Between the 'Experimental' and the 'Accessible': Investigating the Audience Experience of Contemporary Classical Music

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Abstract

Contemporary classical music (CCM) has long had a difficult relationship to audiences. A range of interconnected causes for this situation have been cited, from the radical musical languages adopted by composers in the 20th century, in particular post 1945, to cuts to arts funding and music education. While the 'audience problem' in CCM has been much discussed, there have been very few studies of audiences and their experiences with this music. This thesis presents findings from the first large-scale empirical study on the audience experience of CCM. I conducted surveys with quantitative and qualitative elements at twelve CCM concerts (N = 1428) across ten different European countries, in collaboration with the Ulysses Network. The central aim was to offer a multidimensional, interdisciplinary view of audiences' experiences and to deliver insights relevant to music sociology (contributing to a 'sociology of CCM') and audience research, but also to practitioners and institutions working with CCM. The study responds to seven research questions (RQs), exploring demographics and motivations to attend CCM concerts (RQ1), tastes around and perceptions of the genre (RQ2), ratings of audience experiences in the concert hall and their relationship to audiences' perceptions of CCM (RQ3), the aesthetic experience of works of CCM (RQ4), views on alternative concert formats (RQ5), institution-audience relationships (RQ6) and classical audiences' views of this genre via a smaller survey of three classical music audiences (N = 670, RQ7).

The results reveal that receiving newly composed music in a live setting is a complex task. The 'social' and the 'aesthetic' (Born 2010a) combine in this act and produce many factors that are in consideration while audiences are silently listening. Among other things, this study shows that the context or frame 'around' the music is found to be very important in the audience experience of CCM: works with significant extramusical features were received more positively or brought about an intensification of the audience experience. Musical expertise is identified as a key factor in bringing audiences to CCM and influencing their experiences with and perceptions of the genre. On the basis of the audience data, I define CCM as a 'high art subculture' inextricably linked to classical music, its audience negotiating the genre's tensions around 'experimentalism' on the one hand and 'accessibility' on the other. I offer recommendations to institutions based on the findings and perspectives on the future of CCM and its relationship to audiences.

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Acknowledgements

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Abbreviations

AAEI	Arts Audience Experience Index
CCM	Contemporary Classical Music
ECM	Edition of Contemporary Music
EDM	Electronic Dance Music
EPCC	Estonian Philharmonic Chamber Choir
GRID	Gender Relations in Darmstadt
GRiNM	Gender Relations in New Music
IEMA	International Ensemble Modern Akademie
NPU	Norsk Publikumsuitvliung

You cannot get away from the fact that what is known as contemporary music has no link whatsoever

with the ordinary public, who, to put it bluntly, will not touch it with a barge-pole.

Alan Frank, 1938

The cultural insularity of music today is not simply the consequence of defi-

cient pedagogy or propagation. [..] Things are more serious. Contemporary music owes this unique

situation to its very composition. In this sense, it is willed. It is not a music that tries to be familiar; it is

fashioned to preserve its cutting edge.

Michel Foucault, 1985 (with Boulez & Rahn)

Perfect is the idea of the work of music which may never be performed, the painting which may not be

viewed! The act of creation is the end!

James Clarke, 2006

Some argue that classical music's particular problem is the way it harks back, rejecting innovation in a

way that audiences for the visual arts or literature have not. The unwillingness of many audiences to

expose themselves to the shock of the musically new is more acute today.

Guardian Editorial, 2019

Chapter 1. Introduction

Contemporary classical music (CCM), newly composed music created in the Western classical tradition, has long had a difficult relationship to audiences. Metaphors of distance and of communicative breakdown abound in characterisations of this relationship: it has been described in the literature variously as a 'wedge […] driven between the Western art music audience and its contemporary manifestations' (Rutherford-Johnson, 2017, p. 22), an 'often lamented gap' marked by 'alienation' and 'indifference' (Kramer, 2016, p. 55-56) or as music that sends 'ripples of unease through concert audiences' with 'little perceptible impact' beyond that (Ross, 2007, p. xvi). A range of interconnected causes for this situation has been proposed. Perhaps most compelling among them is the idea that the radical musical languages adopted by Western art music composers back in the 20th century, in particular post 1945, pushed audience and artist apart (Foucault, Boulez & Rahn, 1985, p. 11; Cook, 1990; Ch. 3.1), though a lack of focus on contemporary composition and composing skills in music education (e.g. Sound and Music, 2019; Deutsches Musikinformationszentrum, 2012) and general cuts to public funding supporting the arts in some regions of Europe have also been cited as more recent possible causes (Bollo et al., 2017, p. 4; Harvey, 2016; Ross, 2007, p. 524). In 2015, 62% of CCM institutions in the UK who participated in a survey on audience development (N = 36 institutions) reported that their audience numbers had either remained the same or declined in the past year (Sound and Music, 2015).

In response to this situation, the past few years have seen an increased number of calls for greater awareness of audience development strategies and of audience participation in the contemporary arts on a European level (New Music, New Audiences, 2014; Bonet, Calvano, Carnelli, Dupin-Meynard & Négrie, 2018). In 2017, the EU's Creative Europe programme called audience engagement and development 'one of the primary challenges for the future' (Bollo et al., 2017, p. 49). Yet, as Paddison (2010) argues, the political shift towards assessing the value of cultural participation and pushing for a democratisation of the arts has left contemporary composition 'confused in the face of conflicting demands' (p. 2), caught between calls to open up and increase public interest on one

side and fears over 'dumbing down' on the other.

CCM occupies a unique position in the musical field. It exists across two organisational structures, the first of which with institutions dedicated solely to it and secondly as part of organisations connected primarily to classical music, in which CCM figures as a subgenre (or as a 'subculture', as I propose here, see Ch. 6.2). It is this former structure that drives the production of CCM, especially since the founding of dedicated ensembles and festivals in the latter half of the twentieth century (see Ch. 3.4; Flender, 2007; Grebosz-Haring & Weichbold, 2018, pp. 3-4; Heilgendorff, 2016; Rutherford-Johnson, 2017; Wildhage, 2008). In Germany, over 90% of all performances of new works are given by the circa 180 professional ensembles dedicated to CCM (Fricke, 2019), but the vast majority of these groups remain precariously funded (p. 338). In these contexts centered on CCM production, the focus is more on supporting and building connections with composers (or 'fostering invention', Menger, 2017, p. 120) than with audiences. As I explore further in Chapters 3.1 and 3.4, the relevance of the audience and the acknowledgement of the influence of social context in the performance and reception of CCM is not a given in these settings (McClary, 1989). It may be for this reason that such institutions, and by extension CCM itself, can seem isolated from other forms of cultural production: CCM was reported as the least accessible contemporary art form in a recent qualitative study of audiences in the UK (Pitts & Price, 2019, full results forthcoming).

Seen from the classical music world, CCM represents a niche interest to the main feature, this being the canonic repertoire from the late Baroque to the mid-twentieth century (music composed pre-Baroque is placed in an analogous 'early music' niche). CCM can be situated within the wider crisis in classical music, one of aging audiences and yet older, formalised listening situations (Johnson, 2002; Small, 1998). A lack of a connection to contemporary culture is frequently mentioned as part of the 'crisis of legitimacy' facing classical music (Johnson, 2002, p. 3). New works are commissioned, performed once and often never heard again, a situation emblematic of the lack of relevancy that classical music can appear to have. Classical music journalists reflect on how similar new works often sound (cf. the desire not to know how the new work on the programme will sound in Arlo Brown, 2018) and report audiences' unfavourable responses to newer repertoire (Ross, 2010).

This has lead to the combining of new works alongside very popular classical repertoire ('sugaring the pill of contemporary music', Clements, 2019) or moving concerts of new works to less prominent slots at classical music festivals (see Clements, 2019 on these strategies in relation to the Proms 2019 programming). This treatment of CCM as a 'problem child' or 'troublesome relative' of classical music has been critiqued in the literature on CCM. For example, Wildhage (2008) notes how public awareness of CCM depends on how classical music institutions relate to it and market it, portraying this shying away from the programming of modern classical (see Ch. 1.1 below for a definition) and contemporary classical works on the part of classical music institutions as irresponsible (p. 83-84).

This study of the audience experience of CCM conducted at twelve concerts in different locations across Europe is set against this backdrop of conflicts over musical language and wider debates on funding, institutional structures, accessibility and cultural participation. While the 'audience problem' in CCM has been much discussed, there exists only a handful of empirical studies on audiences for CCM (Chapter 3.3). It is also only with data on the audience *experience*, going beyond demographic analyses, that informed contributions can be made to the debates on CCM audiences and accessibility. This opens up perspectives on what existing CCM audience members, even if they are likely to only represent a very small part of the overall concert-going public (Audience Agency, 2017), value and appreciate about the experience of live CCM. What are their perceptions of the genre? What influences the aesthetic experience of specific works? What do alternative formats bring to the audience experience? What do classical music audiences think of CCM? These are some of the questions to be explored in this thesis. Firstly, however, it is important to define the term 'contemporary classical music' further.

1.1 Defining Contemporary Classical Music

What is 'contemporary classical music'? In this thesis, I use this term to refer to new musical works composed in the Western art or 'classical' music tradition, works by currently or recently active composers. Given that the terms such as 'contemporary' and 'new' are so relative (Ch. 6.2, Meyer, 2013; Pitts & Price, 2019), I do not wish to clearly define a time period for works 'belonging to' CCM: at the current time of writing, works created roughly post 1989 (cf. contributions from Brodsky, 2017

and Rutherford-Johnson, 2017) or, perhaps better yet, from the year 2000 onwards, could be conceivably considered 'contemporary' (see Ch. 4.2 for information on how repertoire was selected for the empirical study). Works of CCM are usually notated and very often, but not always, use the forms and instrumentations (e.g. orchestral, choral, string quartet) common to Western art music. This music is also typically performed and received in a concert hall, following the conventions of silent listening established in this setting in the 19th century (Small, 1998). It is important first of all to distinguish CCM from 'modern music', 'modernist music' or 'modern classical music'. These terms refer to a set of practices (e.g. bitonality, twelve tone composition, alongside countless other features) employed by composers from 1900 until around 1975, who were driven by the conviction that 'the means of musical expression in the 20th century must be adequate to the unique and radical character of the age' (Botstein, 2001). While it is clearly distinct from CCM, primarily in that its main figures are no longer living, modernism's legacy, especially attitudes to composition around 1945, can be seeen to have left a mark on CCM (Ch. 3.1; Heile, 2009; Heile & Wilson, 2019; Metzer, 2009; Paddison, 2010, p. 4). Given its now historical position, modernism has undergone processes of canon formation, resulting in a collection of 'classics' of modernist music by composers such as Boulez, Stockhausen, Nono, Berio, Ligeti, Xenakis and many more (Born, 1995, pp. 164-179, Paddison, 2010, p. 4; Williams, 2004), which are often programmed and performed alongside new works of CCM.

There exists a number of possible equivalent terms to call this music by. Most frequently used by practitioners in this area (composers, specialised performers and institutions) are 'new music' (also written 'New Music', following the German, 'Neue Musik') and 'contemporary music'. The two terms have extensive discursive histories (Collins, 2019), which can only be very briefly summarised here. The term 'Neue Musik' was first used by German music critic Paul Bekker in 1919 to characterise the fundamental changes in musical language brought about principally by Arnold Schoenberg (Blumröder, 1981; 1995; Danuser, 2016; Brodsky, 2017; Heile, 2009, pp. 6-7; Stückenschmidt, 1981). Critics in both the English and German-speaking spheres differ on the usage of this term and the periods to which it should refer. The German 'Neue Musik' has generally been used as an equivalent to the English 'modern' or 'modernist' music as defined above; for example, Hermann Danuser uses it as a 'plural category for the music and music history of the 20th century' (Danuser in Zehme, 2005, p.

13; see also Heile & Wilson, 2019, p.18). In English, 'new music' (when not capitalised) is broadly used in a sense more akin to 'contemporary music', referring most simply to music composed 'now' or in 'the present time' (Paddison, 2010, p.1). However, as Collins (2019) notes, those who use the term 'contemporary music' are not intending for it to refer to just any form of contemporary music production. Rather, it 'has a pretence of neutrality while in fact being intensely ideological', meaning only 'progressive' newly composed art music (Collins, 2019, p. 57). It is for this reason that I reject both 'new' and 'contemporary music' and prefer the longer 'contemporary classical music'; the other terms include a value judgment, implying that other forms of music not created within the framework of the Western art music tradition cannot have a claim to the 'new' and the 'contemporary' in the same way.

Other potentially relevant terms include 'avant-garde music' (Samson, 2001) and 'advanced contemporary music' (Paddison, 2010), though the former is generally used to refer to music from the first half of the 20th century and both introduce similar issues of cultural hierarchy. 'Experimental music' is a further candidate but it lacks specificity, coined originally to describe the musical practices of American experimentalism (Nyman, 1999; Sun, 2012) but now used frequently in and outside of musicology to refer to 'alternative' approaches to music-making across almost all musical styles (e.g. 'experimental jazz', 'experimental pop'). As I shall detail later in Chapter 6, 'experimental' is, however, a term that many audience members do associate with newly composed music.

Out of these options, I find it is 'contemporary classical' that most accurately and neutrally embodies the combining of old forms and structures with new ideas that is central to this music. Another important consideration for this thesis was finding a fitting term for use in the empirical study, one which would be understandable to the largest number of possible respondents, even in contexts in which there is likely to be a higher degree of familiarity with the terms 'contemporary' or 'new' music. While local variations were used in the different languages the survey was distributed in (Ch. 4), 'contemporary classical' and 'zeitgenössische klassische Musik' were used in the English and German-speaking contexts respectively, to avoid confusion with popular music or other forms of 'new' music' audiences might have in mind. It is for a similar reason that I do not adopt the term

'contemporary art music' (Grebosz-Haring & Weichbold, 2018). In some ways, this term neatly avoids discussion or questions over what counts as 'classical music'. However, to be used in a survey aimed at capturing responses from as broad a range of audience members as possible, it assumes quite a lot of knowledge ('art music' is not commonly used outside of academic writing) and speaks to a distinction between 'art' and 'popular' or 'commercial' music that does not so readily fit with the category-shifting of musical listening habits today (Ch. 2.3).

'Contemporary classical music' is therefore my term of choice. Through studying perceptions of the genre, however, I will look at the terms that resonate most with audience members in relation to this music (Ch. 6.2). As Lamont (2010) and Vlegels and Lievens (2017) advocate in studies of musical genre categories, it is important to also consider classification systems 'from the ground up', rather than imposing such definitions as researchers. I wish to test definitions of and associations with 'contemporary classical music' here to gain a sense of how audience members themselves conceive of this form of musical production, of 'contemporaneity' and the challenges in defining it.

1.2 Defining Audience Experience: Positioning this thesis

In this dissertation, I take a broad, multiperspective view of 'audience experience'. In the introduction to their foundational text on this concept, Radbourne, Glow and Johanson (2013) state that audience research in the performing arts should move away from only collecting demographic data on audiences and towards addressing what audiences are 'thinking, feeling and doing' during and as a result of attendance (p. xiv; see also Belfiore & Bennett, 2007; Burland & Pitts, 2014). The authors pinpoint four dimensions of audience experience that can serve to guide investigations: 1) 'risk', encompassing the decision to attend, expectations about the event and the overcoming of financial and social risk in this; 2) 'knowledge', involving self-education and seeking out information through the experience of attendance; 3) 'authenticity', looking at the extent to which the event met expectations and conferred meaning; and 4) 'collective engagement', covering social aspects of attendance and communication between the audience and performers (pp. 7-9).

My concept of CCM audience experience draws on these four dimensions but also expands

Radbourne et al.'s framework to look at several further aspects (**Fig. 1**). I consider the *tastes* of CCM audiences to be an important part of understanding the audience experience of CCM, connected to how audience members place their engagement with this music alongside engagement with other musical forms. Looking at *perceptions* of the genre and how these relate to experiences in the concert hall opens up conversations on how this art form is understood by audiences and how the groundwork can be laid for positive experiences with it. The *aesthetic experience* (also mentioned by Radbourne, Glow and Johanson in their literature review, pp. 6-7) of new works covers experiences with the music itself and the dynamics of the reception of individual programmes. There are few examples of audience reseach that delve deeper into the reception of specific works, I seek to respond to this gap in the literature. The final additional aspect is *institution-audience relationships* and the culture around attendance at different institutions. Informing all these areas is the demographic composition of CCM audiences.
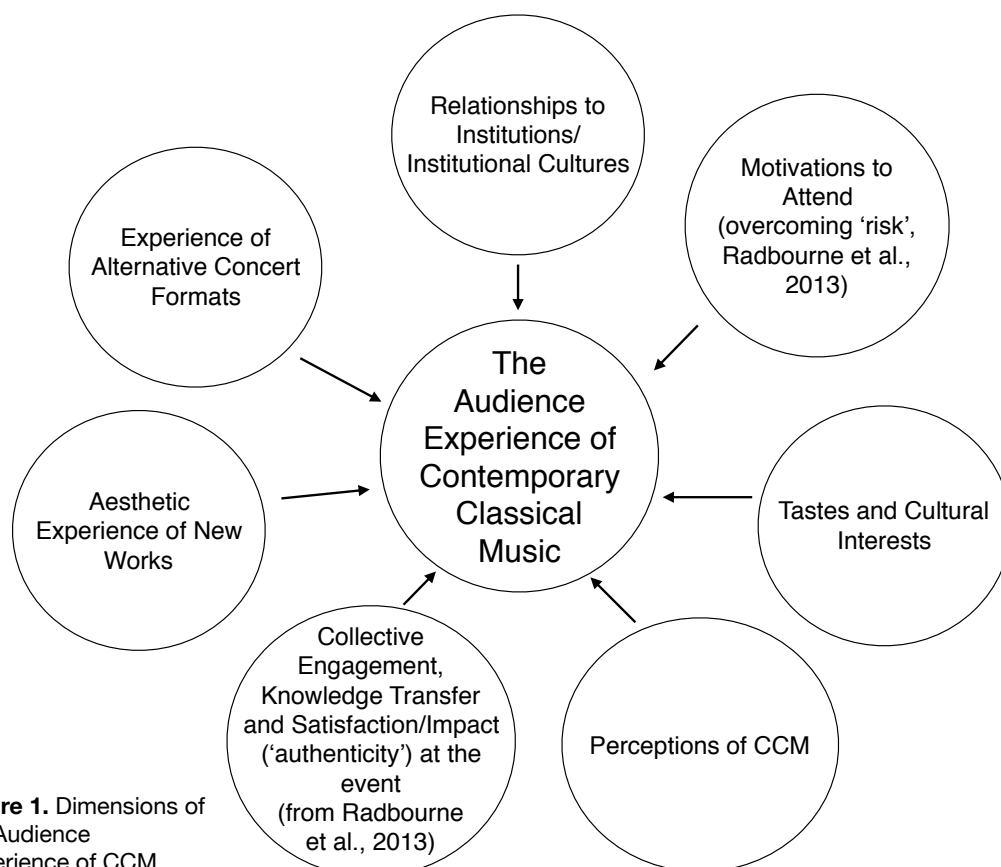
Figure 1. Dimensions of the Audience Experience of CCM

Primarily, this thesis and the empirical work reported in it are rooted in the fields of music

sociology and audience research. Following Georgina Born's (2010a) concept of a sociology of cultural production, I study the interrelation of 'the social' and 'the aesthetic' in CCM reception, looking at how the experience of this music by audiences in the live setting is modulated by sociodemographic factors and aspects of the concert format itself. The position of this genre in the musical field, how ideas of 'experimentalism' and 'accessibility' are negotiated and its relationship to classical music in particular are further key aspects in the 'sociology of CCM' to which I am contributing here. In Chapter 3.1, I make the case for why the study of CCM in particular can stand to benefit from a dual focus on the social and aesthetic, relating back to the historical view of the composer as a figure isolated from 'the social'.

However, as a number of audience researchers have noted, researching arts audiences from any medium is by default an interdisciplinary act (Pitts, 2016; Johanson, 2013). Throughout, I draw on findings and approaches from other music-related disciplines: historical musicology for critical perspectives on attitudes to audiences, music psychology for insights into the music perception of features of CCM and arts management and audience development research for background on how audiences relate to institutions. In this, I see the present thesis as aligned with Born's further idea of a 'relational musicology' (Born, 2010b), her call for the boundaries between the subdisciplines of music studies to be loosened and their approaches to freely inform each other in a new, interdisciplinary way. This interdisciplinary approach extends to the methods used in the empirical work reported here, which I shall now introduce.

1.3 The study: aims and methods

I conducted a large-scale survey of audiences at twelve concerts of contemporary classical music (N = 1428), across ten different European countries (see Ch. 4 for methods section). I collaborated with the Ulysses Network for the data collection. Formed as part of the European Union's Creative Europe programme in 2012, the Network is a group of thirteen institutions each with a connection to CCM (Ulysses Network, n.d.). In many cases, this includes a focus on training and promoting young composers and performers of CCM. The idea of conducting an audience research study was proposed jointly by the Ulysses Network and the Hochschule für Musik und Theater (HfMT) in

Hamburg (the Opus XXI Summer School is a project of the HfMT Hamburg and a Ulysses Network partner, providing a point of connection). One CCM concert was surveyed per institution (twelve plus one pilot survey, see Ch. 4). Alongside this, a smaller survey of three classical music audiences ($N = 670$), from three Ulysses Network institutions that present the genre, was conducted.

This empirical research was guided by three broad aims:

- To offer a multidimensional, interdisciplinary view of audiences' experiences with contemporary classical music in live settings, exploring the dimensions in **Fig. 1.**
- To present findings relevant to music sociology (contributing to a 'sociology of CCM') and audience research, but also to practitioners and institutions working with CCM.
- To respond specifically to gaps in the existing research, including the relationship between audiences and the musical content of the works they experience, combining a focus on the 'social' and the 'aesthetic', researching audience tastes and perceptions of CCM and comparing CCM audiences with those of another genre (see Ch. 3.5 for a summary of responses to the literature).

I developed seven research questions covering each of the aspects of audience experience introduced in Fig. 1. These respond to the existing literature and are presented in Chapter 4. Regarding the methodological approach to data collection, as Johanson (2013) observes, 'the challenge for the researcher of the audience experience is perhaps not to select the most appropriate technique, but to identify an appropriate combination of techniques' (p. 170). In order to easily gather data from a breadth of audiences across international settings, I decided to primarily use quantitative methods of survey data collection and statistical analysis common to the social sciences. Instead of adopting one theoretical framework for the whole analysis, I have chosen to discuss each research question for itself, grounding the discussion in relevant existing research (Chapters 5 to 11). As an aim was to provide a multidimensional analysis ranging from generalisable insights to the experiences of specific works, alongside the quantitative focus I also analyse qualitative comments from the open text fields on the questionnaires throughout and consider some concerts and programmes as case

studies (e.g Chapter 8.3 and 9.4). Further specific methodologies were adopted for the study of specific aspects: I use a word association task to assess perceptions of CCM (Ch. 6.2 and 11.2) and a quasi-field experiment after Bakhshi and Throsby (2014; see also Harrison and List, 2004) to investigate differences in experiences between audience participants and observers in a participatory installation by composer Alexander Schubert (Ch. 9.4).

1.4 The structure of this thesis

Chapters 2 and 3 cover the relevant existing literature for this thesis, presenting insights from each of the disciplines introduced in Chapter 1.2 from a mixture of English and German language research. Audience research in the performing arts is the focus of Chapters 2.1 and 2.2, covering existing frameworks used to analyse motivations to attend and many other facets of the audience experience. In Chapter 2.3, sociological research on taste and its application to CCM audiences is discussed. Chapter 3 moves away from this general focus on audiences to taking an interdisciplinary look specifically at contemporary classical music and its relationship to audiences. Here, I cover musicological literature on attitudes to audiences post 1945 (Ch. 3.1), music psychology insights on the aesthetic experience of CCM (Ch. 3.2), existing data on CCM audiences specifically (Ch. 3.3) and finally, a small survey of the literature on CCM institutions and their connection to audiences (Ch. 3.4). Chapter 3.5 summarises the gaps in the existing literature and how these feed into the research questions for the empirical investigation.

In Chapter 4, I introduce the seven research questions guiding the study and provide further details on the methodological approach and survey procedures. Thereafter, in Chapters 5 to 11, the results from the CCM and classical audience surveys are presented, analysed and discussed by research question. In Chapter 12, the conclusions from all seven research questions are summarised. I present broader findings relating to the importance of context in audiences' experiences of CCM, the position of the genre in the cultural field and contextualise the results in relation to tensions around the 'experimental' and the 'accessible' in CCM. Finally, I offer recommendations to institutions and practitioners and directions for further research.

Chapter 2. Researching Audiences

Audience research on the live performing arts is a diverse field, cutting across many disciplinary boundaries. Methodologically, existing research has encompassed everything from segmentation studies with box office data to quantitative and qualitative investigations of arts experiences (Glogner & Föhl, 2010, pp. 14-15). While such diversity in approach makes for a vibrant research field, it makes overall progress difficult to summarise and has possibly even hindered its development (Pitts, 2016, p. 1175). Audience research has to a large extent been initiated by cultural institutions keen to find out more about their own audiences, only more recently becoming established as an academic field (Radbourne, Glow & Johanson, 2013, p. 3), with frequent collaborations between industry and academia occurring. Accordingly, as Walmsley (2019) notes, the various strands of audience research are split between the need to be utilitarian and provide solutions to organisations and to respond to more abstract, academic research aims (p. 48).

Researching the totality of the audience experience, from the decision to attend to looking back on the event at a later date, involves the consideration of range of different yet interconnected concepts. The literature review that follows in Ch. 2.1 is guided loosely by the four dimensions of audience experience from Radbourne et al. (2013) mentioned in the Introduction. I will firstly cover motivations to attend live events (touching on 'risk') and then move on to analyses of audience experiences and the factors that contribute to the enjoyment of a performance (involving 'authenticity' and 'collective engagement'). In Chapter 2.2, I will then present insights into two more specific aspects of concert attendance relating to the 'knowledge' dimension, knowledge transfer through talks and programme notes and deepening feelings of collectivity and engagement via special participation measures. My focus will primarily be on literature from the classical music sphere, occasionally making reference to relevant points from other musical genres and other art forms. Chapter 2.3 summarises this first part of the literature review.

In Chapter 2.3, I move my attention to the existing research on cultural taste and how this relates to the study of CCM audiences. Attending a live music event inevitably involves the negotiation

of questions of taste. Looking at the decision to attend in relation to audience members' general listening tastes provides valuable information on how they view and approach the genre. I summarise the central theories of cultural taste and discuss their relevance for the study of tastes around CCM.

2.1 Being an Audience Member: Motivations and Experiences

2.1.1 Motivations to Attend

The decision to attend a particular performance spans a wealth of different factors, including the practical or social alongside the desire for self-enhancement or an emotionally moving experience. Such decisions are often bound up with risk; a motivation to attend needs to be able to defeat any fears of wasting money and time on an unsatisfactory experience. Risks around attendance can also be social or psychological, relating to a fear of not fitting in or simply not being in the right state of mind or 'readiness' to receive art (Radbourne, Johanson & Glow, 8). In this way, motivation 'rests at the crossover between interest and inclination' (Pitts, 2014, p. 22), where existing tastes and experiences mix with curiosity or a message provided by an organisation to result in attendance and the overcoming of risk. Whilst audience motivations for attendance will of course vary by individual event, I will cover here the categories of motivations proposed in existing audience research (primarily by Brown & Novak, 2007; Roose, 2008 & Swanson, Davis & Zhao, 2008), distinguishing between 'extrinsic' motivations to attend (social, emotional and moral sources of motivation) and 'intrinsic' motivations that are connected to the artistic content and the nature of the live experience. Following this, I shall consider how such motivations vary across different audience members (e.g. by frequency of concert attendance or education level).

Brown and Novak's (2007) study on the impacts of attending live arts performances offers a good starting place for exploring types of motivation. Their study design involved an in-concert questionnaire that was followed up with a post-concert questionnaire, posted to the same respondents via an identifying control number, resulting in a sample size of $N = 1730$ paired responses. Accompanying their main investigation of the experience of the event and the types of impact reported by attendees, the authors tested eight attendance motivation categories: 1) attending to broaden oneself culturally; 2) to spend quality time with a particular social group; 3) to be

stimulated intellectually; 4) to be emotionally moved; 5) to expose others to the artistic experience; 6) to feel spiritually moved; 7) to celebrate one's cultural heritage and; 8) to see other friends (outside of the people that were attended with, Brown & Novak, 2007, p. 82). Overall, attending to broaden one's cultural horizons was the most frequently chosen category. The authors analysed correlations between different motivation types, uncovering a clear distinction between intrinsic and extrinsic forms of intent in their data. A negative relationship was observed between these two categories, including a specific negative correlation between the desire to be emotionally moved and the wish to spend quality time with the person(s) with whom the respondent had attended.

Three of Brown and Novak's motivations can be considered social (spending time with a group, exposing others to the experience, attending to meet others there), a type of motivation picked up on and discussed in a number of existing studies. Eckhardt, Pawlitza and Windgasse (2006) note that being able to talk about the music and the concert visit afterwards was a prominent reason for attendance at classical concerts (Eckhardt, Pawlitza and Windgasse, 2006, p. 5; see also Rhein, 2010, p. 162). Burland and Pitts (2014) emphasise the importance of 'being part of a community of like-minded others' as an important facet of concert-going, branching out from more individual social motivations to a general desire to consume music with others (Burland & Pitts, 2014, p. 175; see also O'Sullivan, 2009 for a analysis of orchestral concert audience members as a 'consuming community' and Price, Perry, Mantell, Trinder & Pitts, 2019 on experiences with co-attendance). Brown and Novak included a 'social bonding' index in their impact study, finding that audience members tended to report a higher degree of connectedness with one another when they shared cultural heritage or their ethnic background with the artists they had gone to see (Brown & Novak, 2007, p. 57).

Other quantitative investigations into audience motivation have similarly focused on the distinction between intrinsic motivations and social/extrinsic motivations to attend live music events. Roose (2008) identifies four basic categories of motivation in data collected through large-scale audience surveys in co-operation with five Belgian classical music venues (N = 2465). These were 'intrinsic: specific' based on particular features of the concert (e.g. a certain composition or performer), 'intrinsic: general' covering motivations arising from a broader interest in the work of the institution in

question, 'extrinsic: network' comprising social motivations, whether these involved recommendations or explicit invitations to attend and 'extrinsic: media' which includes the reading of reviews alongside general media attention (Roose, 2008, p. 245). This final category appears as a bit of an anomaly in the motivation literature and steps more into the area of how the participant came to hear about the event but draws on how a positive media reception of an event online or in print can create motivations in new listeners (see Bennett, 2014 and Cavicchi, 1998 for examples of this among pop music audiences).

Swanson, Davis and Zhao's (2008) finer-grained analysis of motives to attend performing arts events adapts Wann's (1995) sports fan motivation scale to an arts context. Their work spans six categories across the intrinsic and extrinsic distinction: artistic/aesthetic, educational (i.e. self-improvement), escapist, recreation (i.e. for entertainment), self-esteem (motivation to attend out of loyalty to an institution) and social interaction (p. 309). These categories highlight the emotional investment audience members make in deciding to attend, whether this is the motivating desire to escape the struggles of everyday life for an evening (as per the escapist category) or simply just to relax (as per the recreation category). Indeed, a number of audience studies have reported that attendees themselves consider the role of the audience member as that of being 'an emotional listener' (Radbourne, Johanson & Glow, 2014, p. 61) and the function of the concert situation as a space for 'emotional' (Roose, 2008, p. 246) or even transcendental listening experiences (Neuhoff, 2008, p. 7).

The 'self-esteem' category in Swanson, Davis and Zhao's study and Roose's 'intrinsic: general' category bring out moral or normative types of motivation, in which a sense of responsibility towards a particular institution or type of music is the driving force for attendance. Pitts and Spencer (2008) identified this motivation for a number of attendees at the Music in the Round chamber music festival in Sheffield, who felt their commitment through attendance to be particularly important during a change in resident ensemble and feared losing the festival if they did not show enough support for the new players. In a study at the City of Birmingham Symphony Orchestra, members of a subscription scheme described continuing membership to support the institution's activities, even

while expressing dissatisfication with 'cliquey' members' events (Pitts, Dobson, Gee & Spencer, 2013, p. 75). Given its clear position outside of musical mainstream, it is possible that the contemporary classical music attendees in the present study could display similar moral motivations and demonstrate institutional loyalty inspired by the need to support this genre.

Finally, the nature of the live experience itself can often be an important aspect in bringing audience members to an event. Familiarity with particular works might be acquired through regular listening to recordings and then enhanced or solidified via attendance at a live performance, such as for some of Pitts' Music in the Round festivalgoers (Pitts, 2005, p. 266). Outside the classical realm, in which recordings perhaps play an even greater role as artefacts, this sense of 'liveness' (Auslander, 2008) can appear to have more significance, whether for jazz listeners eager to read the visual cues of improvisation (Pitts, 2014, p. 28) or for attendees at the V Festival, a pop and rock festival in the UK, motivated to 'watch or see the music/artists playing' (Gelder & Robinson, 2009, p. 189). Radbourne, Johanson and Glow (2014) found liveness to be 'a critical factor in determining the quality of the audience member's experience as a listener or attender' (p. 65), with participants in their audience focus groups self-reporting heightened levels of attention and focus compared to at-home listening. In terms of my research, contemporary classical music concerts come with a particular sense of liveness; a live performance often means the first performance of a work, adding another layer of uniqueness to the experience. While this is not an aspect that plays a central role in the present study, it is of course an important facet of the concert-going experience more generally.

How do motivations to attend vary across audience members? Roose (2008) found correlations between frequency of attendance and motivation to attend The group of most frequent attendees in this study (the 'inner circle', who attended at least thirteen concerts in the six months prior to the survey) were motivated significantly more intrinsically than the two lower attendance groups, the 'interested participants' (one to twelve visits) and the 'passers-by' (one visit in six months; p. 241). While the 'passers-by' were still primarily motivated by specific features of the concert (such as the works performed or the artists), they were significantly more socially motivated than the other two groups, thus suggesting that social connections play an important role in making contact with

concert-going. This overlaps with Brown and Novak's (2007) finding that 62% of their respondents who attended with children were motivated to attend in order to 'expose others to the artistic experience', with 43% of those attending with parents also reporting this motivation (p. 82). Swanson, Davis and Zhao (2008) found that four of their six motivation categories (aesthetic, educational, recreational and self-esteem), correlated with more frequent attendance and that subscribers tended to have these motivations more often than more casual attendees (p. 317). These four categories are intrinsic motivations, mirroring Roose's results, but the inclusion of 'recreation' or attendance for entertainment alongside the educational shows how heterogenous motivations to attend can be, even among the 'frequent attender' group of this particular sample.

Swanson, Davis and Zhao's study also brings to light some correlations between motivation and education level: aesthetic, educational and recreational motivations were positively related to education, whereas lower levels of education correlated with wishing to attend as an escape from everyday life (p. 318). Brown and Novak (2007) furthermore suggest that motivations might shift from extrinsic to intrinsic as familiarity with a particular artist increases. Attendees who had already been at a performance by an artist tended to be significantly less likely to want to broaden themselves culturally and less likely to be socially motivated, instead seeking emotional and intellectual experiences in re-attending a performance by that artist (Brown & Novak, 2007, p. 83).

The existing literature on motivation offers a vast number of different possible categories. In the empirical study presented here, I will take on some of the broader categorisations mentioned, adopting, for instance, the intrinsic/extrinsic distinction. Given that contemporary classical attendees are often very highly engaged arts attendees (see Ch. 3.3 below), it is likely that intrinsic motivations may play a more significant role for them. The 'risk' in deciding to attend is also likely to have more of a meaning for performances of brand new, unknown works (see Radbourne et al., 2013, p. 11 on audiences drawn to the 'risks' of contemporary theatre); this concept of risk is a further idea I employ in the analysis of the empirical data (Ch. 5.3).

2.1.2 Measuring and Studying Audience Experience

Once the 'risk' of attendance has been adequately weighed up and the decision to attend has been made, there is a range of different factors that can modulate the experience of a live performance, often an interplay of Radbourne, Glow and Johanson's (2013, p. 7) authenticity/expectation, knowledge and collective engagment concepts. Thompson (2007) asked music students, amateur musicians and Proms concertgoers (*N* = 264) to rate the relative importance of a range of potential pre- and during concert factors, including familiarity with the programmed works and the performers, attendance with family and friends, the quality of the performance (e.g. how convincing, how engaging) and features of the setting (e.g. acoustics, behaviour of other audience members). Familiarity with and liking for the music were the most frequently chosen pre-concert items, along with feeling relaxed and rested and looking forward to the event (p. 24). For the during concert factors, not feeling engaged with the performance, feeling that the performance lacked conviction (and to a lesser degree, that it was not emotionally moving) and the presence of unwelcome distractions ranked highest (p. 24).

These results highlight the importance of anticipation and knowledge to enjoyment and the need audience members have to feel engaged and communicated with during performance. However, it is worth noting that asking audience members about their expectations of a concert experience in the abstract and collecting responses to a specific performance can bring out contradictory results; in a different audience study at a piano recital, Thompson (2006) found no relationship between familiarity with the programmed work and enjoyment of the performance. In this earlier paper, the emotional experience of concert-going came more strongly to the fore: having an emotional response to the performance was a stronger predictor of enjoyment than the perceived quality of the performance (Thompson 2006, 235).

In Brown and Novak's 2007 study, pre- and post-concert surveys were combined to measure the 'impact' of a live performance, uncovering six types of impact that relate to a number of different aspects of audience experience: captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding. Similarly to Thompson, Brown and Novak emphasise the

importance of captivation or engagement in audience experience, seeing it as the 'lynchpin of impact' and finding a very strong correlation between captivation and overall satisfaction (Brown & Novak, 2007, p. 11; p. 69). Captivation also seemed to be promoted by anticipation or expecting to have a positive experience at the event. The authors frequently cite this relationship, stating that 'intentionality creates satisfaction' (p. 17), which points to the power of being strongly motivated to attend and the overlap between motivation and experience in audience research.

In terms of overall satisfaction, Brown and Novak found that their respondents tended to give very positive ratings for specific aspects of the event (e.g. the performers or the artistic work or material). 59% of respondents who gave a rating of 2 out of 5 indicating disappointment with the performance still said that it had been worth the investment of their time and money, prompting the authors to suggest that audience members may subconsciously feel the need to justify their decision to attend when assessing their experience, resulting in yea-saying in questionnaire responses. Johanson and Glow (2015) discuss this as the related concept of 'positive evaluation phenomenon', an acquiescence bias in audience research resulting ultimately from audience members' wish to support the arts and the fear that negative feedback might lead to negative consequences for the institutions they support.

Building on insights from the Brown and Novak study and from Bakhshi and Throsby (2010, see Ch. 3.4 for discussion), Radbourne, Glow and Johanson (2013) developed an 'Arts Audience Experience Index' (AAEI) around the four dimensions of audience experience that have been guiding this literature review (risk, knowledge, authenticity and collective engagement). In a similar manner to Brown and Novak, the authors set out to produce a tool with which arts organisations could collect data about audience experience, creating the first scale of measurement for the engagement of audience members with performers and the performance in general (Radbourne, Glow & Johanson, 2013, p. 9). The AAEI was tested on two sets of arts audience members in Victoria, Australia (though not in connection with a specific event), one from a small contemporary theatre company, the other from a regional arts centre.

For the first organisation, the findings showed a high rating for willingness to take risks and for the need for authenticity among the contemporary company's audience members and a lower rating for needing pre-event knowledge and collective engagement (p. 11). This might provide some indication of the needs and desires of a contemporary classical music audience, given their potential similarities to a contemporary theatre audience. Radbourne, Glow and Johanson propose that the company should look to produce an alternative programme or focus to attract a different audience from this dedicated and informed core group. The second organisation in the study, the regional arts centre, returned contrasting results. For this audience, the most important aspects were the quality of the performers' acting and the programme notes; on the AAEI, they scored a lower value for knowledge and willingness to take risks when attending, indicating also that they expected the organisation to offer the information necessary to appreciate a work (p. 12). In short, they expected the institution to manage the risk of attendance for them which overlapped with the organisation's existing programming strategy of producing one show a season that represented a difference in repertoire and therefore a 'risk' to their usual audience (p. 11).

Radbourne, Glow and Johanson's index certainly provides a useful way of characterising audiences and investigating their expectations but it seems to sidestep its central aim, that of capturing audience experiences with the arts directly. To this end, Brown and Novak's impacts offer a more direct measure of what goes on during and what can be gained from a live performance. In the empirical work presented in this thesis, I do adopt the basic concepts of the AAEI and explore reception through the dimensions of knowledge, authenticity/expectation and collective engagement (Ch. 7) but this index requires further testing before it can usefully be applied more widely and be adapted for use in recording experiences at specific events.

From this literature, it has been possible to gain a sense of the broad factors influencing the quality of an audience member's concert experience. In the following subchapter, I will break down the concept of audience experience more finely and explore a few specific aspects relevant to this study: the impact of providing information to concertgoers at a performance and the different ways audience engagement and experiences can be intensified through communication with performers

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and active participation (investigated in Chapter 9).

2.2 Specific Aspects of Audience Experience

2.2.1 Transferring knowledge: pre-performance talks and programme notes

In the research I surveyed above, seeking self-development or intellectual stimulation surfaced time and again as a significant motivator to attend. But how should organisations offer information on works of art and produce this 'learning' experience (Dobson & Pitts, 2011)? What is the impact of such measures as pre-performance talks and programme notes and who benefits most from them?

Despite the prevalence of knowledge transfer strategies at arts events, there are few systematic investigations into their impact. Brown and Novak (2007) analyse the attendees at 'enhancement events' (pre-performance lectures), comparing their characteristics and experiences with their main sample of attendees at the feature event. Enhancement event attendees reported higher levels of anticipation for the performance and of concentration prior to the event, as well as being significantly more confident that they would enjoy it (p. 80). Attending a talk seems to overlap with enhancement attendees' overall motivations for going; the authors report that they are more likely to attend for intellectual stimulation, and not for social reasons (p. 82). They furthermore found that attendance at a pre-performance lecture can increase 'readiness-to-receive' and overall impact levels primarily among those attendees who rarely attend such introductory events. Those who frequently take advantage of such offers tend to have higher anticipation levels and already know more about the artists and repertoire regardless (they were more likely to have already seen a performance by the artist, p. 81). These results give some indication of the potential impacts of pre-performance lectures and how these can differ by expertise and familiarity.

That infomative events have the most impact for those who are still in some way unfamiliar with the art form they are attending is an insight supported by a range of further studies, especially in the area of classical music. Kolb (2000) brought three groups of students to three different classical music concerts for the first time, one standard repertoire concert, one light classical concert and one science fiction film music event. In general, the participants expressed surprise that at none of the

concerts did anyone come out to 'greet the audience and announce the music' (Kolb, 2000, p. 24), as well as reporting unfamiliarity with other conventions of the classical concert hall. Following on from this early study, Dobson (2010) invited nine participants, who had all attended no more than one classical concert in the twelve months prior to the study, to each attend three orchestral concerts, capturing their responses in individual interviews and group discussions. Out of the three concerts in the study, the most popular among the group of infrequent attendees had a format that featured a lot of context and knowledge transfer around the music, primarily delivered by the performers. At this informal 'Night Shift' concert by the UK's Orchestra of the Age of Enlightenment, the participants appreciated demonstrations given by the conductor, whch drew links between classical composition and jazz improvisation, making the role of the performer clearer and easier for the attendees to understand (Dobson, 2010, p. 119). In relation to the other concerts, the participants had expressed confusion over who exactly they should be applauding, what the nature of the performers' contribution had been and how to know that the performance had been a 'good one' (p. 117), but with greater context and performer involvement, this confusion could be overcome. Dobson's participants were all culturally-aware first time attendees of classical music, not overall arts non-attendees, indicating the particular challenges that the classical music setting can raise for those specifically unfamiliar with it (see also Dearn & Pitts, 2017 for a similar study with young adult first-time attendees at classical concerts).

Pitts, Dobson, Gee and Spencer (2013) also document responses to educational programmes, mentioning participants' positive experiences with the City of Birmingham Symphony Orchestra's 'Tuned In' series (p. 82). An attendee reflected on the challenges of listening to unfamiliar repertoire and how the explanatory format led by the orchestra had helped him and a newcomer friend that he had brought along ('And Mick said if he hadn't gone to the talk he'd have no idea what the hell was going on', p. 83). In the analysis of the empirical data collected as part of this thesis, I will pay particular attention to the experiences of less experienced CCM attendees in comparison to established visitors and their responses to the conventions of the genre, in which the music is to some extent unfamiliar for all attendees.

Aside from verbal introductions, providing programme notes has long been the most common means of offering information to audience members. Research into the impact of programme notes on listening experiences paints a mixed picture of their usefulness. Margulis (2010) conducted a series of listening experiments with excerpts from Beethoven piano sonatas, prefacing them with either a dramatic descriptive note, a structural description of the musical material or no note at all. The participants enjoyed listening most of all in the no description condition, the descriptions were associated with a significant negative effect on enjoyment ratings (Margulis, 2010, p. 291). Margulis' participants all had no formal music training, leading her to hypothesise that incorpoating a verbal description into their listening may have been difficult for them and appeared more as a distraction, thus impeding enjoyment (p. 299). She proposes that notes referring to compositional context or background information on the composer may be more effective in some situations and also considers that very unfamiliar music or contemporary works could show a more positive reception of descriptions (p. 300).

Bennett and Ginsborg's (2017) study looked at the efficacy of programme notes in relation to rarely-performed late twentieth-century songs by Boris Tchaikovsky, repertoire chosen to be unfamiliar to participants. They report a similarly ambivalent response to the programme notes, in this case, ones presented orally. 39% of the listeners in their concert-experiment reported a positive impact from the programme notes (these were provided after an initial presentation of the pieces and were factual not descriptive) but almost all did say that they listened differently after hearing the information (Bennett & Ginsborg, 2017, p. 14). In the area of CCM, Blom, Bennett and Stevenson (2016) interviewed 17 composers on their views and practices around programme note writing for their own works. Three roles for composer-written programme notes were identified from this data: to inform the performer's interpretation of a work, to engage the listener and finally, to provide a 'collaborative' mode of communication between composer, performer and listener, which could lead the listener to their own interpretation of the work. Composers reported that they avoided the inclusion of personal information on the inspiration of the piece, often preferring to focus on structural or musical aspects in their notes. Another approach to CCM and audience comprehension could even involve repeating the premiere of a new work, but this can be met with mixed responses (Halpern, Chan, Müllensiefen &

Sloboda, 2017).

These insights indicate that there can be no hard and fast rules about providing information to audiences; there will always those for whom it is helpful and others for whom it interferes, with the artists themselves often feeling conflicted about the amount and nature of the information to be made available. Differences in audience responses to providing information can even play out along cultural lines. A respondent from Radbourne, Johanson and Glow's (2014) audience focus groups at a range of Australian organisations felt that it was necessary to break the 'European' convention of no spoken introductions by performers: 'I like the dynamics of one of the performers taking a break and coming to the microphone and just talking about the music […] I don't care if they don't do it in Europe. We're Australians and that is the way we enjoy our presentations' (Radbourne, Glow and Johanson, 2014, p. 66). Audience members will of course attend with diverging needs and different ideas of what it means to 'understand' and 'appreciate' a performance. Gross and Pitts (2016) observe that audience members sometimes 'prioritised "experience" over "explanation" at the heart of their arts engagement', finding it at times 'sufficient to engage but not to "understand"' (Gross & Pitts, 2016, p. 16). It is perhaps simply best to always provide the option of more information so that those that are in the dark can still find a way to engage, whether by getting hold of the programme notes, attending a pre-performance event or listening to a more informal introduction from a performer.

2.2.2 Intensifying the experience: communication with performers, audiovisual presentations and active audience participation

As noted above in the discussion of the work of Radbourne, Johanson and Glow (2013), Brown and Novak (2007) and Thompson (2007), emotionality and collective engagement are essential and often motivating components of the audience experience. In this section, I would like to explore these concepts a little further, reporting (largely qualitative) research on attempts to enhance engagement at live performances through audience-performer interactions and audience participation programmes. These provide the background for the empirical investigation of such features in Chapter 9.

Audiences want to feel as though they are being communicated with at live music

performances and that their presence makes difference to the performers; existing studies have picked up on audience members' frustrations with the lack of eye contact from performers (Radbourne, Johanson & Glow, 2014, p. 63) and on the feeling of being uncertain about the individual performer's role in a group or orchestral concert (Dobson, 2010). In the conventional classical concert setting, in which little direct communication between audience and artists occurs (Sloboda & Ford, 2011) and there are often strict, unspoken rules surrounding appropriate audience behaviour (see Wilson, Marczynski & O'Brien, 2014 on the 'ethics' of classical music audience behaviour; see also Sedgman, 2018) it can be important to find ways to open up this format and ensure that communication, whether verbal or non-verbal, is part of the audience experience. In a CCM context, Dobson and Sloboda (2014) organised a series of post-performance discussions at concerts at the Guildhall School in London, a number of which featured new works by student composers. In one instance, 15 out of 27 audience members completed a short questionnaire devised by the composer (Dobson & Sloboda, 2014, p. 164). Nine of these respondents then attended a post-concert discussion and on the following day, the composer was interviewed on his experiences of the feedback process. The authors report that this process had impacts for both parties: some of the audience members felt their listening experience had been made more analytical and the composer received an impression of which elements of the work had or had not been effective (p. 165). For example, the majority of respondents were not able to identify a folk tune the composer had incorporated into the piece, leading the composer to consider how he might adapt his compositional process in future: 'when I'm writing a bar which I think, "oh, that's clever", then I'll think, actually that's not really going to come across'. This approach highlights the benefits of bringing artists and audiences closer together, as well as signalling the specific gains of doing this in the contemporary classical music field.

Performer-audience communication has also been a topic in relation to improvisation, an area of creative practice that is common in contemporary classical music. Burland and Windsor (2014) conducted a panel discussion with a group of improvisers on a specific performance and their relationship to the audience during it. The improvisers clearly wished to communicate musically with the spectators, with one stating that 'it's the auditory and visual experience from the audience that I'm

actually working with … that's the material I'm manipulating' (Burland & Windsor, 2014, p. 111), implying that a symbiotic relationship between performer and audience member is an explicit wish among this particular group of improvisers. The improvisers also spoke of 'giving over' to the context and emphasised the need to avoid playing for oneself in a live performance, situations 'in which you know, it's interesting and it's fun, what you're doing, but it doesn't mean anything and it's not relevant' (p. 112). Such comments mirror those of orchestral musicians in Pitts, Dobson, Gee and Spencer's comparative study of City of Birmingham Symphony Orchestra audience members and musicians. One player stated that involvement with the audience 'is part of the experience, and you know there would be no point in us being there without an audience. It's so much a two-way thing' (Pitts et al., 2014, p. 77). While this value might seem obvious, it is important that audience members feel they have an active role in the performance and that their presence is essential. As well as the discussion approaches mentioned above, strategies as simple as changes in staging layout can promote a more positive, inclusive relationship between performer and spectator, such as at the 'Music in the Round' chamber music festival in Sheffield, at which the audience encircles the players. Pitts' research in this context (2005) documents the importance of this more intimate layout for the audience members, allowing them to look over the performers' shoulders at the score, observe other audience members as they listen and overall feel 'part of and involved with the music' (Pitts, 2005, p. 260-61).

Two further aspects that have the potential to intensify the audience experience and that are important features in the present study merit brief discussion here: 1) audiovisual presentations in the concert hall; and 2) works and programmes that involve direct audience participation. There is very little existing research on this first aspect, essentially the question of whether the inclusion of film or other visual material in a live music performance contributes something to the audience experience. One of Radbourne, Johanson and Glow's (2014) several Australian audience research case studies offers a handful of insights on this matter. The innovative classical music collective 'Deep Blue' performs programmes with predominantely new works and pairs them with visual elements to create a more immersive feel to the concert. The responses to the surveyed concert, which included three new works, singled out the style of the music as being the least liked aspect of concert, but the overall

experience garnered positive feedback, including statements calling it 'an amazing collaboration of drama, lighting, costume, sound production' and 'a break away from traditional ways of experiencing a performance' (p. 60). Similar responses were noted by attendees at a Birmingham Contemporary Music Group family concert, who described the additional visual aspects of the concert (in this instance, lighting and sets) as making the experience of hearing difficult works easier to digest (Pitts & Gross, 2017, p. 71). These results give some indication of how the musical language of new works can be off-putting but that this reaction can perhaps be mediated by other aspects of the concert experience, an important finding for the empirical work reported in this thesis (see also Verde, 2007).

In the area of electronic music, live visual displays have been shown to add positively to the audience experience, offering a means of understanding how new digital instruments work (e.g. Berthaut, Marshall, Subramaniam & Hachet, 2013) or simply a visualisation of the process of live coding (Brown & Sorensen, 2007; 2009). Certainly, it is plausible that offering different kinds of arts/ multimedia experiences would attract different audience groups, regardless of how they modulate the actual audience experience. Bakhshi & Throsby (2010) compared live theatre audiences with audiences attending a livestream of the same performance at a cinema, noting that one third of the cinema-goers were from the low income bracket as opposed one fifth of the theatre visitors (p. 4). A similar difference was reported between visitors to a Tate Liverpool exhibition and those that 'attended' the same exhibition in an online version: here, the online audience was significantly more ethnically diverse and also more likely to be lower-earning than the 'live' gallery visitors. This speaks to the impact reformulating existing consumption conventions can have and how producing different, and potentially more immersive experiences, can diversify live arts attendance.

The impact of audience participation works and programmes is another underresearched area of audience experience. What benefits could there be to audiences adopting the role of performers? In their work in the area of participation concerts for children, Striner and McNally (2017) identify seven levels of audience interactivity, ranging from observation to influencing aspects of the performance (often via technological means), through to taking on roles equivalent in meaning to the performers' roles. Researching in a theatre context, Breel (2015) reports difficulties in balancing levels

of agency, with some participants in an interactive performance piece feeling less involved than others (respondent quotation: 'the only agency I really felt I had apart from that original choice of whether to come at all, [and] where to sit, was really only the power of saying no'; Breel, 2015, p. 377). On the other end of the spectrum, some of Breel's other respondents noted positive levels of agency, stating 'it felt like I made a difference, and… that it wasn't just them doing a show for themselves, it was about us as well' (p. 377).

The successful and unsuccessful handing over of agency to audience members through participatory works has been a prominent theme in the discussion of newly composed works that integrate audience participation (see 3.1.3 for the musicological background on composers' views on audience involvement). In an example that allows a concert audience to become involved remotely from their seats, Jason Freeman's work *Glimmer* uses programming and video technology to create a feedback loop through which a chamber orchestra, software and audience activities combine to produce the music (Freeman, 2005). In a research paper post-premiere, Freeman deems the audience participation aspect of his composition to have been somewhat unsuccessful since audience members reported finding it hard to tell how their individual actions were relating to the sounds produced; in fact, only the overall group action had significant influence over the music but this was not made sufficiently clear to the audience.

In a more recent and thorough investigation, Toelle and Sloboda (2019) probe questions of audience agency in the CONNECT project, in which two composers were commissioned to write new works with parts for audience participants. Data was collected through ethnographic observation and questionnaires for the participants with qualitative and quantitative elements at three performances of the works in London, Frankfurt am Main and Den Bosch (N = 273). Three themes emerged from the project's data on the main aspects of the participatory experience: having been part of a 'special group experience', of an 'interactive musical experience' and having experienced a shift in normal power relationships (p. 12). The authors talk about how the terms used by participants to describe the power relationships in play 'range on a continuum' (p. 14), with some feeling they had equal standing with the performers and a real glimpse into their world, and others feeling unnecessary. From

audience participants in this latter group, the criticism emerged that the pieces felt too much like an educational event and their involvement was too closely supervised. A particularly interesting finding from this study was that the music itself seemed to become of little importance; it was barely mentioned by the participants and some were not even aware of the existence of the score and the composers. The authors conclude that this may simply be the role of the music in such a situation, to be part of the backdrop for participation. Overall, this study highlights the benefits and risks involved in producing participatory works, definitely a potentially fruitful path for engaging audiences with CCM. Contemporary arts can be seen to be in a unique position to involve audiences in this way, allowing for the commissioning of new projects that build participation more organically into the experience.

Finally, while it is still primarily a vehicle for studying and analysing what it means to be an audience member, it is important to also note that research on audiences can in itself act as a means of deepening engagement and intensifying experiences. Participants in Gross and Pitts' 2016 qualitative study on contemporary arts attendance in Birmingham expressed strong enthusiasm for discussing their thoughts on performances in a focus group style setting (a 'facilitated conversation'), leading to one participating institution implementing post-performance discussions (Gross & Pitts, 2016, p. 13; see also Pitts & Gross, 2017). Elsewhere, Pitts and Burland (2014, p. 54) consider how audience research can lead to experiences of 'intensified participation' (after Radbourne, Johanson & Glow, 2014, p. 65) that can mutually benefit researchers and audience members.

2.2.3 Conclusion

This detailed review of audience experience research has covered the main insights from this ever-growing field, with a particular focus on motivations, measures of audience experience and on approaches to knowledge transfer and intensifying experiences in the concert hall. This has laid the groundwork for contextualising the empirical study reported here. While its subject matter has certainly been wide-ranging, I find there has often been a lack of consideration of the aesthetic experience of individual works in audience research or even of the dynamics in play at a specific event: both the quantitative and qualitative work discussed above have tended to ask audiences more generally about their experiences, rather than also balancing this with more specific responses or

case study analysis of the event itself. This is a point I intend to respond to in the empirical work presented in this thesis (see Ch. 3.5 for a summary of reactions to the literature).

2.3 Audiences and Cultural Taste

Complementing these findings on audience experience, there are many relevant insights from the field of cultural taste research that comprise the background to this study. Listening tastes and general cultural interests play into the decision to attend; for any given audience member, their chosen event might be in accordance with the musical genres they typically consume or it could represent a deviation, brought on by a new social relationship or a self-driven desire for change. An interest in a particular genre may have been sparked by experiences of listening to recordings (Burland & Pitts, 2010; Pitts, 2005, p. 266), leading on to live attendance. Patterns of social inclusion and exclusion are played out at live events (Arcodia & Whitford, 2006) and when gathering data on CCM audiences, being able to place an individual's decision to attend a CCM event in the context of her wider musical interests and cultural activities is a way of assessing how different audiences approach and view the genre. I will outline the main theories on cultural taste and the nature of its social stratification, granting particular attention to the advantages and limitations of the omnivore thesis, before going on to discuss audiences' compositions of tastes around CCM and the small body of existing work that can be applied to this. In particular, I introduce the concept of 'subcultural capital' (Thornton, 1995) and how this can be used as a tool for understanding the position of CCM in the cultural field.

2.3.1 From Homology to Omnivore: Competing theories of cultural taste

Discussions of cultural taste in music sociology most commonly take the work of Pierre Bourdieu as their starting point, whose seminal *Distinction* ([1979] 1984) offered the first extensive sociological treatment of this topic. Bourdieu approaches cultural taste as a social phenomenon formed by and dependent on class, treating it as a marker of identity that often serves to reinforce social distinction and inequality. The knowledge required to appreciate an artwork and the motivation to engage in cultural activities are acquired in a person's 'habitus', the environment in which she grows up and the factors that influence development; in short, her socialisation. Within the individual's habitus, there

can be an important distinction between cultural familiarity acquired through formal education and that which is simply passed on informally in the home environment (Wright, 2015, pp. 33-34). Informal transmission leads to the accumulation and inheritance of 'cultural capital' within family groups from generation to generation. In an analogous way to the inheritance of material goods and capital, this works to stratify society, creating an unequal distribution of the knowledge and skills required to access cultural goods. By this model, an individual's taste is a product of or 'homologous' to their social class, with higher-status members of society mapping onto 'highbrow' tastes for classical music and lower-status individuals onto 'lower' spheres of cultural production (i.e. popular music).

Bourdieu's ideas have strongly influenced the field of music sociology and other disciplines but their relevance to cultural consumption today has been questioned. How can, for instance, clear social distinctions in musical taste still exist in a world in which practically all music is available to us, all of the time (Prior, 2013)? The border between 'high-' and 'lowbrow' forms of art, a central classification in Bourdieu's conceptual framework, is now radically different and far less clear-cut; Savage and Gayo-Cal (2009) point to the rise in the marketing of classical music as 'relaxing' as encouraging lowbrow interactions with classical music, while the field of popular music studies has contributed to raising the status of classic rock and other genres through treating them as objects of academic study (e.g. Frith, 1998). Doubts have also been raised about about the transferability of Bourdieu's ideas to situations outside of the Parisian circles surveyed in his sample (e.g. Erickson, 1996; Halle, 1993; Lamont & Lareau, 1988; Lamont, 1992) and whether the notion of a habitus that places an importance on early contact with arts appreciation adequately takes into account cultural practices adopted later in life (Upright, 2004). Furthermore, homology theory is reliant on the existence of an elite class that actively distinguishes itself from those below it, utilising cultural engagement as a means of distinction. Whether or not there is such an elite commonly present in modern societies is an empirical question, one that has been taken up by proponents of most prominent counterargument to homology, the omnivore thesis.

The omnivore thesis began life in a set of key papers by American sociologist, Richard A. Peterson. The first of these, with co-author Albert Simkus (1992), details an analysis of data from the

1982 U.S. Survey of Public Participation in the Arts (SPPA, only data on musical taste collected) and reports a trend of higher-status professionals consuming a broad range of different musical genres that crossed 'high-', 'middle-' and 'lowbrow' distinctions. Only 28.9% of 'higher cultural professionals' (defined as academics, lawyers, architects and other similar professions, p. 156) reported liking classical music, while liking for country and western music ranked higher among respondents of this professional group. Peterson and Simkus describe this broadening of taste or 'omnivorousness' as a new distinguishing feature of higher-status groups, one which contrasts them from consumers of lower social standing, who seem more able to choose one genre of music that they like best and consume most often, thus marking themselves out as 'univores' (p. 170). This trend was replicated by Peterson and Kern (1996) on the basis of the 1992 SPPA data, which allowed for a longitudinal tracing of musical taste. They report a significant increase in the amount of lowbrow genres consumed by highbrows between 1982 and 1992, declaring the 'perfect snob' (i.e. a consumer exclusively of highbrow forms) to be a dying breed in the U.S (p. 901). In 1982, the sample included ten highbrow respondents who expressed not liking a single form of low- or middlebrow music; in 1992, there were only three such respondents.[1] The authors declare the existence of a 'historical shift from highbrow snob to omnivore' in the studied population (p. 900) and reflect on the causes of this development, citing greater social mobility and the mixing of people with contrasting cultural tastes as possible sources of change.

Empirical studies on omnivorousness have proliferated since Peterson's original publications, finding support for the omnivore-univore argument in many different countries (e.g. López-Sintas & Katz-Gerro, 2005; Van Eijck & Lievens, 2008; Vander Stichele & Laermans, 2006; see Peterson, 2005, p. 261 for a comprehensive list of omnivore taste studies). Chan (2010) presents a book-length report on results from cultural taste surveys of populations from six countries (Chile, the U.S., the Netherlands, Hungary, England and France), concluding that in all cases the omnivore-univore thesis provided the better theoretical fit to the empirical data when compared to Bourdieu's homology (p. 236). To hone in on one example from the collection, Chan and Goldthorpe's (2010)

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[1] *The sample size for 1982 SPPA was 13,129; for 1992, it was 11,321.*

analysis of data from the 2001 Arts in England cultural participation survey updates their significant prior research in this field (cf. Chan & Goldthorpe, 2007) by looking at a broader range of activities beyond just musical consumption. They find a clear omnivore-univore split for the consumption of both live and recorded music. The univores prevail statistically (70.4%; Chan & Goldthorpe, 2010, 206-7) and are described as being interested in pop and rock styles, in most cases to the complete exclusion of other musical genres. Like Peterson, they struggle to locate a truly elite class that consumes only within highbrow genres, positing that such a class might exist but 'is so minoritarian as not to show up in any national survey of normal size' (p. 206).

The relationship between sociodemographic qualities and cultural omnivorousness in Chan and Goldthorpe's investigation mirrors that of Peterson's earlier work. Omnivores are overwhelmingly from the higher strata of society, with a high level of education weighing in as an important factor: among this English sample, respondents with university degrees were 25 times more likely to demonstrate the highest level of cultural activity across the domains of music, theatre and visual arts than individuals with no qualifications (Chan, 2010, p. 241). The authors are careful to distinguish between social status and class, noting that social status (where an individual 'ends up') has a greater influence over an individual's cultural taste than her class (where she 'comes from'). The upward progression in an individual's social status through the gaining of cultural resources (used by Chan and Goldthorpe, 2010 as a more neutral alternative to Bourdieu's 'cultural capital') and economic wealth results in greater omnivorousness and, overall, 'a greater motivation to consume' (p. 230).

Despite the seemingly universal empirical support for its validity, there remains a number of caveats with the omnivore thesis. Three are particularly relevant here: 1) that it is in fact no different from homology theory as it too establishes and emphasises social distinction; 2) that it is too reliant on particular standards of hierarchical genre categorisation and replicates these unnecessarily; and 3) that there is no standardised way of measuring it or empirical threshold for it.

This first point of criticism proposes that the omnivore theory of cultural taste is in practice little different from Bourdieu's homology; it still has at its core a distinction between higher and lower

groups (e.g. Coulangeon & Lemel, 2009, pp. 59-60; Prior, 2013, p. 188). However, a number of commentators have noted that an omnivorous taste can be seen as functionally different to high class taste as it is described in the homology model. Omnivores do not appear to use their varied tastes to mark themselves out as a cultural elites, which is in opposition to the snobbish behaviour of Bourdieu's higher-status subjects. Bennett et al.'s interview study (2009, 70-71) indicates that omnivores seek escapism through their cultural activities and that self-realisation and self-improvement are often set as goals. Furthermore, Warde, Wright and Gayo-Cal (2007) propose the existence of four categories of omnivore (the professional, the dissident, the apprentice and the unassuming, p. 153-7), each with a slightly different taste profile that are nonetheless united by an underlying drive to self-educate and to develop an openness to different cultural forms, rather than an externally focused, distinguishing form of cultural engagement (see also Bryson, 1996).

The second critical position towards the omnivore-univore theory concerns its reliance on hierarchical genre categorisations (i.e. highbrow classical vs. lowbrow pop) as a tool for its diagnosis. Gayo-Cal and Savage (2009; 2011) have been particularly outspoken on this matter (see p. 2 above for a reference to their important idea of a lowbrow interaction with classical music) and have attempted to conduct omnivorousness research on the basis of the reception of specific musical examples, rather than the rating of genre categories. Their investigation is furthermore founded on not only on patterns of preferences and but also of dislikes, allowing them to map together quite detailed clusters of musical preference that go beyond more static and general pop/classical divides (Savage & Gayo-Cal, 2011, p. 347). They also draw attention to omnivorousness within 'lowbrow' forms, something not really addressed by Peterson or Chan and Goldthorpe. The authors' creative approach here is noteworthy and does to some extent offer a way of preventing the influence of *a priori* hierarchies of genre. Other alternative ways of forming genre categorisations have been tested in the literature. An innovative, 'bottom-up' approach has been developed by Vlegels and Lievens (2017), who base genre classifications on respondents' lists of preferrred artists. Related to this, in her analysis of the tastes of visitors to six modern and contemporary art museums in Belgium, Hanquinet introduces the concept of 'bricolages' of taste, which does not draw clear boundaries between traditional conceptions of 'high' and 'low' and thereby 'avoids a too rigid understanding of cultural

profiles' (2013, p. 795).

It has been mentioned elsewhere that musical and cultural taste researchers run the risk of inadvertently reinforcing the very category distinctions they wish to explore and potentially deconstruct (Biron, 2009; Wright, 2015, pp. 60-61) but in general, it does seem possible to probe omnivorousness without a strong focus and use of a 'lowbrow' and 'highbrow' art distinction, an idea also supported by Peterson (2005, p. 264). In my view, tastes can be bundled together exploratively in relation to how respondents receive them and it remains crucial to view 'lowbrow' and 'highbrow' as relative labels that cannot be firmly adopted and attributed to certain artistic forms prior to an investigation.

This leads on directly to the final omnivore critique, which may be the most pervasive in the existing literature on this concept: how can omnivorousness be accurately measured? Can there be an empirical threshold for omnivorous taste? Peterson and Kern's (1996) original form of measurement simply pertained to the number of middle- and lowbrow musical genres liked by highbrow respondents, calculating an omnivorousness score on the basis of this. Authors of later investigations have in general measured omnivorous taste along one of two dimensions (Warde, Wright and Gayo-Cal, 2008, p. 145), either *volume*, the sheer number of different genres consumed, or measuring according to the *composition* of different genres across levels (i.e. a mixing of 'highbrow 'taste with 'lower' artistic forms). There has been a trend towards moving away from the latter form measurement since, as briefly mentioned above, it imposes a particular direction for omnivorous taste (high to low). But if the amount of different genres consumed were to be taken on as the omnivorousness metric, what does the nature of consumers' interactions with these various genres have to look like? Do they have to express a strong liking, possess a particularly thorough knowledge or show frequent engagement for their genre choice to count (Prior, 2013)? Peterson (2005) asserts that frequency of consumption is irrelevant to the measurement of omnivorousness, but when the matter is considered on the level of the survey question posed to a respondent, asking about frequency ('Which of these musical genres to do you listen to regularly?') may simply be the more neutral and helpful formulation in comparison to a question centered around preference ('Which of these musical genres do you like?') and it is the one I adopt in the empirical work conducted here.

Peterson (2005) suggests the use of such categories as 'active omnivore' and 'inactive omnivore' to bring in the dimension of frequency into measures of omnivorousness but a more succinct, related concept might be that of cultural 'voraciousness', developed by Sullivan and Katz-Gerro (2007). This notion takes into account both the frequency and breadth of cultural participation as well as making an association with the frantic pace of consumption expected of us in contemporary life and might be a more rounded way of approaching the measurement of omnivorousness. Certainly, separating liking and genre hierarchies from basic measures of omnivorousness seems an important step towards finding a standard metric for this phenomenon.

In sum, the omnivore-univore concept, as originally conceived of by Peterson, marks an empirically substantiated shift away from the isolated snob to a more tolerance-based, relativist view of taste among consumers of all different statuses. It has paved the way for later research that has added layers of complexity to the omnivore story, bringing out the multifold ways in which actors use their eclectism for the construction of self. Despite the lack of consensus over how best to quantify omnivorousness and its sometimes elusive presence in replication attempts (cf. Rossman and Peterson, 2015), it appears to be a relatively robust and useful theory that treats cultural taste in a much more nuanced way than the homology thesis, which, in contrast, provides little room for changes, contradictions and idiosyncracies in individual taste patterns. Importantly, it also does not altogether remove the link between social status and taste, as some commentators have claimed (Savage and Gayo-Cal, 2009), but rather views this relationship in a flexible manner. For the present investigation into CCM audiences, the omnivore thesis provides a helpful framework for analysing data and relating audiences' views of the genre they are attending to their tastes.

2.3.2 CCM and Cultural Taste Research

What can these various theories of cultural taste bring to the study of CCM audiences? The contemporary classical genre occupies an unclear position in the taste terrain. Its modes of production and performance mirror those of classical music, yet it can be seen as having a more independent spirit and as being guided by very different aims (i.e. innovation and creation versus the preservation and dissemination of cultural heritage). In the following passages, I look at the potential

relevance of research on the tastes of musical experts on this topic, before turning to a further taste-related theory that is applicable here: the notion of 'subcultural' capital.

Savage and Gayo (2011) provide the only existing empirical insights directly on the position of contemporary classical output in genre classifications. Their study of patterns of likes and dislikes of particular pieces of music revealed a tendency among their sample to consider contemporary composers (in this case represented by Philip Glass' *Einstein on the Beach*) outside of the boundaries of classical music (represented by clips of works by Mahler and Vivaldi), closer to jazz music (p. 344). This result may be a manifestation of the particular nature of Glass' music, but it gives some indication of how differently classical and contemporary classical styles are received.

Turning to the topic of musical experts and their tastes, previous investigations into CCM audiences (Ch. 3.3) have pointed to the existence of expert audiences for this genre, comprised of notable proportions of music or cultural professionals (e.g. Zehme, 2005; Menger, 2017, p. 128). Musical experts have been known to demonstrate omnivorous tastes (Elvers, Omigie, Fuhrmann and Fischinger, 2015; Wöllner, Ginsborg & Williamon, 2010), often directing their cultural consumption towards self-realisation and developing a professional knowledge base. Warde, Wright and Gayo-Cal (2007) coin the term 'professional omnivore' to denote a group that includes teachers, academics and culture professionals and which displays a discerning, considered taste, viewing openness of taste as a necessary attribute for a person in their field (p. 153-4). This appears as a likely fitting category for the engaged, expert and omnivorous listener of CCM. Furthermore, the much-discussed link between omnivorousness and self-realisation would fit with existing data on the personal functions of an interest in CCM, which suggests it provides intellectual stimulation and a basis for reflection (e.g. Zehme, 2005, p. 226; see Ch. 3.3).

A final theoretical tool for approaching the study of CCM audiences can be adapted from pop culture scholar, Sarah Thornton (1995). Her ethnography on British club and rave cultures reworks Bourdieu and presents the term 'subcultural capital' to denote the insider knowledge and often exclusionist patterns of behaviour that are upheld in smaller, non-mainstream cultures. This is a

concept that has gained traction in youth culture studies in general (Jensen, 2006; Moore, 2005). To become an accepted member of the club scene, subcultural capital must be acquired through the adoption of the right fashion trends, vocabulary and music tastes. While above I have emphasised the link between expert audiences, openness and self-realisation, there is the possibility that an expert audience might instead promote an exclusionist, insular culture that is not so welcoming to newcomers or audience members with lower levels of musical expertise, in a similar manner to Thornton's rave scene. In the analysis of CCM audiences' listening tastes undertaken in the present study (Ch. 6.1), I find evidence that suggests that CCM can be viewed as a 'high art subculture', operating as an alternative, smaller culture to the 'mainstream' of standard repertoire classical music but one that operates within structures of Western art music production. As well as analysing listening tastes in relation to this concept, I look at cultures of attendance at different institutions and how these figure in this proposed 'high art subculture' of CCM (Ch. 3.4; Ch. 10.2).

2.3.3. Conclusion

This review of cultural taste research provides the background to the analysis of CCM audience tastes presented in the empirical part of this thesis. While there are distinct challenges in collecting data on musical taste and in finding appropriate empirical thresholds for concepts such as omnivorousness, it appears there could be much to gain from taking a close look at CCM audiences and the listening tastes that frame their decision to attend a concert. Many audience research studies do collect data on taste but this is then rarely analysed in any great depth, and certainly has not been done so for CCM audiences in particular. Do CCM audience members display broad, omnivorous musical palettes? And how does CCM's relationship to classical music in particular play out in this regard? By asking audience members questions relating to tastes, cultural habits and musical training, I will be able to gain a stronger sense of the position CCM occupies in the spectrum of musical genres as a 'high art subculture' and what experiences and interests come to define a contemporary classical attendee.

Chapter 3. Contemporary Classical Music and its Audiences

In the second half of this literature review, I consider the specific situation of CCM and its relationship to audiences. Following the concept of a 'relational musicology' discussed in the Introduction (Born, 2010b), this is done in an interdisciplinary manner, connecting insights from historical musicology, music psychology and arts management studies alongside the main sociological/audience research focus from Chapter 2.

3.1 Reviewing Contemporary Classical Music Reception: Four Snapshots

In this first subchapter, it is historical musicology and music criticism that I turn to. To understand the reception of music written today and provide a background for the empirical trends in aesthetic experience I discuss later (e.g. Ch. 8), it is important to look back at the relationship between CCM and audiences as it has developed in Europe over the last few decades. Since doing this in any comprehensive manner would be beyond the scope of this thesis, I have chosen to focus on four brief 'snapshots' in the reception history of newly composed music post 1945, two illustrating instances of musical movements that have been 'hostile' towards audiences and two sections on attempts to reach out to audiences.

Guiding this exploration is the following question: what pushed audiences away from newly composed music from the latter half of the twentieth century onwards, the nature of the music itself or composers' attitudes towards audiences? In selecting the four 'snapshots', I have paid attention to highlighting composers and organisations related to the empirical work presented in Chapters 5 to 11: the Darmstadt Summer Courses, the Estonian Philharmonic Chamber Choir and IRCAM are partner organisations in the Ulysses Network (Ch. 4.1), while works by James Clarke, Brian Ferneyhough, Alexander Schubert, Arvo Pärt, Heiner Goebbels and Olga Neuwirth are featured in the surveyed concerts.

3.1.1 Snapshot 1: Postwar 'zero hour' and total serialism

If it is art, it is not for all, and if it is for all, it is not art.

Arnold Schoenberg
([1951] in Franklin, 1985a)

Much of the musicological literature on the development of Western art music after 1945 makes a link between anti-audience sentiments in contemporary composition and the postwar 'zero hour' situation (Cook, 1990, pp. 178-243; Fox, 2007). Nicholas Cook proposes that a 'profound distrust of the popular' on the part of composers and critics was a powerful force around 1945 and one of the principal forces 'underlying the apparently puzzling evolution of modern music' (Cook, 1990, p.178). While compositional innovations and writings of Arnold Schoenberg undoubtedly set such developments in motion pre-war as the quotation above illustrates, Cook and others point to the postwar work of Theodor Adorno as galvanising anti-audience sentiments in musical modernism (Paddison, 2010, pp. 4-6). For Adorno, the serialism of Schoenberg provided a musical language that could not be adopted for political purposes. It offered an emotional neutrality that was the only fitting way to continue with composition after the musical censorship and appropriation of the Nazi regime, a music whose 'beauty comes in the rejection of beauty's illusion' (Adorno in Ross, 2007 [1949], p. 357). Artists that composed otherwise or gave 'audiences what they want' sacrificed 'artistic integrity' (Adorno in Cook, 1990, p. 183).

A number of young composers active at this time became committed to continuing Schoenberg's legacy and extending the twelve tone technique to total serialism, the use of rows or series to make compositional decisions across all parameters of a work, not just pitch (Griffiths, 2001). These composers, among them Pierre Boulez, Karlheinz Stockhausen and Luigi Nono, became strongly associated with the Darmstadt Summer Courses for New Music for the first ten or so years after its opening in 1946 (Fox, 2007; Iddon, 2013; Osmond-Smith, 2004). Though there were many differences in approaches to serial composition between these various figures (Reißfelder & Meyer, 2019) and also between their views and Adorno's (Paddison, 2010, p. 8; Payette, 2016), negative views of the importance of audiences can be detected around the composers of the nascent

'Darmstadt School', alongside an impulse to be radically progressive and new. Particularly outspoken both at that time and later was Pierre Boulez. Speaking about the intention behind his Second Piano Sonata, completed in 1948, Boulez wrote that 'the principle of variation and constant renewal will guide us remorselessly' (Boulez in Griffiths, 1995, p. 12). When at work, on *Livres pour quatour* (1948-49), he furthermore expressed a wish for music to be 'violently modern' (p. 16), suggesting a desire for musical progress at all costs. In relation to audiences and other forms of music, Boulez has been known to disparage the idea of musical pluralism, setting contemporary classical music (whose 'very concept has nothing to do with profit', Boulez in Foucault, Boulez & Rahn, 1985, p. 8) against all other music written for commercial gain and therefore to satisfy audiences (Foucault, Boulez & Rahn, 1985; see discussion in McClary, 1985).

Another similarly outspoken postwar proponent of total serialism was composer and theorist Milton Babbitt, an American who visited Darmstadt in 1964 (Beal, 2006, pp. 138-142). Babbitt's infamous 1958 essay on the situation of contemporary composition, published as 'Who Cares if You Listen?', is an oft-cited example of open contempt for the listener, proposing a 'total, resolute, and voluntary' withdrawal from public life as an 'advantageous' move for composers (Babbitt, in Simms, 1999, p.154). Babbitt advocated that composers be treated as mathematicians or scientists and given a place in the university to ensure their survival, proposing that the lay public should expect to have the same understanding of current art music as they would of a lecture in an academic discipline: they should not feel informed enough to voice an opinion on it (pp. 156-7). This institutional isolation had long been taking place in the field of composition and can be seen to continue today. Lawrence Kramer and Nicholas Cook both draw a line of exclusively expert environments for the performance of CCM that stretches from Schoenberg's Society for Private Musical Perfomances founded in 1918 to the Darmstadt Summer Courses and the Tanglewood Festival of the present day (Cook, 1990, pp. 183-4; Kramer, 2016, p. 55; see Ch. 3.4 for more on CCM and institutions). In such isolation most likely lies the root of the associations of elitism that sometimes surround CCM (see Ch. 6.2 and 10.2).

After reaching its peak intensity around 1951-52, the total serialism movement dissipated, with many of its key figures moving on to less strict formal procedures, in part influenced by John

Cage's visit to Darmstadt in 1958 (Iddon, 2013; see Attinello, 2007 on the concept of 'Darmstadt postmodernism'). However, it appears that the attitudes towards audiences and musical progress prevalent in these few years were critical in establishing an image of contemporary composition as elitist, anti-audience and obsessed with the 'new' and the 'complex'.

3.1.2 Snapshot 2: New Complexity

Moving on from the postwar period, negative views of audiences and ideas of CCM as an art form free of the 'popular' extended into the 1980s and beyond, particularly among composers loosely connected to what musicologists and music critics have termed 'New Complexity' (Fox, 2001; Toop, 1988; Toop, 1993) or the 'Second Modernity' (Cox, Mahnkopf & Schurig, 2008; Metzer, 2009, p. 2). Works of the New Complexity, associated with such composers as Brian Ferneyhough, Michael Finnissy, James Dillon, Claus-Steffen Mahnkopf and James Clarke, can be characterised as involving intensive motivic development on all levels of the work and pushing at the limits of Western staff notation in the process (Fox, 2001). These composers were also closely linked to the Darmstadt Summer Courses of the 1980s and 90s, alternatively described by some as the 'Second Darmstadt School' (Mahnkopf, 1998, p. 21).

Attitudes around this branch of composition from the critics and composers connected to it are often 'anti-popular' in nature, from Richard Toop's declaration that it stands in contrast to the 'New Capitulationism' of other composers in the late 80s (Toop, 1988, p. 4), a dig at movements such as minimalism and neo-romanticism, to Claus-Steffen Mahnkopf's idea of a musical 'utopia' in which 'the ear would become accustomed to atonality or even microtonality, […] in which audiences would become more open' (Mahnkopf, 2004), locating the cause of CCM's isolation in audiences' tastes. More polemic still are the views of composer James Clarke, as illustrated in this 2006 essay:

Perfect is the idea of the work of music which may never be performed, the painting which may not be viewed! The act of creation is the end! Equally perfect […] is the idea of the work that is heard or seen by an intelligent, receptive ear or eye.

(Clarke, 2006, p. 4)

The composer, writer or artist has a duty if he [sic] is to be serious in his work to take a resolute, uncompromising stance in advocating his [sic] art and its importance and necessity. […] There is nothing picturesque, quaint, trivial, trite, entertaining, simple or predictable about a serious work of art.

(Clarke, 2006, p. 5)

Clarke's ardent tone bears a distinct resemblance to that of those composers writing and working in the late 1940s and 1950s. Particularly interesting here is the suggestion of a musical work that is not to be heard, and if it must be, then by an 'intelligent, receptive ear', indicating that Clarke's ideal or imagined audience for his music is a highly informed one.

3.1.3 Snapshot 3: Audience Participation

What about composers on the other side of the debate? Tim Rutherford-Johnson pinpoints the early 1970s as the beginning of various movements of composers seeking to connect with audiences, whether through adopting contrasting musical languages to those of the early modernists (e.g. a return to tonality/passages with a tonal centre), attempting to introduce or increase audience participation or moving away from the conventions of the concert hall (Rutherford-Johnson, 2017, p. 22; Toelle & Sloboda, 2019, p. 2). Some movements actively set themselves against the attitudes and music of composers such as Boulez and Stockhausen and worked to reach a broader audience, one example being the work of British composer Cornelius Cardew. From 1969 to 1972, Cardew, along with such composers as Howard Skempton and Gavin Bryars, led the Scratch Orchestra, a group of amateur and professional musicians meeting to perform improvised music, or in Cardew's words, 'a large number of enthusiasts pooling their resources […] and assembling for action' (Cardew, 1969, p. 617). Scratch Orchestra performances often included snippets of 'popular classics', well-known classical compositions, woven into the material for improvisation. Between November 1969 and December 1970, the Scratch Orchestra gave over fifty performances in venues across the UK, including youth clubs and village squares (Tilbury, 1981).

The Scratch Orchestra stemmed directly from Cardew's radical Maoist convictions, which led

him to critically revise his earlier works and to strongly critique serialist composers in the 1974 publication, *Stockhausen Serves Imperialism* (Cardew, 2004 [1974]). Cardew takes aim at Stockhausen's reverence for the 'mysticism' of silent concert hall listening behaviour, dismissing the German composer's 1959 work *Refrain* as 'a gimmick typical of Darmstadt thinking' (Cardew, 2004 [1974], p. 48-50). Other authors in the volume, such as Rod Eley, who contributes a short history of the Scratch Orchestra, criticise serial approaches to composition more generally, calling them 'definitely elitist, uncompromisingly bourgeois, and anti-people' (Eley in Cardew 2004 [1974], p. 10). Tensions around Stockhausen's music were also present in the Netherlands, where the Dutch premiere of *Stimmung* in June 1969 was disrupted by young composers eager to participate in the work, both genuinely and sarcastically (Adlington, 2009). The aborted performance triggered extensive debates on the role of the audience and on the importance of concert hall conventions involving Stockhausen, Boulez and a number of Dutch composers of differing viewpoints, infused with Cold War politics and attitudes to participation of audiences inspired by the hippie movement.

The rethinking of performer-audience boundaries, the distinction between professional and amateur musicians and of concert hall conventions by composers has continued well beyond this period, of course, leading to innumerable new ways of presenting CCM. One of the major initiatives in this field is Bang on a Can, a collective founded in 1987 by American composers Julia Wolfe, Michael Gordon and David Lang (Rutherford-Johnson, 2017, pp. 40-41). The starting point for the group was the organisation of a marathon concert of newly composed works across different genres in a New York art gallery in 1987, a format designed to allow the audience to come and go freely. Out of this, a vast number of different activities have developed including a record label, youth music camps and two ensembles. The three co-founders have been guided by the vision of a more democratic presentation of newly composed music: 'we believed that making new music is a utopian act – that people needed to hear this music and they needed to hear it presented in the most persuasive way' (Bang on a Can, n.d.). Rutherford-Johnson also highlights site-specific, interactive works by composers such as Liza Lim and John Rodgers (see also works by Alexander Schubert, cf. Ch. 8.4), as a further means of deconstructing the formality of the audience experience (Rutherford-Johnson, 2017, p. 42-44).

3.1.4 Snapshot 4: Spiritual minimalism, Pärt and the Marketplace

While Cardew and later composers approached the task of reaching audiences through creating opportunities for audience participation and bringing works out of the concert hall, others made changes in musical language, moving away from features such as atonality and extremes of timbre. The origins and definition of American minimalism have been well-discussed elsewhere (Potter, 2002; Potter, Gann & âp Sion, 2013), as have other forms of 'neo-tonality' and 'neo-romanticism' (Moravec & Beaser, 1993): my primary focus here is on the spiritual minimalism movement in Europe. A loose grouping of contemporaneous composers, the term is commonly associated with the music of Arvo Pärt, Henryk Górecki and John Tavener, composers united in their use of tonality or modality, settings of Judeo-Christian texts and a form of meditative, slowly evolving musical minimalism (Dies, 2013). Ensembles associated with this form of music include the Estonian Philharmonic Chamber Choir, who have a particularly extensive recording and performing history with it.

Aside from its 'accessible' musical language, a primary way in which spiritual minimalism found a large audience relates to how it was marketed in the late 1980s and 90s. Rutherford-Johnson (2017, pp. 9-10) notes how the record labels such as Elektra Nonesuch and ECM Records 'discovered' a new audience for newly composed music, intially with their releases of Steve Reich's *Music for 18 Musicians* (ECM in 1978) and *Different Trains* (Elektra Nonesuch in 1989). This young audience 'was attracted to influences from pop and rock, world music, and exotica, as well as minimalism and noise: the vestiges of the avant garde, but in a digestible format' (Rutherford-Johnson, 2017, p. 10). It was similarly 'in-between' market that was so receptive to the 'spiritual minimalism' movement. Arvo Pärt's long-term collaboration with ECM Records has often been cited as one of the principal reasons for his standing as one of the most commercially successful living composers (Dolp, 2012). In her account of this collaboration, Laura Dolp analyses the relationship of mutual trust between ECM founder Manfred Eicher and Pärt and considers the role of ECM's branding of Pärt as a meditative recluse, centering on the themes 'of piety, the ideal of the individual spiritual seeker, and the valuation of a symbolic, non-narrative form of story-telling' (p. 178). In order to maintain a link with audiences from other genres, ECM hired publicists with experience in the indie

and pop music markets and even elicited endorsements from pop music figures such as REM's Michael Stipe for the release of the *Litany* disc in 1996 (p. 181). This kind of cross-genre marketing was also employed by Elektra Nonesuch and its parent company Warner Brothers for their hugely successful 1992 release of Górecki's *Symphony No. 3* (Rutherford-Johnson, 2017, pp. 28-29).

More recently, young composers and performers have adopted similar approaches, further strengthening this audience-crossing connection between CCM and other genres, as well as prioritising the production of recordings over organising live performances and premieres of works. Record labels such as Nonclassical, New Amsterdam Records and Bedroom Community, all connected to composers and artists that move between genres unselfconsciously (e.g. Gabriel Prokofiev and Nico Muhly) continue to foster this spirit of eclectism and musical pluralism. Quoting music from different genres and cultures has been a further trend espoused by many present day composers (Eggert, 2007; cf. works by Heiner Goebbels, another ECM-related composer, and Olga Neuwirth discussed in Ch. 7.2), a feature categorised by Kramer as a postmodernist compositional technique (Kramer, 2016, p. 5-21). Indeed much of this music has been talked about as being the antithesis of or 'antidote to' modernism (Potter in Skipp, 2012, p. 161).

3.1.5 Conclusion

These four 'snapshots' in the reception history of CCM reveal much about this contested form of musical production. To answer the question in the introduction to this subchapter, developments in musical language and attitudes to audiences on the part of composers have appeared to influence each other in creating distance between the wider public and this music (see also Kramer, 2016, p. 46). For those movements that have come to be associated with hostility towards audiences, a kind of vicious cycle seems to have been in play, in which, in the first step, composers do not want anything to do with the 'popular', so they write 'unpopular' music. In response, audiences do not listen to it and so seek out 'popular' music, which in turn supports the view among composers that audiences' tastes are not to be trusted, encouraging the composition of more 'unpopular' music. A central thread throughout is how CCM relates to other, traditionally 'lower' genres, something I explore empirically in Ch. 6.1 through an analysis of CCM audiences' listening tastes.

Another important thread is the questioning of what the role of the composer and of CCM in society should be, a question that is then often related to audiences. An association with 'doing something new' is important to composers on all sides, whether this was an early Darmstadt school or Adornian idea of 'musical progress' as an aim or reconfiguring old dynamics into something new, as Cardew, Bang on a Can and others did and continue to do. For some, writing for an audience or involving the audience is considered a means of serving society, of answering to an important responsibility. A further characteristic apparent across all sides here is the polemicism of these debates. Innumerable sets of opposites can be drawn out of the literature: modernism vs. anti or postmodernism, atonality vs. tonality, simple vs. complex, notions of 'high' and 'low' art. The 'modernists' and 'anti-modernists' are equally fervent in expressing their views on the development of musical culture, a facet still evident in CCM culture today and that I aim to explore empirically in Chapters 8.3 and 10.2. It is particularly telling, for instance, that both Claus-Steffen Mahnkopf and the Bang on a Can founders speak of musical 'utopias' in relation to audiences, a word that speaks to the passion behind their very different convictions.

Finally, it is perhaps most striking that direct accounts from audiences or even more concrete references to the moment of reception by listeners or audiences is by and large absent from this body of musicological research on CCM. The (usually male) composer is the main focus. If anything, it is an imagined or idealised audience that prevails, one that drives the composer forward into happy isolation with its disapproval or that is well-educated and therefore ideally receptive. A veil of unknowability shrouds CCM and in some spheres of production, an unwillingness to accept that social context might play a role in informing musical composition and reception (cf. Clarke's eagerness for a work that is never heard). Susan McClary observes that such attitudes have played a role in 'silencing the kind of music criticism that aims to understand music in its social context' (McClary, 1989, p. 76), which possibly is also related to the small amount of existing audience research in the field of CCM even today (Ch. 3.3). She continues, stating that 'all music - even that of the most austere avant garde composer - is inevitably tied to the social conditions within which it is produced, transmitted, preserved or forgotten' (p. 76). McClary's estimation of the scale of this denial of the 'social' might be

slightly exaggerated (for instance, Boulez once called for audience research to be part of the IRCAM agenda, Boulez, 1986, p. 465) but she highlights a respect for musical autonomy that is strongly prevalent in CCM culture.

As mentioned in the Introduction, I aim to respond to this gulf between musicology and music sociology by producing a sociological study of CCM audiences that looks at the general dynamics at play in contexts of CCM reception and production but also analyses the aesthetic experience of specific pieces and composers (esp. Ch. 7 and Ch. 10.2), a level of detail which has generally been absent from performing arts audiences research. Through cross-disciplinary inquiry into the 'social' and the 'aesthetic', I hope that both fields can be enriched. I turn now to a different disciplinary angle and concentrate on insights from music psychology and the study of aesthetic experiences.

3.2 At the Limits of Listening? Music Perception and Contemporary Classical Music

Researchers in the fields of music psychology and empirical aesthetics have looked at CCM from a different perspective, considering how listeners perceive the musical challenges it can carry with it. This research provides context for the analyses of aesthetic experiences with CCM I present, primarily in Ch. 8. In this subchapter, I firstly detail relevant findings from studies on the perception of atonal music. While I by no means wish to reduce the musical diversity of CCM to a collection of 'common' properties, it is the case that the vast majority of the works surveyed in the empirical part of this study have no clear tonal centre and that contrasts in reception along the lines of the tonal/atonal divide emerge (Ch. 8.2). Therefore, I prioritise findings pertaining to the perception of atonality (and in particular, its relationship to emotional responses), rather than other musical features.

Secondly, I introduce studies from the area of empirical aesthetics which have considered the importance of complexity, originality and newness in aesthetic experiences with the arts, often in relation to the contemporary arts. As mentioned in the Introduction and at the end of the previous subchapter, I consider the aesthetic experience of works to be an important but previously neglected aspect of audience experience. Aspects such as complexity and novelty have long been associated with CCM and will form a point of focus in the empirical work (see Ch. 6.2, Ch. 8 and Ch. 10 in

particular).

3.2.1 Listening experiments on atonality

A number of studies have noted that it is harder for listeners to identify structure in atonal works and that listeners report weaker emotional responses to such music (Daynes, 2010; Dibben, 1994; Dibben, 1999; see Federhofer & Wellek, 1971 for an early German-language study comparing atonal and tonal music perception). Daynes (2010) used a set of different quantitative and qualitative self-report measures to allow participants (N = 19, 10 music students and 9 non-musicians) to record emotional responses to pieces by Clementi, Schoenberg and Berio over a two-week period. She found that increased familiarity over the two weeks enabled participants to more accurately conceptualise musical structure and pick out details in the music. The music students were more able to perceive the structure of the music, showing an effect of musical expertise on structural comprehension. In terms of emotional responses, the atonal pieces by Schoenberg and Berio produced less intense emotional responses in participants and these responses were also less consistent across participants than for the tonal Clementi work. The effect of lower emotional response for the atonal pieces was more noticeable among non-musicians. Building on these findings, a study by Esteve-Faubel, Francés-Luna, Stephens and Bartel (2016) additionally found that non-musicians require more time and more repetitions of samples to adjust to atonality (see also Krumhansl, Sandell & Sergeant, 1987 for differences in the perception of serial music by musical expertise). In the present empirical study, it will be interesting to see if such differences in musical expertise come through in a more ecologically valid, live listening setting.

A couple of relevant studies have probed the question of the universality of emotional responses to tonal vs. atonal music by asking musical experts to gather examples of music that express basic emotional states and then testing these responses in further listening experiments. Kallinen (2005) asked music professionals (N = 50) to suggest pieces of music that for them trigger one of the six basic emotional states (joy, sadness, anger, fear, surprise and disgust), though other emotions could also be listed. Works of non-tonal music (either modal or atonal) were suggested less frequently than tonal works, with atonal music from the modern era accounting for 5.6% of all

suggestions. More recently composed works were more likely to be associated with emotions beyond the basic six; of the six emotions, fear, sadness and disgust were selected to describe the emotional character of these newer works. Kallinen concludes that emotional cues are not as established for atonal and modal works as they are in tonal music.

In a similar aesthetic evaluation task for music professionals producing 214 suggested works, Proverbio et al. (2015) found that atonal pieces were significantly more frequently judged as 'agitating' (defined as 'inducing tension') than tonal works and tonal works as more 'joyful' than atonal works. Interestingly, no difference was found in terms of judgments of how 'touching' or emotionally moving the works were deemed to be between the atonal and tonal pieces. This, however, could well relate to the rather broad definition of atonality from Proverbio et al. that appears to have included modal and bitonal minimal works by Arvo Pärt (e.g. *Cantus In Memory of Benjamin Britten* and *Fratres*) and Steve Reich (e.g. *Double Sextet* and *Music for 18 Musicians*), which cannot be so readily categorised as atonal. In the psychophysiological investigation on responses to atonal music that followed the aesthetic evaluation, Proverbio et al. found that listening to atonal music was associated with lower heart rate or 'fear bradycardia' (a 'freeze response', see Hermans, Henckens, Roelofs & Fernández, 2013) and higher blood pressure among a sample of non-musicians, a response likely to be related to psychological tension and anxiety. It could be argued that such investigations into the perception of atonality do not acknowledge that such responses (e.g. a weaker emotional response or even agitation) might in some cases be the intention of the composer but it is relevant to consider this musical feature entirely from the listeners' perspective, probing how they react to certain musical characteristics, regardless of what may or may not have been intended.

3.2.2 Studies on the aesthetic experience of complexity and newness

Complexity and novelty or a sense of 'the new' are other common features of CCM repertoire that have been looked at from music perception and empirical aesthetics perspectives. These concepts have been central to attempts to define the aesthetic criteria used by audiences when evaluating a work of art (Juslin, 2013; Juslin & Isaksson, 2014) and thus feed into the 'aesthetic experience' of music (Belfiore & Bennett, 2007; Emerson and Egermann, 2018a; Leder et al., 2004), which

considers judgments along the lines of traditional 'aesthetic' dimensions but also emotional responses to music. In a series of early experiments on aesthetic complexity, Berlyne (1970; 1974) discovered that simple stimuli become less pleasing as they become more familiar, with the opposite effect for complex stimuli. He proposed an inverted U-shaped function for the relationship between aesthetic arousal or interest and preference: a moderate level of arousal generated by an aesthetic object is preferable, low levels of arousal (brought about by simplicity and overfamiliarity) lead to distinterest, as do aesthetic objects that are too complex or too 'new' for the perceiver (Berlyne, 1971, p. 89). This theory has become one of the most influential in empirical aesthetics and has been replicated in music perception studies by and large with success (Chmiel & Schubert, 2017).

Drawing on Berlyne and extending the investigation to the realm of contemporary visual art, Leder, Belke, Oeberst and Augustin (2004, p. 492) propose a model of aesthetic experience viewed as a cognitive process, beginning with the classification of the object or piece as art. Subsequent progressive stages of analysing properties such as originality, symmetry, complexity and comparisons with prior experiences follow, ending with an aesthetic judgement or emotion. An important stage in the process is that of 'cognitive mastering' or achieving some sort of understanding of the work in question, however this may be defined for the perceiver. The authors note that this process is likely to be more significant for the appreciation of abstract modern art, the perception of which can be viewed 'as a challenging perceptual problem-solving process' (p. 499), involving testing possible theories of the work's meaning until as satisfactory one is reached. This is a rewarding challenge encouraging further consumption of abstract art in the authors' model. Also on this idea of the reward of 'cognitive mastery', Huron puts forward the notion of a 'contrarian' aesthetic as being central to the perception and enjoyment of modernist and newly composed music (Huron, 2006). Expanding his model of musical expectation to atonal, serialist repertoire, he hypothesises that there could be a group of listeners who become so familiar with the violation of musical expectations posed by much 20th and 21st century art music that they derive enjoyment from continued violations (p. 331-353).

Other music perception literature has treated the idea of musical complexity together with notions of musical communication or the understanding of artistic intention. In his writings on the

subject of communication and music cognition, composer, theorist and music psychologist Fred Lerdahl (1992) calls for a greater alignment of compositional and listening 'grammars'; that composers acknowledge the cognitive limitations of potential listeners and recognise the pre-dispositions, in particular those towards diatonicism, that listeners and audiences come with. He also calls for greater co-operation or cross-fertilisation between music psychology and composition. In an ambitious series of studies based around *The Angel of Death,* a work by American composer Richard Reynolds, a team of music psychologists worked closely with the composer to investigate listeners' responses to the work, both in listening experiments (e.g. Lalitte et al., 2004; McAdams, Vieillard, Houix & Reynolds, 2004) and in the concert hall (McAdams, Vines, Vieillard, Smith & Reynolds, 2004). The authors found that a number of basic features of the work were processed as intended by listeners across levels of musical expertise but more abstract tasks revealed a less than detailed understanding of Reynolds' piece on the part of listeners. In a similar manner to Lerdahl, Reynolds advocates exchange between the fields of music perception studies and composition and, in his response to the experimental results, reflects on ways to make his music more understandable to audiences (Reynolds, 2004)

A more recent study by the present author (Emerson & Egermann, 2018a) investigated aesthetic experiences during performances with new digital musical instruments featuring improvised, experimental music, proposing a model of reception that sees a basic understanding of how the new instrument works as an important pre-requisite for further judgements of the experience (p. 104). The authors make a similar link between understanding and communication of artistic intent as in the other studies cited above, a link that could well be important in the experience of audiences of live CCM.

3.2.3 Conclusion

These insights from music psychology offer some background to the musical challenges that CCM might pose listeners and audiences. It appears that, to some extent, the common musical features of CCM do put it close to the 'limits of listening' and that the constraints of human music cognition could well represent a final limit to musical creation. That said, there is evidence that those more versed in contemporary art can derive enjoyment from the challenges it presents, and, in some cases, novices

can match them in processing features such as musical structure (McAdams, Vines, Vieillard, Smith & Reynolds, 2004). The studies presented here lack ecological validity, mostly having taken place in listening labs, a situation that can strongly contrast experiences in the concert hall (Seibert, Toelle & Wald-Fuhrmann, 2018). In the empirical work in this thesis, I aim to see how the challenges posed by CCM play out in a live concert hall setting.

3.3 Existing Research on Contemporary Classical Music Audiences

At this point in the literature review, I bring together the topics of audience research and contemporary classical music and present insights on CCM audiences directly. What do we already know about contemporary classical music audiences? A range of data has been collected and analysed in this field (**Table 1**), covering in-concert audience surveys (Dollase, Rüsenberg & Stollenwerk, 1986, Grebosz-Haring & Weichbold, 2018; Kreutz et al., 2003; Neuhoff, 2007, 2008; Zehme, 2005), concert booking data (Audience Agency, 2017) and qualitative interviews (Gross & Pitts, 2016). A number of these studies look at a CCM audience in comparison to concertgoers of other genres (typically classical music or other forms of contemporary art), only two, those by Grebosz-Haring and Weichbold and by Zehme, are exclusively on CCM audiences. Here, I provide context for the present study by looking at the main themes discussed in the existing literature: demographics, the reception of different forms of CCM, motivations to attend CCM concerts and associations with the genre.

3.3.1 Demographics: age, education and musical background

In terms of the demographic composition of CCM audiences, the existing research paints a picture of a highly educated audience for this music. The main demographic aspects that prior studies have considered are age, level of education (sometimes alongside other indicators of socio-economic standing) and musical background. As the average ages from existing research listed in **Table 1** indicate, the mean age for CCM audiences is generally between 40 to 50 years old, older than that for most pop audiences (c. 30 years old or younger; Neuhoff, 2007, p. 480; Gelder and Robinson, 2009) and younger than the typical average for a classical music audience (over 50 years; cf. discussion in Ch. 10). Neuhoff (2008) and Grebosz-Haring and Weichbold (2018) both report considerable heterogeneity in age in their CCM samples, with the presence of younger (under 40) and older groups

(over 50 or 55) of attendees.

Table 1. Existing studies on CCM audiences: methods, sample size and average age.

Study	Background and Data Collection Method	Sample size	Average age of CCM sample
Dollase, Rüsenberg & Stollenwerk (1986)	Comparison of audiences at 13 different concerts in Cologne, covering classical music, pop music and one CCM audience (at a WDR Musik der Zeit event in 1980). Quantitative in-concert audience survey.	N = 108 (CCM audience)	29 years
Kreutz et al. (2003)	Comparison of a classical and a CCM audience in Frankfurt am Main in 2000. Quantitative in-concert audience survey.	N = 42 (CCM audience)	47 years
Zehme (2005)	Audience data from twelve events at the 1999 *Dresdner Tage der zeitgenössischen Musik*, covering a range of different types of CCM. Quantitative in-concert audience survey.	N = 1058	38 years
Neuhoff (2007) (shorter summary published as Neuhoff, 2008)	Comparison of audiences at 20 different concerts in Berlin, covering classical music, pop music, world music and one CCM audience (at the Berlin Musik-Biennale 2001). Quantitative in-concert audience survey.	N = 224 (CCM audience)	42 years
Gross & Pitts (2016)	Audience members from five venues for contemporary art in Birmingham, U.K. (incl. music, craft, dance, music theatre and visual art) were intervewed one-to-one. In a further step, four 'audience exchange' visits were undertaken, in which groups of 8-12 participants were invited to attend an event from another art form with which they were unfamiliar, the experience of which was then explored in a group interview. Qualitative interviews (both one-to-one and group).	N = 56	Age range of interviewees: 22 to 86 years
Audience Agency (2017)	The Audience Agency's *National Classical Music Audiences 2014-16* study provides box office data on classical music bookings from 113 venues across England (emphasis on London with some comparisons to rest of country). Quantitative booking data.	Booking data from 323 CCM performances	N/A
Grebosz-Haring & Weichbold, 2018 (also research report Grebosz-Haring, 2016)	Audience surveys were conducted at 14 events across three European contemporary music festivals (Festival d'Automne à Paris, France; Warsaw Autumn, Poland; and Wien Modern, Austria) in the autumn of 2014, resulting in a sample of 1,502 concertgoers. Quantitative audience survey, qualitative interviews also conducted (results not yet published).	N = 1502	47 years

High levels of education are found across almost all studies. In their early comparative study, the CCM audience surveyed by Dollase, Rüsenberg and Stollenwerk (1986) emerged as having one

of the highest proportions of attendees educated to A level or Abitur equivalent standard out of the concerts of the different musical genres under investigation. 79.2% of the respondents in Zehme's (2005) Dresden study were educated to A level or Abitur equivalent standard and above and 83% of Grebosz-Haring and Weichbold's (2018) respondents had an undergraduate degree or higher.

A high degree of musical capital and general cultural engagement is an additional unifying factor across most existing studies that have taken this into consideration. 59% of Zehme's (2005) respondents self-reported as being musically active. In a separate question, 27.1% classified themselves as music professionals, pointing overall to quite an musically expert public at the 1999 Dresdner Tage der zeitgenössischen Musik. Those who had higher levels of musical professionalism were more likely to have attended the festival before. Grebosz-Haring and Weichbold (2018) consider all respondents who indicated a music-related profession as having 'musical capital' and report 32.9% of respondents in this category, with some notable variations between the three festivals they surveyed (the Warsaw Autumn festival in their sample attracted higher levels of musical experts than the Parisian and Viennese festivals, around 50-60% of respondents had 'musical capital'). Gross and Pitts (2016) report slightly more variation: their interviewees ranged from having only recently developed an interest in the arts and attending infrequently to participants with art school education, though many did still have a professional interest in the arts. Interestingly, sixteen of Gross and Pitts' participants were financial supporters of the Birmingham Contemporary Music Group through the 'Sound Investors' scheme but none of these interviewees had a professional arts background (see Pitts, Herrero & Price, forthcoming for more on the Sound Investors participants).

There are also some existing trends in how these factors interact. Both Grebosz-Haring and Weichbold (2018) and the Audience Agency's (2017) study point to the existence of a younger 'experience-seeking' group of attendees for CCM. Using an audience segmentation schema, the Audience Agency study reports that the second largest booking group for contemporary classical events in London from April 2014 to March 2016 was comprised of 'Experience Seekers' (cf. Audience Agency, 2014b). These attendees are defined in the segmentation schema as young, highly-engaged

cultural attendees with less disposable income than the main London CCM bookers, the slightly older professionals in the 'Metroculturals' group (Audience Agency, 2014a). Interestingly, in London, this audience group seems to be most attracted to contemporary classical or modern classical (defined in the report as works written post 1945 but composer no longer living) events; they were underrepresented at every other type of more 'traditional' classical music event in the London sample. The Warsaw Autumn sample shows similar characteristics; the young attendees there (often students) were motivated primarily by a will for self-development and education, suggesting an 'experience-seeking' motive (Grebosz-Haring, 2016). However, it should be noted that these young Warsaw attendees are not inexperienced, they are in fact young CCM experts. Grebosz-Haring and Weichbold (2018) report a trend towards younger attendees having higher levels of musical capital, driven by the Warsaw Autumn festival results. Their openness to new experiences might point to a need to further themselves yet more, or as the authors observe citing Van Eijck (2001), an aim of 'redefining the domain of legitimate culture to suit their taste or interests' (Van Eijck in Grebosz-Haring & Weichbold, 2018, p. 14).

Zehme (2005) and Grebosz-Haring & Weichbold (2018) detail some differences in demographic composition according to different CCM event types and the repertoire performed at them. Zehme (2005) compares the audience at a concert of works by Michael Nyman with those in attendance at a concert of Helmut Lachenmann pieces, two very different composers with contrasting stances on the issues on tonality and musical language discussed in Ch. 3.1. The Lachenmann audience displayed higher levels of musical expertise but the Nyman audience attracted more people from cultural managemant professions (e.g. concert promoters and publishers), which Zehme relates to the commercial success and popularity of Nyman's music (p. 121). In accordance with this, the Lachenmann audience had more positive attitudes towards CCM and musical innovation compared to Nyman listeners, who more frequently reported associating CCM with difficulty. In relation to tastes, the Nyman audience had a greater interest in pop and rock music events than the Lachenmann attendees, who showed more of a preference for 'high' culture (e.g. CCM and classical music events and visits to museums). In Grebosz-Haring and Weichbold's study (2018), musical mediation events

did attract the highest proportion of attendees without musical capital whereas more 'traditional' event formats (e.g. small or large ensemble concerts) were more likely to attract attendees who were frequent visitors to the festivals in question. Attendees of 'multimedia or mixed arts' events were more likely to be motivated to attend through a desire to experience something new.

These insights show how different CCM programming can attract different audiences, pointing to some variety in interactions with CCM, despite the demographic homogeneity in terms of educational and professional background, which the authors of these two studies emphasise in their conclusions. Zehme (2005, p. 185) finds a high level of education to be the most important factor in distinguishing CCM audiences, with musical education in second place. Grebosz-Haring and Weichbold (2018) conclude, following an analysis of their results in relation to the *Distinction* theory of Pierre Bourdieu, that the three CCM festivals in their investigation 'reproduce social inequality' through not tackling this educational elitism. Gross and Pitts (2016) also extensively discuss the matter of access to the contemporary arts, considering how participation and attendance can be viewed in terms of a broader idea of 'cultural citizenship'. I continue this discussion on access and inequality in Ch. 3.4.

3.3.2. Motivations to attend CCM concerts and the value of CCM for attendees

Existing research reports a small range of intrinsic motivations for CCM concert attendance. Kreutz et al. (2003) observed that being intrinsically motivated to attend for the musical experience was common to both the CCM and classical respondents in their sample. The CCM group were, as might be expected, more motivated to hear new works and less motivated by the prospect of attending and hearing familiar pieces. Zehme (2005) similarly finds an overwhelming trend towards intrinsic motivation: 85% of her respondents were motivated to attend for aspects of the programme or by an interest in CCM. Mirroring Brown and Novak's (2007) findings as discussed in Chapter 2, she notes a higher rate of reporting extrinsic motivations among first-time visitors to the *Dresdner Tage* (e.g. they were more likely to be motivated to attend to visit the venue). Grebosz-Haring and Weichbold (2018) identify three categories of motivation for the respondents across the three festivals they surveyed

through conducting a factor analysis on the response options available to respondents: an interest in new experiences, an interest in the contemporary arts, and an interest in the specific event. The 'interest in new experiences' factor received the highest values for the younger Warsaw audience, further supporting the idea of a audience group of young CCM attendees, driven by their desire for new musical experiences (whilst already being familiar with CCM overall).

A number of studies have explored the function and value of CCM and music in general for those who consume it and attend CCM events. Kreutz et al. (2003) and Neuhoff (2007) report that the aim of relaxing, being entertained or socialising through engaging with music found little resonance with their CCM samples. Rather, contemplation and self-realisation were more common aims (Neuhoff, 2007). From a set of statements on the functions of CCM, Zehme's (2005) respondents selected the statement 'It encourages me to think/reflect'[2] (61.9% of respondents agreed with this) most frequently, followed by 'It aids my education and development'[3] (49.2%), implying that involvement with CCM is sought out by educated people with the aim of 'furthering' themselves. That said, the third most agreed with statement was 'It entertains me/helps me to relax'[4] (48,3%), which does suggest a broader range of potential functions for CCM besides these more predominant, 'intellectualised' motivations. Grebosz-Haring (2016) similarly found a greater resonance among respondents for the statements, 'It enhances my personal development' and 'It is a thought-provoking impulse' on the personal function of CCM.

From their qualitative 'life history' interviews, Gross and Pitts (2016) gathered a number of more nuanced views on the value of contemporary arts from audience members. The authors collected these together into six 'facilitative audience attitudes' that lay the groundwork for an individual's interest in the contemporary arts and encourage their involvement with it:

a) Liking some things and not others, and that is 'how it should be'.

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[2] *Original German: 'Gibt mir Denkanstöße.' (Zehme 2005, p. 226).*
[3] *Original German: 'Dient meiner Bildung und Weiterbildung.' (Zehme 2005, p. 226).*
[4] *Original German: 'Dient der Unterhaltung, Erbauung und Entspannung.' (Zehme 2005, p. 226).*

b) Having an interest in 'experiment', 'pushing boundaries', or 'asking questions' – and seeing this as valuable and important, 'even if I don't always like the work'.

c) Having a 'curious disposition'; and an 'open' attitude to trying new things.

d) Not needing to 'understand' a show in order to enjoy it.

e) Wanting to be 'challenged'; wanting to see and hear 'challenging' work.

f) Holding that the arts make/allow you to 'think differently', and 'this is what I want'.

(p. 11-12)

An implied two-way relationship between audience 'readiness' and artwork underlies these facilitative attitudes. While a sense of curiosity and an interest in being challenged on the part of the audience member may well aid the reception of contemporary art, the authors suggest that the freedoms and unconventionalities of new work allows receivers to 'think differently' and form their own approaches to interpretation, in contrast to more traditional repertoire that might be more connected to established forms of interpretation concerning style and genre. For Gross and Pitts, contemporary art can be seen to promote the development of facilitative attitudes towards itself; the audience and artwork can come to meet each other in the middle. The authors also note a number of further ways in which audiences value the contemporary arts, including opportunities to reflect on or extend their own creativity, to engage with others and discuss new work and being up-to-date with artistic developments (pp. 15-16).

Related to this, there has been some exploration of audience members' associations with CCM and their attitudes towards what can be considered 'contemporary art', though this is a topic that has been given more extensive treatment in work on the reception of contemporary visual art (e.g. Tröndle, Kirchberg & Tschacher, 2014). For Zehme's (2005) participants, the most frequently chosen association statements included 'New music is innovative, creative and excites the imagination'[5] and 'New music provokes through disregarding musical conventions'[6], implying a sense of the genre as

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[5] *Original German: 'Neue Musik ist innovativ, kreativ.' (Zehme 2005, p. 226).*
[6] *Original German: 'Neue Musik provoziert, indem sie Hörgewohnheiten missachtet.' (Zehme 2005, p. 226).*

being confrontational but also inspiring in its newness. In their interview study, Gross and Pitts (2016) collected a set of free associations with the 'contemporary arts'. The most prevalent definition of 'contemporary' among their participants was that of the contemporary as 'weird', 'different' or counter to the 'mainstream' (p. 9-10). Other definitions included considering contemporary artwork as that which is 'with its time' or simply as being any work of art created in the present day. However, one participant mentioned sometimes experiencing classical music as contemporary through innovative approaches to performance.

3.3.3. Conclusion

Out of this body of existing literature, two main demographic trends in audiences for contemporary classical music emerge. Firstly, a high level of education characterises the existing data on the audience for CCM. In most instances, this level of academic education was coupled with at least some level of musical training. Secondly, while the average age of attendees in the various studies reported here was generally between 40 and 55 years, a couple of studies (in particular, Grebosz-Haring & Weichbold, 2018 and Audience Agency, 2017) mention the presence of a younger, under 40s audience group, interpreted as being driven by curiosity and the desire to experience something new, despite often already having high levels of musical expertise. The heterogeneity of age and some of the reported demographic contrasts according to event type give some indication that different aspects of CCM might appeal to different audience groups, an idea that I will explore further in the study presented in this thesis.

While these insights do reveal much about CCM audiences and their motivations and values, a very clear omission is any consideration of audience members' experiences of the events they attend. The empirical work reported here in Ch. 5 onwards responds directly to this need to move beyond demographics and audiences' general assessments of CCM to more specific, richer accounts of the concerts themselves (especially across different formats) and the patterns of reception that emerge from them. There is also much more room for discussion on different types of engagement with CCM and the contrasts in audience base according to the programmed repertoire. Finally, while

CCM audiences have been compared to audiences of other genres (Dollase, Rüsenberg & Stollenwerk, 1986; Kreutz et al., 2003; Neuhoff, 2007, 2008), there has been no systematic, large-scale investigation along these lines and one that has asked audiences from another genre about CCM. This is another gap in the literature that I respond to here with a comparative investigation of classical music audiences (Ch. 11).

3.4 Institution-Audience Relationships in Contemporary Classical Music

In this final section of the literature background to this thesis, I briefly cover research findings on the topic of how CCM institutions relate to their audiences. Firstly, I will introduce and discuss the four main types of institution in the field of CCM. I will then look at the arts management concept of audience development in relation to CCM and other forms of contemporary art, detailing the relevant findings from the small body of research in this area.

3.4.1 Types of CCM Institution

As discussed in the Introduction, CCM exists across two sets of institutional structures, those of classical music and within its own dedicated framework. In theis latter structure, there are four primary types of institution: academies, festivals, ensembles and venues.

Academies are 'retreats' primarily for young composers or CCM performers, with the main focus of providing educational workshops with established composer-tutors but also putting on concerts for the performance of new works. The audience for these performances may be from the general public, but quite often the other composers and participants on the academy course comprise the audiences for these performances. It is this form of reception that Cook and Kramer critique as elitist in their comparisons of such institutions with Schoenberg's original composer-focused private musical society (see Ch. 3.1). The intertwining of producer and audience member roles in the academy context finds a parallel in the world of contemporary visual art, in which smaller galleries very often only serve an 'insider' community of artists: as Sifakakis (2007) observes, in these contexts 'the audience is positioned within the institutions' operation and artistic production' (p. 219). The Darmstadt Summer Courses for New Music, already discussed in Ch. 3.1, is perhaps the most

prestigious institution in this category with an extensive body of literature on its history (Fox, 2007; Heile, 2004; Iddon, 2013), but other examples include the Tanglewood Music Center in the US, organised by the Boston Symphony Orchestra, Time of Music in Finland (like Darmstadt, a participating institution in the present study) and Ostrava Days in the Czech Republic. The insularity of some of these institutions and the gender imbalances in terms of the programming and commissioning of female or non-binary composers has come under criticism in the last few years. The activist group 'Gender Relations in New Music' (GRiNM, see GRiNM, n.d.), originally 'Gender Relations in Darmstadt' (GRID), was formed at the Darmstadt Summer Courses in 2016 and has taken up various issues surrounding access and equality, particularly in the German CCM scene (see Ch. 10.2). Journalist Rebecca Lentjes' (2017) essay 'Ostrava Days, Brooklyn Nights: On Hypocrisy and Insularity in New Music' shed light on sexist attitudes at the Czech academy, also noting what she felt to be a lack of local audience members at the academy's public events. These claims were very strongly refuted in a response by the managing director of the festival, Kristyna Konczyna (2017), who maintained that a diverse, local audience for the academy's output had been present, counter to Lentjes' view.

As Grebosz-Haring and Weichbold (2018) note, music festivals specialising in newly composed music have proliferated since the 1970s in Western Europe, with the list of those founded around that time and slightly later including Festival d'Automne in Paris (1972; Heilgendorff, 2016), Huddersfield Contemporary Music Festival (1984; Voase, 2009), Wien Modern (1988; Heilgendorff, 2016), Ars Musica Brussels (1989), and Ultima in Oslo (1991, featured in the empirical study). There exist prominent earlier examples as well, such as the Donaueschinger Musiktage, founded in 1921 (Andraschke, 1993; see Osmond-Smith, 2004, pp. 336-342 for a consideration of the importance of the state-level broadcasters in founding new music festivals in Germany and the involvement of the South West German broadcasting corporation in the postwar Donaueschinger Musiktage), Warsaw Autumn, founded in 1956 (Heilgendorff, 2016; Jakelski, 2016), and Gaudeamus Muziekweek, founded in 1945 (participating institution in the present study). In discussing the context for their audience study, Grebosz-Haring and co-authors (Grebosz-Haring, 2016; Grebosz-Haring & Heilgendorff, 2017; Grebosz-Haring & Weichbold, 2018) conceive of CCM festivals as 'agorai', open forums for creation

and production in present day 'creative cities' (after Reckwitz, 2017).

As noted in the Introduction, ensembles specialising in the performance of CCM play an important role in supporting the production of this music, particularly in continental Europe (New Music, New Audiences, 2014; see Flender, 2007 and Fricke, 2019 for the German context). Many of the most prominent examples of these were founded in the same period as the festivals mentioned above, for instance, Ensemble intercontemporain (1976; Menger, 2017), Divertimento Ensemble (1977, featured in the present study), Ensemble Modern (1980; involved in the present study; Flender, 2007), Ensemble Recherche (1985), and Klangforum Wien (1989). As for venues specialising in CCM, these are few and far between; rather, there are venues that strongly promote and support CCM alongside a number of other forms of cultural production, for example, Snape Maltings in the UK (featured in the present study), Radialsystem V in Berlin or the Resonanzraum in Hamburg (Glossner, 2014).

These four broad types of institution also frequently blur together: an ensemble might be involved in organising academy-style educational workshops or an academy might offer a more extensive festival programme. One particularly 'hybrid' example is the IRCAM institute in Paris, founded in 1977 by Pierre Boulez, which blends a primary focus on research and composition (especially in electronic music; see Fineberg, 2000 for IRCAM's connection to the spectralist movement) with organising and hosting festivals, performances and academies (e.g. the summer Manifeste academy/festival; see Born, 1995 for an ethnographic study of IRCAM's activities).

Menger (2017) classifies CCM institutions on the basis of their relationships to audiences. He distinguishes between two types of CCM institution: those that prioritise the production of CCM and support composers and those that seek to open the art form to a broader audience, discussing the role of state funding in the setting of these aims. The audiences in this first 'fostering invention' type are 'made out of stakeholders of the contemporary music creative game' (2017, p. 120), a description closely fitting the arrangement at CCM academies. This classification mirrors Sifakakis' (2007) identification of the opposing cultures of 'specialist accreditation' and 'public legitimacy' in the realm of

contemporary visual art, which are rarely unified within a single institution (Sifakakis, 2007, p. 216). Certain ensembles and festivals may well fall more into this first type, but it is venues that are most likely to be centered around broadening the audience for CCM and attracting audience members from different art forms. Some institutions may seek to reach out to audiences via in fact connecting them more directly with the creative act, working across Menger's categories. Participants in Gross and Pitts (2016) expressed an interest in the creative process behind a concert or exhibition and in being more closely involved with the production of such events, leading the authors to call for more volunteering opportunities and open rehearsals at institutions. One of the participating organisations in Gross and Pitts' study, the Birmingham Contemporary Music Group, grants access to rehearsals as part of its 'Sound Investment' commissioning scheme for individuals, a feature praised by those interviewees that were signed up to it (Pitts, Herrero & Price, forthcoming). This shows how developing a stronger affiliation to an arts institution can be established through opening up the creative process to audiences; the aims of fostering invention and widening participation need not be at odds with each other. I use Menger's classification in the analysis of the empirical work (Ch. 10).

3.4.2 Audience development and CCM

The concept of 'audience development' for the arts emerged in the late 1980s (Morison & Dalgleish, 1987) as a broad term for activities carried out by arts organisations with the aim of directly addressing and attracting visitors, which could involve maintaining the interest of past attendees or attracting new visitors (Arts Council England, 2018, p. 3). Kawashima (2000; 2006) isolates four modes of audience development: extended marketing, taste cultivation, audience education and cultural inclusion. These vary in terms of the time and financial costs involved in practising them and the target group for them. 'Cultural inclusion' or outreach activities target those hardest to reach, non-attendees with little connection to the arts, whereas the other practices focus more on maintaining relationships with existing attendees and encouraging them to try new things. As Price (2017, p. 22) notes, Kawashima's modes highlight the often contrasting ambitions of audience development, in which financial aims mix with artistic or social goals. She furthermore interrogates the language of cultural hierarchy around audience development, observing that it 'implies a hierarchy between "easy" forms of culture, that people want to engage with, and "difficult" high art, that arts organisations want

them to engage with' (p. 23).

Whilst much consideration has been given to audience development for classical music and for arts participation in general (Barlow & Shibli, 2007; Maitland, 1997; Sigurjonsson, 2016), comparatively little attention has been paid to creating and researching the impact of audience development strategies for CCM. Just as CCM has to some extent evaded consideration by audience researchers (cf. observations in Ch. 3.1), this is another area in which a sense of unknowability to the genre has prevailed. It should also be noted that there are strong national differences in how audience development has been taken up by organisations in Europe. Most CCM institutions in Europe are primarily state-funded; for the institutions in the Ulysses Network (Ch. 4.1), ticket sales from audiences generate around 5% or less of the institution's income (source: data provided to me from the Network partners). Yet, there is not always a link made between receiving public money and needing to widen access due to this. In the UK, all state-funded arts organisations are required to have an audience development strategy (Price, 2017, p. 21), with a similar openness to audience development and diversity evident in Norway and other Scandinavian countries (e.g. NPU, n.d.). There is less familiarity with the idea in French and German cultural organisations in general, though this has grown in the last decade or so (Glogner-Pilz & Föhl, 2016, pp. 19-20; Mandel, 2008; Siebenhaar, 2009).

Three items of existing research have looked specifically at audience development for CCM, analysing institutional practices and considering ways of opening up the art form to new audiences and potential barriers to this. Firstly, the British organisation, Sound and Music, a charity for the promotion of new music in the UK, conducted an 'Audience Development Survey' for CCM institutions in 2015 (Sound and Music, 2015). In the results for that year, 18% of the 36 organisations that responded cited the wider public's perceptions of CCM as being a barrier to reaching new audience members, which points to the importance of rethinking the way in which new work is presented. The predominant difficulty cited, however, was a lack of available funds or resources (44%), a major limitation across the arts industry. The Sound and Music report also offers some insights into arts marketing practice in new music, with Facebook emerging as the most utilised tool (used by 97% of

respondents) but not necessarily the most effective ('word-of-mouth' was ranked as more effective), and insights into audience growth for the year 2014-2015 (48% reported that their audience numbers had remained the same, 14% mentioned a decline).

A second source of insights is Wildhage's (2008) monograph on the audience-related practices of three CCM ensembles in Berlin: the Kammerensemble Neue Musik, Ensemble Mosaik and the Kairos Quartett. On the basis of interviews conducted with the management teams of the ensembles, Wildhage discusses opportunities for better audience development practice in new music, calling for more extensive mediation and outreach schemes (p. 79-81), more experimental formats to engage younger audiences and for more support from the cultural policy sector in order to help further professionalise the organisation of new music ensembles (p. 81) As noted in the Introduction, she furthermore makes the relevant point that the future of new music is dependent on the respective attitudes of the music education system and the classical music industry towards contemporary works, bringing to light the wider cultural-political context that CCM production exists within.

A final important example of CCM audience development research comes from the European-wide project, New Music, New Audiences, which ran from 2012 to 2014 (New Music, New Audiences 2014). Here, 32 CCM ensembles worked on their audience development strategies in a series of workshops, which encouraged them to create a log of their performances and then to hand out cards to audience members for the purpose of collecting qualitative data on the strategies or innovations used. Some of the ensembles connected with new audiences through involving composers in their presentations and working outside of concert hall. The final report summarises positive developments from and feedback on the scheme for some of organisations involved but others 'resisted evaluation', wary of spoiling the concert experience for the audience members (see Williamson, Cloonan & Frith, 2011 for a discussion of 'knowledge resistance' in arts organisations). Overall, a greater awareness of audience development and of the value of knowing more about audience members was reported by the participating ensembles at the end of the project.

3.4.3 Conclusion

This brief summary on CCM institution-audience relationships demonstrates the need for more discussion on how different types of institutions in this field can better engage with audiences. In the present study, I respond to this need by looking at institution-audience relationships further and also probing questions of the 'cultures' of attendance at different institutions, building on the idea of CCM as a 'high art subculture' (introduced in Ch. 2.4). Much of the existing literature presented here has collected data from management teams and employees (e.g. Born, 1995; New Music New Audiences, 2014; Wildhage, 2008), rather than looking at institutions from the audience's perspective, a need I will respond to here. Through collecting data on classical music attendees as a comparison genre and gathering their views of CCM (Ch. 11), this potential audience base for CCM will additionally be investigated.

3.5 Responding to the Literature

The cross-disciplinary literature review in Chapters 2 and 3 brought together insights relevant to this study from audience experience research and music sociology, as well as historical musicology, music psychology and arts management studies. It should be noted that while this literature review has covered a broad range of existing material, it has of course not been exhaustive. There are some references that I cite in Chapters 5 to 11 that have not been discussed in full here; these were usually too specific to merit general discussion.

Across this body of literature, I have located a number of gaps or missing links that the present study seeks to respond to:

- Connecting the 'social' and the 'aesthetic' (or the audience and the music): audience research in general (Ch. 2.1, 2.2) and on CCM specifically (Ch. 3.3) has rarely considered the aesthetic experience of specific musical works or concert programmes. Similarly, musicological literature on CCM, its history and connection to audiences (Ch. 3.1) has focused strongly on

composers and musical developments, with reception by listeners or audiences left as an afterthought. Following Born (2010a), I aim to bridge these gaps.

- Connecting audience research and cultural taste research (Ch. 2.3) through analysing CCM audiences' listening tastes in more depth.

- Investigating aspects of the aesthetic experience of CCM and the challenges to music perception it presents in the concert hall, complementing insights from listening experiments (Ch. 3.2).

- Comparing audiences from another genre (here, classical music) to CCM audiences and comparing CCM institutions by attendance cultures (Ch. 3.4), viewing them from the audience's perspective.

These points feed into the seven research questions that guide the empirical investigation, introduced in the next chapter.

Chapter 4. Investigating the Audience Experience of Contemporary Classical Music: Research Questions and Survey Methods

This study aims to offer a multidimensional, interdisciplinary view of audiences' experiences with contemporary classical music in live settings, exploring the dimensions in **Figure 1**. The findings are intended be of relevance both to music sociology and to practitioners. Responding to specific gaps in the literature (detailed above in Ch. 3.5) and to the overall need for more detailed empirical studies of CCM audiences and the aesthetic experience of live CCM, I developed the following seven research questions that fall into three thematic areas:

Demographics and pre-concert aspects

RQ1. Who attends CCM concerts and what motivates them to attend?

RQ2. What do CCM audience members listen to and how does CCM fit into their listening tastes? What are their perceptions of the genre?

CCM in the concert hall

RQ3. What are audiences' experiences of CCM concerts? How do these relate to perceptions of the genre?

RQ4. Which factors modulate the aesthetic experience of works of CCM? Are there patterns in aesthetic experience according to types of CCM repertoire or musical features?

RQ5. Do CCM concerts with alternative formats or features enrich the audience experience?

Institutions and classical music audiences

RQ6. How do institution-audience relationships differ? Do different institutions have different 'CCM cultures' around attendance?

RQ7. What do classical music audiences think about CCM and how familiar are they with living composers? How can institutions encourage classical audiences to engage with CCM?

To address RQs 1-7, I conducted a survey of audiences at twelve concerts, at which the primary or

exclusive focus of the programme was contemporary classical music. A quantitative survey appeared to be the best suited methodology for capturing data on and then comparing a large number of audience members in an international context, allowing for simple data collection across languages. A survey in the concert setting also had the advantage of being available to all concertgoers at an event, rather than only reaching more dedicated attendees as an online survey or interview study on audience experience in general might. The surveys took place between April 2017 and September 2018, following a pilot study in February 2017. To respond to RQ7 and investigate the perception of CCM from the perspective of another genre, here classical music attendees, I conducted an additional survey at three classical music concerts. I approached these seven research questions exploratively, no hypotheses were made.

In the following subchapters, I detail the methodological considerations behind the empirical investigation, covering survey concert selection, questionnaire design, sampling, approaches to analysis and other aspects. In a few instances, there are more specific methods of data collection that informed decisions relating to answering specific research questions, such as the use of a word association task to collect data on perceptions of CCM (Ch. 6.2 and 11.2), the use of a quasi-field experiment design (after Bakhshi and Throsby, 2014) to compare differences in experiences between audience participants and observers in a participatory installation (Ch. 9.4) and the development of a slightly altered questionnaire to capture classical audiences' views of CCM (Ch. 11). These have been introduced in more detail in the respective results chapters to facilitate direct interpretation of the results for the reader, rather than needing to refer back to the present chapter.

4.1 Participating Institutions: The Ulysses Network

The surveys were conducted in cooperation with the Ulysses Network. This group of thirteen CCM institutions based across ten different European countries was formed in 2012 and is part of the European Union's Creative Europe programme (Ulysses Network, n.d.). The network represents a broad range of different types of CCM institution (academies, festivals, venues and ensembles) and institution size. This breadth made the network well-suited as a field for exploring different CCM contexts. The idea of conducting an audience research study was proposed jointly by the Ulysses Network and the Hochschule für Musik und Theater (HfMT) in Hamburg (the Opus XXI Summer

School is a project of the HfMT Hamburg and a Ulysses Network partner). Despite this collaborative aspect, which made a large-scale survey possible, I determined the focus and methodology of the study independently, informed by the existing literature on the topic, and selected the concerts for inclusion in the survey. As noted in the literature review on existing audience experience research, close cooperations between academic institutions and cultural organisations are very common in this field and offer benefits for both sides.

Table 2. Details of participating institutions: country, institution type, genres presented and year founded.

Institution Name	Country	Institution Type (see Ch. 3.4 for definitions)	Exclusively presents CCM?	Year Founded
Darmstadt Summer Courses for New Music	DE	Academy/Festival (biennial)	Yes	1946
Divertimento Ensemble	IT	Ensemble	Yes	1977
Estonian Philharmonic Chamber Choir (EPCC)	EE	Ensemble	No, also classical music	1981
Flagey	BE	Venue	No, also classical music, jazz and world music	1998 (radio studio building opened 1930)
Gaudeamus Muziekweek	NL	Festival (annual)	Yes	1945 (Gaudeamus prize), 2011 (current version of festival)
Impuls (Pilot Study)	AT	Academy/Festival (biennial)	Yes	2009
International Ensemble Modern Akademie (IEMA)	DE	Academy	Yes	2003
IRCAM	FR	Venue/Research Institution	Yes	1977
Opus XXI Summer School	DE/FR/AT	Academy (annual)	Yes	2003
Snape Maltings	GB	Venue	No, also classical music, jazz and folk/pop	1948 (as the Aldeburgh Festival)
Time of Music	FI	Festival (annual)	Yes	1982
Ultima	NO	Festival (annual)	Yes	1991
Voix Nouvelles Academy at the Royaumont Foundation	FR	Academy (annual)	Yes	1990

Table 2 above provides a brief overview of the thirteen Ulysses Network institutions. To cover as broad a range of CCM events as possible, one concert was surveyed at each network partner, resulting in samples from twelve concerts (and one survey pilot at Impuls). At Snape Maltings, Flagey and for the Estonian Philharmonic Chamber Choir (EPCC), an additional classical music concert was surveyed for the classical music sample (see Ch. 11 for details, **Appendix 1** for questionnaire).

Table 3. The twelve surveyed concerts (arranged in date order): name, date, venue, institution, performers, alternative format details.

Concert Name	Date	Venue	Organising Institution(s)	Performers	Alternative Format or Pre-performance event?
'Through the Twilight'	08.04.2017	Niguliste Museum, Tallinn	EPCC with Estonian Music Days 2017	EPCC	None
'A Film Music War Requiem'	10.06.2017	Snape Maltings, Suffolk	Snape Maltings	London Sinfonietta	Audiovisual
'Grisey/ Posadas'	17.06.2017	Centre Pompidou, Paris	IRCAM, as part of Manifeste 2017	Ensemble Musicatreize	None
'Opus XXI Closing Concert'	11.08.2017	Seestudio, Bregenz	Opus XXI with the Bregenz Festival 2017	Opus XXI academy performers, L'instant donné	None
'Landscape Series #1'	08.09.2017	Geertekerk, Utrecht	Gaudeamus Muziekweek	Ensemble Modelo62	Audiovisual
'Und links das Meer'	26.11.2017	hr-Sendesaal, Frankfurt am Main	IEMA with the Cresc Biennale festival 2017	Ensemble Modern	Pre-performance event
'Tales from Estonia'	28.01.2018	Flagey, Brussels	Flagey	EPCC	Pre-performance event
'Nuove Voci di Divertimento Ensemble'	15.05.2018	Fabbrica del Vapore, Milan	Divertimento Ensemble	Divertimento Ensemble	Pre-performance event, amateur choir work
'Songs of Wars I Have Seen'	07.07.2018	Viitasaari Areena, Viitasaari	Time of Music	Finnish Baroque Orchestra, International Contemporary Ensemble	Audiovisual/ Staged Concert
'Arditti 3: Horizon'	22.07.2018	Lichtenbergschule, Darmstadt	Darmstadt Summer School/Arditti Quartet	Arditti Quartet	None
'Académie Voix Nouvelles: Compositeurs I'	08.09.2018	Royaumont Abbey, Asnières-sur-Oise	Voix Nouvelles/ Royaumont Foundation	Ensemble Meitar, Exaudi	None
'Alexander Schubert: Control'	21.09. & 22.09.18	Gamle Museet for samtidskunst, Oslo	Ultima	Ensemble Decoder	Participatory Installation

4.2 Survey Concerts

Table 3 above summarises the twelve concerts at which the survey was distributed (see **Appendix 5** for details on the works performed). All events had a clear contemporary classical music focus. Half or more of the programmed works for each concert were by an active composer and all featured a world or country premiere. Attention was paid to gathering a mixture of concerts with a conventional setup (i.e. in which the audience watches only the performers and receives no more information than a

programme note or announcement) and those with some form of alternative format. This was defined

to include events either with a deviation from the conventional concert setup (e.g. an audiovisual work

or installation format) or with an accompanying knowledge transfer event. In order to respond to RQ4,

I also ensured the chosen concerts covered a wide range of different pieces, CCM styles and

combinations of more and less well-known composers. I selected concerts that took place either on a

Friday evening, a Saturday or a Sunday for comparability. An exception was made for 'Nuove Voci di

Divertimento Ensemble' which took place on a Tuesday evening.

Some events were organised in collaboration with institutions outside the Ulysses Network

partners, this has been noted in Table 3. Collaborations between Ulysses Network partners also

occurred during the data collection period, such as the appearance of the EPCC at Flagey's Baltic

Sea Music Festival ('Tales of Estonia' concert).

4.3 Questionnaire Design

The questionnaire featured four blocks of questions: 1) 'About You', 2) 'Your Habits and Interests', 3)

'Why did you come?', 4) 'What did you think?' (see **Appendix 1** for the questionnaire). This overall

form follows examples in the existing music sociology and arts audience literature for live event

research (Audiences London, 2011; Grebosz-Haring and Weichbold, 2018). The basic demographic

questions in 'About You' covered Age, Gender, Place of Residence, Education and Musical Education.

'Your Habits and Interests' included questions on frequency of live music and CCM concert

attendance, listening tastes and tastes in live music formats as well as attitudes towards CCM.

Section 3 covered motivations to attend, previous visits to the institution in question and to CCM

events and related questions.

Section 4 'What did you think?' provided an opportunity for respondents to express views

about the event in question through ratings of agreement with statements about the experience and a

music response item. The open question 'Do you have any further comments about the pieces or the

event?' was presented with blank space at the end as an invitation for free-form general comments.

For the events with an alternative format, an extra question was asked in Section 4 about this feature

(see Ch. 9 for details). Question 9 on associations with the term 'contemporary classical music' and Question 20 on responses to the music both featured terms gathered from existing literature, this process is described further in Chapters 6.2 and Ch. 8 respectively. The adjectives for these two questions were presented in a different random order for each survey to counter order effects (for the eight adjectives in Question 20, the same order had to be repeated on three occasions). Ideally, multiple versions of the questionnaire with different orders would have been produced for each concert but I simplified this in order to make the questionnaire printing easier for the organising institutions. In total, the questionnaire was a double-sided A4 page, shorter than that for a typical sociological survey. My intention was to create a succinct way of assessing the experience of a CCM concert that could easily be implemented by institutions in future studies and to boost the response rate by reducing the visual length of the questionnaire.

The questionnaires were always produced in the local language, translations were provided by the organising institutions. In international contexts such as the Darmstadt Summer Courses and the Ultima Festival or in places with multiple official languages such as at Flagey in Brussels, the survey was only handed out in English, after agreement from the local institution. I took care with the formulation of the questionnaire and with the options offered so that a range of CCM attendees felt able to answer but in more professionalised contexts, I did receive feedback from some respondents who felt aspects of the questionnaire oversimplified CCM through its terminology.

The study complies with the Ethical Guidelines of the German Association of Psychologists (DGP) and the Ethical Principles of Psychologists and the Code of Conduct of the American Psychological Association (APA). These guidelines state that for the kind of research reported here, which only made use of anonymous questionnaires, a formal ethics approval is not required. Respondents were informed about the aim of the questionnaire and that their data would be kept anonymous and used for research purposes only.

4.4 Pilot Study

The questionnaire was piloted at two events at the Impuls Festival in Graz, Austria in in February

2017. It was handed out at a Friday evening concert by Ensemble Schallfeld. 182 questionnaires were returned, resulting in a response rate of 56.9%. The following day, questionnaires were handed out at an all-day event of concerts in galleries around Graz at which 41 responses were gathered (audience numbers were not counted here). This second pilot at these gallery concerts allowed me to test questions to be used for the concerts with alternative formats. On the basis of these pilots, minor adaptations were made to the questionnaire, mostly to Section 4 which initially did not allow for responses to individual pieces. No events from Impuls were included in the main study.

4.5 Sampling, Procedure and Response Rates

My choice of concerts for the survey was limited to events occurring at Ulysses Network partners during the data collection period. As such, the sample of twelve concerts can be likened to a convenience sample, drawn from audiences at a set of CCM institutions that were willing and available to participate in the study.

The questionnaire was provided to audience members before the concert, either by placing questionnaires and pens on the auditorium seats or handing them out as the audience entered, if the former option was not agreed to by the venue. As far as practical circumstances allowed, every audience member was given an equal chance of participating to create as random a sample as possible: all seats were covered with questionnaires or all audience members or parties of audience members were offered questionnaires with the intercept method. Despite this, small sources of survey error were of course present for the intercept method, such as audience members who arrived late and could not easily be offered a questionnaire before the event started. No incentives for participation were used and the forms were collected at the end of the concert. The procedure was slightly different at 'Alexander Schubert: Control' as the installation format meant that the questionnaires had to be handed out at the end of audience members' visits. I attended all concerts and supervised the distribution of the questionnaires, in which I was assisted by volunteers or front of house staff (teams ranging in size from 2 up to roughly 10 people depending of the size of the event) provided by the concert organisers.

Table 4 details the response rates for each concert. In total, $N = 1428$ respondents took part in the survey and completed over half of the questionnaire.[7] The average response rate was 53.3%. This is a very high rate of response and the sample size is on par with existing studies in the field (e.g. Grebosz-Haring & Weichbold, 2018, $N = 1502$; Zehme, 2005, $N = 1058$). In the analyses that follow in Chapters 5 to 11, I have chosen not to weight the data to account for differences in response rate at the surveyed concerts, as there is no clear way of defining the population from which to create weights for this sample. For this reason also, the present study cannot be considered representative in terms of having sampled groups proportionally in relation to a wider CCM audience population but the large sample size does allow me to draw conclusions about CCM audiences in general, in keeping with the standards set by existing literature. Given that usually only one concert per country was surveyed, I refrain from drawing broad conclusions about national contexts when interpreting the results.

4.6 Approaches to the Data Analysis

In producing a study that takes a multilevel view of audience experience, it is necessary to combine different methodological approaches to the analysis of the data. The quantitative data has been analysed through standard methods of statistical significance testing (e.g. chi-square tests, ANOVA etc.) using SPSS Version 25 (R and Excel were on occasion also used). When comparing groups of unequal sizes and working with other forms of non-normality, I make adjustments accordingly, using non-parametric tests or reporting Welch's F in the case of ANOVAs. In Chapters 5.2 and 7.2, I use regression models to further explore the relationships between key variables. Significance testing of multiple response questions was, however, beyond the scope of this study; the frequency of selection of multiple response items has been reported descriptively, except in one instance (Ch. 9.3.1).

The generalisable findings offered by the main quantitative comparisons are complemented by case studies of individual concerts and analyses of qualitative comments, in order to more clearly

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[7] *13 questionnaires were returned by audience members between the ages of 12 and 17. These were rejected during data entry as it cannot be assumed that the questionnaire was answered independently in these instances and a proper study of young people's responses to CCM is out of the scope of this dissertation.*

Table 4. Distribution methods, audience figures and response rates for each concert.

Concert Name	Distribution Method	No. of Audience Members	No. of returned questionnaires over 50% complete (by over 18s)	Return rate
'Through the Twilight'	On seats	*153*	*57*	*37.3%*
'A Film Music War Requiem'	Intercept	*201*	*101*	*50.2%*
'Grisey/Posadas'	Intercept	*384*	*114*	*29.7%*
'Opus XXI Closing Concert'	On seats	*92*	*55*	*59.8%*
'Landscape Series #1'	Intercept	*83*	*45*	*54.2%*
'Und links das Meer'	Intercept	*175*	*63*	*36%*
'Tales from Estonia'	On seats (majority), intercept for balcony seats	*843*	*413*	*49%*
'Nuove Voci di Divertimento Ensemble'	On seats	*160*	*97*	*60.6%*
'Songs of Wars I Have Seen'	Intercept	*116*	*88*	*75.9%*
'Arditti 3: Horizon'	On seats	*485*	*245*	*50.5%*
'Académie Voix Nouvelles: Compositeurs I'	On seats	*111*	*63*	*56.8%*
'Alexander Schubert: Control'	Intercept, at installation exit	*110*	*87*	*79.1%*
			1428	*Average Response Rate: 53.3%*

address the research questions, bring out contrasts between concerts and to offer an overall macro/ micro-level view of audience experience that combines the 'social' and the 'aesthetic'. Here is an overview of the case study chapters and the rationale for presenting the results contained in them in that way:

- **Chapter 5.3.2** details short concert case studies on motivations to attend the concert (RQ1) that stood out from the rest of the data.

- **Chapter 8.3** looks at three very different audiences at three concerts, analysing the reception of the various works on the respective programmes (intra-programme comparisons) for a more detailed view of the factors that can modulate the aesthetic experience of works of CCM (RQ4).

- **Chapters 9.2 to 9.4** respond to RQ5 on alternative formats with case studies of concerts in the sample with pre-performance talks, audiovisual works and in installation format (9.4).

- **Chapter 10.2** focuses on the cultures of attendance in more and less expert environments for

CCM reception at a case study level. This is the only exclusively qualitative case study chapter. The qualitative comments deliver nuanced insights with which to answer RQ6 on CCM cultures.

While most audience surveys do not report free-form responses written on questionnaires in much detail, such comments provide a source of unprompted qualitative material and can offer insights into what respondents considered most important at the moment of answering. The comments left behind on the surveys were transcribed and, where necessary, translated with help from the concert organisers. Combining qualitative and quantitative data is becoming more common in audience research (Miles & Gibson, 2016; Price et al., 2019). I mostly employ the comments to expand upon the interpretation of the quantitative results but in four subchapters, I analyse the qualitative material more extensively to respond to the research questions in more depth:

- **Chapter 5.3.6** on motivations to attend details responses left behind in the open text field for further options not covered by the questionnaire items for 'Why did you attend the concert?'. 169 individual comments from the same number of respondents are sorted into 19 thematic categories and discussed.
- **Chapter 6.2** on associations with the term 'contemporary classical music' includes extensive analysis of the 201 individual words and short phrases left behind in the 'Any other associations?' field by 185 respondents, sorting these into 20 thematic categories.
- **Chapter 11.2** offers a similar but less detailed analysis of comments from the 'Any other associations?' question from classical music audiences.
- **Chapter 10.2** presents a case studies that draw exclusively on qualitative comments collected across different concerts.

The words and phrases discussed in Chapters 5.3.6, 6.2 and 11.2 were analysed using the method of summative content analysis (Emerson & Egermann, 2018b; Hsieh & Shannon, 2005), totalling the number of comments and looking at the proportional prevalence of themes across the thematic

categories that emerge. The quantification of the qualitative material allows for a clearer, more transparent overview of how prominent certain answers or topics were among respondents.

Regarding reporting style, instead of separating results and discussion, as would be more typical when presenting quantitative data, I have tended to discuss results and compare findings with existing literature as I go along, to make it easier for the reader to follow. All longer subchapters have a short summary section that brings together the main findings for quick reference. The chapter conclusions then relate the results back to the research questions and to the larger themes of the thesis, whilst also connecting them to practical insights for institutions and CCM professionals.

Chapter 5. Demographics and Motivations to Attend

RQ1. Who attends CCM concerts and what motivates them to attend?

This chapter aims to provide an answer to the question of who attends CCM concerts (RQ1) through a detailed demographic analysis of the main CCM sample (*N* = 1428). While a number of demographic analyses of CCM audiences can be found in the existing literature (see Ch. 3.3), very few have taken a cross-institutional perspective or have analysed a sample size greater than 1000 respondents. The analysis of sociodemographic factors is not only a cornerstone of the sociological approach to concert audience research but also addresses themes around audience diversity that are relevant to practitioners. Here, I will look at standard variables (age, gender and education) alongside and in relation to more music-specific variables, such as musical education and frequency of attendance at concerts. Furthermore, this analysis will provide the basis for further comparisons in later chapters, defining groups of relevance for the rest of the study.

As the audience's *experience* of CCM concerts is my primary focus in this dissertation, I will already look beyond demographics in this chapter and analyse the motivations for concert attendance in the present sample (Ch. 5.3). This chapter therefore covers results pertaining to the characteristics that audience members bring with them to an event and the aspects that make up the decision to attend, as does Chapter 6, later chapters delve further into the experiences of the concert itself.

5.1 Demographic Overview and Frequency of Attendance Results

In the analyses that follow, I excluded cases with missing data pairwise, except where otherwise noted. The sample size (*N*) for each graph or test is reported, see figure captions for this in most cases. For the significant chi square tests in Chapters 4.1.2, 4.1.3 and 4.1.6 (Monte Carlo testing used), I conducted post-hoc analyses of the adjusted standardised residuals and report residuals less than -2 or greater than +2 to indicate significant under- or overrepresentation of specific groups. For main findings, contingency tables have been included in **Appendix 2**.

5.1.1 Age

The average age of the present sample is 47.9 years (Median: 47.5, Range: 18-92 years, SD: 17.7).

This is comparable to the mean age of 46.9 years reported in Grebosz-Haring & Weichbold's (2018) study of CCM festival audiences in Warsaw, Paris and Vienna in 2014 (Ch. 3.3). As Grebosz-Haring and Weichbold note, this average age is somewhat higher than that presented in earlier CCM audience studies, for example, 38 years for attendees at the 1999 Dresdner Tage der zeitgenössischen Musik (Zehme, 2005) and 42 years for respondents at the 2001 musik-biennale in Berlin (Neuhoff, 2007). They suggest that this could relate to a steady aging of a core CCM audience but differences by region and institution (e.g. Kreutz et al., 2003 report an average age of 47 years at a 'Forum Neue Musik' concert in Frankfurt in the year 2000) make this trend hard to verify.
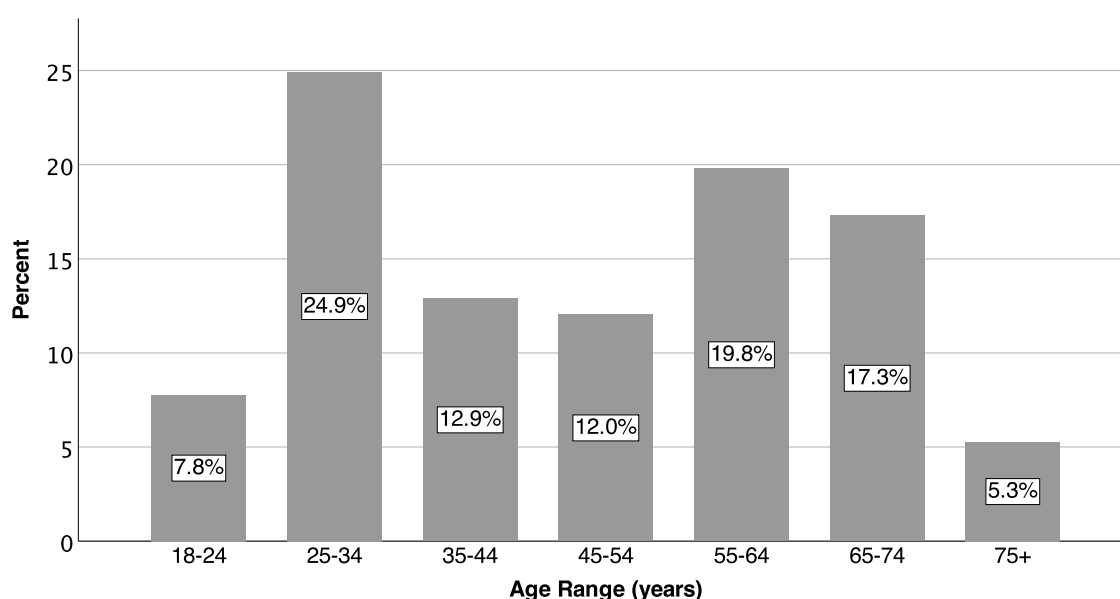
Figure 2. Age distribution of sample (% by age range), *N* = 1404.

The sample displays heterogeneity of age (**Figure 2** above), with a similar distribution shape to Neuhoff's study (2008) and a similar range to Grebosz-Haring and Weichbold (2018). The larger proportions of 24-35 year-olds and 55-74 year-olds vs. middle-aged groups that I find here and that other CCM studies note appears to contrast the age distribution of the overall concert-going public. The 2013 Eurobarometer Cultural Participation survey suggests that concert-going frequency in general (no distinction by musical genre) decreases with age (European Commission, 2013). 33% of 15-24 year olds had attended concerts 1-2 times in the 12 months prior to participation in the 2013 Eurobarometer; this falls to 28% for 25-39 year olds, 25% for the 40–54 age group and then to 16% for over 55s (p.18). This indicates that CCM concerts, rather like classical music concerts (cf. Neuhoff, 2008), see an overrepresentation of over 55s, a group that would typically be underrepresented in the

concert-going public (see Ch. 11 for comparisions with the classical music audience sample). The age distribution found here does lend some support to the idea that CCM is caught between demographics, appealing to both younger and older cohorts. The average age reported here is older than that commonly reported for pop audiences (ca. 30 years; Neuhoff, 2007, p. 480; Gelder and Robinson, 2009) and younger than the typical average for a classical music audience (over 50 years; cf. Ch. 11).

The mean age for each concert is plotted in **Figure 3**. The average age varies significantly by concert, Welch's F (11, 348.15) = 41.89, $p < .001$, est. $\omega^2 = 0.24$. I conducted post-hoc tests using the Games-Howell procedure, these confirmed that the average ages of visitors to the 'Alexander Schubert: Control' installation (M = 32.6 years, SD = 9.9) and to 'Arditti 3: Horizon' concert at the Darmstadt Summer Course 2017 (M = 36.5, SD = 15.5) were significantly younger than at all other concerts, with no significant difference between those two concerts (p = 0.25). At the other end of the spectrum, the audience at 'Film Music War Requiem' at Snape Maltings was significantly older than at all other concerts (M = 61.4, SD = 14.0), except the Opus XXI audience at the Bregenzer Festspiele (M = 56.1, SD = 18.5, p = 0.78 for the comparison between these two concerts).
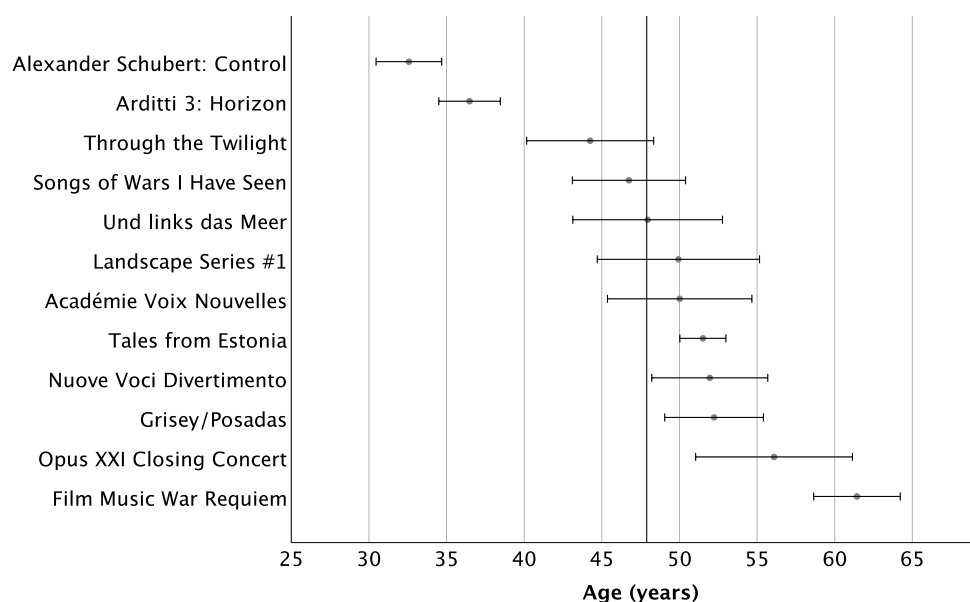
Figure 3. Mean age by concert, $N = 1404$. Error bars = 95% CI.

In the case of the 'Control' installation at the Oslo's Ultima festival, it is almost certainly the format of the event that drew a particularly young audience. According to the results from Ultima's own audience surveys provided to me by the organisers, the average age of Ultima visitors has ranged between 40 and 45 years for the 2013 through 2017 editions of the festival, making this audience a particularly young one (data from post-festival online surveys conducted by Ultima, provided to me by the organisers). For the Darmstadt, Snape Maltings and the Bregenz Festival/Opus XXI audiences, it is more likely that these are the age groups that make up the institutions' core audiences. The Darmstadt Summer Courses are primarily a summer school for young composers with an accompanying festival programme, while Snape Maltings and the annual Bregenz opera festival (which played host to the Opus XXI concert) are both likely to have an older core group in their rural locations and through their main programming focus on classical music.

5.1.2 Gender

Gender was asked as a free response question: 50.1% of respondents indicated that they were female, 47.1% answered as male and 0.3% answered as having a non-binary or fluid gender identity (2.5% no response). The gender ratio is almost equal, there are slightly more female respondents in the sample. The existing small-scale studies by Kreutz et al. (2003) and Neuhoff (2007) both report a higher proportion of male audience members (58% vs. 42% for Kreutz et al. and around 60% vs. 40% for Neuhoff) among CCM audiences but the present study and the more recent work by Grebosz-Haring and Weichbold (2018) point to a more even gender balance in larger CCM audience samples.

The gender ratio varies significantly by concert, χ^2 (11) = 22.48, $p < 0.05$, Cramer's V = 0.13. Looking at the adjusted standardised residuals, male audience members were overrepresented at 'Landscape Series #1' ($z = 2.4$) and 'Arditti 3: Horizon' ($z = 2.5$) and close to being disproportionately represented at 'Songs of Wars I Have Seen' ($z = 1.9$). These are concerts with a higher level of musical expertise, I explore this connection further in the results on gender and musical background below (5.1.4).

5.1.3 Education

In keeping with existing results (Ch. 3.3), the present sample shows a very high level of education.[8] Just over half of respondents hold a Master's degree, 14.4% a doctorate. Along with the 18.9% with undergraduate degrees, this makes for a very high overall proportion (84.2%) of audience members with an academic higher education. This is very similar to Grebosz-Haring and Weichbold (2018)'s education findings; 83% of their respondents had an undergraduate degree or higher.

The level of education does not vary strongly by concert.[9] The youngest audience in the sample, the 'Control' installation visitors, had reached a lower educational level thus far, therefore **Figure 4** controls for the effect of age by showing the education levels per concert for over 30s. The 'Nuove Voci' concert in Milan and the Opus XXI concert at the Bregenzer Festspiele seem to have attracted the greatest diversity in educational level; these were the only two concerts at which there was not a majority of Master's degree and PhD holders among the over 30s present (noted on **Figure 4**). The Opus XXI concert also had the largest proportion of attendees over 30 years of age with only a secondary school qualification.
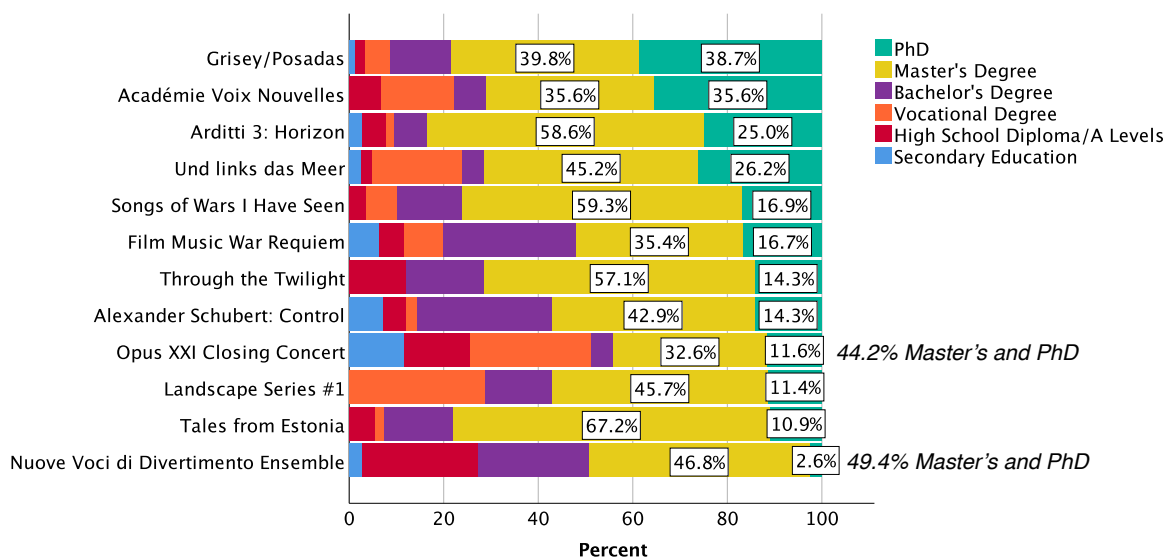
Figure 4. Highest Level of Education Reached by Concert for Over 30s only, ordered by proportion of PhD holders, *N* = 1038.

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[8] *For this question, respondents at 'Through the Twilight' (EE) ,'Landscape Series #1' (NL) and 'Tales from Estonia' (BE) had fewer options available, as the education systems in question make no distinction in qualification between leaving school aged 16 versus those who leave at 18. The appropriate categories were discussed with and agreed upon by the event organisers.*

[9] *Chi square tests could not be conducted as 22 cells (30.6%) in the Education x Concert contingency table have an expected count less than 5, above the recommended threshold of 20% (Field, 2009, p. 692).*

Also notable are the very high proportions of respondents with doctorates at the 'Grisey/ Posadas' (IRCAM) and 'Voix Nouvelles' (Royaumont Foundation) concerts, 38.7% and 35.6% respectively (percentages for all ages, not over 30s only). These two French concerts took place in the Paris area and so this result may point to a very high educational level for the CCM audience in that region. Grebosz-Haring and Weichbold (2018) similarly report a very high average level of education for the audience at the 2014 Festival d'Automne in Paris, which lends further support to this view.

5.1.4 Musical Education

Regarding musical education, non-musicians (defined as having 'no musical training', 38.1%) comprise the single largest group, followed by amateur musicians (29.3%). Music professionals are therefore in the minority: 13.0% of respondents described themselves as general music professionals, 19.7% as professionals with a CCM specialism (total 32.8%). This result does in some way counter the image of CCM as a genre 'for, of, and by specialists' (Babbitt, in Simms, 1999, p. 154) but given that groups with lower musical expertise make up a larger proportion of the wider population than professional musicians do, it is perhaps not surprising that this is the case.

Musical expertise has been assessed in a lot of different ways in prior studies, making it difficult to compare results, but my findings do appear to overlap and add further support to conclusions from existing research. Zehme (2005, p. 119) reports 27.1% of music professionals at the 1999 Dresdner Tage der zeitgenössichen Musik, defined as including such diverse groups as composers, music students and music management professionals. This is a similar definition to Grebosz-Haring and Weichbold (2018), who consider all respondents who indicated a music-related profession as having 'musical capital' and report 32.9% of respondents in this category, a very similar finding to mine. No prior study of a CCM audience has made a clear distinction between the attendance of music professionals in general and of professionals specialising in the contemporary classical music (e.g. composers, CCM performers, teachers or academics),[10] therefore I cannot

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[10] *Grebosz-Haring and Weichbold (2018) do distinguish between audience members who are 'actively' (perform/ compose it) and 'passively' (listen to it) involved in CCM, but it is hard to map the results from this measure onto the four category musical expertise measure used here.*

assess whether 19.7% can be generally considered a high proportion of CCM professionals. It is, however, noteworthy that CCM professionals outnumber general music professionals in the present sample, which indicates the kind of professional audience in attendance at CCM concerts and that this genre seems to appeal to an 'insider group' that is more expert than the average professional musician.

When musical expertise is broken down by concert (**Figure 5; see Table A2.1** in **Appendix 2**), it becomes apparent that there are clear expert environments in which CCM is performed and received, despite the larger proportion overall of non-musicians and amateurs in the sample, $\chi2$ (33) = 444.35, $p < 0.001$, Cramer's V = 0.32. At the 'Arditti 3: Horizon' concert that took place at the Darmstadt Summer Course for New Music, there were significantly more CCM professionals than chance would prescribe ($z = 14.1$). This is not surprising given Darmstadt's prominent status as an educational institution in the field of contemporary classical music, hosting and training young composers alongside presenting a festival programme (see more in Ch. 10),
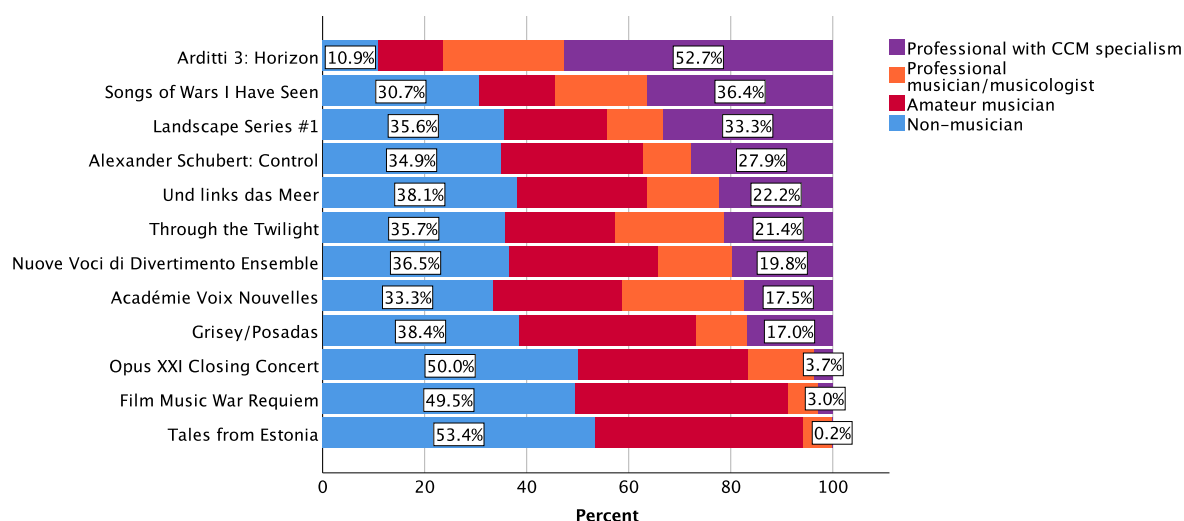
Figure 5. Level of Musical Education by Concert, ordered by proportion of CCM professionals, $N = 1411$.

but the degree of overrepresentation is stark even in comparison to the other concerts at which CCM professionals were overrepresented ('Songs of Wars I Have Seen': $z = 4.1$; 'Landscape Series #1': $z = 2.3$; 'Alexander Schubert: Control': $z = 2.0$). These expert, and also younger contexts, appear similar to the Warsaw Autumn festival environment analysed by Grebosz-Haring and Weichbold

(2018).

When compared to the 'Tales from Estonia' choral concert at Flagey or the 'Film Music War Requiem' at Snape Maltings, events at which music professionals of any type were a rarity and non-musicians were overrepresented ('Tales from Estonia': $z = 7.6$; 'Film Music War Requiem': $z = 2.5$), the diversity in expertise in CCM reception contexts becomes apparent. While existing studies have noted differences by concert (Ch. 3.3), the present multi-institution study is uniquely able to bring these contrasts to light.

Musical education levels vary significantly by age group, χ2 (18) = 355.83, $p < .001$, Cramer's V = 0.29 (see **Table A2.2** in **Appendix 2**), with a trend towards higher levels of musical expertise among younger respondents. Music professionals in general and CCM professionals are overrepresented in the age groups 18-24 years (professional: $z = 3.1$; CCM professional: $z = 3.9$) and 25-34 years (professional: $z = 2.5$; CCM professional: $z = 12.8$), whereas non-musicians are overrepresented in all age groups above 45 (45-54 years: $z = 2.0$; 55-64 years: $z = 3.6$; 65-74 years: $z = 8.3$; 75+ years: $z = 3.0$). This adds to Zehme's (2005) and Grebosz-Haring and Weichbold's (2018) results, who both note that CCM expertise does not appear to increase with age, confirming the existence of a clear young expert audience group.

The gender balance also varies significantly between the musical education categories, χ2 (3) = 16.34, $p = 0.001$, Cramer's V = 0.11 (respondents who reported a fluid gender identity were excluded from this analysis, see **Table A2.3** in **Appendix 2**). Women are overrepresented among amateur musicians ($z = 2.0$). On the other end of the spectrum, men are overrepresented among the respondents identifying as CCM specialists ($z = 3.9$). Given that many of the CCM specialists in the present sample are likely to be composers as a number of organising institutions place a focus on commissioning and producing new pieces at their events, this result may reflect the much-discussed imbalances between the genders in the field of contemporary composition (Citron, 1993; Rodgers, 2010). I will look at this issue further when considering the nature of institutional differences in Ch. 10.

5.1.5 Frequency of concert attendance (general and CCM)

The present sample is comprised of avid concertgoers, 49.5% of respondents attend over 16 concerts a year (**Table 5**). Over a third attend more than 21 concerts a year (35.9%). This is an extremely high rate of cultural participation, considering that 35% of Europeans reported attending more than one concert a year in the 2013 Eurobarometer survey and only 4% attended a concerts on more than 5 occasions (European Commission, 2013, p. 18). Prior research on CCM audiences has not tended to consider overall concert attendance but it appears that the respondents in the present sample are more voracious live music attendees than the classical visitors in Roose's Belgian (2008) study: 11.2% of that sample attended more than twelve concerts in the six months prior to the survey (so approximately 24 per year), a much smaller proportion of very frequent attendees. My chosen scale for this question does to some degree assume a high level of participation (the attendance more than 21 concerts a year is, as noted, well above average) but the respondents did make use of the extremes of this scale.

Looking at the frequency of CCM concert attendance specifically (**Table 5**), this trend towards high participation reverses. 44.2% of respondents attend fewer than five CCM concerts a year, the majority attend less than ten. This is still a high level of participation (just fewer than one CCM concert per month) but these can be classified as more occasional CCM visitors, for whom events of this genre make up a small proportion of the live music they attend. This majority of more casual visitors is contrasted by an extremely dedicated minority, the 16.9% (*N* = 239) who attend more than 21 CCM concerts a year. Separating off these 239 respondents, 50.6% of this very dedicated group are 18-34 year olds, 60.2% are music professionals with a CCM specialism and 36.4% were attendees at the 'Arditti 3: Horizon' concert in Darmstadt, which strongly suggests that it is young composers and CCM performers that make up this group of avid CCM attendees. I will explore the demographic variables that relate to frequency of CCM concert attendance further in Ch. 5.2.

Table 5. Frequency of attendance per year at live music performances in general and at CCM concerts.

	Less than 5	6-10	11-15	16-20	More than 21
Live music performances in general, _N_ = 1411.	14.3%	21.3%	14.9%	13.6%	35.9%
CCM concerts, _N_ = 1411.	44.1%	20.8%	10.8%	7.3%	16.9%

5.1.6 Prior attendance at a CCM concert

84.3% of respondents had previously attended a concert that only featured works of contemporary classical music, pointing to a high level of attachment to the genre among the present sample. While they do only constitute a small minority of the sample, I will place a focus on the 217 (15.7%) first-time CCM attendees (or 'CCM newcomers) that participated in the survey when considering CCM reception in the following chapters. It is very exciting that the study was able to capture the reactions of those experiencing CCM live for the first time; no existing studies on CCM audiences have reported on first-time experiences.

Rates of prior attendance at a CCM concert varied significantly by level of musical expertise, χ2 (3) = 81.61, $p < 0.001$, Cramer's V = 0.24. First-time attendees are significantly more likely to be non-musicians (z = 6.1) or amateur musicians (z = 2.4), whereas professional musicians in general and CCM professionals are overrepresented among CCM reattendees (z = 3.2 and z = 7.5 respectively).

Addtionally, rates of prior attendance at a CCM concert vary significantly by surveyed concert, often along the lines of musical expertise, χ2 (11) = 179.20, $p < 0.001$, Cramer's V = 0.36 (see **Table A2.4** in **Appendix 2**), which lends further weight to the notion that there are varied settings for CCM performance and reception that attract contrasting audiences (**Figure 6**). 'Tales from Estonia' at Flagey is the only concert at which there were more newcomers to CCM than chance would prescribe (z = 11.7). This concert combined works by a very popular living composer (Arvo Pärt) with new

pieces by younger Estonian composers and it seems that this strategy of combining the familiar with the unfamiliar did indeed attract the interest of new CCM attendees. The adjusted residual for Opus XXI is close to significance ($z = 1.9$); this concert most likely attracted the attention of the passing Bregenz opera audience who would have already been around on that day.
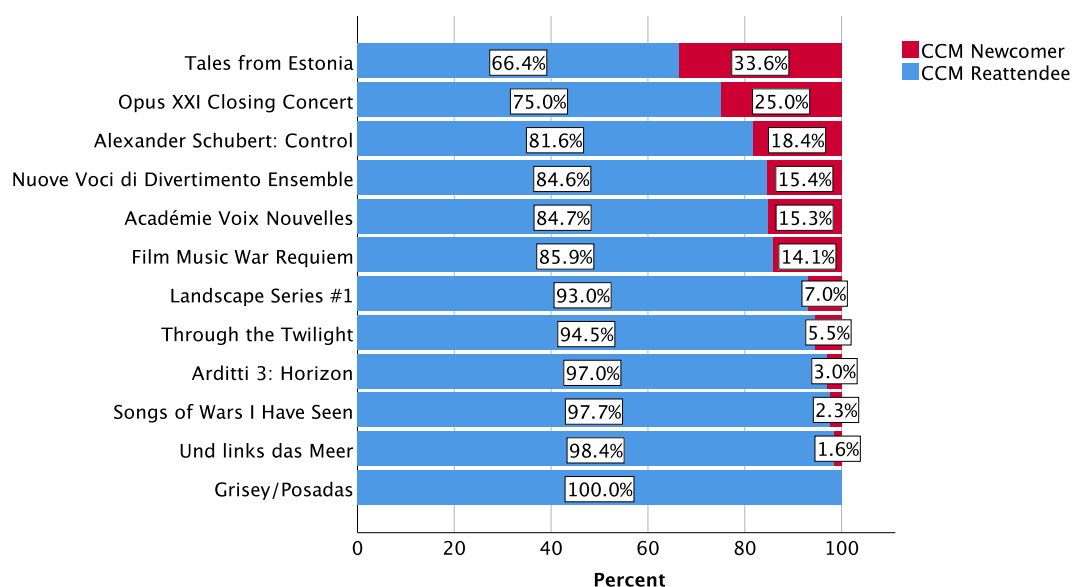
Figure 6. Prior attendance at a CCM concert by Concert, ordered by proportion of CCM Newcomers, $N = 1385$.

First-time attendees were underrepresented at 'Grisey/Posadas', 'Songs of Wars I Have Seen', 'Und links das Meer' and 'Arditti 3: Horizon', all concerts with higher proportions of CCM experts who are unlikely to be first-time attendees, as established above. Out of the audience members who participated in the survey at the spectralist 'Grisey/Posadas' concert at IRCAM's 2017 Manifeste festival, there was not a single newcomer to CCM. This somewhat surprising given that this audience did include quite a high proportion of non-musicians (38.4%) and amateur musicians (34.8%); there were fewer experts than at the 'Arditti 3: Horizon' (Darmstadt) and the 'Songs of Wars I Have Seen' (Time of Music) concerts.

While I have been able to add to existing results pointing to a young group of highly engaged CCM attendees, I cannot find much evidence for the 'experience-seeking' attitude among this audience segment. Newcomers to CCM (Mean: 47.2 years; Median: 46 years) were significantly older

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than reattendees, (Mean 50.5 years; Median: 53.5 years), U = 110291.50, z = −2.43, p = 0.016, r = -0.07. This result is almost certainly modulated by musical expertise (see results for Age Group vs. Musical Education Level above) and contradicts the view of younger CCM attendees as being the experience-seekers (cf. Audience Agency, 2017; see Ch. 3.3). I add to this questioning of the 'experience-seeker' idea further in the section on motivations below (Ch. 5.3).

5.2 Predicting Frequency of CCM Concert Attendance

As frequency of attendance at CCM concerts can be taken as a proxy for interest in the genre (see Roose, 2008 for a similar treatment of attendance frequency), I continued my investigation into this variable by exploring which demographic variables influence and predict frequency of attendance at CCM concerts.

I conducted a hierarchical regression (in SPSS, table produced in R) with frequency of CCM concert attendance as the outcome variable and Age, Gender, Education and Musical Education as predictors. I entered the predictors in four blocks to better investigate the effect of each predictor on the model: 1) Age only, 2) Age and Gender, 3) Age, Gender and Education, and finally, 4) Age, Gender, Education and Musical Education. For the categorical variables Gender, Education and Musical Education, the largest category was used as the reference for dummy coding ('Female', 'Master's Degree' and 'Non-Musician'). For Age, the age ranges used above were included as categorical variables with the middle category, 45-54 years, taken as the reference category. I chose to treat Age as a categorical variable since the use of age ranges is more common in audience research and makes the results easier to understand and contextualise for practitioners and other stakeholders in the music field.

The four respondents with a fluid gender identity were excluded from the analysis as they represented too small a group. I also combined the education categories 'Secondary Education and 'High School Diploma/A Level' to account for the fact that 'Secondary Education' was not a response available to all respondents. Cases with missing data were excluded listwise, resulting in N = 1322 for this analysis.

Table 6 (at end of Ch. 5.2) provides the results of the regression. The final model explains 35% of the variance in frequency of CCM concert attendance (R^2). The importance of musical education level in predicting frequency of attendance is evident here; the addition of this variable in Model 4 causes a larger significant increase in the variance explained than between prior models. The higher the level of music expertise someone has, the more CCM concerts they attend. The results indicate that being either a professional musician in general or a CCM specialist is significantly associated with higher frequency of attendance than being a non-musician. This lends more weight to Grebosz-Haring and Weichbold's conclusions on the importance of musical capital among CCM audiences (2018, p. 13).

Age is a significant predictor in all four models. Before adding musical education to the model, being under 35 significantly predicted frequency of CCM concert attendance. In the final model, the older age groups underwent a sign change and the 65-74 year-old group became a significant predictor. This follows on from the finding above that it is younger audience members that have higher levels of musical expertise. Once musical expertise had been controlled for in the final model, it was only the 65-74 year-olds that attend significantly more than the reference category (the 45-54 year-olds).

Gender does not significantly predict frequency of CCM concert attendance in the final model (in Models 2 and 3, being male is associated with higher frequency of attendance than being female). Once again, this result is influenced by the addition of musical expertise to the model. As the chi square in 5.1.4 indicated, it is the male respondents who are more likely to be musical experts and it is this feature that has greater explanatory power for frequency of CCM concert attendance than their gender.

Interestingly, education level is also not significantly associated with frequency of CCM concert attendance: musical education emerges as a bigger factor, subsuming the significance some of the education categories had in Model 3 (having reached the level of 'High School Diploma/A

Levels' was significantly associated with attending fewer CCM concerts, holding a PhD with attending more frequently). This result implies that those respondents with higher levels of education are those with higher levels of musical education. One caveat here is, however, the low variation in highest level of education reached in the present sample.

Table 6. Predicting frequency of CCM concert attendance.

	Model 1	Model 2	Model 3	Model 4
(Intercept)	2.16***	2.02***	1.99***	1.63***
	(0.12)	(0.12)	(0.12)	(0.11)
Age				
18-24	0.60**	0.60**	0.76***	−0.02
	(0.19)	(0.19)	(0.20)	(0.17)
25-34	0.55***	0.53***	0.56***	−0.17
	(0.14)	(0.14)	(0.14)	(0.12)
35-44	0.08	0.04	0.07	−0.24
	(0.16)	(0.16)	(0.16)	(0.13)
45-54	-	-	-	-
55-64	−0.14	−0.15	−0.13	0.06
	(0.15)	(0.15)	(0.15)	(0.12)
65-74	−0.13	−0.14	−0.13	0.25*
	(0.15)	(0.15)	(0.15)	(0.13)
75+	0.00	−0.03	0.03	0.24
	(0.21)	(0.21)	(0.21)	(0.18)
Gender				
Female	-	-	-	-
Male		0.31***	0.29***	0.10
		(0.08)	(0.08)	(0.07)
Education				
High School Diploma/A Levels			−0.28	−0.04
			(0.14)	(0.12)
Bachelor's Degree			−0.03	−0.01
			(0.11)	(0.09)
Vocational Degree			−0.13	−0.06
			(0.20)	(0.16)
Master's Degree	-	-	-	-
PhD			0.33**	0.19
			(0.12)	(0.10)
Musical Education				
Non-Musician	-	-	-	-
Amateur Musician				0.04
				(0.08)
Professional Musician/Musicologist				1.12***
				(0.11)
Professional with CCM Specialism				2.38***
				(0.11)
Adjusted R^2	0.04	0.05	0.06	0.35
Δ Adjusted R^2		0.01***	0.01**	0.29***
Num. obs.	1322	1322	1322	1322

***$p < 0.001$, **$p < 0.01$, *$p < 0.05$

Coefficients from simple linear hierarchical regression Models 1-4 predicting frequency of CCM concert attendance (range: 1-5) from age, gender, education and musical education. Standard errors in parentheses. Categories with dashes instead of numeric values represent the reference category. Models were compared using F tests.

5.2.1 Summary

On the basis of this demographic analysis which responds to the first part of RQ1, the present findings confirm a number of the hallmarks of CCM audiences as identified in existing research: namely heterogeneity of age and a high level of education. Complementing these general features are distinct contrasts between the audiences in the sample, in particular, significant variation in age, musical expertise and rates of prior attendance at CCM concerts. Throughout later chapters, I will use these three factors in particular as lines of comparison. The results here point to the existence of differing spheres of CCM reception and production with differing target audiences, from younger, expert environments ('Arditti 3: Horizon', 'Songs of Wars I Have Seen', 'Alexander Schubert: Control') which function more as a kind of professional forum, to older, less professionalised groups ('Film Music War Requiem', 'Tales from Estonia'). The clear distinction between contexts along the lines of musical expertise offers empirical evidence for Menger's classification of CCM institutions (2017; Ch. 3.4) as well as mirroring Sifakakis' identification of the opposing cultures of 'specialist accreditation' and 'public legitimacy' in the realm of contemporary visual art, which are to be found within a single institution (Sifakakis, 2007, p. 216). These contrasting contexts also relate to the overall tension between the 'experimental' and the 'accessible' that defines the field of CCM, as I will conclude in Chapter 12.

Older respondents tended to have lower levels of musical expertise and were more likely to be newcomers. This presence of these 'older newcomers' provides some ground on which to subvert the young experience-seeking type proposed in existing studies. Finally, the results for frequency of attendance reveal a majority of more occasional attendees (who are still frequent concertgoers in general) and a minority of very committed CCM concert attendees, with musical professionalism being significantly associated with higher frequency of attendance. This expands on existing studies which have tended to name general education has the most important factor driving interest in CCM and musical education in second place (Ch. 3.3).

5.3 Motivations to Attend

Exploring motivations to attend CCM concerts sheds light on what different audience members value

about going to live events of this kind and of course can provide invaluable information for those seeking to encourage attendance. Here, I apply concepts drawn from the existing literature on concert attendance (e.g. the intrinsic/extrinsic distinction and the overcoming of 'risk' in deciding to attend from Radbourne et al., 2013; Ch. 2.1) and will offer a multi-faceted view of the topic through providing case study results (5.3.2) and analysing the qualitative comments left behind for the motivation question (5.3.6), alongside the overall quantitative results.

Figure 7 shows the most frequently chosen responses to the motivation question, 'Why did you attend the concert?'.[11] It is apparent that the four intrinsic motivation options on the survey 'I have previously attended concerts with only new works and enjoyed them', 'I wanted to experience something new', 'I wanted to hear a particular performer/ensemble' and 'I wanted to hear a particular composition' were more frequently chosen than the three extrinsic, social motivations available.[12] The intrinsic options accounted for a total of 67.5% of all responses to this question. This indicates that the CCM attendees in the present sample are primarily motivated by specific aspects of the event experience (including its familiarity or its newness), and perhaps only secondarily by external influences (25%).

This result adds to Zehme's finding that 85% of visitors to the 1999 Dresdner Tage der zeitgenössischen Musik attended for intrinsic, music-related motivations (Zehme 2005, p. 128). Grebosz-Haring and Weichbold (2018) also report a high rate of intrinsic motivations among their respondents at the 2014 editions of Wien Modern, Warsaw Autumn and the Festival d'Automne in Paris.

5.3.1 Motivation by Concert

Table A3.1 in **Appendix 3** breaks down motivation responses by concert and reveals that there is some variation in the most frequently chosen motivation at each event. 'I have previously attended

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[11] *'No response' means that no option was selected for the question nor was an additional comment or 'Other' option left behind. This has been included in the counts for the multiple response questions here and in later chapters.*
[12] *'I was just passing by' denotes the lack of a clear motivation, it does not fall into either of these categories.*

concerts with only new works and enjoyed them' was the most frequently chosen option at six
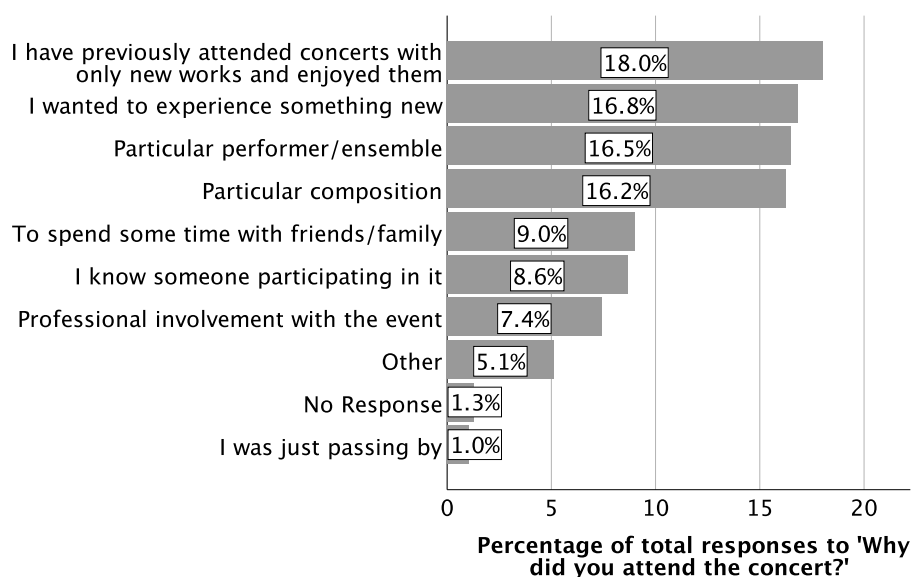
Figure 7. Frequency of response per option for 'Why did you attend the concert?', percentage of $N = 3307$ responses.

concerts, but in many of these instances 'I wanted to experience something new' follows close behind (e.g. at 'Académie Voix Nouvelles' or the 'Opus XXI Closing Concert' for which these two options are tied at 20.8%). At 'Film Music War Requiem', 'Songs of Wars I Have Seen' and especially 'Alexander Schubert: Control', attending to experience something new ranked highest, which may be due in part to the audiovisual format of the works presented at these concerts.

5.3.2 Case Studies: Motivations at 'Tales from Estonia', 'Nuove Voci di Divertimento Ensemble' and 'Through the Twilight'

'Tales from Estonia', 'Nuove Voci di Divertimento Ensemble' and 'Through the Twilight' all merit further consideration here as their highest ranking motivations and overall patterns of response stand out from the other concerts. As described in the demographic overview, CCM newcomers and non-musicians were overrepresented at 'Tales from Estonia' at Flagey, at which works by Arvo Pärt were presented beside new commissions from young Estonian composers. The focus on this popular living composer (Ch. 3.1.4) was evidently a motivating factor for attendance; the audience were motivated to attend first and foremost by the desire to hear a particular work on the programme (24.7% of all motivation responses from this event). In the additional free-form comments left behind by the

95

participants, which I analyse further below, there are many references to being interested in Pärt's compositions or wanting to find out more about Estonian music. The overall 'package' of Estonian composers and performers (here, the Estonian Philharmonic Chamber Choir) seems to have been effective as attending out of interest in the performers/ensemble was the next most frequently chosen option (21.8% of responses). This connects to existing literature on the marketing of Pärt and Estonian music more generally (Ch. 3.1); the concert took place as part of Flagey's 2018 Arvo Pärt Weekend, including workshops on meditation and talks on Pärt's relationship to ECM executive Manfred Eicher. Social motivations also played an important role at 'Tales from Estonia', perhaps due to the higher proportion of CCM newcomers (see further analysis below) with 'To spend time with friends/family' accounting for 12.8% of all motivation responses. Audience members at 'Tales of Estonia' navigated the risk of attendance that might have been presented by the unknown composers on the programme through being reassured by the familiar works and making a social occasion out of attendance.

The primary focus of the evening at the 'Nuove Voci di Divertimento Ensemble' concert in Milan was a new work for amateur choir (the 'New Voices' choir, founded by the ensemble in 2017). It is therefore not altogether surprising that the most frequently chosen response option at this concert was 'I know someone participating in it', comprising 24.2% of motivation responses at this concert. This result indicates that building something community-focused around CCM such as an opportunity for direct participation (cf. the work of Cardew and Bang on a Can, Ch. 3.1) can have an impact on the make-up of audiences: 15.4% of respondents at this concert were newcomers to CCM, a sizeable proportion in comparison to other concerts, though not significant overrepresentation (see chi-square test in 5.1.6 above). Otherwise, intrinsic motivations relating to specific aspects of the concert were quite common here.

'Through the Twilight' in Tallinn was the only concert at which attending to hear a specific performer was the most frequently chosen option. This concert was the Estonian Philharmonic Chamber Choir's appearance at the Estonian Music Days festival for that year (they perform at it in most years) and it seems like their appearances are appreciated by the festival audience, making for

a reason to attend. This concert also had the lowest ranking for attending to spend time with others (2.9% of all motivation responses for this event) and relatively high results for professional involvement (12.9%) and knowing someone involved (13.7%), suggesting an audience with close ties to the choir and perhaps also to the Estonian Music Days festival.

5.3.3 Situational Aspects

In some instances, the situational aspects of the concert (its location and setup) clearly modulated motivations to attend. It is notable that 'To spend time with friends/family' was the most frequently chosen option by respondents at the 'Film Music War Requiem' concert at Snape Maltings near Aldeburgh in the UK, making up 14.6% of responses to the 'Why did you attend the concert?' question. This was the only concert for which attending to spend time with others was more important than attending to hear a particular composition or performer. This is most likely due to the remote rural location of Snape Maltings, which leads to visits to the venue as part of holidays to the area, rather than attendance for a specific event. Only 25.7% of respondents at 'A Film Music War Requiem' reported living in the local area (the county of Suffolk), with the remaining 74.2% residing elsewhere in the UK or abroad. Therefore, motivations to attend a concert at Snape Maltings are probably more likely to be driven by external factors, with the music itself playing less of role in the decision to attend.

A similar result can be seen for the 'Académie Voix Nouvelles' concert at the Royaumont Foundation, located in the Asnières-sur-Oise region just outside of Paris. Here, attending to spend time with others made up 10% of responses, a relatively high result, which could well relate to the Royaumont Abbey being a tourist attraction for day trips from Paris. Continuing with this topic of situational aspects, the highest rate of selection for the option 'I was just passing by' was at the Opus XXI closing concert at the Bregenz Festival (7.9% of motivation responses), a CCM concert tied to the Opus XXI academy that took place on the side of the main opera festival programme. This setting evidently brought in attendees who were simply already in and around the festival area and then decided spontaneously to listen to the concert. Here, physical proximity and having already 'signed up' to the overall festival experience makes attending a CCM concert low-risk.

5.3.4 Newcomers vs. CCM Reattendees

Comparing the attendance motivations of CCM newcomers with those of existing attendees reveals some interesting insights into the concert-going behaviour of these different groups (**Figure 8**). 'Wanting to experience something new' appears to be the primary motivation for a first-time visit in the present sample, with existing attendees coming back on the basis of their prior positive experiences at CCM concerts. CCM reattendees tend to be slightly more motivated by wanting hear a particular work or performer, presumably a result of their greater familiarity with the genre. The 'new' and 'unknown' could be considered key attributes of CCM (see Ch. 6 for more exploration of associations with CCM) and it is interesting that this message does seem to come across to newcomers and is persuasive, despite the risk inherent in trying something new.

Mirroring results from Brown and Novak (2007), Roose (2008) and Swanson, Davis and Zhao (2008) on the prevalence of social motivations among first-time and less frequent attendees of other genres (see Ch 2.1), it is notable that 'To spend time with friends/family' was a far more frequently chosen motivation for the newcomers in the present sample, compared to the CCM reattendees (16.1% vs. 8.2%). This points to the important role social contacts can have in reducing risk and bringing people to new arts experiences. Unsurprisingly, first-time attendees were much less likely to have a professional involvement with the event they attended and were also more likely to just have been passing by.

5.3.5 Motivation and Age

Attending to experience something new ranked higher among over 55s compared to the under 35s in the sample, accounting for 20.1% of all responses for over 55s versus 14.8% for the under 35s. This ties in with the finding that returning CCM attendees are significantly younger than CCM newcomers. This is a further blow to the idea of young CCM experience seeker, contradicting Grebosz-Haring and Weichbold's (2018) finding that their younger Warsaw respondents were more motivated by wanting
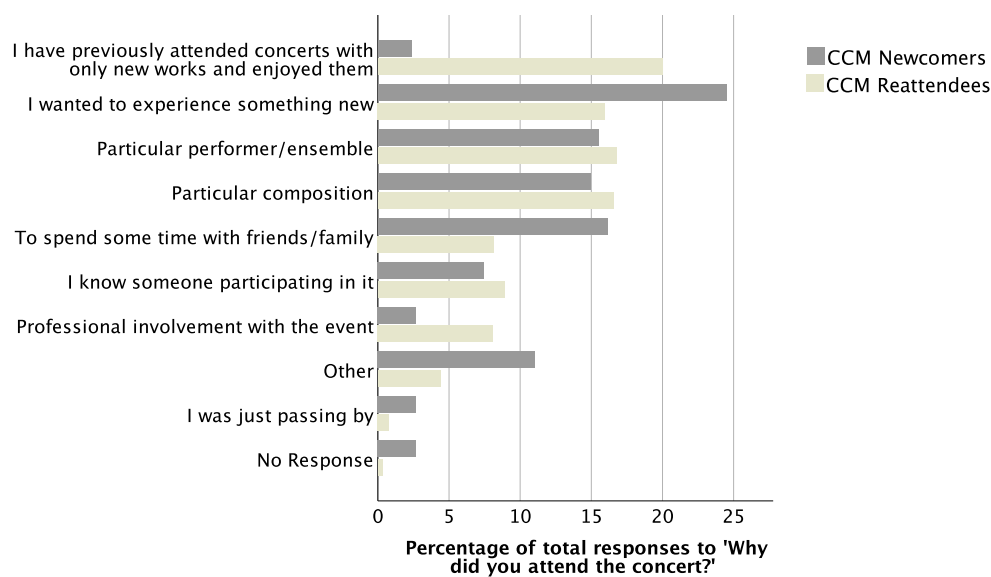
Figure 8. Responses to 'Why did you attend the concert?' from CCM Newcomers vs. Reattandees, percentage of *N* = 3250 responses.

to attend something new than their older Viennese and Parisian audiences. In the present sample, the prevalence of young, experienced CCM listeners attending out of familiarity with the genre somewhat goes against the image of the young voracious experience seeker. Still, attending to experience something new was the highest ranking response at the youngest concert in the sample, 'Alexander Schubert: Control' (see Motivation by Concert table in **Appendix 3)**, which had an alternative concert format, indicating that the younger experience seeker can be located in specific examples.

5.3.6 Qualitative Data on Motivation

164 respondents left behind one comment each for the question 'Why did you attend the concert?'. I coded the comments by theme and initially identified 25 thematic categories in this qualitative data. I then repeated the coding and reduced this to 19 thematic categories with more than one comment in them (**Table 7**). Eight comments could not be clearly assigned a category ('Other').

Table 7: The 19 qualitative motivation categories.

Motivation Category	No. of comments in category	Percentage of all motivation comments
Interest in a specific composer on the programme	27	16.5%
Someone invited me/recommendation	18	11.0%
Curiosity about CCM/young composers/ wanting to keep up with new works	12	7.3%
Interested in composer(s), not specified	12	7.3%
Attending all/many events at a festival	10	6.1%
Amateur music-making	9	5.5%
Professional involvement	9	5.5%
Other	8	4.9%
Tickets were received as gift/attending for a special occasion	8	4.9%
Convenient location/on holiday nearby/ wanting to be at the concert setting	8	4.9%
Know someone participating	7	4.3%
Interested in the format (audiovisual)	6	3.7%
Interest in Estonian music ('Tales from Estonia' only)	5	3.0%
Subscription/combiticket	5	3.0%
Attending with university seminar ('Und links das Meer' only)	4	2.4%
Interest in specific performer (name mentioned) or the conductor	4	2.4%
Interest in featured instrument/particular scoring	3	1.8%
Reviewing the event	3	1.8%
I always attend/I trust the institution	2	1.2%
Volunteering	2	1.2%
Complimentary ticket	2	1.2%
Total	**164**	**100.0%**

While a number of these categories do overlap with the options I provided for this question, in most cases the comments expand on the original response, adding more nuance. As mentioned

above, attending out of interest in the music of a specific composer was an important motivation for many attendees at the 'Tales from Estonia' concert but also at other surveyed concerts:

'Interested in Ligeti'
(R26: 'Through the Twilight')

'Grisey'
(R170: 'Grisey/Posadas)

'To hear music by Olga Neuwirth, which I've only heard on recordings.'
(R176: 'Film Music War Requiem')

'Due to Arvo Pärt - extraordinary composer'
(R444: 'Tales from Estonia')

'To know Arvo Pärt's music'
(R466: 'Tales from Estonia')

'I wanted to hear Arvo Pärt compositions.'
(R502: 'Tales from Estonia')

That the largest proportion of free-form comments (16.5%) could be grouped into this 'specific composer' category highlights the enduring importance of the figure of the composer. Audience members sometimes prioritise the live experience of a particular composer's work after gaining familiarity through the recorded experience (cf. Pitts, 2005, p. 266; Radbourne, Johanson & Glow, 2014, p. 65), as with the respondent from the 'Film Music War Requiem' event at Snape Maltings (R176 above), for whom first contact with Olga Neuwirth's music through recordings led on to this concert visit.

Attending out of curiosity or wanting to be made aware of new works was a prominent category that emerged from the qualitative data (accounting for 7.3% of comments):

'I want to keep up with musical life.'
(R40: 'Through the Twilight')

'Curious about young artists'
(R318: 'Opus XXI Closing Concert')

'I've visited before and wanted to come back to hear the newest contemporary music.'
(R976: 'Songs of Wars I Have Seen')

'I want to hear as much new music as possible, when I have the chance.'
(R1000: 'Songs of Wars I Have Seen')

'Wanting to discover the Voix Nouvelles Academy composers'
(R1280: 'Académie Voix Nouvelles')

It appears from these examples that curiosity can stem from a focus being placed on young composers or just through the promise of hearing something new that keeps the listener 'up-to-date' with current musical production. It is important that organisers harness this power of 'the new' in marketing and presenting CCM and can make the most of potential visitors' curiousity. This opportunity to hear something new could also reach those for whom opportunities to experience live CCM might be in short supply, as appears be the case for R1000 (*'when I have the chance'*).

Another key source of motivation, accounting for 5.5% of extra comments, was involvement in amateur music-making. This included audience members from the Divertimento Ensemble concert who performed in the work for amateur choir but also a considerable number of visitors to other concerts:

'I am singing in choirs and going Europe Cantat in Tallinn, Estonia this summer.'
(R501: 'Tales from Estonia')

'We sing it ourselves.'
(R546: 'Tales from Estonia')

'I will be singing a work of Tormis' in 4 months.'
(R642: 'Tales from Estonia')

'We sing some of these pieces in our choir.'
(R732: 'Tales from Estonia')

'I used to be in the choir.'
(R870: 'Nuove Voci di Divertimento Ensemble')

'I sing in a choir that also sings contemporary music.'
(R931: 'Nuove Voci di Divertimento Ensemble')

As Pitts (2013) notes, amateur musical participation can overlap with concert attendance, offering a

unique way of connecting with a programme. Comments such as 'We sing it ourselves' (R546) and 'We sing some of these pieces in our choir' (R732) speak to the sense of familiarity and the personal relationships amateur musicians develop with the pieces they rehearse and perform, which then lead them to seek out opportunities to hear professional performances. It also appears that the networks that exist around amateur performance can help to disseminate information about live performances, as the response from the Divertimento Ensemble attendee (R931) who sings in a choir that 'also sings contemporary music' (just like the amateur choir featured at the concert) suggests.

For some of the concerts involving audiovisual works, the further comments left behind for the motivation question specifically mentioned being drawn to the event for its format (3.7% of motivation comments):

'Interested in link of music with film'
(R175: 'A Film Music War Requiem')

'Wanted to see the film'
(R247: 'A Film Music War Requiem')

'The film intrigued me, love film and live music.'
(R250: 'A Film Music War Requiem')

'Came because of mixed media'
(R343: 'Landscape Series No. 1')

These comments reflect how programming decisions can have a real impact on the audience who in the end comes to the event. In these cases, a primary interest in the audiovisual format guided the decision to attend, with the CCM repertoire perhaps playing a secondary role in the decision process.

For a small proportion of the 164 respondents who left behind comments, the location of the event (4.9%) or their familiarity with the host institution (1.2%) played an important role in deciding to attend:

'In Aldeburgh for weekend'
(R233: 'A Film Music War Requiem')

'I want to see Flagey.'
(R710: 'Tales from Estonia')

'I'm staying relatively close (50 km) for my summer holiday.'
(R951: 'Songs of Wars I Have Seen')

'Because it's nice that they organise an event like this in Viitasaari.'
(R999: 'Songs of Wars I Have Seen')

'I am glad to hear it in my town.'
(R1095: 'Arditti 3: Horizon)

'I've been coming to Time of Music for years and years.'
(R968: 'Songs of Wars I Have Seen')

'Confidence in Royaumont's programming'
(R1323: 'Académie Voix Nouvelles')

Here, a range of interrelated attendance motivations focusing on setting and the institution involved comes to light. The comments 'I am glad to hear it in my town' and 'Because it's nice that they organise an event like this in Viitasaari' both come from concerts which took place at CCM academies in locations outside large cities (at the Darmstadt Summer Course and Time of Music respectively) and indicate the more local impact that these international festivals can have. These attendees come simply because the festivals form part of their local cultural scene, a connection that can be very powerful (Karlsen, 2014). There is perhaps some overlap here with the moral motivations for concert attendance and subscription identified in existing research (Pitts & Spencer, 2008; Pitts, Dobson, Gee & Spencer, 2013; cf. the 'self-esteem' motivation category from Swanson, Davis and Zhao, 2008 discussed in Chapter 2.1), in which attendance becomes caught up with supporting and prolonging the work of an institution. Other institution-focused comments referenced longstanding relationships to the organisation in question ('I've been coming to Time of Music for years and years'; 'Confidence in Royaumont's programming'), implying that the details of a specific event are not so important to these attendees if it takes place somewhere they are already familiar with (see the analysis of 'Situational Aspects' above).

While the vast majority of motivation comments could be easily sorted into one category, five comments referenced more than one motivation. In these instances, I categorised the comment by

the first motivation mentioned. For two of the comments, being interested in a specific named composer (Arvo Pärt) was combined with being generally interested in Estonia and Estonian music. The remaining three mixed other categories together:

'I live round the corner, combination with video'
(R331: 'Landscape Series #1')

'I love music of Pärt + other concerts were all sold out.'
(R790: 'Tales from Estonia')

'It's nearby and free.'
(R1312: 'Académie Voix Nouvelles')

Another eight comments (4.9% of all comments) could not be grouped at all. The six examples below all mention very specific reasons for attendance (or for accidentally attending), from wanting to take inspiration from a CCM event to aiming to experience something not available to the respondent elsewhere, demonstrating yet more variety in reasons for attendance:

'To find inspiration'
(R20: 'Through the Twilight')

'Bought tickets by accident and now I'm here'
(R273: Opus XXI Closing Concert)

'To be in a community of like-minded people'
(R395: 'Und links das Meer')

'Possibly to bring students next year'
(R947: 'Songs of Wars I Have Seen)

'To transform it in visual art'
(R1228: 'Arditti 3: Horizon')

'My country doesn't play contemporary music, so it's my only chance to listen to it while I'm in Germany.'
(R1239: 'Arditti 3: Horizon')

5.3.7 Summary

There exists a wealth of different motivations for attending CCM concerts. While intrinsic motivations seem most common among the respondents overall, in line with existing research on CCM

attendance motivations, there are notable differences between concerts and between newcomers to CCM and returning visitors, as revealed through the quantitative comparisons and the concert case studies. The case studies, in particular, highlight groups of motivations that were important at specific events and helped to balance out the risks of attending a concert of new works, such as knowing the performers at the 'Nuove Voci' event.

The qualitative data adds more layers of detail, revealing yet further motivation categories. Many of these were concert or format-specific but some relate more to the nature of CCM, such as attending out of curiousity or wanting to keep up-to-date with musical life. From the various ways in which existing experiences and interests mix with practical and social concerns, it certainly appears that the present respondents' motivations lie 'at the crossover between interest and inclination' (Pitts, 2014, p. 22), considering various factors when deciding to attend.

5.4 Conclusion

In this chapter, I have responded to RQ1 ('Who attends CCM concerts and what motivates them to attend?') with a detailed analysis of the demographic trends within the CCM sample. Confirming insights from existing studies, the audience for CCM is highly educated, has considerable heterogeneity of age and is very culturally engaged. My findings expand on existing work on three points: 1) by identifying musical expertise as the main predictor of frequency of attendance, not general education; 2) by pointing to strongly contrasting contexts for CCM reception; and 3) by finding evidence that counters the image of young CCM experience seeker (Ch. 3.3), instead finding experience-seeking motives among older respondents. The results in Ch. 5.3 revealed a wide-ranging set of motivations that visitors to CCM concerts can have for attending. Beyond the intrinsic and extrinsic motivations of wanting to experience a particular aspect of the concert or wanting to attend with or to see others, respondents mentioned a complex array of situational, institutional and other factors that brought them to the event, outweighing the possible risks. From both of these subchapters, a spectrum ranging from transient and occasional contact to live CCM to committed, even devoted, attendance emerges. While Zehme (2005) and Grebosz-Haring and Weichbold (2018) do note differences in audience by concert types, the results presented here much go further than

prior studies in establishing a broader, more nuanced view of the composition of the audience for CCM in Europe.

If a key feature of the CCM audience is its heterogeneity of age and to some extent musical expertise, how do institutions go about reaching these contrasting target groups? It appears that it is not necessarily younger audiences approaching CCM for the first time (Ch. 5.1.6) and so organising institutions could think about how to bring older audience members over from other art forms, considering CCM's connection to classical music in this (see Ch. 6.1 and Ch. 11). Clearly, combining new works with familiar ones is one very simple yet powerful approach, as the 'Tales from Estonia' example serves to illustrate.

Drawing on the motivation results, the analysis revealed that the appeal of the 'new' and the idea of hearing newly created music does play an important role in newcomers' decision making and could provide a starting point or become a central theme for marketing messages. Incentivising committed attendees to bring someone they know along or encouraging crossover from other art forms (e.g. the 'Audience Exchange' strategy described in Gross and Pitts, 2017) could be effective, as well as considering ways to actively involve audience members, who then might bring along someone new (as with the 'Nuove Voci' event). Overall, simply maintaining an awareness of the different groups that make up the potential audience for CCM should be an aim of institutions involved in programming CCM and designing events around it.

Chapter 6. Tastes and Perceptions

RQ2. What do CCM audience members listen to and how does CCM fit into their listening tastes? What are their perceptions of the genre?

In this chapter, I turn to matters related to CCM's position in the musical field, considering audience members' musical listening tastes and their attitudes towards the genre (RQ2). Asking audience members about their musical tastes not only enables the investigation of patterns of consumption, which is of interest from a music sociology perspective, it also gives an impression of how their decision to attend a particular event fits in with audience members' broader musical interests and how they came to the genre. To answer the first part of RQ2, I will initally present the most frequently chosen genres across the sample and by concert, with an emphasis on CCM's relationship to classical music. I will then continue this investigation and look at the sample's musical tastes through the lens of omnivorousness (see Ch. 2.3 in the literature review), comparing the number of genres and the combinations of genres chosen by concert, age group, education and musical expertise. Through this, I aim to consider to what extent CCM audiences can be considered omnivorous musical consumers and how they do or not do not combine an active interest in CCM with an interest in other musics, offering the first detailed analysis on this subject.

As I explored in the review of the literature on the history of CCM reception (Ch. 3.1), there is much dispute over what CCM means, what it should stand for and how composers should relate to audiences. In the present study, I sought to find out how audiences perceive CCM. In answering this second part of RQ2, I will report the results of an word association task which asked respondents to select adjectives that they associate with the term 'contemporary classical music' and a qualitative analysis of the 202 free-form associations also collected through this question.

6.1 Musical Tastes

6.1.1 Tastes across the sample and by concert

Looking across the whole sample first of all (**Figure 9**), it is apparent that the most frequently listened to genre is classical music, accounting for 20.9% of all responses to the musical genre question. This affirms the close relationship between classical and contemporary classical music and further justifies

my use of the term 'CCM' to describe newly composed classical music. Even though some respondents try to set CCM apart from classical music (see 6.2.3), it seems clear that a taste in CCM and in classical music are closely related. The three more traditionally 'highbrow' genres that I included on the survey ('Classical', 'Contemporary Classical' and 'Jazz') are the most frequently chosen options overall, covering 51.1% of total responses. The various forms of pop, rock and dance music that were listed range in their popularity, from 11.9% of total responses for general 'Pop/Rock' down to 3.5% for 'Hard Rock/Metal'. It is notable that 'World Music', a genre that falls between popular and art music depending on the repertoire in question, ranks relatively highly for the present sample, above most types of popular music. This could support Peterson's (1990) assertion that non-Western musical styles would permeate future compositional styles and tastes, appealing to baby-boomers and members of later generations who might not have such a strong connection to Western classical cultural production (see also Van Eijck, 2000, p. 216).
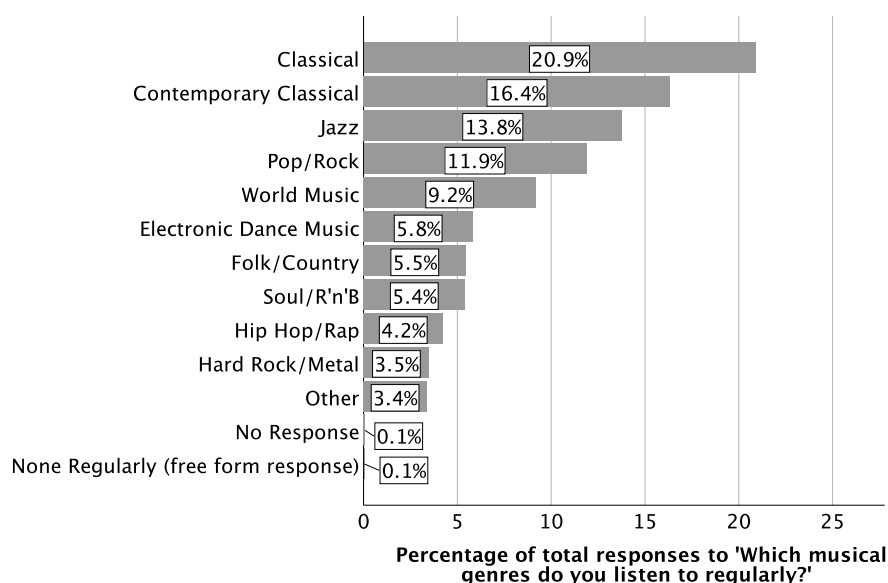
Figure 9. Selection frequency per option for 'Which musical genres do you listen to regularly?', percentage of *N* = 5859 responses.

Classical music was similarly the highest ranked genre (in terms of preference, not listening frequency) for Zehme (2005)'s respondents at the Dresdner Tage der zeitgenössichen Musik. However, the overall taste profile of her sample differs somewhat: CCM only ranked in fourth place in terms of preference, preceded by early music and rock/pop (p. 131). 'Folk' was ranked lowest in terms of preference in Zehme's study, in the present sample, it ranks seventh out of the ten genre options.

The high ranking for jazz mirrors Savage and Gayo (2011)'s finding that a liking for CCM (represented in their listening study by an excerpt from Philip Glass' *Einstein on the Beach*) could be grouped close to a liking for jazz in general and for Miles Davis' *Kind of Blue* specifically. The strong presence of classical music and jazz among listening tastes here provides insights on where to place CCM on the taste spectrum, pointing generally to a 'highbrow' set of tastes around CCM.

For the spread of tastes by concert (**Table A3.2** in **Appendix 3**), the dominance of classical music among listening tastes does appear surprising. For concerts such as 'Opus XXI', 'Tales from Estonia' and 'Film Music War Requiem', which all took place at venues that present classical music alongside CCM and other genres, this result is logical. However, for 'Grisey/Posadas' at IRCAM, 'Songs of Wars I Have Seen' at Time of Music, 'Landscape Series #1' at Gaudeamus Muziekweek and 'Und links das Meer' presented by IEMA, all CCM-focused settings, it is noteworthy that audience members most frequently listen to classical music. The visitors to the 'Control' installation at Ultima display a very different range of tastes compared to the audiences at the other concerts, one that revolves around pop/rock, jazz, electronic dance music and hip hop/rap; classical music and CCM then follow in fifth and sixth place. Not only is this the youngest audience in the sample, the music presented at the event (exclusively electronic) and its overall format may have contributed to attracting an audience with this set of musical tastes. It is only at 'Arditti 3: Horizon' at the Darmstadt Summer Course, the concert with the greatest proportion of CCM professionals, that CCM was the most frequently chosen listening genre by a margin of 0.3%.

If CCM does not even rank as the most frequently listened to genre among audience members in CCM-specialised contexts, then who does listen to CCM regularly? For the CCM professionals, this genre does come out on top, but only by 2.0%. These insights into listening habits may relate to the particular significance of the live experience in the CCM scene, in which new works are typically performed live before possibly then being recorded. There is a much more limited range of recorded music than for other genres, especially as concerns the work of young composers. This is not the case for all branches of CCM, as the cases discussed in Ch. 3.1 show; the new forms of dissemination championed by young composers and performers, which often put the recording before the performance (or even before the published score, rather like in pop music production) and the

recording success of composers like Arvo Pärt and Henryk Gorecki represent a different relationship between recording and performance in CCM. However, CCM audience members are in most instances attending concerts to hear music that would be hard to find in recorded form.

It is also possible that the challenges a lot of types of CCM present to music cognition (Ch. 3.2) could mean that attending a concert of CCM is preferable to listening to a recording. Following the gestures of performers and receiving visual cues on the sources of particular timbres is likely to make more musically extreme forms of CCM easier to appreciate live than on a recording. A series of studies that compared responses to a solo clarinet piece by Stravinsky (a work without a clear key centre or a regular pulse) in audio-only, video-only and audiovisual conditions revealed that the movements made by performers provided clues in identifying new phrases and signalling changes in expressive content (Vines, Krumhansl, Wanderley & Levitin, 2006), as well as there being higher electrodermal activity for the audiovisual conditions (Chapados & Levitin, 2008). More research into the exact listening frequencies for different genres would be needed in order support the idea that CCM is indeed not consumed so quite so readily in recorded form.

6.1.2 Omnivorousness in musical taste among CCM audience members

As discussed in Ch. 2.3, there is little consensus on what an accurate measure for omnivorousness in musical taste should look like (Peterson, 2005). Contrasting thresholds for omnivorousness abound in the literature, ranging from the number of liked genres or frequently listened to genres (e.g. Peterson & Kern, 1996; Rossman & Peterson, 2015; Van Eijck, 2001), to breadth of styles consumed and boundary-crossing (e.g. Leguina, Widdop & Tampubolon, 2016; Vlegels & Lievens, 2017) and on to liking and disliking of specific works (e.g. Savage & Gayo, 2011). Given that my aim is to broadly profile the tastes of the CCM audiences in the present sample and consider CCM's previously neglected position in the musical genre spectrum rather than add evidence to the omnivore debate, my exploration of the omnivorousness of CCM audiences will simply be based on the number of different genres selected by respondents and the breadth in style within these genre combinations.

For each respondent, I totalled the number of genres they reported listening to frequently out

of the ten possible options, resulting in a score on a scale from 0 (no options selected/no response) to 10 (all ten genre options selected). On average, the respondents selected 3.96 different genres. As the frequency diagram in **Figure 10** shows, an overwhelming majority of respondents (78.3%) reported listening to between one and five genres regularly. Since the comparability of omnivore research is limited due to the many differences in possible omnivorousness measures, it is hard to assess whether the present CCM audience sample listens to more musical genres than a general population sample. Van Eijck's (2001) analysis of a 1987 Dutch population size dataset (N = 3,178) reports an average of between two and three genres listened to regularly (p. 1170) but the age of this dataset and the genre options included make it unlikely to be an accurate source of comparison. Rossman and Peterson (2015) report a median of two genres liked in their analysis of the 2002 and 2008 US Surveys of Public Participation in the Arts, but here it is questionable whether liking and frequency can really be compared.
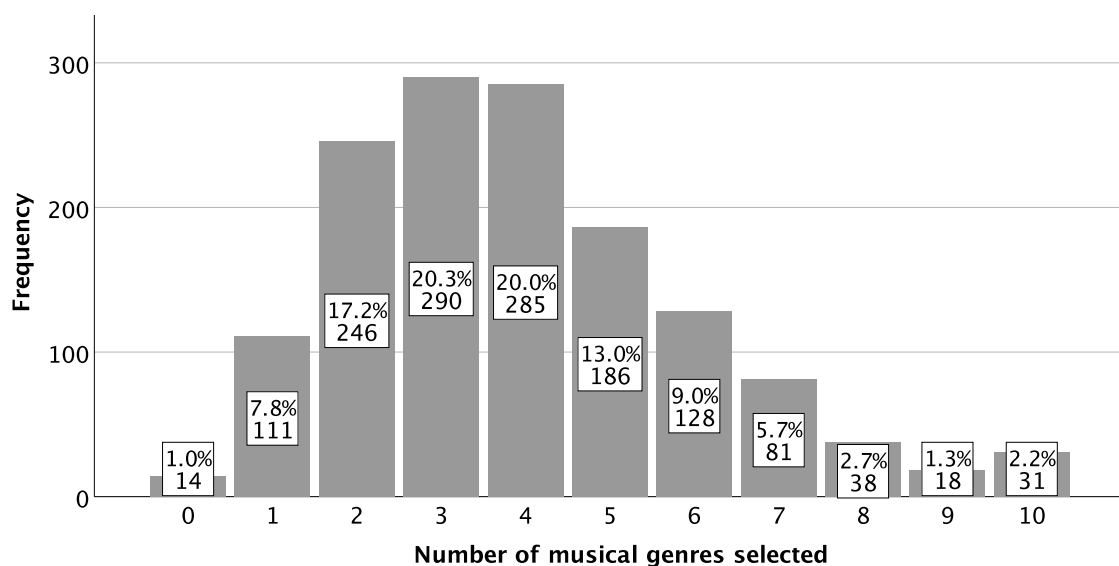
Figure 10. Frequency diagram of number of genres selected in response to 'Which musical genres do you listen to regularly?', percentage of N = 1428.

Looking at the most frequently chosen combinations of genres offers an insight into the breadth of styles the respondents in the present sample frequently consume. In total, 336 different genre combinations were recorded in response to the listening taste question, many of which were chosen by three or fewer respondents. **Table 8** lists the combinations of genres that were chosen by ten or more respondents, which together account for 53.4% of all genre combinations that occurred.

Following on from the overall results above (**Fig. 9**), it is evident that 'highbrow' taste combinations abound. The six most frequently occuring combinations feature only classical, CCM, jazz or world music, it is only beyond rank seven that genres which more clearly fall under the umbrella of subgenres of popular or 'lowbrow' music appear. This implies some unwillingness to cross genre boundaries within the respondents' listening tastes. The ubiquity of classical music listening is supported by these genre combination results, only one of these top patterns does not include it (22: 'CCM only', aside from 'No response'). Seven of these 26 most frequently chosen combinations do not feature CCM at all, suggesting again that CCM is not overwhelmingly prevalent as a listening genre, even among this sample of CCM concert audience members.

6.1.3 Exploring Omnivorousness by Concert, Age Group, Education and Musical Background

The average number of genres chosen per concert is shown in **Figure 11**. This varies significantly by concert, $F(11, 1416) = 6.43$, $p < .001$, $\omega^2 = 0.04$. I carried out post-hoc tests using Hochberg's GT2 procedure for unequal sample sizes. The attendees at the 'Alexander Schubert: Control' installation chose 4.9 genres on average, significantly more than the attendees at most of the other concerts, excluding 'Landscape Series #1' ($p = 1.00$), 'Academie Voix Nouvelles' ($p = 0.64$) and 'Arditti 3: Horizon' ($p = 0.96$). At the other end of the spectrum, the audiences at 'Opus XXI Closing Concert' and 'Film Music War Requiem' reported listening to fewer genres on average (3.2 and 3.3 respectively), but not significantly fewer compared to most other concerts.

Table 8. Listening genre combinations chosen by ten or more respondents, ranked by frequency.

Frequency Rank	Combination	Frequency	Percent
1	Classical + CCM	133	9.3%
2	Classical + CCM + Jazz	85	6.0%
3	Classical Only	79	5.5%
4	Classical + CCM + Jazz + World Music	58	4.1%
5	Classical + Jazz	36	2.5%
6	Classical, CCM + World Music	33	2.3%
7	All ten genre options	31	2.2%
8	Classical, CCM, Jazz + Pop/Rock	31	2.2%
9	Classical, CCM + Pop/Rock	30	2.1%
10	Classical, CCM, Jazz, Pop/Rock + World	24	1.7%
11	Classical, CCM, Pop/Rock + World	19	1.3%
12	Classical, CCM, Jazz, Pop/Rock, Soul/RnB + World	18	1.3%
13	Classical, Jazz + Pop/Rock	18	1.3%
14	Classical + Pop/Rock	18	1.3%
15	Classical, CCM, Jazz, Pop/Rock, World + Folk/Country	15	1.1%
16	Classical, CCM, Jazz, World + Folk/Country	15	1.1%
17	Classical, Jazz + World	14	1.0%
18	None Selected	14	1.0%
19	Classical, CCM, Jazz, Pop/Rock + Hard Rock/Metal	12	0.8%
20	Classical, CCM, Jazz, Pop/Rock + Hard Rock/Metal	12	0.8%
21	Classical, Jazz, World, Folk/Country	12	0.8%
22	CCM only	12	0.8%
23	Classical, CCM, Jazz, Pop/Rock, EDM, Soul/RnB + HipHop/Rap	11	0.8%
24	Classical, CCM, Jazz, Pop/Rock, World, Folk/Country + Soul/RnB	10	0.7%
25	Classical, CCM + EDM	10	0.7%
26	Classical, Jazz, Pop/Rock + World	10	0.7%
		Percentage of total combinations chosen (*N* = 336)	**53.4%**

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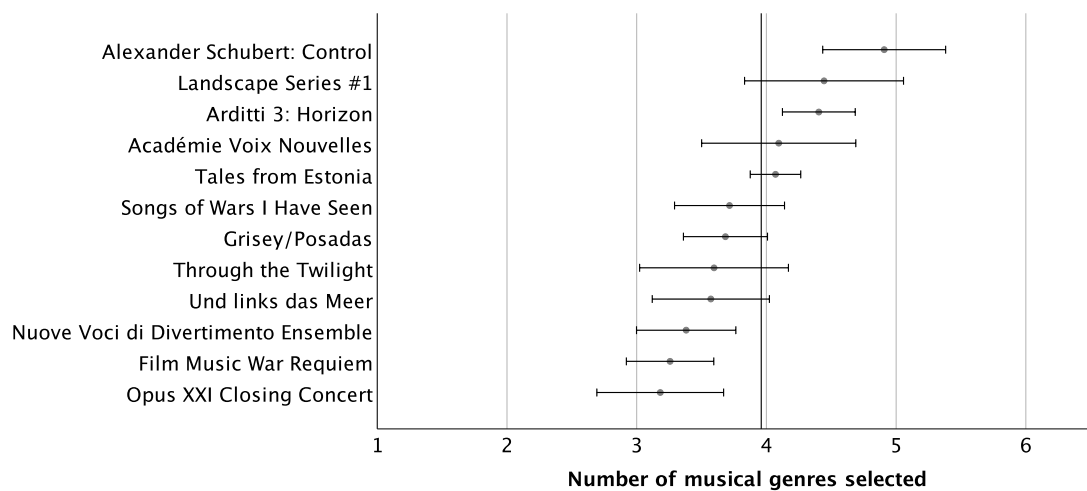
Figure 11. Mean number of musical genres selected by concert, *N* = 1428. Reference line shows sample mean (3.96 genres), error bars = 95% CI.

Table 9 presents the most frequently chosen genre combinations by concert. It should be noted that there was often a very narrow margin between these most frequently chosen combinations and the second or third most frequently chosen set, so this table serves to give a general impression of the styles that were chosen together at each concert. It is for this reason that there is some discrepancy between the mean number of genres chosen and the breadth in the most frequent combinations (e.g. for 'Opus XXI' and 'Académie Voix Nouvelles'); a genre combination does not need to have been picked very frequently to then become the most frequent single option out of the many possibilities that there are.

Despite this, it is evident that 'Alexander Schubert: Control', the youngest concert in the sample, stands apart from the other concerts: choosing all ten available genre options was most frequent pattern. This could point to a high level of omnivorousness and willingness to cross genres but also could reflect a more indiscriminate response behaviour, in which the individual categories were not fully attended to. The more classical music-centred combinations (e.g. 'Classical + CCM' or 'Classical + CCM + Jazz') did not appear at all among the 'Control' attendees.

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Table 9. Most frequently chosen listening genre combinations by concert, ordered by number of different genres included.

Concert	Most frequently selected genre combination
Alexander Schubert: Control	All ten genre options
Landscape Series #1	Classical + CCM + Jazz + World Music
Opus XXI Closing Concert	Classical + CCM + Jazz + World Music
Songs of Wars I Have Seen	Classical + CCM + Jazz
Film Music War Requiem	Classical + CCM
Arditti 3: Horizon	Classical + CCM
Grisey/Posadas	Classical + CCM
Nuove Voci di Divertimento Ensemble	Classical + CCM
Und links das Meer	Classical + CCM
Académie Voix Nouvelles	'Classical + CCM' and 'Classical Only' (Joint most frequent)
Through the Twilight	'Classical + CCM' and 'Classical Only' (Joint most frequent)
Tales from Estonia	Classical Only

There does appear to be some relationship between the repertoire performed at the concert or typically presented by the host institution and the composition of musical taste responses, a parallel to Zehme's (2005) observations on the differences in taste between the Nyman and Lachenmann attendees in her sample. The 'Control' installation at Ultima and 'Landscape Series #1' at the Gaudeamus Muziekweek were both almost exclusively electronic pieces, representing different CCM styles to the other concerts in the sample, which may have attracted audience members with a broader taste spectrum. Meanwhile, 'Académie Voix Nouvelles', 'Tales from Estonia', 'Through the Twilight' all took place at host institutions with a classical music focus to their programming which seems to then be reflected in these top combinations.

Referring back to the demographic analyses by concert in Ch. 5.1, it is quite evident that the age of the audience members plays a role in the stratification of tastes by concert. **Figure 12** plots the average number of genres listened to by age group. The mean number of genres listened to varies significantly by age group, Welch's $F(6, 449.90) = 28.79$, $p < .001$, est. $\omega^2 = 0.11$. Post-hoc Games-Howell tests revealed that the 18-24 year-olds in the present sample report listening regularly to significantly more genres than all age groups above 45 years ($p < 0.01$). They do listen to a greater

number than the 25-44 year-olds, but these differences were not significant (p = 0.14 for 18-24 vs. 35-44; p = 0.90 for 18-24 vs. 25-34). The 65-74 year-olds and the over 75s in the sample listen to significantly fewer genres than all other age groups, with no significant difference between these two groups (p = 0.85). This finding is in keeping with existing research which has generally shown younger individuals to be more inclusive in their tastes and more culturally voracious than older individuals (Daenekindt & Roose, 2014; Ollivier, 2008; Peterson, 2005; Sullivan & Katz-Gerro, 2007). As shown in **Table 10**, the 18-24 year-olds have a quite a different spread of genres in their most frequently chosen genre combinations, one that crosses traditional 'high/low' distinctions.
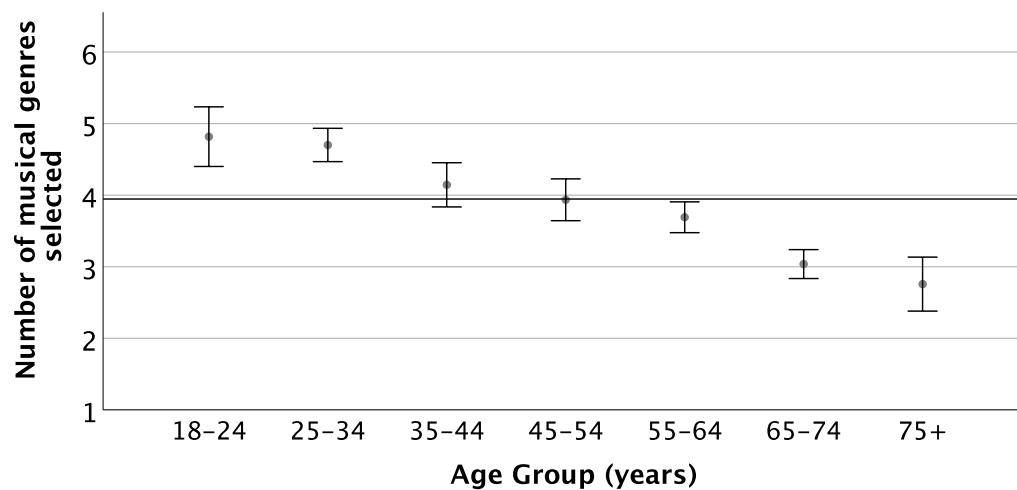
Figure 12. Mean number of musical genres selected by age group, N = 1404. Reference line shows sample mean (3.96 genres), error bars = 95% CI.

Table 10. Most frequently chosen listening genre combinations by age group.

Age Group	Most frequently selected genre combination
18-24	Classical + CCM + Jazz + Pop/Rock
25-34	Classical + CCM
35-44	Classical + CCM
45-54	Classical + CCM
55-64	Classical + CCM
65-74	Classical Only
75+	Classical + CCM

Given this effect of age on omnivorousness by number of genres regularly consumed in the

present sample, I then controlled for age when considering education and omnivorousness. Across the whole sample, there was significant variation by highest education level reached, F (5, 1398) = 2.47, $p < 0.05$, but there was no significant variation by education for the over 30s, Welch's F (5, 140.23) = 1.161, $p = 0.16$. This result could be seen to contrast existing research which has largely (but not conclusively) associated higher education levels with omnivorous taste (Chan, 2010; Peterson, 2005), but it is more likely that there is too little educational variation in the present sample for such an effect to come through. The most frequent chosen genre combinations did not differ greatly by education or musical expertise so these results have not been reported here.

Finally, a further one-way ANOVA revealed significant variation in the mean number of genres listened to by level of musical expertise (**Figure 13**), Welch's F (3, 573.17) = 11.55, $p < .001$, est. $\omega^2 =$ 0.02. I conducted Games-Howell post-hoc tests which indicated that CCM professionals listened to significantly more genres than non-musicians and amateur musicians ($p < .001$ for both comparisons). The CCM experts did listen to more genres on average than the general professional musicians in the sample but this difference was not significant (by a very small margin, $p = 0.05$). This finding that musical professionals, and CCM specialists in particular, listen to more genres regularly than non-professional groups mirrors Elvers, Omigie, Fuhrmann and Fischinger's (2015) results on the omnivorous musical tastes of musicology students compared to students of other subjects. The authors propose that having greater familiarity with music theory and the workings of musical style may make experts more willing to engage with many new and different genres (p. 9; see also Wöllner, Ginsborg & Williamon, 2010, p. 375). This result also accords with Warde, Wright and Gayo-Cal (2007)'s notion of the 'professional omnivore', cultural professionals who consider breadth of taste to be a necessary attribute for individuals in this field.
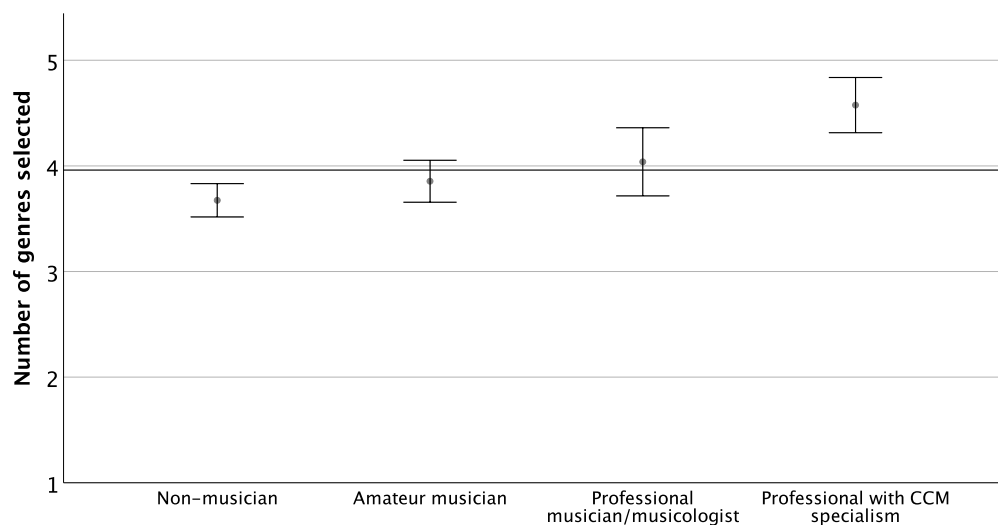
Figure 13. Mean number of musical genres selected by musical expertise, *N* = 1411. Reference line shows sample mean (3.96 genres), error bars = 95% CI.

6.1.4 Summary

This in-depth analysis of CCM audience tastes confirms the close connection between classical music and CCM, with 'Classical' being the most frequently chosen option overall, at most concerts and also ubiquitous among the most common genre combinations. It seems that for the majority of respondents in this sample, CCM is a 'highbrow' genre, fitting in around tastes for classical music, jazz and, in some cases, world music. It may be possible to consider such listeners 'exclusive highbrows' or 'snobs' (López-Sintas & Katz-Gerro, 2005; Ollivier, 2008; Van Eijck, 2001), but more research into their likes and dislikes would be necessary in order to get an accurate picture of their attitudes towards 'lower' forms of musical production.

For a younger minority, CCM is consumed within a somewhat different, broader spectrum of tastes. The 18-24 and 25-34 year-olds reported listening to a mean of 4.82 and 4.70 genres respectively, signalling a greater musical voraciousness, and the 18-24 year-olds combine 'high' and 'low' genres more readily than other groups, according to their most frequently chosen combination ('Classical + CCM + Jazz + Pop/Rock'). It will be interesting to see if these taste patterns also relate to patterns in music reception or in the styles of CCM most preferred by younger audience members (Ch. 8). That younger audiences (e.g. the audience at the 'Control' installation) approach CCM via or

alongside different genres lends weight to my idea of CCM as a 'high art subculture'; aspects of its appeal come from its contemporaneity and rejection of norms (see Ch. 6.2), features that could overlap with other forms of contemporary music production such as rap/hip hop and metal, punk or other rock styles.

Given the issues in comparability with the existing omnivore research, it is hard to say whether or not the present CCM audience sample is more omnivorous than music consumers in general. An average of 3.96 for the number of genres regularly listened to does suggest that CCM audiences might be slightly more omnivorous listeners compared to averages and medians of 2 or 3 genres from some of other musical and cultural taste studies cited here. In Ch. 10, I will pick up the topic of omnivore taste again and compare the omnivorousness of the CCM sample to the smaller sample from classical music audiences.

6.2 Perceptions of CCM

To investigate how audiences perceive CCM and what it means to them, I asked respondents to select adjectives that they associated with the term 'contemporary classical music'. While there are many music sociology and psychology studies that collect words and phrases used by participants to describe musical experiences via open-ended questions or diary methods (e.g. Boer & Fischer, 2012; Emerson & Egermann, 2018a; Garrido & Schubert, 2011; Prior, 2014), 'word association' tasks such as this one are still relatively rare in music contexts but represent an simple and effective way of exploring perceptions. Developed within linguistics (Szalay and Deese, 1978), word association has found more resonance in the political sciences than in arts research (e.g. Garrett, Evans & Williams, 2006; Leiserowitz, 2006).

For the present CCM association task, I gathered fifteen words from the existing literature, primarily from three sources. Firstly, Gross and Pitts' (2016) interview study with contemporary arts attendees, in which participants were asked what 'contemporary' means to them, resulting in three main definitions and a series of synonyms collected from interviewees (p. 9-10). From this set of synonyms, I gathered the terms 'New', 'Experimental', 'Avant-garde', 'Strange', 'Difficult', 'Different',

'Challenging' and 'Unpredictable' for the present association task.[13] Zehme (2005, p.141-144) and Grebosz-Haring (2016, p. 7) both provide statements designed to assess audience members' attitudes towards CCM and the functions it has for them. From these two further sources, I gathered such terms as 'Inspiring', 'Intellectual' and 'Provocative'. Beyond this, I included the terms 'Boring' and 'Exciting' from their usage in music listening tasks (e.g. Emerson & Egermann, 2018a) and 'Elitist' in order to get at issues of insider-outsider or isolationist culture around CCM (Ch. 3.1).

Here, I look not only at associations with CCM through the selection of given terms but also at the open-form associations gathered through the 'Any other association?' question (Ch. 6.2.3). I acknowledge that the music performed at the specific survey events may have influenced respondents' associations with CCM when answering the question but it was not possible to control for this effect as part of the survey.

6.2.1 Associations with the term 'contemporary classical music'

Figure 14 ranks the items from most frequently to least frequently chosen. While the question asked respondents to circle the three words that best corresponded to their view of the genre, a minority (15.3%) selected more or less than three. Therefore, I will mostly focus on the frequency with which words were chosen overall, rather than analysing sets of three responses.

The most frequently chosen term overall was 'Experimental', accounting for 13.2% of all responses to the association question. This result follows on, as intended, from Gross and Pitts' (2016) qualitative investigation, in which the usage of 'contemporary' to mean work that is 'experimental' in form was among the most common definitions for this term among their 56 interviewees and an aspect that featured in their 'facilitative attitudes' for contemporary art consumption (see Ch. 3.3). It appears that the respondents in the present CCM sample similarly associate contemporary works with experimental content and forms.

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[13] *'Unpredictable' was a word used by the authors, not the participants, to describe contemporary art, but I still found it relevant for inclusion as an association term.*

Figure 14. Selection frequency per option for 'What are your associations with the term "contemporary classical music"?', percentage of *N* = 4526 responses.

'Experimental' is furthermore a term that has developed out of criticism and arts scholarship (Ch. 1.1), which may suggest that for some respondents, a more academic term appears most fitting when describing CCM. 'Experimental' ranks much higher than 'Avant-garde', the other more scholarly term presented (also featured in Gross and Pitts, 2016), perhaps conveying a sense that 'Avant-garde' is an outmoded word. This was touched upon by a respondent in a further comment to this question: 'About Avant-garde: Do we still use the term?!?' (R234: 'Film Music War Requiem'). This shows how word association tasks can provide insights into the resonance scholarly terms have with actual listeners and audience members, functioning as a more 'bottom-up' means of classifying and defining (Vlegels & Lievens, 2017).

Other more 'content-focused' words that ranked among the upper seven terms include 'Unpredictable' (8.6%), 'Original' (7.1%) and 'New' (6.7%). The first of these touches on a hallmark of CCM, its frequent absence of repetition or an outwardly coherent structure. It suggests that the respondents value being surprised or associate 'the unexpected' with CCM, implying that it could be a risk to attend, as I reflected on in Chapter 5.3. It is notable that 'Original' and 'New' were not chosen especially frequently, which marks a contrast to prior research. For the participants in Gross and Pitts' interview study, the idea that contemporary art was 'of its time' and somehow connected to today was quite prevalent, this being a similar (though not identical) idea to an association with newness or

originality. In Zehme's (2005) study of attendees at the 1999 Dresdner Tage der zeitgenössischen Musik, the statement 'contemporary music is innovative, creative and excites the imagination' was ranked the highest in terms of agreement (70.5% 'agree' or 'mostly agree') out of six statements on the nature of CCM (p. 202, Original German: 'Zeitgenössische Musik ist innovativ, kreativ.'). The present findings contradict this; it seems that for the respondents in the present study CCM's newness or originality is not such a prominent feature, when responding to the association task.

The more emotional terms 'Inspiring' (11.7%), 'Exciting' (8.2%), 'Challenging' (8.6%), which refer more to an association with the 'impact' of CCM or what it 'does' for people are also prominent among the top seven terms. The high rankings for these terms affirms such existing findings as CCM being viewed as an art form that stimulates the intellect and imagination (Zehme, 2005, p. 226), that is used for contemplation (Neuhoff, 2007, p. 492) and that provides interesting impulses, aiding personal development (Grebosz-Haring, 2016, p. 7). The popularity of 'Inspiring', in particular, touches on slightly different nuances, such as encouraging creative impulses or, in a similar vein to Gross and Pitts (2016, p. 12), freedom of interpretation or a kind of interpretative creativity. For some respondents, it may even refer to a more emotional, uplifiting or possibly transcendental experience that they associate with the genre (the free-form answers below lend weight to this interpretation, see 6.2.3; cf. Brown and Novak, 2007 for an investigation of 'uplifting'/'inspiring' experiences at live performances).

'Provocative' ranked among the lower seven terms, implying that CCM might not be viewed as being as radical or confrontational, as was the case for the respondents in Zehme's (2005, p. 202) study (56.2% agreed or strongly agreed with the statement 'contemporary music provokes through disregarding musical conventions'; Original German: 'Zeitgenössische Musik provoziert, indem sie Hörgewohnheiten missachtet.'). This, along with the low selection frequency for 'Avant-garde', suggests that a shift may have occurred regarding how 'radical' CCM is perceived to be; it is 'experimental' rather than 'provocative'.

It is evident that the respondents overwhelmingly have positive associations with the term

'contemporary classical music'. Given that the vast majority had attended a CCM concert before and that many have a high degree of familiarity with this music, this positivity is not altogether surprising. The largely negatively-connoted terms 'Difficult', 'Elitist', 'Strange' and 'Boring' rank the lowest (along with 'Provocative'), together only accounting for 10.5% of all responses to this question. In the discussion of the factors modulating responses to the association task below, I will zoom in on these terms to see who did select them, among the overall positivity of the sample.

6.2.2 Associations by Concert, Age, prior CCM concert attendance and Musical Expertise

The word association frequencies by concert are displayed in **Table A3.3** in **Appendix 3**. The three most frequently chosen words for each concert have been highlighted. As would be expected given the overall results, the most frequently chosen options cluster around 'Experimental' and 'Inspiring'. 'Film Music War Requiem' at Snape Maltings is the only concert for which this differs greatly; at that concert, 'Challenging' was the most frequently chosen term, followed by 'Exciting' and 'Unpredictable'. 'Experimental', the most frequently chosen term for six of the twelve survey concerts, ranked much lower here, accounting for only 7% of responses to the association question. 'Film Music War Requiem' attracted the oldest audience in the sample and 'Experimental' does appear to have been chosen more frequently by younger respondents (see association results by age below) so this could well explain this stark contrast. The results for 'Academie Voix Nouvelles' and 'Through the Twilight' also differ slightly, with 'Original' and 'Intellectual' ranking in the top three respectively, but otherwise there is not much variation in associations by concert.

Cultural and linguistic differences may well have played a role for this question. Certain words may have had a slightly different meaning in the different national contexts in the study, for example, it is notable that 'Avant-garde' was most frequently chosen at the two French concerts 'Academie Voix Nouvelles' at the Royaumont Foundation and 'Grisey/Posadas' at IRCAM.

Figure 15 compares associations from respondents who had previously attended a CCM concert (CCM reattendees) and those for whom the survey concert was their first encounter with live CCM (CCM newcomers). The most frequently chosen associations for the two groups were not that

different, 'Experimental' and then 'Inspiring' for both groups, but there are differences in the frequencies for the other terms. Newcomers chose the words 'Difficult', 'Strange', 'Different', 'Boring' and 'Unpredictable' more frequently than reattendees, indicating that some of these first-time attendees had approached their first CCM concert with mixed feelings about the genre. 'Difficult' was much more frequently chosen by newcomers and 'Challenging' was preferred by reattendees, a contrast that suggests that a reframing of the complexities of CCM takes place through greater exposure to it.
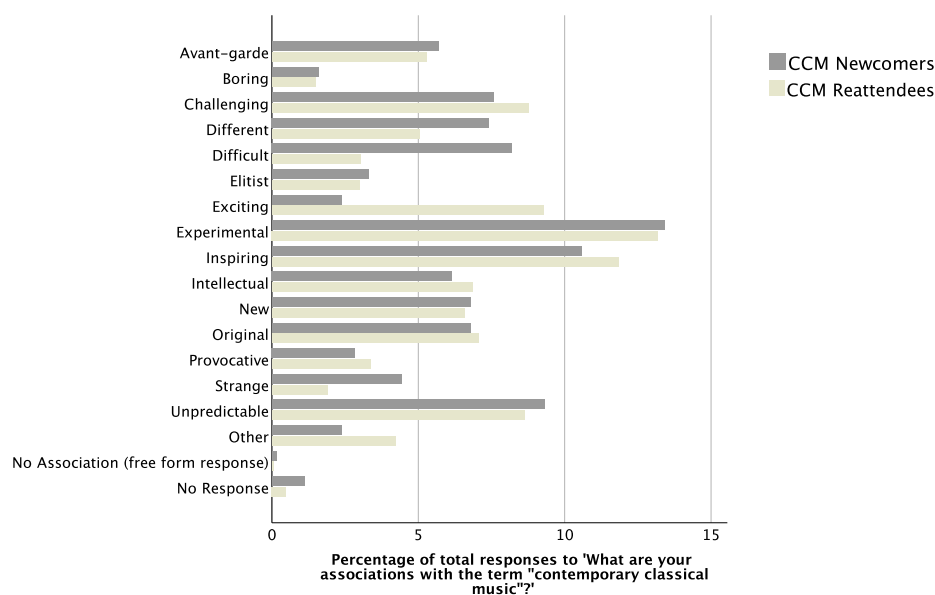
Figure 15. Selection frequency per option for 'What are your associations with the term "contemporary classical music"?' for CCM, Newcomers vs. Reattendees, percentage of $N = 4387$ responses.

Moving on to age, there appears to be little variation between age groups in terms of CCM associations. **Figure A6.1** in **Appendix 6** shows the spread of associations for under 35s and over 55s. As mentioned above in relation to the results by concert, 'experimental' is a slightly more prominent choice among the younger respondents (15.5% for the under 35s vs. 10.7% for the over 55s). 'Intellectual' also ranks higher among the under 35s, which perhaps reflects a possible trend towards self-enhancement and intellectual development through engagement with CCM, though this is a word that could also be interpreted negatively.

The term 'Elitist' ranks higher among the under 35s than for the over 55s, accounting for 4.6%

of all responses versus 2.3%. **Table 11** displays the frequency with which the term 'elitist' was chosen in each age group. It ranks highest among the 18-24 year olds, covering 7% of their responses to the association task. Furthermore, the concert at which this term was most frequently selected was the 'Control' installation at Ultima, the youngest concert in the sample (see Table 8 above). It would appear therefore that younger CCM audience members do have slightly different associations with the term 'CCM' than their older counterparts, perhaps showing more of a sensitivity to CCM's position and exclusivity and a willingness to question this (see Ch. 10 for more on this topic).

Table 11. Frequency of selection for 'Elitist' by Age Group.

Age Group	Percentage of total responses to the association task
18-24	7.0%
25-34	3.7%
35-44	1.7%
45-54	3.1%
55-64	2.3%
65-74	2.6%
75+	0.9%

Associations with the term 'contemporary classical music' also varied by level of musical education (**Figure 16**), although the top choices for each group still reflect the overall results and centre around 'Experimental' and 'Inspiring'. Non-musicians and amateurs chose 'Different', 'Difficult', 'Strange' and 'Unpredictable' more frequently than professional musicians and CCM specialists, implying a slightly different view of the genre. In a similar vein to the CCM newcomers and reattendees (see above), the term 'Challenging' seems to have appealed more to musical experts and 'Difficult' to non-experts, which points to a difference in the perception of the intellectual nature of CCM brought about through greater familiarity with it.

This is not to say, however, that musical experts are necessarily always more positive towards CCM than non-musicians and amateur musicians. The results for 'Elitist' and 'Boring' offer an interesting example of this. While it should be emphasised that these words were not very frequently

chosen overall, they were both selected more frequently by professionals than by the amateurs and non-musicians. This ties in with findings from the concert experience ratings (to be reported in Ch. 7) that CCM specialists were less satisfied overall than non-musicians and amateurs. Greater musical expertise and familiarity seems to lead to audience members questioning and engaging critically with this genre, contributing to a nuanced view of CCM that appears to mix positive and negative associations.
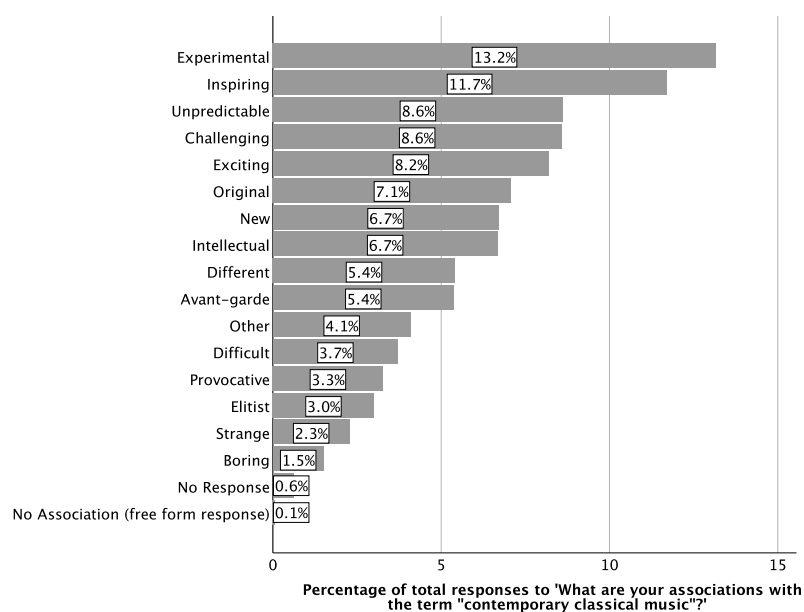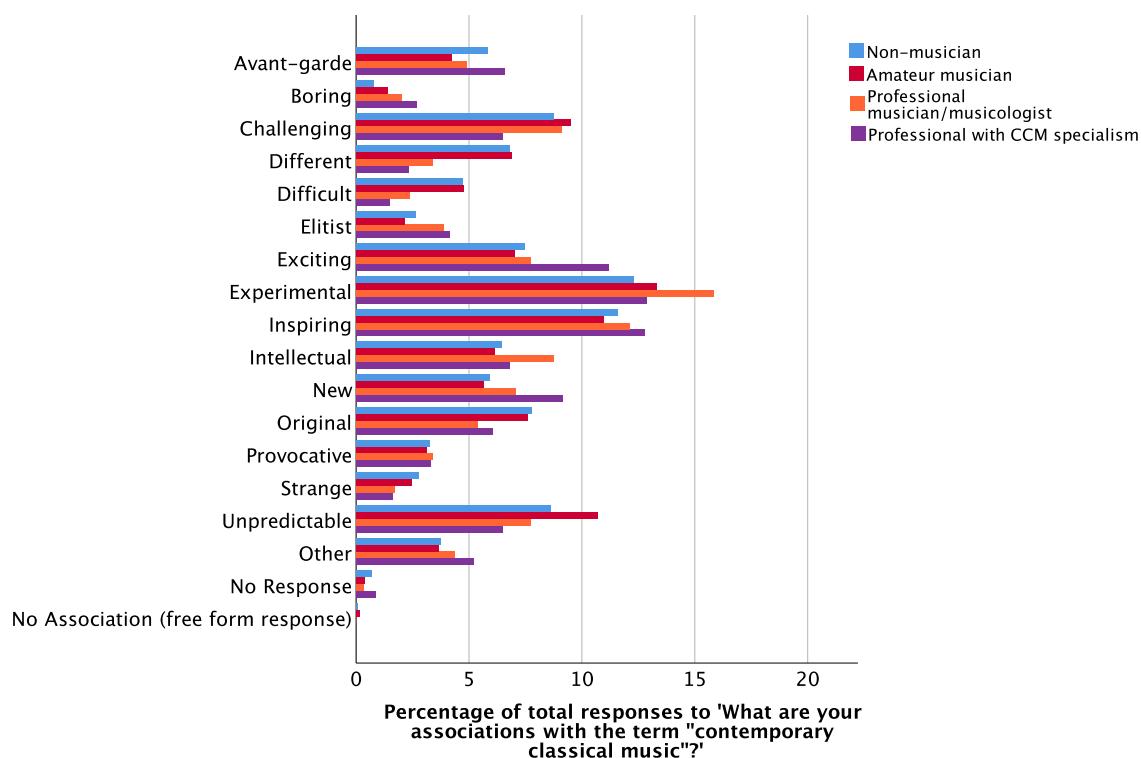

Figure 16. Selection frequency per option for 'What are your associations with the term "contemporary classical music"?' by Musical Education, percentage of *N* = 1736 responses.

Isolating the results from CCM professionals, 'Difficult' ranks as the least frequently chosen option overall for this group. Given that, as noted in results of the regression model in Ch. 5.2, musical expertise is the strongest predictor of frequency of CCM attendance, it is not surprising that it can likewise been seen to modulate perceptions of the genre and encourage openness to its complexities. That 'New' ranks relatively highly among CCM professionals again lends weight to the idea of critical engagement through greater expertise; these respondents, who are very likely to be composers themselves, may feel more able to call something 'new'. This could also reflect an association with their own creative output, that 'contemporary classical music' to them simply signifies the production of new work. CCM specialists also left more free-form associations than other groups, suggesting an

extended vocabulary and more of a willingness to express thoughts on CCM.

5.2.3 Further Associations

185 respondents gave a free text response to the 'Any other associations?' question. These were separated out into 201 individual words and short phrases, excluding any terms that corresponded to the fifteen used in the association task. Initially, I sorted these into clusters of negative, positive, neutral/descriptive themes before recoding to produce a set of finer-grained thematic categories. In total, 20 categories of at least two words or phrases emerged (**Table 12**).

I gathered a uniquely extensive set of further associations from this open-ended question, which sheds light on the ways in which audiences relate to CCM and the many meanings it has for them, covering emotional, spiritual, political and personal dimensions among others. The largest category was 'Engaging' (21 words), which includes the word 'interesting', the most frequently mentioned word in the free responses (14 mentions). Following on from the overall trend from the main association task results, the qualitative comments and resulting categories are very positive, only four categories include negative words or phrases (7. 'It varies/depends', 12. 'Pointless/Strange', 17. 'Difficult to Understand' and 20. 'Unemotional'). However, subtle differences to the quantitative results do come to the surface. Category 3. 'Newness/The Unexpected' (17 words/mentions), covering such associations as a sense of innovation, fresh ideas and the unfamiliar, ranks joint second in terms of number of included quotations, whereas the words 'New' and 'Original' did not feature among the very most frequently chosen words in the association task. When freely associating with the term 'contemporary classical music', it appears that the respondents felt that different aspects came to mind than when responding to the association task.

The associations that fall into Category 4. 'Rethinks/Provokes' also complement the results from the association task, similarly bringing out perspectives on CCM that did not find a strong resonance in the task, for which 'Provocative' and 'Avant-garde' were not frequently chosen terms. This category emphasises a political dimension to CCM ('unrest', 'destabilising', 'critical', 'insubordinate', see also 13. 'Music of Today') in a way that suggests the 'traditional' radicalism and

provocative nature of CCM is still important to listeners but perhaps has shifted into a more considered view of how it 'rethinks' and 'destabilises' the status quo. It is notable that for some respondents this dimension relates to an authenticity they feel CCM has ('authentic', 'As it is'), that this art form serves a truth-seeking or investigative function ('Questions the mode of the perception of reality').

Certainly, it appears that CCM is a musical style that has developed contrasting views around itself. As with the discussion of CCM reception history in Chapter 3.1, many sets of opposites can be found among the 201 terms: 'relaxing'/'tension', 'valuable'/'meaningless' and 'non-emotional'/'moving' to name a few. Three categories that offer opposing perspectives on the musical complexities of CCM are '5. Complex/Intellectual' on the one hand and '17. Difficult (to understand)' and '8. Musical Features' on the other. For some, such music is 'cerebral', 'rigorous' and 'profound', for others this complexity comes across as a 'dissonant cacophony' or is associated with incomprehensibility and even exhaustion. These differing views on the same facet of CCM indicate how there are tensions around the meaning of CCM and whether it should be created or presented with a broader audience in mind or whether artistic experimentalism should be prioritised. It also highlights how some CCM listeners may struggle to hear this music as 'art', which could be a barrier to engaging further with it aesthestically (Juslin, 2013, p. 24; Leder, Belke, Oeberst & Augustin, 2004).

Category 6, 'CCM's Position Or Style', additionally picks up on some of these issues about the meaning of CCM. It includes comments that reflect on the genre's status, its relationship to the 20th century and to 'New Music' (Ch. 1.1) and whether it in fact exists or has a real sense of identity ('There is no contemporary classical music'; 'Post-identity'). The idea of this being a closed-off, specialised field surfaces here too ('inward-looking'; 'Accepted by a certain public'), further displaying how contested CCM's position is. In comments at the end of questionnaires, some respondents took issue with the use of the term 'contemporary *classical* music' in the survey (*'Contemporary music is not classical!* - R387: 'Und links das Meer'; *'I was disappointed by the use of the word 'classical', it blurs the meaning of the word throughout.'* - R69: 'Grisey/Posadas'). However, as the musical taste results indicated (Ch. 6.1), these two genres are closely, even inextricably, linked.

Table 12. Free-form responses to the 'Any other Associations?' question, ordered by thematic category. All words/phrases were mentioned once unless otherwise noted.

Category	No. of Quotations	Quotations
1. Engaging	21	*interesting (14), stimulating (4), lively, captivating, fascinating*
2. Positive/ Enjoyable	17	*beautiful (2), relaxing (2), enjoyable, humorous, entertaining, fun, funny, tremendous, good, [sometimes] fantastic, lovely, life-affirming, joy, pleasure*
3. Newness/The Unexpected	17	*adventurous/adventure (3), curiosity/curious (2), refreshing, new beginnings, fresh, creation, discovery, unusual, unfamiliar, unknown, hidden* **Phrases:** *'Innovative creation', 'New aesthetic solutions', 'Fresh air'*
4. Rethinks/ Provokes	15	**Words:** *authentic, eye-opening, ear-wiping, paradigm-shifting, destabilising, risk-taking, insubordinate, critical, radical, democratic, unrest* **Phrases:** *'Questions the mode of the perception of reality', 'Provoking new thoughts and awe', 'Rethinking boundaries/pushing boundaries', 'As it is'*
5. Complex/ Intellectual	12	*cognitive, cerebral, profound, dense, rigorous, concentrated, complex, academic, material, serious, puritan, research*
6. CCM's Position or Style	12	**Words:** *20th century, underrepresented, post-identity, inward-looking, Gesamtkunstwerk, minimalism* **Phrases:** *'Twentieth century, spectrum of new music to me: contemporary classical <-> experimental (they are not the same sub-genre)', 'Crossover with electronic music', 'Accepted by a certain public', 'There is no contemporary classical music', 'Classical music by living composers', 'Considered in conflict with 'New Music'*
7. It varies/It depends	11	**Words:** *hit-and-miss, variable quality, varying* **Phrases:** *''Well, 'CCM' is too wide term, it could be almost anything, in good and in bad, Everything depends on the work (...). I cannot generalise. For contemporary music is diverse!', 'Depends on composer, there is no 'current' style', ' 'Good, when it's good. Bad, when it's bad.' 'There's good and bad (music)', 'Variable quality. Some excellent, some awful.', 'It depends' (3)*
8. Musical Features	10	**Words:** *non-melodic (2), dissonance/discord (2), loud, atonal* **Phrases:** *'Too close to improvisation', 'Mistakes in music', 'Without a clear form', 'Dissonant cacophony'*
9. Emotional Terms	10	*moving/emotive (2), powerful (2), intense, touching, melancholic, tension, distressing, impressive*
10. Diverse	10	**Words:** *multidimensional, heterogenous, diversity or diverse (3), varied, contrasts, pluristylistic,* **Phrases:** *'Crossing board', 'A bit of everything'*

Table 12. cont.

Category	No. of Quotations	Quotations
11. Spiritual/ spacey	9	***Words:*** *cosmic, spiritual, purifying* ***Phrases:*** *'A new way of spirituality', 'Guided by the spirit and the heart', 'Lost in space', 'Religious meditative soundworlds', 'Enlarging the soul', 'Primal energy'*
12. Pointless/ Strange	9	*weird (2), pretentious (3), artificial [at times], stupid, meaningless/ without point, irrelevant*
13. Music of Today/the Future	9	*'Participating in current society', 'Intellectual music of today', 'Related to the current time', 'Capturing something of the current time', 'Ideally: critical reflection on the present', 'Of recent time', 'Reflecting our postmodern predicament', 'Extreme, like the time in which it is created' , 'The future'*
14. Atmospheric	9	*evocative, visual, atmospheric, intimate, delicate, discreet, tender, elegant, poetic*
15. Educational/ Valuable	7	***Words:*** *educational, valuable, necessary, informative* ***Phrases:*** *'Of vital importance', 'Brain- and soul-food', 'Learn music ideas'*
16. Freeing/Open	6	***Words:*** *free, freeing, openness, unconfined, developing* ***Phrases:*** *'Open to my judgement'*
17. Difficult (to understand)	6	***Words:*** *incomprehensible, exhausting, [sometimes] tiring* ***Phrases:*** *'Sometimes difficult but worth it', 'Only understandable with an introduction'*
18. Personal Identification	4	***Words:*** *life* ***Phrases:*** *'My life!', 'Makes me deeply happy', 'I love it'*
19. Live Experience	3	***Words:*** *live* ***Phrases:*** *'Can only be heard in a concert hall', 'To be seen and heard live'*
20. Repetition	2	*repetition, circularity*
21. Unemotional	2	***Words:*** *non-emotional* ***Phrases:*** *'Normally doesn't create emotions in my mind and heart'*

Among the smaller categories in the second half of the table, more idiosyncratic aspects of CCM are highlighted. Seven free-form associations referred to a sense of necessity or importance around the existence of CCM (15. Educational/Valuable), mirroring the kind of moral imperative found

in the qualitative motivation categories (Ch. 5.3.6). This sense of the importance of CCM can also be felt in the comments in Category 18 'Personal Identification', the four comments in which reveal strong, personal connections to the genre ('My life!'; 'Makes me deeply happy'), presumably from respondents who really define themselves through this music. Category 19 'Live Experience' touches on aspects found in the motivation analysis on the relationship between consuming recordings and attending live CCM. For a small minority of audience members, the live experience of CCM is so important that they associate the genre with it, live is only way they want to experience CCM ('Can only be heard in a concert hall'; 'To be seen and heard live').

There could be some patterns by concert or other factors to look into here but that would go beyond the scope of this qualitative analysis. It is notable, however, that a couple of the terms from Category 6 ('Spiritual/Spacey') are either from 'Through the Twilight' or 'Tales from Estonia', concerts that both had repertoire that could fall into the category of spiritual minimalism (e.g. works by Arvo Pärt, Evelin Seppar and Mirjam Tally; Ch. 3.1). This gives some indication of how different branches of CCM conjure up differing associations, as well as how including a breadth of musical styles in the study has allowed me to collect data on and analyse different perspectives on CCM.

6.2.4 Summary

The respondents in the present study primarily have positive perceptions of CCM, associating the art form first and foremost with experimentalism, unpredictability and as a source of inspiration in their answers to the association task. These are aspects that confirm findings from existing research, such as the facilitative attitudes for contemporary art consumption identified by Gross and Pitts (2016; see Ch. 3.3). For the association task results, newness or originality were not associated with CCM to the extent reported in prior studies (e.g. Zehme, 2005).

Newcomers to CCM chose the words 'Difficult', 'Strange', 'Different', 'Boring' and 'Unpredictable' more frequently than reattendees, with a trend towards newcomers preferring 'Difficult' and reattendees 'Challenging'. Similar patterns emerged in the comparisons along the lines of musical expertise, though here CCM professionals more frequently selected the terms 'Elitist' and

'Boring', suggesting a critical engagement with CCM on the part of these expert audience members. 18-24 year-olds also more frequently chose the term 'Elitist', indicating an impatience with the current status of CCM among younger audience members (who are in general also more likely to be CCM professionals).

The association task proved to be an efficient way of collecting data on perceptions of CCM, which could be developed and used again for similar studies. The results collected from this were complemented by the free-form responses to the 'Any other associations?' question, which brought many additional dimensions to light. In particular, associating CCM with newness and innovation or with the purpose of rethinking and pushing boundaries was prevalent in the 20 qualitative association categories, features that did not come through so clearly in the association task results. The 202 words and phrases that were collected form a uniquely rich dataset on CCM perceptions, displaying how multi-faceted and varied audience members' views on this genre can be.

6.3 Conclusion

I responded to RQ2 with an in-depth study of the listening tastes of the CCM sample and respondents' associations with term 'contemporary classical music'. The musical taste results offer several new insights into the tastes of CCM audiences, shedding light on the previously unexplored compositions of taste around CCM. Together with the vast array of different perceptions of CCM discussed in Ch. 6.2, much has been revealed about the position of CCM from the audience's perspective.

It is evident here that CCM's status as a cultural signifier is transient, perhaps even more so than for other musical genres. Just as there appear to be contrasting live contexts for CCM (Ch. 5), it means different things to different people and audiences come to it from differing angles. For audiences such those at the 'Control' installation or 'Arditti 3: Horizon', it is seemingly the subcultural capital of CCM (Thornton, 1995, see Ch. 2.3) that is appealing, its often uncompromising nature and ties to experimental electronic music binding it together with musical forms more clearly born of subcultures (e.g. EDM/rave, hip hop and rap or heavy metal). Older audiences, in contrast, come to it

from a 'highbrow' perspective, combining CCM listening and live CCM attendance with the consumption of classical, jazz, and world music, as the majority of respondents in the sample do. Together, these two angles reinforce the idea of CCM as difficult to place, as a contradiction-laden 'high art subculture'.

These ideas around the 'subcultural' and the 'traditional' translate into tensions around who CCM is for and what kind of audience is in mind when it is composed. This aspect of CCM's position was apparent through the differing selection frequencies for 'Challenging' and 'Difficult' from CCM newcomers and reattendees for the association task and the many contradictory terms gathered in the free-form association responses. I see these opposing forces of 'experimentalism' or complexity and 'accessibility' as being central to understanding how CCM is currently perceived.

Considering which image of CCM a particular audience might be guided by can help organisers, as shapers of taste and perceptions, in engineering fulfilling and engaging experiences or to look for ways to break with listeners' expectations of the genre. The breadth of younger audience members' tastes could point to an interesting future for CCM, possibly initiating a clearer shift away from creating and curating it as 'highbrow' or 'classical' form. In her analysis of the tastes of visitors to six modern and contemporary art museums in Belgium (Ch. 2.3), Hanquinet introduces the concept of 'bricolages' of taste, which delineates less distinctly between traditional conceptions of 'high' and 'low' and thereby 'avoids a too rigid understanding of cultural profiles' (2013, p. 795). A 'bricolage' approach to the curation of CCM could be fruitful in opening up audiences to new experiences and creating 'chance' encounters with new music, in a similar manner to the new audiences discovered through record label ECM's cross-genre approaches to marketing (Ch. 3.1).

In this chapter, the relevance of musical taste and of asking audience members about their perceptions of a particular art form has been underlined; both these aspects could merit more future consideration from audience researchers, seeing as they inform the decision to attend and provide background on the different pathways to establishing an interest in an art form. In the chapters that follow, I will shift the focus away from 'pre-concert' motivations and perceptions to look at the

audience experience itself.

Chapter 7. CCM in the Concert Hall: Audience Experiences in General

RQ3. What are audiences' experiences of CCM concerts? How do these relate to perceptions of the genre?

I now turn to the actual concert-going situation, addressing the audience experience of CCM via a number of quantitative measures (RQ3). Following the work of Radbourne, Glow & Johanson (2013; see Fig. 1 in Ch. 1.2), I focus first of all on three dimensions of audience experience, 1) knowledge and context; 2) the concert as a communicative and communal experience; and 3) general satisfaction (connected to the concept of 'authenticity' from Radbourne et al.). I developed statements for agreement ratings that covered these aspects and will discuss how trends in audience experience are modulated by different factors (e.g. level of musical expertise, being a CCM newcomer). I will then turn in Chapter 7.2 to two measures designed to capture the potential long-term or 'transformative' impact of the event: whether attending the event improved respondents' views of CCM and how likely they would be to reattend a CCM concert. Responding to the second half of RQ3, I combine the results on the perceptions of CCM (Ch. 6.2) with those relating to concert experience, conducting a regression analysis to see if particular associations predict lesser or greater satisfaction with concert experiences.

7.1 Concert Experience Ratings

In Section 4 of the questionnaire, the respondents were asked to rate their level of agreement with five statements, three of which pertained to the three aspects of the concert experience detailed above ('I had enough information about the music to help me appreciate it'; 'I felt like the performers were communicating with me' and 'Overall, I was satisfied with the concert experience'). The results pertaining to the other two statements 'The event made me view contemporary classical music more positively' and 'I think classical music is developing in a promising direction' are presented in Chapters 7.2 and 11.4 respectively.

7.1.1. Experience Rating 1: *'I had enough information about the music to help me appreciate it'*

The mean agreement rating for this measure was 3.67, indicating a general satisfaction with the

amount of information provided. Within this overall positivity, ratings for this measure varied significantly by concert, Welch's F (11, 288.45) = 4.69, $p < .001$, est. $\omega^2 = 0.03$. The 'Grisey/Posadas' concert at IRCAM ranked highest here (significantly higher than 'Und links das Meer', 'Film Music Requiem', 'Tales from Estonia' and 'Arditti 3: Horizon', $p < 0.05$ for all these comparisons from Games-Howell tests), followed by the Opus XXI concert at Bregenz (**Figure 17**). The first of these had very detailed programme notes and the latter featured brief introductions to each piece, which could have contributed to this ranking, but otherwise, there seems to be no evident logic to this positive result. The concerts with informational pre-performance events did not rank higher than those without, a result I will consider further in the subchapter on the impact of knowledge transfer events (Ch. 9.2).
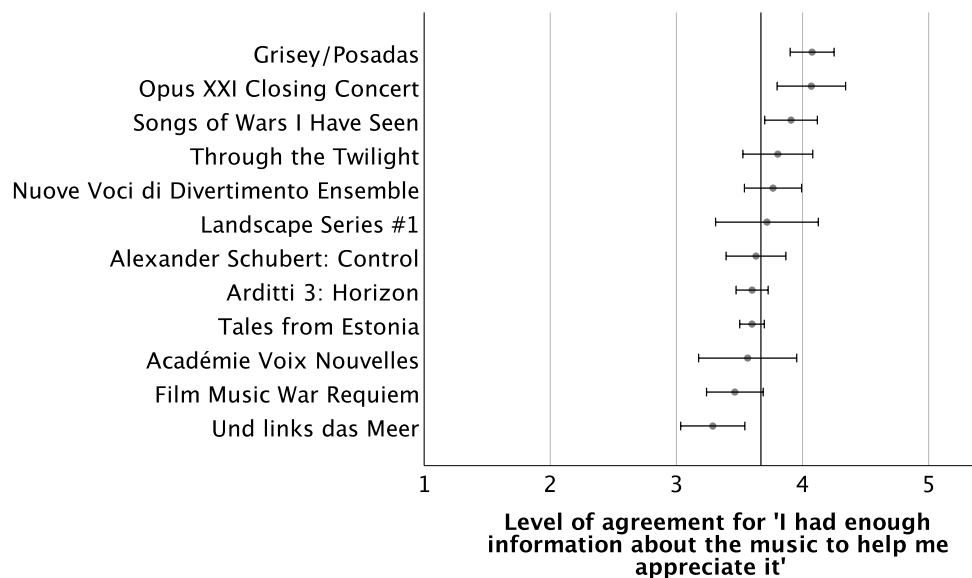
Figure 17. Mean agreement ratings for the statement 'I had enough information about the music to help me appreciate it' by concert. Reference line shows sample mean (3.67), error bars = 95% CI. $N = 1185$.

Comparing the experiences of CCM reattendees with those who were attending a CCM concert for the first time reveals interesting results for this item (**Figure 18**). The respondents who had previously attended a CCM concert gave significantly higher ratings of agreement for the item 'I had enough information about the music to help me appreciate it' (Mean = 3.74) than the CCM newcomers in the sample (Mean = 3.34), $U = 71200.00$, $z = -4.91$, $p < .001$, $r = -0.14$. This finding mirrors existing qualitative insights from audience research indicating that newcomers sometimes need a bit more of a helping hand with understanding the conventions of an unfamiliar musical setting and that knowledge transfer events and measures can play an important role in offering this help

(Dobson, 2010; Pitts, Dobson, Gee & Spencer, 2013; Pitts & Gross, 2017). While the newcomers in the sample did still feel on average that they had enough information, their mean rating of 3.34 is below average for the sample, indicating that more could be done to accommodate those new to live CCM.
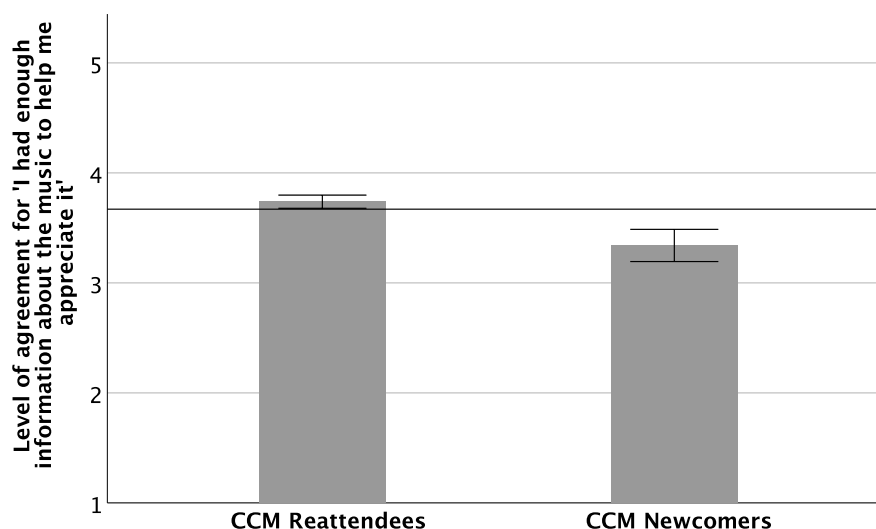
Figure 18. Mean agreement ratings for the statement 'I had enough information about the music to help me appreciate it', CCM Reattendees vs. Newcomers. Reference line shows sample mean (3.67), error bars = 95% CI. $N = 1167$.

As is shown in **Figure 19**, ratings for this first experience item also varied significantly by level of musical education, $F (3, 1168) = 5.32$, $p = 0.001$, $\omega^2 = 0.01$. Non-musicians gave the lowest ratings for the information question, significantly lower than both general professional musicians and CCM specialists but not amateurs ($p = 1.0$, Hochberg GT2). Amateur musicians were significantly less satisfied with the amount of information than CCM specialists but not than general professional musicians ($p = 0.12$). While these groups still felt they had enough information to appreciate the music, this result indicates how those with lower levels of musical training might well feel less informed when attending CCM concerts.

This remains in some ways a difficult measure to interpret; there will have been many different conceptions of what it means to 'appreciate' the music and whether or not this is even necessary or an aim of attendance. I will take up this topic of providing information further in Ch. 9.
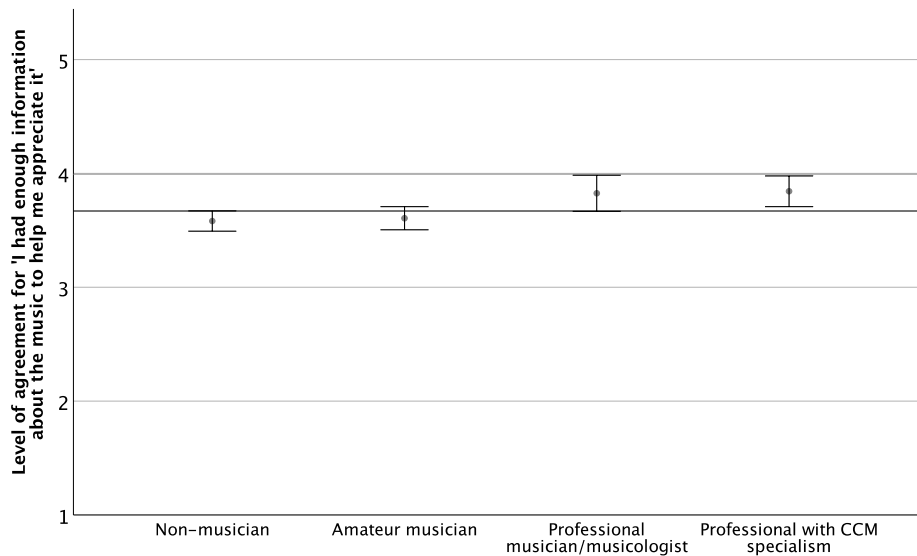
Figure 19. Mean agreement ratings for the statement 'I had enough information about the music to help me appreciate it' by Musical Education. Reference line shows sample mean (3.67), error bars = 95% CI. $N = 1172$.

7.1.2. Experience Rating 2: *'I felt like the performers were communicating with me.'* (Performer-Audience Communication)

The mean agreement rating for the statement 'I felt like the performers were communicating with me' was 3.60, once again a positive overall result, though not an especially enthusiastic one. The average ratings varied significantly by concert, Welch's $F_{(11, 288.66)} = 5.73$, $p < .001$, est. $\omega^2 = 0.04$ (**Fig. 20**). The 'Nuove Voci' concert with the Divertimento Ensemble in Milan ranks highest for performer-audience communication, significantly higher than 'Tales from Estonia', 'Und links das Meer', 'Landscape Series #1', 'Académie Voix Nouvelles' and 'Arditti 3: Horizon', as revealed in Games-Howell post-hoc tests ($p < 0.05$ for these comparisons). This is very likely due to the fact that this concert presented a work for amateur choir and drew a lot of attendees who personally knew the performers (Ch. 5.3), which may have then accentuated the feeling of being communicated with. This points to the importance of social context in CCM reception, which I look at in a lot more detail in Chapters 8 and 9.
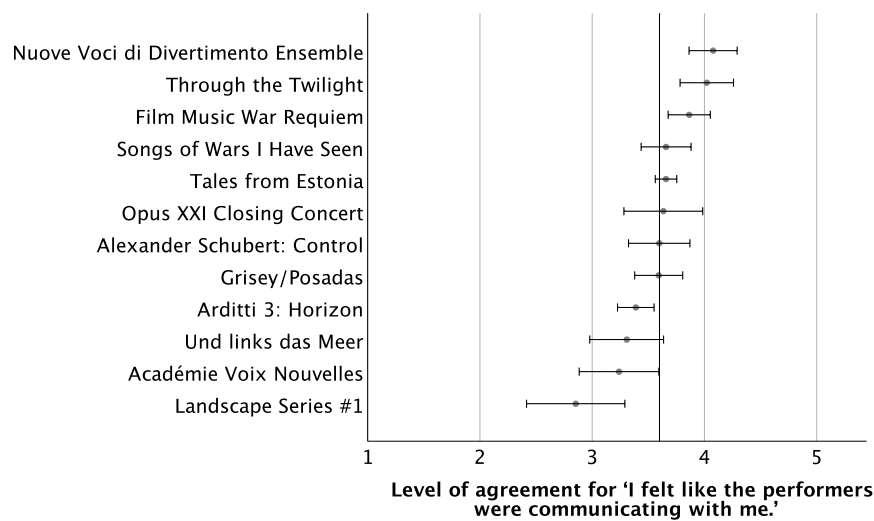
Figure 20. Mean agreement ratings for the statement 'I felt like the performers were communicating with me' by concert. Reference line shows sample mean (3.60), error bars = 95% CI. *N* = 1155.

Continuing this link between motivation and experience, the highest ranking motivation at 'Through the Twilight' in Tallinn was attending to hear a particular performer. This result would appear to build on Brown and Novak's (2007) connection between intentionality (or motivation) and impact (p. 86); for this measure of performer-audience communication, wanting to hear the performers or attending to hear a friend or family member perform seems to result in higher levels of perceived communication from those performers.

'Landscape Series #1' at Gaudeamus Muziekweek was the only concert with a mean rating of performer-audience communication that fell into the negative end of the scale, an average of 2.85 out of 5 (significantly less than 'Film Music War Requiem', 'Tales from Estonia', 'Nuove Voci' and 'Through the Twilight', *p* < 0.05 for these comparisons). This concert involved an audiovisual element that required low stage lighting and an unusual spatial arrangement that placed some of the performers in and behind the audience, which may have impaired communication with the performers. The clusters of performers were also often not facing each other. When presenting alternative formats, it appears that it is up to organisers to find a balance between engaging audiences with something unconventional but not obstructing expression or communication (see Ch. 8 for more on the reception of this piece).

CCM reattendees gave significantly higher ratings for performer-audience communication (Mean = 3.62) than the newcomers to CCM concerts in the sample (Mean = 3.43), U = 74905.00, z = -2.80, $p < 0.01$, $r = -0.08$ (**Figure 21**). CCM newcomers also gave a below average mean rating for this item. This may point again to an unfamiliarity with the conventions of this type of event on the part of newcomers, mirroring existing findings such as those on uncertainty of first-time jazz attendees around whether or not the performers were improvising (Pitts & Gross, 2017). While there was this significant difference between CCM reattendees and newcomers, ratings of performer-audience communication did not vary significantly by level of musical education, Welch's F (3, 451.90) = 0.59, p = 0.620.

7.1.3 Experience Rating 3: *'Overall, I was satisfied with the concert experience'*

The mean rating of agreement for the statement 'Overall, I was satisfied with the concert experience' was 4.21, a high cross-sample level of satisfaction. This result may be due to an aquiescience bias in the response behaviour, a possibility I discuss further in the Summary below. Within this positivity, there was significant variation by concert, Welch's F (11, 291.84) = 6.75, $p < .001$, est. ω^2 = 0.05 (**Fig. 22**). For this measure as well, 'Landscape Series #1' ranked lowest, with significantly lower ratings of overall satisfaction experience than 'Songs of Wars I Have Seen', 'Film Music War Requiem', 'Tales from Estonia', 'Und links das Meer' and 'Through the Twilight' ($p < 0.05$). 31.0% of 'Landscape Series #1' attendees expressed dissatisfaction with the concert (a rating of '1' or '2') and a number of respondents at 'Landscape Series #1' left negative comments, many of which were directed at the piece (see Ch. 9). Beyond this, there is not a lot of variation between the concerts that had average or above average ratings of overall satisfaction. This lack of variation perhaps serves to echo Brown and Novak's (2007) idea that satisfaction is 'too blunt a measurement tool' for arts reception studies (p. 17), but there are other dimensions along which overall satisfaction varies more.
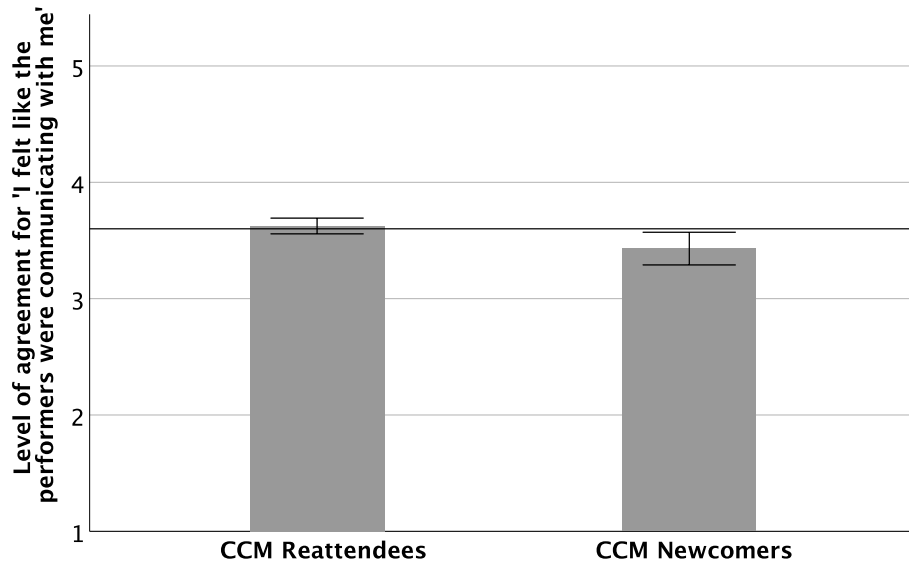
Figure 21. Mean agreement ratings for the statement 'I felt like the performers were communicating with me', CCM Reattendees vs. Newcomers. Reference line shows sample mean (3.60), error bars = 95% CI. N = 1137.
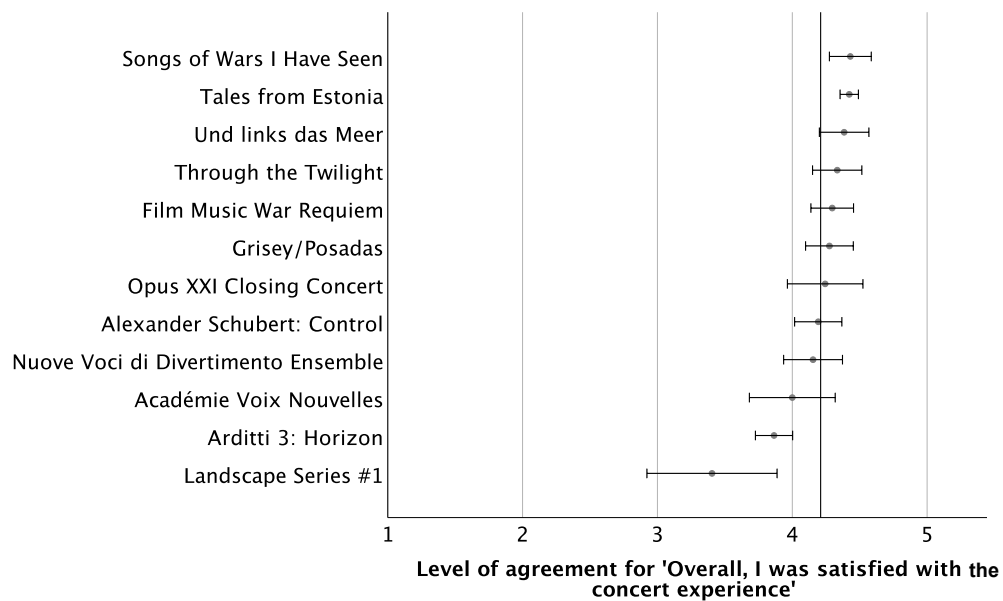
Figure 22. Mean agreement ratings for the statement 'Overall, I was satisfied with the concert experience', by concert. Reference line shows sample mean (4.21), error bars = 95% CI. N = 1189.
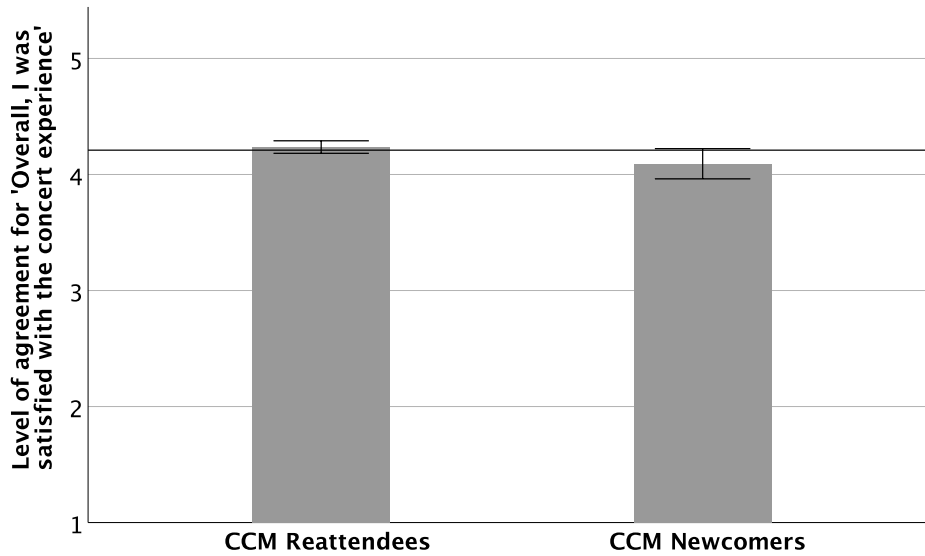
Figure 23. Mean agreement ratings for the statement 'Overall, I was satisfied with the concert experience', CCM Reattendees vs. Newcomers. Reference line shows sample mean (4.21), error bars = 95% CI. N = 1169.

For instance, CCM reattendees were significantly more satisfied with the concert experience overall (Mean = 4.24) than the first-time CCM attendees (Mean = 4.09), U = 82027.00, z = -2.23, p < 0.05, r = -0.07 (**Fig. 23**). Newcomers furthermore showed below average satisfaction, when compared to the sample mean of 4.21. This difference speaks again to the power of familiarity in modulating experience but it should be noted that the newcomers in the present sample were still satisfied overall, despite these differences.Ratings of overall satisfaction also varied significantly by musical expertise, Welch's F (3, 454.92) = 5.30, p < 0.01, est. ω^2 = 0.01, but not in the direction that might be expected (**Fig. 24**). Professional musicians with a specialism in CCM gave significantly lower ratings of satisfaction than non-musicians and amateur musicians (p = 0.02 and p = 0.01 for these comparisons respectively, from Games-Howell post-hoc tests). While they can still be described as having been satisfied on average, it appears that CCM experts are perhaps likely to be more critical than attendees with a lower level of musical expertise and familiarity with CCM; their average rating of 3.98 is below the sample satisfaction mean of 4.21. Looking more specifically at the 59 respondents who circled either '1' or '2' for the satisfaction rating by their reported musical expertise, CCM experts were the single largest group here (37.3%). This reflects Thompson's (2006) finding that musically trained listeners, for example, give lower ratings of performance quality than those with lower levels of musical experience.
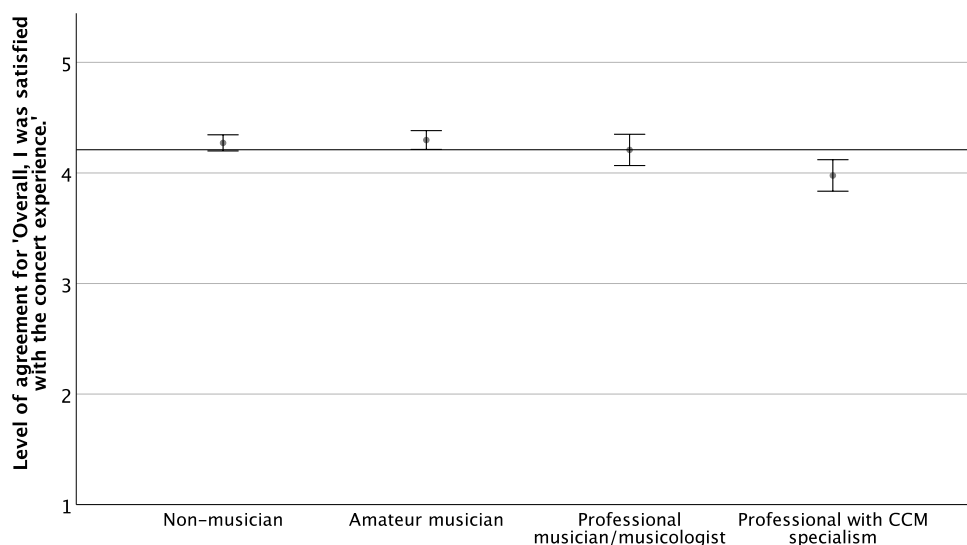
Figure 24. Mean agreement ratings for the statement 'Overall, I was satisfied with the concert experience' by Musical Education. Reference line shows sample mean (4.21), error bars = 95% CI. N = 1180.

7.1.4 Summary

The respondents display high satisfaction with the three dimensions of the concert experience analysed here. The unanimity of this positivity could, however, point to an aquiescience bias in their response patterns. This is a common problem in arts audience studies, as Johanson and Glow (2015) report in their diagnosis of the 'positive evaluation phenomenon'. Audience members that participate in such studies are frequently those that are already most convinced of the value of attending and are supplying positive responses to researchers who are themselves keen to advocate for the arts from the outset (p. 255-6).

It can be hard to elicit nuanced, honest responses about audience members' experiences that cover both negative and positive aspects. Of those who answered that they were satisfied with their concert experience overall (circled '4' or '5', N = 1018), 35.5% felt that they did not have enough information to appreciate the music or were neutral about this and 35.8% felt that the performers had not communicated with them or were neutral about this aspect. This reflects Brown and Novak's (2007) finding that 59% of respondents that signalled mild disappointment with the performances in their study (a rating of 2 out of 5) still thought it was worth the investment of their time and money,

suggesting a need among audience members 'to validate the decision to attend and thereby justify the "sunk costs" of attending' (p. 67).

Despite this, there are finer-grained differences in experiences at CCM concerts to draw from these results. While first-time attendees did report positive experiences, they felt significantly less informed about the music and less communicated with by the performers than the reattendees, providing mean ratings for these dimensions that were below the sample average. CCM experts displayed a tendency to be significantly less satisfied than groups with lower levels of musical expertise, reporting below average satisfaction. This confirms their status as connoisseurs who feel comfortable expressing dissatisfaction and also associating CCM with negative terms like 'Boring' and 'Elitist' (Ch. 6.2). That less experienced audience members perhaps do not feel able to critique a CCM concert experience speaks to how this is often considered a specialist genre. Making concert experiences more welcoming for newcomers could mean creating an atmosphere in which expressing criticism or discomfort does not feel intimidating and there is less 'distance' between audiences and the music. I look at this further through an analysis of qualitative comments in Ch. 10.2.

The links to the motivation results in Ch. 5.3, as touched on with the performer-audience communication ratings for 'Nuove Voci', highlight a connection between pre-concert expectations and in-concert realities, implying that having a positive experience could in some way be a self-fulfiling prophecy. I explore this connection in greater depth in the following subchapters, in particular by investigating possible links between associations with CCM and concert satisfaction (7.2.3).

7.2 The Concert as a Transformative Experience: Changes in views on CCM, Likelihood to Reattend, Perceptions and Satisfaction

7.2.1 Changes in views on CCM through the concert experience

The respondents were asked to rate their level of agreement with the statement, 'The event made me view contemporary classical music more positively' on a scale of 1 ('Strongly disagree') to 5 (Strongly agree). The mean rating for this measure was 3.71, suggesting that audience members had their view of CCM improved through the concert visit. As reported in Chapter 6.2, the majority of the sample has

positive views of CCM and so it is necessary here to look specifically at respondents who reported negative associations with the term 'contemporary classical music' as part of the association task. Those respondents who selected at least one of 'Boring', 'Strange', 'Elitist' or 'Difficult' in their association responses (*N* = 313) gave an average score of 3.59 for this rating, indicating that they did in general feel their perceptions of the genre improved through the experience of the concert they attended.

Figure 25 shows the mean ratings for this question by concert for these 313 respondents who selected at least one of 'Boring', 'Strange', 'Elitist' or 'Difficult'.[14] Two concerts did not manage to encourage a more positive view of CCM for these respondents, 'Through the Twilight' by the Estonian Philharmonic Chamber Choir (mean rating = 2.88) and 'Académie Voix Nouvelles' at the Royaumont Foundation (mean rating = 2.92). The dynamics in play at 'Académie Voix Nouvelles' are looked at further in Ch. 10.2. This was a free concert at which day visitors to the Royaumont Abbey, a number of whom had little familiarity with CCM, came into contact with premieres of works written at the academy, resulting in mixed views of the programme. At the other end of the spectrum, 'Tales from Estonia' at Flagey had the highest mean rating of 3.95 for this question. This is perhaps yet another sign that the approach of combining new works with well-known pieces by Arvo Pärt was effective at this concert; as concerns this result, audience members with negative associations with the CCM genre did have their view of this music improved by the concert experience. Those who already had more positive associations with CCM (counted here as those who did not choose one of these four options, *N* = 876) gave an mean score of 3.78 for this rating: on average, their view of CCM was made more positive through attending the event, though this may again reflect the influence of a positivity bias. The results for the measure point to the potential for a live encounter with CCM to improve perceptions of the genre (see Brown and Novak's related findings from other art forms and their concept of 'aesthetic growth'; 2007, p. 14-15), even when such perceptions were positive to begin with.

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[14] *'Landscape Series #1' was excluded from this plot as there were not enough respondents at this concert who gave a rating for this question out of those who circled one of the four negative associations.*
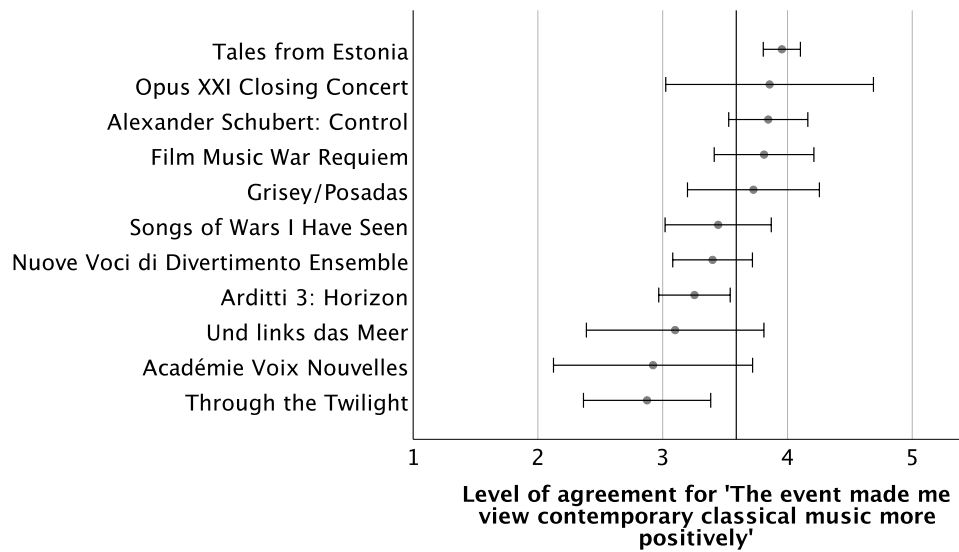
Figure 25. Mean agreement ratings for 'The event made me view contemporary classical music more positively' for respondents that selected 'Boring', 'Strange', 'Elitist' or 'Difficult', *N* = 313. Error bars shows 95% confidence intervals.

7.2.2 Likelihood to attend another CCM concert

Respondents reported that they would be very likely to attend another CCM concert in response to the question 'How likely would you be to attend another contemporary classical music concert?' (scale 1 to 5, 'Very unlikely' to 'Very likely'). The overall sample mean was 4.37 out of 5 for this rating, which could have been impacted by a positivity bias, as suggested for the ratings in the previous subchapter.

Ratings for likelihood to reattend varied significantly by concert, Welch's F (11, 330.38) = 11.32, $p < .001$, est. $\omega^2 = 0.08$ (**Figure 26**), but largely along the lines of musical expertise and the proportion of CCM newcomers in the audience, in keeping with the results of the frequency of attendance regression in Ch. 5.2. Indeed, CCM reattendees (mean rating: 4.5) were significantly more likely to attend another CCM concert than first-time attendees were (mean rating: 3.6), $U = 49009.5$, $z = -14.27$, $p < .001$, $r = -0.39$, indicating that it is most probably this factor that led to this significant variation.
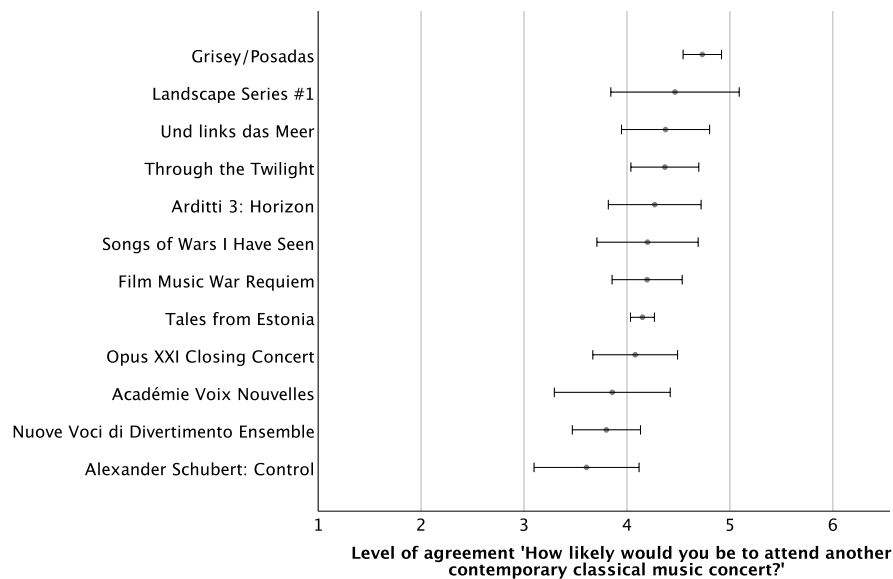
Figure 26. Mean agreement ratings for 'How likely would you be to attend another contemporary classical music concert?' by concert, $N = 1344$. Error bars show 95% confidence intervals.

Given that it is attendees with lower levels of familiarity with CCM who are slightly less likely to reattend, I looked at the CCM newcomers ($N = 217$) more closely, conducting a regression analysis to investigate the factors that influence their ratings for the statement 'How likely would you be to attend another contemporary classical music concert?'. I conducted the analysis in R with likelihood to reattend a CCM concert as the outcome variable. Age (again treated as a categorical variable, see Ch. 5.2), Gender, Education, Musical Education and the three audience experience ratings from Ch. 7.1 ('I had enough information about the music to help me appreciate it'; 'I felt like the performers were communicating with me' and 'Overall, I was satisfied with the concert experience') were predictors. Given the small sample size after subsetting for newcomers, smaller categories such as 'PhD' and 'Secondary Education' had to be combined with others. Cases with missing data were excluded listwise, resulting in $N = 161$ for this analysis.

Table 13 displays the results of the regression. Having higher levels of overall satisfaction emerged as a significant predictor of likelihood to reattend a CCM concert for CCM newcomers. Compared to the base model of Age, Gender, Education and Musical Education, the three experience ratings each significantly increased the amount of variance explained. When they are entered into the model simultaneously, overall satisfaction dominates in its association with likelihood to reattend, probably due to high collinearity with the 'enough information' and the performer-audience

communication ratings. Therefore, it is possible to conclude that these aspects, which can be influenced by organisers of CCM concerts, relate to overall satisfaction, which in turn is associated with likelihood to reattend.

Table 13. Predicting self-reported likelihood of reattendance of CCM concerts in CCM newcomers.

	Model 1	Model 2	Model 3	Model 4	Model 5
(Intercept)	2.21***	1.48***	1.39***	1.37***	0.93***
	(0.15)	(0.23)	(0.23)	(0.19)	(0.24)
Age					
18-34	−0.23	−0.21	−0.18	−0.10	−0.11
	(0.19)	(0.18)	(0.18)	(0.17)	(0.17)
35-54	-	-	-	-	-
55+	0.21	0.23	0.22	0.18	0.20
	(0.17)	(0.17)	(0.16)	(0.15)	(0.15)
Gender					
Female	-	-	-	-	-
Male	0.14	0.03	0.07	0.03	−0.02
	(0.15)	(0.14)	(0.14)	(0.13)	(0.13)
Education					
Secondary Education/Vocational Training	0.29	0.18	0.23	−0.08	−0.06
	(0.21)	(0.20)	(0.19)	(0.19)	(0.19)
Bachelor's Degree	0.39*	0.36*	0.33	0.31	0.29
	(0.18)	(0.17)	(0.17)	(0.16)	(0.16)
Master's Degree/PhD	-	-	-	-	-
Musical Education					
Non-Musician	-	-	-	-	-
Amateur/Professional Musician/Musicologist	0.03	0.08	−0.00	−0.02	0.00
	(0.15)	(0.14)	(0.14)	(0.13)	(0.13)
Experience Ratings					
Enough Information		0.28***			0.12
		(0.07)			(0.07)
Experienced Communication from Performers			0.34***		0.13
			(0.07)		(0.08)
Overall Experience				0.50***	0.39***
				(0.07)	(0.08)
R^2	0.08	0.17	0.19	0.29	0.32
Adj. R^2	0.04	0.13	0.15	0.25	0.28
Δ Adjusted R^2 compared to Model 1		0.09***	0.11***	0.21***	0.24***
Num. obs.	161	161	161	161	161

***$p < 0.001$, **$p < 0.01$, *$p < 0.05$

Regression coefficients with standard errors in parentheses. Categories with dashes instead of numeric values represent the reference category. Models 2-5 were compared to Model 1 using F tests. Model 1 is the baseline model including only sociodemographic variables. Models 2-4 each include one of the three Experience Ratings. Model 5 includes all three Experience Ratings.

7.2.3 Predicting Overall Concert Satisfaction from Association

Continuing the investigation into how the concert experience itself relates to and can shift perceptions of CCM for the second part of RQ3, I conducted linear regressions (in R) to assess the relationship between each association word (from the association task in Ch. 6.2) and overall satisfaction with the concert experience (outcome variable), adjusting for Age (categorical variable), Gender, Musical Education and Concert Attended. The association word variables were treated as individual binary categorical variables, with not selecting (coded as '0') that word as the reference category. Cases with missing data were excluded listwise, resulting in $N = 1145$ for this analysis.

Figure 27 shows the results of these regressions (see also **Table A4** with numeric values plotted and p-values in **Appendix 4**). Choosing the negative association words 'Boring', 'Strange', 'Elitist' and 'Difficult' is significantly associated with lower satisfaction with the concert experience (in negative half of chart and confidence interval bars do not cross zero). In the other direction, viewing CCM as 'Exciting' and 'Inspiring' in general is significantly associated with higher satisfaction. Selecting 'Provocative' also comes out as a significant predictor of higher satisfaction with the concert experience in this model and 'Avant-garde' is a trending predictor (confidence interval bar crosses zero). This suggests that associating CCM with provocation can lead to having a more satisfying CCM concert experience, perhaps due to a greater openness on the part of the listeners.

The central point here is that there is a relationship between audience members' general attitude towards CCM and their satisfaction at specific concerts. This once again draws on the link between pre-concert attitudes or intentions and the impact of a performance that existing research of concert experiences has found (Brown & Novak, 2007). In this instance, the possibility cannot be excluded that the concert attended already shaped the perceptions of CCM reported by respondents: pre- and post-concert questionnaires would be needed to cement the conclusions made here. Despite this, the patterns for the negative association words indicate the importance of fostering positive perceptions of CCM on the part of the organising institutions that present this music.
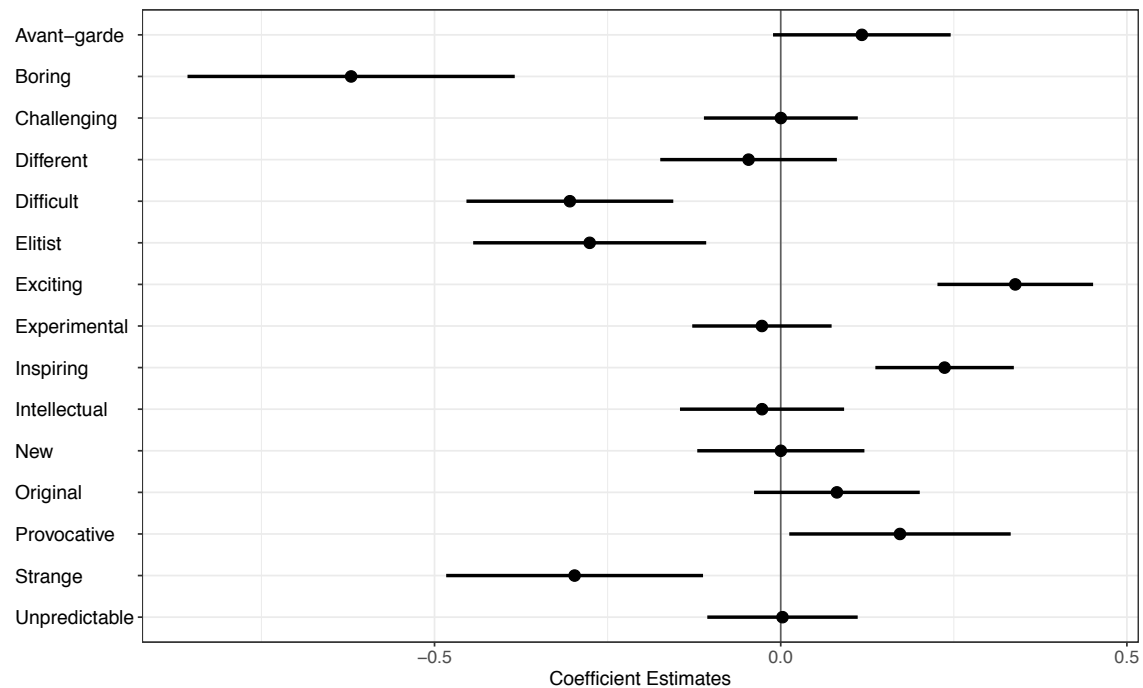
Figure 27. Predicting Concert Satisfaction from Associations with Contemporary Classical Music, *N* = 1145.

Beta coefficient estimates and 95%-confidence intervals for 15 separate linear regression models predicting overall concert satisfaction ratings from the 15 association task words. Each model is adjusted for gender, age, level of musical education and concert. Positive beta coefficients represent a positive association between choosing an attribute and satisfaction with the concert experience. Associations that are statistically significant at the α = 0.05 level do not cross the zero-line.

7.2.4 Summary

The results reported in this section cover various ways in which the concert experience does or does not produce shifts in how audience members perceive CCM and how likely they are to reattend a similar concert. On average, attending the concert at which they participated in the survey did help respondents to see CCM more positively, even for those who already had a positive view of the genre. For those with negative associations, not all concerts achieved a shift towards positivity for these respondents (specifically 'Through the Twilight' and 'Académie Voix Nouvelles'). Newcomers to CCM were significantly less likely to reattend a CCM concert than respondents who had already been to such a concert before, with higher levels of satisfaction with the concert experience emerging as a significant predictor of likelihood to reattend for newcomers. Finally, the regression reported in 7.2.3 gave further indication of pre- and during concert aspects interact: having negative associations with CCM in general was associated with lower levels of overall satisfaction with the specific concert experience. The extent to which audience members' views of a genre relate to experiences in the

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concert hall is a highly underresearched facet of audience experience that merits further exploration.

7.3 Conclusion

This chapter addressed RQ3, resulting in some of the first insights applying concepts from audience experience research to live CCM settings. Audiences' experiences at the CCM concerts surveyed here were largely positive in terms of the amount of information received to appreciate the music, the communication from performers and overall satisfaction with the concert experience. Within this positivity, which could reflect a bias towards positive evaluation (Johanson & Glow, 2015), important differences emerged. The average ratings given by CCM newcomers were frequently below the sample's average for the individual measures, indicating that there could be some work to do to make first-time attendees feel more welcome. Their satisfaction with event was revealed as the most important factor influencing their likelihood to reattend (Ch. 7.2.2, though this was also related to having enough information and a sense of performer-audience communication), establishing a link between audience experience and the potential for audience development that could inform the work of practitioners and institutions.

The specific concert experience in some ways functions transformatively, with the potential to improve perceptions of a genre as with the self-reports analysed in 7.2.1 but the relationship between associations and satisfaction with the concert experience suggested that feeling positive or negative about CCM impacts the satisfaction drawn from the specific event. This really highlights the need to shift and improve public perceptions of CCM. These insights into the transformative capacity of the concert experience regarding the perceptions of a musical genre could benefit from further exploration with audiences from different art forms to contribute further to this underresearched dimension of audience experience.

Chapter 8. Aesthetic Experiences with Contemporary Classical Music

RQ4. Which factors modulate the aesthetic experience of works of CCM? Are there patterns in aesthetic experience according to types of CCM repertoire or musical features?

Alongside the consideration of more general features of audience experience, the specific experience of receiving newly composed music is an important point of focus   in this dissertation (RQ4). As emphasised in Ch. 3.1, there has long been a gap between the musicological literature on CCM with its focus on works and composers and more sociological output, which has shied away from specific investigations of music reception at live events. While there is music psychology research on the reception of musical features that are common to some types of CCM (e.g. atonality, dissonance and extremes of timbre; see Ch. 3.2), there is very little prior research of this kind on CCM reception outside of the listening experiment context. I aim to provide data from live, real-world contexts to supplement existing experimental findings in this area. In doing this, I draw upon the concept of the 'aesthetic experience' of music (Emerson and Egermann, 2018a; Juslin, 2013; Leder et al., 2004; Ch. 3.2), resulting in a combined focus on audience members' judgments along the lines of traditional 'aesthetic' dimensions such as originality, pleasantness and complexity but also emotional responses to music.

Here, I address both parts of RQ4 on different levels by looking at general trends in aesthetic experience and then narrowing down the dynamics of reception of individual programmes. In Chapter 8.1, I report trends in audience preferences for types of CCM and contemporary art based on a general multiple response question. In 8.2, the results gathered via the music response task are the focus, initially irrespective of specific programmes or pieces and then in relation to trends across the surveyed works. Finally, subchapter 8.3 combines the dual focus of RQ4, presenting concert case studies that look at the factors modulating reception and at audience preferences within single programmes.

8.1. Interests in Different Types of CCM and Contemporary Art

Figure 28 displays the response frequencies per option for the question, 'Which types of contemporary classical music are you most interested in?'. This offered a mixture of typical musical forms (e.g. 'Orchestral music', 'Chamber music', 'Vocal music') alongside more stylistic terms (e.g. 'Minimalism'). 'Works by composers of my nationality' was added to reflect a way in which works are often programmed or commissioned, e.g. with the intention of presenting 'young Estonian composers' or 'new voices' from a particular region.

'Orchestral music' ranked highest among respondents (16.4% of responses). This is a surprising result given that orchestral music did not feature at any of the surveyed concerts and is only a focus of a small minority of the institutions in the Ulysses Network. In general, new orchestral music is somewhat on the decline. According to the League of American Orchestras' 2012-2013 report, works written after 1987 made up only 2.6% of the 2929 performances by American orchestras in that season (League of American Orchestras, 2013). At CCM festivals, orchestral concerts rarely take up more than one or two nights of programming. Despite this wane in production, the taste for new orchestral music is there among audiences. This follows on from the taste in classical music I identified in Chapter 6.1. Along with the relatively high ranks for 'Chamber music', 'Vocal music' and 'Opera/Musical Theatre', it signifies an enduring loyalty to the classical forms that are still central to new works in the field of CCM.

Electronic pieces, mixed media and improvisatory works were less popular overall. As with the results for musical taste in general, age is an important factor here. **Table 14** shows the spread of responses for under 35s and over 55s. For the younger respondents, 'Pieces with electronics' was the most frequently chosen option, with mixed media and improvisatory works ranking much higher than for the over 55s and in comparison to the overall sample. For the over 55s, it is the four classical 'forms' included on the questionnaire that were most frequently chosen. This confirms once more that it is older CCM attendees that have a stronger appreciation for CCM's connection to classical music.
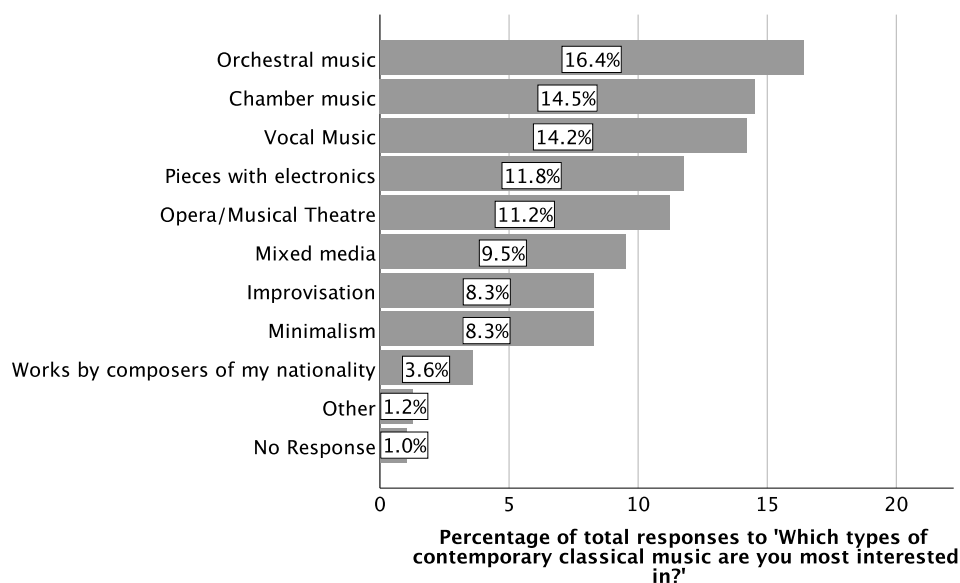
Figure 28. Selection frequency per option for 'Which types of contemporary classical music are you most interested in?', percentage of $N = 5293$ responses.

Table 14. Selection frequency per option for 'Which types of contemporary classical music are you most interested in?' for Over 55s and Under 35s, ordered by Over 55s preferences.

	Over 55s ($N = 1926$ responses)	Under 35s ($N = 1885$ responses)
Orchestral Music	19.0%	13.3%
Vocal Music	17.1%	10.6%
Chamber Music	15.4%	13.7%
Opera/Musical Theatre	12.7%	9.9%
Minimalism	9.1%	8.1%
Pieces with electronics	7.5%	15.3%
Improvisation	7.2%	10.2%
Mixed media	6.4%	12.4%
Works by composers of my nationality	2.8%	4.5%
Other	1.5%	1.3%
No Response	1.3%	0.8%

The stylistic term 'Minimalism' (Ch. 3.1) did not get a very strong overall reception (8.3% of responses) but did seem to find some resonance among the over 55s, ranking above 'Pieces with electronics' for this group. Interestingly, 'Minimalism' also did not rank especially highly at those concerts at which pieces in a clearly minimalist, ambient or drone-based style were featured, namely 'Through the Twilight', 'Tales from Estonia' and 'Landscape Series #1'. **Table A3.4** in **Appendix 3** displays the results for this question by concert. 'Minimalism' did not rank highly at any concert but was most frequently chosen at 'Alexander Schubert: Control' and 'Songs of Wars I Have Seen',

concerts that did not feature works in this style.

Otherwise, the most frequently chosen CCM types by concert generally did follow the format presented at the concert in question: 'Grisey/Posadas' at IRCAM and 'Alexander Schubert: Control' at Ultima were both events with a strong electronic music focus, 'Tales from Estonia', 'Through the Twilight' and 'Académie Voix Nouvelles' were all vocal concerts and 'Landscape Series #1' and 'Arditti 3: Horizon' were chamber music concerts. These connections illuminate how specific genres do indeed attract audiences with an interest in those forms, even within such broad fields of production. However, the popularity of orchestral music cannot be explained in this way, it having been presented at none of the surveyed concerts.

'Works by composers of my nationality' was among the least frequently selected options at all concerts and the least frequently chosen across the whole sample, which could suggest that this quite traditional way of framing the presentation of new works and composers is losing its significance among audiences. The only concert for which this option was met with a greater response was 'Through the Twilight' in Tallinn, which is very likely related to the keen sense of musical nationalism in Estonian culture, especially around choral music (Smidchens, 2014; Waren, 2012). This concert by the Estonian Philharmonic Chamber Choir took place within the context of the 'Estonian Music Days' contemporary music festival, which predominantly features music by Estonian composers.

Accompanying this question on tastes in CCM was a question on respondents' interests in the contemporary arts in general (**Figure 29**). Following on from the research presented in Chapter 2.2, contemporary film and visual art dominate the results, accounting for 42.9% of all responses to this question. Together with the results to be reported in Chapter 9.3, this points to the commissioning of audiovisual works as something that would seemingly be met with interest from this sample. Despite the lean towards visual art, the respondents do have a broad taste in the contemporary arts, also indicating some interest in contemporary literature, dance and theatre. Very few respondents described themselves as being exclusively interested in contemporary music (only 0.3% of responses to this question).
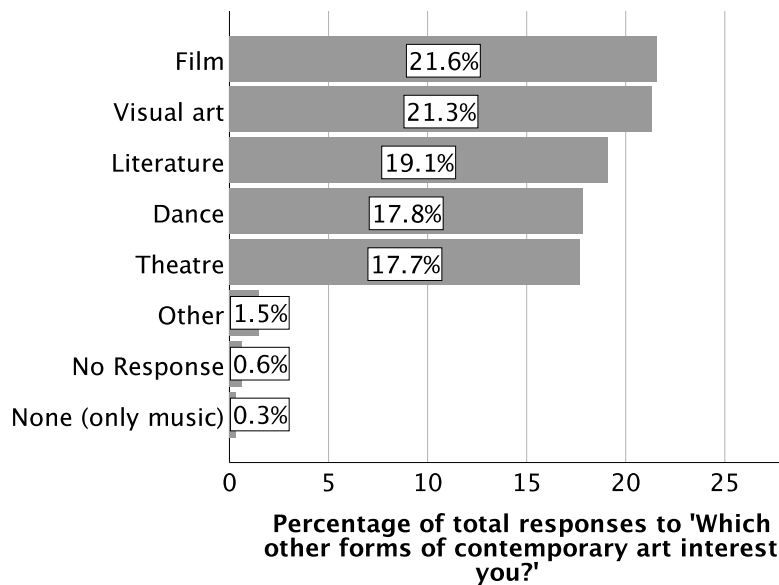
Figure 29. Selection frequency per option for 'Which other forms of contemporary art interest you?', percentage of *N* = 4586 responses.

8.2 Aesthetic Experiences with CCM: Music Response Task

Respondents were posed the question 'What did you think of the music?' and offered a list of eight adjectives from which they could circle as many as they felt applicable: 'Engaging', 'Enjoyable', 'Emotive/It moved me', 'Original', 'Strange', 'Boring', 'Difficult to listen to' and 'Unpleasant'. These terms were largely gathered from similar sources to the assocation task words (e.g. Emerson & Egermann, 2018a; Gross & Pitts, 2016) and were chosen to cover a range of dimensions of aesthetic experience: in particular, novelty/complexity, emotional response and the capturing of attention (Juslin, 2013; Leder et al., 2004). When selecting the surveyed concerts, I paid attention to putting together as wide a range of different branches of CCM as possible (Ch. 3.1), covering (spiritual) minimalism ('Tales from Estonia'; 'Landscape Series #1), spectralism ('Grisey/Posadas'), works from New Complexity composers ('Arditti 3: Horizon'), improvisatory/performative pieces ('Und links das Meer'; 'Arditti 3: Horizon') and more. The vast majority of works performed had no single, recognisable tonal centre, though more tonal repertoire was also surveyed (e.g. at 'Tales from Estonia').

8.2.1 Factors influencing aesthetic experience: word choices irrespective of piece

Figure 30 displays the frequency of selection for the eight adjectives across the whole sample, irrespective of piece. These percentages are the number of responses for each adjective divided by

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the total number of pieces for which there was a response, to account for there being different numbers of pieces at each concert.

It is evident from this overview that the respondents had a positive view of the works they heard, selecting the four positive options much more frequently than the negative four. 'Emotive/it moved me' ranks lowest of these four positive terms, giving some indication that the respondents did not primarily have an emotional response to the music they heard. That 'Strange' ranks in between the clearly negative and positive terms reinforces the possible relativity of this word; it can be both a good (challenging) or a bad (unfamiliar/destabilising) type of 'Strange' that is experienced.
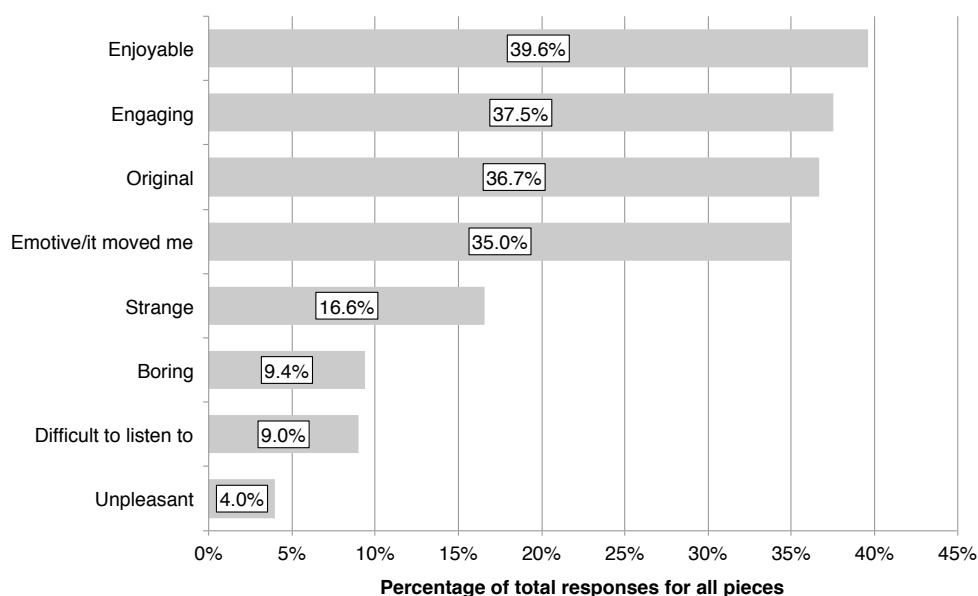
Figure 30. Overall frequency of selection for the eight music rating adjectives, percentages of responses for all pieces, $N = 4163$.

Figures 31 and **32** present the spread of selection frequencies for CCM newcomers and reattendees. There are some clear differences in music responses between these two groups. While both had a positive view of the pieces they heard, the reattendees chose the positive words more frequently. The term 'Original' ranked highly among newcomers. For reattendees, 'Enjoyable' and 'Engaging' were instead the most frequently selected terms across all pieces. This emphasis on originality and newness is likely to be functioning here as an alternative way of expressing unfamiliarity on the part of newcomers, who might find it easiest to describe hearing a new work as an

'original' experience as opposed to seeing one of the other positive terms as fitting (see the 'Tales of Estonia' case study in Ch. 8.3.1). 'Strange' and 'Difficult to listen to', terms relating to unfamiliarity, also ranked higher among newcomers than among reattendees, confirming findings from experimental studies on the challenges posed by atonal works for less experienced listeners (e.g. Esteve-Faubel et al., 2016; Ch. 3.2).
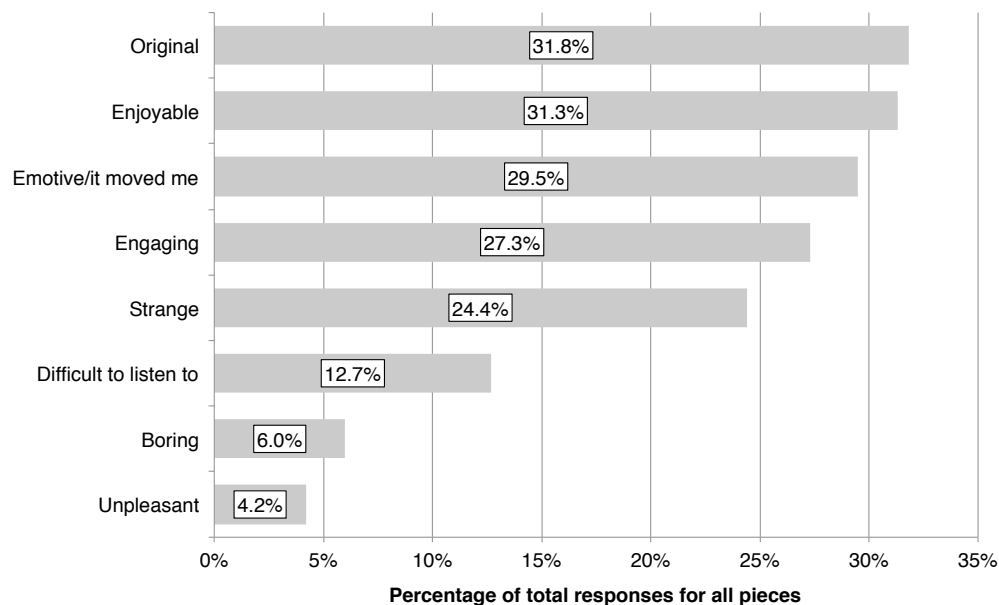
Figure 31. Frequency of selection for the eight music rating adjectives for CCM Newcomers, percentages of responses for all pieces, $N = 667$.
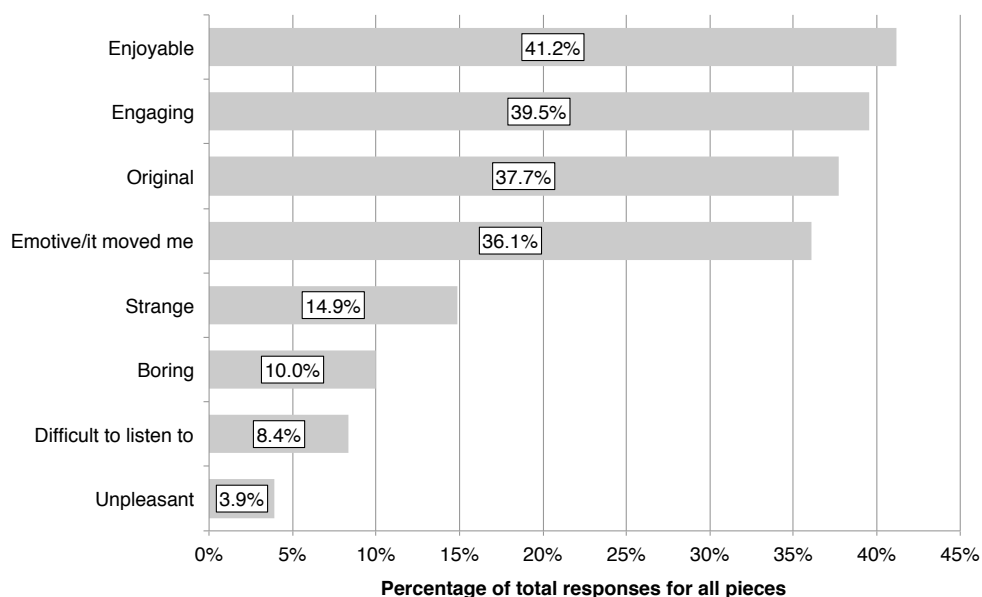
Figure 32. Frequency of selection for the eight music rating adjectives for CCM Reattendees, percentages of responses for all pieces, $N = 3401$.

Similar trends emerge here for musical expertise and responses to the music (**Fig. 33**). 'Enjoyable' was chosen more frequently among respondents with higher levels of musical expertise and 'Original' by those with low to mid levels of expertise, in particular amateur musicians (accounted for 41.9% of all their responses to pieces). The results for 'Emotive'/it moved me' are more difficult to interpret. Non-musicians and amateurs chose this word more frequently than professionals, appearing to contrast Daynes' (2010) results on lower emotional responses for atonal pieces among non-musicians. However, the music at those concerts for which there were higher proportions of non-professionals (e.g. 'Tales from Estonia') was more tonal and is more likely to have triggered an emotional response. It is also possible that non-musicians are looking to be moved by a live music experience more than musical experts are and, in line with my results on the link between associations or expectations around CCM and experience (Ch. 7.2), are therefore more likely to be moved what they hear.
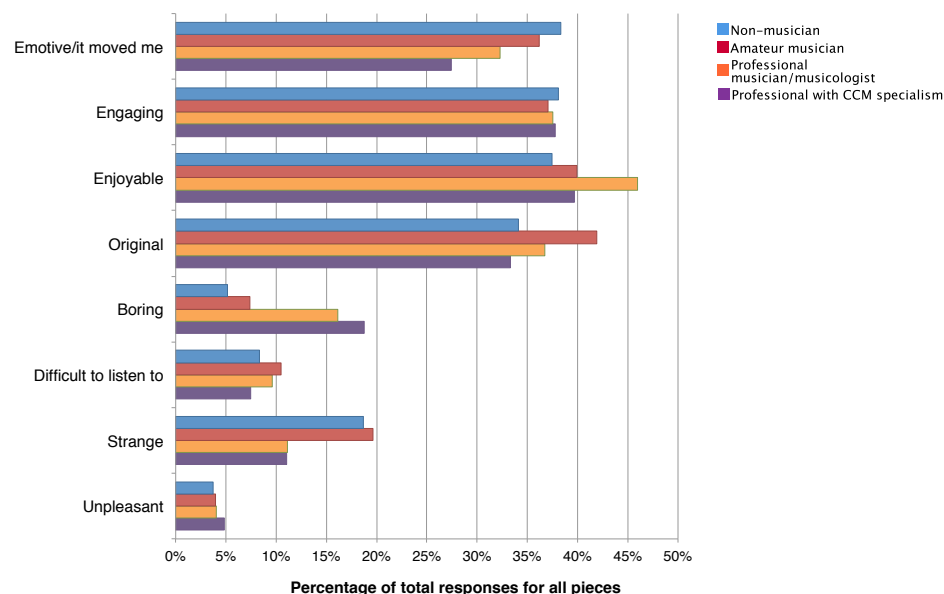
Figure 33. Frequency of selection for the eight music rating adjectives by Musical Education, percentages of responses for all pieces, $N = 4114$.

'Strange' resonated far more with the non-musicians and amateur musicians in the sample. In a similar vein to the terms 'Boring' and 'Elitist' in the word association task (Ch. 6.2), the negative reception terms 'Boring' and 'Unpleasant' were more frequently chosen among music professionals, in particular CCM professionals. This reinforces the idea that is the experts in the sample that feel able to critique and dismiss a work as 'Boring' or 'Unpleasant'.

In short, prior attendance at a CCM concert and level of musical expertise are factors that influence audience members' responses to live CCM. While the respondents in the present sample did by and large have a positive response to the programmes they heard (possibly another instance of positive evaluation phenomenon; Johanson & Glow, 2015), CCM newcomers and respondents with lower levels of musical education often had different responses from the more experienced listeners. These were largely in the ways already highlighted in existing experimental studies, except in relation to emotional responses to the music, for which non-musicians showed a greater propensity.

8.2.2 Patterns in the aesthetic experience of live CCM across all pieces

To address the second part of RQ4 and assess whether any trends in the reception of particular styles of CCM emerge, I looked at the frequency of selection for each of the eight adjectives across the all pieces in the study. 33 pieces were included in this analysis (see **Appendix 5** for details of all works performed): the programmes from 'Opus XXI' and 'Through the Twilight' were excluded as the programme order printed on the questionnaires ended up differing from the presented order. **Figures 34 to 41** show as percentages the proportion of respondents who selected the adjective in question for the individual pieces out of the number of respondents who gave a response to the respective piece (i.e. not including those that did not select any adjectives for the given piece; concert codes in **Table 15**). The top five and bottom five pieces per adjective are highlighted in darker blue.

Table 15. Concert codes for Figures 34 to 41.

Figure Code	Concert
ADH	Arditti 3: Horizon
ASC	Alexander Schubert: Control
AVN	Académie Voix Nouvelles
FMWR	Film Music War Requiem
G	Grisey/Posadas
LM	Und links das Meer
LS	Landscape Series #1
NVDE	Nuove Voci di Divertimento Ensemble
SWIS	Songs of Wars I Have Seen
TE	Tales from Estonia
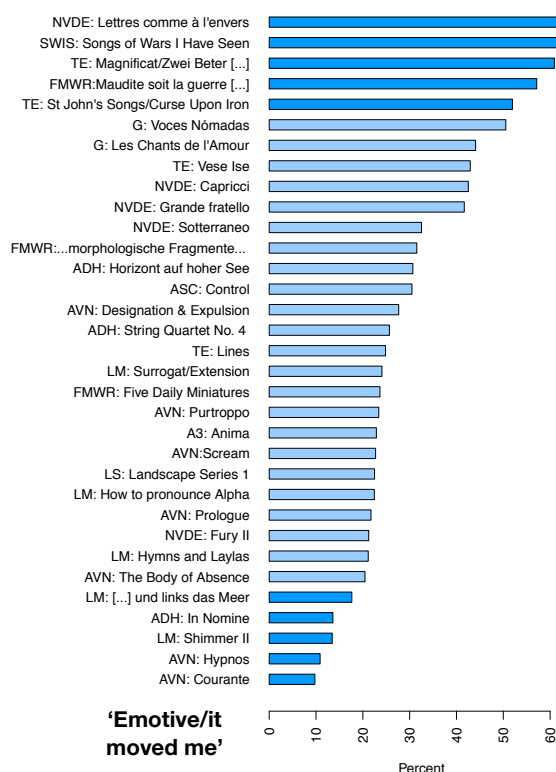
Figure 34. Proportions of 'Emotive'/it moved me' selections by piece out of all non-missing responses per piece (at least one adjective selected).
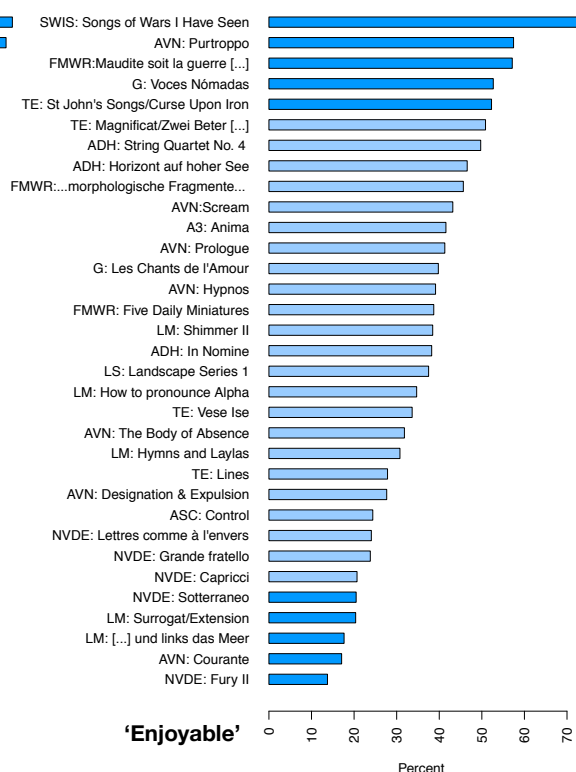
Figure 35. Proportions of 'Enjoyable' selections by piece out of all non-missing responses per piece (at least one adjective selected).
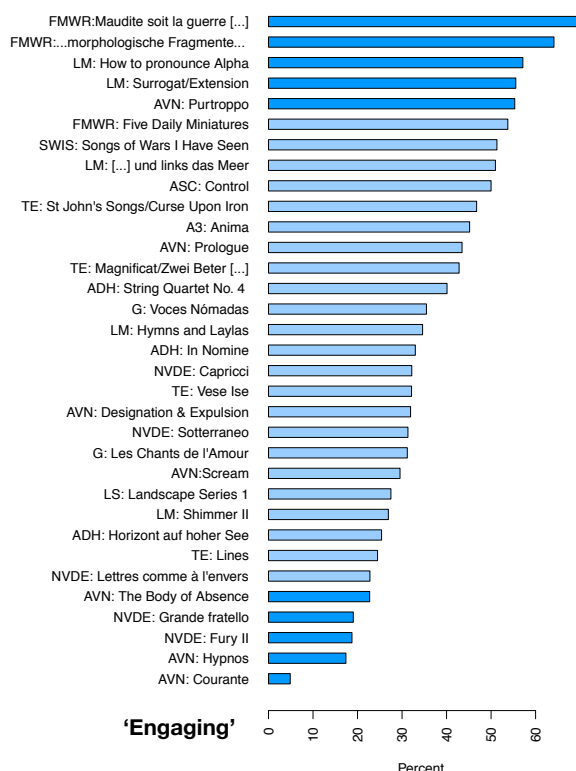
Figure 36. Proportions of 'Engaging' selections by piece out of all non-missing responses per piece (at least one adjective selected).
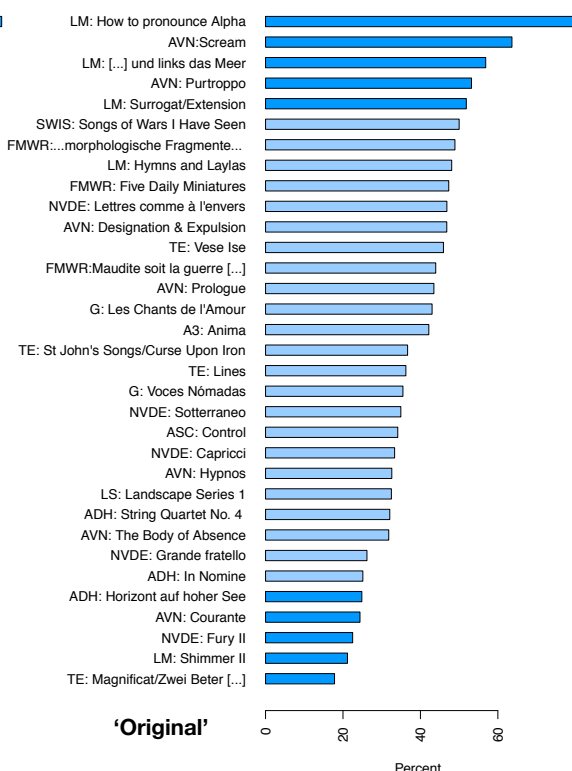
Figure 37. Proportions of 'Original' selections by piece out of all non-missing responses per piece (at least one adjective selected).

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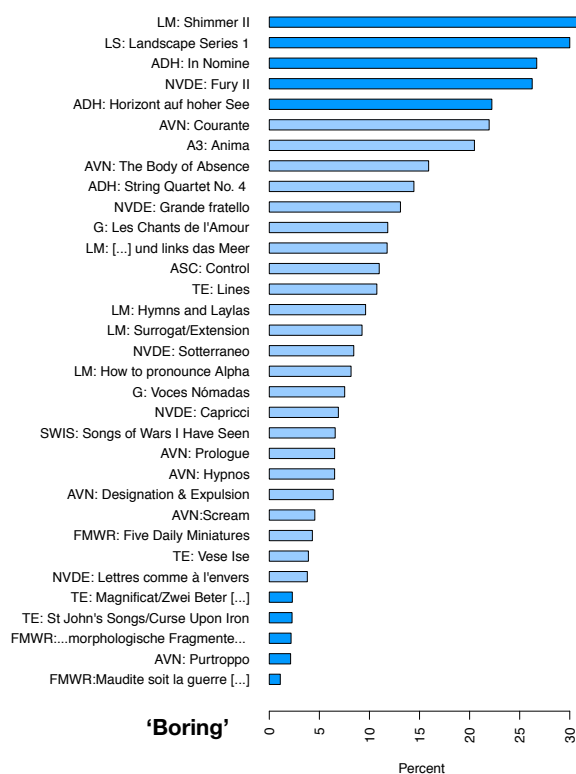
Figure 38. Proportions of 'Boring' selections by piece out of all non-missing responses per piece (at least one adjective selected).
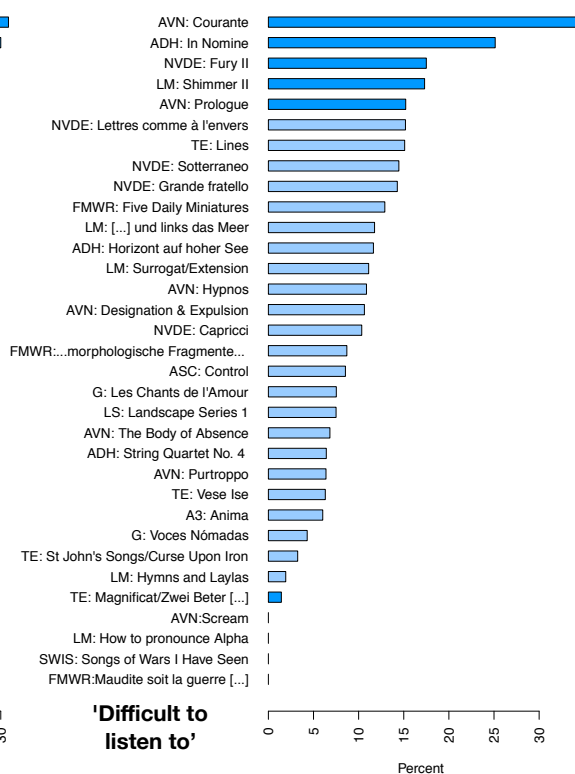
Figure 39. Proportions of 'Difficult to listen to' selections by piece out of all non-missing responses per piece (at least one adjective selected).
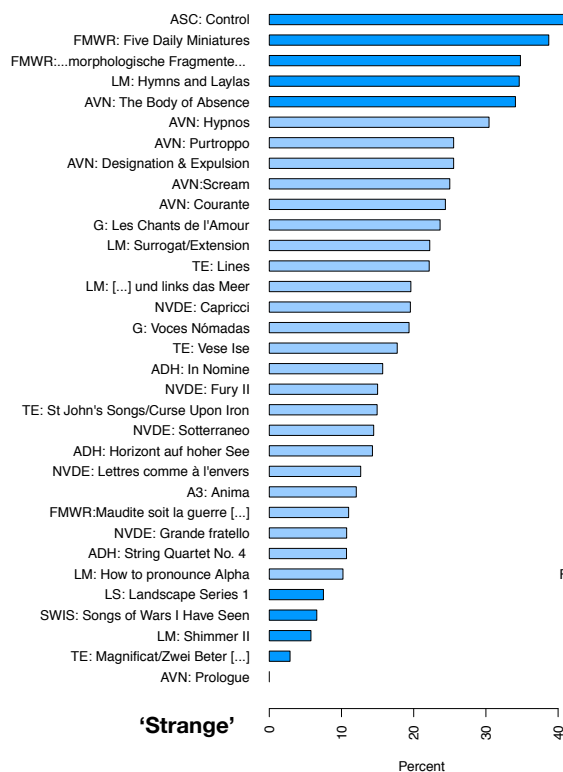
Figure 40. Proportions of 'Strange' selections by piece out of all non-missing responses per piece (at least one adjective selected).
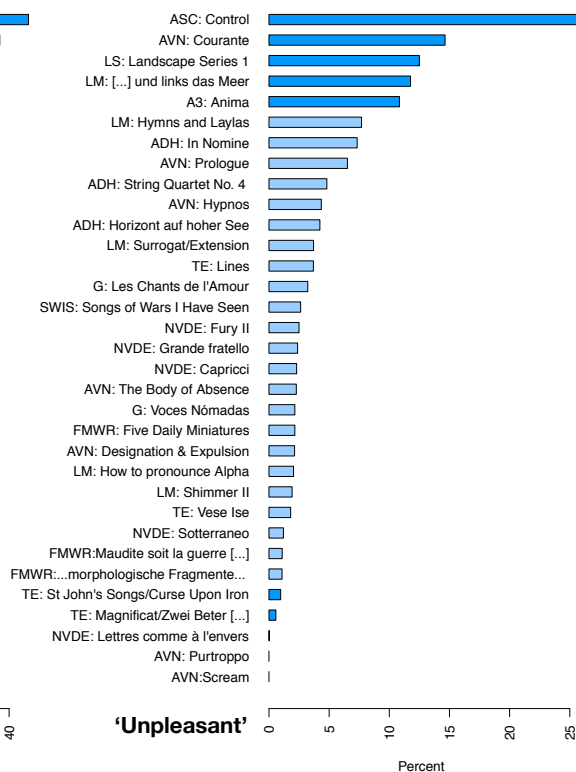
Figure 41. Proportions of 'Unpleasant' selections by piece out of all non-missing responses per piece (at least one adjective selected).

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Via an explorative analysis of the figures, a number of works emerged as notable, appearing more frequently in the top and bottom five than others. These works could be grouped into three main categories of interest in terms of aesthetic experience: 1) works with some form of audiovisual element (*Maudite soit la guerre* at 'Film Music War Requiem', *Songs of Wars I Have Seen* at the concert of the same name), alternative format (*Control* hosted by the Ultima Festival) or involving the participation of amateur musicians (*Lettres comme à l'envers* at 'Nuove Voci'); 2) tonal or modal works/works with tonal passages (e.g. the suite of Arvo Pärt works at 'Tales from Estonia') vs. those by composers working in fields of intentional musical complexity (e.g. from the New Complexity movement); and 3) premieres by young composers vs. performances by older, established composers.

Audiovisual and Alternative Format Pieces

One of the most prominent trends in the music responses across all surveyed pieces is that works with some form of significant extramusical component were more positively received than other pieces. These works emerged distinctly as the most emotive pieces ('Emotive/it moved me' was selected by over 50% of respondents for *Lettres..., Songs of Wars I Have Seen* and *Maudite soit la guerre,* **Fig. 34**) and were among the most enjoyable and engaging. Though it is of course difficult to isolate influences on these ratings, the involvement of the amateur musicians (i.e. performers familiar to the audience members) in *Lettres...* very likely contributed to it being rated the most emotive work in the survey (see the analysis of the 'Nuove Voci' programme in Ch. 8.3 for further evidence of this). *Maudite soit la guerre*, which combined a silent film with a score by Austrian composer Olga Neuwirth, was very positively received, not only ranking in the top five for the 'Emotive/it moved me', 'Enjoyable' and 'Engaging' measures (**Figures 34-36**) but lowest of all pieces for 'Boring' and 'Difficult to listen to' (**Figures 38** and **39**). The results for this concert and for *Songs of Wars I Have Seen* are broken down in more detail in Ch. 9 but these insights already provide strong evidence to suggest that such works present audiences with particularly rich, engaging aesthetic experiences.

This is further supported by the results for the 'Strange' and 'Unpleasant' items (**Figures 40** and **41**). Here, the participatory *Control* installation by Alexander Schubert ranked highest. The noise-

based, rumbling electronic backdrop to this piece was likely judged as being more unfamiliar and discomforting due to the nature of the participation. The work put participating audience members into unusual situations in   a dimly lit setting, in which they were both observed and then involved in observing and controlling other participants (see Ch. 9.4 for a full analysis). That the music of this work was ranked highest for the 'Strange' and 'Unpleasant' options speaks to the intensity in response that participatory works can produce. These results pertaining to works with extramusical features make a significant contribution to findings from existing qualitative audience research studies on the positive contributions of these elements (Pitts & Gross, 2017; Radbourne, Johanson & Glow, 2014; Ch. 2.2.2).

Musical Language: Tonality and Complexity

Atonality or harmonic dissonance were a feature of the musical language of nearly all works included in the survey. The three works from the 33 analysed that can be most clearly described as being tonal or including tonal passages were the set of four pieces by Arvo Pärt performed at 'Tales from Estonia (his *Magnificat, Zwei Beter, Nunc dimitis,* and *Dopo la vittoria),* the set of two folk music-inspired works by Veljo Tormis (*St John's Day Songs for Midsummer Eve* and *Curse Upon Iron*), also from 'Tales from Estonia' and *Songs of Wars I Have Seen* by Heiner Goebbels. Goebbels' work prominently featured fragments of Baroque music, quoted from Matthew Locke's 1667 incidental music for *The Tempest* (see Kramer, 2016, pp. 5-21 for more on quotation as a compositional technique; *Maudite soit la guerre...* by Olga Neuwirth also included tonal quotations but to a lesser extent). All three of these works were among the five most emotive pieces (**Fig. 34**), confirming the relationship between tonality and emotional responses to music found in existing listening experiment studies (Daynes, 2010; Kallinen, 2005; Proverbio et al., 2015). The results for the negative aesthetic experiences words complement these findings: the Arvo Pärt works were consistently among the least 'Strange', 'Boring', 'Unpleasant' and 'Difficult to listen to' pieces.

At the other end of the musical language spectrum is Brian Ferneyhough's *In Nomine* for solo cello, performed at 'Arditti 3: Horizon'. Unlike with almost all other surveyed works, it is possible to make the case that complexity is an intentional feature of *In Nomine* and similar works by

Ferneyhough, whose music has frequently been associated with the New Complexity movement (Fox, 2001; cf. Ch. 3.1). *In Nomine* ranked in second place for the 'Difficult to listen to' option: 'Difficult to listen to' was selected by close to 25% of the respondents who gave a response for this work (**Fig. 39**). It additionally ranked among the least emotive pieces overall. *Fury II* by Rebecca Saunders, which was performed at the 'Nuove Voci' concert in Milan, was similarly ranked among the most difficult works as well as being the least enjoyable. This work features notable extremes of timbre, a common attribute of Saunders' pieces (see Ch. 8.3 for more on the reception of this work).

Responses to premieres by young composers

From the rankings of selection frequency for the term 'Original' across these 33 pieces, it appears that CCM audiences consider brand new works by young composers to be more original than works by older, more established composers. All pieces in the top five for 'Original' are works that were performed at the composer academy 'showcase' concerts (**Fig. 37**), in these instances at 'Und links das Meer' and 'Académie Voix Nouvelles'. It is an open question as to whether this is a judgment based on the musical properties of these works or whether the knowledge that the work is a premiere and by a younger artist plays a greater role for this perception of novelty in audiences' aesthetic experiences.

Very interestingly, the material that ranked lowest for originality was the set of Pärt pieces at 'Tales of Estonia'. These pieces were some of the oldest included in the survey. While this set of works ranked as some of the most emotive and familiar (low ranking for 'Strange') music performed across the surveyed concerts, it seems that these qualities make these works unoriginal for these listeners. That which is older, emotive and tonal simply does not meet the criteria for originality, perhaps following on from Berlyne's (1970; 1974) early experiments on disinterest developing from stimuli that are too simple.

A caveat with this analysis of broader trends in aesthetic experience with CCM is that the response behaviours of audience members at individual concerts are also a potential influence on the patterns I have noticed. The respondents at 'Académie Voix Nouvelles', for instance, seemed to used

the full the range of ratings and have perhaps had more of a consensus in responses than other audiences as the works at this concert appear frequently in the top and bottom five across the ratings (e.g. *Courante* by Igor Coelho A.S. Marques and *Purtroppo* by Simone Corti), responses that cannot easily be linked to distinctive musical or extramusical features of these pieces. Despite possible variations by audience, the three categories of trends reported above do appear robust.

8.3 Receiving Specific Programmes and Works

To offer a multilayered response to RQ4, it is important to see how factors such as those discussed above play out on the level of specific programmes at individual concerts. Here, I look at three case studies from three very different concerts, 'Tales from Estonia' at Flagey, 'Nuove Voci' by the Divertimento Ensemble and 'Arditti 3: Horizon' at the Darmstadt Summer Courses for New Music.

8.3.1 Combining Older and Newer Works: 'Tales from Estonia'

As already highlighted in previous chapters, the 'Tales from Estonia' concert at Flagey in Brussels featured a combination of older, more well-known works and new pieces by younger composers. This is an example of a common approach to the programming of new works, especially among classical music institutions (see Introduction). It was the concert with highest proportion of CCM newcomers, the only sampled event with an overrepresentation of first-time attendees. **Table 16** details the programme for this event and **Figures A6.2 to A6.5 in Appendix 6** display the ratings for the works.

Table 16. Programme details for 'Tales from Estonia'.

Number on Questionnaire	Piece Name	Composer
Piece 1	*Vese Ise (Water Itself)*	Ülo Krigul
Piece 2	*Magnificat/Zwei Beter/ Nunc dimitis/Dopo la vittoria*	Arvo Pärt
Piece 3	*Lines*	Liisa Hirsch
Piece 4	*St John's Day Songs for Midsummer Eve — Curse Upon Iron*	Veljo Tormis

The set of Arvo Pärt works were by far the most positively received on the programme, encouraging a strong emotional response ('Emotive/it moved me' = 30.7% of all responses) and engaging audience members more successfully than the other works presented ('Engaging' = 21.6% of responses). It did, however, receive the lowest rating for 'Original', as it did across all the pieces surveyed. This term was more frequently chosen for the new works *Lines* and *Vese Ise* than for the older pieces, revealing an association between the new and the original on the part of the 'Tales from Estonia' audience.

The most frequently occuring response to Hirsch's partly microtonal *Lines* was leaving the rating blank (18.7%). **Figure 42** compares responses to this piece from CCM reattendees and CCM newcomers, for whom this work could well be their very first premiere.The newcomers reacted more negatively, finding the work less enjoyable, emotive and engaging than CCM reattendees and being more likely to not leave a rating. They also chose 'Difficult to listen to' (11.7% vs. 5.9%) and 'Strange' (12.8% vs. 10%) with a higher frequency than the reattendees. Some of the comments from newcomers demonstrated not being fully convinced by their first CCM concert (*'Needs too much knowledge/preparation to enjoy'*, R453; *'Liked the encore but overall did not relate to music'*, R634) but appreciative of the unexpected in some cases (*'Revealing, inspiring, surprising'*, R466).
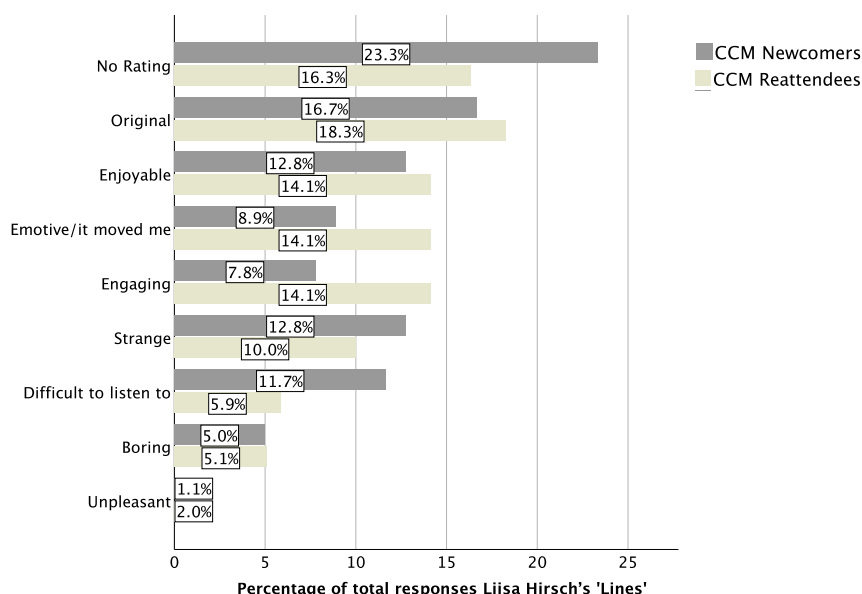
Figure 42. CCM Newcomers vs. Reattendees, responses to Liisa Hirsch's *Lines, N* = 590 responses.

These comparisons provide insights into the reception of the different musical languages of

CCM in a live context. It was harder for audience members at 'Tales from Estonia' to connect emotionally to the newer, less clearly tonal or modal works on the programme, a contrasting experience to relishing in the familiar and emotional musical language of Pärt. Hirsch's *Lines* seems to have been met with some caution but was still received positively, which indicates that the combining of these pieces was effective in setting up the right framework between the 'experimental' and the 'accessible' to approach this music. In addition to this, some of the older works were seen in a more contemporary light in this constellation: '*Piece 4: surprise, 'Curse Upon Iron' 1972... very contemporary*' (R606); '*Interestingly, I enjoyed the most the 'oldest' pieces (V. Tormis)*' (R587). These comments echo views from participants in Gross and Pitts' (2016, p. 10) study on the contemporaneity of older works.

8.3.2 Works for amateur musicians at 'Nuove Voci'

The 'Nuove Voci' concert by the Ensemble Divertimento in Milan presented five pieces, all different in terms of musical language, but mostly displaying a disjunct, often dense style. In terms of musical expertise and past experiences with CCM, the audience at this concert was somewhere between the audience of the other two case studies reported here, with a higher level of musical expertise than 'Tales from Estonia' but one far lower than 'Arditti 3: Horizon'. This, along with the component of the work for amateur choir, makes its programme relevant for further analysis. **Table 17** details the programme for this concert.

Table 17. Programme details for 'Nuove Voci'.

Number on Questionnaire	Piece Name	Composer
Piece 1	*Grande Fratello*	Claudio Ambrosini
Piece 2	*Capricci per voce solo*	Gabriele Manca
Piece 3	*Sotterraneo*	Vittorio Montalti
Piece 4	*Fury II*	Rebecca Saunders
Piece 5	*Lettres comme à l'envers*	Gabriele Manca

The work that appears to have triggered the strongest emotional response was Manca's *Lettres comme à l'envers* (**Fig. 43**) the piece for amateur choir, which was also ranked as the most

emotive work across all pieces surveyed (Ch. 8.2.2). Given that this term was chosen more frequently for this work than for Piece 2, *Capricci* for solo voice (**Fig. 44**) by the same composer with a similar musical language and solo soprano part, suggests that the presence of the amateur choir contributed positively to the work's reception, heightening emotional responses to it. As already discussed in Chapter 5.3 and 7.2, coming to see friends and family perform in *Lettres* was a strong motivating
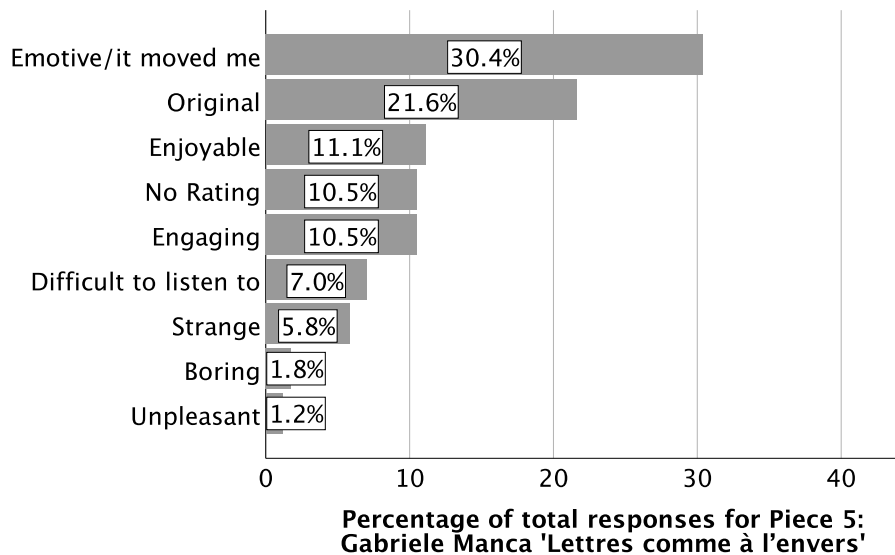
Figure 43. Responses to the music for 'Lettres…' by Gabriele Manca at 'Nuove Voci', percentage of N = 171 responses for the piece.
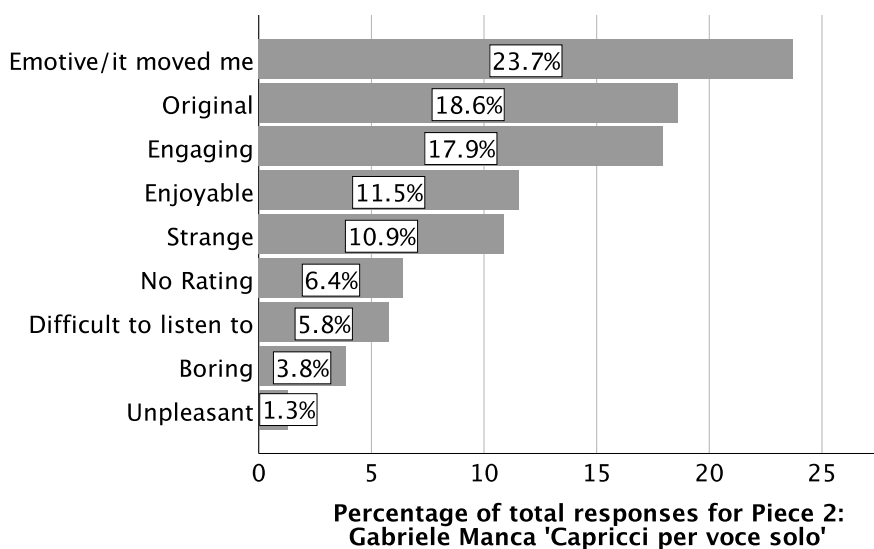
Figure 44. Responses to the music for 'Capricci per voce solo' by Gabriele Manca at 'Nuove Voci', percentage of N = 156 responses for the piece.

factor among the 'Nuove Voci' attendees and this anticipation seems to have fed into the reception of the piece: the concert received, for example, the highest rating in terms of perceived audience-

performer communication. Out of the works on the programme that evening, it was also this piece for which 'Original' was most frequently chosen.
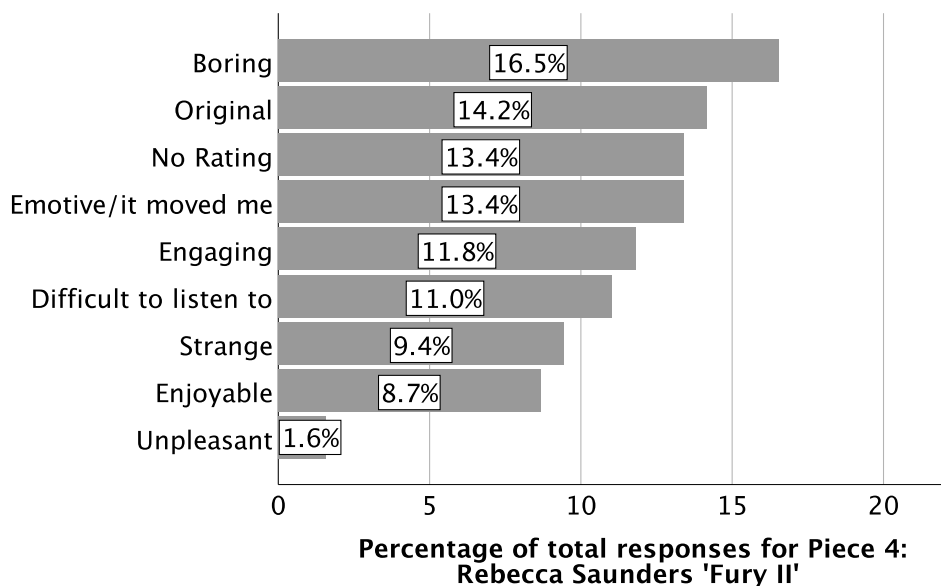
Figure 45. Responses to the music for 'Fury II' by Rebecca Saunders at 'Nuove Voci', percentage of *N* = 127 responses for the piece.

Contrasting the positive reception of the works by Ambrosini (**Figure A6.6** in **Appendix 6**), the young composer Montalti (**Figure A6.7** in **Appendix 6**) and Manca's *Capricci*, are the responses to Rebecca Saunders' *Fury II* (**Fig. 45**). The musical language of this work was among the more challenging on the programme (and across all surveyed pieces as discussed in 8.2.2), featuring sparse textures and very disjunct phrases. 'Boring' was the most frequently chosen term for the Saunders piece, 'Difficult to listen to' was most frequently chosen for this work of any on the 'Nuove Voci' programme. This appears to show that even for a concert at which there are many CCM reattendees and listeners who have an emotional response to works of CCM, some pieces are still hard to connect to. The qualitative comments on Saunders' work reflect this and bring up further dimensions to reception:

'Piece 4 (Saunders): Not original'
(R897: 'Nuove Voci')

'Piece 4: did not convince me :(, where is the fury?'
(R916: 'Nuove Voci')

'Piece 4: NOT original'
(R920: 'Nuove Voci')

'… at times, Pieces 3 and 4 seemed like music for shallow thriller films, I'm sorry.'
(R881: 'Nuove Voci')

Alongside the thoughts on originality from Respondents 920 and 897, R916 describes disappointment with *Fury II* in terms of not finding its title fitting (*'where is the fury?')*, a sign of not feeling that the composer delivered what was expected in the work. The comments from R881 on its likeness to 'thriller' film music adds further weight to this idea of a breakdown in communication caused by the musical style. These responses add to existing findings from studies that have looked at the communication of composers' intention and the challenges relating to this (Dobson & Sloboda, 2014; Reynolds, 2004).

8.3.3 Young CCM Experts at 'Arditti 3: Horizon'

The final music reception case study is from 'Arditti 3: Horizon' at the Darmstadt Summer Courses for New Music 2018, the third from a set of three concerts by the Arditti Quartet at the festival that year. This was the concert with the highest proportion of music professionals with a CCM specialism (53.1%) and the second youngest audience in the present sample (mean age: 36.5 years). **Table 18** displays information on the works.

Table 18. Programme details for 'Arditti 3: Horizon'.

Number on Questionnaire	Piece Name	Composer
Piece 1	*In Nomine*	Brian Ferneyhough
Piece 2	*Horizont auf hoher See* (**Figure A6.9** in **Appendix 6**)	Younghi Pagh-Paan
Piece 3	*String Quartet No. 4* (**Figure A6.10** in **Appendix 6**)	James Clarke
Piece 4	*Anima*	Ashley Fure

The audience members at 'Arditti 3: Horizon' tended to express their positive responses as enjoyability, unlike the 'Tales from Estonia' and 'Nuove Voci' respondents, for whom 'Original' and 'Emotive/it moved me' were more consistently among the highest ranked positive terms. Out of the four works on the programme, the first and last, by Brian Ferneyhough (**Figure A6.8** in **Appendix 6)** and Ashley Fure respectively, were given a mixed reception. As mentioned in 8.2.2, Ferneyhough's solo cello work *In Nomine* bore many of the musical features of the 'New Complexity' movement he is commonly associated with and, while 'Enjoyable' and 'Engaging' ranked first and second for this piece, 'Boring' (12.5% of responses) and 'Difficult to listen to' (11.8%) were far more frequently chosen here than for the other works on the programme. Frustration with the work's musical language was apparent from some of the comments on it: '*Piece 1: old ideas, I think the Ferneyhough solo was uninspired. It's unfortunate*' (R1233). This particular remark conveys a sense that some branches of CCM are outdated or that there is now an oldness to 'New Complexity' (see attitudes to modernism in Ch. 10.2).
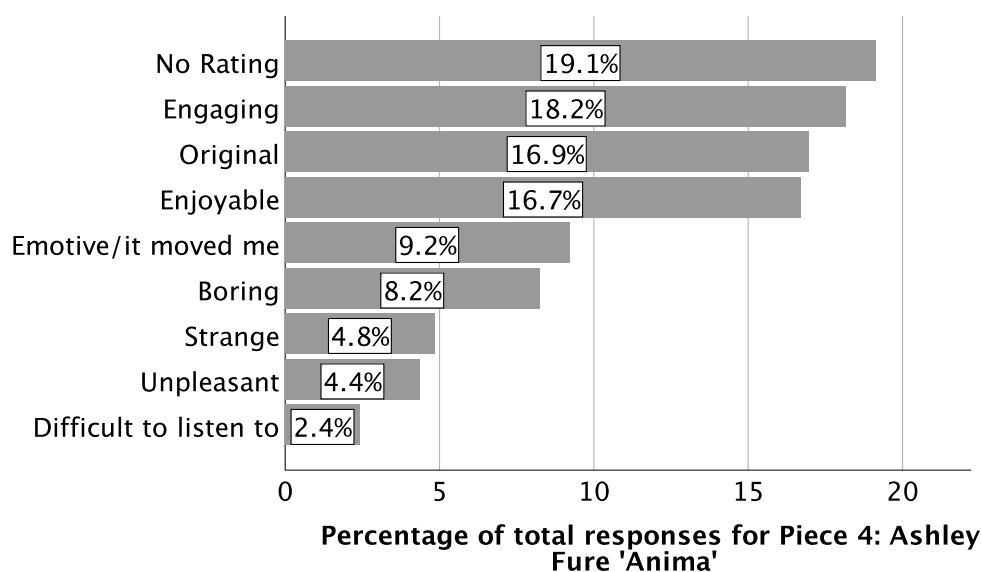
Figure 46. Responses to the music for 'Anima' by Ashley Fure at 'Arditti 3: Horizon', percentage of *N* = 413 responses for the piece.

Fure's *Anima* was the most divisive work at 'Arditti 3: Horizon' (**Fig. 46**). The most frequent response was to leave the rating blank; other than this the positive adjectives 'Engaging', 'Original' and 'Enjoyable' were frequently chosen. Based on the qualitative comments, *Anima* seems to have

either been the favourite or the least favourite work of a number of respondents and, in line with the results from sections 6.2 and 7.1 on the more critical or extreme responses from specialists, this liking or disliking was often very strongly expressed by this expert audience:

'I hope very much that Anima isn't an example of the future development of music.'
(R1244: 'Arditti 3: Horizon')

'Piece 4: puerile, annoying, irritating, one of the worst pieces I heard all year. And don't like ultrasonics or infrasonics - health warning please!'
(R1088: 'Arditti 3: Horizon')

'Everything but the Fure was very conservative, old-fashioned and deeply unpleasant. The Fure was almost amazing.'
(R1048: 'Arditti 3: Horizon')

'Piece 4 was AMAZING, so inspiring!'
(R1229: 'Arditti 3: Horizon')

'Piece 4: doesn't need Arditti for this work'
(R1262: 'Arditti 3: Horizon')

Words and phrases such as 'deeply unpleasant', 'puerile' and 'annoying' make apparent the sense of authority that this specialist audience feels. It seems for many that *Anima* with its electronic and more performative elements represented an interesting and even 'inspiring' compositional direction for some and for others, something to be avoided. The comment from R1262 points to the institutional weight and value attributed to the Arditti Quartet themselves, who have been associated with the Darmstadt Summer Course since 1982; the implication here is that this work is somehow beneath them. Fure was also the youngest composer on the programme and some respondents set her work against those of the older composers on the programme ('*The pieces by the established generation don't really hold up - but the future looks very bright!*': R1226). These responses from these expert audience members bring up issues over who 'owns' this music and is able to criticise it or demand something from it, a point I will return to in the section on CCM culture in Chapter 10.2.

A final facet of these expert responses at 'Arditti 3: Horizon' was the ability to dismiss some of the works and, in some cases, the overall programme as being too long:

'1st half - too long!'
(R1231: Arditti 3: Horizon)

'Don't programme [such] long pieces.'
(1232: Arditti 3: Horizon)

'Piece 3: tiring, Piece 4: too long.'
(R1209: Arditti 3: Horizon)

'It was too long.'
(R1084: 'Arditti 3: Horizon')

These comments illustrate a general link between length and enjoyment but also once again suggest that experts feel more able to express dissatisfaction and disengagement, whereas less experienced audience members might shy away from calling something too long or implying boredom. Complaints about the the length of programmes or pieces were a feature of comments in other more expert environments in the survey (e.g. *'I prefer short concerts without intervals. Pleasure is not related to length'* - R154: 'Grisey/Posadas'; *'Enjoyable but long'* - R344: 'Landscape Series #1'; *'All pieces too LONG!'* - R373: 'Und links das Meer').

8.4 Conclusion

In this chapter on aesthetic experience, I responded to RQ4 with a multilayered analysis, investigating the factors that modulate aesthetic experiences of works of CCM and looking at audience members' preferences within CCM through quantitative results and case studies. The pieces at the concerts in the study provoked a broad range of responses, encompassing boredom, annoyance, feeling engaged and being moved, sometimes even all of these states being reported in responses to a single work. These insights are among the first from a live context about the aesthetic experiences listeners have with CCM and its particular musical features, demonstrating what can be gained from connecting audience and aesthetic experience more closely.

When responding to pieces of CCM, different audience groups value different aspects of the

aesthetic experience. Newcomers and attendees with lower levels of musical expertise seem more likely to describe works as 'original' and to have a emotional response towards them, with this latter result contrasting existing findings. Reattendees and experts report more 'enjoyability', but also more of a sense of being engaged and are more likely, as is evident from the case studies, to critique and dismiss pieces. These contrasts along these lines of originality and emotionality vs. more critical engagement point to different listening behaviours within CCM reception. I investigate the ways in which CCM 'insiders' and 'outsiders' describe their experiences further in Ch. 10.2.

Three distinct patterns in aesthetic experience across all the works emerged. Pieces with some form of extramusical element or for which the performers are known to be familiar to the audience were received more positively than other works, or more intensely, depending on the atmosphere of the piece (cf. the responses to *Control* installation in Ch. 9). This points strongly to the importance of the 'framing' of musical content: the reception of CCM is evidently very context-dependent, a thought I expand on the following chapter which is dedicated to works of this nature. Secondly, tonality as a musical feature was perceived as enjoyable and emotive but less of an aesthetic innovation. The final most prominent pattern in the aesthetic experience results across all pieces was that new works by young composers were perceived as more original than those by more established composers. That some of the more complex, denser works fared poorly in terms of enjoyability and creating a emotive experience connects these insights to the debates on whether composers have pushed musical language too far, beyond the limits of music cognition, and whether this matters (Lerdahl, 1992; Huron, 2006; see Ch. 3.2). Even in expert circles, such as the 'Arditti 3: Horizon' concert, works such as *In Nomine* posed problems, though these challenges could be rewarding for 'contrarian' listeners (see discussion of Huron, 2006 in Ch. 3.2).

The present findings could translate into curational directions to be pursued by institutions. Paying attention to programming a range of musical languages and styles of CCM could well be worthwhile, looking find a balance between the 'experimental' and the 'accessible', between challenging and alienating audiences in this. The desire of CCM audiences to hear orchestral music, as discussed in 8.1, is another possible insight to act upon. Orchestral commissions and the forces

required to play them are costly but those who appear to be coming to CCM through classical music take an interest in this form, making them something that could be striven for by commissioning institutions. The present sample's interest in other branches of the contemporary arts, in particular visual art, provides evidence for possible fruitful collaboration between or across the arts. The implementation of 'crossover' or interdisciplinary events at musical institutions or 'audience exchange' events with other arts insitutions to foster mutual audience development across spectrum of contemporary art (Gross & Pitts, 2016; 2017) could be a concept that would resonate with CCM audiences.

Chapter 9. Knowledge Transfer Events, Audiovisual Works and Participatory Concert Formats

RQ5. Do CCM concerts with alternative formats or features enrich the audience experience?

Attempts to rethink and reinvent the concert experience are abundant across the field of CCM and classical music but, as noted in Ch. 2.2, there has been limited exploration of the impact of such interventions by audience research, especially with regard to the field of contemporary classical music. In this chapter, I will address RQ5 and look at the impact of presentations of CCM that deviate from the standard concert format, either through pre-performance events, alternative formats or through audiovisual works.

I will initially respond to RQ5 by presenting the results for a questionnaire item which asked respondents about the types of live music event they frequently attend. I then turn my attention to the surveyed event formats. Seven of the twelve surveyed concerts featured either a knowledge transfer event prior to the concert, an audiovisual element in the performance or an alternative or participatory format. I will discuss the reception of these first two types in Chapters 9.2 and 9.3 before looking at the 'Alexander Schubert: Control' installation at the Ultima festival as a case study of a CCM participatory format (Ch. 9.4).

9.1 Preferences in Live Music Format

Respondents were asked the question 'Which types of live music events do you attend regularly?', **Figure 47** displays the overall selection frequencies. The options available were designed to cover different types of setup and audience-artist interaction, from the formal, seated classical concert situation to the standing setups of live pop or jazz gigs and club nights, in which dancing, talking and audience participation are the norm. The respondents in the sample of CCM audiences attend classical music concerts and opera performances most frequently out of the presented options, it accounted for 44.0% of all responses. This is yet further evidence of the importance of classical music for CCM audiences. Along with the results for listening tastes (Ch. 6.1) and interests in forms of CCM (Ch. 8.1), it is evident that this is the live music culture that the majority of respondents were

socialised in, similar to the findings of Zehme (2005, p. 156) and Grebosz-Haring (2016, p. 6-7).
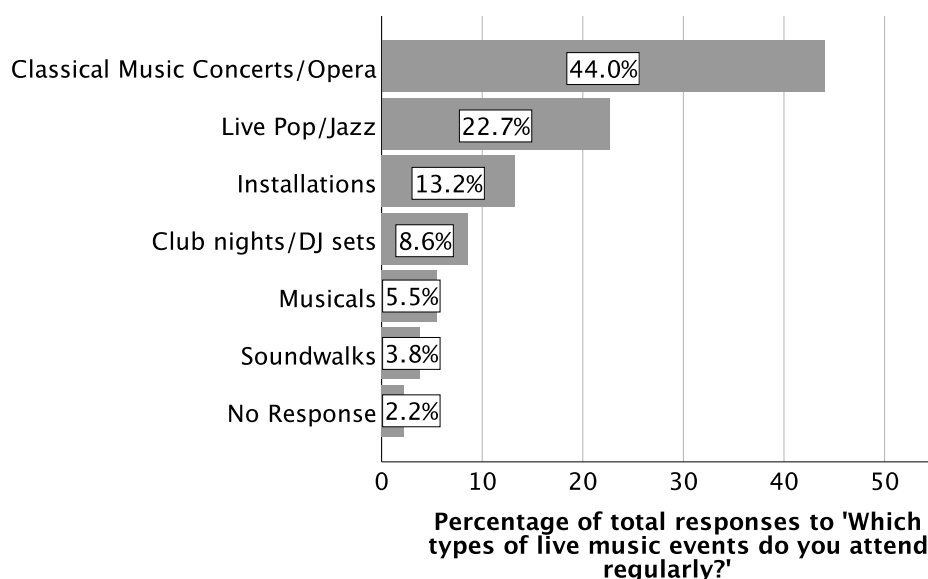
Figure 47. Selection frequency per option for 'Which types of live music events do you attend regularly?', percentage of $N = 2687$ responses.

There are some variations in these results by age. While the classical music setting is ranked highest for both age groups, under 35s attend a much broader range of event formats across live pop, club nights and installations. Classical settings comprise 34.4% of their responses, as opposed to 57.0% for the over 55s. Following on from this, there was only one concert for which 'Classical music concerts/Opera' was not the most frequently selected option here, namely 'Alexander Schubert: Control' at Ultima, the concert with the youngest audience in the sample and the most unconventional format. For these respondents (average age: 32.6 years), 'Classical music concerts/Opera' ranked in third place (19.8% of all responses) after 'Live pop/Jazz' (29.2%), and 'Club nights/DJ sets' (21.2%). As was already noted in the listening tastes subchapter, this audience stands out as having very different qualities and interests from the others in the sample. The unconventional installation format at 'Control' was clearly a type of setting that these respondents felt more comfortable in; a sit-down concert would not be their usual way of experiencing live music. This highlights how rethinking formats and combinations of music can indeed be a way of reaching types of younger audiences and audiences that are more unfamiliar with the conventions of the concert hall.

9.2 Pre-performance Knowledge Transfer Events

Table 19 presents details of the three concerts with pre-performance events included in the study. For both 'Tales of Estonia' and 'Nuove Voci', the rates of attendance at the pre-performance events among survey respondents was quite low, only 16.9% and 14.4% respectively.[15] The pre-performance lecture at 'Und links das Meer' attracted a lot more attendees among the total respondents at this concert, which is due to it having taken place right in front of the entrance to concert hall. This was a very different setup from the 'Nuove Voci' pre-performance discussion, for example, which took place the evening before the concert.

Table 19. The three pre-performance events surveyed.

Concert Name	Pre-Performance Event Name	% of survey respondents from the event who indicated attendance	Description
'Tales from Estonia'	'A Beginner's Guide to Arvo Pärt'	16.9%	A lecture-recital on Arvo Pärt's music, with musical demonstrations at the piano.
'Und links das Meer'	'Pink Sofa' event: with Lamya Kaddor and artist talk	63.5%	A lecture from Islam scholar Lamya Kaddor titled 'What is it to be German?' followed by an interview with two of the evening's featured composers (cut short due to time constraints).
'Nuove Voci di Divertimento Ensemble'	'Happy Music' event: L'impegno sociale nell'arte' (Art and social commitment)	14.4%	Part of Divertimento Ensemble's outreach/conversation series 'Happy Music', this featured a talk with Gabriele Manca, the composer of the work for amateur choir and Rachid Boudjedra, the author who wrote the work's text. This event took place the evening before the survey concert, just before the choir's final rehearsal.

8.2.1 Demographics at the three knowledge transfer events

The mean ages for the respondents who indicated attendance at the pre-performance events compared to those who did not are shown below in **Table 20**. Respondents who indicated attendance were on average slightly older. In the case of the lecture-recital before 'Tales of Estonia' at Flagey in

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[15] *Respondents were not asked directly whether or not they attended the pre-performance event. Instead, they were asked to give a rating of the pre-performance event 'only if they attended'. Therefore, I will refer to respondents who indicated attendance and those who did not. It cannot be clearly determined who attended out of the respondents for each concert as there could be some pre-performance event attendees who chose not give a rating.*

Brussels, this difference in age was significant, $U = 9163.00$, $z = -2.94$, $p < 0.01$, $r = -0.15$. In Brown and Novak (2007)'s study, attendees at the pre-performance events were similarly found to be older on average. It is possible that older attendees have slightly more leisure time available to go to an event before the main performance.

Table 20. Mean ages for the three pre-performance events, * = $p < 0.01$.

Name	Mean Age: Indicated attendance at Pre-Performance Event	Mean Age: Did Not Indicate Attendance at Pre-Performance Event
'Nuove Voci di Divertimento Ensemble'	55.8	51.3
'Tales from Estonia'	56.2*	50.5*
'Und links das Meer'	51.2	42.4

For 'Tales of Estonia' and 'Nuove Voci', there was not much further variation between those who indicated attendance at the pre-performance event and those who did not. It is also hard to make reliable conclusions about the demographics at these events due to the very small percentages of respondents that indicated attendance. For 'Und links das Meer', these comparisons can be more readily made. In terms of musical expertise, 72.5% of the respondents that indicated attendance at that pre-performance event were either non-musicians and amateur musicians, whereas CCM professionals made up the largest single group among those who did not indicate attending. There was not a significant association between musical expertise and indicating attendance at the pre-performance lecture, $\chi2 (3) = 5.38$, $p = 0.15$, but these differences do suggest that those audience members without a professional connection to music sought out the knowledge transfer event. This result adds to Grebosz-Haring and Weichbold's (2018) finding that the music mediation concerts in their sample of events from new music festivals attracted the highest proportion of audience members without 'musical capital' (defined as not having a professional interest in music) compared to the other

types of events surveyed. It also adds to similar findings relating attendance at or benefits from pre-performance or other knowledge transfer features to musical expertise (Brown & Novak, 2007; Dobson, 2010; Kolb, 2000). In this sense, the 'Pink Sofa' pre-performance event at 'Und links das Meer' did reach an audience with more of a need for knowledge. Given the overall interplay of the factors Age and Musical Education in the sample (Ch. 5.1.4), it fits that respondents who indicated attendance were on average slightly older, this is the group with a lower level of musical expertise.

9.2.2 Impact of the events

Table 21 shows the mean agreement ratings for the statement, 'The pre-performance event enriched my concert experience'. All three events were received positively, with average ratings above the midpoint. The lecture at 'Und links das Meer' received the lowest average rating in terms of enriching the concert experience, most probably because it ran on too long, leaving little time for the interview with the composers, which would have provided more information on the music directly. The other two events, at 'Nuove Voci' and at 'Tales from Estonia' related more to the music, which may well have fed in to the greater sense that the event contributed something to the concert experience. This adds to Brown and Novak's (2007) findings that attending a knowledge transfer event increased levels of anticipation and concentration prior to to concert and resulted in a higher overall impact for the concert (p. 80-82). The lecture-recital and artist talk formats used by the Divertimento Ensemble and Flagey in these instances seemed to have more successfully laid the groundwork for a richer concert experience and possibly greater impact.

Table 21. Mean agreement ratings for the statement, 'The pre-performance event enriched my concert experience' (scale of 1 to 5).

	Mean Rating 'The pre-performance event enriched my concert experience'
'Nuove Voci'	4.21
'Tales from Estonia'	4.09
'Und links das Meer'	3.35

Following on from this result, **Figure 48** displays the agreement ratings for the statement, 'I had enough information about the music to help me appreciate it' in relation to pre-performance event attendance. For both the knowledge transfer events before 'Tales from Estonia' and 'Nuove Voci', those who did indicate attendance gave higher ratings for this measure. At 'Nuove Voci', there was the potential confounding factor that the attendees at the pre-performance event are very likely to also have been members of the amateur choir, a more knowledgable, 'insider' group, but their knowledge and ability to appreciate the works at the concert could still have been increased by the 'Happy Music' event.

However, for 'Und links das Meer', those who indicated attendance did not seem to have benefited from hearing the lecture; those who did not attend (who did have more 'musical capital') actually gave a slightly higher mean rating of agreement for the information statement (3.4 vs. 3.3 on a scale of 1 to 5). This was the concert for which ratings for the 'enough information' statement were lowest across the whole sample (Ch. 6.1). It was an interesting approach from the 'Pink Sofa' organisers to offer a thematic lecture related to the partner festival's central theme of 'transit' and migration, but it appears that this may have not have provided audience members with what they were looking for in terms of 'preparing them' for a concert of brand new works by young composers.
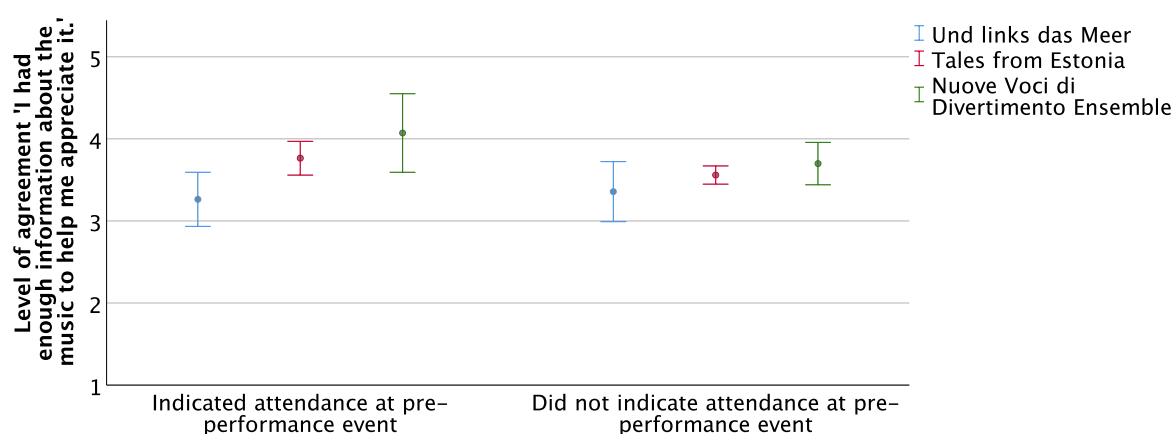
Figure 48. Mean agreement ratings for the statement 'I had enough information about the music to help me appreciate it' by attendance at pre-performance event. Error bars = 95% CI, $N = 573$.

9.2.3 Summary

Given the small sample sizes available here, these results can only be seen as rough indicators of the impact of pre-performance events in CCM contexts. Despite this, they offer insights into how different attempts to provide information and create a 'learning experience' at a concert (Dobson & Pitts, 2011) were received. More detailed discussions of the pieces worked well at 'Tales from Estonia' and 'Nuove Voci', the latter of which involved one of the featured composers at the 'Nuove Voci' concert, lending some weight to Margulis' (2010, p. 300) suggestion that a focus on description or on the composer could be effective when presenting contemporary works. Even though many attendees visited the 'Pink Sofa' event before the 'Und links das Meer' concert, the lecture they received, whilst perhaps enjoyable for its own sake, had little impact on the concert experience.

9.3 Audiovisual Works

The impact of audiovisual works of CCM is a particularly underresearched area under investigation here. I surveyed three concerts with audiovisual works. **Table 22** provides details of these pieces, including the specific wording for the questionnaire item in Question 19 that asked respondents about their experience of the audiovisual component (see example questionnaire in **Appendix 1**). The demographic analysis in Ch. 5.1 indicates that there was not much of a trend in terms of the average ages or other demographic factors and the concerts with audiovisual works. Given that each work was quite different, I will discuss the reception of each one in turn before drawing some more general conclusions on the impact on the concert experience.

9.3.1 'A Film Music War Requiem' at Snape Maltings

The 'Film Music War Requiem' concert at Snape Maltings presents an interesting opportunity to compare the reception of musically similar audiovisual and 'audio-only' works by the same composer. It featured three works by Austrian composer Olga Neuwirth: her *Five Daily Miniatures* (Piece 1) and *…morphologische Fragmente…* (Piece 2), both pieces for countertenor and ensemble, alongside the audiovisual work, *Maudite soit la guerre – A Film Music War Requiem* (Piece 3). **Figures 49-51** below compare responses to these three pieces based on respondents' answers to the music response task. While all three pieces were received quite positively, the responses to the music for the

audiovisual Piece 3 were more positive than the other two pieces.

Table 22. Details of the three audiovisual works surveyed.

Work Name	Composer	Description	Audiovisual Item Wording
Maudite soit la guerre – A Film Music War Requiem	Olga Neuwirth	*Maudite soit la guerre – A Film Music War Requiem* presents a pacifiist silent film from 1914 with a new live score by Neuwirth (see Donnelly & Wallengren, 2016 on the recent trend of creating new scores for silent films).	'The combination of film and music enhanced my concert experience.'
Songs of Wars I Have Seen	Heiner Goebbels	*Songs of Wars I Have Seen* is a 'staged concert' for two ensembles, one early/baroque music ensemble and one contemporary. The female performers read out texts by Gertrude Stein on personal wartime experiences, the staging features lighting effects and a set (armchairs, furniture).	'The combination of staging and music enhanced my concert experience.'
Landscape Series #1	Chaz Underriner	An electroacoustic work with video footage made by the composer whilst travelling in a number of different countries and landscapes.	'The combination of live music and video enhanced my concert experience.'

There was significant variation in the frequency of selection of the term 'Emotive' between the pieces at 'Film Music War Requiem', $\chi 2$ (2) = 24.03, $p < .001$ (N = 276 responses), as well as for the term 'Strange', $\chi 2$ (2) = 20.33, $p < .001$ (N = 276 responses). 'Emotive' was selected significantly more than would be expected at chance for *Maudite soit la guerre...* (z = 4.8) compared to Piece 1 (z = -3.3, rated as particularly unemotive) and Piece 2 (z = -1.4). Additionally, the term 'Strange' was chosen significantly less frequently for *Maudite soit la guerre* (z = -4.5) than for Piece 1 (z = 2.7) and Piece 2 (z = 1.7, see **Tables A2.5** and **A2.6** in **Appendix 2**). While it is always difficult to pinpoint 'causes and effects' in music reception, the use of film is most likely to have been the reason for this shift in response. All three works on the programme were musically disjunct, with little repetition or clearly perceptible structure. For the first two works, this musical language seems to have come across as 'strange' to many. But for *Maudite soit la guerre - A Film Music War Requiem*, the reduction in ratings of 'Strange' and the increase of 'Emotive/it moved me' point to the film making the music more familiar and relatable, providing emotional content and associations that the score alone did not

provoke. In response to the audiovisual feature question, the respondents at 'Film Music War Requiem' were overwhelmingly positive about the impact of the film and accompanying live music combination, giving a mean agreement rating of 4.4 out of 5 for the statement 'The combination of film and music enhanced my concert experience'. These results add significantly to the small body of existing research in this area on how visual elements can aid and 'improve' music reception at concerts (e.g. Radbourne, Johanson & Glow, 2014, p. 60; Pitts & Gross, 2017, p. 71).
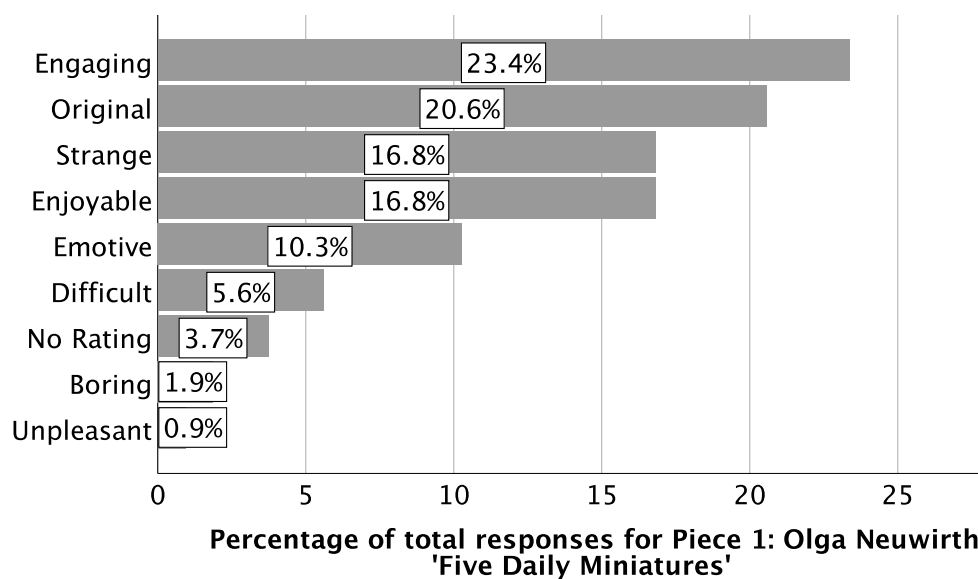
Figure 49. Responses to the music for 'Five Daily Miniatures' by Olga Neuwirth at 'Film Music War Requiem', percentage of N = 214 responses for the piece.
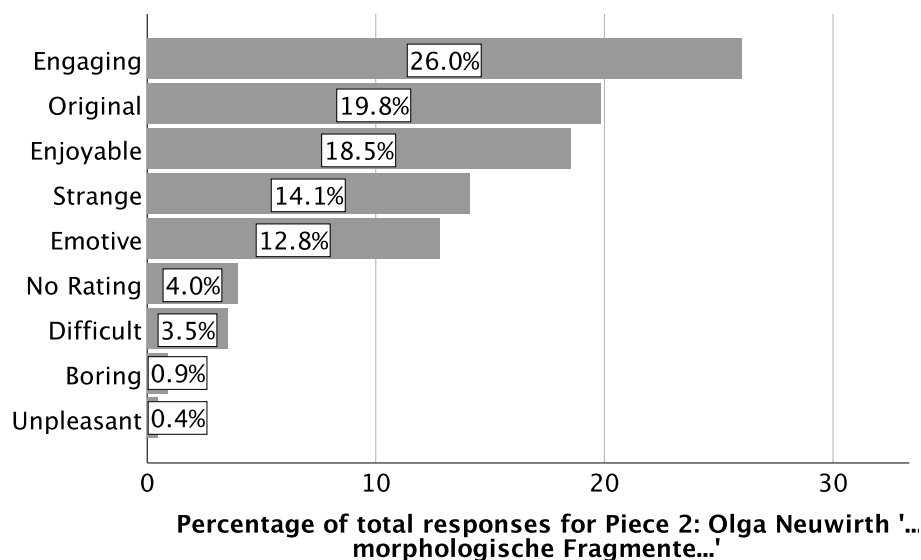
Figure 50. Responses to the music for '…morphologische Fragmente…' by Olga Neuwirth at 'Film Music War Requiem', percentage of N = 227 responses for the piece.
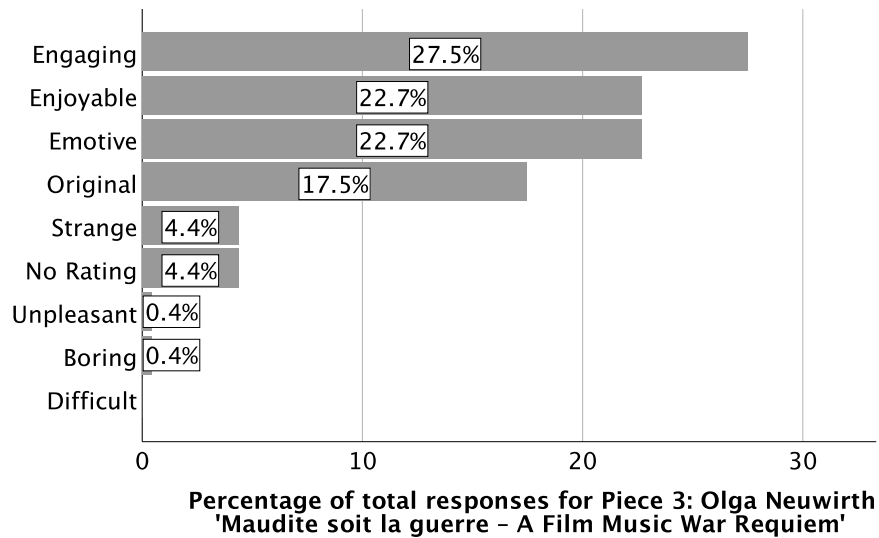
Figure 51. Responses to the music for 'Maudite soit la guerre – A Film Music War Requiem' by Olga Neuwirth at 'Film Music War Requiem', percentage of *N* = 229 responses for the piece.

The qualitative comments left behind for this concert lend further weight to this pattern in reception. Many comments detailed positive experiences with the 'Film Music War Requiem' despite the unfamiliarity of the music (e.g. R188: *'Not our normal musical fare'*), in some instances comparing it favourably to the other two works on the programme:

'Pieces 1 + 2: Some beautiful sounds but didn't find any emotional engagement.'
(R269: 'Film Music War Requiem')

'Not our normal musical fare - but very glad we came. Film footage was remarkable.'
(R188: 'Film Music War Requiem')

'A very surprising and original experience was the "War Requiem".'
(R254: 'Film Music War Requiem')

One respondent even left the concert and returned the questionnaire in the interval before Piece 3, suggesting a strong aversion to the first two works (R200: *'We left!'*). Further comments illustrate that the combination of film and music left a clear impression on many respondents, provoking moving experiences as the quantitative results for 'Emotive/it moved me' already pointed to:

'Film and music was very moving and a powerful experience!'
(R180: 'Film Music War Requiem')

'The film element contributed enormously.'

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(R186: 'Film Music War Requiem')

'The film with the music, very impressive!'
(R194: 'Film Music War Requiem')

'The film was a revelation and very moving.'
(R270: 'Film Music War Requiem')

These comments highlight how the relationship of film to music was viewed differently across respondents and the components of the pieces were in some cases valued differently. R270 and R186's comments focus exclusively on the film whereas R194 and R180 emphasise the combination of the different mediums (*'Film and music', 'The film with the music'*). One respondent also mentioned finding the music not so fitting to the film, implying a weighing up of auditory and visual components in the perception of multimedia works (R202: *'Thought score rarely illuminated/enhanced film'*). This notion along with those comments that emphasise the value of the film (*'Film was a revelation', 'Film footage was remarkable'*) touches on a point made by Toelle and Sloboda in their research on participatory works (Toelle & Sloboda, 2019, p. 23), that in some instances of alternative concert formats, the music itself ends up being of less importance or even essentially irrelevant to the success of the work. Here, it does appear that for some audience members the film could really stand alone; it would have made little difference to their positive reception of the piece if the music had been different. I will explore this issue further in Ch. 9.4.

9.3.2 'Songs of Wars I Have Seen' at Time of Music

Songs of Wars I Have Seen by Heiner Goebbels was performed at the Time of Music event of the same name and represents a slightly different example of an audiovisual work to the other two concerts discussed in this section. Rather than involving a projected video or film, the music theatre-inspired concept of the 'staged concert' involved speaking parts 'acted' out by the musicians, lighting effects and a living room set with lamps and armchairs (Goebbels, n.d.). This stands out as a cross-fertilisation of theatre and music approaches, of the kind that some arts researchers have called for as a means of engaging audiences (e.g. Radbourne, Johanson & Glow, 2014; Verde, 2007). The respondents found these audiovisual elements of the piece an enriching contribution to the concert

experience: the mean agreement rating for the statement 'The combination of staging and music enhanced my concert experience' was 4.2 (scale of 1 to 5).
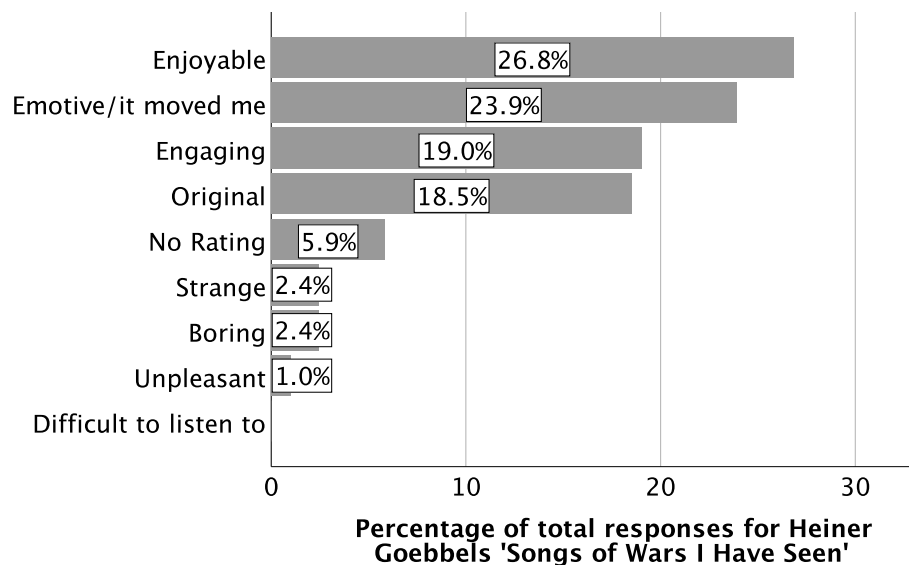
Figure 52. Responses to the music for 'Songs of Wars I Have Seen' by Heiner Goebbels at 'Songs of Wars I Have Seen', percentage of *N* = 205 responses for the piece.

The piece was positively received (see music ratings in **Fig. 52**), which may have been a result of the overall staging of the performance. The staging was a talking point in a number of the qualitative comments, particularly in relation to how the narration suited the historical subject matter:

'It was very interesting how it approached storytelling; both the music and the performers (speakers) were telling the story.'
(R1015: 'Songs of Wars I Have Seen')

'A great Gesamtkunstwerk - therefore a great experience. Text and music and lighting created a whole. The playing and narrating were wonderful, I could acknowledge the voices of women in describing the war - very important!'
(R1019: 'Songs of Wars I Have Seen')

'An interesting and special experience. Some of the text is difficult to make out.'
(R966: 'Songs of Wars I Have Seen')

'A magnificent piece that made the history tangible.'
(R954: 'Songs of Wars I Have Seen')

There was more of a sense here of a complete work (*'Gesamtkunstwerk'*) that fused together

different art forms than with *Maudite soit la guerre - A Film Music War Requiem*, raising issues of how audience members' perceive a work's identity. For the respondents at 'Songs of Wars I Have Seen', it is notable that the different strands equally contributed to the storytelling ('*Text and music and lighting created a whole. The playing and narrating were wonderful…', '…both the music and the performers (speakers) were telling the story*'), whereas for *A Film Music War Requiem* the film was often to seen to have carried the content and meaning of the piece. The positivity with which this performance of Goebbels' *Songs of Wars I Have Seen* was met was highlighted further by comments that compared it favourably to other repertoire on the 2018 Time of Music festival programme. *Songs of Wars I Have Seen* is a work with clear tonal passages (ranked in the top five in terms being perceived as 'emotive'; Ch. 8.2), these comments accordingly touch on aspects of accessibility and 'approachability' in musical language:

'More Goebbels and less Festival "modernism" music'
(R984: 'Songs of Wars I Have Seen')

'The more approachable material of the festival.'
(R998: 'Songs of Wars I Have Seen')

'Congrats on this work and performance. My favourite of the festival so far!!'
(R947: 'Songs of Wars I Have Seen')

9.3.3 'Landscape Series #1' at Gaudeamus Muziekweek

As already explored partly in Chapter 7.1, the premiere of 'Landscape Series #1' by Chaz Underriner was not met with such a positive response, receiving the lowest mean ratings for performer-audience communication (perhaps relating to how the performers where distributed in the space) and overall satisfaction with the concert experience. Despite this, the respondents at this concert still reported that the audiovisual feature enhanced their concert experience, though not as unanimously as for the other two audiovisual concerts (see spread of ratings in **Fig. 53**). The mean rating for this measure was 3.3, just over the midpoint of the scale.
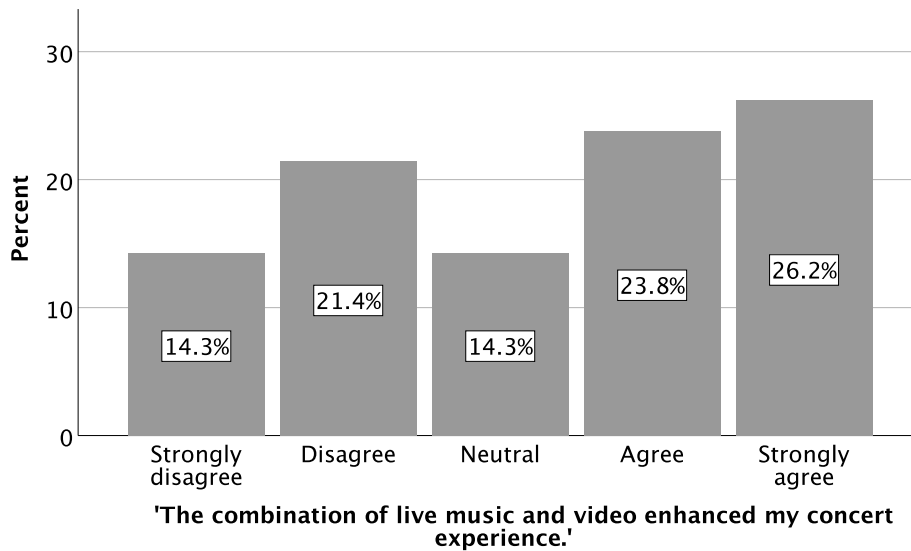
Figure 53. Ratings for the statement 'The combination of live music and video enhanced my concert experience' at 'Landscape Series #1', *N* = 42.
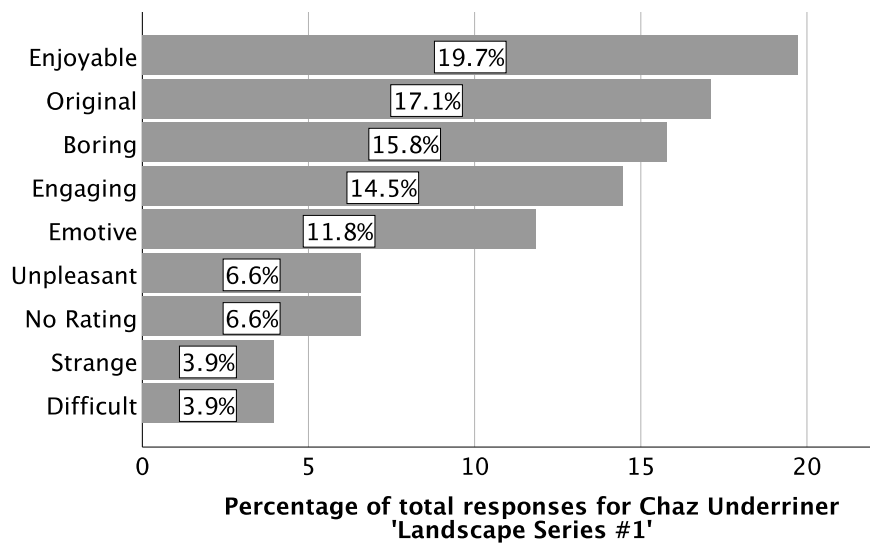
Figure 54. Responses to the music for 'Landscape Series #1' by Chaz Underriner at 'Landscape Series #1, percentage of *N* = 76 responses for the piece.

The music ratings for Landscape Series #1 are also somewhat ambivalent (**Fig. 54**), 'Enjoyable' ranked highest but it is notable that 'Boring' ranks very highly, above 'Engaging'. The low ratings for 'Emotive', which ranked lowest out of the four positive adjectives, could be connected to the low ratings for performance-audience communication mentioned above. The hypnotic, minimal musical language may have been received as too monotonous and low in content for some audience members. In the qualitative comments, this reaction was common alongside opinions that the music

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and film did not work together well:

'Well-rounded, but I also feel ambivalent about the music.'
(R342: 'Landscape Series #1')

'The video (and most of the time also the field recordings) were convincing. The music in combination with the video was not convincing. The clarinets (also with video) were very convincing. The sound of the clarinets was the best part.'
(R343: 'Landscape Series #1')

'The video was at times distracting'
(R372: 'Landscape Series #1')

'Started well but eventually boring, it became more exciting just at the end. I'm not a watcher, I come for the music. I sat in the wrong concert tonight.'
(R347: 'Landscape Series #1')

'Enjoyable but long'
(R344: 'Landscape Series #1')

These reactions in many ways capture the experience of hearing a brand new work: it is an experiment and it might fail. Dissatisfaction was expressed here with the music and the film, it appears that Underriner's intentions with the piece did not come across so effectively. For some respondents, though, this failure is something they draw themselves into as well, as R347's comments on his lack of interest in visual components suggest ('*I'm not a watcher, I come for the music*').

9.3.4 Summary

These three case studies contribute some of the very first detailed insights into reception of audiovisual works of CCM. Audience members approach these works and their identities as multimedia pieces in various ways, with some weighing up the contribution of the different elements and appreciating them separately, while others place more of an emphasis on the overall impression. *Maudite soit la guerre - A Film Music War Requiem* and *Songs of Wars I Have Seen* were able to produce intense, moving experiences in differing ways. In contrast, at the 'Landscape Series #1' event, aspects of the staging (the placement of the performers, see Ch. 7.1), the musical language

and the visuals were perceived negatively. Certainly, though, for all three works, the auditory and visual combination was a talking point and, one might imagine, a means through which the concert might be reflected on as a memorable experience in future.

9.4 Participatory Formats: A Case Study

The *Control* installation by German composer Alexander Schubert, premiered over two days at Ultima 2018 in Oslo by Ensemble Decoder, was the only surveyed event with a format that deviated entirely from the norms of a concert setup and involved direct, unrehearsed audience participation (in contrast to the amateur choir work at 'Nuove Voci'). The work deals with the themes of surveillance and manipulation through an immersive format and took place at the former Norwegian National Gallery. Audience members were admitted into the installation in groups of four, wearing headsets with a mounted camera and microphone and VR goggles. Nothing was projected onto the goggles, these served mainly to restrict the participants' peripheral vision and to partly support the camera. Once inside, the participants received instructions over the headset from one of four 'controllers' who could view the footage from their assigned participant's camera. The participants were in general encouraged to move through the space by the controllers and, as far as possible, interact with the performers, who were distributed in darkened rooms in the basement of the venue. While the performers never spoke to the participants and also had their faces obscured with goggles, many different sorts of interactions took place, from having to copy yoga-style positions to lying down in a tent with a performer in one room to being shown images from a book of photographs in another. At times, the participants also just watched the performers dance or move around the space. Electronic music could be heard throughout the installation, with different music playing in different rooms. In general, the participants did not interact with each other in the installation.

In the following round, the participants became the controllers, giving instructions to the next group of participants over the headsets. After this, they then left the basement and became 'observers': in a room upstairs, the footage from all four participants' journeys was being relayed live on screens along with the audio from the controller-participant conversations. It was also possible to visit the installation just as an observer and watch the installation from this room, both 'observer' and

'participant' tickets were available. As was probably Schubert's intention, from the observers' point of view, it would have been hard to tell who was really 'performing' and who just an audience member 'participating' in the installation. In this sense, *Control* falls somewhere between levels six and seven of Striner and McNally's (2017) spectrum of audience interactivity. It certainly 'augments the audience's multisensory experience' and involves breaking of the 'fourth wall' but not quite to the extent that the participants become performers (p. 5-6). Yet, from the observer's perspective, the participants' involvement, especially when taking into account the second step of 'controlling', may appear to have crossed this threshold.

This distinction between an active, participatory interaction with the installation and a more passive viewing of it presented me with the opportunity to study different experiences of the installation and to directly compare the respective impacts of these modes of engagement. I approached this as a 'quasi-field experiment' after Bakhshi and Throsby (2014; see also Harrison & List, 2004), in which the observers act as a 'control' group ('those who did not participate') and the effect of the participation 'experimental condition' could be explored through comparisons with the participants ('those who did participate'). I was guided in this investigation by three further research questions covering interactivity and the memorability of the experience: 1) for the observers: did watching the participants make them want to participate?; 2) for the participants: did they enjoy being able to interact with performers/participate actively in the installation?; and 3) did the participants report having a more memorable experience at the installation compared to the observers? Two extra questionnaire items were added to the Ultima questionnaire to address these research questions. In following two subchapters, I first detail the results from these measures of interactivity and memorability (Ch. 9.4.1) and then responses to the music at *Control* (Ch. 9.4.2).

9.4.1 Experiences, Memorability and Interaction at *Control*

Table 23 shows the sample sizes for the participant and observer respondent groups as well as the mean ages for these two groups and the extra questions asked at this event. Going back to the results from Chapter 5.1, the sample from this event was the youngest of all the surveyed concerts, with an average age of 32.6 years. It attracted a majority of non-musicians and amateur musicians

(62.8% vs. 37.2% general music or CCM professionals) and the third highest proportion of newcomers to CCM (18.4% after 'Tales from Estonia' and 'Opus XXI Closing Concert', though newcomers were not overrepresented), features of the sample which could all relate to the unconventional event format. As for the two groups at the event, the participants were slightly younger on average than observers, but this difference was not significant, $U = 628.5$, $z = -1.04$, $p = 0.3$. Beyond this, there were no other notable demographic differences between these two groups.

Table 23. Sample sizes, mean ages and questionnaire item wordings for participants and observers at 'Alexander Schubert: Control'.

	Sample Size	Mean Age	Item Wording Participation	Item Wording Memorability
Participants	64	31.5	'I enjoyed being able to interact with the performers and participate in the installation.'	'I had a memorable experience at Control.'
Observers	23	35.7	'I would have liked to participate in the installation, instead of observing.'	'I had a memorable experience at Control.'
Total Sample	$N = 87$			

Turning first to the reception of the interactive elements, **Table 24** shows the mean agreement ratings for these items. The participants were positive about their experience of interacting with the performers, appearing to appreciate the opportunity to be involved in the installation. The observers, however, did not seem to have been particularly inspired to participate from what they had witnessed from the upstairs room, as the neutral mean agreement rating of 3.1 for their statement implies. This primarily suggests that the observers found it hard to assess whether they would have enjoyed participating or not, which could be due to the dark nature of the piece or the lack of a clear understanding of what participation would have involved. It was not so easy for the observers to get an overview of the whole concept: no information was given out and going by the footage on the screens alone, it would have been hard to know whether the action was taking place live or even to figure out that it was happening in the same building. This was touched upon in one of the extra comments from the observers: *'Observation does not really give you impression about the piece'* (R1365: 'Alexander Schubert: Control'). This sheds light on what it can be like for spectators of

participatory art who were not involved in the process that participants were involved in, an aspect not yet covered by existing literature.

Table 24. Mean ratings for the Interactivity statement for participants and observers.

	Interactivity/Participation Question	Mean Agreement Rating (scale of 1 to 5)
Participants	I enjoyed being able to interact with the performers and participate in the installation.	4.2
Observers	I would have liked to participate in the installation, instead of observing.	3.1

The participants gave a higher mean rating for the statement, 'I had a memorable experience at *Control*', 4.37 vs. 3.95 for the observers. This difference was slightly under the threshold for significance, U = 525.5, z = -1.83, p = 0.07, but this result still suggests that actively taking part in the installation increased the impact it left on audience members. The participants were also more satisfied with the overall event experience compared to the observers (4.29 vs. 3.90), but not significantly more so, U = 498.0, z = -1.74, p = 0.08.

The qualitative comments highlight a number of further facets to the experience of *Control*, several of which overlap with findings from Toelle and Sloboda's study on audience participation in works of CCM (Toelle & Sloboda, 2019). A number of comments brought up issues of agency and feeling exposed or intimidated during participation:

'At start I felt it was unpleasant but as the piece progressed I understood there was nothing to worry about'
(R1353: 'Alexander Schubert: Control' - Participant)

'It was very spooky and I was afraid to go in the room where all the people fell down on the floor.'
(R1354: 'Alexander Schubert: Control' - Participant)

'The VR goggles were strange and made me feel both disconnected and without control.'
(R1370: 'Alexander Schubert: Control' - Participant)

The sense of fear and apprehension that comes across from these three respondents could largely be

related to the mood of Schubert's piece but it also mirrors sentiments captured in comments and field notes from Toelle and Sloboda's (2019) research. They mention visible embarrassment and reluctance from some participants in the CONNECT project (Toelle & Sloboda, 2019, p. 9-10; see Ch. 2.2.2 for more details on the study), a general hesitance around participation which might be playing into the *Control* participants' experiences too. The degree to which the participation felt truly interactive also varied somewhat between participants:

'Could have done more about the interaction bit.'
(R1389: 'Alexander Schubert: Control' - Participant)

'It really depends who controls you. Mine wasn't so good.'
(R1356: 'Alexander Schubert: Control' - Participant)

'I circled around unpleasant [in the music ratings] in a good way. Really remarkable to attend the piece as a participant. Would love to do it again.'
(R1405: 'Alexander Schubert: Control' - Participant)

'Totally stunned, thank you'
(R1351: 'Alexander Schubert: Control' - Participant)

The diversity in response is apparent here. For some, the interactivity worked well, for others it was underwhelming. There were frustrations around the amount of interaction in the CONNECT project works as well, with some of those participants expressing feeling patronised or that the participation was unsatisfying (Toelle and Sloboda, 2019, p. 14). The view of the work as 'unpleasant in a good way' (R1405) is a particularly interesting response, signalling how CCM works can in some instances unsettle and destabilise in a desired way.

Very little information about the piece was made available prior to the performance. This sense of mystery around the work seemed to have played a key role in creating its particular atmosphere for the participants, though this was not entirely positively received and led to some false expectations about the work:

'I am really sad I didn't know more about the piece before I came. At the same time it felt exciting to not know anything.
(R1406: 'Alexander Schubert: Control' - Participant)

'The performers did not play an instrument and I thought they would.'
(R1370: 'Alexander Schubert: Control' - Participant)

This comment from R1370 shows how the work broke with the expectations of CCM. Aside from the format and participatory element, the music was entirely electronic and relayed through speakers. It was largely a performance art piece for Ensemble Decoder, hence the lack of conventional instruments.

9.4.2 Responses to the music at *Control*

Participants and observers had differing responses to the music (**Fig. 55**). While both found the music to be 'Engaging' but also 'Strange', observers gave higher ratings for 'Boring' and lower ratings for 'Emotive/it moved me' than participants, implying that they had a slightly less intense experience than the participants. That 'Unpleasant' ranks higher for the participants also points to a more visceral experience on their part (cf. results in 8.2.2 for the music ratings).

Some respondents did mention, however, that they felt the music was not an important component of the work, demonstrating how certain aspects of multidisciplinary works can end up outweighing others for audience members:

'This experience was great!! Did not know that this was a contemporary music event though'
(R1384: 'Alexander Schubert: Control' - Participant)

'Idea interesting, music boring'
(R1423: 'Alexander Schubert: Control' - Observer)

'Where was [the music]? Thank you!'
(R1373: 'Alexander Schubert: Control' - Participant)

'This event isn't about the music'
(R1381: 'Alexander Schubert: Control' - Participant)

'Unfortunately it felt more like a scary movie than a music piece.'
(R1406: 'Alexander Schubert: Control' - Participant)
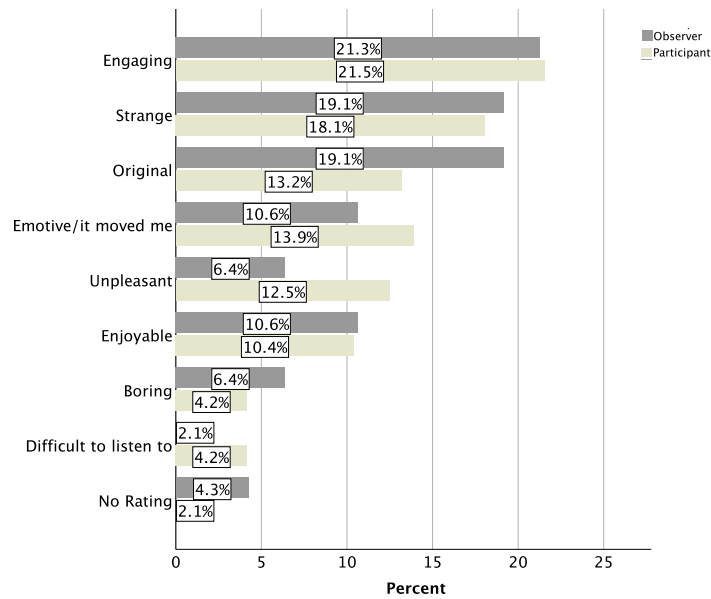
Figure 55. Responses to the music for 'Control' by Alexander Schubert from Observers vs. Participants, percentage of *N* = 191 responses for the piece.

This is another overlap with the experiences documented by Toelle and Sloboda (2019). One of their main conclusions is that the music itself ended up being a very unimportant element of experiences with participatory CCM. Comments on the participatory dimension were far more prevalent and some audience members did not even realise that composer was involved, instead assuming the performers were improvising (p. 23). The success of *Control* similarly appears largely unrelated to its musical content: R1384 was surprised that the event could be considered a music-related one, R1381 insists that music was not the focus. R1406 found the work more similar to a horror film in character than to a musical composition, a comparison other respondents drew elsewhere for works of CCM (e.g. R881 at 'Nuove Voci': '*Pieces 3 and 4 seemed like music for shallow thriller films, I'm sorry*'). In the reception of multimedia works of CCM, different strands take on differing levels of importance for audience members, they cannot attend to them all. Where the composer sees a work with fused, complementary elements, an audience member or participant might just see individual components and less of a whole.

9.4.3 Summary

This case study on the *Control* installation allows for an in-depth look at the impact and reception of a participatory work in the field of CCM. There are four main contributions from this field experiment.

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Firstly, while participation made for a more memorable and satisfying experience than observing, participants' views were very varied, mirroring Toelle and Slobada's (2019) findings as well as Breel's (2015) investigation into the degrees of agency felt by audience participants in a contemporary theatre context. Here, some participants evidently felt they had more agency and felt more secure than others, variation that is likely to have been caused by differences in 'controlling' styles in the installation.

Secondly, this field experiment offered some of the first insights into how participatory projects are viewed by those who are not directly participating in them. Though it presents detailed results on participants' experiences, Toelle and Sloboda's (2019) work does not make a clear distinction between who participated and who was just part of the audience for the final performances, and therefore does not show how these perspectives on the experiences potentially differed. The setup of Schubert's installation allowed for this investigation via the present field experiment, revealing ambivalence over wanting to participate from the observers, differences in evaluations of the music, but also a sense that they did not get a full impression of the piece. It is possible that it was exactly the uncertainty on the part of some of the participants made it, in turn, difficult for the observers to judge whether or not they would have wanted to join in themselves (mean rating: 3.1 for this statement).

Thirdly, the music itself was not such an important feature of the work, something that does appear to be more generally applicable to the reception of participatory and alternative format works. This is an aspect that I discuss further in the chapter conclusion that follows. Finally, the case study illuminated the importance of managing expectations around experiences of CCM. Offering slightly more information beforehand and giving observers more of an awareness of the multilayered concept behind the piece could have resulted in richer experiences in this example. All in all, these findings give a nuanced view on how the audience experience can indeed be enriched and intensified through active participation.

9.5 Conclusion

This chapter responded to RQ5 on the impact of alternative formats and features on the audience experience, presenting fresh insights on an underresearched topic, especially within the field of CCM. For the most part, knowledge transfer events or works with formats that bring about deviations from the conventional formal concert setup do enrich the audience experience. This was the case for the pre-performance events at 'Tales from Estonia' and 'Nuove Voci', which featured detailed discussions of the pieces. Respondents who indicated attendance at the introductory talks reported having their concert experience enriched through this and felt more informed about the music than those who did not indicate attendance.

Among the audiovisual pieces discussed in Ch. 9.3, *Maudite soit la guerre - A Film Music War Requiem* and *Songs of Wars I Have Seen* in particular were received very positively. Respondents unanimously reported that the combinations of film and music and staging and music central to these works enhanced their experience of the live event, evidently making for enjoyable encounters with these different art forms. Crucially, *Maudite soit la guerre - A Film Music War Requiem* was viewed much more positively (in particular, as being more emotive) than the other two works on the programme by Olga Neuwirth with a similar musical language but a 'standard' format.

The case study of a participatory installation (Ch. 9.4) at the Ultima festival added yet further to this body of evidence in response to RQ5. Those who participated in *Control* reported valuing the opportunity to participate and had more memorable and satisfying experiences than those who only observed the piece being performed. This insight is a very important contribution to the literature on audience participation; it is the first direct comparison of a 'participating' and a 'non-participating' group for an audience participation piece in the field of CCM. There were other aspects of this fascinating work that were beyond the scope of the present investigation but that would have also been worthy of exploration, such as the impact of the setting (Brown, 2013).

The more negative experiences in amongst the positivity around alternative formats point to the challenges in putting on events such as these. A shortage of presentation time was a key factor at

'Und links das Meer', the only pre-performance event surveyed for which the respondents who did not indicate attendance at the knowledge transfer event felt more informed about the music than those who did. At 'Landscape Series #1', issues of staging at the venue appear to have impacted the presentation of the audiovisual work. And while most respondents were very positive, some left 'Control' feeling like their expectations of the work had not been met, demonstrating how difficult it can be to find a balance between maintaining a sense of mystery around a new work and providing information on it. To return to the topic of 'risk' in concert attendance (Ch. 5.3), alternative formats do put more on the line for both the audience member and organising institution: it is notable, for instance, that it was 'Landscape Series #1' and 'Und links das Meer' that ranked lowest out of all concerts for some of the measures of audience experience reported in Chapter 7.2. Doing something that contravenes expectations opens up more ground for criticism as aspects that deviate from the norm are likely to attract more attention from audiences.

Alongside these results that respond directly to RQ5, this chapter has also revealed much about the ways in which audiences perceive and attend to works with alternative formats in live settings, which has been given little attention thus far in music psychology and sociology literature. Following on from Toelle and Sloboda's observation that 'the nature of the music as such didn't really seem to matter very much to the participants' in their study of participatory experiences in CCM (Toelle & Sloboda, 2019, p. 23), the respondents here often focused on different aspects other than the music when it came to responding to the multidisciplinary works surveyed. This sheds light on the power of extramusical elements to draw audience members into an experience, highlighting how formats serve as *frames* around the music which can change a lot about how this musical content is perceived (cf. Seibert, Toelle & Wald-Fuhrmann, 2018, pp. 426-428 for more on the concert as a frame). At the *Control* installation, 'A Film Music War Requiem' and for the 'Nuove Voci' amateur choir case study presented in the previous chapter (Ch. 8.3), it was very clearly extramusical concepts and elements that contributed to positive reactions to those works, almost 'manipulating' the reception of the musical language. The emotional power of the film or of seeing a family member or friend perform played a role in the perception and more positive evaluation of those pieces.

This is not to say that works of CCM always need a frame around them. It is important to recognise that music, work and format are often indistinguishable, indivisible elements from the composers' viewpoint. There is, however, strong evidence here that audiences do not see works' identities in this way; they weigh up different facets of the experience, ignoring some, valuing others. The within-concert comparisons for 'Film Music War Requiem' and 'Nuove Voci' illustrated that the complex, disjunct musical vocabularies of Neuwirth and Manca were not as engaging or pleasurable in the standard format works programmed; '*Maudite soit la guerre...*' and '*Lettres...*' attracted more positive attention. This is not a question of whether or not such music can speak for itself, it is rather that sometimes it can communicate better with some extramusical help. This could be one way of balancing 'experimental' and the 'accessible' in CCM production.

What can organising institutions do with these insights? This research does make a case for encouraging commissions of works that bring about deviations from the conventional concert setup, not only for the impact on the audience experience but also because such presentations attract new audiences. That could be younger audiences who have a preference for more informal live music events (see Ch. 9.1), newcomers to CCM from other musical spheres (as the taste profile of the audience at Control' exemplified, Ch. 6.1), newcomers to the institution (see Ch. 10.1) or audience members with a primary interest in visual art or film (Ch. 5.3). Naturally, however, there needs to first and foremost be an artistic need to produce such works. The choice of a participatory format or combination of art forms has to make sense creatively to the composer[16]. As noted in Chapter 3.1, composers have in many cases been rethinking audience-artist relationships and questioning the concert hall setup for decades now: these explorations should be encouraged to continue. In the case of re-performing existing repertoire, it could be fruitful to reimagine conventional stagings and roles to bring about fresh interactions. Taking risks with format where possible does seem like a strategy could indeed pay off in terms of enriching the audience experience and diversifying the audience base for CCM.

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[16] *Olga Neuwirth was initially apprehensive about scoring the silent film, mentioning in an interview that this is too often seen as an 'in' thing to do (Neuwirth, 2014).*

Chapter 10. Institution-Audience Relationships and CCM Culture

RQ6. *How do institution-audience relationships differ? Do different institutions have different 'CCM cultures' around attendance?*

The sixth research question guiding this investigation into CCM audience experience concerns the relationship between audience members and the institutions they visit. Institutions of different sizes and functions are an integral part of the CCM landscape (Ch. 3.4), heavily involved in working with composers, handing out commissions and other facets of CCM production. Therefore, in a study on CCM audiences, it is important to consider how institutions relate to the audiences they serve. As noted in Chapters 3.4 and 4, there is a range of different institutions in the field of CCM which are covered in the Ulysses Network's spread of partners, making this dataset particularly suited to an investigation of institution-audience dynamics.

In responding to the two parts of RQ6, I will first cover rates of prior attendance at the surveyed institutions and likelihood to reattend as a measure of institutional loyalty, looked at through the lens of audience development. How audience members come to hear about events and where they come from to attend will also be looked at here. I will additionally consider the differences between institution types (academies, festivals, ensembles and venues) regarding their connection to new and returning audience members. In Chapter 10.2, using the qualitative comments left behind on the questionnaires, I will then investigate the differing sociocultures around CCM at different institutions, honing in on the contrasts between the more expert and more novice cultures in the sample.

10.1 Comparisons by Institution: new and returning audience members, institution types, geographical reach and communication about events

10.1.1 Prior attendance at the surveyed institution and likelihood to reattend

The vast majority of respondents had already attended an event at the surveyed institution they attended, only 19.4% were visiting that institution for the first time. Among this high overall proportion of reattendees, there was significant variation in rates of prior attendance at the surveyed institution

by concert, χ2 (11) = 55.83, $p < .001$, Cramer's V = 0.12 (see **Table A2.7** in **Appendix 2**). Newcomers to the institution were overrepresented at 'Alexander Schubert: Control' at the 2018 Ultima Festival to the largest degree out of all concerts ($z = 3.1$). Almost a third (32.6%) of 'Control' visitors were new to Ultima. Institutional newcomers were also quite strongly overrepresented at 'Nuove Voci' presented by the Divertimento Ensemble ($z = 2.9$). These two concerts both featured deviations from a more 'standard concert' (via the installation format and the amateur choir piece respectively), features that, from an audience development perspective, clearly had a positive effect in terms of drawing new visitors to institutions in question.

Additionally, institutional newcomers were overrepresented at 'Tales from Estonia' at Flagey ($z = 2.8$) and, to a lesser degree, at 'Opus XXI Closing Concert' ($z = 2.0$). In this particular instance, the impact of more unusual institutional collaborations is evident.[17] The Bregenz Festival/Opus XXI audience was a special case of cross-fertilised groups: the Opus XXI programme brought CCM newcomers from the general Bregenz Festival audience and Bregenz newcomers from the audience members connected to Opus XXI. This goes to show how a configuration such as this can benefit both partners.

Concerts with higher levels of musical expertise had respondents with higher levels of institutional loyalty and fewer institutional newcomers. Respondents who had previously attended an event at the surveyed institution were overrepresented at 'Through the Twilight' by the EPCC ($z = 3.1$), 'Arditti 3: Horizon' at the Darmstadt Summer Course ($z = 3.0$), 'Grisey/Posadas' at IRCAM ($z = 2.4$) and 'Songs of Wars I Have Seen' at Time of Music ($z = 2.0$). This points again to the existence of more closed-off expert environments of loyal reattendees, substantiating more informal claims about a close-knit culture of insiders in academy environments (e.g. Lentjes, 2017).

Alongside those audience members who visited one of the participating institutions for the first time were 84 attendees who were both newcomers to the institution they attended and to CCM.

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[17] *The questionnaire item at the 'Opus XXI Closing Concert' read 'Have you previously attended a concert at the Bregenz Festival?'. While the Bregenz Festival is not a Ulysses Network partner, it was the host institution here and the more relevant option for this question (as opposed to Opus XXI itself).*

From an audience development viewpoint, these are the attendees that are hardest to reach, as a new audience for that institution interacting with a new art form (Barlow & Shibli, 2008). **Figure 56** shows the distribution of these institution and CCM newcomers across the twelve concerts. 'Nuove Voci' attracted the highest proportion of these newcomers (15.4%), very likely due to the involvement of the amateur choir at this concert. 'Opus XXI' and 'Tales from Estonia' follow with such newcomers making up 10% of respondents at those concerts.
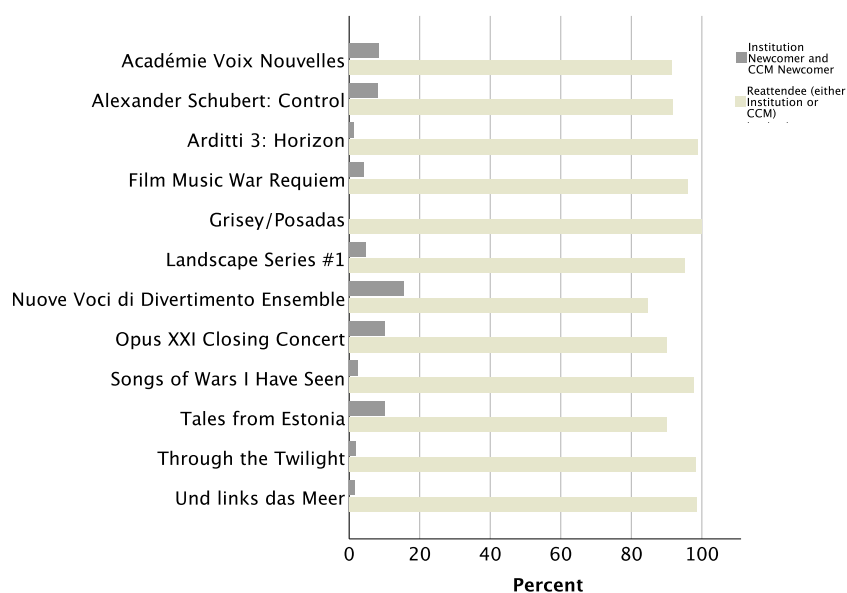
Figure 56. Proportions of institution and CCM newcomers by concert, *N* = 1361.

As with the results for respondents' likelihood to attend another CCM concert (Ch. 7.2), there was not a lot of interesting variation in response to the question 'How likely would you be to attend a concert at [institution name][18] again in the future?' (scale 1 to 5, 'Very unlikely' to 'Very likely'). Attendees were very likely to reattend the institution they had visited (mean rating: 4.5 out of 5), which points to all institutions being potentially effective at retaining attendees, though this measure is once again very likely to have been impacted by positivity bias (Johanson and Glow, 2015). Responses to this question did vary significantly by concert but to a very small degree, Welch's $F_{(11, 341.43)}$ =

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[18] *For the events at festivals and academies, respondents who had already attended an event in that year's festival/academy edition were counted as 'Reattendees'. The 'Newcomers' are therefore respondents for whom the survey concert was the very first event attended at the institution in question.*

2.34, $p < 0.01$, est. $\omega^2 = 0.01$. Games-Howell post-hoc tests revealed that it was the institutions that had more newcomers visiting that received lower ratings for this measure, in particular for 'Nuove Voci' by the Divertimento Ensemble: the mean rating of 4.15 was significantly lower than 'Und links das Meer' at IEMA ($p = 0.02$) and 'Grisey/Posadas' at IRCAM ($p = .006$). Indeed, those that had been to the institution before were significantly more likely to come back (mean rating: 4.6) than first-time visitors were (mean rating: 3.9), $U = 78284.5$, z = -13.13, $p < .001$, $r = -0.36$, though newcomers did on average say they would be likely to come back.

10.1.2 Differences by types of institution

Continuing the investigation into institutional differences, I separated the twelve participating institutions into the four different types introduced in Ch. 3.4: academies, festivals, ensembles and venues (**Table 25**). I used these categories to explore the differing proportions of newcomers and attendees with lower levels of musical education by institution type.

Figure 57 displays the proportions of CCM newcomers by institution type. As might be expected, the venues in the present sample attracted the highest proportion of CCM newcomers (23.5%), these being institutions that mostly offer a range of different musical genres along with CCM and therefore attract those interested all types of music. The academies, the institutions offering courses/educational programmes for young composers and performers alongside public concerts, had the smallest proportion of newcomers (5.9%). There was a similar trend for musical expertise, non-musicians and amateurs were more prevalent at venues. CCM professionals and other music professionals dominate in the academy context. Festivals and ensembles attract a mixed audience in terms of musical expertise.

Table 25. Concerts and Organising Institutions by Institution Type, ordered by date of survey visit.

Concert Name	Institution Name	Country	Institution Type
'Through the Twilight'	Estonian Philharmonic Chamber Choir	EE	Ensemble
'A Film Music War Requiem'	Snape Maltings	GB	Venue
'Grisey/Posadas'	IRCAM/Manifeste	FR	Venue/Research Institution
'Opus XXI Closing Concert'	Opus XXI Summer School, concert took place at Bregenz Festival	DE/FR/AT	Academy (annual), organised from the HfMT Hamburg
'Landscape Series #1'	Gaudeamus	NL	Festival (annual)
'Und links das Meer'	International Ensemble Modern Akademie	DE	Academy
'Tales from Estonia'	Flagey	BE	Venue
'Nuove Voci di Divertimento Ensemble'	Divertimento Ensemble	IT	Ensemble
'Songs of Wars I Have Seen'	Time of Music	FI	Festival (annual)
'Arditti 3: Horizon'	Darmstadt Summer Course for New Music	DE	Academy (biennial)
'Académie Voix Nouvelles: Compositeurs I'	Voix Nouvelles Academy at the Royaumont Foundation	FR	Academy (annual)
'Alexander Schubert: Control'	Ultima	NO	Festival (annual)
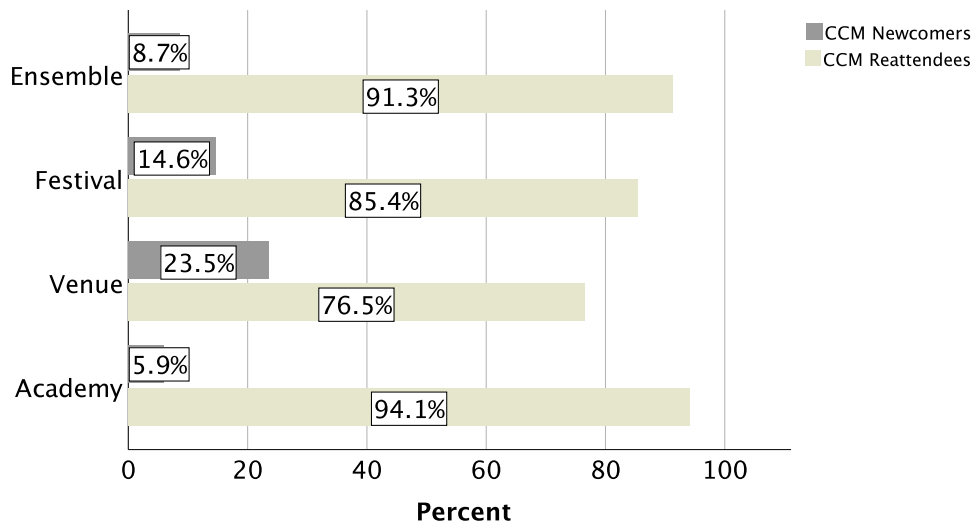
Figure 57. Proportions CCM Newcomers and Reattendees by Institution Type, *N* = 1385.

10.1.3 Geographical Reach

Respondents were asked to indicate their area of residence.[19] Three options were provided on the questionnaire, corresponding to the local area or city (e.g. 'In Darmstadt' for the local audience), elsewhere in the country the event took place in (e.g. 'Elsewhere in Germany' for the national audience) or abroad ('Outside Germany' for the international audience). Overall, 48.5% of respondents were from the local area or the city in which the event took place, 31.8% from elsewhere in the same country and 19.7% live in a different country. This indicates mostly a regional or national geographical reach for the surveyed Ulysses Network institutions.

Area of residence varied significantly by institution type, χ2 (6) = 417.76, *p* < .001, Cramer's V = 0.39 (*N* = 1386). Locals were underrepresented at the academies (*z* = -17.0) and overrepresented in the other contexts, especially at the concerts by ensembles in the sample (*z* = 10.6). The 'Und links das Meer' ensemble concert by IEMA attracted two attendees from abroad, 'Nuove Voci' event by the Ensemble Divertimento was attended exclusively by audience members from Milan or elsewhere in Italy. The contrast between the academy contexts and others is stark in this regard (cf. the claims about the Ostrava Days academy audience in Lentjes, 2017). Through the model of working with

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[19] *This questionnaire item was not available at 'Through the Twilight' in Talinn as a slightly earlier version of the questionnaire was used there.*

young international professionals in a kind of 'composers' retreat' format, academies do appear to become slightly distanced from the local community around them, existing as bubbles of musical production often outside of larger cities (e.g. at Darmstadt and Time of Music). This is something the Darmstadt Summer Courses, for example, did attempt to change at the 2018 festival, adopting formats such as 'house concerts' ('Hauskonzerte', Breckner, 2018).

10.1.4 Communication from institutions

Figure 58 presents the overall results for the questionnaire item 'How did you hear about the concert?'. Hearing about events from the main organising institution's website or email newsletter was the primary means of communication that brought audience members to the event; interestingly, the more old-fashioned 'word of mouth' still ranked very highly, accounting for 25.6% of all responses to this question. The adds to the Sound and Music (2015) survey finding that word of mouth was the most effective means of communication with CCM audience members, as reported based on a sample of 36 CCM organisations.
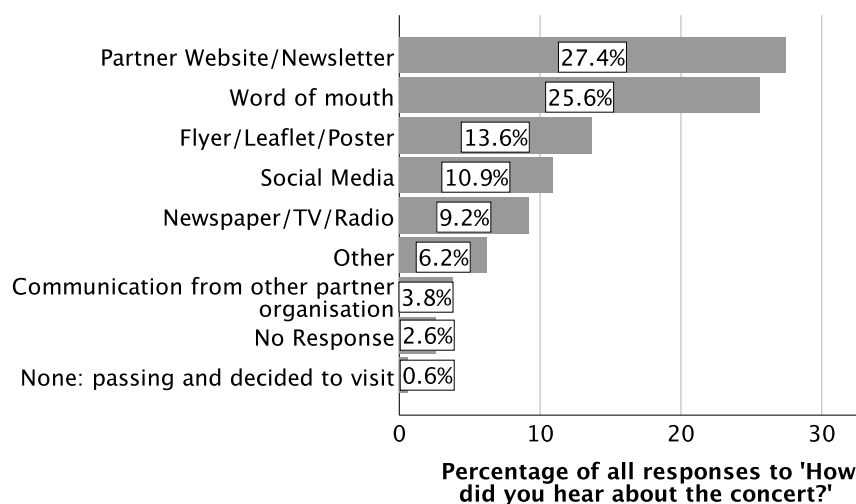
Figure 58. Selection frequency per option for 'How did you hear about the concert?', percentage of *N* = 2272 responses.

There is a generational divide over the usage of social media to find out about events. This option accounted for 18.6% of all responses for under 35s versus 3.4% for over 55s. The older group of respondents is more reliant on traditional forms of media (TV, radio and newspapers, as well as

print media such as flyers and posters) than the younger attendees. This gives some indication of the means of communication that organisations should cultivate to in order to connect with young CCM audiences. A more detailed analysis of communication from institutions and booking patterns of CCM audiences is beyond the scope of this dissertation but has been looked at elsewhere (e.g. Price et al., 2019 on booking trends across a number of contemporary art forms).

10.1.5 Summary

These findings reveal much about how institution-audience relationships differ in the field of CCM, responding to the first part of RQ6. It appears that institutional loyalty is high among CCM respondents; the vast majority had attended the institution they completed the survey at before and reported being likely to attend an event at that organising institution again. Different formats were able to draw new visitors, as was the case at 'Nuove Voci' by the Divertimento Ensemble and 'Control' at the Ultima Festival. 'Nuove Voci', with its very local audience, was also able to attract the highest proportion of visitors who were both new to CCM and to that particular institution, a notable achievement in audience development.

The academy contexts with their long histories as centres of musical production, rather than reception, can be set apart from the other insitution types surveyed here in terms of the audiences they attract and their international reach. At these institutions, there is a far greater focus on the participating performers and composers than audiences; as Menger observes, the audiences in such contexts are simply 'made out of stakeholders of the contemporary music creative game' (2017, p. 120). These are institutions that are firmly on the side of 'fostering invention' over opening and presenting CCM to a broader audience, to use Menger's proposed classification of CCM institutions (p. 120). Across the institutional spectrum, however, and not just at academies, it appears that more work is needed in terms of opening doors for new CCM attendees and fully persuading them to return to an institution.

10.2 CCM Cultures at Different Institutions

Across the different areas of this investigation, it has been apparent that there are different CCM

environments, especially along the lines of musical expertise and the proportion of newcomers to CCM. In this brief section that responds to the second part of RQ6, I will look into the different attitudes towards and 'cultures' around CCM as expressed in free-form comments at different institutions, focusing initially on the unique institutional culture at the Darmstadt Summer Courses. I then look at comments from audience members with lower levels of prior experience with CCM who felt themselves to be outsiders at the institutions they attended.

10.2.1 Institutional Culture at the Darmstadt Summer Courses 2018

As already shown in the music responses at 'Arditti 3: Horizon' (Ch. 8.3.3), the CCM experts at the Darmstadt Summer Course for New Music are often outspoken, voicing strong opinions on the works presented. Complementing the polarised opinions on Ashley Fure's *Anima* (Ch. 8.3.3), a couple of respondents commented generally on the curation at Darmstadt, expressing dissatisfaction with the institution's choices for the concert and for the 2018 festival programme in general:

'Most of the pieces presented during the concert lack the originality in sound layer, presenting rather disappointing movement in art for string quartet writing.'
(R1240: 'Arditti 3: Horizon')

'I think the overall quality of much of the music presented at Darmstadt in 2018 is lower.'
(R1273: 'Arditti 3: Horizon')

'[…]I feel the curation of all Arditti concerts was not that great.'
(R1092: 'Arditti 3: Horizon')

It is apparent that Darmstadt participants interpret the role of the Summer Courses as a place to present exciting, high quality new music; what is presented at Darmstadt is an indication of where CCM is going. These views mirror historical attitudes and the myths that surround this institution as a home for uncompromising music (e.g. movements such as total serialism and New Complexity, see Ch. 3.1) and very opinionated discourse around modernism (Fox, 2001; Iddon, 2013). Musicologists have noted the emphasis placed on talking about composing at Darmstadt, especially within its first twenty to thirty years (Cox, 2010; Fox, 2007). This practice was an important part of the 2018 Summer Course, which featured a very large number of discourse events, including short

conferences, talks and panel discussions.

In line with this tradition, a clear willingness to comment and a tendency towards polemicism could be found among the Darmstadt respondents in the study. For instance, four respondents felt the need to express frustrations with the increasing awareness around gender disparities and intersectionality at Darmstadt, which, as noted in Ch. 3.4, has become a topic since the founding of GRID at the 2016 Summer Course ('Gender Relations in Darmstadt', now the broader organisation, GRiNM - 'Gender Relations in New Music'; see Erwin, 2017 for a review of the 2016 Courses):

'Stop the identity politics and bring the focus back to the music!'
(R1242: 'Arditti 3: Horizon')

'Please, make programs not on politics/gender/geography. People want music, ideas, something which can stimulate our intellect & imagination.'
(R1238: 'Arditti 3: Horizon')

'Stop commissioning sh** pieces just because of "affirmative (in)action"!'
(R1225: 'Arditti 3: Horizon')

'Performative/multimedial/intersectional doesn't necessarily mean good.'
(R1085: 'Arditti 3: Horizon')

The views of these four respondents (three are male, one gave no response to 'Gender') were very probably sparked directly by that evening's programme: Ashley Fure gave a lecture at the Courses in 2016 that initiated the founding of GRID (Erwin, 2017). This is most likely the reason for the polarised views around Fure's *Anima,* views that connect back to an idea of who and what the Darmstadt Summer Courses should be for.

The 'other side' is vocal too. CCM experts at Darmstadt and elsewhere left comments that suggested impatience with the conservatism around CCM, the ways in which it is presented and its continued connection to the legacy of modernism (Heile, 2009; cf. results for 'Elitist' in the association task, Ch. 6.2):

'An extraordinary incredible group playing extraordinary incredible music presented in a very ordinary way. The traditional concert hall setup & presentation style feels extremely antiquated for this music, which brings the music down.'
(R1237: 'Arditti 3: Horizon')

'[Piece] 4! [Fure's Anima] Yes more of this! I feel the curation of all Arditti concerts was not that great. Less BOULEZ! LAME.'
(R1092: 'Arditti 3: Horizon')

'More Goebbels and less Festival "modernism" music'
(R984: 'Songs of Wars I Have Seen')

This declaration of Boulez as 'lame' provides evidence of an 'out with the old, in with the new' attitude towards the institutions of CCM among other respondents. These members of these young expert audiences want to see new approaches to the presentation of CCM. These tensions between the attitudes of these opposing groups again reflects how CCM is caught between 'experimentalism' and 'accessibility', between exclusivity and inclusivity in institutional cultures.

10.2.2 Culture clashes at insitutions with 'insiders' and 'outsiders'

If concerts like 'Arditti 3: Horizon' represent insider cultures in which a high level of knowledge about CCM and appreciation for it is assumed, what are the views towards attendance from those who did not feel so welcome in a CCM environment? Looking at the qualitative comments collected across the concerts, the free Académie Voix Nouvelles concert at Royaumont stood out as having attracted a number of audience members who went on to have mixed experiences with the newly composed music they heard there:

'Far too abstract for me'
(R1283: 'Académie Voix Nouvelles')

'This music does not speak to me, despite the very good quality.'
(R1287: 'Académie Voix Nouvelles')

'This event reinforces for me the idea of a music that is far too scientific and abstract. It arouses no emotions, it is directed at insiders.'
(R1286: 'Académie Voix Nouvelles')

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'Contemporary music is for me similar to university research, a thesis on sounds.'
(R1288: 'Académie Voix Nouvelles')

'Sounds, effects, no phrase, no melody. I like composers to express themselves on stage: explain their work.'
(R1282: 'Académie Voix Nouvelles')

The 'Voix Nouvelles' concert took place on a Saturday afternoon and was the first of two events designed to bring new works composed at the academy to the public, described as 'windows to the course' on the concert webpage (Royaumont Foundation, 2018). Passing day visitors to the Royaumont Abbey thereby came into contact with the academy, evidently resulting in a bit of a culture clash for some. Out of the five respondents quoted above, R1287 was new both to Royaumont and to CCM, R1288 was new to CCM and all were either non-musicians or amateur musicians. As noted in 7.2.1, 'Académie Voix Nouvelles' was one of the few concerts for which respondents with negative perceptions of CCM felt on average that their views of the genre were not improved by the concert experience, as measured quantitatively: R1286's comment on the event 'reinforcing' her view of CCM as 'abstract' is qualitative evidence of this shift in perceptions failing to occur. In some of these comments, it is almost possible to detect the influence of composers' historical attitudes towards audiences (Ch. 3.1) on the audience experience of CCM: an abstract, 'scientific' music that is not accessible to a lay public is exactly what Babbitt calls for in *Who Cares if You Listen?* (Babbitt [1958] in Simms, 1999).

The reflexive formulations ('for me', 'does not speak to me') indicate that these respondents saw themselves as different from others in the CCM environment they were in, as well as acknowledging that these others, the 'insiders' at which the music was actually 'directed', most probably have different opinions of CCM. Such cautious formulations are not be found among the qualitative comments from the expert environments. R1287's comment of 'despite the very good quality' speaks to not wanting to express too strong an opinion or feeling informed enough to do so: the quality of the works remains unquestioneds. This mirrors Dobson's (2010) reflections on infrequent attendees to classical music concerts and their insecurities over knowing whether the performance had been a 'good one' or not (p. 117). It can be difficult for inexperienced attendees to

understand how to value the skill of classical music or CCM. CCM comes with its own challenges surrounding virtuosity and skill, which can be very difficult to assess in more abstract, conceptual pieces (cf. work on issues around perceived virtuosity in the reception of experimental music performances with new musical instruments, Emerson and Egermann, 2018a).

This 'despite the very good quality' attitude is related to a similar view that while CCM might not be enjoyable or something an audience member feels they know much about, it is still worthwhile and important to support it. In contexts in which CCM is one of many genres presented by an institution (e.g. at Snape Maltings and Flagey), calls for more CCM events were, for instance, encountered:

'There should be more concerts of contemporary music at the [Aldeburgh] festival.'
(R183: 'Film Music War Requiem' - Snape Maltings)

'It's important to give living composers a chance to be heard. I would have liked more than one composer represented.'
(R230: 'Film Music War Requiem')

'It is important that events like this can take place. I think contemporary music has been pushed to levels that make it difficult to comprehend.'
(R881: 'Nuove Voci' - Divertimento Ensemble)

'In a way, this concert did not [move] me. But I am glad to open myself to this kind of music'
(R74: 'Grisey/Posadas' - IRCAM)

'I wish to have the possibility to listen to classical modern (20th century) and contemporary classical music and related genres as often as possible. Unfortunately, the classical concerts move on "sure topics" i.e. [before] 1945 with some exceptions as Shostakovich etc.'
(R610: 'Tales from Estonia' - Flagey)

Some of these comments signal internal conflicts around support for CCM, in particular from R881 and R74. Both of these respondents seem critical of attitudes towards musical complexity in the genre and yet find it important that CCM events place or are willing to 'open' themselves to it, placing the burden of doing this solely on themselves. Other audience members feel as though more adventurous programming would be of interest to them, as expressed in the demand from R610 for Flagey to move

away from 'sure topics' in its curation of classical and CCM concerts. In all comments across institutions, there is a sense of a clear moral imperative to support CCM and living composers, overlapping with the moral and community-focused motivations mentioned in Chapter 5.3.

10.2.3 Summary

This section can be seen as a preliminary look at the cultures around CCM attendance and reception at different institutions that could serve as a basis for more thorough investigations in future. Elements of an insider/outsider divide within certain institutions but also between institutions come through in these qualitative comments. It is important for institutions to become more aware of the attitudes around CCM that have developed among their audiences and to consider the the 'ethics' around participation that these attitudes result in (Wilson, Marczynski & O'Brien, 2014). It could be seen as particularly important, for instance, for it to be more acceptable for novice audience members to reject works that do not move or speak to them (see Sedgman, 2015 and 2016 for research on this in a contemporary theatre context).

There is also the question of the intended audiences composers see for their works. The experts at 'Arditti 3: Horizon' would for some composers be their ideal or imagined audience: indeed, James Clarke's String Quartet No. 4, another work on the 'Arditti 3: Horizon' programme, was in this instance received by a highly educated, 'intelligent, receptive' audience, as the composer hopes for for his works (Clarke, 2006; cf. the discussion of Clarke's essay in Ch. 3.1). It is also a legitimate part of the institution's identity as an academy to offer this more rarified, expert space for reception. It could well have been such an audience that the academy composers at the 'Académie Voix Nouvelles' concert had been expecting for their music as well. More work would be needed to see to what extent such institutions really see themselves as places *for* experts. The attendees surveyed by Grebosz-Haring at the festivals Wien Modern, Festival d'Automne de Paris and Warsaw Autumn did not consider these institutions to be 'places for experts only' but did view them as 'places of high culture' according to ratings of agreement with statements on this topic (Grebosz-Haring, 2016, p. 11). Following on from Menger (2017, p. 120), the culture of a CCM institution is to a large extent determined by the institution's purpose, whether it primarily serves composers and musical innovation

or whether it seeks to open the art form to a broader audience.

10.3 Conclusion

The results discussed in this chapter contribute to the small body of existing empirical research on how CCM institutions connect to their audiences, responding to RQ6. The CCM institutions surveyed here relate differently to their audiences along the lines of institution type and purpose, fostering slightly differing levels of institutional loyalty, especially according to the levels of musical expertise represented at the institution. From an audience development perspective, very few of the Ulysses Network institutions involved here were able to reach new audience members through the surveyed concerts. This was likely not the aim of all organisers but it appears there is plenty of room for CCM institutions to be more intentional about how they relate to and seek to grow audiences, considering the impact of programming and other decisions. This is a matter I discuss further in the final conclusion (Ch. 12.2).

I paired these quantitative insights from Ch. 10.1 with qualitative impressions of the cultures at more and less 'expert' institutions, gathered through the further comments left behind on questionnaires. These offered a brief but evocative look at cultures around CCM attendance at the Darmstadt Summer Course and the Royaumont Abbey, in particular. The experts at 'Arditti 3: Horizon' were forthright in their often clashing views of specific works and the role of Darmstadt as an institution, displaying the open polemicism the institution is well-known for and a kind of discursive camaraderie that they may value in their engagement with CCM (see Gross & Pitts, 2016 on the value of socialising around contemporary art for its audiences). In contrast, the 'Academie Voix Nouvelles' respondents expressed their dissatisfaction in more guarded terms, feeling less able to critique works.

It is through this exploration of 'insider' and 'outsider' perspectives that CCM's position as a 'high art subculture' once again emerges. Following on from Sarah Thornton's (1995) idea of 'subcultural capital' introduced in Ch. 2.3 and applied in Ch. 6.1 on tastes, participation in most CCM contexts requires insider knowledge and the field sets itself apart from the classical 'mainstream'

through its contemporaneity (this is elaborated on in Ch. 11). However, in its forms and styles of presentation it remains inextricably linked to the institutional structures of art music.

This chapter has highlighted the need for more empirical investigations of CCM institutions and for these to have audiences as a focal point, in contrast to existing studies that have prioritised gathering data from management teams and employees (e.g. Born, 1995; New Music, New Audiences, 2014; Wildhage, 2008). Through this, more could be learned about how institutions influence certain cultures around attendance and reception in CCM.

Chapter 11. Investigating Classical Music Attendees' Views of Contemporary Classical Music

RQ7. What do classical music audiences think about CCM and how familiar are they with living composers? How can institutions encourage classical audiences to engage with CCM?

In order to respond to RQ7 and consider further the potential barriers to CCM attendance, it was necessary to look beyond the present sample of CCM audience members and study a separate sample of people less familiar with this music, collecting their 'outsider' opinions on CCM. This was initially conceived of as a kind of 'non-attendee' or 'non-visitor' survey (Dobson, 2010; Renz, 2016) but given the difficulties in defining and then accessing a clear 'non-attendee' group for such an investigation, I chose instead to conduct a survey of classical music concertgoers at three concerts. Classical music attendees represent a important potential audience for CCM: they are already familiar with the conventions of the listening culture (performers performing composers' works, listening in silence etc.) and may well have had contact with new classical music as part of a classical concert programme, given that CCM is frequently presented within the structures of classical music (see Introduction). A sample from a jazz or pop music audience may have also provided some interesting insights but these were not so readily available among the participating Ulysses Network institutions. It was also important that the potential respondents could identify somewhat with the purpose of the questionnaire. It may have been difficult for jazz or pop music attendees to understand the context of a survey on CCM and feel as if it could be relevant to them.

I gathered a sample of *N* = 670 respondents from the three surveyed classical concerts at the Estonian National Opera house (an Estonian Philharmonic Chamber Choir performance), Snape Maltings and Flagey (**Table 26**). The music performed at these concerts represents a spectrum of different classical music genres (chamber music, concerto, choral music, symphony) and epochs. The survey was conducted in the same way as for the CCM sample (all audience members were as far as possible given an equal chance of participation using the intercept method), except that I was not present to oversee the questionnaires for the EPCC and Flagey classical concerts, this was done by the institutions themselves following my instructions. In both instances, the classical survey took place

after the CCM survey for which I had been present, meaning that the organisers and staff had had a supervised run-through of the survey procedure.

Table 26. The three classical survey concerts: name, date, venue, performers, programme, audience figures and response rates.

Concert Name and Participating Institution	Date	Venue	Performers	Programme	No. of Audience Members present	No. of returned questionnaires over 50% complete (by over 18s)	Response Rate
'Golden Classics: Beethoven' Estonian Philharmonic Chamber Choir (EPCC)	29.04.2017	Estonia Concert Hall	EPCC Pärnu City Orchestra	Mozart: Great Mass in C minor, K 427 Beethoven: Symphony No. 6	312	89	28.5%
'Belcea Quartet & Widmann' Snape Maltings	10.06.2017	Snape Maltings Concert Hall	Belcea Quartet	Haydn: String Quartet Op.20, No.4 Britten: String Quartet No.3 Mozart: Clarinet Quintet	814	221	27.1%
'Brussels Philharmonic, Marie-Josèphe Jude' Flagey	03.02.2018	Studio 4, Flagey	Brussels Philharmonic	Dukas: *Polyeucte* Overture Saint-Saëns: Piano Concerto No. 2 Beethoven, Symphony No. 7	858	360	42.0%
					= 670	32.5%	

The questionnaire had a similar design to the CCM one but with less of a focus on the attended event (see **Appendix 1** for the classical questionnaire). It was phrased as an invitation to express views on 'current classical music' and the term 'contemporary classical music' was introduced as 'music by living composers' in Question 7 on frequency of attendance at CCM concerts. This formulation was designed to be clearer to a classical audience as opposed to the phrase 'newly composed music' used on the CCM questionnaire.

The classical music questionnaire similarly had four sections. Sections 1 and 2, 'About You' and 'Your Habits and Interests', had most of the same demographic and cultural participation questions as for the CCM sample. Section 3, 'Your Thoughts on Contemporary Classical Music', asked for associations with the term 'contemporary classical music' and for ratings of familiarity with different locally and nationally-known CCM composers. Finally, Section 4, 'Your Concert Experience',

covered motivations for attendance, how the attendees heard about the event, prior attendance at and likelihood to reattend the organising institution, before closing with a series of statements on different aspects of a typical concert experience for which the respondents were asked to provide ratings of agreement. These aspects were drawn from the work on concert experience by Thompson (2006; 2007, Ch. 2.1).

It cannot be completely ruled out that some of the same respondents took part in the both the CCM and classical questionnaires at their institution, particularly at Snape Maltings where the concerts took place on the same day. As will become evident in the results below, it is the case that two samples are very different demographically, indicating that any possible repeat participation did not strongly impact the overall independence of the samples.

11.1 Demographic Overview and Comparisons to the CCM Sample

In this section, I will present an overview of the demographic data on the classical sample, contrasting it with the CCM results and looking at links to existing studies that have also compared these two types of audience. It is not my intention to offer a detailed demographic analysis of the classical music attendees or make wider conclusions about trends in the audience for classical music, others have done this in far greater depth elsewhere (e.g. Audience Agency, 2017; Kolb, 2001; Neuhoff, 2008; Rhein, 2010).

11.1.1 Age and Gender

The average age of the respondents from the classical survey is 56.8 years (Median: 60.0, Range: 18-95 years, SD: 17.5). This is significantly older than the CCM sample (47.9 years; Median: 47.5), $U = 334897.5$, $z = -10.22$, $p < 0.01$, $r = -0.22$ ($N = 2065$), which is in keeping with existing findings on the age differences between CCM and classical audiences. Other CCM-centred studies note an age difference between their samples and classical music samples collected by others (Grebosz-Haring & Weichbold, 2018, p. 6; Zehme, 2005, p. 109) but there is also a small body of comparative studies that have collected data from both these groups as I have here (Ch. 3.3). Kreutz et al. (2003) report an average age of 56.3 years for a classical concert at the Alte Oper and 47.4 years for their

comparative CCM concert. In Neuhoff's study of 20 Berlin live music audiences, the average ages of the three classical concerts in his sample are all 50 years or over, compared to 42 years for the CCM sample from the Berlin-Biennale (Neuhoff, 2007, p. 480).

When compared to the age distribution of the CCM sample, it is evident that the classical music sample (**Figure A6.11.** in **Appendix 6**) differs starkly, with 55-64 and the 65-74 year-olds comprising the largest age groups. 62.4% of classical music respondents are over 55, compared to 42.4% for the CCM sample. This closely mirrors the contrast in age distribution found by Neuhoff between his CCM and classical samples (Neuhoff, 2007; 2008) and displays a similar trend in classical music data to the Audience Agency's modelled age breakdown in their National Classical Audience Survey, based on booking data for UK classical music concerts (Audience Agency, 2017, p. 30).

In a similar manner as for the CCM questionnaire, gender was asked as a free response question for the classical sample: 56.8% of respondents indicated that they were female, 43.1% male and 0.2% answered as having a fluid/alternative gender identity. This is a higher proportion of women than for the CCM sample. Kreutz et al. (2003) report a 54:46 female to male ratio and Neuhoff similarly finds a gender ratio closer to 60:40 for the classical music audiences in his survey, proposing that this may relate to the greater proportion of women among older age groups (Neuhoff, 2008, p. 5).

11.1.2 Education and musical background

There was significant overall difference in highest education level reached between the classical and CCM samples, $\chi2$ (5) = 23.74, $p < .001$, Cramer's V = 0.11 (N = 2060). Respondents with Master's degrees (z = 2.6) and PhDs (z = 2.4) were overrepresented in the CCM sample. Bachelor degree holders were underrepresented in the CCM sample, pointing to higher levels of education among CCM audiences than among classical music audiences. Despite these differences, both CCM and classical music audiences can be considered highly educated (e.g. 44.7% of the classical sample hold a Master's degree), as Neuhoff similarly reports in his comparison with attendees at other musical genres (Neuhoff, 2008, p. 483).

The levels of musical education between the samples cannot be so easily compared; for the classical sample, the fourth option 'Professional musician with a specialism in CCM' was not included as it seemed unlikely to be relevant to most respondents. In the classical sample, there was an overwhelming majority of non-musicians and amateur musicians (92.9%), a far larger proportion than for the CCM sample where they comprised 67.3% of the sample (see Ch. 5.1).

11.1.3 Frequency of concert attendance (general and CCM)

The CCM sample attend significantly more live music performances in general than the respondents in the classical sample, $U = 371082.00$, $z = -8.00$, $p < 0.01$, $r = -0.18$ ($N = 2078$). There are many more very culturally active respondents who reported attending more than 21 concerts a year in the CCM sample (corresponding to 35.9%) compared to the classical sample (18.9%).

For the comparison in terms of annual CCM concert attendance, the CCM audieces do indeed attend significantly more CCM concerts per year than the classical sample (**Figure A6.12.** in **Appendix 6**), $U = 324428.00$, $z = -11.99$, $p < 0.01$, $r = -0.26$ ($N = 2067$). 68.4% of the classical respondents attend less than five CCM concerts a year, compared to 44.1% of the CCM sample. This confirms that the respondents in the classical sample are a good comparison group with which to investigate the views of concertgoers with a higher level of unfamiliarity with CCM, but who still form part of the potential audience for this genre.

11.1.4 Listening Tastes

The overall listening tastes for the classical sample are presented in **Figure 59** below. **Figure 9** from Ch. 4.4 has been reproduced for comparisons with the CCM sample.
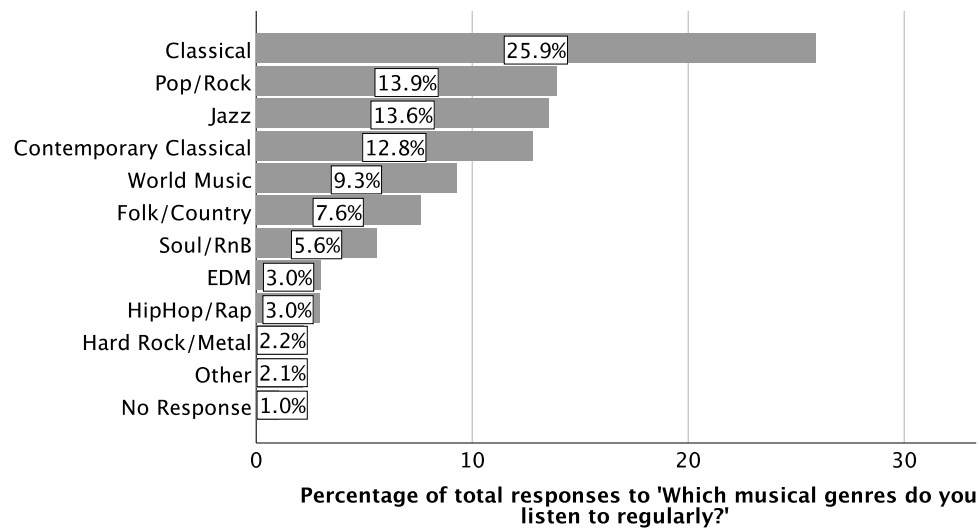
Figure 59. Selection frequency per option for 'Which musical genres do you listen to regularly?', percentage of $N = 2197$ responses for the classical sample.
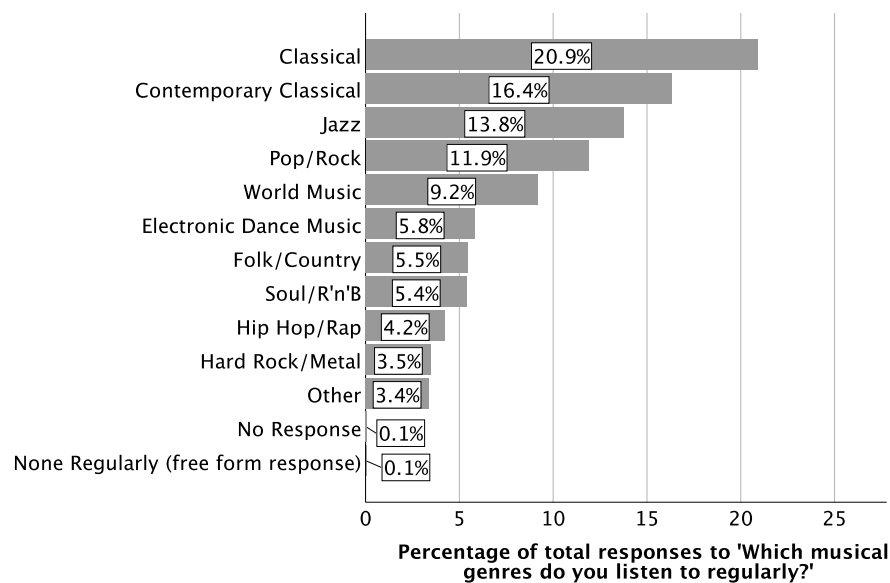
Figure 9. Selection frequency per option for 'Which musical genres do you listen to regularly?', percentage of $N = 5859$ responses.

Classical music dominates the taste profiles for both samples, which is somewhat surprising for the CCM group (as noted in Ch 6.1) but is as would be expected for the classical sample. What is notable, however, is that 'Pop/Rock' and 'Jazz' rank much higher among the classical music listeners than for the CCM sample. 'Contemporary Classical' as a listening genre is much less popular among classical music audiences, ranking in fourth place, which confirms again that the classical sample do

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have less contact with CCM than the main CCM sample, both in terms of contact through listening to

recordings and through attending live events. In terms of the relative omnivorousness of the samples,

the CCM sample report listening to significantly more different genres (mean: 3.96) than the classical

sample (mean: 3.17), U = 373135.00, z = -8.24, p < 0.01, r = -0.18.

11.1.5 Motivations to Attend

The options for 'Why did you attend the concert?' differed between the two surveys. The CCM-

focused items 'I have previously attended concerts with only new works and enjoyed them' and 'I

wanted to experience something new' were not available for the classical music survey. **Figure 60**

displays the results for this question for the classical respondents, **Figure 7** from Ch. 5.3 is

reproduced for comparison.
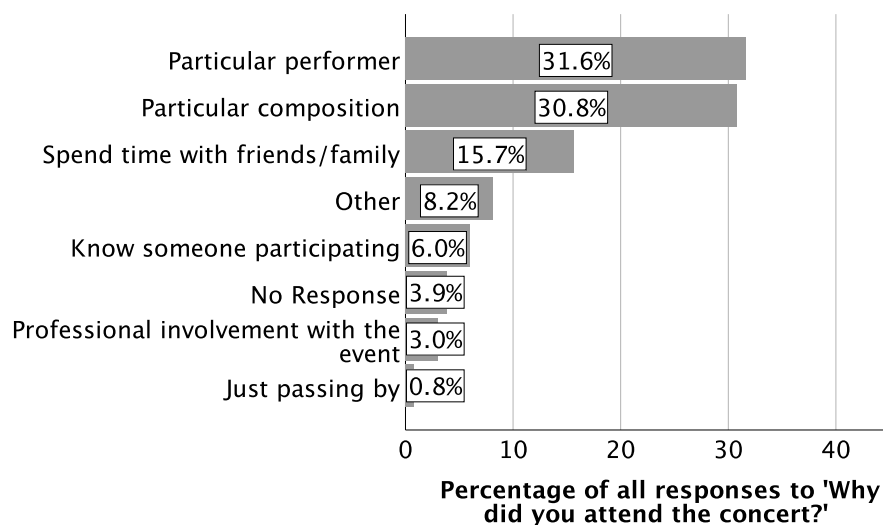
Figure 60. Frequency of response per option for 'Why did you attend the concert?', percentage of *N* = 1103 responses for the classical sample.
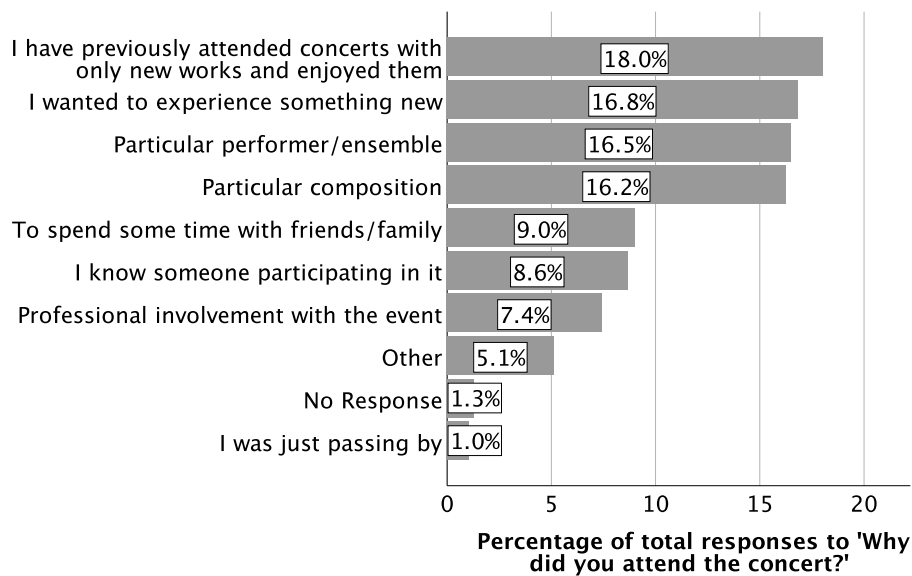
Figure 7. Frequency of response per option for 'Why did you attend the concert?', percentage of *N* = 3307 responses.

The motivation patterns that emerge between the two samples are similar. Intrinsic motivations are important for both classical and CCM audiences; aspects of the concert experience such as the performers or the compositions on the programme rank highly among both samples of respondents. A higher proportion of responses fall under the option 'To spend some time with friends/family' for the classical audiences than for the CCM group (15.7% vs. 9%), indicating a slightly higher tendency to be socially motivated among classical audiences. Options for which a connection to the event in question is implied ('I know someone participating' and 'I have a professional involvement with the event') are less frequently chosen by the classical respondents. This could be related to the lower proportion of musical professionals and less of an 'insider' culture at the classical events I surveyed within which audience members were unlikely to be directly connected or involved with the event, in contrast to the more professionalised CCM environments covered in the main sample.

11.1.6 Summary

These results provide some of the first detailed comparisons of CCM and classical music audiences in terms of demographics, listening tastes and motivations to attend. The classical music audience sample gathered here represents a useful comparison group to the CCM sample: the classical respondents attend CCM concerts significantly less frequently than the main CCM sample and, as the

brief comparison of listening tastes shows, have much less of a connection to CCM through listening to recordings than the CCM sample does. The demographic differences in age and education level detailed here are largely in keeping with the small body of existing literature that has compared these types of audience (Kreutz et al., 2003; Neuhoff, 2008) and lay the foundation for the comparisons on the perceptions of CCM that follow.

11.2. Perceptions of CCM and Views on Contemporary Composers

In order to respond to RQ7, the attendees in the classical music sample were presented with the same word association task as discussed for the CCM sample (Ch. 6.2) to gather data on their perceptions of CCM. **Figure 61** shows the frequencies for the fifteen terms in the word association task for the Classical sample, **Figure 14** from Ch. 5.2 has been reproduced for comparison. 'Challenging' was the most frequently selected word among the classical respondents (10.9% of all responses to this question), followed by 'Experimental' (9.3%) and 'Unpredictable' (9.2%).
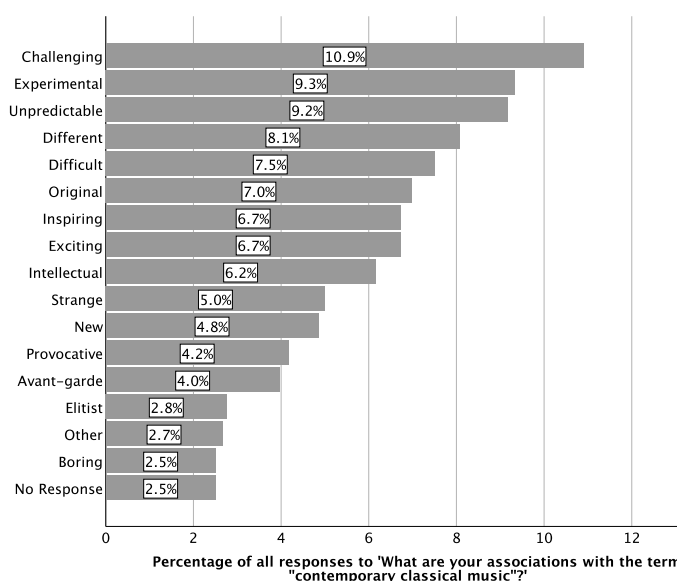
Figure 61. Selection frequency per option for 'What are your associations with the term "contemporary classical music"?' for the classical sample, *N* = 1918.
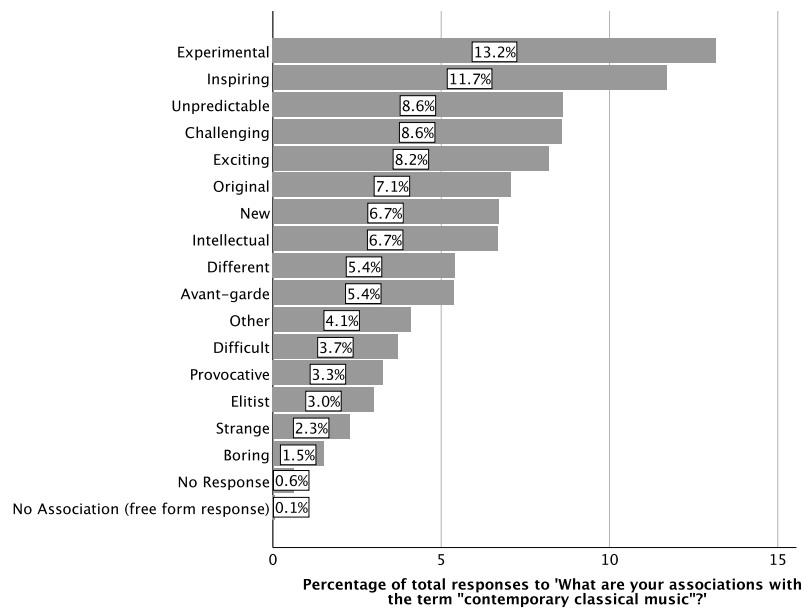
Figure 14. Selection frequency per option for 'What are your associations with the term "contemporary classical music"?', percentage of *N* = 4526 responses.

It is evident that associations with CCM differ to some degree between the two samples. Both groups appear to have a sense of CCM as relating to the 'experimental' or the 'unpredictable' but for the classical sample this association is framed within the lens of a challenge. This is also apparent from the higher rankings of 'Different' and 'Difficult' for the classical sample, words that were not very frequently chosen at all among the CCM respondents. The more emotional, clearly positive terms such as 'Inspiring' and 'Exciting' that were popular in the CCM sample did not have much of a resonance with the classical music respondents; this music seems to have less of a galvanising or thought-provoking function for them, in comparison to the CCM audiences. A further difference is in the frequency of selection for 'New' (6.7% for CCM and 4.8% for Classical audiences). Given that contemporary classical music is so often framed as the 'new', 'current' side of classical music, it is interesting that this was not a more common word choice for the classical audiences.

52 classical respondents left behind 61 individual words and phrases under the 'Any other associations?' part of this question. A detailed summative analysis of these qualitative comments is beyond the scope of this chapter, but it is evident that the classical respondents were much more negative in their free associations than the CCM respondents were (see **Table 12**). 36 (59.0%) of these 61 words and phrases were negative about or critical of CCM, 14 were neutral or undecided

and only 11 were clearly positive. Negative views of the musical language of CCM were one common

point of focus for these comments:

'The timbres sometimes disturb me.'
(R025CLA: EPCC)

'They try to be too original in writing the score and using the "possibilities" of instruments.'
(R047CLA: EPCC)

'Atonality'
(R120CLA: Snape Maltings)

'Indecipherable, Puzzling, Musically uninteresting'
(R305CLA: Snape Maltings)

'Not melodic'
(R404CLA: Flagey)
'Unmusical!'
(R124CLA: Flagey)

'Not harmonious, ugly, painful to hear'
(R497CLA: Flagey)

'Non-memorable, unenjoyable'
(R530CLA: Flagey)

This paints a picture of CCM as a kind of 'anti-music' that is not in possession of the qualities these

audience members would typically associate with music: melody, harmony, memorability, enjoyable

timbres, aesthetic pleasure. For R025, these attributes have been sacrificed by composers for a faux

or exaggerated originality ('*they try to be too original'*). Other comments build further on this point,

focusing on the culture around CCM and its views on audiences:

'Written without regard to the audience.'
(R306CLA: Snape Maltings)

'Frequently tasteless'
(R048CLA: EPCC)

'Sometimes: pretentious, self-referential, self-indulgent'

(R119CLA: Snape Maltings)

'Often not accessible'
(R200CLA: Snape Maltings)

'Superficial, uninspiring'
(R373CLA: Flagey)

'There is too much unreasoned complexity in our contemporary music and desperate searches for deep meaning. […] There is no character in the music and the pieces hardly differ from each other.'
(R006CLA: EPCC - comment left at end of questionnaire)

Here, CCM is characterised as both indifferent to audiences (echoing attitudes in Ch. 3.3) and as somehow being inauthentic or even in poor taste (*'superficial', 'tasteless', 'pretentious', self-indulgent'*). This charge of 'inauthenticity' heavily contrasts the further associations from the CCM sample, for which associating CCM with direct, authentic and politicised expression emerged as a prominent theme (see **Table 12**, Category 4. 'Rethinks/Provokes'). This question of whether or not the musical content of CCM is seen as a genuine form of expression seems to be at the crux of how different audiences perceive it: what is radical and thought-provoking to some is a pretentious, 'desperate search for deep meaning' to others. These contrasts reveal just how differently CCM is perceived by those who do not interact with it so regularly (cf. Tröndle, Kirchberg & Tschacher, 2014 for an investigation on judgements of what constitutes art in a contemporary visual art context).

11.2.2 Interest in and awareness of living composers

The audiences at the three classical concerts were presented with a list of eight composers and asked to rate how likely they would be to attend a concert featuring works by that composer on a scale of 1 to 5).[20] Five of the options were living composers with a connection to the institution the audience had attended (to the EPCC, Snape Maltings or Flagey respectively).[21] These were chosen with input from the organising institution and were in some instances composers who had been on the

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[20] *For the questionnaires at Snape Maltings and Flagey, there was the additional option of indicating unfamiliarity with the named composer's work. This option was not available at the EPCC concert as a slightly earlier version of the questionnaire was handed out there. I will therefore report the results slightly differently for Snape Maltings and Flagey.*

[21] *An exception was made for the prominent Belgian composer Henri Pousseur, who was included for the Flagey classical survey, despite having passed away in 2009.*

programme for the contemporary classical survey, whose work had therefore been recently presented by that same institution (e.g. Olga Neuwirth for Snape Maltings or Mirjam Tally and Tatjana Kozlova-Johannes for the EPCC). The remaining three options on all questionnaires were the three 20th century composers, John Cage, Igor Stravinsky and Arnold Schoenberg. These names were included to assess the extent to which modernist music still represents a challenge or barrier to classical audiences (Ross, 2010). Given that the composer options were different for each venue, I will first present the results for each concert individually before looking at the ratings for the modernist composers across concerts.

Table 27. Mean ratings for the statement 'How likely would you be to attend a concert featuring works by the following composers?' (scale of 1 to 5) at the EPCC classical concert.

Composer *Highest to Lowest by Mean Rating*	Mean Rating: *How likely would you be to attend a concert featuring works by this composer?*	Standard Deviation
Arvo Pärt	4.45	0.76
Igor Stravinsky	4.05	1.06
Arnold Schoenberg	3.56	1.17
Jaan Rääts	3.29	1.08
Peeter Vähi	3.18	1.22
John Cage	3.10	1.08
Tatjana Kozlova-Johannes	2.96	0.91
Mirjam Tally	2.90	1.10

Out of the composers offered to the EPCC classical audience for this question (**Table 27**), it is the younger living composers, Tatjana Kozlova-Johannes and Mirjam Tally, that received the most negative ratings for this question; audience members would be unlikely to attend concerts with their works on the programme. The more established living composers Jaan Rääts and Peeter Vähi did receive positive ratings but audience members would be far less likely to attend a concert to hear works by them than they would to hear pieces by Arvo Pärt (mean rating: 4.5 out of 5), the most popular living composer on the list. The three 20th century composers received mixed responses:

Stravinsky appealed most, followed directly by Schoenberg. John Cage was the least popular of these three with a neutral mean rating of 3.1 out of 5.

Table 28. Mean ratings for the statement 'How likely would you be to attend a concert featuring works by the following composers?' (scale of 1 to 5) at the Snape Maltings classical concert.

Composer *Highest to Lowest by Mean Rating*	Mean Rating: *How likely would you be to attend a concert featuring works by this composer?*	Standard Deviation	Percentage of respondents who gave a rating
Igor Stravinsky	4.31	1.07	92.8%
Thomas Adés	3.74	1.57	85.1%
Judith Weir	3.56	1.80	71.5%
Arnold Schoenberg	3.54	1.28	91.0%
Oliver Knussen	3.37	1.52	82.4%
John Cage	2.97	1.54	83.3%
Mark Simpson	2.75	1.64	43.0%
Olga Neuwirth	2.70	1.65	44.8%

At Snape Maltings (**Table 28**), the picture is similar. Stravinsky emerged as the most popular composer, the figure that undoubtedly appears most often on classical programmes out of the options made available. The established British contemporary composers Thomas Adés and Judith Weir rank highly: there is evidently quite a strong interest in their work among the classical respondents at Snape Maltings, more than for the equivalent composers among the EPCC respondents. In Adés' case, this could well be related back to his years as artistic director of the Aldeburgh Festival at Snape Maltings (from 1999-2008), though a similar impact cannot be seen for Oliver Knussen, who was also involved in directing the festival in the 1980s and 90s. As at the EPCC, the younger (Mark Simpson) and more unfamiliar composers (the Austrian Olga Neuwirth) were given a negative rating; the Snape Maltings respondents would be unlikely to attend a concert featuring works by these two composers.

Table 29. Percentage of respondents who selected 'I am not familiar with his/her work' by composer for Snape Maltings.

Composer	Percentage selected 'I am not familiar with his/her work'
Mark Simpson	49.8%
Olga Neuwirth	46.2%
Judith Weir	21.7%
Oliver Knussen	10.9%
John Cage	10.0%
Thomas Adés	9.5%
Igor Stravinsky	1.8%
Arnold Schoenberg	1.8%

The questionnaires at the Snape Maltings and Flagey concerts included the option of either giving a rating of likelihood or indicating unfamiliarity with the named composer. The results for this unfamiliarity option for Snape Maltings are presented in **Table 29**. For both Mark Simpson and Olga Neuwirth, close to half of respondents indicated that they were unfamiliar with these composers' output. This result is particularly surprising for Neuwirth, given that her works had been performed at the Aldeburgh Festival that same day. This points to how distinct audience groups can be even within the context of a single venue and festival.

At Flagey, slightly different preferences emerge (**Table 30**). The three 20th century composers are clear favourites; in contrast to the other two concerts, Cage received a high rating here, ranking above Schoenberg in terms of likelihood to attend a concert with works by one of these composers. The local composers follow but here the trend towards a preference for more established composers is countered as the younger Jeroen D'hoe ranks above Jean-Paul Dessy and Henri Pousseur. Dessy, Pousseur and Pankert all received mean ratings below the midpoint, indicating that audience members would be unlikely to attend concerts with their works on the programme.

Table 30. Mean ratings for the statement 'How likely would you be to attend a concert featuring works by the following composers?' (scale of 1 to 5) at the Flagey classical concert.

Composer *Highest to Lowest by Mean Rating*	Mean Rating: *How likely would you be to attend a concert featuring works by this composer?*	Standard Deviation	Percentage of respondents who gave a rating
Igor Stravinsky	4.09	0.96	78.1%
John Cage	3.44	1.15	48.9%
Arnold Schoenberg	3.31	1.26	55.3%
Pierre Bartholomée	3.07	1.14	31.9%
Jeroen D'hoe	3.02	1.27	22.5%
Jean-Paul Dessy	2.98	1.22	23.1%
Henri Pousseur	2.76	1.16	26.4%
Paul Pankert	2.49	1.02	16.4%

Table 31. Percentage of respondents who selected 'I am not familiar with his/her work' by composer for Flagey.

Composer	Percentage selected 'I am not familiar with his/her work'
Paul Pankert	71.4%
Jeroen D'hoe	66.4%
Jean-Paul Dessy	65.6%
Henri Pousseur	62.2%
Pierre Bartholomée	58.1%
John Cage	42.0%
Arnold Schoenberg	36.1%
Igor Stravinsky	15.6%

It appears that there is little familiarity with the work of living composers among the Brussels Philharmonic audience (**Table 31**). The majority of respondents were not familiar with any of the five local, more contemporary composers. This is despite a performance of a work by Jean-Paul Dessy at

Flagey the week before the classical survey took place and an 80th birthday celebration concert for Pierre Bartholomée two months earlier in December 2017. Once again, this emphasises the extent to which different audiences can be isolated from one another. 64% of the Flagey respondents had attended an event at the venue before but this Brussels Philharmonic audience is possibly not so aware of other points of focus in Flagey's overall programme, which includes jazz, pop, CCM and film, seemingly honing in only on the Philharmonic's performances and repertoire when deciding to attend a concert. There is also less of an awareness of the three modernist composers here, compared to the Snape Maltings results. 42.0% of the Flagey respondents were not familiar with John Cage and over a third also not with Arnold Schoenberg, which perhaps points to a general lack of awareness of music beyond the turn of the 20th century.

In response to the composer/programme rating question, several respondents suggested additional living composers that they would like to hear, many of whom can be associated with minimalist or more tonal branches of CCM: Steve Reich, Arvo Pärt and Philip Glass were suggested at Flagey and John Adams, Philip Glass, John Tavener and James Macmillan were mentioned at Snape Maltings (e.g. '*You would have more positive answers if you had asked about Adams, Glass, Macmillan or Tavener'* : R108CLA). This gives an impression of the kinds of CCM that classical audiences are interested in, which stand in opposition to the interests displayed by the respondents in the CCM sample (the option 'Minimalism' did not rank highly for tastes in CCM, see Ch. 8.1). I return to this question of what classical audiences 'want' from CCM programming in the following subchapter (Ch. 11.3).

11.2.3 Reception of 20th century composers across concerts

As the options 'John Cage', 'Arnold Schoenberg' and 'Igor Stravinsky' were available across all three surveys, I will now briefly compare the results for these composers by concert, looking at how they were received overall. **Figures 62-64** below display the mean ratings for each composer by concert. In general, it appears that these 20th century figures would not deter the respondents from a concert visit. For Schoenberg and Stravinsky, the ratings are positive for all three concerts, though they are distinctly more enthusiastic for Stravinsky (over 4 out of 5). There was significant variation in the

ratings for Stravinsky, $F(2, 559) = 3.78$, $p < 0.05$; the Snape Maltings audience reported being significantly more likely to attend a concert featuring his works than the Flagey audience (Hochberg GT2 post-hoc tests). There was no significant variation in ratings of likelihood to attend a concert with works by Schoenberg (Fig. 93), all three audiences were on average mildly positive (between 3 and 4 out of 5) in their ratings for this composer.

John Cage (Fig. 92) attracted more mixed results, generally around the midpoint of the scale, indicating that the perceptions of his type of 20th century experimentalism are not altogether positive among classical music audiences. Ratings for this option varied significantly by concert, Welch's $F(2, 194.70) = 7.01$, $p < 0.05$. The Flagey audience would be significantly more likely to attend a concert with works by Cage than the Snape Maltings respondents (Games-Howell post-hoc tests).

Based on the familiarity scores from Flagey and Snape Maltings reported in Tables 24 and 26 above, it appears that classical audiences are relatively familiar with 20th century composers, though there is some variation in these results. This along with the largely positive or neutral views of Cage and Schoenberg suggests that 20th century figures such as these may not be as strong deterrents for classical music audiences as music critics and others have presumed they are (e.g. Ross, 2010).
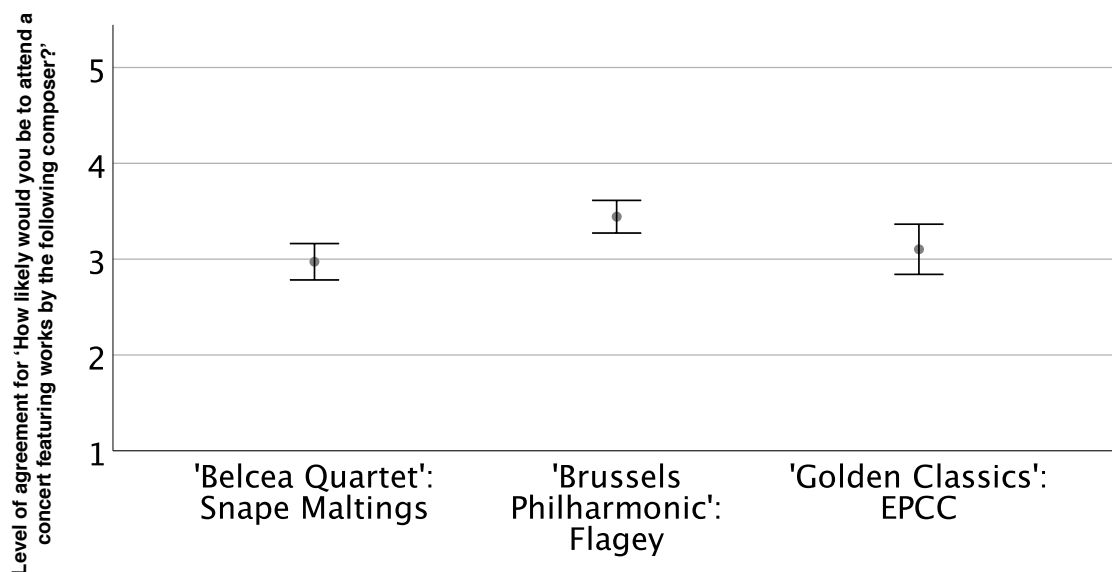
Figure 62. Mean agreement ratings for the statement 'How likely would you be to attend a concert featuring works by the following composer? for John Cage, $N = 428$. Error bars = 95% CI.
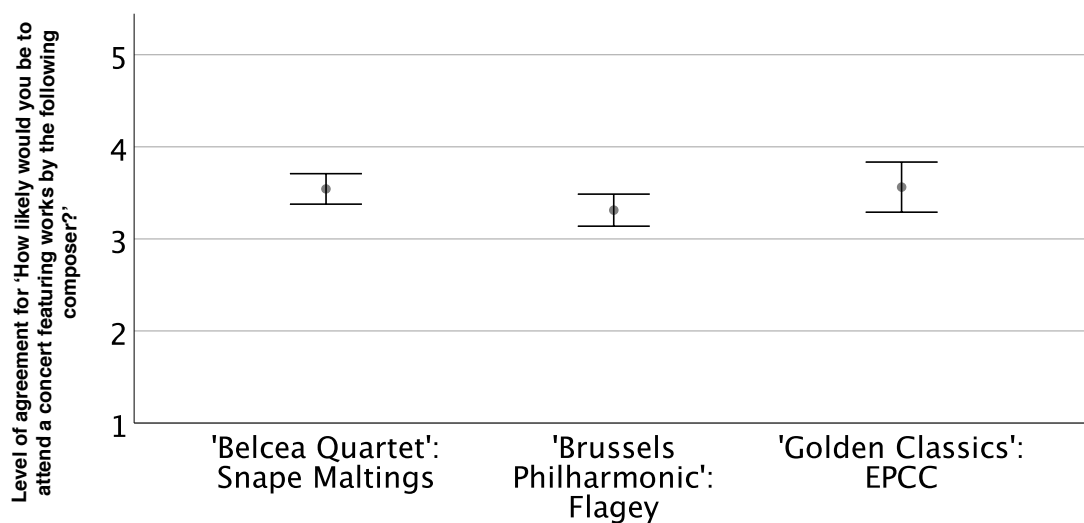
Figure 63. Mean agreement ratings for the statement 'How likely would you be to attend a concert featuring works by the following composer? for Arnold Schoenberg, *N* = 473. Error bars = 95% CI.
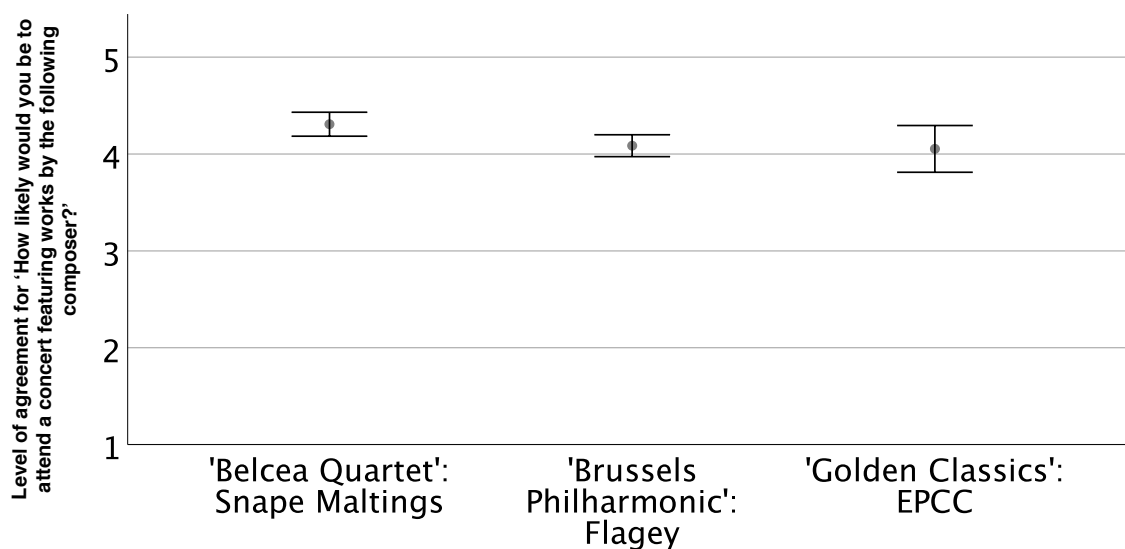
Figure 64. Mean agreement ratings for the statement 'How likely would you be to attend a concert featuring works by the following composer? for Igor Stravinsky, *N* = 562. Error bars = 95% CI.

11.2.3 Summary

Regarding associations with the term 'contemporary classical music', words such as 'Experimental' and 'Unpredictable' did find resonance with both the CCM and the classical samples, but the classical sample selected 'Challenging' most frequently out of all available options, implying a different view of the musical language of CCM. This was elaborated on in the further associations left

behind by classical respondents, which were much more negative than the further responses to the same question from the CCM sample.

It seems that living composers can deter classical audiences from deciding to attend a particular programme, especially the names of younger, foreign (different nationality) or less established composers. For such composers, respondents at all three surveyed classical concerts reported that they would be unlikely to attend a concert featuring their works. Not only did living composers sometimes make it unlikely for classical music audiences to want to hear a hypothetical programme, in some cases, unfamiliarity with living composers was very high, despite the relationship that the organising institutions often had with the composers in question. This serves to highlight how isolated different audiences at a single institution can be from one another.

11.3 Encouraging Engagement with CCM: what do classical music audiences look for in a concert experience?

11.3.1 Factors that contribute to concert enjoyment for classical attendees

Approaching the second part of RQ7 on fostering classical audiences' engagement with CCM, Question 16 on the classical audience survey (see **Appendix 1**) was designed to investigate the general factors that are important to classical attendees when visiting a live music event. In developing questionnaire items for this, I drew on the work of Thompson (2007) and his analysis of the factors that contribute to the enjoyment of a classical music concert in a sample of $N = 264$ concertgoers. Thompson's questionnaire covered 22 pre- and during performance items. For the present investigation, I compiled a list of eight statements under the rubric 'I will probably enjoy a concert more if…', six of which were adapted from Thompson's 22 with two additions ('I have attended a pre-performance talk' and 'I have read the programme notes') to focus on the aspect of providing information to audiences. **Figure 65** displays the mean agreement ratings for these eight items. All statements received a mean rating higher than the midpoint, indicating that all these elements do contribute positively to the classical respondents' concert enjoyment, though this response behaviour may once more be connected to a positivity bias.

'The performance is of a high technical standard' was the highest ranked item in terms of agreement with an average rating of 4.33. This is evidently an important factor for classical music audiences; they are attending to experience and enjoy a highly skilled performance, which here ranks higher than being familiar with the music performed. This is a slightly different finding from Thompson's (2007) study, in which familiarity with the music was the highest ranking item in terms of agreement. Interestingly, familiarity with the performers is not considered so important to concert enjoyment (mean rating: 3.29) even though the technical aspect of the performance is.
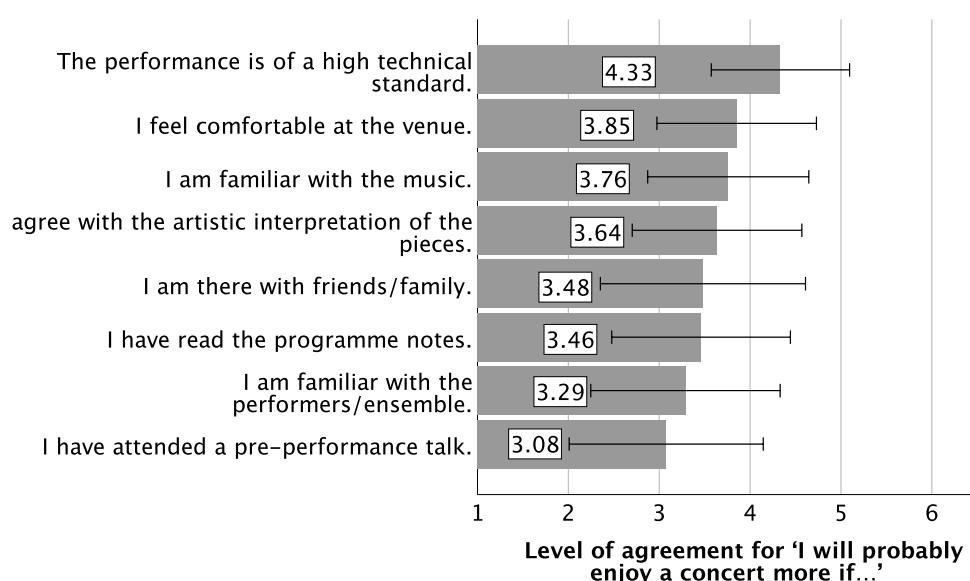
Figure 65. Mean agreement rating by factor for the statement 'I will probably enjoy a concert more if…'. Error bars = +/- 1 SD.

 Feeling comfortable at the venue ranked second highest. In Thompson's (2007) smaller sample of respondents, it ranked lowest among the pre-performance items available. Thompson does not provide an average age for his respondents but it is possible that for the older respondents in the present sample (average age: 56.8 years), ease of access and feeling socially comfortable is very important for concert enjoyment.

The two options concerning the information provided to the audience members did not seem to have much resonance with the classical respondents. Having attended a pre-performance talk was the lowest ranked statement of all available items (mean rating: 3.08) and having read the programme notes ranked third from last (mean rating: 3.46). As noted in Chapters 7.1 and 9.2, giving information

to audience members about a live music experience is difficult to get right. There are a lot of different expectations around this, which comes through again in this result. Pre-performance talks and programme notes are elements of the concert experience that are essential for some but are not so important to others.

As Thompson (2007) himself notes, any number of variables could influence the enjoyment of a concert, it is impossible to account for all of them (p. 21). However, this concise investigation into the aspects of the concert experience that are important to classical music audience members can still offer a number of insights that could be relevant to CCM organisers looking to attract audience members from classical music, especially in such contexts as those represented by Flagey, Snape Maltings and the EPCC in which classical music and CCM are both part of the programming agenda. That a high technical standard of performance is important to classical audiences may not so easily translate over to an experience with live CCM as virtuosity in performance can have a very different meaning in performances of brand new, musically disjunct works or in improvised performance. Previous studies suggest that spectators have found experimental music performances that feature new musical instruments difficult to judge in terms of virtuosity (Emerson and Egermann, 2018a; Cavan Fyans & Gurevich, 2011), similar issues could arise out of the unfamiliar musical framework of a new work. As observed in the previous subchapter, classical audiences may not so readily classify CCM as art, which would lead to difficulties in appreciating the skill involved in its performance (cf. Leder et al.'s model of aesthetic experience, which relies upon an initial classification of a work as art to pave the way for further aesthetic appreciation, 2004; Ch. 3.2).

While it did not rank as highly as it did among Thompson's respondents, being familiar with the music was still of some importance to the respondents' enjoyment of concert experience (mean rating: 3.76). This aspect of the 'unknown', the 'unexpected' and the 'challenging', which was prominent in the associations with the term 'contemporary classical music' for both the main CCM and the classical sample stands in opposition to the preference for familiar music noted here and in parts of the music psychology literature (e.g. North & Hargreaves, 1995). It is up to organising institutions to decide whether and how to mediate the sense of the unknown that accompanies live CCM.

The importance of feeling comfortable at a venue is a situational aspect that organisers should be careful not to overlook. It brings up considerations for the presentation of works with alternative formats: can these be made accessible to those whose comfort in or ability access to a venue is less of a given? Audience members come to know and trust venues (Pitts & Price, 2019, p. 9) and so ensuring a comfortable environment for the existing audience of a particular musical genre might encourage them to wander over to something new at the same venue.

Following on from these insights, the classical questionnaire provoked much discussion on matters of classical and CCM programming at the institutions surveyed voiced in the extra comments respondents left behind. There were conflicting views on whether Flagey and Snape Maltings in particular present enough or too much CCM:

'The [Aldeburgh] Festival has too much avant garde music and not enough orchestral/chamber orchestra repertoire.'
(R206CLA: Snape Maltings)

'I very much appreciate the commitment to contemporary music which is a feature of the Aldeburgh Festival.'
(R103CLA: Snape Maltings)

'Stick to classical repertoire.'
(R666CLA: Flagey)

This demonstrates the balancing act that institutions with a range of foci need to pull off. A 'commitment' to contemporary music is valued by one respondent (this mirrors sentiments expressed in the CCM sample, 9.2.1), but it is seemingly a cause of annoyance to others. Other respondents focused more on possible ways of presenting CCM and preferred types, comments which again highlight the tensions between the 'experimental' and the 'accessible' in this area:

'I like the crossover type of classical/jazz composition.'
(R261CLA: Snape Maltings)

'I think there are a lot of interesting and accessible contemporary composers working now.'
(R262CLA: Snape Maltings)

'I like to be open to new music but I am often disappointed. What about scheduling some top-quality acoustic jazz and world music during the [Aldeburgh] festival?'
(R222 CLA: Snape Maltings)

'I like the balance with a main known composer and a 1st intro of an unknown contemporary "discovery".'
(R423CLA: Flagey)

'Please don't dumb festival down. Contemp[orary] music isn't easy.'
(R275CLA: Snape Maltings)

'Concerts should focus on good music not gimmicks that are there merely to be new.'
(R165CLA: Snape Maltings)

'The Festival is wonderful as it is - doesn't need shaking up, new-fangling or trendifying - just keep up the good work!'
(R298CLA: Snape Maltings)

At the core of these comments are questions of cultural hierarchy and of what the experience of concert-going should be for: are audiences there to be stimulated or entertained? For R261 and R262, there are certain types of CCM that clearly speak to them more than others, jazz-influenced works that are more 'accessible'. R222 also thinks combinations with other genres could be a fruitful way of presenting newer works, while R423 at Flagey finds existing CCM and classical combinations satisfying (the 'sugaring the pill' strategy, Clements, 2019; see Introduction). These more positive or constructive viewpoints are contrasted by those that fear a 'dumbing down' of the music or the addition of 'gimmicks' (which could here be CCM itself or a reference to something else e.g. different concert formats). These issues around 'high' and 'low' divides in the area of classical music programming have been explored in more depth by researchers looking at the experiences of attendees at 'popular' or 'light' classical concerts (Price, 2017) and of first-time attendees at classical concerts (Dobson, 2010; Kolb, 2000). The comments and suggestions made here illustrate how classical music audience members are mindful of these divides of cultural hierarchy in relation to 'lighter' forms of CCM, whilst additionally displaying the overall value in asking audiences about programming, especially when considering how to encourage attendees to move between genres.

11.3.2 Classical audiences and CCM audiences on the future of classical music

In the final section of the questionnaire, both the CCM and classical samples were asked to rate their agreement with the statement 'I think classical music is developing in a promising direction'. This was intended to give both sets of audiences the chance to reflect on current state of classical music culture. For the CCM sample, this would have required them to see CCM as part of that overall culture, which, as mentioned in the discussion around the questionnaire's terminology in Ch. 6.2, was not the view of a number of respondents in that group. Instead of rephrasing to 'I think contemporary classical music is developing...' for the CCM questionnaire, I used the 'classical music' wording for both questionnaires in order to facilitate comparison.

The CCM sample were significantly more positive (mean rating: 3.74) about the future direction of classical music than the classical sample (mean rating: 3.54), answering with a higher average rating of agreement, $U = 302516.00$, $z = -4.73$, $p < 0.01$, $r = -0.11$. It is notable that neither sample's mean rating to this question was strongly positive, implying that this could be something audiences find difficult to answer. It is, however, an interesting result that the CCM audiences, those who are more directly in contact with 'the future of music', are more optimistic than classical concertgoers. Older attendees across the combined sample were slightly more optimistic about the future of classical music than younger age groups, but these differences were not significant ($p = 0.045$, $N = 1731$ for this analysis). The results also did not vary significantly by musical expertise ($p = 0.23$, $N = 1740$ for this analysis).

11.3.3 Summary

Complementing the insights into classical audiences' perceptions of CCM from 11.2, the results presented here give an impression of what classical audiences are looking for in a concert experience. A skilled performance was of greatest importance to the classical respondents surveyed here, a dimension of the concert experience that, as mentioned above, may not be so easily judged or apparent in a CCM performance. More ambivalent were responses on receiving information about the music: features such as programme notes or pre-performance talks were viewed as contributing

to the enjoyment but less so than other factors. The classical respondents seemed keen to express views on the programming at the institutions they attended, revealing preferences for 'lighter' forms of CCM and raising issues around the inaccessibility of CCM. Looking at the combined sample of CCM and classical attendees, it emerged that CCM attendees were significantly more positive about the future direction of classical music than classical attendees, though the values for these ratings implied an ambivalence over giving a response to this question. It is possible that more frequent contact with CCM could help them feel more informed about the future of classical music and more positive about the work of living composers.

11.4 Conclusion

In responding to RQ7, this chapter has offered the first direct large-scale comparison of CCM and classical music audiences and some of the first insights into classical music audiences' views on CCM. Classical music audiences and CCM audiences differ significantly along a number of lines, not only demographically, but also in terms of listening tastes and motivations to attend concerts. The younger CCM audiences surveyed listen to more different genres on average than the respondents in the classical sample and CCM does not feature so readily among the classical audiences' musical tastes.

Classical audiences view CCM more negatively than CCM audiences. While they associate CCM with experimentalism and unpredictability as the main CCM sample does, classical audiences are more challenged by CCM as reflected in the results for the association task. This challenge stems from responses to the musical content of CCM, which violates classical audiences' expectations of an enjoyable musical experience, and from the related view that CCM is not written for audiences or for communication but rather just to provoke. The scepticism of some classical audience members around the authenticity of CCM stands in stark contrast to the views of committed CCM audience members, who prize its blunt, uncompromising nature (Ch. 6.2) and by whom its status as honest artistic expression is less questioned.

Further indications that there is a gulf between classical audiences and CCM audiences come from the analysis of the ratings for liking and awareness of living composers. That respondents across all three concerts were almost unanimous in being unlikely to attend programmes with works by living composers on them demonstrates the extent to which CCM and living composers act as a deterrent to attendance for classical audience members scanning programmes and deciding whether or not to attend. The qualitative data shed light on the types of CCM that classical audiences do feel drawn to. This included the music of composers such as Glass, Adams, Reich and Pärt as well as jazz-influenced or 'crossover' styles that have long resonated more strongly with audiences than other, more 'modernist-informed' branches of CCM, as I discussed in Chapter 3.1.

It is evident that organising institutions who might wish to pull classical attendees over to CCM have some work to do. While classical audiences appear by no means to be very hostile towards CCM, there are significant barriers of negative associations and unfamiliarity that need to be overcome, considering how isolated from one another different genres can be even within a single institution. Programming 'lighter' forms of CCM and using works by more familiar 20th century figures (Ch. 11.2.2) might be a possible way in, though institutions should be aware of not reinforcing cultural hierarchies in their programming strategies (see Price, 2017, pp. 22-23 for a critique of the 'drug dealer' approach of encouraging audiences to first approach 'easy' works or styles and then move on to the 'harder' repertoire). The well-worn method of 'slipping' a new work into a classical programme ('sugaring the pill', Clements, 2019) appears to still have a resonance with audience members and reduces the risk represented by the unfamiliar works, as the 'Tales of Estonia' concert in the CCM sample demonstrates (see Ch. 8.3), but more creative approaches could also be tested. Given that enjoying a performance of a high technical standard is important to classical audiences, commissioning new works for popular performers could be an effective means of stimulating greater interest in CCM. By further ensuring that situational aspects (the venue etc.) are welcoming to classical concertgoers and communicating with audiences in ways that counter the separation of different genres and audiences at the same institution, opportunities can be created for meaningful engagement with CCM for classical audiences. As Wildhage (2008) observes (see Introduction), it is perhaps most important that classical music institutions simply refrain from treating CCM as a

'troublesome relative' to be avoided and instead work to foster positive associations with this art form.

Chapter 12. Conclusion

This investigation into the audience experience of CCM in European settings is the first large-scale audience experience study for this genre and the first to compare this audience with a large audience sample from classical music. The central purpose of the study was to offer a multidimensional view of the audience experience at live events of this genre, delivering insights relevant to music sociology and to practitioners in the field. Additionally, I aimed to respond to a number of specific gaps in the literature (Ch. 3.5), including the relationship between audiences and the musical content of the works they experience in the concert hall, providing insights into audience tastes and comparing CCM and classical audiences.

To this end, I conducted surveys at twelve concerts organised by institutions in the Ulysses Network, guided by the seven research questions developed out of my concept of audience experience (**Fig. 1**) and the existing literature. The investigation looks at the act of receiving CCM as broadly as possible, covering facets of audience experience from tastes and motivations to the reception of individual works and connections to institutions. Combining results from quantitative and qualitative data and presenting these both at a macro and at a micro or 'case study' level has allowed me to both make general conclusions about CCM audiences but also to acknowledge the dynamics of specific contexts and situations of CCM reception. Here, I offer summaries of the conclusions from each research question, along with broader conclusions and recommendations for institutions involved in presenting CCM. I then discuss the limitations of the present study and propose directions for further research.

12.1 Conclusions by Research Question

Demographics and pre-concert aspects

RQ1. *Who attends CCM concerts and what motivates them to attend?*

The audience for CCM spans different contexts of reception and production and is highly educated and very culturally engaged. Musical expertise emerged as a significant predictor of frequency of

CCM concert attendance and was a very important factor in marking out differences between the twelve concerts. While many of the findings supported results from existing research (e.g. hetreogeneity of age, educational elite), I found little evidence for the younger 'experience seeker' CCM attendee in the present sample, instead finding experience-seeking motivations among the older attendees, who in general had lower levels of musical expertise. Mostly, CCM audiences are intrinsically motivated by aspects of the concert experience, though through the analysis of qualitative comments, a broad range of possible motivations for attendance could be found.

RQ2. *What do CCM audience members listen to and how does CCM fit into their listening tastes? What are their perceptions of the genre?*

The close connection between classical music and CCM was confirmed in the data on musical taste: 'Classical' being the most frequently chosen listening genre overall and at most concerts, and also ubiquitous among the most common genre combinations. For most audience members, CCM seemed to figure as a 'highbrow' genre, listened to together with classical music and jazz. For a more omnivorous younger minority, CCM is consumed within a broader spectrum of tastes, including pop, EDM and other styles. Perceptions of CCM were overwhelmingly positive, though I observed some differences for the newcomers and audience members with lower levels of musical expertise in the selection of negative association words. The 20 qualitative association categories provided a unique source of rich data on this topic, with associating CCM with newness and innovation or with the purpose of rethinking and pushing boundaries emerging more prominently. Based on the 'split' audience for CCM by taste (young/old, traditional music/new music) and the varied perceptions of it and its purpose, I make the case for considering CCM a 'high art subculture', representing a critical offshoot from the classical music mainstream but one that still operates with close ties to the institutions and systems of 'high' art.

CCM in the concert hall

RQ3. *What are audiences' experiences of CCM concerts? How do these relate to perceptions of the genre?*

Audiences' experiences at the CCM concerts surveyed here were by and large positive in terms of the

amount of information received to appreciate the music, the communication from performers and overall satisfaction with the concert experience. Once again, CCM newcomers stood out, often giving ratings below the sample's average for the individual measures. At the other end of the spectrum, however, CCM experts were less satisfied overall. Newcomers' satisfaction with the event was revealed as the most important factor influencing their likelihood to reattend, creating a link between audience experience and the potential for audience development in CCM. Attending a CCM concert was a transformational experience along some dimensions, improving perceptions of the genre according to one measure (Ch. 7.2.2) but with negative perceptions relating to lower levels of satisfaction with the concert experience in a regression model (Ch. 7.2.3). These are some of the very first insights applying concepts from audience experience research to live CCM settings.

RQ4. *Which factors modulate the aesthetic experience of works of CCM? Are there patterns in aesthetic experience according to types of CCM repertoire or musical features?*

Through a multiperspective analysis of the music responses, it is evident that different groups value different aspects of the aesthetic experience with CCM. Contrasts along the lines of responding to originality and emotionality vs. more critical engagement pointed to different listening behaviours within CCM reception according to experience and musical expertise. Pieces with some form of extramusical element or for which the performers are known to be familiar to the audience were received more positively than other works, or more intensely, depending on the atmosphere of the piece. This points strongly to the importance of the 'framing' of musical content and the influence this has on the audience experience. Works that were more tonal in musical language were perceived as enjoyable and emotive but less innovative aesthetically. Across all pieces, new works by young composers were perceived as more original than those by more established composers. Finally, that some of the more complex, denser works fared poorly in terms of enjoyability and creating a emotive experience brings to light questions over whether composers have pushed musical language too far, beyond the limits of music cognition, and if so, whether this is a problem.

RQ5. *Do CCM concerts with alternative formats or features enrich the audience experience?*

Knowledge transfer events or works with formats that bring about deviations from the conventional

formal concert setup do enrich the audience experience. The quantitative and qualitative results for the audiovisual pieces and the participatory installation *Control* indicated again the importance of the context around the music: extramusical and participatory elements can considerably shift responses to works of CCM and the way in which the music itself is perceived. While work and format are often indivisible elements from the composers' viewpoint, there is strong evidence here that audiences do not perceive the identity of the work in this way. Instead, they weigh up different facets of the experience, ignoring some and valuing others.

Institutions and classical music audiences

RQ6. *How do institution-audience relationships differ? Do different institutions have different 'CCM cultures' around attendance?*

The CCM institutions surveyed here relate differently to their audiences along the lines of institution type and purpose, fostering slightly differing levels of institutional loyalty, especially according to the levels of musical expertise represented at the institution. From an audience development perspective, few of the Ulysses Network institutions reached new visitors through the surveyed concerts. These insights were balanced with qualitative impressions of more and less expert cultures around CCM attendance, contrasting the confident polemicism of the experts at the Darmstadt Summer Courses with the more guarded assessments from newcomers at the Royaumont Foundation and elsewhere. This led to conclusions on the need to empower newer audience members to critique works.

RQ7. *What do classical music audiences think about CCM and how familiar are they with living composers? How can institutions encourage classical audiences to engage with CCM?*

Classical music audiences and CCM audiences differ significantly along a number of lines, not only demographically but also in terms of listening tastes and motivations to attend concerts. Classical audiences view CCM more negatively than CCM audiences. While they associate CCM with experimentalism and unpredictability, classical audiences are more challenged by CCM. This challenge stems from responses to the musical content of CCM, which violates classical audiences' expectations of an enjoyable musical experience, and from the related view that CCM is not written for audiences or for communication, but rather just to provoke. It seems that living composers can

deter classical audiences from deciding to attend a particular programme, especially the names of younger, foreign or less established composers. Not only did living composers sometimes make it unlikely for classical music audiences to want to hear a hypothetical programme, in some cases, unfamiliarity with living composers was very high, despite the relationship that the organising institutions surveyed often had with the composers in question. This serves to highlight how isolated different audiences at a single institution can be from one another and how tackling this isolation should be a key point of focus for organisers.

12.2 Overall Conclusions

Main Findings 1: The Audience Experience of Contemporary Classical Music (based on RQs 3-7)

Receiving newly composed music in a live setting is a complex task. The 'social' and the 'aesthetic' (Born 2010a) combine in this act and through this, produce many factors that are in consideration while audiences are silently listening. These can extend far beyond the music itself. Works with significant 'extramusical' features, from audiovisual pieces to participatory formats, were received more positively or more intensely than other works, bringing about an intensification of the audience experience (Ch. 8., Ch. 9). Audiences may not see these works as a whole; they attend to different parts of them, weighing up the social, the visual and the musical. The social situation of knowing an amateur performer and going to watch them perform (at 'Nuove Voci', Ch. 8.3) created an especially emotional aesthetic experience with the music and brought about greater perceived performer-audience communication. Works by younger composers were more likely to be viewed as original. The context or frame 'around' the music is clearly very important in the audience experience of CCM.

Following on from this, there are links between 'pre-concert' aspects (motivations and perceptions of CCM) and the audience experience. The views of CCM that audiences bring with them to the concert hall relate to how they evaluate what goes on there: having more negative perceptions of CCM in general relates to lower levels of satisfaction at the actual concert (Ch. 7.2). Being

motivated to attend to hear the performers ('Through the Twilight') or knowing them personally ('Nuove Voci') appeared to relate to greater performer-audience communication (Ch. 7.1), building on Brown and Novak's (2007) connection between intentionality (or motivation) and impact (p. 86). It was also possible for the concert experience to improve perceptions of CCM (Ch. 7.2), laying the groundwork for future audience experiences.

The aesthetic experience of CCM is modulated by familiarity with the genre. Audience members with lower levels of musical expertise and less familiarity with live CCM (CCM newcomers) are more likely to highlight the emotive and the original in their responses (Ch. 8.2.1). They are more reserved when making judgements about pieces, careful to speak only for themselves (Ch. 10) and feel significantly less informed about the music (Ch. 7.1). In contrast, CCM experts can be irreverant in their critical engagement, able to dismiss works as boring and reporting, on average, lower satisfaction with the concert experience (Ch. 7.1). Overall, these findings show how the audience experience of CCM is imbued with the social, often involving a messy interplay of factors.

Main Findings 2: Towards a Sociology of Contemporary Classical Music (based on RQs 1, 2 and 6)

There is a wide range of different contexts for the reception and production of CCM in Europe. While the core audience is from a very educated, 'elite' sector of society, within this, there are a lot of different forms of engagement with CCM taking place, from very committed attendees with a professional interest to more occasional visitors. Musical expertise emerged as a very important factor in determining these differences (Ch. 5.2). The differing motivations for CCM concert attendance identified in Chapter 5.3 shed light on the various pathways to live CCM. These include a majority of intrinsic, programme-related motivations but also social motivations, wanting to keep up with musical life, involvement in amateur music-making or simply wishing to attend a concert in that particular location.

CCM's status as a cultural signifier is transient. It can appeal across age groups; its often

'classical' forms, instruments and concert setups attract older audience members familiar with that musical heritage, whereas elements of how it is presented and its connection to electronic music or experimentalism in other genres is of interest to younger attendees. The relationship between classical music and CCM is denied by some attendees   (Ch. 6.2) but it is definitely there, being reflected in listening tastes (Ch. 6.1), in preferences in forms of CCM (Ch. 8.1, e.g. the preference for orchestral music) and in more formal live music formats (Ch. 9.1). Throughout this thesis, I have made the case for CCM existing as a 'high art subculture', representing a clear counterculture to the 'mainstream' of classical music, in that it questions norms and supports experimentalism, but one that still operates within the frameworks of art music culture. The attitudes of classical audiences highlighted this further, seeing CCM as a kind of troublesome relative; annoyed about the fuss it makes over itself while still finding it important and its presence inevitable.

These insights build a foundation for a sociology of CCM, but one that grants audiences a significant role. This is an art form that has been shrouded in unknowability, with 'anti-audience' sentiments often rife among composers of the recent past (Ch. 3.1). To return to Georgina Born's thoughts on the discipline of art sociology as mentioned in Chapter 1, she proposes that empirical research in the sociology of cultural production can serve 'as a site for conceptual invention' (Born 2010a, 197), complementing theoretical work from art history or criticism and working to show how the aesthetic experience of artworks is 'mediated' or 'imbued' by social dynamics. The results gathered through the present investigation provide an empirical basis for defining CCM's position in the cultural field, definitions that can be constructed directly out of audiences' behaviours, tastes and views.

Main Findings 3: The 'experimental' vs. the 'accessible' (based on all RQs)

The field of CCM can additionally be defined by a current tension between 'the experimental' and 'the accessible'. As demonstrated in Chapter 10, there are outward and inward-facing environments in which different aspects of this music are valued, ranging from experimentalism and radicalism 'at all costs' in expert contexts to more relaxed attitudes and diverse programming in other settings.

Accompanying this are questions over who this music is for and whose opinions on it are valid: those with less familiarity with CCM are less willing to critique works or to express dissatisfaction or boredom at a concert than expert listeners are. Classical audiences can perceive CCM as challenging, as violating their expectations of a musical experience (as is most likely the intention of some composers) and report being unlikely to attend concerts with living composers on the programme, highlighting the clear need to improve wider perceptions of this genre. Some even mention a desire to hear more 'accessible' composers instead, at times calling CCM's authenticity and status as art into question (Ch. 11). The musical language of CCM is at the heart of these tensions. Tonality is associated with enjoyable and emotional musical experiences but not with originality, and to some, it even amounts to 'dumbing down' or capitulation (Ch. 3.1). Audience members negotiate their own positions between the poles of experimentalism and accessibility in their aesthetic experiences of CCM, with some irritated by musical complexity and others stimulated or energised by it. Composers can decide how they wish to respond to this, but greater awareness of audience members' role as receivers of a work could be beneficial, potentially leading to fruitful ways of balancing the experimental and the accessible in CCM production.

It is an open question as to whether these tensions can be or even need to be truly reconciled. Certainly, this music will continue to divide opinions and inspire debate, as it has done already for decades (Ch. 3.1). While the divisions between different contexts cannot be erased completely, it is important for all involved in CCM culture to consider the barriers to attendance and to help those who are new and curious to not feel excluded. A significant aim in this would be to build a culture in which even newcomers can trust their instincts when aesthetically judging or even wishing to dismiss a work, creating the conditions for audience empowerment.

12.3 Recommendations to Institutions

As one of the main aims of the study was to provide insights relevant both to music sociology and to stakeholders in the field of CCM, here I propose four main recommendations to organising institutions

and practitioners based on the study results.

1. *Think about everyone who might turn up*

While the results show that the vast majority of respondents had attended a CCM concert before, at almost every concert surveyed there were people that had not. Non-musicians and amateur musicians were also in the majority at most concerts. Outside of the very most expert environments (i.e. the academy concerts), there is quite a lot of diversity in familiarity with CCM. Keeping this in mind when organising concerts, designing formats and providing information about new pieces could help to put together experiences that feel more inclusive. That said, simple aspects such as overly long concerts were often more likely to annoy CCM professionals than other groups.

2. *Take risks with format*

Works that involved some form of deviation from the normal concert format (audiovisual pieces, installations, participatory formats) attracted audience members that had different characteristics from the rest of the sample. In many cases, these audience members were newcomers to CCM or to the host institutions. Such pieces were also received more positively or as being more intense than 'standard format' works on the same programme and across all pieces in the survey. There is a lot to be gained from taking on projects that are unconventional or possibly more informal in format, benefits which could well outweigh the higher production costs and time involved in producing them.

3. *Find opportunities for (young) composers and performers to connect more directly with audiences*

Audience members find CCM 'inspiring', many associate it with innovation and creativity. Wanting to hear works by young composers or to stay 'up-to-date' with current music featured as motivations for attendance in the qualitative comments collected. The pre-performance events surveyed that either directly involved the artists or were about them made the largest impact on audiences. This all points to a desire on the part of audiences to hear directly from composers, interactions that could take place not only as talks or presentations, but potentially in the form of workshops or open rehearsals which

give audiences more of a 'behind the scenes' view of the creative process, as Gross and Pitts (2016, p. 12) similarly note. I found that it was most often young professionals in the field of CCM that were most dissatisfied with aspects of its present situation (associated it with elitism, found concert formats or certain approaches to composition boring, were frustrated with gender inequalities). Therefore, institutions that support young composers in particular (such as academies) are in a unique position to create opportunities connecting artists and audiences that could benefit both groups. This could further be away of connecting to the local community. As Bennett and Ginsborg (2017) observe, developing an awareness for the audience needs to become more of a feature of music education in general (pp. 15-16), something that institutions could play a role in establishing.

4. Curate across genres, find 'lookalike' audiences in other art forms

As reiterated above, audience members come to CCM from different musical angles: younger audience members often via engagement with experimental pop or electronic music, while older groups have a more 'highbrow' approach, listening to CCM alongside classical music or world music. Therefore, programming a new work alongside music from a different style or musical genre could mix audiences effectively. Looking for demographically similar or 'lookalike' audiences from other art forms (e.g. contemporary visual art or theatre) and encouraging their attendance at a CCM event could be another way of bringing together different interest groups, possibly through collaborations with other local institutions (see Gross & Pitts, 2016). This is something that many CCM institutions are already doing (e.g. at Gaudeamus Muziekweek, Ultima or at the 'Minute Concerts' at art galleries by Impuls, to name examples from the Ulysses Network) but more consideration along these lines could be fruitful and help to combat the view that CCM is 'closed off' or isolated from other forms of music.

In all of this, knowing more about audiences is the key to engaging them. Even a short questionnaire or a small set of interviews can gather useful insights into audiences' experiences and what this music means to them. Not only is the process of audience research helpful to institutions, it can in itself be empowering, enriching and even enjoyable for audiences to share their views.

12.4 Limitations of the Present Study and Directions for Further Research

The present investigation has a number of limitations. In designing the study, I made a compromise between breadth and depth, choosing to analyse as broad a range of contexts as possible across the Ulysses Network. A narrower geographic focus, for example studying multiple events at only three or four different locations, would have allowed for greater discussion of the differences between CCM cultures in different countries. However, the practicalities of timing and travel would then have meant that festival contexts with multiple events taking place at one time would have been given a preference.

A limitation of the survey method used here versus a more controlled model is that the factors influencing respondents' answers cannot be isolated. My conclusions regarding the association between perceptions of CCM in general and the reception of the specific concert experience would be stronger in a model using pre- and and post-concert questionnaires. I chose to increase ecological validity but some aspects of the present design could have been still been tweaked without impacting this validity. For example, working more closely with the organisers or possibly a survey team in order to give more detailed instructions and leave dedicated time for the respondents to answer could have resulted in participants more reliably completing Section 4 after the other parts of the questionnaire and possibly reduced positivity bias and missing data resulting from hurried answering behaviour. Face-to-face completion of the questionnaire with interviewers would have been another option for a more controlled model that would have reduced missing data, though most likely not positivity bias. As noted throughout the analysis, countering positivity bias is a challenge across all arts audience research (Johanson & Glow, 2015).

While the survey method I employed here did reach a wider range of CCM and classical attendees than the recruitment for a qualitative study would have likely done, there is still considerable homogeneity in the sample. Further research could do more to reach first-time

attendees at CCM concerts and bring out more nuanced insights on their experiences. For example, the very small number of CCM newcomers at some concerts meant that it was difficult to subset and compare concerts in terms of newcomers' responses to the likelihood to reattend and improvement of views on CCM measures (Ch. 7.2). Small sample sizes were also a problem for assessing the impact of the knowledge transfer events; using a separate questionnaire or different approach for those events would be more effective. Continuing these limitations of sampling, the classical audience survey was an effective means of capturing views on CCM from the audience of a different yet related genre but it did still spark some comments from audience members to whom the purpose of the questionnaire did not seem clear (e.g. '*I just wonder how well framed this questionnaire is.*': R178CLA). This points again to the issues of how best to gather data from a 'non-attendee' sample who still finds questions about a particular art form relevant to them.

There are a number of ways in which future research could build upon the insights delivered here. This study has shown the benefits of taking survey responses in their entirety, using quantitative measures, unprompted qualitative responses and case studies side by side, which is an approach that future arts audience studies could take on. The word association task (Ch. 6.2) and field experiment methodologies (Ch. 9.4) could be adapted and tested in other branches of audience research. Further scales or quantitative measures that could shed more light on cultures around attendance and on audience-institution relationships could include a 'sense of belonging' rating. This would allow for more detailed research into the sense of community and identity at specific institutions or around specific event types, contributing further to the sociology of CCM.

When considering potential future study designs, a possibly fruitful line of inquiry would be to involve composers in audience research. Very few studies have investigated how composers view audiences and their communication with each other through the works produced (Dobson and Sloboda, 2014 is one example, Ch. 2.2, see also the *The Angel of Death* studies, Ch. 3.2). Besides soliciting views and associations through surveys either at events or online from composers and

audiences, models for field experiments could be devised in which audiences' reception of the artistic intention of specific works could be assessed. The focus here would not be on judging the 'success' of new pieces but rather to look how performances of new pieces do or do not function as a communicative act. Such investigations could narrow in further on what audience members value in these situations, expanding on the insights into the aesthetic experience already established here: how important is it for them to 'understand' a work? What do they base their aesthetic judgments on and how do these overlap with composers' intentions?

Though the results presented in Chapter 9 covered many aspects of experiences with alternative formats and audiovisual features, there is plenty of room for further studies in this area. These may require the development of new digital approaches to collecting data at events, especially for formats that do not have seating, making the handing out of paper questionnaires impractical. Related to this could be studies that look at the impact of the experience of a new work over a longer period of time, assessing the memorability of the experience a couple of weeks after the concert. There is still plenty to be explored about the audience experience of CCM and many different perspectives to approach it from.

12.5 Final Thoughts: CCM for All?

This study has shed light on the audience experience of contemporary classical music, offering a uniquely multilevel view of this subject. The insights into the dynamics of CCM reception in the concert hall delivered here are of relevance both to the sociological study of music but also to those involved in promoting, composing and performing CCM. The audience for CCM is caught between the poles of the experimental and the accessible, with different audience members valuing different aspects of this music and feeling more or less empowered in their engagement with it. To return to the issues of cultural participation and access to CCM covered in the Introduction, it seems that this art form is still quite far from being open to a broader public and reaching audiences beyond the educated elite. Aiming for rich, meaningful audience experiences with new works by rethinking

traditional concert formats, looking to shift audiences' perceptions of the genre and possibly also considering questions of musical language and constraints on listening is crucial to bringing about greater audience diversity. The musical omnivorousness and critical mindset of some of the younger professionals surveyed here could well point to a promising future for this genre; it seems that erasing distinctions between 'high' and 'low' forms of contemporary music, supporting artist diversity and calling out elitism are important to this younger generation. Or in the words of one such respondent (R1002) on her associations with CCM: *'It's stupid. But I don't want it to be this way. I love it and wish we did it differently'.*

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Appendix 1: Questionnaires

1.1 Example Questionnaire for the CCM Audience Survey
1.2 Example Questionnaire for the Classical Audience Survey

Have your say and contribute to research on the future of music! *Please fill out the following questionnaire and hand it in to a member of staff as you leave. As far as possible, please wait until the end of the concert before completing Section 4. Your answers will be kept anonymous and used for research purposes only.*

ULYSSES network

[Appendix 1.1]

Section 1: About You

1. Age: ____

2. Gender: ____

3. Where do you live? (cross one):

☐ In local area/city (e.g. Brussels)
☐ Elsewhere in XY (national, e.g. Belgium)
☐ Outside XY (abroad)

4. Highest level of education reached (cross one):

☐ School Leaver ☐ A Levels/High School Diploma
☐ Bachelor's Degree ☐ Vocational Degree
☐ Master's Degree ☐ Doctoral Degree

5. I am a (cross one):

☐ Non-musician (no musical training)
☐ Amateur musician
☐ Professional musician/musicologist
☐ Professional musician with specialism in contemporary music

Section 2: Your Habits and Interests

6. How many live music performances do you attend per year?

☐ < 5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21<

7. How many contemporary classical concerts (i.e. with newly composed music) do you attend per year?

☐ < 5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21<

8. Which musical genres do you listen to regularly? Cross as many as apply.

☐ Contemporary classical music ☐ Classical music
☐ Pop/Rock ☐ Soul/R'n'B
☐ Hip-Hop/Rap ☐ Hard Rock/Metal
☐ Electronic dance music ☐ World Music
☐ Folk/Country ☐ Jazz

☐ Other (please specify): _____

9. What are your associations with the term 'contemporary classical music'? Circle THREE words that best correspond to your view of the genre.

Inspiring	New	Difficult
Challenging	Provocative	Unpredictable
Strange	Original	Different
Elitist	Exciting	Experimental
Boring	Intellectual	Avant-garde

Any other associations? _____

10. Which types of live music events do you attend regularly? Cross as many as apply.

☐ Classical music concerts/Opera ☐ Live pop music/Jazz
☐ Club nights/DJ sets ☐ Installations
☐ Soundwalks ☐ Musicals

11. Which types of contemporary classical music are you most interested in? Cross as many as apply.

☐ Pieces with electronics ☐ Minimalism
☐ Vocal music ☐ Improvisation
☐ Mixed media ☐ Chamber music
☐ Orchestral music ☐ Opera/Musical theatre
☐ Works by composers of my nationality
☐ Other (please specify): _____

12. Which other forms of contemporary art interest you? Cross as many as apply.

☐ Film ☐ Dance ☐ Literature
☐ Visual art ☐ Theatre ☐ None (only music)
☐ Other (please specify): _____

Section 3: Why did you come?

13. Have you previously attended an event at XY (host institution)?

☐ Yes ☐ No

14. Have you previously attended a concert only featuring contemporary classical music?

☐ Yes ☐ No

15. Why did you attend the concert? Cross as many as apply.

☐ I have previously attended concerts with only new works and enjoyed them.
☐ I wanted to experience something new.
☐ To spend some time with friends/family.
☐ I wanted to hear a particular composition.
☐ I wanted to hear a particular performer/ensemble.
☐ I have a professional involvement with the event.
☐ I know someone participating in it.
☐ I was just passing by.

☐ Other (please specify): _____

16. How did you hear about it? Cross as many as apply.

☐ Flyer/Leaflet/Poster
☐ Newspaper/TV/Radio
☐ XY's (institution) email newsletter/website
☐ Through social media (e.g. Facebook, Twitter)
☐ A colleague/friend/family member told me about it.
☐ None of these, I was passing and decided to visit.

☐ Other (please specify): _____

PLEASE TURN OVER

Section 4: What did you think?

	Very unlikely	Unlikely	Neutral	Likely	Very likely
17. How likely would you be to attend a concert at XY (host institution) again in the future? Please circle one number.	1	2	3	4	5
18. How likely would you be to attend another contemporary classical music concert? Please circle one number.	1	2	3	4	5

19. To what extent do you agree or disagree with the following statements? Circle one number per statement.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The event made me view contemporary classical music more positively.	1	2	3	4	5
(Alternative format question, Ch. 9) The combination of film and music enhanced my concert experience.	1	2	3	4	5
I had enough information about the music to help me appreciate it.	1	2	3	4	5
I felt like the performers were communicating with me.	1	2	3	4	5
Overall, I was satisfied with the concert experience.	1	2	3	4	5
I think classical music is developing in a promising direction.	1	2	3	4	5

20. What did you think of the music? Circle as many words per piece as apply.

Piece 1	original	emotive/it moved me	boring	difficult to listen to	unpleasant	engaging	strange	enjoyable
Piece 2	original	emotive/it moved me	boring	difficult to listen to	unpleasant	engaging	strange	enjoyable
Piece 3	original	emotive/it moved me	boring	difficult to listen to	unpleasant	engaging	strange	enjoyable

Do you have any further comments about the pieces or the event?

_____

_____

Thank you for participating in the Ulysses Audience Research Survey! Please hand your questionnaire and pen to a member of staff as you leave.

ULYSSES network

Have your say and contribute to research on the future of music! *We'd like to find out what you think about current classical music.* Please fill out the following questionnaire and hand it in to a member of staff as you leave. Your answers will be kept anonymous and used for research purposes only.

[Appendix 1.2]

Section 1: About You

1. Age: ____

2. Gender: ____

3. Where do you live? (cross one):

☐ In local area/city (e.g. Brussels)
☐ Elsewhere in XY (national, e.g. Belgium)
☐ Outside XY (abroad)

4. Highest level of education reached (cross one):

☐ School Leaver
☐ A Levels/High School Diploma
☐ Bachelor's Degree ☐ Vocational Degree
☐ Master's Degree ☐ Doctoral Degree

5. I am a (cross one):

☐ Non-musician (no musical training)
☐ Amateur musician
☐ Professional musician/musicologist

Section 2: Your Habits and Interests

6. How many live music performances do you attend per year?

☐ < 5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21<

7. How many contemporary classical concerts (i.e. with music by living composers) do you attend per year?

☐ < 5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21<

8. Which types of live music events do you attend regularly? Cross as many as apply.

☐ Classical music concerts/Opera ☐ Live pop music/Jazz
☐ Club nights/DJ sets ☐ Installations
☐ Soundwalks ☐ Musicals

9. Which musical genres do you listen to regularly? Cross as many as apply.

☐ Contemporary classical music ☐ Classical music
☐ Pop/Rock ☐ Soul/R'n'B
☐ Hip-Hop/Rap ☐ Hard Rock/Metal
☐ Electronic dance music ☐ World Music
☐ Folk/Country ☐ Jazz
☐ Other (please specify): _____

Section 3: Your Thoughts on Contemporary Classical Music

10. What are your associations with the term 'contemporary classical music'? Circle THREE words that best correspond to your view of the genre.

Challenging	Intellectual	Elitist
Inspiring	Provocative	Experimental
Difficult	Different	Original
Unpredictable	New	Exciting
Avant-garde	Boring	Strange

Any other associations? _____

11. How likely would you be to attend a concert with works by the following composers? Please circle one number for each option.

	Very unlikely	Unlikely	Neutral	Likely	Very Likely	I am not familiar with his/her work. (cross if applicable)
Living Composer 1	1	2	3	4	5	☐
Living Composer 2	1	2	3	4	5	☐
Living Composer 3	1	2	3	4	5	☐
Living Composer 4	1	2	3	4	5	☐
Living Composer 5	1	2	3	4	5	☐
John Cage	1	2	3	4	5	☐
Arnold Schoenberg	1	2	3	4	5	☐
Igor Stravinsky	1	2	3	4	5	☐

PLEASE TURN OVER

Section 4: Your Concert Experience

12. Have you previously attended an event at XY (host institution)?

☐ Yes   ☐ No

13. Why did you attend the concert? Cross as many as apply.

☐ I wanted to see a particular performer/ensemble.
☐ I wanted to hear a particular composition.
☐ To spend some time with friends/family.
☐ I have a professional involvement with the event.
☐ I know someone participating in it.
☐ I was just passing by.

☐ Other (please specify): _____

14. How did you hear about it? Cross as many as apply.

☐ Flyer/Leaflet/Poster
☐ Newspaper/TV/Radio
☐ XY's (institution) email newsletter/website
☐ Through social media (e.g. Facebook, Twitter)
☐ A colleague/friend/family member told me about it.
☐ None of these, I was passing and decided to visit.

☐ Other (please specify): _____

	Very unlikely	Unlikely	Neutral	Likely	Very likely
15. How likely would you be to attend a concert at XY (host institution) again in the future? Please circle one number.	1	2	3	4	5

16. To what extent do you agree or disagree with the following statements? Please circle one number for each statement.

I think classical music is developing in a promising direction.	1	2	3	4	5
I will probably enjoy a concert more if…					
I am familiar with the music.	1	2	3	4	5
I have attended a pre-performance talk.	1	2	3	4	5
I feel comfortable at the venue.	1	2	3	4	5
I have read the programme notes.	1	2	3	4	5
I am there with friends/family.	1	2	3	4	5
The performance is of a high standard.	1	2	3	4	5
I agree with the artistic interpretation of the pieces.	1	2	3	4	5
I am familiar with the performers/ensemble.	1	2	3	4	5

Do you have any further comments?

_____

_____

Thank you for participating in the Ulysses Audience Research Survey! Please hand your questionnaire and pen to a member of staff as you leave.

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Appendix 2: Chi Square Contingency Tables

Table A2.1. Musical Education x Concert contingency table.

Musical Education		Académie Voix Nouvelles	Alexander Schubert: Control	Arditti 3: Horizon	Film Music War Requiem	Grisey/Posadas	Landscape Series #1	Nuove Voci di Divertimen	Opus XXI Closing Concert	Songs of Wars I Have Seen	Tales from Estonia	Through the Twilight	Und links das Meer	Total
Non-musician	Count	21	30	26	50	43	16	35	27	27	218	20	24	537
	Expected Count	24	32.7	91	38.4	42.6	17.1	36.5	20.6	33.5	155.3	21.3	24	537
	% within Musical Education	3.90%	5.60%	4.80%	9.30%	8.00%	3.00%	6.50%	5.00%	5.00%	40.60%	3.70%	4.50%	100.00%
	% within Concert	33.30%	34.90%	10.90%	49.50%	38.40%	35.60%	36.50%	50.00%	30.70%	53.40%	35.70%	38.10%	38.10%
	% of Total	1.50%	2.10%	1.80%	3.50%	3.00%	1.10%	2.50%	1.90%	1.90%	15.50%	1.40%	1.70%	38.10%
	Adjusted Residual	-0.8	-0.6	-9.5	2.5	0.1	-0.4	-0.3	1.8	-1.5	7.6	-0.4	0	
Amateur musician	Count	16	24	30	42	39	9	28	18	13	166	12	16	413
	Expected Count	18.4	25.2	70	29.6	32.8	13.2	28.1	15.8	25.8	119.4	16.4	18.4	413
	% within Musical Education	3.90%	5.80%	7.30%	10.20%	9.40%	2.20%	6.80%	4.40%	3.10%	40.20%	2.90%	3.90%	100.00%
	% within Concert	25.40%	27.90%	12.60%	41.60%	34.80%	20.00%	29.20%	33.30%	14.80%	40.70%	21.40%	25.40%	29.30%
	% of Total	1.10%	1.70%	2.10%	3.00%	2.80%	0.60%	2.00%	1.30%	0.90%	11.80%	0.90%	1.10%	29.30%
	Adjusted Residual	-0.7	-0.3	-6.2	2.8	1.3	-1.4	0	0.7	-3.1	6	-1.3	-0.7	
Professional musician/	Count	15	8	57	6	11	5	14	7	16	23	12	9	183
	Expected Count	8.2	11.2	31	13.1	14.5	5.8	12.5	7	11.4	52.9	7.3	8.2	183
	% within Musical Education	8.20%	4.40%	31.10%	3.30%	6.00%	2.70%	7.70%	3.80%	8.70%	12.60%	6.60%	4.90%	100.00%
	% within Concert	23.80%	9.30%	23.80%	5.90%	9.80%	11.10%	14.60%	13.00%	18.20%	5.60%	21.40%	14.30%	13.00%
	% of Total	1.10%	0.60%	4.00%	0.40%	0.80%	0.40%	1.00%	0.50%	1.10%	1.60%	0.90%	0.60%	13.00%
	Adjusted Residual	2.6	-1	5.5	-2.2	-1	-0.4	0.5	0	1.5	-5.2	1.9	0.3	
Professional with CCM specialism	Count	11	24	126	3	19	15	19	2	32	1	12	14	278
	Expected Count	12.4	16.9	47.1	19.9	22.1	8.9	18.9	10.6	17.3	80.4	11	12.4	278
	% within Musical Education	4.00%	8.60%	45.30%	1.10%	6.80%	5.40%	6.80%	0.70%	11.50%	0.40%	4.30%	5.00%	100.00%
	% within Concert	17.50%	27.90%	52.70%	3.00%	17.00%	33.30%	19.80%	3.70%	36.40%	0.20%	21.40%	22.20%	19.70%
	% of Total	0.80%	1.70%	8.90%	0.20%	1.30%	1.10%	1.30%	0.10%	2.30%	0.10%	0.90%	1.00%	19.70%
	Adjusted Residual	-0.5	2	14.1	-4.4	-0.8	2.3	0	-3	4.1	-11.7	0.3	0.5	
Total	Count	63	86	239	101	112	45	96	54	88	408	56	63	1411
	Expected Count	63	86	239	101	112	45	96	54	88	408	56	63	1411
	% within Musical Education	4.50%	6.10%	16.90%	7.20%	7.90%	3.20%	6.80%	3.80%	6.20%	28.90%	4.00%	4.50%	100.00%
	% within Concert	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%
	% of Total	4.50%	6.10%	16.90%	7.20%	7.90%	3.20%	6.80%	3.80%	6.20%	28.90%	4.00%	4.50%	100.00%

Table A2.2. Age x Musical Education contingency table.

		Non-musician	Amateur musician	Professional musician/ musicologist	Professional with CCM specialism	Total
18-24	Count	15	31	24	36	106
	Expected Count	40.2	31.2	13.7	20.8	106
	% within Age	14.20%	29.20%	22.60%	34.00%	100.00%
	% within Musical Education	2.80%	7.60%	13.40%	13.20%	
	% of Total	1.10%	2.20%	1.70%	2.60%	7.60%
	Adjusted Residual	**-5.3**	-0.1	**3.1**	**3.9**	
25-34	Count	64	74	58	150	346
	Expected Count	131.4	102	44.6	68.1	346
	% within Age	18.50%	21.40%	16.80%	43.40%	100.00%
	% within Musical Education	12.10%	18.10%	32.40%	54.90%	
	% of Total	4.60%	5.30%	4.20%	10.80%	24.90%
	Adjusted Residual	**-8.6**	**-3.8**	**2.5**	**12.8**	
35-44	Count	53	52	28	45	178
	Expected Count	67.6	52.5	23	35	178
	% within Age	29.80%	29.20%	15.70%	25.30%	100.00%
	% within Musical Education	10.10%	12.70%	15.60%	16.50%	
	% of Total	3.80%	3.70%	2.00%	3.20%	12.80%
	Adjusted Residual	**-2.4**	-0.1	1.2	**2**	
45-54	Count	76	44	28	21	169
	Expected Count	64.2	49.8	21.8	33.2	169
	% within Age	45.00%	26.00%	16.60%	12.40%	100.00%
	% within Musical Education	14.40%	10.80%	15.60%	7.70%	12.20%
	% of Total	5.50%	3.20%	2.00%	1.50%	12.20%
	Adjusted Residual	**2**	-1	1.5	**-2.5**	
55-64	Count	131	100	32	13	276
	Expected Count	104.8	81.3	35.6	54.3	276
	% within Age	47.50%	36.20%	11.60%	4.70%	100.00%
	% within Musical Education	24.90%	24.40%	17.90%	4.80%	
	% of Total	9.40%	7.20%	2.30%	0.90%	19.90%
	Adjusted Residual	**3.6**	**2.8**	-0.7	**-7**	
65-74	Count	148	85	3	4	240
	Expected Count	91.1	70.7	31	47.2	240
	% within Age	61.70%	35.40%	1.30%	1.70%	100.00%
	% within Musical Education	28.10%	20.80%	1.70%	1.50%	
	% of Total	10.70%	6.10%	0.20%	0.30%	17.30%
	Adjusted Residual	**8.3**	**2.2**	**-5.9**	**-7.7**	
75+	Count	40	23	6	4	73
	Expected Count	27.7	21.5	9.4	14.4	73
	% within Age	54.80%	31.50%	8.20%	5.50%	100.00%
	% within Musical Education	7.60%	5.60%	3.40%	1.50%	
	% of Total	2.90%	1.70%	0.40%	0.30%	5.30%
	Adjusted Residual	**3**	0.4	-1.2	**-3.1**	
Total	Count	527	409	179	273	1388
	Expected Count	527	409	179	273	1388
	% within Age					
	% within Musical Education	100.00%	100.00%	100.00%	100.00%	100.00%
	% of Total	38.00%	29.50%	12.90%	19.70%	100.00%

Table A2.3. Gender x Musical Education contingency table.

		Non-musician	Amateur musician	Professional musician/ musicologist	Professional with CCM specialism	Total
Male	Count	243	180	85	156	664
	Expected Count	254.1	197	85.7	127.3	664
	% within Gender	36.60%	27.10%	12.80%	23.50%	100.00%
	% within Musical Education	46.30%	44.20%	48.00%	59.30%	
	% of Total	17.70%	13.10%	6.20%	11.40%	48.40%
	Adjusted Residual	-1.2	**-2**	-0.1	**3.9**	
Female	Count	282	227	92	107	708
	Expected Count	270.9	210	91.3	135.7	708
	% within Gender	39.80%	32.10%	13.00%	15.10%	100.00%
	% within Musical Education	53.70%	55.80%	52.00%	40.70%	
	% of Total	20.60%	16.50%	6.70%	7.80%	51.60%
	Adjusted Residual	1.2	**2**	0.1	**-3.9**	
Total	Count	525	407	177	263	1372
	Expected Count	525	407	177	263	1372
	% within Gender					
	% within Musical Education	100.00%	100.00%	100.00%	100.00%	
	% of Total	38.30%	29.70%	12.90%	19.20%	100.00%

		CCM Reattendee (Yes)	CCM Newcomers (No)	Total
Table A2.4. Prior attendance at a CCM concert x Concert contingency table.				
Film Music War Requiem	Count	85	14	99
	Expected Count	83.5	15.5	99
	% within Concert	85.90%	14.10%	100.00%
	% within Have you previously attended a concert only featuring CCM?	7.30%	6.50%	
	% of Total	6.10%	1.00%	7.10%
	Adjusted Residual	0.4	-0.4	
Grisey/Posadas	Count	112	0	112
	Expected Count	94.5	17.5	112
	% within Concert	100.00%	0.00%	100.00%
	% within Have you previously attended a concert only featuring CCM?	9.60%	0.00%	
	% of Total	8.10%	0.00%	8.10%
	Adjusted Residual	**4.8**	**-4.8**	
Songs of Wars I Have Seen	Count	85	2	87
	Expected Count	73.4	13.6	87
	% within Concert	97.70%	2.30%	100.00%
	% within Have you previously attended a concert only featuring CCM?	7.30%	0.90%	
	% of Total	6.10%	0.10%	6.30%
	Adjusted Residual	**3.5**	**-3.5**	
Und links das Meer	Count	61	1	62
	Expected Count	52.3	9.7	62
	% within Concert	98.40%	1.60%	100.00%
	% within Have you previously attended a concert only featuring CCM?	5.20%	0.50%	
	% of Total	4.40%	0.10%	4.50%
	Adjusted Residual	**3.1**	**-3.1**	
Landscape Series #1	Count	40	3	43
	Expected Count	36.3	6.7	43
	% within Concert	93.00%	7.00%	100.00%
	% within Have you previously attended a concert only featuring CCM?	3.40%	1.40%	
	% of Total	2.90%	0.20%	3.10%
	Adjusted Residual	1.6	-1.6	
Alexander Schubert: Control	Count	71	16	87
	Expected Count	73.4	13.6	87
	% within Concert	81.60%	18.40%	100.00%
	% within Have you previously attended a concert only featuring CCM?	6.10%	7.40%	
	% of Total	5.10%	1.20%	6.30%
	Adjusted Residual	-0.7	0.7	

TABLE CONT. **Tales from Estonia**	Count	267	135	402
	Expected Count	339	63	402
	% within Concert	66.40%	33.60%	100.00%
	% within Have you previously attended a concert only featuring CCM?	22.90%	62.20%	
	% of Total	19.30%	9.70%	29.00%
	Adjusted Residual	**-11.7**	**11.7**	
Académie Voix Nouvelles	Count	50	9	59
	Expected Count	49.8	9.2	59
	% within Concert	84.70%	15.30%	100.00%
	% within Have you previously attended a concert only featuring CCM?	4.30%	4.10%	
	% of Total	3.60%	0.60%	4.30%
	Adjusted Residual	0.1	-0.1	
Nuove Voci di Divertimento Ensemble	Count	77	14	91
	Expected Count	76.7	14.3	91
	% within Concert	84.60%	15.40%	100.00%
	% within Have you previously attended a concert only featuring CCM?	6.60%	6.50%	
	% of Total	5.60%	1.00%	6.60%
	Adjusted Residual	0.1	-0.1	
Opus XXI Closing Concert	Count	39	13	52
	Expected Count	43.9	8.1	52
	% within Concert	75.00%	25.00%	100.00%
	% within Have you previously attended a concert only featuring CCM?	3.30%	6.00%	
	% of Total	2.80%	0.90%	3.80%
	Adjusted Residual	-1.9	1.9	
Through the Twilight	Count	52	3	55
	Expected Count	46.4	8.6	55
	% within Concert	94.50%	5.50%	100.00%
	% within Have you previously attended a concert only featuring CCM?	4.50%	1.40%	
	% of Total	3.80%	0.20%	4.00%
	Adjusted Residual	**2.1**	**-2.1**	
Arditti 3: Horizon	Count	229	7	236
	Expected Count	199	37	236
	% within Concert	97.00%	3.00%	100.00%
	% within Have you previously attended a concert only featuring CCM?	19.60%	3.20%	
	% of Total	16.50%	0.50%	17.00%
	Adjusted Residual	**5.9**	**-5.9**	
Total	Count	1168	217	1385
	Expected Count	1168	217	1385
	% within Concert			
	% within Have you previously attended a concert only featuring CCM?	100.00%	100.00%	
	% of Total	84.30%	15.70%	100.00%

Table A2.5. Piece x Emotive selected contingency table for 'A Film Music War Requiem'.

		Emotive Selected	Emotive Not Selected	Total
Piece 1 *Five Daily Miniatures*	Count	22	71	93
	Expected Count	34.7	58.3	93
	% within Piece	23.7%	76.3%	100 %
	% within Emotive Selected?	21.4%	41 %	
	% of Total	8 %	25.7%	33.7%
	Adjusted Residual	**-3.3**	**3.3**	
Piece 2 *…morphologische Fragemente…*	Count	29	63	92
	Expected Count	34.3	57.7	92
	% within Piece	31.2 %	68.5%	100 %
	% within Emotive Selected?	28.2 %	36.4%	
	% of Total	10.5 %	22.8%	33.3%
	Adjusted Residual	- 1.4	1.4	
Piece 3 *Maudite soit la guerre…*	Count	52	39	91
	Expected Count	34	57	
	% within Piece	57.1%	42.9%	100 %
	% within Emotive Selected?	50.5%	22.5%	
	% of Total	18.8%	14.1%	32.9%
	Adjusted Residual	**4.8**	**-4.8**	
Total	Count	103	173	276
	Expected Count	103	173	276
	% within Piece			
	% within Emotive Selected?	100 %	100 %	
	% of Total	37.3%	63.6%	100 %

Table A2.6. Piece x Strange selected contingency table for 'A Film Music War Requiem'.

		Strange Selected	Strange Not Selected	Total
Piece 1 *Five Daily Miniatures*	Count	36	57	93
	Expected Count	26.3	66.7	93
	% within Piece	38.7%	61.3%	100 %
	% within Strange Selected?	46.2%	28.8%	
	% of Total	13 %	20.7%	33.7%
	Adjusted Residual	**2.7**	**-2.7**	
Piece 2 *…morphologische Fragemente…*	Count	32	60	92
	Expected Count	26	66	92
	% within Piece	34.8%	65.2%	100 %
	% within Strange Selected?	41 %	30.3%	
	% of Total	11.6%	21.7%	33.3%
	Adjusted Residual	1.7	-1.7	
Piece 3 *Maudite soit la guerre…*	Count	10	81	91
	Expected Count	25.7	65.3	91
	% within Piece	11 %	89 %	100 %
	% within Strange Selected?	12.8%	40.9%	
	% of Total	3.6%	29.3%	32.9%
	Adjusted Residual	**-4.5**	**4.5**	
Total	Count	78	198	276
	Expected Count	78	198	276
	% within Piece			
	% within Strange Selected?	100 %	100 %	
	% of Total	28.2%	71.7	100 %

Table A2.7.	Prior attendance at institution x Institution contingency table.		Institution Reattendee (Yes)	Institution Newcomer (No)	Total
Snape Maltings	Count		85	16	101
	Expected Count		81.1	19.9	101
	% within Concert		84.20%	15.80%	100.00%
	% within Have you previously attended an event at this institution?		7.50%	5.80%	
	% of Total		6.10%	1.10%	7.20%
	Adjusted Residual		1	-1	
IRCAM	Count		97	12	109
	Expected Count		87.5	21.5	109
	% within Concert		89.00%	11.00%	100.00%
	% within Have you previously attended an event at this institution?		8.60%	4.30%	7.80%
	% of Total		6.90%	0.90%	
	Adjusted Residual		**2.4**	**-2.4**	
Time of Music	Count		77	10	87
	Expected Count		69.8	17.2	87
	% within Concert		88.50%	11.50%	100.00%
	% within Have you previously attended an event at this institution?		6.80%	3.60%	6.20%
	% of Total		5.50%	0.70%	
	Adjusted Residual		**2**	**-2**	
IEMA	Count		53	10	63
	Expected Count		50.6	12.4	63
	% within Concert		84.10%	15.90%	100.00%
	% within Have you previously attended an event at this institution?		4.70%	3.60%	
	% of Total		3.80%	0.70%	4.50%
	Adjusted Residual		0.8	-0.8	
Gaudeamus	Count		36	7	43
	Expected Count		34.5	8.5	43
	% within Concert		83.70%	16.30%	100.00%
	% within Have you previously attended an event at this institution?		3.20%	2.50%	
	% of Total		2.60%	0.50%	3.10%
	Adjusted Residual		0.6	-0.6	
Ultima	Count		58	28	86
	Expected Count		69	17	86
	% within Concert		67.40%	32.60%	100.00%
	% within Have you previously attended an event at this institution?		5.10%	10.10%	
	% of Total		4.10%	2.00%	6.10%
	Adjusted Residual		**-3.1**	**3.1**	
Flagey	Count		309	100	409
	Expected Count		328.3	80.7	409
	% within Concert		75.60%	24.40%	100.00%
	% within Have you previously attended an event at this institution?		27.40%	36.10%	
	% of Total		22.00%	7.10%	29.10%
	Adjusted Residual		**-2.8**	**2.8**	

TABLE CONT. **Royaumont** **Foundation**	Count	45	16	61
	Expected Count	49	12	61
	% within Concert	73.80%	26.20%	100.00%
	% within Have you previously attended an event at this institution?	4.00%	5.80%	
	% of Total	3.20%	1.10%	4.30%
	Adjusted Residual	-1.3	1.3	
Divertimento **Ensemble**	Count	63	29	92
	Expected Count	73.8	18.2	92
	% within Concert	68.50%	31.50%	100.00%
	% within Have you previously attended an event at this institution?	5.60%	10.50%	
	% of Total	4.50%	2.10%	6.60%
	Adjusted Residual	**-2.9**	**2.9**	
Opus XXI	Count	37	16	53
	Expected Count	42.5	10.5	53
	% within Concert	69.80%	30.20%	100.00%
	% within Have you previously attended an event at this institution?	3.30%	5.80%	
	% of Total	2.60%	1.10%	3.80%
	Adjusted Residual	**-2**	**2**	
EPCC	Count	55	2	57
	Expected Count	45.8	11.2	57
	% within Concert	96.50%	3.50%	100.00%
	% within Have you previously attended an event at this institution?	4.90%	0.70%	
	% of Total	3.90%	0.10%	4.10%
	Adjusted Residual	**3.1**	**-3.1**	
Darmstadt **Summer** **Courses**	Count	212	31	243
	Expected Count	195.1	47.9	243
	% within Concert	87.20%	12.80%	100.00%
	% within Have you previously attended an event at this institution?	18.80%	11.20%	
	% of Total	15.10%	2.20%	17.30%
	Adjusted Residual	**3**	**-3**	
Total	Count	1127	277	1404
	Expected Count	1127	277	1404
	% within Concert			
	% within Have you previously attended an event at this institution?	100.00%	100.00%	
	% of Total	80.30%	19.70%	100.00%

Appendix 3: Motivation, Taste, Association and CCM Type by Concert

Table A3.1. Selection frequencies for motivation by concert (most frequently chosen response per concert highlighted).

	I have previously attended concerts with only new works	I wanted to experience something new	To spend some time with friends/ family	Particular composition	Particular performer/ ensemble	Professional involvement with the event	I know someone participating in it	I was just passing by	Other	No Response
Académie Voix Nouvelles	22.5%	21.7%	10.0%	4.2%	10.0%	10.0%	9.2%	1.7%	6.7%	4.2%
Alexander Schubert: Control	15.8%	24.0%	9.7%	10.2%	11.2%	6.6%	14.3%	0.5%	7.7%	0.0%
Arditti 3: Horizon	19.8%	14.4%	7.6%	17.5%	18.9%	9.6%	8.9%	1.1%	1.2%	1.0%
Film Music War Requiem	21.2%	23.6%	14.6%	13.2%	10.8%	4.7%	3.8%	0.0%	6.6%	1.4%
Grisey/Posadas	27.7%	17.4%	4.7%	19.8%	13.0%	6.3%	6.3%	0.4%	3.2%	1.2%
Landscape Series #1	22.8%	11.4%	7.6%	10.1%	15.2%	10.1%	7.6%	0.0%	11.4%	3.8%
Nuove Voci	15.8%	8.4%	5.8%	12.6%	12.6%	10.0%	24.2%	0.5%	7.4%	2.6%
Opus XXI Closing Concert	20.8%	20.8%	8.9%	5.9%	7.9%	5.9%	12.9%	7.9%	7.9%	1.0%
Songs of Wars I Have Seen	18.4%	18.8%	7.5%	10.9%	13.4%	13.8%	10.0%	0.4%	5.9%	0.8%
Tales from Estonia	10.3%	16.9%	12.8%	24.7%	21.8%	1.5%	2.5%	0.9%	7.1%	1.4%
Through the Twilight	15.1%	15.8%	2.9%	13.7%	19.4%	12.9%	13.7%	0.7%	5.0%	0.7%
Und links das Meer	26.1%	14.5%	7.3%	7.3%	15.2%	11.5%	12.7%	1.8%	3.6%	0.0%

Table A3.2. Selection frequencies for listening genres by concert (most frequently chosen response per concert highlighted).

	CCM	Classical	Pop/Rock	Soul/RnB	HipHop/Rap	Hard Rock/Metal	EDM	World Music	Folk/Country	Jazz	Other	None Regularly (free form response)	No Response
Académie Voix Nouvelles	14.9%	23.4%	10.3%	5.7%	3.4%	4.2%	4.6%	10.7%	6.1%	15.3%	1.1%	0.0	0.0
Alexander Schubert: Control	10.9%	11.1%	15.0%	7.9%	11.3%	4.3%	11.3%	7.0%	5.2%	12.7%	3.2%	0.0%	0.0%
Arditi 3: Horizon	19.0%	18.7%	11.4%	4.9%	5.5%	5.1%	7.6%	6.8%	4.2%	12.3%	4.5%	0.0%	0.0%
Film Music War Requiem	21.6%	28.7%	8.5%	5.6%	1.8%	1.2%	2.3%	7.3%	7.0%	12.3%	3.8%	0.0%	0.0%
Grisey/Posadas	21.5%	22.9%	10.4%	3.4%	4.1%	2.5%	5.2%	7.7%	3.4%	14.1%	4.5%	0.2%	0.0%
Landscape Series #1	18.1%	19.6%	11.3%	4.4%	1.5%	4.4%	4.4%	14.2%	6.9%	13.2%	2.0%	0.0%	0.0%
Nuove Voci di Divertimento Ensemble	14.9%	25.3%	15.8%	5.4%	3.6%	4.2%	5.1%	5.1%	4.8%	13.7%	2.4%	0.0%	0.0%
Opus XXI Closing Concert	15.9%	25.3%	6.6%	6.6%	1.6%	1.6%	5.5%	10.4%	6.0%	16.5%	3.3%	0.5%	0.5%
Songs of Wars I Have Seen	18.7%	21.6%	11.1%	5.0%	3.2%	2.3%	5.0%	8.2%	6.4%	14.0%	3.8%	0.6%	0.3%
Tales from Estonia	13.0%	20.8%	12.8%	5.3%	3.6%	2.9%	4.8%	12.0%	6.6%	14.8%	3.3%	0.1%	0.1%
Through the Twilight	15.7%	22.4%	10.0%	8.6%	1.0%	2.9%	4.8%	11.4%	6.7%	14.3%	1.9%	0.0%	0.5%
Und links das Meer	20.5%	21.8%	12.7%	4.8%	3.9%	5.2%	6.6%	7.9%	1.7%	13.1%	1.7%	0.0%	0.0%

Table A3.3. Selection frequencies for the association task by concert (top three most frequently chosen responses per concert highlighted).

	Avant-garde	Boring	Challenging	Different	Difficult	Elitist	Exciting
Académie Voix Nouvelles	8.3%	2.4%	1.0%	8.7%	3.9%	2.4%	5.3%
Alexander Schubert: Control	6.5%	3.0%	8.7%	4.2%	1.5%	4.6%	8.4%
Arditti 3: Horizon	6.4%	2.2%	8.4%	4.1%	2.9%	3.6%	9.1%
Film Music War Requiem	1.7%	0.3%	15.3%	5.0%	3.7%	0.7%	14.3%
Grisey/Posadas	8.2%	0.3%	3.0%	6.9%	1.1%	2.5%	9.6%
Landscape Series #1	4.3%	0.0%	10.1%	1.4%	3.6%	0.7%	13.8%
Nuove Voci di Divertimento Ensemble	2.4%	2.0%	11.3%	4.8%	6.8%	3.8%	6.8%
Opus XXI Closing Concert	4.1%	0.6%	12.2%	4.7%	2.9%	1.2%	11.0%
Songs of Wars I Have Seen	5.0%	3.5%	8.2%	5.7%	1.8%	3.2%	11.3%
Tales from Estonia	5.0%	1.0%	9.7%	7.1%	5.5%	3.0%	4.4%
Through the Twilight	7.6%	1.6%	3.3%	1.6%	3.8%	4.3%	6.0%
Und links das Meer	3.9%	0.5%	7.4%	4.4%	2.0%	3.9%	12.7%

Table A3.3. cont.

Experimental	Inspiring	Intellectual	New	Original	Provocative	Strange	Unpredictable	Other	No Association (free form)	No Response
7.0%	9.6%	4.7%	7.6%	7.3%	6.6%	2.7%	10.6%	2.3%	0.0%	0.7%
17.9%	9.3%	3.8%	9.9%	7.1%	1.1%	1.6%	10.7%	6.6%	0.4%	0.3%
11.3%	13.1%	6.7%	5.0%	5.3%	3.5%	0.7%	11.3%	3.2%	0.7%	0.7%
16.7%	11.8%	6.4%	6.4%	7.8%	2.5%	2.0%	7.4%	4.4%	0.0%	0.0%
11.6%	16.7%	2.2%	4.6%	9.4%	3.6%	0.0%	6.5%	5.1%	0.0%	0.8%
12.9%	11.0%	9.1%	10.1%	2.3%	3.8%	4.6%	10.6%	3.4%	0.0%	0.6%
12.0%	12.8%	7.6%	5.4%	9.4%	2.4%	2.5%	8.5%	3.1%	0.2%	0.0%
15.0%	6.3%	9.2%	8.7%	9.7%	3.4%	3.4%	10.7%	1.5%	0.0%	0.0%
13.0%	13.3%	4.8%	6.8%	4.1%	4.4%	2.0%	9.2%	4.1%	0.0%	0.3%
12.8%	14.5%	2.9%	5.8%	9.3%	2.9%	1.7%	4.1%	7.6%	0.0%	1.7%
13.0%	10.3%	10.9%	7.6%	7.1%	2.7%	3.8%	8.2%	7.6%	0.0%	0.5%
14.9%	11.1%	7.1%	7.1%	4.9%	4.0%	2.0%	6.7%	4.6%	0.0%	0.9%

Table A3.4. Selection frequencies for type of CCM preferred by concert, most frequently selected option per concert highlighted.

	Pieces with electronics	Minimalism	Vocal Music	Improvisation	Mixed media	Chamber music	Orchestral music	Opera/ Musical Theatre	Works by composers of my nationality	Other	No Response
Académie Voix Nouvelles	13.0%	7.1%	16.2%	9.1%	8.7%	13.0%	15.4%	12.6%	2.4%	0.0%	2.4%
Alexander Schubert: Control	21.1%	10.4%	9.4%	10.4%	15.1%	9.7%	10.4%	6.6%	5.0%	0.3%	1.6%
Arditti 3: Horizon	13.8%	6.7%	8.6%	10.2%	11.9%	17.9%	14.1%	10.4%	4.2%	2.0%	0.3%
Film Music War Requiem	7.4%	7.4%	16.6%	4.5%	6.9%	16.1%	19.1%	17.1%	3.0%	1.0%	1.0%
Grisey/ Posadas	17.1%	9.3%	15.6%	5.9%	6.5%	12.6%	14.5%	15.0%	2.0%	1.3%	0.2%
Landscape Series #1	12.3%	8.2%	14.0%	11.1%	12.3%	17.5%	11.7%	7.6%	2.3%	2.9%	0.0%
Nuove Voci	10.7%	4.3%	15.9%	5.5%	10.1%	13.1%	18.0%	14.0%	4.9%	1.2%	2.4%
Opus XXI Closing Concert	5.7%	6.3%	9.7%	11.4%	5.1%	17.0%	20.5%	11.9%	7.4%	2.8%	2.3%
Songs of Wars I Have Seen	12.5%	10.1%	8.8%	12.8%	12.8%	14.4%	15.4%	9.0%	3.5%	0.5%	0.3%
Tales from Estonia	7.6%	9.9%	20.9%	6.3%	7.8%	13.3%	19.1%	10.4%	2.3%	1.0%	1.5%
Through the Twilight	12.0%	6.0%	17.5%	6.5%	10.0%	12.0%	17.5%	7.0%	9.0%	2.0%	0.5%
Und links das Meer	12.8%	9.8%	6.8%	12.0%	7.3%	15.8%	18.8%	12.0%	3.0%	0.4%	1.3%

Appendix 4: Regression Table A4 (for Ch. 7.2)

Table A4. Predicting Concert Satisfaction from Associations with
Contemporary Classical Music.

	Estimate	P-Value	2.5 %	97.5 %
Avant-garde	0.117	0.074	-0.011	0.246
Boring	-0.620	0.000	-0.857	-0.384
Challenging	0.000	0.997	-0.111	0.111
Different	-0.046	0.476	-0.174	0.081
Difficult	-0.305	0.000	-0.454	-0.155
Elitist	-0.276	0.001	-0.444	-0.107
Exciting	0.339	0.000	0.226	0.451
Experimental	-0.027	0.597	-0.128	0.074
Inspiring	0.237	0.000	0.137	0.337
Intellectual	-0.027	0.656	-0.146	0.092
New	0.000	0.998	-0.121	0.121
Original	0.081	0.184	-0.039	0.201
Provocative	0.172	0.035	0.012	0.332
Strange	-0.298	0.002	-0.483	-0.112
Unpredictable	0.003	0.963	-0.106	0.111

Regression coefficient estimates, p-values and 95%-confidence intervals for 15 separate simple linear regression models predicting overall concert satisfaction ratings (range: 1-5) from binary variables representing a selection or non-selection of 15 different attributes respondents associated with contemporary classical music. Each model is adjusted for gender, age, level of musical education and concert.

Appendix 5: Surveyed Works

Table A5. The surveyed works: concert, composer, title, date of composition. WP = world premiere at survey concert, CP = country premiere at survey concert.

Concert and Institution	Composer	Title	Date of Composition
'Through the Twilight': Estonian Philharmonic Chamber Choir *NOT INCLUDED IN Ch. 8.2 ANALYSIS*	Jonathan Harvey	*Mortuous plango, vivos voco*	1980
	Tatjana Kozlova-Johannes	*To My End and to Its End…*	2017 (WP)
	György Ligeti	*Lux Aeterna*	1966
	Evelin Seppar	*Поля ли мои, поля / Fields, My Fields*	2016
	Salvatore Sciarrino	*Responsorio delle tenebre*	2001
	Mirjam Tally	*The Land of the Tree Worshippers*	2015 (WP)
'A Film Music War Requiem': Snape Maltings	Olga Neuwirth	*Five Daily Miniatures*	1994
	Olga Neuwirth	*…morphologische Fragmente…*	1999
	Olga Neuwirth	*Maudite soit la guerre – A Film Music War Requiem*	2014 (CP)
'Grisey/ Posadas': IRCAM	Gerard Grisey	*Les Chants de l'Amour*	1982-1984
	Alberto Posadas	*Voces Nómadas*	2017 (WP)
'Opus XXI Closing Concert': Opus XXI *NOT INCLUDED IN Ch. 8.2 ANALYSIS*	Zesses Seglias	*where the light never reaches*	2017 (WP)
	Mioko Yokoyama	*Transience*	2017 (WP)
	Bertrand Plé	*so oder so und so weiter*	2017 (WP)
	Martin Grütter	*Siebenkreiswerk*	2008
	Miroslav Srnka	*Les Adieux*	2004-2007
	Georges Aperghis	*La nuit en tête*	2000
'Landscape Series #1': Gaudeamus Muziekweek	Chaz Underriner	*Landscape Series: #1*	2015 (CP)
'Und links das Meer': IEMA	Matej Bonin	*Shimmer II*	2017 (WP)
	Malte Giesen	*Surrogat/Extension*	2017 (WP)
	Ole Hübner	*Drei Menschen, im Hintergrund Hochhäuser und Palmen und links das Meer*	2017 (WP)
	Vladimir Gorlinsky	*Hymns and Laylas of Moscow Secularism*	2017 (WP)
	Andreas Eduardo Frank	*How to pronounce Alpha. Zwischenlaut und Überzahl*	2017 (WP)

Table A5. cont.

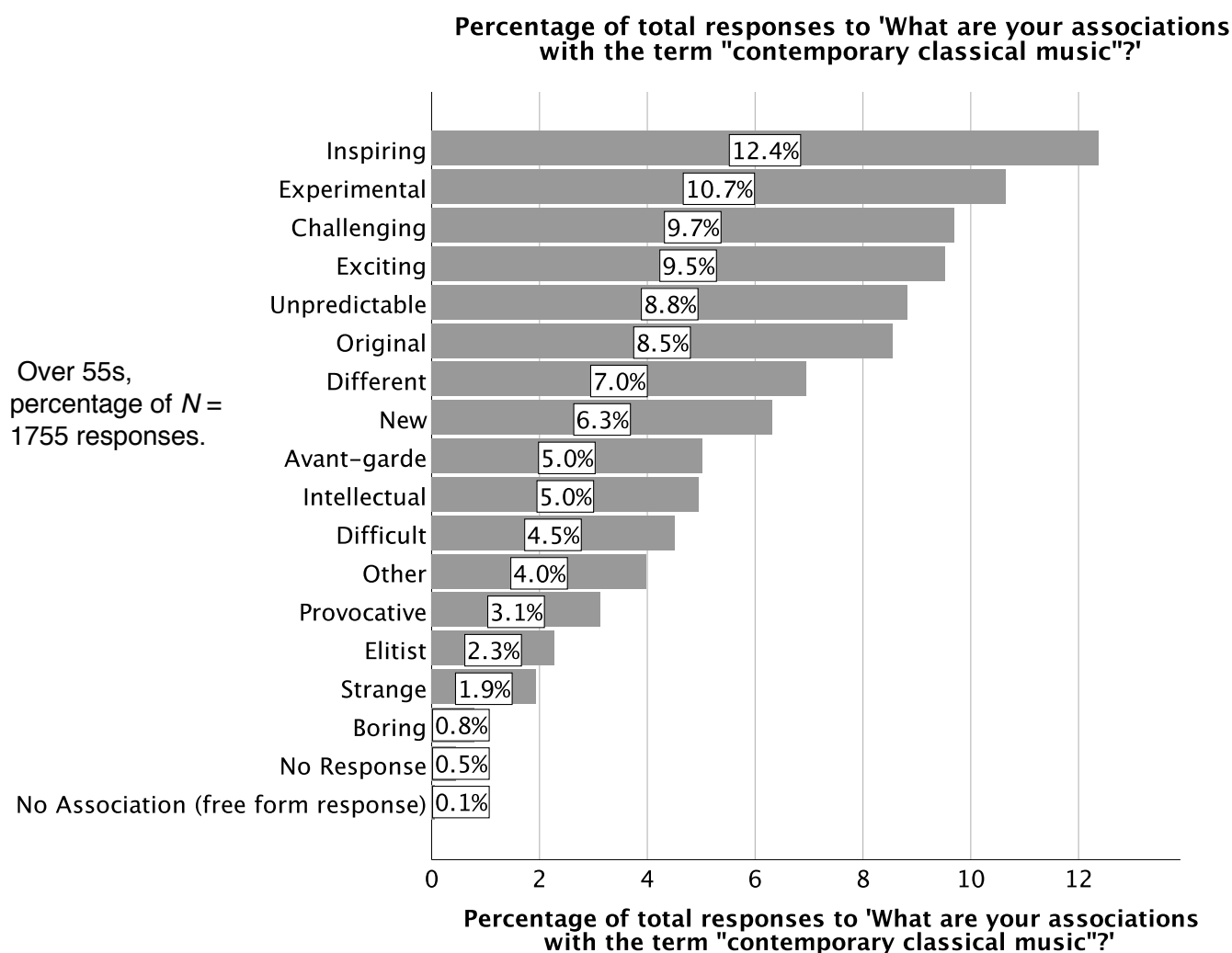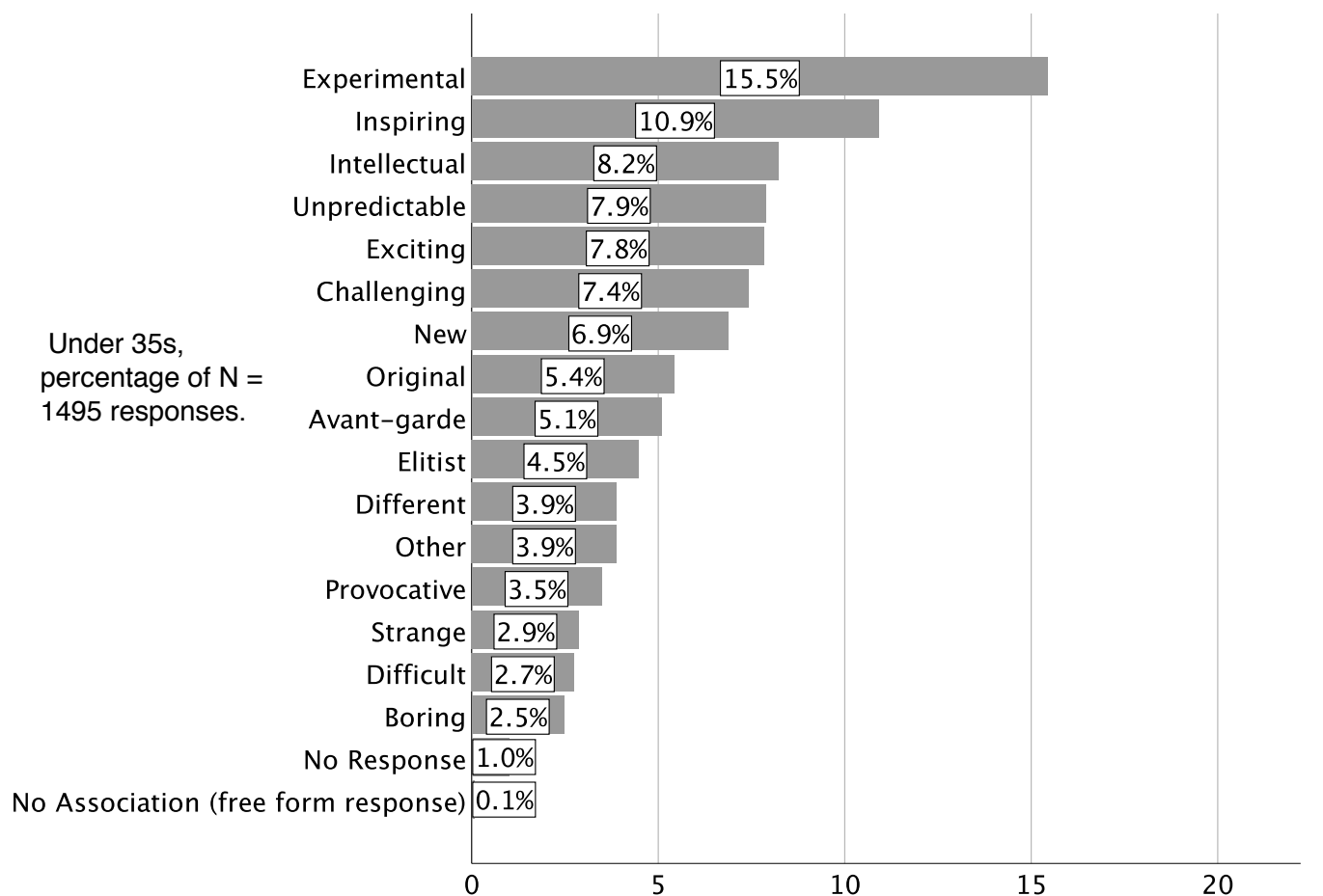| Concert and Institution	Composer	Title	Date of Composition
'Tales from Estonia': Flagey	Ülo Krigul	*Vese Ise (Water Itself)*	2015
	Arvo Pärt	*Magnificat — Zwei Better — Nunc dimitis — Dopo la vittoria*	1989-2001
	Liisa Hirsch	*Lines*	2017 (CP)
	Veljo Tormis	*St John's Day Songs for Midsummer Eve — Curse Upon Iron*	1966-1972
'Nuove Voci di Divertimento Ensemble': Divertimento Ensemble	Claudio Ambrosini	*Grande Fratello*	2017
	Gabriele Manca	*Capricci per voce solo*	2012
	Vittorio Montalti	*Sotteraneo*	2018 (WP)
	Rebecca Saunders	*Fury II*	2009
	Gabriele Manca	*Lettres comme à l'envers*	2018 (WP)
'Songs of Wars I Have Seen': Time of Music	Heiner Goebbels	*Songs of Wars I Have Seen*	2007 (CP)
'Arditti 3: Horizon': Darmstadt Summer Courses	Brian Ferneyhough	*In Nomine*	2002-2017
	Younghi Pagh-Paan	*Horizont auf hoher See*	2017
	James Clarke	*String Quartet No. 4*	2017 (WP)
	Ashley Fure	*Anima*	2017
'Académie Voix Nouvelles': Voix Nouvelles at Royaumont Foundation	Lanqing Ding	*Scream*	2018 (WP)
	Nuno Costa	*Hypnos*	2018 (WP)
	Igor Coelho A.S. Marques	*Courante*	2018 (WP)
	Justina Repečkaitė	*Designation & Expulsion*	2018 (WP)
	Tonia Ko	*The Body of Absence*	2018 (WP)
	Feliz Anne Reyes Macahis	*Prologue*	2018 (WP)
	Simone Corti	*Purtroppo*	2018 (WP)
'Alexander Schubert: Control': Ultima	Alexander Schubert	*Control*	2018 (WP)

Appendix 6: Further Figures

Under 35s, percentage of N = 1495 responses.

Option	Percentage
Experimental	15.5%
Inspiring	10.9%
Intellectual	8.2%
Unpredictable	7.9%
Exciting	7.8%
Challenging	7.4%
New	6.9%
Original	5.4%
Avant-garde	5.1%
Elitist	4.5%
Different	3.9%
Other	3.9%
Provocative	3.5%
Strange	2.9%
Difficult	2.7%
Boring	2.5%
No Response	1.0%
No Association (free form response)	0.1%

Percentage of total responses to 'What are your associations with the term "contemporary classical music"?'

Over 55s, percentage of N = 1755 responses.

Option	Percentage
Inspiring	12.4%
Experimental	10.7%
Challenging	9.7%
Exciting	9.5%
Unpredictable	8.8%
Original	8.5%
Different	7.0%
New	6.3%
Avant-garde	5.0%
Intellectual	5.0%
Difficult	4.5%
Other	4.0%
Provocative	3.1%
Elitist	2.3%
Strange	1.9%
Boring	0.8%
No Response	0.5%
No Association (free form response)	0.1%

Percentage of total responses to 'What are your associations with the term "contemporary classical music"?'

Figure A6.1. Selection frequency per option for 'What are your associations with the term "contemporary classical music"?' from Under 35s and Over 55s.
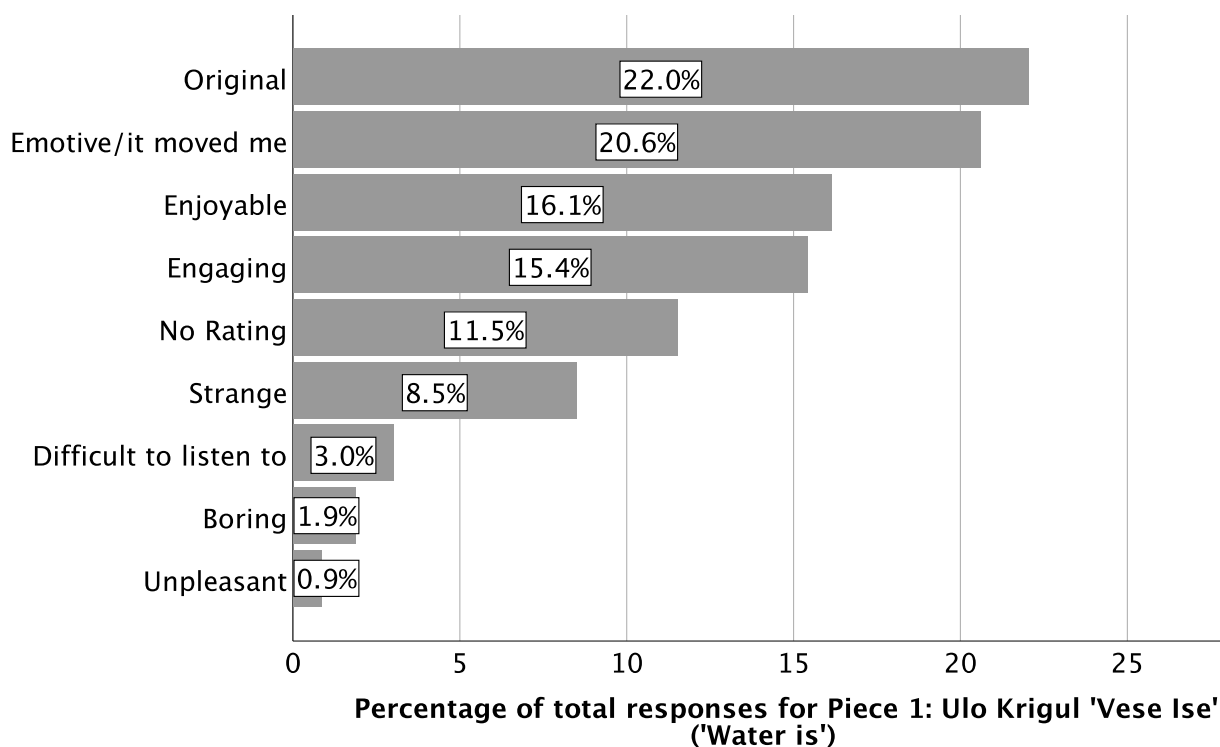
Figure A6.2. Responses to the music for 'Vese Ise' by Ülo Krigul at 'Tales of Estonia', percentage of *N* = 694 responses for the piece.
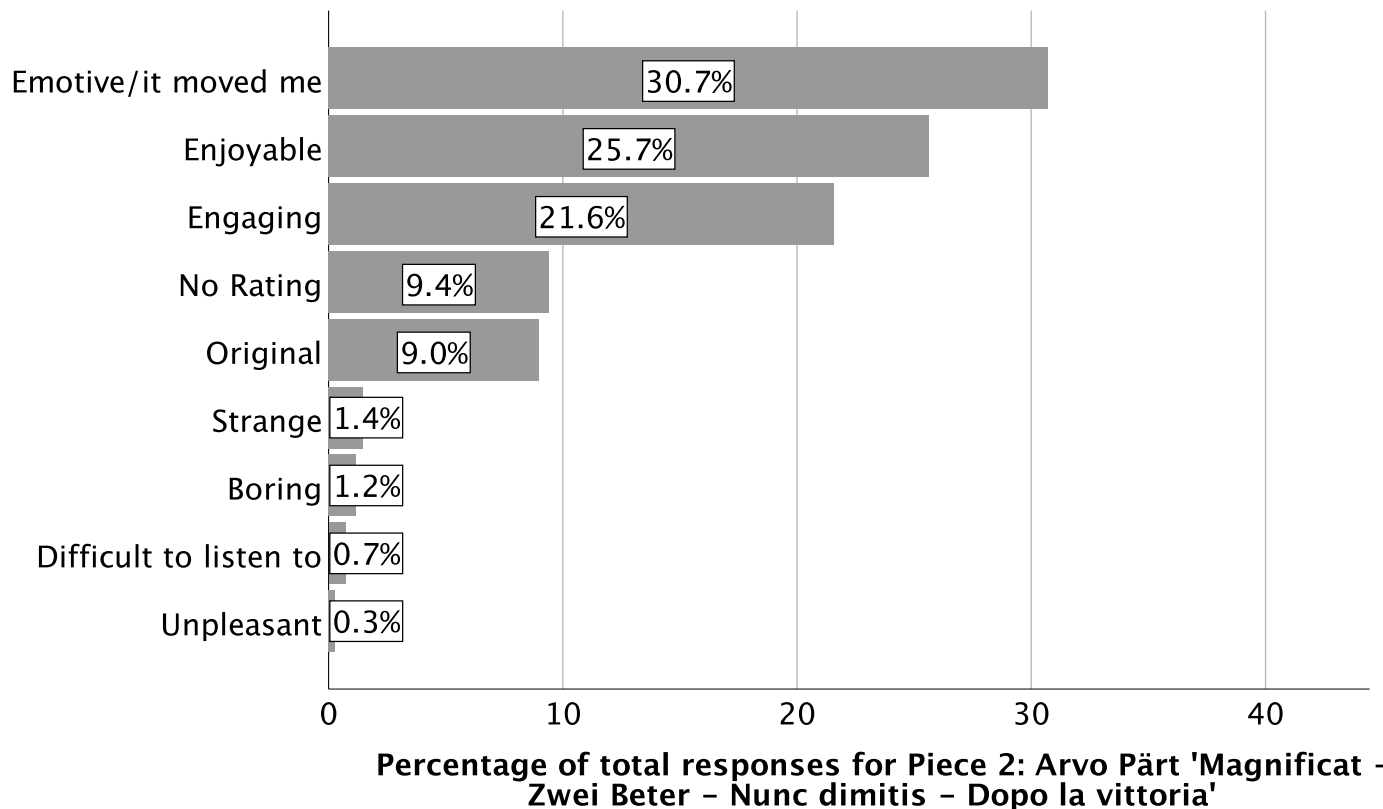
Figure A6.3. Responses to the music for 'Magnificat...' by Arvo Pärt at 'Tales of Estonia', percentage of *N* = 690 responses for the piece.
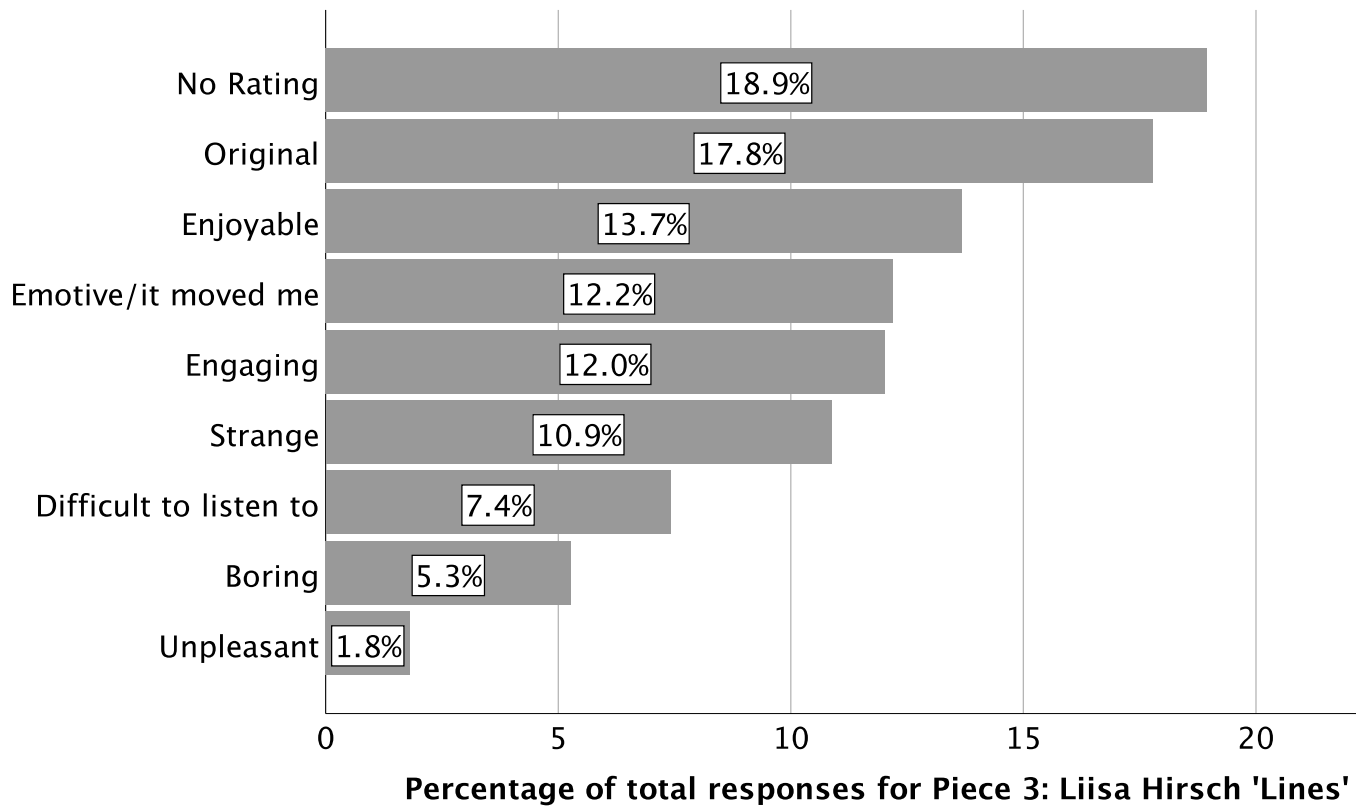
Figure A6.4. Responses to the music for 'Lines' by Liisa Hirsch at 'Tales of Estonia', percentage of N = 607 responses for the piece.
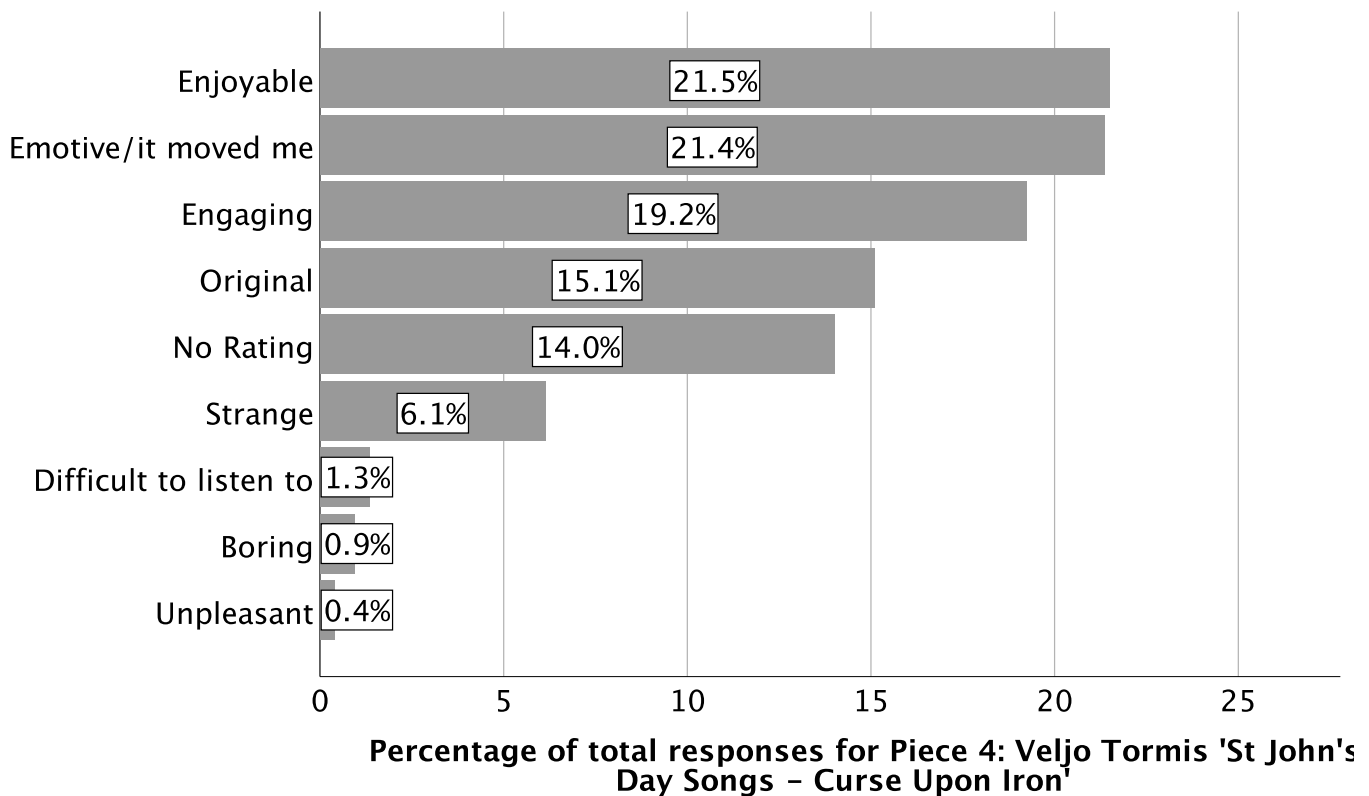

Figure A6.5. Responses to the music for 'St John's Day Songs…' by Veljo Tormis at 'Tales of Estonia', percentage of N = 749 responses for the piece.
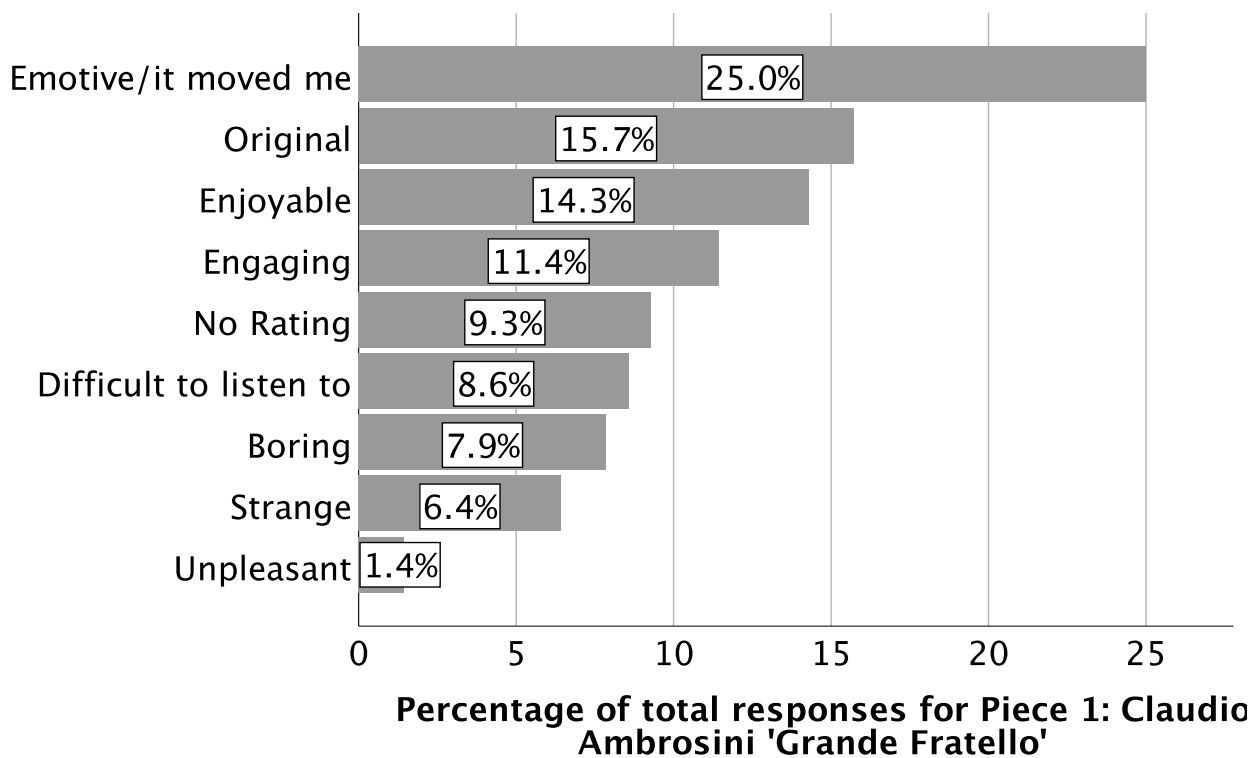
Figure A6.6. Responses to the music for 'Grande Fratello' by Claudio Ambrosini at 'Nuove Voci', percentage of *N* = 140 responses for the piece.
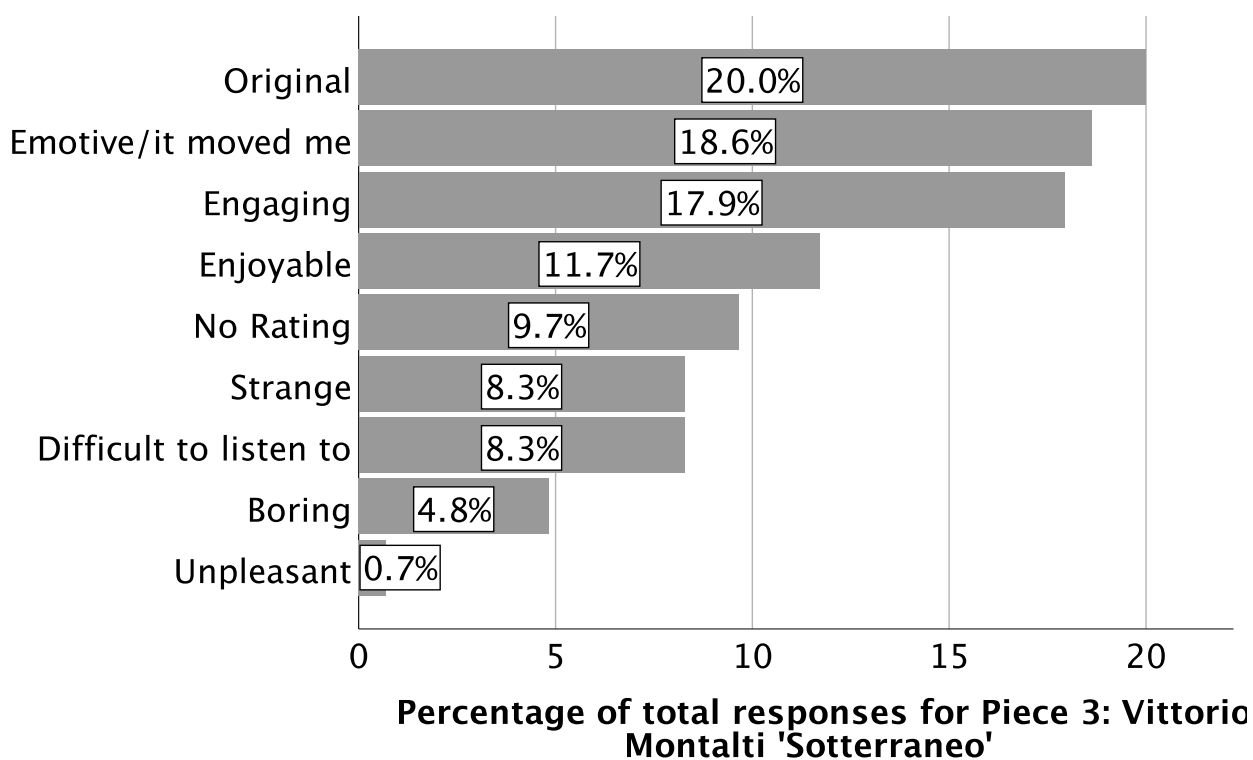
Figure A6.7. Responses to the music for 'Sotterraneo' by Vittorio Montalti at 'Nuove Voci', percentage of *N* = 145 responses for the piece.
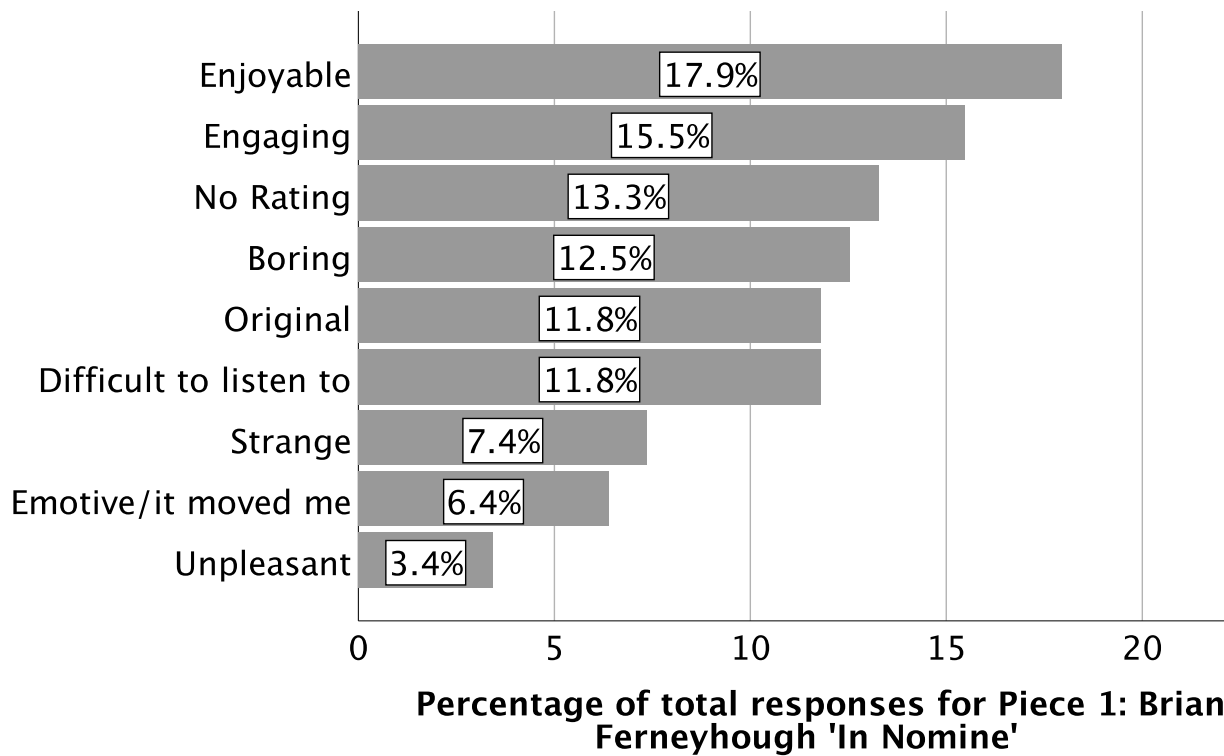
Figure A6.8. Responses to the music for 'In Nomine' by Brian Ferneyhough at 'Arditti 3: Horizon', percentage of $N = 407$ responses for the piece.
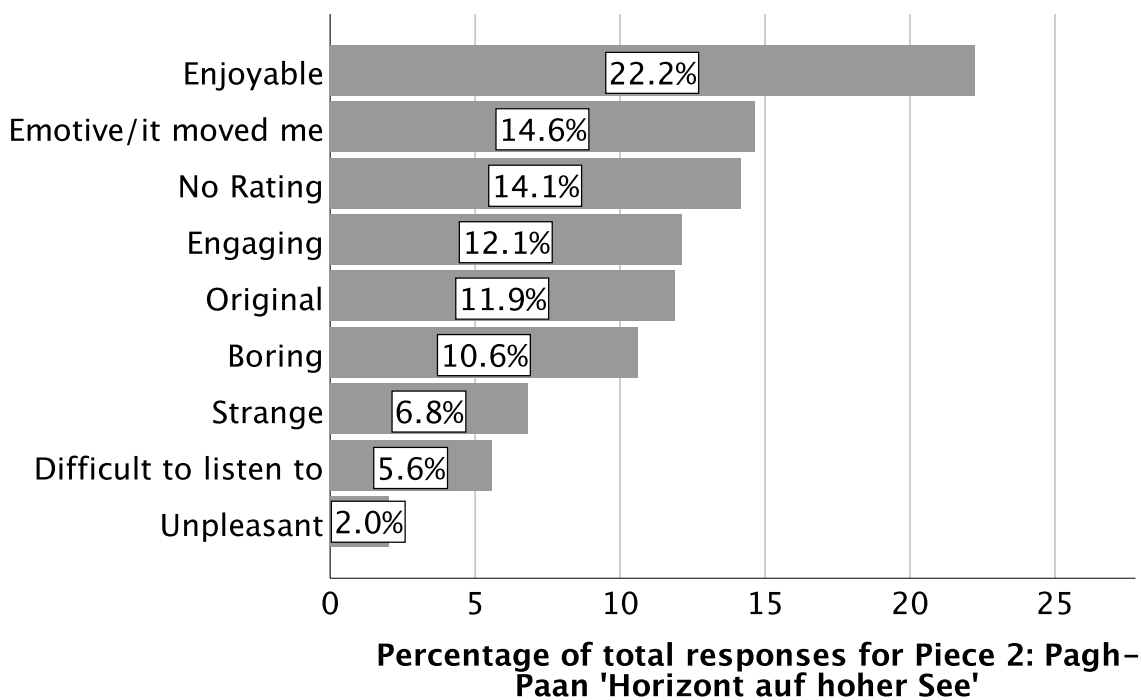

Figure A6.9. Responses to the music for 'Horizont auf hoher See' by Younghi Pagh-Paan at 'Arditti 3: Horizon', percentage of $N = 396$ responses for the piece.
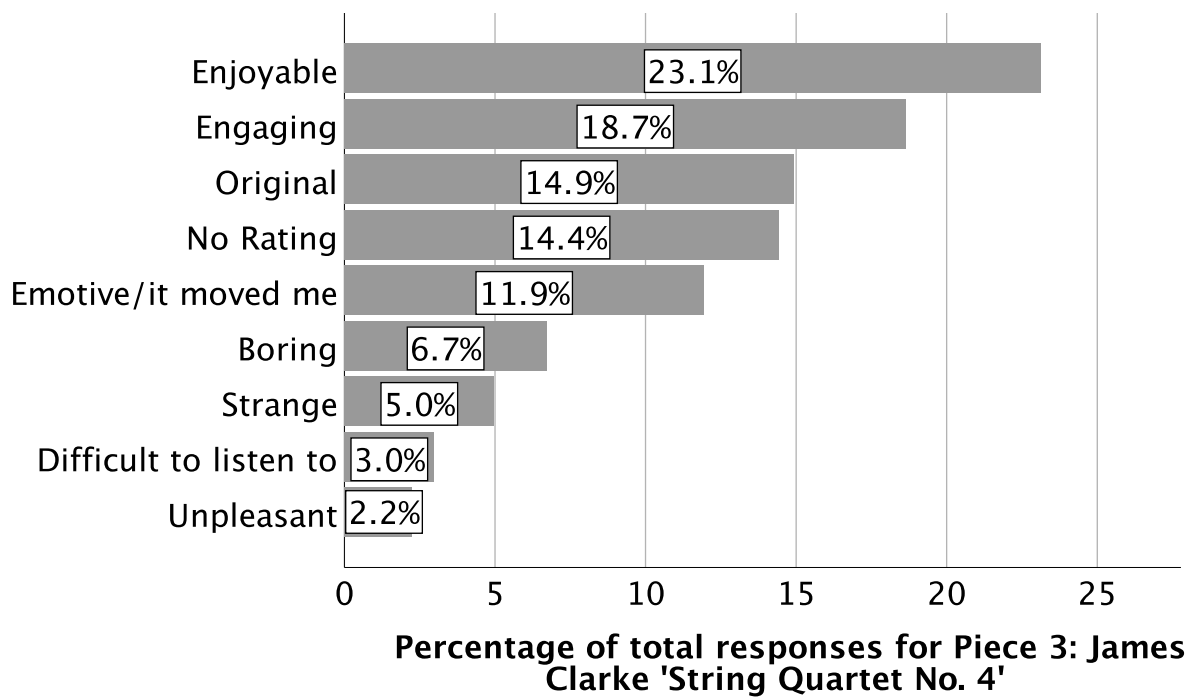
Figure A6.10. Responses to the music for 'String Quartet No. 4' by James Clarke at 'Arditti 3: Horizon', percentage of *N* = 402 responses for the piece.
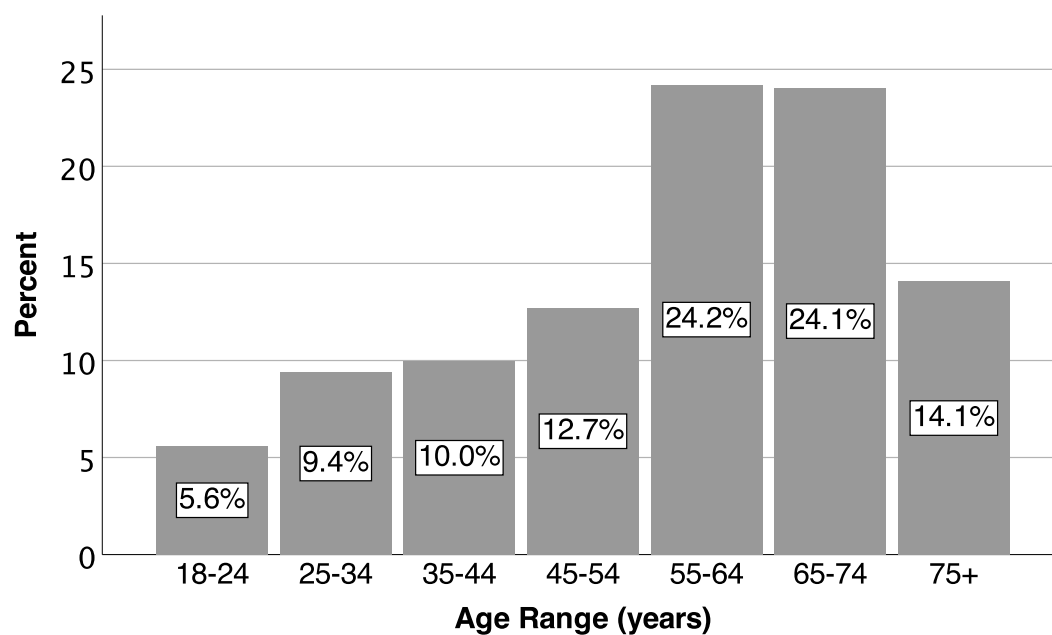
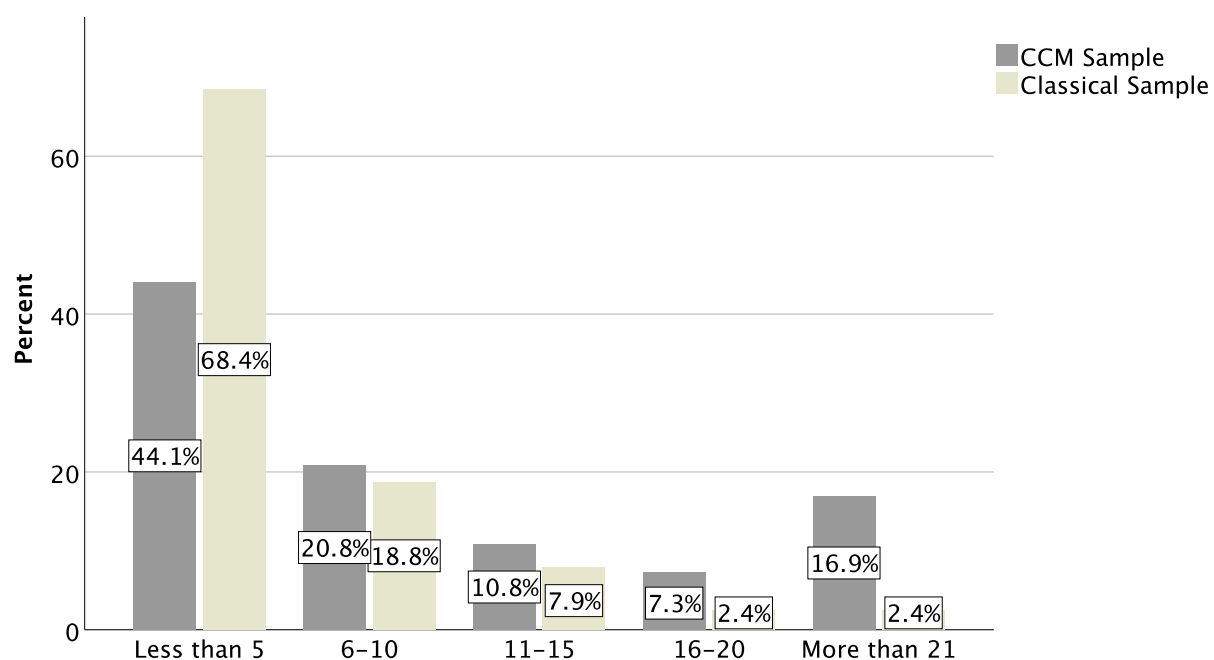**Figure A6.11.** Age distribution of the Classical sample (% by age range), *N* = 661.

Figure A6.12. Frequency of attendance at CCM concerts, Classical vs. CCM samples, *N* = 2067.

Lebenslauf entfällt aus datenschutzrechtlichen Gründen

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