	**Definition of Training Needs**	**Country**
Communication skills for digital tools	1. Smoothen up the period of preparation before going digital 2. Achieving to activate the audience and receive its reactions	1. Some professionals find it difficult to effectively communicate with their colleagues during the preparation period. 2. Feeling of isolation from the natural audience is one of	1. Training on how to best communicate a common goal and a common methodology within a group of professionals 2. Training on how to ensure reaching the audience, activating them and receiving their	**Cyprus**

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	3. Understanding the terminology of new digital technologies	the most frequently appearing phenomena mentioned by professionals 3. Certain professionals stated that they do not understand the terms used to define digital tools and processes	reactions (during live digital performances) 3. Training on how to establish a common understanding of terminology upon a specific project.	
	1. Content creation on social media regarding one's work.	1. People who are interested in this have already invested in it.	1. No training needed.	**Greece**
	1. Knowledge of how to communicate and which language format to use according to different digital media	1. Limited knowledge of the specific characteristics of the different digital media	1. Learning of the different digital media, their target groups, language standards and formats.	**Italy**
	1. Promotion on social media (mainly Facebook),	1. Very amateur management of reposting on the wall	1. Trainings with experienced marketing specialists specifically working a theatre field	**Lithuania**
	1. Communication tools	1. Efficient use by all professionals	1. No training needed	**Portugal**

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Self-Marketing	1. Maintaining and expand the pre-existing network due to lack of natural contact 2. Broader knowledge regarding self-promoting platforms 3. Exhibit personal work in a digital environment	1. The pandemic, apart from cancellation of projects, disrupted the activity of some professionals within their personal network. 2. Some professionals simply do not know where to search for self-promotion tools 3. Apart from self-promotion per se, certain professionals mentioned that they find it difficult to present their work in multiple media which they have never used before	1. Training on how to migrate networking from natural to digital (methodologies, tools etc.) 2. Training on how to identify the most suitable tool of self-promotion 3. Basic methodology and platforms for presenting one's work	**Cyprus**
	1. The use of digital tools in order for someone to promote oneself.	1. The majority just uses social media	1. Mainly the performers would like to learn how to create online portfolios.	**Greece**
	1. Knowledge of Self-Marketing strategies 2. Knowledge and skills of the Self-	1. Limited knowledge and non-systematic implementation of a Self-Marketing Strategy 2. Limited knowledge and non-systematic	1. Acquisition of knowledge and skills on the planning and implementation of a Self-marketing strategy 2. Learning to skilfully use a mix of Digital tools	**Italy**

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	marketing Digital Tools	usage of Self-Marketing Tools	for self-marketing purpose	
	1. Digital portfolios, virtual auditions	1. No graphic design or self-taping skills	1. Workshops on professional self-taping	**Lithuania**
	1. Content creation for promotion and online tools	1. Use of social media lacking specific knowledge (how, when, to whom)	1. Efficient use of promotional tools, including social media and portfolios	**Portugal**
Digital tools	1. Understanding the dialectic and not linear or impositionary relation between arts and digital technologies.	1. Some artists underestimate the improving and empowering role that technologies can play in arts.	1. Theoretical /philosophical training on the continuous and endless dialectic relation between technology and arts.	**Cyprus**
	1. The use of these tools that could replace physical attendance	1. Live streaming was not of the best quality. Online auditions create stress.	1. Tips and hints of how to best perform in an online audition. 2. Technical requirements, equipment and best practices to have the best possible live streaming.	**Greece**
	1. Knowledge of DT for Self-Marketing: Social Media (FaceBook, InstaGram, TikTok, and also YouTube, Twitch, Canva, etc.)	1. Limited and non-systematic knowledge of DT for Self-Marketing	1. Developing Competency and Power-user level skills on Self-Marketing: Social Media	**Italy**

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	2. Knowledge of DT for Production (Streaming platforms such as: StreamYard, Zoom, FaceBook live, Youtube, but also Collaboration tools, technical production softwares, see FG results)	2. Limited and non-systematic knowledge of DT for Production	2. Developing Competency and Power-user level skills on DT for Production	
	1. Sound, lighting softwares (Ambisonics, wave field synthesis, juce, a.i.), video editing programs	1. A demand for more professional software systems which can be used in digital theatre	1. Trainings on sound producing and video editing	**Lithuania**
	1. Tools for online streaming, both of performances and auditions	1. Still early stages in the use of live streaming and online auditions	1. Training in the use of equipment and in the behavior in front of cameras (including auditions)	**Portugal**
Media management	1. Achieving a successful migration from natural to digital environment 2. Manage stress while learning a new digital tool	1. Some professionals find it difficult to define the steps of the migration 2. Lots of professionals find it very stressful to work with sophisticated digital tools,	1. Training on the steps to be taken in order to either migrate from natural to digital or go directly digital. Breakdown the phases 2. Training on stress management	**Cyprus**

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	3. Learn how to choose the right equipment	especially for the first time. 3. Some professionals with low digital skills find it stressful to identify the equipment which best fits their level of knowledge, their objective and their work.	3. Training on identifying the best equipment fit.	
	Use of websites and other platforms to facilitate streaming performances.	They hired professionals for this task. No interest to do so on their own.	No training needed.	**Greece**
	1. Knowledge and understanding of the differences between Digital and Non-digital media 2. Understanding of when and how to use the different Digital and Non-digital media	1. Limited knowledge of the differences and characteristics of online and offline media tools 2. Limited knowledge of how to select and blend online and offline media for specific purposes	1. Developing competency on the goals and target users of the different Media 2. Acquiring Skillful Management capabilities on the Digital and Non-digital media	**Italy**
	1. Portfolio website	1. A need for self-digitalization	1. Trainings on learning how to create websites	**Lithuania**
	1. Dedicated platforms for quality streaming	1. Independent workers lack proper tools and knowledge for quality streaming	1. Training and recording and streaming content	**Portugal**

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Others	1. Undertaking multiple creative and technical roles towards a digital creation 2. Making fun out of the process	1. Lots of professionals are both artists and technicians. This causes multiple challenges upon digital migration 2. Some professionals mention that because of the stress of this demanding process they cannot enjoy the creative process at the level they would do if the performance was made for a natural audience.	1. Specific training for professionals who work on a more DIY (''Do It Yourself) basis. 3. Training on how to make the process more vivid and pleasant for everyone	**Cyprus**
	1. Skills for better content's quality.	1. People just experimented with no real knowledge.	1. Video and photo editing.	**Greece**
	1. Understanding Copyrights when using Digital Media and Tools	1. Uncertainties on how to deal with copyright issues in the Online, Digital scenarios	1. Gaining knowledge of copyrights issues in the digital, online sector and how to deal with them.	**Italy**
	N/A	N/A	N/A	**Lithuania**
	1. Definition of other useful digital tools	1. Independent workers lack the knowledge to fully appreciate the	1. Video mapping, video and sound recording and editing, creation	**Portugal**

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		potential of digital tools	intended for other formats (e.g. television)	

5.2 Training Needs: considerations by Country

Cyprus

In regard to the digitalization of performing arts, one could say that Cyprus is almost a virgin field. Despite the existent experience of certain professionals, the vast majority is not really familiar with digital migration and transformation, either it is live-streaming or effective-self promotion in a digital environment. On one hand, the cultural institutions which traditionally play a prominent role in the domestic show business, are still not tuned to the digital global trend. Though they seem to be aware of the need to do so as soon as possible. On the other hand, the education and training provided to professionals of Cyprus, either they are artists or technicians, does not include even the basics of digital representation of performing. With the exception of certain professionals who have pursued top level studies abroad, the vast majority had never had the opportunity to learn how to get aboard new digital trends and exploit them in favour of their work and their competence within the local show business. There is a word which summarises the feelings of the majority of performing arts professionals: stress – stress about the right equipment, the preparation, about sharing a common vision with the rest of their team, stress about a result of which the perception by the audience they cannot identify. Ultimately, the issue that arises throughout all the phases of the research conducted in Cyprus is that professionals find it very difficult to catch up with the pace of the digital revolution in their sector. They could see it coming – they had some evidence – but could never think that one day they should sit in front of a pc and get familiar with a sophisticated platform they had never used before. What is really encouraging though, is that the vast majority of professionals are eager to learn more so that they benefit more. They understand the role that technology will play in their sector in the upcoming decades and they do not wish to lose more time. Especially independent producers who undertake multiple roles (sometimes both the role of the artist and the technician) seek to be provided with training opportunities in order to improve their digital skills in a short-term period. As a general conclusion, Cyprus lacks a basic training framework, thus, DigitACT is expected to play a pioneer role in the field.

Greece

The concept of digitization was almost unknown in Greece. Very few artists have experimented with these tools in the past, and for the public it was just a way to watch performances from major theaters abroad. Suddenly, however, it became the only way for the performing arts and the artists to exist. So, digitalization was imposed, because of the pandemic, as the only means of survival. The artists did not have time to really get to know and assimilate these new tools. On the other hand, the technicians did know these digital tools, but most of them found it difficult to use them in such a way as not to alter the artistic result of each performance. Therefore, the first digital performances were of poor quality. Then there was some progress,

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but only from the state and big theaters that could afford the cost. After all, there were few artists who participated in live streaming performances. Overall, the industry was skeptical of them and classified them as a new hybrid genre that differs from theater and dance.

In general, everyone recognizes that something is changing in the performing arts, but they think it is too early to judge and comment on these changes. They seem willing, however, to follow these developments and be trained in new technologies if the need arises.

Artists need to see the full potential of digital technologies before they can decide how to use them, while technicians need to see these technologies not as a mere tool but as a means of art. Therefore, it's very important to have cross-disciplinary workshops. Each sector already has some knowledge which needs to be shared with the other in order for them to work together effectively. That's something to be considered when we make the curriculums and choose the facilitators for our workshops.

Italy

The adoption of Digital Technologies in the Performing Arts sector followed a national trend that can be also found in other economic sectors as well as in our society as a whole. It could be possible to state that the Pandemic has also been a big push towards the adoption of digital solutions. In fact, starting from top-notch experimental cross-pollination between DT and Performing Arts, it has been possible to witness to an increasing usage of digital tools for self-marketing purposes, including more popular platforms, such as FaceBook and InstaGram, but also relatively new tools, like Streaming Platform, where became widely used Zoom, StreamYard, Youtube, Facebook Live and several more.

Overall, it emerged that the only way is to know how the Digital Technologies work and how they can be best applied to the Performing Arts sector, both to increase the chances of securing work, but also to cope with the mistrust and fears that DT may corrupt the Performing Arts and transforming into something different, possibly worse. In other words, as came up during a focus group session, training and learning are the antidote to fear; the more we know, the better we may avail of the opportunities offered by such Digital tools.

Lithuania

Some forms of digital or virtual theatre are still new and allow for experimentation. However, they require plays that can be more easily adapted for screen. Digital theatre gives access to people who, for various reasons, cannot go to the theatre. This gives the opportunity to watch the performances several times, to reinterpret and analyse them. That makes theatre more accessible and inclusive.

Another aspect that the majority of theatre makers would state is the problem of quality. For instance the quality of the image on the screen, in the digitization of performances. The experience of performances suggests that the image on screen does not provoke the audience in the same way as it would be on stage. Lost senses detract from the viewer's experience. Moreover, the problem of digital theatre is the decline of experiential value. It does not shift out mindsets like a real theatre would because online theatre seems to incorporate theatrical experiences rather than virtual ones.

In the discussions with actors and technicians, all of the participants agreed to the same statement – the online world has plenty to offer as a new form of expression, but it has to be more inviting, experimental, participatory, visual and sensual (physical).

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Speaking of digital technologies, it is clearly not a problem for many theatre professionals. As long as there is a high-quality production to be made, everyone would learn and manage by themselves. Digital technologies are just a part of many layers of online theatre. The most important point is making an experience out of it.

Portugal

In addition to the economic impact, this period caused a redefinition of many work processes and caused a disruption in the Portuguese artistic sector and in the outlook on its future. Digitization played an important role at this stage, but it proved to be in an embryonic state regarding its greatest potential. Even with the diversity that was ensured by the differences in the activities and background of the participants in the Survey and in the Focus Groups, it was possible to observe a great similarity in the low familiarity with digital tools, comparing to those that they already use in their personal daily life or the ones they have been using for long in their activity, such as video.

Presenting themselves with this lack of knowledge, and despite stressing the special character of the performing arts as an activity that lives a lot from direct contact with the audience, almost all showed great willingness to learn new tools. It is still necessary to generate collective awareness that new formats will have to correspond to new work processes, and we must create training initiatives to ensure this. They still lack a real introduction to new or insufficiently explored tools (such as online portfolios, auditions and some online creation processes, or streaming transmission).

Overall, training is lacking in several levels: promotion (both of professionals and their projects), creation, recording and streaming. Hopefully, both new public policies and support, and private initiatives like DigitACT, will work together throughout that ultimate goal.

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6. Conclusions

The Transnational Report allowed, through a coordinated research effort, the identification of similarities and differences across the project partners' countries with regards to the sentiment of the Performing Arts sector towards Digital Media.

The Report gathered the findings of each Country involved to develop a more comprehensive scenario to extrapolate relevant insights and needs.

The level of adoption of Digital Technologies in the Performing Arts sector varied to a great extent among the Countries involved in the DigitAct project. It goes from the "almost unknown" and "virgin field" of respectively Greece and Cyprus, to the "important role" played in Portugal, the "increasing and widely usage" in Italy, and to the flourishing discussion on the "quality" and "experiential" level of the performances using Digital Technologies.

For sure there is a common trend and sentiment towards Digital Technologies in the Performing Arts across the involved countries, which is that DTs have become crucial during the pandemic and more and more will play an important role in the future of the entire sector. At the same time, in various forms emerged a certain kind of mistrust towards such tools and technologies, for instance, with the discussion on how to make digital theatre more experiential, or when some interviewees feared that the digital streaming limited the convey of emotions to the audience and to the artists, as well.

For sure, it is cross-cutting the need for training, for knowledge on such digital tools and technologies, precisely as an antidote to such fear and mistrust.

Concerning the Training needs it is possible to underline the importance and the need to develop and to acquire basic digital skills at first, and then to meet some specific needs emerged during the research.

In particular, analyzing the areas of competence identified with reference to the Digital Media for Performing Arts, the following training needs have emerged:

Communication Skills:

- Training on deployment strategies of Digital Technologies
- Training on Audience engagement during live performances
- Training on the management of the different social media
- Training on Social Media Marketing targeted for Performing Arts

Self-Marketing:

- Training on what's new and what's possible in the field for PA professionals
- Training on how to networking digitally
- Training on how to create digital portfolios
- Training on the planning and implementation of a Self-marketing strategy

Digital Tools

- Training on best practices of Digital Technologies for Performing Arts
- Training on digital tools for video and sound editing and production
- Training on social media content creation

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Media Management

- Training on Digital Media deployment strategy
- Training on goals and targets of different Digital Media, and which one to use and when
- Training on effectively combining digital and non-digital media, Media mix
- Training on fundamentals of Web Design

Others

- Training on copyrights issues in the digital, online sector
- Training on Video Mapping
- Training on creative contents for TV format
- Training on Communication Skills

To summarize, it is evident from the DigitAct research that there is a strong need for training on Digital Technology in the Performing Arts sector, to develop both general, basic skills and more specific ones. The findings will be a valuable support for the implementation of the next project phase, and to realize useful and pertinent training workshops that may meet the identified training needs, paving the way to an effective continuation of the project activities.

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