AURATIC CONSUMPTION: CLASSICAL MUSIC

IN THE AGE OF TECHNOLOGY

By

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ABSTRACT

While technological reproduction has largely been viewed as a barrier to the experience of aura (Benjamin, 1936), technological advances have the potential to offer modern consumers various ways of engaging with the arts. Recognising that aura is not necessarily inherent in art itself but must be attained by the consumers, this thesis looks at how audiences gain auratic experiences with the aid of technology.

This thesis is grounded in a real-life project in which young consumers interacted with music and technology in order to develop a technological platform that would help young audiences engage with classical music. Data were collected from participants in a collaborative project between IBM, the City of Birmingham Symphony Orchestra, and students of the University of Birmingham.

By adopting an art-based method, this ethnographic study first proposes an alternative conceptualisation of aura as related to classical music. It then suggests a new practice of "musicking". Using music composition theory as the methodological lens, this thesis demonstrates that a creative process can offer an interlocking sphere that unites two contrasting elements: technology and classical music. A grid of relations essential to auratic engagement with classical music is further presented. In order to reach this point, the learning process of auratic qualities and the technological-journey into classical music is examined. In so doing, it extends and expands our understanding of the concept of aura in the technological age.

DEDICATION

To my grandmother and my mother

For your love, strength, and trust

ACKNOWLEDGEMENTS

LIST OF PUBLICATIONS

Journal article

- Tran, M. K., Goulding, C., & Shiu, E. (2018). The orchestra of ideas: Using music to enhance the 'fuzzy front end' phase of product innovation. *Journal of Business Research*, *85*, 504-513.

  Including material on Research background from Chapter Two, on the activities during the design process from Chapter Seven, on the discussion of the material and instruments from Chapter Eight, and on discussion on learning auratic qualities through creative process from Chapter Nine.

Conference paper

- Tran, M.K and Goulding, C. (2017), Interpreting consumer value co-creation in music composition language. *9th Interpretive Consumer Research Workshop, Stockholm.*

  Including material on Music composition as methodological lens from Chapter Four

TABLE OF CONTENTS

LIST OF FIGURES

Chapter 8

Chapter 9

LIST OF TABLES

Chapter Five

CHAPTER 1: INTRODUCTION

1.1. Aesthetic consumption

"Beauty is in the eye of the beholder" is a saying that dates back to the third century BC Greece; one that is still commonly used today. However, it is impossible to provide a single definition of just what is beauty and what makes the beholder appreciate that beauty.

Schaper (1983) suggested that the attention given to beauty is a focus on aesthetic preference in itself. In the nineteenth century, under Hegel's influence, the view of beauty as an objective characteristic was replaced by beauty as the focus of aesthetics with a concentration on the aesthetic experience. The emphasis on aesthetic value rather than political themes and judgment became profound in the nineteenth century with the support of Aestheticism, an important art movement in history. The seed of the Aesthetic Movement began with poets and writers in France and a group of German pseudo-Elizabethan dramatists who held oppositional views to those of Ruskin on the social functions of arts (Denney, 2000). Among the members of the aesthetes in the UK were Dante Gabriel Rossetti and Algernon Swinburne, an artist and a poet who created the impetus for the Aesthetic Movement, and later, Walter Pater - the "Art for Art's sake" Oxford Don. As an important figure of the movement, Pater rejected the functions of arts acclaimed by Ruskin and advocated that art itself is a "religion of beauty" (Denney, 2000, p.39). In the same vein, Schopenhauer, a German philosopher, viewed the establishment

of the existence of beauty as a subjective experience rather than embedded in the properties of the aesthetic object (Charters, 2006; Dickie, 1997). This view is still been employed by modern popular writers on aesthetics (Postrel, 2003) and considered a core feature of many contemporary examinations of aesthetics (Armstrong, 2004; Dickie, 1997; Cothey, 1990; Scruton, 1979). The evaluation of beauty, the nature of art and the scope of the aesthetic experience have formed part of a research branch tradition of aesthetics in Western philosophy (Charters, 2006), such as the basis for the analysis of the philosophy of art and aesthetic value (Korsmeyer, 1999).

In contrast to philosophy (Sibley 2001; Dickie 2000; Railton 1998), aesthetics and the nature of the aesthetic experience has been the subject of enquiry by psychologists since the middle of the nineteenth century (Funch, 1997). Under the influence of the Gestalt school (Arnheim, 1974) and psychophysical perspectives (Berlyne 1974, 1971; Child, 1969), the early years of research on aesthetic consumption were primarily based on psychological (Berlyne 1974, 1971; Child, 1969) rather than philosophical approaches (Holbrook, 1987; Bamossy 1985). To date, its study has extended into other social science disciplines (Charters, 2006; Funch 1997; Berlyne, 1974, 1971). Studies on aesthetics are to be found in sociology (Grunow, 1997; Bourdieu, 1986), anthropology (Dissanayake, 1992; Douglas, 1982), and marketing (Brown and Patterson, 2000b; Holbrook and Zirlin, 1985), yet they are only "vaguely aware of each other" (Leddy, 2000, p.118).

After Holbrook's claim of the lack of a theoretical framework for the analysis of aesthetic consumption in 1980, he and his collaborators initiated the exploration of experiential

consumption in marketing (Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982). This set the foundation for their subsequent research and other authors' studies on the role of aesthetic products and aesthetic consumption (Heilbrun 2002; Holbrook and Schindler, 1989; Holbrook, 1987, 1980; Bamossy, 1985; Wallendorf, Zinkhan, and Zinkhan, 1980).

It was in 1985 that more philosophical approaches to aesthetics were adopted by Holbrook and Zirlin in analysing aesthetic consumption (Charters, 2006). When observing a clear distinction between the aesthetic object and the process of aesthetic appreciation, Holbrook and Zirlin also suggested that there is common ground between these two concepts, which is how they are used or experienced (Batra and Ahtola, 1991; Holbrook and Schindler, 1989; Schindler et al., 1989; Hirschman, 1986; Sexton and Britney, 1980). It is worth noting that the aesthetic process was designed along a continuum "between simple hedonic pleasure and profound" (Holbrook and Zirlin, 1985, p.3). Hedonic pleasure appeared in Holbrook's previous works (Hirschman and Holbrook, 1982), including the hedonic properties of aesthetic endeavours or hedonic experience as an aesthetic response that activates the emotive aspects of experience (Charters, 2006). Holbrook and Zirlin's work in 1985 contributed to the current understanding of aesthetic processes through looking at experiential consumption of a product that displays "beauty". Accordingly, experiential consumption was deemed to be closely aligned with the judgments informing aesthetic consumption, the stimulation of aesthetic consumption, as well as comprising the aspects of appreciation, quality evaluation, and taste. In a similar vein, the aesthetics process was proposed by Blackburn

as "the study of the feelings, concepts, and judgements arising from our appreciation of the arts or of the wider class of objects considered moving, or beautiful, or sublime" (1994, p.8). Blackburn's definition of aesthetic process aligns with one of the first marketing papers on consumer aesthetics (Levy and Czepiel, 1974) in which the "presence or absence of beauty" is claimed to be the core of aesthetics (p.387). As noted by Charters (2006) in his review on aesthetic products and aesthetic consumption, aesthetic processes used to receive minimal attention from marketing academics. However, the focus on experiential and symbolic aspects of consumption (Holbrook and Schindler, 1989; Holbrook, 1986) has allowed the aesthetic process to gain increasing relevance in the marketing discipline.

1.2. Aesthetic experience in the age of Technology

Holbrook's early work on aesthetic experiences and appreciation of aesthetic products with a high aesthetic component such as music (Holbrook and Schindler, 1989; Holbrook, 1982) or movies (1999b) has been widely applied to other aesthetic products which have a substantial dimension of the "beautiful".

The "element of beauty" and the experience of "emotionally and/or spiritually moving" (Charters, 2006, p.239) aesthetics formed the experiential and symbolic dimensions of an aesthetic experience. This explains why aesthetic appreciation is composed of both cognitive and sensory aspects and allows consumers to experience different practices of consumption. Roose and Stichele (2010, p. 185) suggested that participation can range from "public receptive cultural practices" such as attending concerts and visiting museums (Chan and Goldthorpe, 2007; Vander-Stichele and Laermans, 2006; Van-Eijck

and Bargeman, 2004), to "private cultural practices" which include reading books, listening to music or watching television (Lizardo and Skiles, 2009; Coulangeon, 2005; Van-Rees and Van Eijck, 2003; Van-Rees, Vermunt and Verboord, 1999). The interplay between public and private consumption has become more popular in the age of technological development. Technology also offers consumers a mediated experience and a lived experience (Elliott and Wattanasuwan, 1998). For example, audiences can listen to recorded music before and after music concerts, watch a film and see a theatre play based on a classic novel, visit a museum and then do further research on specific themes when they return home.

Indeed, mediated experience – an experience gained through media – has significantly expanded the domain of aesthetic consumption practices. Today, aesthetic experiences can be gained through better access to arts, together with greater collection, interaction, and discovery of various forms of arts. Technology further allows the audience to trace, for example, the history of painting to understand, dissect and decode the Mona Lisa's smile. It revives Viking history through three- dimensional, augmented interfaces at museums, and can bring a concert into one's living room through virtual reality. Technology, with its transformative powers in many areas, has been increasingly used by cultural institutions both "onsite and online" to enhance the visitor's experience and attract wider audiences in various ways (Carolis et al., 2018, p.1).

1.3. Modes of engagement with classical music in the age of technology

Despite my interest in aesthetic products and processes, this thesis does not aim to cover all aesthetic experiences. Rather, it explores music consumption in the age of technological advances. Particularly, classical music is the main focus given its place in the cultural hierarchy of musical styles (Regelski, 2006; Martin, 1995).

As a product which is primarily auditory (Larsen and Lawson, 2010), music distinguishes itself from other human cultural activities. Music can connect to innumerable human activities and become all-pervasive. For the "sheer ubiquity of its presence", music shapes and even controls human behaviour (Merriam, 1964, p.218). In the same vein, Lacher and Mizerski (1994) pointed out that music can be experienced actively or passively in its various forms. Indeed, O'Reilly et al. (2013) suggested that music infiltrates our everyday existence. As music can be heard everywhere, one can listen to music across times and spaces. Music can be experienced in a range of day-to-day situations, whether on public transport or through advertisements (O'Reilly et al., 2013, p. 142). The change of the conceptualisation of music consumption has been found evident over the course of history. The experiential turn in consumer research and the study of aesthetic products (e.g. Holbrook and Hirschman, 1982) have provoked the growing interest in the consumption of music. O'Reilly et al. (2013) pointed out that extensive research has been done on the use of music as identity (Nuttall, 2009; Goulding et al., 2002; Shankar, 2000; DeNora, 1999; Holbrook, 1986) and the symbolic function of music (Larsen et al.,2010,

2009; Hogg and Banister, 2000). Additionally, the emotional and aesthetic reasons for listening to music have produced a major stream of research (Lonsdale and North, 2011; Chien et al., 2007; North and Hargreaves, 1997; Lacher and Mizerski, 1994; Kellaris and Kent, 1993; Cherian and Jones, 1991). Moreover, technological, social and cultural trends have "deepened and diversified the ways in which one listens to, or engages with, music" (O'Reilly et al., 2013, p. 142).

Technological advances have revolutionised the way music is acquired, purchased and used (Elberse, 2010; Simun, 2009). As O'Hara and Brown (2006) suggest, listening to music involves "the ways it becomes integrated into our personal and social lives" and is "very much determined by the technologies through which we experience it", from distributing to rendering, purchasing, organising, sharing, choosing, listening to, interacting with and repurposing music (p.3). Phonograph, CD reader, MP3, iPods are amongst the key technical shifts that represent the relationship between technology and the ways people consume music in their everyday lives over the years. The diversity of music forms, from live to "byte" music, from concert performance to recorded music, from individual devices to peer-to-peer online file sharing applications and platforms such as Spotify and YouTube, has produced a new picture of social phenomena around music consumption.

Yet, it is worth noting that listening is not the only way to experience music (O'Hara and Brown, 2006). Whilst the act of listening to a piece of music is primarily defined as music consumption (Lacher and Mizerski, 1994; Holbrook and Anand, 1990) and undoubtedly

one of the most significant aspects of the act of consuming music, Larsen et al. (2009) pointed that talking and reading about music are also important activities in consuming music. This view has been further strengthened together with the broadening of the concept of the music product - which can include the artist, venue and associated paraphernalia (O'Reilly et al., 2013). Therefore, it is important to gain a clearer understanding of what one means by consumption in the context of music. As suggested by O'Reilly et al. (2013), further studies are needed to deepen this body of knowledge, to examine "What does it mean to frame music engagement as consumption and music listeners as consumers, and what are the consequences of doing so for our understanding of music consumption?" (p. 143)

If music consumption is seen as unique, classical music consumption is peculiar. It is undeniable that technology could assist audiences both online and onsite to maximise their experiences and awareness, there are sites and places that technology must be used with caution, or should not be used. One of these is the classical music concert hall. Classical music requires attendees and performers alike to follow specific learnt and time-honoured patterns of behaviour and people need to interact in very particular ways (Crawford et al., 2014). Furthermore, classical music venues are designed to enhance concentration on the performance; thus, such distractions as mobile phones are discouraged, despite symphony halls being public leisure spaces. Whilst the Internet is a mechanism to engage in co-present sociability with other consumers (Hampton and Gupta, 2008), mobile phones are deemed as unwelcome features. Therefore,

technological development in enhancing both mediated and lived experiences of classical music remains a topic to be further explored in consumer research.

1.4. Theoretical framework: Benjamin's aura

To contribute to the field of consumer research on aesthetic experience, the study is positioned within Benjamin's framework, outlined in his essay "The work of art in the age of mechanical reproduction" (Benjamin, 1936). Almost eight decades have passed since Benjamin's death, yet the philosopher - literary critic Walter Benjamin's seminal work continues to inspire many areas of cultural and social studies. Benjamin's essay on the work of art has been described as a "decisive aesthetic manifesto" and "one of the most influential and cited the twentieth century" (Burton, 2015, p.7).

Through Benjamin's writings, a framework for the analysis of cultural studies has been constructed. It is composed of a wide range of concepts, all of which are interconnected to, and contribute to the formula of what Benjamin called "aura". Treated as a key term in his essays, aura has been developed throughout his subsequent works (Patke, 2001, p.89). It introduces important concepts and positions which enhance our understanding of the experience of cultural values. Whilst music occupied a modest space in Benjamin's writings (Patke, 2005) compared to other forms of arts, selected aspects of Benjamin's aura still offer a lens from which to progress this thesis. Benjamin's aura inspires researchers to deepen an understanding and discussion of production, reproduction, perception and reception of works of art. These include authenticity, distance, space and time, tradition and rituals, reception, and intersubjectivity, all of which have had profound

influence in the fields of cultural studies, art history, media theory and architectural theory. Additionally, Benjamin reminds us that the functions of production and reproduction receive both acknowledgments and criticism. In particular, the technical and mechanical ability associated with various art forms has led to variation in the form of receiving, including exposing and perceiving, the arts (Burton, 2015). Benjamin's view of the loss of uniqueness and distance as a 'symptomatic' phenomenon of larger processes of social change is a particular point of interest in this thesis. As the study was situated in the area of technological advances, it draws upon what Benjamin refers to as "the decay of aura to the dissolution of social relations through technology" (Caygil, 2008, p.289).

1.5. Methodological lens: Music composition

While music composition is more established in other disciplines such as music education as averse to marketing, it offers a good fit with this research as a methodological lens for three key reasons. First, it focuses on the relationships between the elements that determine a successful performance. These relationships include both human and non-human factors. It not only focuses on the social relations between performers and the audience, or kinship among the audience, but also emphasises the importance of patterns of relationship between listeners and such performance components as musical materials, instruments, and optical experiences. Looking at the construction of the musical experience from a composer's perspective suggests a more holistic view of the complex relations required for perceiving the beauty of classical music.

Second, music composition emphasises the active role of the audience in creating the auratic experience. A music piece by itself is not simply a property that possesses the

aura. Instead, the auratic experience is reciprocal and built up by both the artist and audience (Jacks, 2007). Music composition highlights the fact that this transcendent musical experience is enhanced through the response and perception of the audience. Third, music composition focuses on the act of creating, which aligns with Small's perspective on "Musicking" (1998). This views music as an activity rather than an object. In brief, "to create" is "to music". The act of creating requires composers to understand, establish dynamic relationships, and put together the various elements to construct the auratic experience of their work of music. The theory also introduces the essential element of synaesthesia through conceptual blends that link other areas of sensory and experience to music. Adopting the perspective of a creator, therefore, allowed me to look at new modes of music engagement that embrace the act of creating and the activeness of the audience.

1.6. Research context

To gain an understanding of the auratic experience of classical music in the age of technological advances, I adopted an ethnographical approach to explore the context of a co-innovation project between IBM, The City of Birmingham Symphony Orchestra (The CBSO), and the potential audience of classical music. In this project, participants were empowered to be the creators of a digital output which was aimed at engaging young audiences with classical music.

Initiated and mediated by The Birmingham Project of the University of Birmingham, this project allowed me to gain access to participants by taking an advisory role in the participating team. Positioning myself as an ART (Artist – Researcher - Teacher), I

adopted an art-based research approach (Leavy, 2015, 2009) to access, collect and analyse data. This has allowed me to explore the various levels of participant's engagement with music and gain understanding of how they attained auratic experiences in a joint sphere of technology and classical music.

1.7. Research aim

When acknowledging the various modes of music engagement, the study addresses a gap in music consumption studies. It is not the music engagement that is missing in extant research, but a lack of engagement with the auratic experience in music consumption. Therefore, the study first explained what is meant by the aura of classical music. Sharing Benjamin's view on the loss of aura as a dissolution of social relations, the research aimed to examine new modes of music engagement through the establishment of a grid of relationships between the audiences and different elements of the classical performance. When focusing on music as an activity, the study examined how the audience adopted an active role "to music", particularly in learning and understanding the beauty of classical music. This led to garner insights into the consumers' journey from learning about the aura of classical music, with the aid of technology, to experiencing the aura of live classical music. During this journey, the role of recorded music in learning appreciation and auratic experience of classical music was the focus of this study. Furthermore, the study challenges the current view of technology as a shattering of traditional values to offer an alternative view which highlights the harmony that can exist through technological innovation.

The research questions are as follows:

1. What is the aura of classical music?

2. How does technology and music intertwine to create new musical practices?

3. How does the relationship between recorded music and live concerts encourage young consumers to learn the auratic qualities of classical music?

My research explains the aura of classical music as well as the challenges that this art is facing in an age where there is less time for attentive, absorbed listening. To achieve particularly the second and third research goals, I investigated a creative process in which young consumers interacted with music and technology to suggest a "hybrid mode" of engagement with classical music. Through close examination of the joint sphere of modern technology and the classical music tradition, the study explains how young consumers were enabled to develop and integrate different musical practices. When integrating both marketing and music studies as constituent components of this thesis, I further draw upon praxis learning in music education to develop an understanding of the relationship between recorded and live music, as well as the gap between them. This then facilitated the achievement of an important goal in this thesis, which was to employ recorded music in aiding consumers to gradually decipher and appropriate esoteric associated codes of classical music until a full sense of appreciation was achieved.

1.8. Structure of the thesis

Chapter One: Introduction

The first chapter acts as a scene setter for the whole thesis. It provides readers with the theoretical framework, the gap identified within the literature, and the importance of researching the aura of music, and classical music in particular. By embracing the view of music as an activity and the dynamic relationships in constituting the essence of music, the theoretical lens is introduced. This is then followed by the research context and research objectives of the thesis.

Chapter Two: Research background

This chapter is dedicated to introducing The Birmingham project as a platform for technology to meet the arts. The chapter describes the vision and the design of the project, which inspired the meeting between IBM and the CBSO, as well as the empowerment of young consumers to become creators. This sets the foundation for the development of the joint sphere which encourages participants to explore, learn and establish patterns of relationships necessary to receive the aura of classical music.

Chapter Three: Literature review: Benjamin's aura

Chapter Three first provides readers with a brief history of Benjamin's view on the reproduction and its influence on aesthetic enjoyment. This is followed by Benjamin's conceptualisation of aura which has been adopted in an astonishing range of areas including studies of paintings, photography, architecture, performance and film. Chapter Three then presents the expansion of the aura framework with a focus on the

context of music. By introducing classical music as a genre that represents a traditional art form in art hierarchy, the chapter critically examines the development and changes in etiquette of the cultural experience throughout history. Chapter Three also identifies modern consumers of classical music as well as engagement with classic recordings. The chapter then addresses the gap in extant research and highlights the importance of bridging the two worlds: the classical recordings and the classical live concert.

Chapter Four: Methodological lens: Music composition theory

Music composition theory focuses on the act of creating the grids of relationships required to receive the aura of classical music performance. The chapter first explains the concept of "musicking" in relation to other modes of music engagement. This is followed by a discussion of the key concepts such as composition, improvisation, composers, materials, instruments, sketches and blended space as well as the relationships between these concepts in constructing the music experience. Within this chapter, the stages in composition which are analogous with the creative process in product design are also outlined.

Chapter Five: Research methodology

This chapter outlines the research design in which a qualitative approach was employed to address the research objectives. The chapter introduces ethnography, auto-ethnography and arts-based research methods and also explains how they were used to gain an understanding of aesthetic consumption. Data collection, data analysis, and the use of arts in enhancing analytical agendas are also discussed.

Chapter Six: The aura of classical music

This is the first chapter that presents data and findings from the research. Chapter Six focuses on providing an insight into the aura of classical music. While employing extant concepts in Benjamin's aura framework, the chapter offers a closer examination of the relationship between concert attendees and the various elements of a performance. This illuminates how key concepts such as uniqueness of time and space, distance, reception, and rituals can be applied in the field of music. The specific context of live music performance also allows for the expansion of these elements within the aura framework. The chapter provides data to support an understanding of the multi-layers of space and time, multi-dimensions of experience, and integration of aural-ocular-tactile reception which aid the audiences to gain an auratic experience.

Chapter Seven: The joint sphere of technology and classical music

Chapter Seven begins with an examination of consumer resistance to classical music due to a lack of connection with the music. It then addresses the second objective of the thesis by introducing the joint sphere in which the "idea composition" process took place.

Through looking at the interdiction of the arts and technology, Chapter Seven also explains the role of recorded music and other forms of reproduce classical music, including videos, records of performance, clips and short film recordings in music appreciation learning.

As a musicking practice, the act of creating allows for the establishment of a dynamic set of relationships between human and non-human factors that are required in order to see the beauty of a performance. When bringing up concepts in composition, the chapter introduces a view of music as a set of core materials and technological platforms as the instruments in the creative process. Chapter Seven focuses on the use of technology in aiding the consumers to learn auratic qualities of classical music as well as switching from physical distance to aesthetic distance with the artists and classical music.

Chapter Eight: Discussions

This chapter discusses the meanings derived from the empirical findings of the study. Chapter Eight is developed in relation to the body of literature in Chapter Two in order to outline the contributions of the study. It is presented in accordance with the two empirical chapters. It discusses and offers an expansion of Benjamin's conceptualisation of aura based on the findings detailed in Chapter Six. The following discussion focuses on the joint sphere of technology and traditional arts, the role of music as material, and the technology as an instrument in the "idea composition" process. Examining the interdiction of arts and technology, Chapter Eight further proposes the mechanism of a "composed decomposition of aura", given the inevitability of digitalisation in modern society which is deemed to lead to the decay of aura. From the findings in Chapter Seven, this chapter discusses the technological-journey to classical music which sees the appreciation learning process as multi-loops of assimilation – appropriation - aggregation. At the same time, it highlights the concept of "departure point" to address the strength and potentials of technology in assisting consumers' auratic engagement.

Chapter Nine: Conclusion

This chapter provides a recapitulation of the thesis to highlight how each objective was met. It articulates the theoretical contributions made by this thesis to the aesthetic and experiential consumption body of research. Through encapsulating the thesis as "the aura of classical music with the aids of technology", rather than in the age of technology, the chapter emphasises the positive view of technology in engaging with and preserving the tradition and rituals of classical music engagement. Given the fact that Benjamin's references to music only appear as glances in certain arguments, this thesis's focus on music, various modes of music engagement together with the discussion on the role and relationship between reproduced music and live music suggests a theoretical contribution to Benjamin's aura. The chapter then illustrates methodological contributions, practical implications, limitations and suggestions of future research.

CHAPTER 2: RESEARCH BACKGROUND

2.1. The Birmingham Project as a research context

The 'Birmingham Project' (the BP) is part of a long-term plan of an international, multidisciplinary program aimed at making real changes to the scenarios of the city, creating life-changing contributions and enhancing public engagement. The BP particularly offers first-year undergraduates the opportunity of working as part of an interdisciplinary team to collaboratively tackle a real-life challenge through conducting research and creating innovative online resource. In order to produce a digital output in an allocated period of time, the young participants were working under the guidance of an academic lead with the support of a postgraduate researcher and in partnership with major international businesses including IBM, PwC, KPMG, and Jaguar LandRover.

During the academic year 2013-2014, the pilot of the project took place with an involvement of 60 students and became a huge success. This has established a strong foundation for the development of multidisciplinary teams and expansion of the project. In 2014 – 2015, the BP welcomed 160 students and saw a dramatic increase in the number of enrolments in the following years. After involving 300 students in the BP in 2015, the average number of students registering to join the scheme is approximately 400 each year. Culture, Arts and Music has become a big part of the BP from its early stage, together with the emphasis on discovering the role of technology in society, enhancing learning process and making influence and impact to the wider community.

This essence of the BP was initially built up and shaped by the former leader of the Birmingham Project, Dr. Andrew Davies. Holding the role of the Head of Education for the School of Philosophy, Theology and Religion, the founding Director of Edward Cadbury Centre for the Public Understanding of Religion, and also the chair of Education Innovation Group at the University of Birmingham, Dr. Davies sees himself as a person with various interests. He defines himself as "fundamentally a biblical scholar who works on the reception history of the Bible, particularly its influence on society, and its interpretation in music and the arts" (Birmingham.intranet). At the same time, he is tech savvy since childhood. He began programming and got his first formal publication in 'Personal Computer World' when he was twelve years old. To date, Dr. Davies still keeps his skill current by actively enrolling in many professional trainings and programmes, including media production courses, and gained acknowledged by BBC broadcast experts.

The technological and computing skills have equipped Dr. Davies in advancing his teaching approach in order to offer innovative classes to students. He is particularly interested in and experienced in using visual materials in gaining learning experience, such as using short video lectures to supplement the text-based materials and developing a "flipped lecture" approach to using video podcasts in classroom teaching. The BP's focus on innovative teaching and learning experience successfully serves Dr. Davies's vision of bringing educational experience beyond the campus gate.

The core idea of the BP and its aim of gaining public influence was strategically developed year after year upon his collaborative experience with UoB's Entrepreneurship

and Innovation team. The BP captured Davies's key guiding principle of his development framework, which is "Influence". Seeking for depth and breadth of impact, the BP is designed and implemented to deliver transformative change, shape public opinion, as well as support forefront social entrepreneurship and community engagement.

2.2. "Technology meets arts" in The Birmingham Project

2.2.1. The Birmingham Project's challenge topic - "Technology meets arts"

My research questions emerged out of the objectives of two renowned organisations: The city of Birmingham Symphony Orchestra (the CBSO) and IBM - the global technology corporation, both of which have their own partnership activities with the authors' university. The two companies joined the BP to co-develop a challenge topic: "How can technology help us engage with the arts?", which focused on preserving and celebrating culture with the use of technology. This question was then further specified and entitled: "How to engage young audience with classical music through technology". As the first-year students at the University of Birmingham were targeted as the young audiences of classical music, they were invited to join the project and empowered as the main developers of the digital outputs. Young audiences would work in allocated teams, collaborate with academic staff and businesses to develop an online resource that tackled the challenge question. In this project, the CBSO, IBM and University, particularly BP academic team, acted as supporters and facilitators.

The period 2014-2018 aligned with the CBSO's strategic plan of "Securing the future of a world-class orchestra 2014 – 2018", a vital part of which was to engage with and attract more young audience.

2.2.2. The CBSO – The Art

Located in Birmingham, the CBSO was founded in 1920, earnt its reputation as one of the world's finest orchestras in 1980, and affirmed its global pre-eminence in 2013. Since then, it has continued to present internationally-significant classical seasons to more than 200,000 concert goers annually. The CBSO also provides around 80,000 opportunities of learning and engagement every year. These includes partnership with the University of Birmingham and other universities from which young talent benefits.

In spite of their high performance in the market, the two organizations had their own challenges and expectations. A sharp decline in public funding since 2010 has put increasing pressure on the orchestra. In 2014, the CBSO was amongst the ten arts organisations in Birmingham getting hit by the City council funding cuts and the public funding reduction is predicted to reach 34% by 2018. In their plan for 2014 to 2018, the CBSO has been open about their financial challenge. Given the scale, the orchestra's works and the goal of retaining their position as a world class orchestra, a modest drop in revenue could cause a huge impact on the CBSO. This is an urgent quest for the symphony orchestra to generate more income from ticket sales through attracting new audiences, especially young audience members.

2.2.3. IBM – The technology

IBM, on the other hand, is a multinational technology company with a history of more than 100 years. Not only offering technology solutions to various industries including retail, finance, gas, and oil, the company also has a special concern and interest in cross disciplinary collaboration and academic engagement in order to harness a diverse range of

knowledge. With an aim of approaching students at their early stage of their education, industry experts were sent to work at the university campus for the last 15 years. IBM aimed to develop new ideas around the use of technology to create a better, smarter life for users.

2.2.4. The meeting

In 2015, the director of Learning and Engagement from the CBSO, Lucy Galliard, met with IBM representative, Pete Cripps, who was also the ambassador of the Silicon Canal, a co- innovation scheme in the West Midlands. Their aim was to work together in order to increase young audience's participation in classical music via technology. This collaborative project thus represented a meeting of the arts and technology, offered a joint sphere for the Arts meet the Tech, and create opportunities for bridging the schism of the Arts and the technology.

One crucial aspect of the project was that young potential users should be integral to the process from start to finish as co-creators of the output. In charge of organising, team leading, and mediating the process, the BP initiated and implemented a wide range of activities during a six-month period, from recruiting the participants and researchers to organising the presentation day. The BP provided space for discussion and meeting activities, offered vital training courses ranging from team work, project management, research, design, to platform development skills.

Potential participants were informed by the university about the innovation scheme, which resulted in more than 160 applications submitted for enrolment on the project. These were largely motivated by the prospect of working with renowned companies,

learning about innovation and creativity, gaining experience and improving their personal profiles. A further enticement was the possibility of winning a prize from the two companies for the best ideas. There were twenty teams working on the project simultaneously, which also introduced a competitive element.

2.2.5. Researcher's roles in the project

As part of the BP academic team, I started being involved in project in 2014, became part of their collaboration project in 2015, and followed up this study until 2018. Below is a summary of my roles in the BP:

- Providing training and any material support that aid students' design process
- Providing advice to students regarding research methods and any ethical considerations, referring students to subject advisors where necessary
- Providing guidance on analysing and presenting survey research data (quantitative and qualitative) as part of online learning outputs and presentation material
- Ensuring project is on track and providing guidance where necessary to prompt stalled projects
- Ensuring scope of work outlined is feasible and adequately resourced
- Supporting students through daily meetings, providing constructive feedback to proposals

I was also required to provide support to academic staff leading project teams, which included providing feedback on student progress and acting as point of contact in the absence of academic staff. Furthermore, I was required to become the co-ordinator and contact points between the team and other external parties:

- Scheduling appointments with specialist subject advisors, where necessary

- Coordinating site visits in accordance with the project budget

- Organising daily meetings between project team and academic lead and PGTA to monitor progress

- Liaising with partner organisations to coordinate any visits to campus and project team specific meetings

- Liaising with the Birmingham Project Implementation team

- Escalating any issues arising to the Project Implementation Team

- Acting as point of contact in the absence of academic staff

- Providing feedback on student progress

- Providing feedback and participate in focus groups as part of the project evaluation

CHAPTER 3: BENJAMIN'S AURA

3.1. Prelude

Through his essays, Walter Benjamin introduced a reading on new forms of artistic creation and reception as a result of mechanical and technical advances of modernity. By developing his argument concerning mass production, Benjamin proposed that mechanical reproduction is unnecessarily evil. Benjamin looked at different forms of arts and media to develop frameworks and concepts throughout many essays and writings, with significant changes and enhancements. However, none of his essays was devoted to an in-depth discussion on music production. Some researchers even claimed that music is not close to Benjamin's areas of interest (Patke, 2005; Adorno, 1968).

This chapter focuses on critically examining Benjamin's framework, its implications and application in the context of music consumption, particularly classical music consumption. To begin with, it introduces Benjamin's view on reproduction and the origin of the establishment of his thoughts (Section 3.2). It is then followed by a discussion of "Benjaminian aura" with a focus on key concepts: distance, uniqueness and authenticity, ritual, and reception (Section 3.3). This review of the literature provides a basis for an analytical framework for understanding the aura of classical music. The chapter then discusses the nature of music that challenges the interpretation of some concepts in Benjamin's framework (Section 3.4). Following the discussion is a review of classical music traditions through a span of history as well as its modern consumers (Section 3.5). The last section is used to look at the possibilities of the co-existence of two worlds: classical recordings and live classical concerts, which are also the motivation that guides the objectives of this thesis (Section 3.6).

3.2. Benjamin's view on reproduction

3.2.1. The role of the public in reproduction

> "… the technology of reproduction detaches the reproduced object from the domain of tradition. By replicating the work many times over, it supplants uniqueness with massive quantity. And in permitting the reproduction to reach the receiver in his own situation, it actualizes that which is reproduced" (Benjamin, 2008, p.22)

For Walter Benjamin, reproduction is a means of renewing an art and making it useful again in the present. Reproduction allows the "playback" of an artwork, which enables two things: the active public participation and the access to the mass audience. Benjamin looked at the public participation associated with the political role of the arts. This turns art reproduction to "a weapon of struggle against the ruling class", "an emancipatory tool for the newly released class society" and "a possible attack on the fascist media" (Burton, 2015, p.13). The political impact, however, is not the focus of this thesis. With regards to the access, Benjamin made a remark that it demystifies the role of tradition in the artworks and detaches their scared values, which turns the arts into daily use.

When Benjamin saw technology as the shattering of the tradition (Benjamin, 2008), such demolish is not necessarily evil. This idea appeared in his writings since the early 1920s and further developed in the essay "The work of art in the age of digital reproduction". Technical reproduction is claimed to offer an instrument for making the world new (Benjamin, 2008). This re-functionalisation, according to Benjamin, represents "a revolutionary instrument through capacity" (Burton, 2015) despite being created from the

system. Besides suggesting the capabilities of the copies in re-functionalising the artwork and the public role, he discussed the construction of the revamping of the work of art. The creation of new forms of arts needs to be looked at two levels: the creation and the reception, both of which are inseparable from each other.

3.2.2. Reproduction

Aligning with Benjamin's arguments, Carl Einstein (1929) made an important comment on the influence of technical reproduction on tradition. He also located the issue of reproduction and repetition in photography and engaged in strategies to strike "a blow against tradition". Focusing on the socially transformative contemporary visual practices, Einstein saw reproductive technology as a means for the fetters of tradition to be to rid of and turned into the radically new. In his discussion on the art reproduction, however, he also pointed its negative side by introducing the notion of repetition. For Einstein, repetition is "a lie that humanity told itself about the Real" (Haxthausen, 2004, p. 47). It develops "the illusion of immortality of things" and grants them a semblance of stability and durability, whence all was "in continual flux" in truth (Einstein, 1929, p.165).

The Lie about the Real indeed has its own values in culture and heritage contexts, particularly in exhibition and museum. For example, Moholy-Nagy (1969)'s promoted the roles of preservability and retrievability that technology could offer:

> "Contemporary technology offers a means of assuring a wide circulation for 'originals' too. With the aid of machine production, with the aid of exact mechanical and technical instruments and processes ... we can today free ourselves from the domination of the individual handmade

piece and its market value. Such a picture will obviously not be used as it

is today as a piece of lifeless room decoration but will probably be kept

in compartments on shelves or 'domestic picture galleries'; and brought

out only when they are really needed" (p. 25-26).

The domestic pinacoteca, or art gallery, from Moholy-Nagy's imagination (1969) in the early stage, allows pictures to be retrieved through different technical devices, some of which did not even exist. A wide range of reproductive technology devices appeared in his chapter, from filing systems to three-dimensional imaging (Henning, 2007, p. 35). A few years later, Moholy-Nagy actually created art for the Film and Photo exhibition in Berlin called "Room one" that displayed photographic reproductions without any accompanying text. He is among many art enthusiasts who envisioned the future of reproduction of pictures and their display, such as Frederick Kiesler who anticipated a tele-museum that broadcast pictures through the use of sensitised walls, to extend its access to the audience. Underneath his vision was the idea of supporting beholders in sharing in the ownership of the world's art treasures (Kiesler, 1930). Similarly, Neurath (in Henning, 2007) shared his view of emancipating the arts and the museum from the ritual in re-imagining the museum practices of accumulation and display that are more visitor-oriented. These visions have supported the idea of the museums as new media.

3.2.3. The germ of Benjamin's theory of reproduction

The origin of Benjamin's reproduction theory is found in his "Paris Diary" (1930), particularly in a passage recording his visit to the bookshop of Adrienne Monnier. "Wretched" and "fatiguing" were Benjamin's manner of dealing with art reproduction, claiming that art, such as painting and sculpture, in the form of photography would be

much easier to enjoy than that in reality. Responding to his expression, Monnier was obstinate:

> "The great creations … cannot be thought of as the works of individuals. They are collective objects, so powerful that to enjoy them requires precisely their reduction in size. In the last analysis, the methods of mechanical reproduction are a technology of miniaturization. They help people to obtain the degree of power over the works without which they could not experience enjoyment."

The conversation gave Benjamin a valuable theory of reproduction which he developed in his essay "Little History of Photography" (1929). In his brief of discussion that adapted Monnier's formulation of reproduction theory, he only made two notable word changes by substituting "Genieflen" (enjoy) by "Assimiliere" (assimilate) and "Genufi" (enjoyment) by "Verwendung" (use). This remarks his view of the effect of reproduction as a political instrument, which is a significant shift from Monnier's thinking of the reproduction as an aid to aesthetic enjoyment. More importantly, he made an important argument in the essay by highlighting how the understanding of great works has changed along with the development of technological reproduction. This knowledge, according to Benjamin, is important and central to the issue of the decline of a feeling for art through reproduction, instead of people's contemporaries that usually received direct criticism. He also kept Monnier's idea of "technology of miniaturization" as the methods of mechanical reproduction. For Benjamin, it is "the condition enabling the instrumentalization" and "the displacement of power from the beholder" (Haxthausen, 2004, p.50). The source of the power found in the great works, however, was only

presented in further details when he introduced the "Work of art" essay in 1935, in which he called work's power "authority". According to Benjamin, the source of great work's power is "aura".

3.3. A conceptualisation of aura through Benjamin's writings

Benjamin introduced three discussions of aura, each of which focuses on different media or media forms, examines a moment of transition of representational practices, and involves the tension between older and newer technologies (Bolter et al., 2006). Throughout his writings, all of which are in the 1930s, he developed discussions located in the study of photography, film, and lyric poetry, respectively. The 'Little History of Photography' provided discussions from portrait painting to the daguerreotype and non-auratic photography. The 'Work of Art' contrasts stage drama and film besides keeping important discussions on photography and examples on sculptures. Different from the two first essay, the last one entitled "Some Motifs in Baudelaire" introduced the changing nature of lyric poetry, which presented his main concern in verbal expression and memory rather than visual technologies per se.

Despite the time span devoted to developing the concept, aura itself still displays an "irritating ambiguity" (Stoessel, 1983). Benjamin's attitude towards the decay of aura is "profoundly ambivalent" (Hansen, 1987, p.187). However, the construction of aura formula suggests important concepts and discussions that serves the analysis and understanding of the arts in the era of reproductive technology. The conceptualisation of aura is discussed in detail as follows.

3.3.1. The early stage of "aura" theory

The term "aura" first appeared in Benjamin's essay in 1929 entitled "Little History of Photography". However, it is associated with the "breathy halo" of a person "of a rising class" (Benjamin, 2008, p. 266) in the specific context of photography. The first approach to aura thus focuses on the concept of class and human charisma captured with support of setting and different class attributes, including photographic artefacts and generation of animated conviviality, as evident in many daguerreotypes. Pairing with the notion of bourgeoisie class is the historical variable of aura, to emphasise that aura is one of the attributes of the class that is developed at a particular historical moment:

> "Aura emerges as the sign of the convergence of two things: the historical conditions of possibility of a certain kind of photograph, and the self-consciousness of a certain class, the bourgeoisie, at a particular moment of its development" (Benjamin, 2008, p.265).

3.3.2. Development of Benjaminian aura

Benjamin kept a considerable discussion in the photography essay in his work "The work of art" published in 1936. In both essays, "The little history of photography" and "The work of art", Benjamin's conversation on certain issues are evident: the need of the modern masses to take possession of the object in the form of a picture, the uniqueness of the original artwork, the identification of transience and repeatability with its reproduction, the peeling away of the object's shell, and the destruction of aura. However, he introduced entirely new elements into the notion of aura (Haxthausen, 2004). In his 1936 essay, the aura of early portrait photographs was referred only "in

passing". As Benjamin explained, "In the fleeting expression of a human face, the aura beckons from early photographs for the last time". He clearly displaced the locus of aura from the reproductive image of the photograph to the unique physical art object with a focus on the aura within traditional art forms including painting, sculpture, theatre (Benjamin selected writings, vol.2). This led to a significant development of concepts contributing to his formula of aura, which includes distance, uniqueness, ritual, reception, and illusion, all of which will be discussed in the next sections.

Benjamin even suggested that aura appears in all things when expanding his discussion on the aura. For instance, in his Artwork essay, he used the aura of the natural objects for illustration: "If, while resting on a summer afternoon, you follow with your eyes a mountain range on the horizon or a branch which casts its shadow over you, you experience the aura of those mountains, of that branch" (Benjamin, 2008, p. 14). By using this image, Benjamin explains the decay of the aura in the contemporary culture that is defined by an increasing significance of the mass. It is the desire and passion of the contemporary mass to "bring things closer both spatially and humanly" that leads to their growing urge of owning an object by possessing its "likeness", which is its reproduction. The closer the public come to the art, the less mystical the work of art can preserve. The acceptance of every reality reproduction consequently results in the destruction of its uniqueness.

3.3.2.1. Distance

From the discussion of the closeness and the likeness to explain the social bases of the decay of aura, Benjamin introduced the concept "distance" to conceptualise the notion of aura. Distance is a key concept, placed at the centre of Benjamin's later writings to approach aura: "…the unique apparition of a distance, however near it may be" (Benjamin, 2008, 1968). Accordingly, the "figurative distance from the beholder" of an artwork is vital in deciding its possession of aura rather than its use value. Not to be mistaken with space in terms of dimensions of height or depth, the notion of distance in Benjamin's works are used metaphorically to refer to "the creation of a psychological inapproachability" (Benjamin, 2008, p.14). For instance, in experiencing paintings, a viewer may stand directly in front of a virtuous artwork and mentally feel the separation between themselves and the art creation. Furthermore, it is a temporal distance that intrudes between an artwork and its audience to enable an authority "claim for the work with regards of its position within a tradition" (Benjamin, 2008, p.14).

3.3.2.2. Authenticity and the uniqueness

According to Benjamin, a copy, no matter how perfect its reproduction is, would not be valued equally or favourably due to its lack of "aura" imbued in the original work. The aura of a work of art lies in its unique existence in a particular space and time, which Benjamin called "the here and now" of the artwork. The unique existence in time and space establishes a contemplative distance between object and viewer (Hannan, 2017) and marks the history which the work is subject to. When considering the history, it is vital to distinguish the two changes influencing the work of art: First is the changes in the

physical structure of the work overtime and second is the changes in its ownership. The detection of the existence of an original artwork and its physical changes can be performed through chemicals and analyses, whilst the ownership is "part of a tradition which can be traced only from the standpoint of the original in its present location" (Benjamin, 2008, p.21)

The here and now of the original guides what Benjamin called "authenticity" of an artwork, the next element in Benjamin's formula of aura. He explains the concept of authenticity as "the quintessence of all that is transmissible in it from its origin on, ranging from its physical duration to the historical testimony relating to it" (Benjamin selected writing, vol 3, 2006, p.103). Accordingly, authenticity is described to be linked to a unique physical identity that survived and persisted through the changes in material, ownership, and function (Haxthausen, 2004). Therefore, the historical testimony of an artwork, as argued by Benjamin, is damaged by any form of reproduction. Benjamin made a remark: "The whole sphere of authenticity eludes technological - and of course not only technological - reproduction" (Benjamin, 2008, p.21). When examining authenticity in relation to technology, Benjamin consistently emphasised the irreproducibility of authenticity and the jeopardisation caused by the technological and mechanical reproduction throughout his writings:

> "Precisely because authenticity is not reproducible, the intensive penetration of certain (technological) processes of reproduction was instrumental in differentiating and gradating authenticity" (*Benjamin selected writings, vol. 4*, 2003, p.271).

Sharing a similar view with Benjamin on the irreproducibility of an object's authenticity is Erwin Panofsky. In his essay, "Original und Faksimilereproduktion" (1930), Panofsky asserted that authenticity is an irreplaceable ingredient, "an aesthetic act that is consummated before the original" that reproduction would never be able to convey (Panofsky, 1930, in Benjamin, 2008).

3.3.2.3. Rituals, etiquettes and traditions

Benjamin's aura is firmly associated with ritual, tradition, the optical, and the contemplative (Rickly-Boyd, 2012). In discussion of the uniqueness of an artwork, the embeddedness of the art in the fabric of tradition is a key point of Benjamin's argument. From his suggestion, the value placed on the uniqueness of the authentic work of art has its origin in the ritual function – initially magical and religious of the oldest works (Benjamin, 2008, 1968). Benjamin claimed that the existence of the work of art with reference to its aura is never entirely separated from its ritual function (1936).

There are different opinions on tradition transmutability through reproduction. Horst Bredekamp questioned this through historical facts (1992). During the Middle Ages, cult images were duplicated in order to extend their ostensible powers. If the form of a cult image or a reliquary was reproduced, then its redemptive or healing power, such as the aura was transferred to the reproduction. The cult value was therefore not diminished but intensified by reproduction (Bredekamp and Whyte, 2009). Hannan (2017) argued that the act of reproduction leads to the dissipation of an object's aura, for the new objects have no existence in tradition. Commenting on this issue, Benjamin suggested the role

of reproduction in bringing aesthetic to the audience. Accordingly, he saw that the singular, auratic object is manifested by its history and functions, "which enshroud it like a veil and render it resistant to use in the present" (in Benjamin, vol.3, p.127, 2002). Technological reproduction is capable to strip away this veil, from which the object is freed from its actual physical history. By emancipating the object from its embeddedness of tradition, technology frees the arts from a dependence on ritual and renders it malleable.

3.3.2.4. Modes of Reception

When uniqueness is evident in the conceptualisation of the aura of an artwork, Benjamin suggested that the mode of reception of aura does not solely depend on an establishment of the authenticity of an artwork or a view of the art as an intimate unity with the time and place of performance (Chanan, 1995). He claimed that the auratic values of an object are also constructed by "the relationship of otherness" and intimacy with which the audience could establish (Johnson, 2010, p.10). Thus, in addition to the embeddedness in history and tradition of the artwork, he looked for the involved manner and active response of the audience to see if that artwork possesses an aura. In his comment on engagement with aura and auratic values, Benjamin argued that it requires dialogue, an interaction between the viewer, or the audience, and the object. It is the encounter that opens the virtual space of auratic contemplation, the emergent space between object and subject, in which one approaches the other.

This argument necessitates the understanding of the auratic experience gained from an interaction between the audience and aesthetic properties of traditional artwork, such as

a painting or sculpture. As discussed earlier, the aura generated from the encounter between the audience and these traditional arts involves a sense of temporal distance and feelings of reverence and remoteness (Hannan, 2017; Benjamin, 2008; Bolter et al., 2006). However, the psychological inapproachability of the art uniqueness must be reconsidered when the object has a number of copies that share the same status, which happens in the context of film and photography. Films and photographs can be reproduced in a discretionary number of almost, or even completely, identical copies. This exemplifies the greater degree at which the reproduced art becomes the work of art (Benjamin, 1968, 1936). Hence, it makes no sense to request for the authentic work of such artefacts that are designed for reproducibility. This, in turn, raises the question of how the emergent space is located, or how the audience and these reproduced artefacts approach each other in order to gain such auratic contemplation.

Aligning with Benjamin's thinking, Johnson (2010) added that the distance between subject and object is "transcended in the illusion of one-ness, of the sensation of absorption of the self in the object of contemplation" (p.9-10). When standing before an art work, a concentrated viewer is absorbed by it whilst a distracted one will absorb the art into himself (Benjamin, 2010, 2008). As discussed in Benjamin's Art work essay, not every art is predominantly received and experienced in the mode of concentration. There are works of arts the reception of which "is consummated by a collectivity in a state of distraction" (Benjamin, 1936, p.129). Distracted reception, under circumstances, does not mean the cultural industry manufactures the art works as products for the masses. To explain the distraction, an antithesis of the concentration, Benjamin

provided an example of the architecture. Owning a history longer than any other art (Benjamin, 2008, p. 40) and uninterruptedly serving the permanent need of shelter of the humans, architecture and buildings has a close relationship with the mass.

The public receives them by use and by perception, both tactilely and optically. The tactile reception is considerably gained by "way of habit", which emerges from casual noticing rather than attentive observation. The reception of the architecture aura enquires "human apparatus of perception at historical turning points" which cannot be achieved solely by the optical means. Thus, a concentrated traveller standing before a famous building might not fully receive the aura of the architecture. Through habit and time, people will acquire the cue from tactile reception and gradually become mastered in this task.

3.3.2.5. *Illusion*

The specially adjusted camera and techniques, as mentioned in the previous discussion, have resulted in the illusionary nature of film (Benjamin, 2008, 1968). In film industry, illusion is created through promoting spectacles in order to stimulate the interest of the mass. The illusion of reality, in some writings, refers to people's temporary escape or relief that offers unfulfilled values and is seen to be unhelpful for human in interpreting the world (Hume, 1984). When viewing reality as paramount (Berger and Luckmann, 1966) and recognising its "privileged position in the way individuals order and apprehend their lives" (Seregina, 2016, p. 17), illusion of reality is seen to lead people to complete disengagement from their everyday life (Hume, 1984).

This thesis, however, is not aimed to go in depth of such aspect of comforting and freeing people from reality. Instead, the discussion is bound by the power of special techniques in creating an illusion of an actual, real presentation of reality for the audience. The deep penetration of the apparatus in the film studio into reality has reached a point that audience form a view of reality without recognising the foreign substance of equipment and the special procedure, such as the shooting and the mounting of the shot (Benjamin, 1968). The expansion of the mimetic capability of film to specific techniques which is designed to make technology itself disappear has been mentioned in Benjamin's writing in the Work of Art essay and, also, in elaborated in his third writing on Baudelaire (Hansen, 1987). In Benjamin's argument, such artifice also earnt a particular status in the technical mediation of contemporary life. Benjamin did not treat techniques as negative. In his discussion on the highly artificial manner in enabling film to create an illusion of reality free of all equipment, he even commented that this was what the audience expected from a work of art.

3.4. Revisiting Benjaminian aura in the context of music consumption

3.4.1. Benjamin's extant writings on music

Benjamin's ambition "to liberate the future from its deformations in the present" is evident throughout his writings as well as different versions of the Work of Art essay (Benjamin Selected writings, vol.1, p. 38, in Patke, 2005). However, such fulfilment indeed only pursues his examining the effect of reproducibility on the visual arts and film. As Patke (2005) commented, music was not close to Benjamin's interests.

In Benjamin's writings, references to music only appear as glances in certain arguments. For instance, the development of sound recording around 1900 was mentioned as one of the examples of a new stage in the technology of reproduction (Benjamin Selected writing, vol.3, p.102). Gramophone record was referred to in an argument of authority and authenticity of reproduction made by hand (ibid., p. 103). The "enchanting fabric of sound" was found in Benjamin's selected writing, volume 3 and volume 4 (p.119). As pointed by Patke (2005), in the fourth volume of selected writings of Benjamin, references to music are located in the discussion on the extravagance of trash in the music industry (p. 278), and Leonardo da Vinci's disparagement of music as less lasting than painting (p. 279). His longest discussion on music reproduction is aspired by a quote of Hans Eisler's view on the musician:

> "In the development of music, too, both in production and in reproduction, we must learn to recognize an ever - increasing process of rationalization … The phonograph record, the sound film, jukeboxes can purvey top - quality music ... canned as a commodity. The consequence of this process of rationalization is that musical reproduction is consigned to ever-diminishing but also ever more highly qualified groups of specialists. The crisis of the commercial concert is the crisis of an antiquated form of production made obsolete by new technical inventions".
> (Benjamin, 2008, p.87)

By quoting Eisler, Benjamin claimed that "an ever - increasing process of rationalization" is likely to "render the phonograph record and the sound film into canned commodities" (Benjamin Selected writings, vol.2, p.775). To avoid "the economic mobilization of

technology for mass consumption", the artist as producer needs to learn to "renew from within the world as it is" (Patke, 2005, p.6). This quote is to support his explanation for the idea of "the author as producer", which is predominantly bound by his focus on the case of the photographer (Benjamin, 2008, 1968).

3.4.2. The multiple existence of music

It is vital to acknowledge the "peculiar mode of multiple existence" of music which makes the ontology drawn from the visual arts inapplicable to music study (Patke, 2005). Multiplicity in the visual arts is seen as the sameness, the result of a mass copies, from which the aura is stretched so thinly and decomposed gradually. An original work of the visual arts is associated with uniqueness and unicity, as opposed to multiplicity. However, an original music work can be referred to as musical score or performance, potentiality or virtuality, realisation and actualisation (Johnson, 2010; Patke, 2005), all of which are different from the technically reproduced music, or recorded music. Thus, the nature of the multiplicity of the non-technically reproduced music existence makes music dissimilar to visual arts, such as a painting which must be perceived as either original or reproduced works. Also, it is the distinct mode of existence that allows music to separate the concept of authority from authenticity.

Music, as most obviously seen in the case of Western music, "begins its life in a medium other than sound" (Patke, 2005, p. 24). Music has its being as potentiality when it is written as score. At this stage, the score is the possible existence of music. When the music is contemplated and reconciled (Rings, 2011; Esposito, 2002), it gains its being as virtuality, in its earliest understandings, in the sense of "virtually human" (Halligan, 2016,

p.539). Only when the music is performed or improvised, it reaches the stage of transforming "the score as an acoustic entity" that awaits realisation (Patke, 2005, p.24) to the actualisation of the virtual (Weber, 2000).

This leads to the quest of clarifying the relation between real, actual, and virtual in examining a work of music. In visual arts, such as paintings, sculptures, and buildings, the original works are referred to as the actual works. However, actualisation in music, as explained above, is the act of actualising the virtuality. Thus, a real work of music also includes an element of the virtual, in the virtually human sense, instead of the "not quite human" music (Halligan, 2016, p.539) generated by the computer. Deleuze also had important suggestions on the antitheses between the virtual and the actual, between the possible and the real. To borrow Deleuzean's proviso, "the virtual must be defined as strictly a part of the real object – as though the object had one part of itself in the virtual into which it plunged as though into an objective dimension" (Deleuze, 1994, 1968, p.209).

3.4.3. Music reproduction

In music, the author as producer could be understood as the composer as performer, which suggests distinct features of music and an extended application of some key concepts in Benjamin's essays. A composer's first performance of his own music in front of audience members will not cause the loss of authenticity, or the "here and now", of his other performances. As Adorno remarked "Each work, insofar as it is intended for many, is already its own reproduction" (Adorno, 1970, p. 33).

The authenticity of reproduced music in the form of performance is still applicable even when the author is not the producer, or the composer is not the performer. In the case that a composer's work is performed by other artists and this music-making might not possess the authenticity of the composer's performance, it still has its own authentic and authoritative values. As explained by Patke (2005, p.24), the composer's music now "serves as the model for later performers". He even suggested that the later performances might even sound more authoritative than the one performed by the composers due to its execution, interpretation, and, possibly, instrument dissimilarity.

3.4.4. Repetition of the production of difference

Commenting on the multiple existences of music, Patke (2005) saw music performance as "the virtually actual" and "the renewably repetitive". Its authenticity is not bound by or attached to, the "here and now" as found in Benjamin's writings on discussion of the visual arts. Instead, music authenticity is enabled to be actualised "on a gradient", in repetition undesirous of an original (p. 23).

Music, in its mode of existence as a performance, suggests an unusual relation to repetition that other arts cannot possess. No music performance is identical to another in spite of being related to the same composition (Kania, 2009). Therefore, music, when existing as performances, create an auditory experience which is both new and old. Due to this non-identical iteration, each music performance is a "repetition of the production of difference" when being examined under Deleuze's logic of repetition (1994). In the same vein, Patke (2005) commented that the difference of repetition of performance is created in so far as the recurrence of "the same" is revised to the idea of "alternatives",

or collaterals that refer to "contingent actualizations of form and genre" (p.20). Schechner (2006, 1985) made a remark of repetition and difference in his conceptualisation of performance. He argued that performance emerges as a repetition of elements; and it is crucial to acknowledge they are independent of the context that brought them into existence (Seregina, 2016). In music performance, one would immediately think of elements as music and non-music elements, which construct the framing of the event. These include concert decoration, programme notes, and gestures, all of which refer to the visual and contextual aspects of a live performance (Johnson, 2010). Kania (2009) suggested two elements, or aspects, of a performance: the "active" and the "phenomenal". The first element refers to the process of making the sound. This includes activities which performers engage in, such as "blowing air through complicated constructions of wood and metal" in a classical music performance or "drawing taut horsehair over tauter metal" in rock concert (ibid., p. 16). "Phenomenal" is used to describe the product and point of engaging in that activity, which is the sounds emerging from the instrument. As Levinson (1990) pointed, the product is primarily judged rather than the process. However, a music performance must be evaluated by judging the achieved result in relation to the activity of achieving it.

The notion of difference in Schechner's essay, thus, refers to the difference situated in the context of existence. Performance changes from time to time to reflect the context in which it is played (McKenzie, 2001; McAuley, 2000). Performance has its being in a specific space and time; thus, each one is a unique event (Bode, 2010) despite the repetition and recombination of elements. This aligns with the view of performance as a

part of the circulation of representation, as introduced in Auslander's work (2008). It is never completed or finished (Schechner, 2006, 1988; Turner, 1987; Goffman, 1959), yet we can only understand it through its disappearance (Seregina, 2016; Auslander 2008; Schechner 1985). In the same vein, Andrew Benjamin looked at the constitution of a performance and its uniqueness in time and space by referring to its "dialectics at a standstill" (Benjamin, 1997, p. 917). What is worth noting is his view on finitude as an opportunity for music performance. He approached the concept of "iterative reworking" in Walter Benjamin's writings by developing it in the context of music improvisation. In his discussion, Andrew Benjamin saw the process of reworking result in different possibilities that could be a consequence or a constitutive of a performance that is both repetitive and authentic in nature. When perceiving that "no performance is ever the last word", he saw incompleteness of performance as a positive sign, given its opportunity of opening "the possibility of a repetition taking place again for the first time" (Benjamin, 1997, p.52). His view on the incompleteness of performance indeed aligns with the discussion on the aura of classical music concert event, which is presented next.

3.5. The tradition of classical music

Among a wide range of music genres, classical music is at the focus of this thesis as its tradition has become dominant in the hierarchy of musical styles (Regelski, 2006; Martin, 1995). Furthermore, as classical music is well established with the Western classical tradition, such immersion into the music is seen to be impossible for non-connoisseurs (Carù and Cova, 2006). Possessing a centuries-old tradition of live performance under its belt, classical music with its well-known musical tradition approaches the reproduction

and mediated performance differently from other genres of music (Kania, 2009, 2008). The decay of aura of this traditional art due to mechanical and technological reproduction, as well as the use of technology in general, thus becomes more profound.

3.5.1. Concert tradition of classical music

Whilst this thesis is not aimed to explain the history of classical music, it is vital to acknowledge its development of rituals and etiquettes to equip an understanding of music appreciation, as well as music listening practices and etiquettes. This could be found in the key phases: pre-eighteenth century, eighteenth century, and nineteenth century (Nicholls, 2014; Bashford, 2010; McParland, 2009; Kolb, 2000). These periods of time will be examined with regards to the context of performance, the mode of involvement of the audience, the formation of social class, and the etiquettes of listening, including the ancillary sources.

Before the eighteenth century, the concept of "fine art" did not exist in musical historiography (Kristeller, 1990). What is called classical music in the present was referred to as 'composed music' at that time, in order to be distinguished from other genres created for the purpose of entertainment and recreation, such as folk, sacred and domestic music traditions (Kramer, 2007; Schulberg, 2001). Composed music mainly served the pedagogical and spiritual purposes, dedicated to "the greater glory of God" as stated by Bach, the famous composer of that age (Kramer, 2007, p.210). This was done through the use of composed music in teaching the illiterate masses about spiritual doctrine and historical events as well as reinforce those in positions of power

(Schulberg, 2001). Listening practices of composed music were active and diverse, and there was no concert hall back to that time. The mass could gain access to composed music performance when attending the church, actively engaging by singing along and moving, all of which were associated with "the spiritual rituals of the ancient pre-Christian world" (Nicholls, 2014, p.12). The privileged people, such as the aristocracy of the court, accounted for a small number in the audience (Dymkowski and Wiles, 2013; Schulberg, 2001).

The eighteenth century started seeing the emergence of the concert hall tradition. However, such tradition was executed differently than that in modern time. Besides the spiritual and pedagogical functions, composed music was seen as the artisanship in the fulfilment of psychological, social and cultural practices (Kramer, 2007; Regelski, 2006; Kristeller, 1990). The concert hall was lit during the performance instead of being darkened as seen in modern classical concerts (McParland, 2009). Etiquettes of silent still, quiet listening did not exist in the first three-quarters of this century. Audience members were energetic, vociferous, and actively involved with performance. They could constantly talk and interrupt the performers (Nicholls, 2014; Downs, 1992). As noted by Weber (2014, 1997), they could even move around, eat and drink in the hall whilst listening to the performance. The mass had access to the concert together with the nobility and audience members (McParland, 2009; Lin, 2008; Downs, 1992). A split between classes only happened during the last quarter of the eighteenth century. The division between upper and lower classes led to a change in music tastes and acceptable preferences (Bashford, 2010; Horowitz, 2005), as seen by the shift of the aristocracy

towards the absorbed listening (Gay, 1995; Johnson, 1995). The ideology of listening with absorption introduced a 'higher' etiquette of a more fashionable society, which was generally referred to as the 'Beau Monde' (Weber, 1997; Downs, 1992).

The social distinction and social status consciousness based on musical tastes (Bourdieu, 1984) became more enunciated in the nineteenth century. Such division of social status within concert halls was indeed shaped through major historical events across the world, from war to industrial and social revolutions (Nicholls, 2014; Platinga, 1984). American cultural history is the most pronounced example, given the attempts of elevating and distancing artistic taste from other "daily life" music genres of a group of cultural elites (Levine, 1988). These cultural patrons were "less missionaries than conservators, less bent upon eradicating the cultural gap between themselves and the majority than on steadfastly maintaining that gap" (p.218). Holding such attitudes and values, they saw the growth of working class and the rising tide of immigrants as a threat and a bad that would "inevitably drive out the good". Thus, the act of raising music taste above the taste of the crowd was their critical precaution.

The key feature of listening in the Victorian age was highlighted throughout anecdotal and documents (Sigurjósson, 2009; Pitts, 2005; Forster, 1983). In Europe, the audience in all classes also showed a clear shift in their social and listening habits. A new approach to pedagogies of listening was established, given the association between classical music and personal improvement (Kolb, 2001). Western art music was favoured over other cultural traditions and attending a classical music concert was seen as a symbol of status (Platinga, 1984). London and Paris saw the birth of such exclusive groups as "The

Musical Union" and "The Beethoven Quartet Society" that sponsored elite performances of chamber music (Nicholls, 2014). These groups initiated a new etiquette of listening behaviour to the newly established canonical repertoire which ushered in intimacy, seriousness, reverence and concentration (Weber, 2014, 1997; Bashford, 2010; Scott, 2002) and upheld a new motto of listening- "the greatest homage to music is silence" (Bashford, 2010, p.42). Following these sociocultural developments is "the music appreciation movement" in school music education (McCarthy, 1997, p. 74) which turned school music to one of the institutions involved in perpetuating the disciplines of "aesthetic products of high culture" (Levine, 1988, p. 229). Whilst school was not supposed to promote socio-musical cultural gap, "there is abundant evidence that the old values surrounding ''art-for-art's-sake'' lingered on in music education thought and practice" (McCarthy, 1997, p. 79). As the historian Levine commented, "What was invented in the late nineteenth century were the rituals accompanying that appreciation" (p.229) which audience must acquire formal education and polished etiquette in order to participate in (McParland, 2009; Small, 1996; Botstein, 1992). Since people slowly saw concert attendance and notated music literacy as an elite and ritualised activity, the listener is directly affected by the audience besides the music itself (Bashford, 2010; Kolb, 2000).

3.5.2. Classical music in the age of technology

Benjamin emphasised the connection of aura to the presence: "Even the most perfect production of a work of art is lacking one element: its presence in time and space; its unique existence at the place where it happens to be" (Benjamin, 1939, p.75-76). Thus, it would be helpful to look into a brief history of the transition of technological reproduction (Sten, 2015). Thomas Edison's invention of the phonograph in 1877 marked the first mechanical and technological reproductivity of sound recordings that changed the way people accessed to music. Instead of attending a performance in order to experience a music work, the audience could buy and hear the "ready-made" music through the phonograph (Taylor, 2001, p.5). After two decades, the phonograph was incorporated to the nickelodeon, which turned it into the world's first music entertainment system and the top choice of purchase of music patron (Morton, 2009; Hyde, 1994). This invention was succeeded by the gramophone developed by Emile Berliner in 1887 and then perfected by Berliner's United States Gramophone Company. These successes were followed by the Victrola by the Victor Talking Machine Company in 1906, and then the combination between the gramophone and the nickelodeon. The record player was a "household staple" by World War I (Ogden et al., 2011, p.122).

The market saw a significant growth in sales of records after the introduction of electric recording in 1925. The music products started expanding with the launch of broadcast radio (Dominick, 1996), the first broadcasting medium. Its success caused a decrease in live entertainment as well as sales of phonograph and music sheets. After the formation of the first radio network NBC in 1926, radio still kept its high influence which was added

even further by the impact of World War II since there was no shortage of air time whilst papers and other products must be preserved (Ogden et al., 2011).

The 1940s and 1957 period saw the birth of Rock and Roll genre of music as well as technology development called "stereo records". The join of music in film continued to grow, and televisions became a medium to communicate music with a larger audience. Noticeably, the mid-1950s was the era of ''sales orientation" that saw the beginning of the growth of advertising. Multi-track recording technology was employed in studios during the 1960s, which allowed the introduction to further product launch including cassette tapes in 1963 and Lear's eight-track player in 1965. Since the advanced media allowed consumers to hear higher qualities of sound (Robbins, 2008), an increase in sales of the repurchase of music which was originally bought on vinyl disks started to evolve.

The first major combination of music and digitisation took place in 1978 to reduce the noise of recordings through digital technology. The effort of bringing music with better qualities did not stop there. With the emergence of MTV channel in 1981 entirely devoted to music, consumers could access a visual version of radio that created the same impact as live concert tours. This marked video market as a form of entertainment, which prompted the repurchase behaviours and contributed to the music industry offers that was developed with a strong focus on customers (Ogden et al., 2011; Robbins, 2008; Kotler and Levy, 1969). Besides the launch of technologies and channels of distribution, the market also welcomes ten different and distinct genres between 1979 and 1983, the most popular of which was rock. These all contributed to the success of music sales in the 90s.

The music industry saw further innovation in technology and digitalisation of music since 1999, started with the introduction of the free online MP3 file sharing craze. This was followed by the launch of the iPod in 2005 and digital media downloads between 2003 and early 2006. The internet has enabled musicians to distribute and gain popularity through such platforms as MySpace, YouTube, and Spotify (Robbins, 2008).

3.5.3. Classical recordings: A Critique

Despite the growth of different formats and channels of recorded music, mechanical and technological reproducibility of music receives huge criticism as the cause of the decline of the aura of classical music. This ranges from the decomposition of the cult values, the loss of temporality and uniqueness of music performance to the separation and a lack of interactivity in a concert.

For Adorno, technology only serves the purpose of distributing the music works, and the recorded music would not be capable of offering the cult values and mastery of a concert (2002). Under the mechanical and technological reproduction, music became "the pretext for a commerce that reifies it into commodity in an economy of ersatz substitution that converts use-value into exchange-value" (Patke, 2005, p.18). Adorno also claimed that the audience is manipulated "by the machinery of distribution and advertising" and consequently regress the product whilst the performers "gets reinstated in a falsely auratic light" (2002, p.312). As Wallace Stevens advocated, music lives and dies in time and such "Death is the mother of beauty" (1956, p.70). This makes music even more unique, temporal than other forms of arts. However, the repeatability of recorded music would destroy this poignant and sublime nature of music.

From aforementioned discussion (the of the two elements of a performance: active and the phenomenal, in Section 3.4.4. Repetition), emphasis on the role of phenomenal element as the "telos" or the ultimate object of the active aspect suggested the reformulation of the worry about the classical recordings (Levinson, 1990). Accordingly, it is the worry about the separation of what we hear on the recording - the phenomenal - from the active performance of the musicians. In musical practices, recordings of performances or recordings of compositions employ quite similar technology in the production (Edidin, 1999) and are constructed out of various, partial active performances. Thus, despite the "unified phenomenal performance" that recording can offer, what the consumers hear is not the result of a single, "unified active performance" (Kania, 2009, p.16).

The involvement of the audience is a key criterion when examining and comparing the experience of listening to a recording and a live concert. Britten (1964) claimed that listening to recordings "is not part of true musical experience...". When assuming that recordings were experienced in a casual manner, with neither deep engagement nor preparation, Britten claimed that recordings are just "simply a substitute" to live performance and saw it dangerous because it is "deluded" (p.20). In the same vein, Pitts (2005) addressed his concern for lack of a human element in recordings. Such human dimension is further described in Nicholls's work as "a catalyst creating connectivity" between the listeners and the music and between audience members as a community (2014, p.57). Factors of classical music as a theatre art would be missing in music

recordings, including the feedback loop, the visibility and the frame or context of the live occasion (Cook, 2001; Rooley, 1990).

3.5.4. Modern consumers of classical music

The advent of broadcasting and recording technology has hugely expanded the context and situation in which music is heard and led to a major change in the way people experience music (Kania, 2009). With recorded music, the audience could listen to music regardless of time and place, which could not be afforded through the live concert. This shift in experiencing music has led to a division of two camps: the enthusiasts and the detractors, as discussed by musicians and theorists (Kania, 2009; Chanan, 1995; Eisenberg, 1987). Accordingly, the enthusiasts find recordings a means of disseminating the traditional performance and supporting praxial learning of music appreciation as well as a new tool for creating musical objects (Regelski, 2006). The detractors, on the other hand, have different concerns and even condemn recordings. Their opposed position is indeed valid, given the history of recordings as explained below. Classical recordings have been through many "uses", from being fetishised as autonomous, reduced to functionality of film-music, played as a background of advertisement to being valued as artistic production (Johnson, 2010).

Previn and Hopkins (1971) quoted a confession of Atur Schnabel, the classical pianist who shaped the modern piano repertoire through his rediscovery of Schubert and Mozart: "I have a terrible fear of making a record of a Beethoven Sonata and somewhere, someday, someone is going to listen to it while eating a liverwurst sandwich" (p.89). This explains why people might think of recordings as "a mixed

blessing" and raises a concern for its indirect effects on live performance (Kania, 2009, p. 22). It is now important to look at some groups of consumers that leads to the concerns of classical recordings; the distracting mass audience, the consumers with omnivorous taste, and the culturally aware non-attenders of classical music.

3.5.4.1. The distracting masses

Whilst educators and musicologists claim that the handiest way to listen to a piece of music is not as crucial as the best way of listening to it (McKeown-Green, 2007), the mass audience might not always share the same view. It is undeniable that radio broadcasting and the recording industry have provided the masses access to music when they could not afford for concert attendance (Regelski, 2006; Brown, 2002). However, the availability of music is double-edged. The interaction between the mass audience and the music involves mediated one-way communication (Seregina, 2016). If natural, live performance is seen as the archetype of "being alone with one's God" (Benjamin Selected writings vol4, p.281), recordings displace it with "being alone with one's commodity" (Patke, 2005, p.15). Culture is now reduced to autonomous individuals (Seregina, 2016). Collectives are no longer created through a connection between individuals; instead, it is reduced to a person's connection to objects (Auslander 2008; Rowe, 2008).

As Abercombie and Longhurst (1998) addressed, such one-way communication is fragmented and extended in space and time. Additionally, the literal distance between the performers and the audience is enlarged, and consumers possess only "quasi-interaction and low attention" (Seregina, 2016, p.157). Audiencing of recordings becomes passive, similar to that of television which is seen as a performance impossible to interact

(Auslander 2008; Badiou 1990). This is different from the passiveness in theatre music or live concert which is tied to ritual structures and etiquettes as a communal and public practice (Agnew, 1986), in which audience relinquish to assist the spectacle. Such restricted manner with a high level of attention from the audience is perceived as direct communication (Kennedy, 2009) which, together with the distinction between the performers and spectators, forms the interaction in aesthetic performance context called a simple audience (Abercombie and Longhurst, 1998). Thus, spectators are passive yet inseparable part of the performance (McConachie, 2008; McAuley, 2000).

3.5.4.2. The cultural omnivorous consumers

The "mass" with low attention is not the only way to describe an increasing number of consumers of classical music in the age of recorded music. Radio broadcasting and recordings also lead to the rise of a group of consumers having omnivorous tastes, defined by the consumption of both highbrow and lowbrow culture (Warde et al., 2008, 2007; Ross, 2004; Johnson, 2002; Peterson, 1992). The availability of music permits a widespread acceptance of different genres of music and also a preference for popular, exoteric music (Regelski, 2006; Edstrom, 1997). This significantly challenges the cultural hierarchy of the nineteenth century society which co-opted the arts as a means of distinguishing social status (DiMaggio, 2012, 1982; Levine, 1988) and articulated social distinction by highbrow, snobbish consumption (Bourdieu, 1984).

Contrary to discrimination, cultural omnivore promotes an "openness" towards all forms of art. They potentially appreciate anything, both arcane avant-garde forms and the mass-produced media cultures disseminated by new technologies of mass communication (Peterson and Kern, 1996; Peterson, 1992). The cultural hierarchy still exists yet its modes of distinction changed significantly (Price, 2017). Lizardo and Skiles (2008) observed the eminence of "highbrow omnivorousness", which is used to label the recently-born-highbrows and highly-educated consumers that appreciate a wide variety of popular genres besides the fine arts. Their high status is associated with the larger access to different music sources and events, some of which are exoteric music concerts yet designed to be exclusive and perceived even more "cult" than classical music. Cultural omnivorous consumers thus sparked new debates as well as research themes of the consumption of culture in the twenty-first century (Regelski, 2006).

On the one hand, this is a good sign as contemporary consumers may enjoy all types of cultures without concern of labels as suggested by Kolb (2005). On the other hand, this raises challenges of engaging these audiences with classical music. Cultural omnivorous consumers who prefer popular music are tentatively younger than the traditional audience of classical music. They also have a different way to experience music. They are appealed to the performances that trigger their emotion through a variety of artefacts, from setting, lighting effects to performers' outfits and styles. These artefacts are dramatically different from a classical music performance in which the setting is kept free of visual distraction, and the performers are dressing conservatively to avoid diverting the audience attention (Ken, 1989; Levine, 1988). Omnivorous consumers also prefer popular concerts since

they are allowed to express emotion and excitement, which is opposed to the silent still etiquette of the classical concert (Kolb, 2000). Commenting on these issues, Frith (1996) addressed that the audience reaction to the music is an indispensable part of the popular music concert experience, which explains why live concerts are still important to young people despite the availability of CDs.

3.5.4.3. The Culturally – Aware – Non - Attenders (CANAs)

It is now crucial to have a closer look at a group of audience welcoming different genres of music and recorded music but reject classical music live concert. Whilst they may still engage with classical music, their mode of engagement is predominantly through classical recording consumption rather than concert attendance (Kolb, 2001; Dempster, 2000). "Culturally-Aware Non-Attenders" (CANAs) is coined by Rebecca Winzenried, an art's journalist, to define non-attenders who engage with the arts but do not attend classical music concerts (2004). From what she described, CANAs are "adults who have not attended a classical concert in two years, but who have gone to other performing arts events, museums or art galleries" (Winzenried, 2004, p.26). Ticket price is just one of a reason for CANAs to reject concert attendance.

Many studies have been conducted to gain understanding their reasons for not attending concerts. From research and anecdotal evidence, Winzenried explained that their unfamiliarity with the music and intimidation of etiquettes have led to their lack of confidence and intention of concert attending (2004). More recent research compared classical music concerts with other cultural activities and looked at the reasons why consumers feel off-putting about classical music events (Price, 2017). A number of

research has been conducted to examine the CANAs' preconceptions about classical music and its influence on their decision of concert attendance (Gross and Pitts, 2016; Dobson and Pitts, 2011; Dobson, 2010a, 2010b). Their anxieties are reported under some key groups; the difficulty and "demanding" nature of classical music (Baker, 2000/2007), concert etiquette and formality (Winzenried, 2004; Small, 1998; Sennett, 1977) and social discomfort (Dobson and Pitts, 2011). Some have suggested that a lack of participatory mode of reception or lack of interaction between performer and audience has alienated the young generation from classical music (Ashworth et al., 1999). CANAs are more accustomed to other musical genres events that they find more participatory, and thus they perceive as truly social events (Brown, 2004; Kolb, 2001; Preece, 2001). Studies on CANAs are increasingly attracting researchers and practitioners. Future research is needed to understand how people consume classical recordings, how recorded music impacts on the attitudes of non-attenders and their routes to classical music concert attendance, and how digital listening interacts with classical music live performance (Price, 2017).

3.6. The co-existence of classical recordings and classical live performance

3.6.1. Auratic engagement through classical recordings

It might be over-simplistic to conclude that classical recordings lead to the withering of the aura in the age of mechanical reproduction in Benjamin's essays. First, Benjamin did not directly apply the decomposition of aura to audio recording. Second, Benjamin did not extremely view the decline of aura as negative. Instead, he introduced an important argument by claiming that aura is anachronistic and thus unable to fulfil the desired

contemporary function of art as a social critique (Johnson, 2010). As claimed by Taruskin, recorded music both commercialises and sacralises music. Reified music works achieve the power of persuasion "by claiming a grasp of the creator's intention and a total submission to [their] will" (1995, p. 354).

This does not mean that Benjamin's discussion of aura is irrelevant for examining the roles of the recorded music. On the contrary, his establishment of theoretical grounding for the principles of artistic illusion is vital for understanding the illusions of classical recordings.

3.6.1.1. Illusion, the perfect and the ideal

The flawlessness of recordings used to appear in the critique of the perfect performance despite the demand for accuracy and mastery in live performance. These concerns have been raised by such aesthetic critics as Theodor Adorno. Accordingly, Adorno accused Toscanini's performance due to its "flawlessly functioning, metallically brilliant apparatus as such, in which all the cogwheels mesh so perfectly that not the slightest hole remains open for the meaning of the whole" (Adorno, 1991, 1938, p.44), which made Toscanini's live performance sound like recordings. In the same vein, Attali stated the view of the reduction of the aesthetic nature of a music work caused by the "smoothly functioning machine" (1991, 1938). Accordingly, the technology of noise and error reduction was seen as a threat that "freezes the work out of festival and the spectacle" and "reconstructs it formally, manipulates it, makes it abstract perfection" (Attali, 1989, 1977, p.106).

However, perfection should not be blamed as the cause of the decay of aura of music performance. It is important to distinguish the notion of perfection from the ideal. In music performance, the idealistic quality is the goal of all endeavours, from composition to performance. Thus, the perfection that Adorno or Attali mentioned in their discussions should be understood as the pursuit of an ideal image (Johnson, 2010; Goehr, 1998). The record production, therefore, aims at capturing the idealised performance with advanced technology. Any minor error or blemish of a commercially released recording is seen as a defective production. The aforementioned history of recordings has illustrated the development of mechanical and technological reproduction in response to the quest of better, higher, perfect quality of music as commercial products (Baudriallard, 2000). As pointed by Patke (2005), "the artifice of a studio recording more fully approximates to the ideal" when being received by listeners (p.27). The integrity and coherence of music production serve the purpose of producing a simulacrum resembling natural performance and even creating a better illusion of actualisation than the natural one. In Benjamin's term, the studio-edited work is an illusion "of the second degree" (Benjamin selected writings, vol.4, p. 263). This can be rephrased by Baudrillard notes "there is an aura of simulacrum – just as for him there was an aura of the original" (1997, p.10). It should be noted that this does not promote the use of technology for "excessively sanitized" recordings (Johnson, 2010, p.9). If the ideal is only viewed as the perfection of certain criteria and definable objectives, artistry is inevitably reduced.

3.6.1.2. Authenticity

It is vital to acknowledge that the technology of audio recording has consistently been developed to offer the listeners the experience of attending a live concert, which cultivates the aura of classical music (Johnson, 2010). When a live performance is compared with a professional recording, it is viewed that the performers achieved the extremeness and the mastery of virtuosity as demanded in live performance. The gradual blurring of differences in sound quality between live performance and the edited recordings then suggests further discussion of the aura of classical music.

The decline of the authenticity of classical music due to the recordings needs to be addressed. If one would concern of Adorno's critique on the authenticity of recordings in his writing "The Form of the Phonograph Record" (1934), it should be noticed that his argument on the quality of the recorded sound was raised at the time of early recordings. The poor quality of the recorded music led to his criticism of the music performance authenticity: "the subtlety of colour and the authenticity of vocal sound decline as if the singer were being distanced more and more from the apparatus" (Adorno, 2002, p.271).

The repeatability of classical recordings is also claimed to contribute to the destruction of the "here and now" of the music. It is undeniable that the framing of the event would be lost in recordings as they do not include the initial applause or silence, all of which are aforementioned as the sign of the feedback loop in a live concert. The contextual factor of an event would not be captured either as recordings are edited to remove the silence of the concert hall when the light is gradually turned off, marking the opening of the concert.

Whilst such moment rising the expectation and excitement of the audience of a live concert is not captured in audio records, it is crucial to acknowledge that the playback of any recording provides its own context, or in Benjamin's term, its own "presence in time and space" (Benjamin, 1973, p. 214). The temporal continuity of classical performance is now subject to the desire of the audience. Depending on their whim, they can pause, skip, replay, play fast and loose with the music. Thus, the listening condition for music is simulation rather than time. To quote Patke, "the time of the performance becomes secondary" (2005, p. 14). Accordingly, recordings objectify music in a commodity which recreates the illusion of any segment of primary time of a performance within its secondariness.

3.6.1.3. Mode of reception and listening

When being objectified as a commodity, music recordings allow listeners to have more control power to collect, distribute, as well as explore and closely examine a piece of music. The consumer becomes the collector who "takes up the struggle against dispersion" (Benjamin, 1999, p.211), and "shares in its cultic power" (*Benjamin selected writing vol.4,* p.272). The audience are not attending the live performance or the production of music yet "are precisely the ones who will control it" (*Benjamin selected writing vol.3,* p.113).

Eisenberg claimed that accurate repetition is vital to ritual (2005, 1987). Objectification of music is not necessarily negative, especially when it "functions as a prosthetic meant to compensate for, or deflect from, the human lack of control over the relentless linearity

of time" (Patke, 2005, p.15). The technology enhances the purity of musical sound to deliver more vivid, more 'alive' music. As Johnson (2010) suggested when listeners close their eyes, aficionados or the sound quality of audio recordings could offer a listening experience similar to that of live performance. As a result, objectification of music in enhancing the audience's deep involvement, attention and interpretation of classical music could even resolve the antitheses raised by Benjamin in the Artwork essay. The antithetical pairs of concepts include distraction and contemplative immersion, distraction and concentration (*Benjamin Selected writings 3,* p.119; *Benjamin Selected writings 4,* p.267), and play and semblance (*Benjamin Selected writings 3*, p.127).

By giving listeners access to repeated listening, classical recordings can be used for the acquaintance of deep involvement with listening (Niblock, 1999; Gracyk, 1997) and pedagogical purpose. The construction of classical recordings allows the listeners to be free from distortions of the concert hall, such as the sound of coughing, applause at a wrong moment, or distractions caused by other audience (Gross, 2013; O'Sullivan, 2009). This affords the listeners an experience of concentrated listening and an immediacy of musical experience. Williams (1997) also suggested that recorded music and technological substitutes could offer listeners a reliable window onto performance practice and a reward that is traditionally acquired by only concertgoers: "to be moved, to be delighted, to learn, to be charmed, entertained, and transported" (Godlovitch, 1998, p.143). Importantly, listeners can learn listening skills and techniques independent of teachers, notation, or the strict control of the orthodox tradition (Patke, 2005; Neuman, 1990).

3.6.2. The role of technology in constructing aura

3.6.2.1. Technology in composition of aura

The age of reproductive technologies has seen a decline in aura. In the original version, Benjamin discussed the decomposition of aura by using the term "verfall" that implies degeneration or decadence. The decay of aura, however, is not culturally bad in Benjamin's thinking, with regards to his belief on a "new political cinema" germinated from the decay of aura (Bolter et al., 2006, p.25). Benjamin suggested a clear distinction between the way film and photographs condition the audience to see the world and the way auratic perception offers the audience.

In his second essay, Benjamin highlighted the advances of technological reproduction which offers specific lens and processes to assist the audience to approach certain aspects of the original works inaccessible to the human eye. When lending the power of aura to the technical, the object thus centres its aura in the camera and techniques such as enlargement or slow motion to equip viewers in gaining auratic experience. This marks an important role of technological reproduction in placing the copy of the original in such situations that are attained incapably by the original itself. Technological reproduction "enables the original to meet the recipient halfway" in the form of the reproduced object, which can be a photograph or a record (Benjamin, 1936, p.447)

In film study particularly, Benjamin saw film as a reflexive medium as the viewer could explore and reflect on the world through the lens, the mobile point of view of the camera

and the techniques of editing (Benjamin, 1968b). Indeed, a study on film appeared in the first essay which introduced its role of "training manual", which is in the same vein with photography. Through a technological apparatus including camera, editing, or projection, film trains the audience to deal with the vast apparatus that Benjamin called the apparatus of phantasmagoria" (Benjamin, 2008, p.13). This explained Benjamin's larger claim on human's collective sense of perception change that is caused by camera and techniques. According to Benjamin, the penetration of the film camera into the space of scene and even the film actor shifts the aura from the actors, found in stage acting or performance to the aura in camera and techniques.

3.6.2.2. Shattering for renewal

Commenting on the mode of co-existence of tradition and technological reproduction in his essay, Benjamin introduced the notion of "the liquidation of traditional value of cultural heritage" in film (Benjamin, 2008, p.22; Benjamin, 1968). This is to explain the inconceivability of the social significance of film that is clear from the destructive, cathartic side of technology. Benjamin suggested that the great historical films as the most palpable example of the expansion of a form of arts to a more advanced position when it is spread. Without intention, presumably, Benjamin invited the reader to witness a comprehensive liquidation. In his Art work essay, Benjamin quoted a fervent proclaim of Abel Gance (1927), a French film director well known with such epic films as Napoleon (1927) or La Roue (1922) and his innovative use of technological devices as superimposition, rapid intercutting, and split screen:

"Shakespeare, Rembrandt, Beethoven will make films... All legends, all mythologies, and all myths, all the founders of religions, indeed, all religions, ... await their celluloid resurrection, and the heroes are pressing at the gates" (Benjamin, 2008, p.22)

Such shattering of tradition thus should be seen as the renewal of mankind and the reverse side of the present crisis (Benjamin, 2008, 1968). In the Art work essay, Benjamin suggested this is performed through two processes. The first process is the detachment of the reproduced object from the domain of tradition through the technique of reproduction. The unique existence of an artwork, or the object, is now substituted by the plurality of reproductions. In the second process, the reproduced copies meet the audience in particular situations, which reactivates the object that has been reproduced. These two processes are claimed to "intimately related to the mass movements of our day" (Benjamin, 2008, p.22).

3.6.3. The missing bridge between two worlds

Abercombie and Longhurst (1998, p.63) proposed the concepts "immediate" and "mediated" to distinguish the different modes of performance. Accordingly, classical music live performances are immediate while classical recordings are mediated ones. The fields of musical practices have been significantly expanded recently, particularly when the "immediate" and "mediated" modes of performances live side by side (Abercombie and Longhurst (1998, p.63 – 64). However, they seem to exist in two parallel worlds instead of a connected, integrated world.

The modern consumers, such as CANAs (Winzenried, 2004) do not attend classical live concerts in spite of engaging with classical recordings. In modern society, the speed and the immediacy produced by new media technologies such as the Internet and digital technology (Rosa, 2013; Tomlinson, 2007) has distanced the consumers from the immediate performances, the live concert. Additionally, the demanding nature of classical music (Baker, 2000/2007, p.37) and concert etiquette and formality (Winzenried, 2004; Small, 1998; Sennett, 1977) have been reported to be the cause of the young audience's resistance. Therefore, the perception of classical music as an elite, high cultural art form has turned this art into inaccessible. It is then necessary to emphasise that, while classical music is strongly associated with tradition, etiquettes, rituals, and esoterica, they are not the only element constructing the aura of classical music. Hence, this raises the quest of an examination and application of Benjaminian aura to classical music. It is vital to understand, first and foremost, how important elemental concepts of aura, including distance, time and space, uniqueness, reception, and rituals, would be helpful in elucidating the beauty of this timeless art.

Additionally, while classical recordings are found to assist listeners in perceiving the aura of classical music (Patke, 2005; Baudrillard, 1997), how digital engagement with classical music leads to an emergence of experience of the auratic qualities is still missing in contemporary research agenda (Johnson, 2010). Classical recordings, despite its illusion of an ideal performance, are incapable of replacing the live performance and the experience in the concert hall. As explained earlier, recordings could offer, and is aimed to offer, the illusion of the perfect performance for serious listeners and pedagogical

purposes. However, for the rest of the audience who do not aim to experience recordings for pedagogical purposes, classical concert remains a distanced, elite sphere. Price (2017) emphasised the need for research on the impact of classical recordings on the attitudes of non-attenders as well as their routes to attendance. A quest for an in-depth discussion of how digital listening interacts with concert attendance has also been raised accordingly (Charron, 2017; Price, 2017; Williams, 2012). Furthermore, Benjamin's discussion on the role of technology in constructing the aura of art works suggests a fresh approach to the use of technology beyond technological reproduction. It is thus important to gain an understanding of the journey through which consumers learn about classical music, understand it, enjoy it, and appropriate it with their selves through the use of technology. This is also a gap of research which this thesis is aimed to address.

CHAPTER 4: MUSIC COMPOSITION THEORY AS METHODOLOGICAL LENS

4.1. Prelude

While recognising various modes of engagement with classical music, this thesis focuses on Benjamin's discussion of how auratic experience is attained through an interaction between the perceiver and the perceived. In so doing, Chapter Three first introduces the concept of "musicking" (Small, 1998) which explains how various modes of music engagement form a ritual through which audiences establish their relations with music performances. It is followed by an introduction to music composition theory, its stages and key concepts. As a creative process, music composition provides a conceptual framework that offers a valid opportunity to examine how the act of creating would enhance the audience's engagement with music.

4.2. Choice of methodological lens

4.2.1. The focus on action in aesthetic engagement

Through his essays on the work of art, Benjamin raised an important argument of how aura should be perceived. Benjamin acclaimed that aura is not necessarily inherent in art itself (1936). Instead, it must be attained by the audience through interaction and encounter with the art (Benjamin, 2008; Bolter et al., 2006; Eindwerkstuk, 2005). A similar approach to interaction as music engagement can be found in Small's studies (1998). Music, in its literal meaning, is a noun. However, Small suggested an approach to look at music as an action, "to music", or "musicking".

In his study, Small coined the concept "musicking" to suggest the diverse ways in which people engage with music, from listening, talking about music, organising musical events, studio work, dancing, and preparing playlists (Brucher and Reily, 2018). Having gained currency in music studies, "musicking" speaks of a positive environment in which all participants join, interact and draw nourishment (ibid.). When disregarding the context of engagement, musicking recognises the potential of various modes of music consumption practices, whether they are in the real-time modes or recording practices (Turino, 2008).

However, Small also emphasised that the diversity of musical practices is to serve the purpose of building up relationships between the audience and the performance (Small, 1999, 1998). By adopting musicking as a mode of music engagement, one would see the value of music lies in musical performance and the participation involves in

the performance (Hesmondhalgh, 2013). Small advocated that "to music is to take part, in any capacity, in a musical performance" (1999, p.12). He also explained that the audience's view of a beautiful performance was developed when "the inner relationships of the performance accord…with those relationships which we imagine to be ideal" (Small, 1998, p.221).

4.2.2. The application of music composition theory in empirical research

To gain a focus on attaining auratic experience through an establishment of relationships with performance elements, this study adopts music composition as the methodological lens. To borrow Kaschub and Smith's acclamation, "no activity within the domain of music requires a more varied pallet of experiences and understandings than does composition" (2009, p.7). Composing is one of the key modes of music engagement (Small, 1999,1998) that encompasses the relationships between the creator and the sound, the sound and the audience, the music work and the performance. The word "composer" derives from "com" and "ponere", the Latin words, which means "[the] one who puts together" (Hogenes et al., 2014, p. 150). Composers are also the first performers and also the first audiences of their music piece. Looking at music engagement from the composer's perspective suggests a thorough examination of the relationship between various factors contributing to the perception of a successful classical performance.

In this thesis, music composition offers a valid opportunity to look at new mode of music engagement since the data discussed later provided a new music practice: engaging through creating. As a methodological lens, "composition theory is a form of research

leading to the generation of new knowledge…and the outcome of the effort is the construction of new understandings, feelings, and experiences that surpasses the limitation of words" (Kaschub and Smith, 2009, p.10). Noticeably, music composition is a creative process in its nature. It thus offers a framework to examine how working with music can assist people in engaging with music consciously and unconsciously, whether the final output is a music piece (Campbell and Scott-Kassner, 2006; Sloboda, 1986) or other creative products (Tran et al., 2018).

4.3. Music Composition: A creative process

4.3.1. Compositional process

"Composition" is conceptualised to refer to both a product – the resulting music - and a process - the act of making up music (Kratus, 2012). This chapter is developed with a focus on the latter meaning of music composition. From the compositional practice view, music composition is the construction of sound-structures and structural sounds (Lachenmann, 2004), an artistic process involving the invention and expression of ideas in sound (Burnard, 1995; Paynter, 1992). However, this is not the only approach to explain the act of creating music. Music composition is seen as a means for the creator to communicate the self and the creation, acquire new knowledge, and challenge the conventional thoughts. Focusing on the aspect of meaning-making of composition (Bruner, 1986), Barrett described the music creation process as an accomplishment of musicians and composers when engaged in dialogues with their selves and their merging musical works (2003). In this dialogue, "the music creator takes the roles of composer,

critical listener, and performer, which forms the intense personal aspect of the process" (Barrett, 2003, p.23-24).

Recent studies also present a view of composition as a creative process. Berkley (2004) described composing as a knowledge-rich, multiple, and creative problem-solving activity. In a similar vein, Campbell and Scott-Kassner (2006) described composition as a planned and deliberate realisation of a creative process which results in a creation of a musical work. Impett (2008) suggested that composition acknowledges the everyday transmission and reception of ideas in the creation of something new and creative. Kaschub and Smith (2009) pointed out that composing challenges the composer's current understanding as well as offers them an opportunity to look at the world in new ways. As Kaschub and Smith suggested "composition affords composers, performer, and audience an opportunity to chart exploration of the inner, subjective facets of human experience in order to make sense of the world" (2009, p.10).

4.3.2. Stages in compositional process

Research on music composition has been well documented in the field of music education and musicology (Reimer, 1997; Czikszentmihalyi, 1996; Brinkman, 1995; Gardner, 1993; Swanwick and Tillman, 1986; Bennett, 1976). The four-stage-compositional process proposed by Wallas (1926) was widely adopted in both studies on music composition (Kratus, 1989; Hargreaves, 1986; Sloboda, 1985) and the construction of model of creativity (Wallas, 1990). The models developed by Sloboda (1986, 1985) and Emmerson (1989) brought to focus the aspect of conscious and

unconscious operations. In particularly, Emmerson considered new action, action repertoire, and reinforcement as supplementary albeit important stages that allowed composers to use either conscious or unconscious bases for decisions made as a result of the test phase (1989). Similarly, Sloboda's model both acknowledged evidence of the consciousness of the artists and also highlights the critical role of the unconscious operation (Tran et al., 2018; Hogenes et al., 2014; Impett, 2009). The unconscious base consisted of knowledge, structures, and skills stored in the long-term memory of the composer.

As can be seen from Figure 4.1, from the early stage of establishing a theme to the final manuscript, composition requires the input from general tonal and stylistic knowledge (box F) which can inspire the formulation of the thematic kernel or help the composers to leave their comfort zone. In addition, the diagram emphasizes the importance of compositional techniques and devices (Box E) that assist transformation and modification of the original theme, and the iterative judgments and modifications that need to be made before a satisfactory final form (box D) is reached. This model still acts as the foundation for recent music composition theories, such as the concept of interspersing stages in the composition process (Newman, 2008).

Figure 4.1: Diagram of typical compositional resources and processes
Source: Sloboda (1986, p.118)

4.3.3. Improvisation as composition

The emphasis on creative and critical thinking as the role of music creation are not absent in literature. It is worth noting that within music making, the act of improvising is very common and such terms "composition", "creativity", and "improvisation" are often used interchangeably (Hogenes et al., 2014; Kors and Van de Veerdonk, 2006).

Both composition and improvisation can be deemed as creative processes (Kiehn, 2003). At times, improvisation is defined in terms of composition as simultaneous composition and performance (Kratus, 2012). While improvisation and composition are deemed as interrelated forms that co-existed in functional terms (Burnard, 1999), each

is distinct from the other. Composition allows time for reflection, development, and revision of the final product, which are not the nature of improvisation (Kratus, 2012, p. 372). Improvisation is associated with spontaneity, real-time creation. Since it is not formalised, refined, or repeated, an improvisation is not written like a composition (Hogenes et al., 2014). However, improvisation can be the first step in the composition process and can be used during the act of composition. Hogenes et al. (2014) acknowledged the act of instant composing, which is defined as a form between composition and improvisation. They described it as a combination of improvisation and the performance of reproducible parts. In music creating, improvisation exercises are used to create musical materials that lead to a composition (Green, 2008; Frowijn and Tomassen, 2007; Connect, 2005).

4.4. Key elements in music composition and their relations with composer

4.4.1. Musical material, composer and listener

4.4.1.1. Composer and musical materials

Music composition can be conducted for interpretation and performance, or through direct manipulation of sonic materials. However, the view of musical material as a reservoir of building elements within an organised structure sounds has no longer been the primary approach (Beil, 2012). For example, Adorno's arguments rested upon the association of musical material with a philosophy of history (1929) has triggered the theoretical engagement with material in which musical material was a reflection of an objective historical process.

Accordingly, musical material, with its correspondence to the state of history, became a determinant of the arena of progress in art (ibid.). Adorno also emphasised the importance of musical material in creating the crystallisation of the creative impulse which constitute the real work of the composer (1929).

Musical materials mediated and influenced the interaction between composers and their music (Reimer, 2003). Engagement with materials can be found throughout different steps in composition process: from inspiration to exploration, from selection of instruments to fine- tuning of the final manuscript. Within a composition process, a generative dialogue (Wertsch, 1991) evolves between the composers and the materials of music (Reimer, 1989). As composers may invent new material to blend with the old, the process of creating new material is "labourious and deemed to be best suited for ones who thrive for challenge" (Kaschub and Smith, 2009, p.121).

4.4.1.2. Sounds and meanings: the relationship between listener and material

Adorno (1929) highlighted that musical materials are critical in moving a piece of composition from a creation of musical structure to a work conveying messages and dealing with meanings. His view was later echoed by others, including Zibowski (2002), Impett (2008) and Beil (2012). Beil (2012) suggested that the success of music is based on the communicative purpose with listeners, and that the meanings of a composition's musical material are more important than the material itself. This aligned with Dibben's avocation that meaning is not necessarily inherent in musical material. Instead, "It is at all times a function of the relationship between listener and material"

(Dibben, 2001, p.186). In a similar vein, Beil (2012) emphasised the important properties for composition lie in the media domain to suggest that material should be treated as a means of communication instead of an end itself. In practice, musical materials affect the product and process of composition as well as reveal how the composition is conceived.

To serve as a basis for the conception geared towards a communicative process during listening, material should be chosen for its meanings and the effect of the sounds employed. Therefore, the first criterion for the choice of material is the meanings and the effect of the employed sounds, which can come in various types, including "musical" sounds of instruments and musical excerpts such as a virtuoso solo passage from a violin concerto (Dibben, 2001, p.168). From the description of the participating audience, sounds as musical materials are perceived and described differently. Whilst some sounds were understood through their acoustic characteristics, physical source, genre and musical function, others were received through the listeners' emotional character or mood, a social context such as an event that the listeners were associated with the music, or the physical space in which the sound was made. His findings also revealed that "the implied proximity of listener to the sound source", and the level and type of performance skill involved are critical in understanding how audience make sense of musical materials (p.179).

4.4.2. Sketches in music composition: The externalisation of composer's ideas
The external representations of a complete composition process can mostly be found in the form of a final manuscript. However, the valuable insights into the compositional

process can be obtained through the study of sketches - the skeletal signs of transforming a pool of extant knowledge of the composers into their final outcomes (Sloboda, 1985).

In a discussion of music making, Deleuze pointed out the role of sketches in presenting three key moments, or stages, of composition: "undetermined with regard to their object, determinable with regard to objects of experience, and bearing the ideal of an infinite determination with regard to concepts of the understanding'' (1994, p. 169). Therefore, whilst a sketch might be branded as a failed experiment or the unwanted work of the composer, it indeed yields the fresh insights into his cognitive process (Sloboda, 1985, p.104), especially when being viewed from a psychologist's perspective that preferably seeks into the means by which a composition is finished. A composer's sketches provide "a trace of his conscious thought process" (Impett, 2008, p.409) and his distribution of ideas on the page can reveal several musical features, musical construction as well as the patterns of thoughts. This has been evident in study of sketches of renown composers; for example, Stravinsky used a single simple idea to generate a range of materials for a composition whilst Beethoven worked on multiple compositions to gain a mutually reinforcing feedback between projects (Nottebohm, 1979).

4.4.3. Instrument, composition and performance

The critical role of instrument in compositional process is evident in extant research on musical expertise and music composition (McPherson and Hallam, 2009; Burnard, 1999, 1995; Swanwick and Franca,1999; Swanwick and Tillman, 1986). Instrument has

been largely recognised in music study for its capability of supporting and elevating the ways the composers relate to composition (Burnard, 1999). In Western classical performing musicians are demanded to have developed their literacy skills through instrumental lessons since childhood (Hogenes et al., 2014). In addition to instrumental skills, instrumental lessons also addressed other related skills as part of the same package of music literacy (Mills and McPherson, 2006). Prior instrumental experience has been proved to assist the composer with the means for music creating, including composing and improvising (Hogenes et al., 2014; Swanwick and Franca, 1999; Folkestad, 1996; Burnard, 1995). As the instrument provides the medium for musical exploration, composers can choose instruments that allow quick access to constructive knowledge or more procedural ways of operating to serve their music-making purpose (Hogenes et al., 2014).

As Nakamura (1987) suggested, the choice of "instrument" in writing music reveals the intention of music makers. Furthermore, instrument also demonstrates how composers would wish to communicate their messages through dynamic range of sounds. Kaschub and Smith (2009) advocated that the composer's interaction with the musical product is fundamentally shaped by the choice and the use of instruments. Noticeably, the process of instrument selection as well as the use of these musical tools are proved to provide insights into the ways in which composers imagine their compositions (Kaschub and Smith, 2009).

4.4.4. The blend in composition: The composer's imagination

In a discussion on the process of musical creation, Cowell highlighted that "the most perfect instrument in the world is the composer's mind" (1926, p.234). Stravinsky further advocated that "What we imagine does not necessarily take on a concrete form and may remain in a state of virtuality" (1942, p.53). Accordingly, any conceivable tone-quality and beauty of nuance, harmony and melodies will first appear in the composer's mind before they are produced on any instrument (ibid.). This explains why a composer could write an orchestral work with both string and percussion session while he is capable of playing a single instrument at a time. In line with Cowell's discussion, Kaschub and Smith (2012) suggested that composition is about the inward imagination of the creator and the externalisation of sounds that the music maker wish to share.

The composer "is driven to the imagination by dissatisfaction with reality and returns to his reality via the work" (Freude, 2001, p.187). Such imagination takes place in a so-called conceptual blending, or "the blend", in which multimodality, multiple spaces and potential conflicts of human experiences are blended (Fauconnier and Tuner, 2002). The blend can include all aspects of life: images – text – melodies, people, events, and even conflicts of human experiences. The blend connects different input spaces, begins with a conceptual mapping between two or more mental spaces, and develops an emergent structure of its own (Fauconnier, 1997). To be projected to the blend, elements with corresponding structural roles between input mental spaces are exploited and developed. Blending may integrate related events into one conceptual event, develop new structure, and draw inferences (Bauer, 2016). Noticeably, the events in input mental spaces can

occur at different points of time and spaces (Fauconnier and Tuner, 2002). This means imagination takes place by compressing over times and, in some cases, over two spaces in a large history, which leads to cross-space links between the inputs (Fauconnier, 1997). Given this approach, space in a music composition allows the listeners to cross the boundaries of space and place and immerse themselves in the context of the music pieces. Similarly, time of composition is not simply a measurable amount of time claimed for composition. As Impett (2008, p. 410) described, a composition work "passes through internal and external representations, project in mental rather than physical space, unnecessarily conscious or observable – and phenomenological experience, real or imagined". Therefore, what matters in imagination is an activation of mental spaces that "more or less connected to our episodic experiences" (Fauconnier and Turner, 2002, p.104).

4.5. Composers in the web of relationships

As mentioned earlier in the chapter, the original meaning of "composer" is "[the] one who puts together" (Hogenes et al., 2014, p. 150). Kaschub and Smith (2009) highlighted composers' attention in relationships between sounds, objects, people, and events. The composer learns from the reactions that the sound draws, as some sounds may be perceived as serene and attractive while some are seen as dry and unpleasant. Such reaction become the composer's knowledge that will be used into their work. Furthermore, it guides their understanding of "the balance of forces among objects, people, events that are used to shape the balance of sounds within their own works" (Kaschub and Smith, 2009, p.5). Composers, once working on their pieces of music,

will remind themselves that "at the heart of what they deal with, there always lies world" (Lachenmann, 2004, p.68). Interaction with people, objects, sounds, and environs challenge the composer to "consider their understanding of the worlds in the new ways" (Kaschub and Smith, 2009, p.6).

For composers, composition is the feedback of public biography into artists' practice (Guercio, 2006). In music creating, the composer re-mediates his work at each state, and conditions his decision-making process by a pallet of experiences (Impett, 2009). Whether the experience is singing, playing, improvising, or listening to music, it is informative to the composer in some way and allows him to interact with sounds directly (Kaschub and Smith, 2009). Composition is also the resonance of a composer's persona, "an activity bounded by the artefact of the musical work and by the persona of the composer" (Impett, 2008, p. 403). Therefore, beyond the construction of sound-structures (Lachenmann, 2004), composition acknowledges the composer's everyday transmission and reception of ideas in their creation of something new and creative (Impett, 2008).

CHAPTER 5: METHODOLOGICAL JUSTIFICATION

5.1. Prelude

The notion of consumption has changed from a single moment of purchase to a multi-sensory, corporeal activity that is spread out in time and space. Consumer culture research has developed a whole spectrum of phenomena connected to this concept and shifted its focus on the experience of consumption (Christensson and Seregina, 2017; Joy and Sherry, 2003; Holt, 2002; Schouten and McAlexander, 1995; Belk, 1988; Holbrook and Hirschman, 1982). This movement has encouraged more methodological approaches, which has led to an embracing of interpretivist approaches (Arnould and Thompson, 2005) and an emergence of so-called alternative methods in consumer culture research (Downey, 2015; Smith et al, 2007; Sherry and Schouten, 2002).

To gain an insight into the audience's engagement with classical music, I conducted my study through the means of ethnography, auto-ethnography, and arts-based practices. The methodology chapter is outlined as follows: I first discuss three methodological concepts together with guiding features required when employing these methods. An account of data collection is then presented, which explains in greater detail how I integrated and conducted these methods. Finally, I introduced my data analysis, together with a discussion on using the arts in developing an analytical agenda.

5.2. Ethnography

Ethnography is concerned with the nature, construction, and maintenance of a culture (Goulding, 2005). To borrow from Sherry (2008, p. 86-87), "ethnography is the deep understanding of the lived experience of people as it unfolds in a particular cultural context, and the representation of that understanding in ways that are faithful to that experience".

Atkinson (1992) advocated that the literal meaning of "ethnography" is "the writing of culture". Originating in cultural anthropology in which the method was primarily used to study small- scale, indigenous groups (Sarantakos 1993; Marcus, 1986), the original central concept still holds its supreme power today (Goulding, 2005). As a naturalistic inquiry focusing on culture (Sarantakos, 1993), ethnography is applied when the researcher aims to see the world through the eyes of the members of the culture being examined (Barnes, 1996; Pettigrew, 2000). This type of research inquires the researcher to document the social interactions among these members (Arnould and Wallendorf, 1994), which includes a satisfactory record and explanation of information that is learned by members to enable interaction and to study how their behaviour is subsequently organised (Pettigrew, 2000; Triandis, 1980; Spradley and McCurdy, 1972). As the method involves direct contact with the culture being studied, it is strongly concerned with data collection and the recording of behaviour of the cultural members. Additionally, ethnography has a specific interest in explicating activities that engage members within the culture being studied for significant amount of time (Triandis, 1980).

5.2.1. Ethnography in consumer research

Whilst the roots of ethnography lie in anthropology, ethnography has now been advocated as an effective research tool to be used and critically appraised in the marketing discipline (Brownlie, 1997; Johnson, 1990), particularly in consumer research. As suggested by Pettigrew (2000), consumption has become a phenomenon that can be effectively addressed with the use of ethnographic techniques. Ethnographic consumer research is based on the understanding that the social meanings found in material possessions can be analysed and viewed as cultural communicators (Goulding, 2005; Pettigrew, 2000; Douglas and Isherwood, 1979). Ethnography as exemplars can be found in a growing body of literature, from Hill's research on homeless women and the meaning of possessions (1991), to Schouten and McAlexander's analysis of the new biker culture (1995) and Ritson and Elliott's study of teenagers and their use of advertisements (1999), to name but a few.

Ethnography provides the researchers with the means to go beyond cognition and behavior and explore consumption from a social and cultural point of view (Arnould, 1998), which allows the method to be commonly used in contemporary consumer culture research (Seregina, 2016). In an in-depth discussion of consumer-oriented ethnography, Arnould suggested that ethnography should be employed to "explicate structured patterns of action that are cultural and/or social rather than merely cognitive, behavioural or affective" (1998, p. 86). This type of research is becoming widespread (Brown, 1998), as found in Stebbins's illustration of the potential of ethnography in studying lifestyles within the cultural or sub-cultural context (1997), or in Arnould and Wallendorf's

discussion on the relevance of market-oriented ethnography to developing marketing strategy (1994).

5.2.2. The four guiding features of ethnography

I started my research by employing ethnographic approach since it is a well-suited methodology for my study. My study focuses on examining the loss of aura as the dissolution of social relations and how a new mode of musical practice can establish a grid of relations between audience and the various elements of classical music. A longitudinal approach thus proves it advantages when investigating communal relationships. By employing ethnography, I can examine the complex relations as well as attain a comprehensive understanding of the context through prolonged immersion. This thesis adapted the four key features of market- oriented ethnography as proposed by Arnould and Wallendorf (1994):

First, the collection of data in natural settings: Ethnographic study represents the social life as well as social processes occurring in that natural setting (Emerson et al., 2001). While aiming to explain how culture is constructed through individuals' behaviour (Arnould, 1998), ethnography focuses on participants' experience and expression of their culture (Seregina, 2018, 2016). Ethnographic research brings to focus the cultural patterns (Arnould and Wallendorf, 1994) and the individual voice of participants in the studied culture (Boyle, 1994). Stewart (1989, p.15-16) highlighted how communication in ethnographic research can be shown to "transcend the perspective of the individual researcher". Immersion in the context is key in ethnography (Sherry, 2008). This, therefore, raised a quest for researcher to observe, engage and reflect during the study (Bruner, 1986).

Second, experiential immersion over long periods in the specific culture: Ethnography aims to garner an insight into the cultural context rather than seeking for generalisation. In so doing, ethnographer needs to recognise both the subjective insider experience and interpreted outsider perspective and combine these two aspects to gain a deeper understanding of the studied culture (Denzin, 2003; Bruner, 1986). The researcher engaged in ethnographic study would become an instrument of research (Sherry, 2008) and a part of the research field (Boyle, 1994). The researcher's emotional responses are acknowledged to mirror those that naturally occur in that setting (Emerson et al., 2001; Goffman, 1989). In order to develop a deep contextual understanding of the relationships, researchers are required to spend a lengthy period of immersion in the field (Stewart, 1998; Wallendorf and Sherry, 1989; Foster, 1979). Prolonged fieldwork also allows ethnographer to attain the appropriation of consumption practices within the research context, as well as the emerging complexities in the studied culture. An extended period of immersion in the field is key in ethnographic study as it allows the researcher to have more opportunity for spontaneous encounters within the chosen setting (Arnould and Wallendorf, 1994).

Third, the generation of an interpretation considered credible by participants: In ethnographic research, Credibility of the study must be evaluated by the individuals studied (Seregina, 2016). Lincoln and Guba (1985) suggested that individuals studied and the intended audience of ethnography can evaluate the study through its credibility, transferability, dependability of measure, and confirmability. Credibility in ethnographic research is suggested to be achieved through prolonged fieldwork, debriefing of peers,

member checks, and pluralistic interpretations of the data (Seregina, 2016; Arnoulds and Wallendorf, 1994). In a similar vein, Holt (1991) advocated the endless numbers of understandings in ethnography. However, he also acknowledged the role of subjectivity in gaining an insight into ethnographic study. Accordingly, researcher's interaction with context and the individual studied allows for pluralistic interpretations of the data, which form an important part of meaning in ethnographic research (Holt, 1991). Therefore, an over-emphasis on credibility would undermine the contribution of subjectivism of ethnography.

Fourth, the use of multiple data sources: The use of multiple data collection methods at a single phenomenon allows ethnographer to expand the potential of the study (Goulding, 2005). Using various forms of data enhance a more holistic understanding of the context as well as the quality of research, as the limitations of individual method is supplemented by others (Arnould and Wallendorf, 1994). Forms of data in ethnography can encompass interviews, observational data, trace analysis, and projective tasking (Sherry, 2008). The use of creative formats of data including paintings, photographs, videos, and other pictorial records are increasingly adopted (Seregina, 2018; Hietenen, 2012; De Valck et al., 2009; Peñaloza and Cayla, 2006; Belk and Kozinets, 2005). As both a form of data gathering and data presenting, these non-text-based formats shows their capability to become means of communication with broader groups of audience, which in turn, assist the interpretations of data. The analysis of multiple data sources could be challenging and time consuming. As Seregina suggested, ethnography requires "tedious adjusting" (2016, p.89), re-organising, and contextualising (Schechner, 2006). However, it has been gaining currency in qualitative research due to its capability of accommodating different

perspectives in research and providing various layers of meaning, all of which are necessary for the study of culture.

5.3. Auto-ethnography

In my research, an understanding of auratic experience was developed from my own experience when attending classical music concerts. Concert attendees did not always report their feelings in written, verbal forms, which caused difficulties in data collection. Due to this nature of classical music consumption, it is important to acknowledge my own personal writing and record the subjectivity, personal perception, and emotion, which I kept in the form of diaries and critiques notes.

5.3.1. Auto-ethnography in social science

"Although few of us spend much time exploring the connections between our personal lives and our scholarly interests and activities, many of us are aware that such connections exist and could likely trace some of them if called upon to do so" (Anderson, 2006, p.390).

Sociologists started demonstrating their interests in autobiographical reflections about three decades ago, as found in Berger's work *Authors of Their Own Live's* (1990) and *Sociological Lives* by Matilda White Riley (1988). Auto-biographical ethnography, auto-anthropology, or self-narrative research and writing are different conceptualised terms to define research that is described, analysed and reported by the researcher (Holbrook, 1998). This method draws on personalised accounts of experience with an aim to extend understanding of a particular phenomenon within a culture or discipline (Holt, 2003). It is most commonly known as auto-ethnography, a term coined by Hayano (1979).

In the early 2000s, the era of methodological innovation or the "moments" of qualitative study (Denzin and Lincoln, 2000), auto-ethnography has been increasingly recognized and employed by researchers, including inter-disciplinary symbolic interactionists with postmodern or poststructuralist sensitivities such as Carolyn Ellis and Arthur Bochner (Anderson, 2006). This approach acknowledges the virtue of the auto-ethnographer's dual role as both "a member in the social world under study and as a researcher of that world" (Anderson, 2006, p.384). When both performing the investigation and getting invested, the researcher is at the centre of the investigation as a subject and an object (Ellis et al., 2011). Thus, auto-ethnography provides an opportunity to explore some aspects of our social lives in a deeper and more sustained manner.

However, auto-ethnography is found less visible in analytic ethnography for different reasons, one of which is due to a lack of sustained attention of analytic ethnographers on auto- ethnography. The early stage of auto-ethnography saw researchers tacitly ceded this method to their evocative counterparts (Holt, 2003). The evocative auto-ethnography, or emotion auto- ethnography, has become almost exclusively identified for the term auto-ethnography over the intervening years. When focusing on analytical auto-ethnography, the approach emphasising the systematic analysis of personal experience in order to understand cultural experience and a broad set of data-transcending practices directed toward theoretical development, refinement, and extension (Anderson, 2006; Snow et al., 2003; Lofland, 1995, 1970).

5.3.2. Key features of analytical auto-ethnography

As proposed by Anderson (2006), analytic auto-ethnography is distinguished by five characteristics: complete member research status; analytic reflexivity; narrative visibility of the researcher's self; dialogues with informants beyond the self; and a commitment to theoretical analysis.

First, Complete Member Researcher (CMR) status requires auto-ethnographer to be a complete member in the social world under study, "the ultimate participant in a dual participant-observer role" as termed by Robert Merton (1988, p.18). An auto-ethnographer can be classified into "opportunistic" or "convert" CMRs (Adler and Adler, 1987). The former type, which is more commonly found, points that the group membership of the researcher will precede the decision to conduct research on the group. As opposed to opportunistic CMRs who are born into a group, convert CMRs are researchers who become converted to complete immersion. Whilst their purpose of entering the field, or the setting, was purely data-oriented research interest, they are converted into the members of the group. Auto-ethnography studies have seen some classic examples of convert CMRs whose research became an acculturation process, such as Jennifer Lois's Heroic Efforts (2003) in searching and rescuing subculture has become a core member and eventually married a leading member of the group (Anderson, 2006).

Second, Analytic Reflexivity emphasises the personal reflexive views of the self that share. Over the last two decades, the implications of ethnographic reflexivity have been widely discussed in interpretive sociology and cultural anthropology and the concept has been variously defined. In a review of ethnographic reflexivity, Charlotte Davies (1999,

p.7) proposed that "reflexivity expresses researchers' awareness of their necessary connection to the research situation".

Analytic reflexivity highlights the mutual informativity, "one of the most appealing features of autoethnographic work" (Anderson, 2006, p.383). As observed by Atkinson, Coffey, and Delamont (2003, p.62), the auto-ethnographer forms part of the representational processes in which they are engaging and are part of the story they are telling. Reflexivity involves an awareness of a reciprocal influence between researchers, their settings, and informants. Guided by a desire to better understand both self and others, the analytical ethnographers gain their self-conscious introspection "through examining one's actions and perceptions in reference to and dialogue with those of others" (Anderson, 2006, p.382).

By connecting to the research situation, the auto-ethnographers create effects upon the situation and co-create cultural meanings constituted in conversation, action, and text. In turn, the auto- ethnographic interrogation of self and others transforms the researcher's own beliefs, actions, and sense of self, as quoted by Michael Schwalbe (1996a, p.58) "Every insight was both a doorway and a mirror—a way to see into their experience and a way to look back at mine".

Third, Visible and Active Researcher in the Text highlights the importance of the researchers in the story. It sees the researcher as a highly visible social actor within the written text. This key feature of auto-ethnography emphasises that the researcher's active and reflexive engagement in the text is considered as vital data for understanding the

social world being observed. Such intensive self-immersion and the discoveries of the self - the researcher embraces and enhances the potentials of auto-ethnography in accessing to vital aspects of human experience which researchers are unable to achieve when using other available methods. Moreover, auto- ethnographer background or line of actions is contribution in itself, and especially important when the researcher possesses skills relevant to the settings. This echoes with Vryan's suggestion (2006, p.407) "serendipitous advantage of having relevant analytical and methodological education and experience and a "naturally occurring" life". Extant research including auto-ethnographic participatory action research (Naples, 1996) also suggested the use of the self-narrative of autoethnography in encouraging readers to commit to certain lines of action.

To study human experience that might not be observable to researchers, reflexive engagement of auto-ethnographers will form an important part of data. The necessity, value, and feasibility of data derives from the objectives of research (Vryan, 2006), and thus an inclusion of data from and about others is not always a necessary requirement of all analytic autoethnography. Autoethnographic writing can be both personal and scholarly, both evocative and analytical, both descriptive and theoretical (Burnier, 2006). As demonstrated in previous research on musical experiences, auto-ethnography could become a unique addition to researchers' methodological toolkits and such "distinction between analysis and…evocative first-person writing styles is unnecessary and counterproductive" (Vryan, 2006, p.407). Susan Krieger, a pioneer of personal writing in the social sciences, stressed that "argument is for a more full acknowledgment of the self than is usually found in social science. It is for speaking personally about what we do"

(1991, p. 15). Additionally, she claimed that writing auto-ethnographically is about letting the self-speak and about acknowledging individuality in the social sciences. In a similar vein, Charlotte Davies highlighted the importance of researchers' awareness of necessary connection to the research situation and their effects upon it "in its most transparent guise" (1999, p.7)

A visible incorporation of subjective experience into ethnographic work, however, is without challenge and debate. The risk of "author saturated texts" (Geertz, 1988) could occur when auto-ethnography devolves into self-absorption, which causes a loss of sociological promise required in auto-ethnography. This comment by Anderson in 2006 might leave the readers with an impression that analytical auto-ethnography is an alternative to evocative work, when such emotional, "he-*art*-ful" works (Ellis, 1999) is also helpful in expanding the analytical auto- ethnography and enhancing its potential (Vryan, 2006). Anderson's concern of a loss in sociological promise leads to the fourth feature of analytic auto-ethnography.

Fourth, Dialogue with Informants Beyond the Self has made analytical auto-ethnography distinguished from evocative auto-ethnography. When evocative auto-ethnography seeks narrative fidelity only to the researcher's subjective experience (Burnier, 2006, p.411), analytic auto-ethnography acknowledges the writing as "detailed, concrete" narrative that both acknowledges emotional experience and foregrounds "multiple perspectives that include participants' voices and interpretations" (Ellis, 2004, pp. 29-30).

As analytical auto-ethnographers, researchers are part of the social worlds. However, the complex worlds require researchers to keep the ethnographic imperative and call for dialogue with "data" or "others" (Atkinson, Coffey, and Delamont, 2003, p.57). This aligns with Davies's comment of how analytical auto-ethnographic works should focus on interrelationships between researcher and others to inform and change social knowledge (1999), or Gergen and Gergen's view of ethnographic reflexivity as a relational activity (1991). This dialogue can be done through frequent interactions and contact with others in the social settings (Sanders, 1999; Ouellet, 1994) as well as interviews (Karp, 1996). As suggested by Krieger, discussion in autoethnographic search draws on both the researchers' experiences and the experiences of others, "piecing these together, suggesting common themes, and ultimately offering an argument" (1991, p. 15).

Fifth, Commitment to theoretical analysis refers to the use of empirical data to gain insight into some broader set of social phenomena than those provided by the data themselves (Anderson, 2006). As a commitment to analytic agenda is a characteristic of analytic social science, autoethnographic data go beyond the record or documentation of personal experience and the use of such data to merely evoke emotional resonance with the reader. As proposed by Anderson (2006), analytic autoethnography contributes "to a spiraling refinement, elaboration, extension, and revision of theoretical understanding" (p.388). When being used as a means to keep the auto-ethnographer in research for long, analytic autoethnography is able to advance the larger project of theory development. Sharing similar viewpoints with Anderson on this last characteristic of autoethnographic

research, Burnier (2006) saw the role of personal story as important yet clearly subordinate, compared to the larger empirical-theoretical story.

5.4. Arts-based research

5.4.1. Arts-based research of consumer culture

The focus on experience in research on consumption (Holbrook and Hirschman, 1982) has led to the embracement and an emergence of so-called alternative methods in consumer culture research. This includes poetry (Sherry and Schouten, 2002; Downey, 2015), images, paintings (Seregina, 2018) and video (Hietanen, 2012; Smith et al., 2007). However, it is argued that such alternatives are mostly seen to replace the existing technology of writing, rather than propose epistemological developments such as structuring research and approaching knowledge.

Heron and Reason (1997) suggest that there are at least four ways of knowing: First, experiential ways which are participative and immersive "to establish empathetic resonance with a world that is actively and creatively shaped through imagination and perception" (Goulding et al., 2018, p.889). The second is presentational ways of knowing that linked to our experiences and represented in various aesthetic forms, from graphic, music, story to movement and dance. Third, propositional knowledge is described as abstract, conceptual and causality-based form of knowledge. Practical knowledge is the last one, which refers to knowing how to act in particular situations and how to solve particular problems (ibid.)

Arts-based methods are acknowledged in helping access experiential, presentational and practical knowledge (Liamputtong and Rumbold, 2008). To borrow Hervey's definition, art-based research (ABR) is "a focused, systematic inquiry with the purpose of contributing to a useful body of knowledge," which includes use of creative "artistic methods in data collation, data analysis, and/or presentation of findings" (2000, p.183). Discontent with the restrictive conception of research and knowledge has led to the birth of ABR (Eisner, 1997). Emerging as a new way to approach consumer culture research, ABR is aimed to illuminate the human life as it is lived (Leavy, 2009). Going beyond the prioritization of text, language, and narratives, ABR has been done through both moving to new forms of representation and directly encountering phenomena (Denzin and Lincoln, 2000; Simons and McCormack, 2007). As these comments allude, this methodology is particularly relevant to research that focuses on multi-layered day to day experiences which cannot be easily expressed in words (Goulding et al., 2018) and that visual and sensory dimensions are crucial to how and what we know (Eisner, 2008; Gaunlett, 2007). Simons and McCormack (2007) suggested that ABR is a novel way of designing, interpreting and communicating research rather than just a set of methods. As this methodology provides researchers with opportunities to develop multisensory perspectives in studying the subject (Christensson and Seregina, 2017), the application of various media and aesthetic practice is widely found in ABR to support the exploration of multisensory and embodied knowledge.

While arts-based methods have been practiced implicitly in the field of social sciences for over one hundred years (Riddett-Moore and Siegesmund, 2012), ABR has recently

become more prominent, particularly since the last decade of the twentieth century. ABR focuses on the whole research process and presupposes the use of artistic means of engagement and communication in all research phases, from design to data collection, analysis, and representation (Goulding et al., 2018; Finley, 2014). This method offers fresh lens and new ways to conceptualise, analyse, and present research (Seregina and Christensson, 2017).

Various taxanomies of ABR can be found in the literature, from studio practice, therapeutic intervention, arts education, to social enquiries (Riddett-Moore and Siegesmund, 2012). The use of arts in ABR also varies accordingly. As Leavy (2015, 2009) suggested, there are at least six core genres of arts: poetry, narrative inquiry, music, performance, dance and the visual arts. My research sees the contribution of music, dance, performance, narrative inquiry and the visual arts in varying degrees. For example, dance or ethno-choreology played an important role in preparing me for the role of ethnographer and auto-ethnographer when starting my data collection. It assists my observation skills, trains me and hint me to the interpretation of facial expressions, gesture and body language, as well as help me gain different types of memories. As I learn to understand and interpret music through choreography, dance also gains my auratic experience of classical music during listening, attending and watching the classical music performance (Tran, 2019). However, in this chapter, I will concentrate on music and visual arts.

5.4.2. Music

5.4.2.1. Music in qualitative research

In the growing conversations about the arts in qualitative, music used to be the least explored form to be applied in ABR (Leavy, 2015, 2009; Blumenfeld- Jones, 2008; Cancienne and Bagley, 2008; Cancienne and Snowber, 2003; Ylönen, 2003). In spite of their nature as exciting methodological innovations, music used to be seen as a subject of social inquiry rather than a tool through which social research is conducted (Knowles and Cole; 2008; Liamputtong and Rumbold, 2008; Saarivaara and Bochner, 2002).

Liora Bresler is the pioneer in theorising about the relationship between music and qualitative research (Leavy, 2015, p.129). Situated in the field of music education study, Bresler's work (2005) examine the role of music in aiding researchers to sensitise the fluidity of social life as well as bring greater attention to issues in qualitative research. A focus on listening skills to gain the depth and intricacy of meanings in interview and ethnographic studies was elevated from findings of Bresler's study on the role of musicianship (Leavy, 2015). Also argued by Bresler, by adopting "musical lenses" or "musical sensitivities", the researcher is enabled to access the untapped dimensions of the subject and research process (2005, p.170 – 171). In the same vein, Bartleet and Ellis (2009) highlighted the potentials of music in cultivating dynamic processes and products of qualitative research across a range of areas. This echoes with Bresler's work that suggested an application of music in different phases of qualitative research, from data collection, during analysis and interpretation, and as a format of representation (Leavy, 2015).

5.4.2.2. *Music as data*

By approaching and seeing music as a cultural text, Leavy (2009) suggested that music is a source of data in social research. Music is performed and heard, in specific space and time, as Rhodes (1963) proposed, the point of articulation of music is "during the performance" (p.198). Thus, it is the performative aspect of music that opens space for engagement and transcendence, as well as dialogue and idea exchange. Tillman (2009) emphasised that the space provided by a musical event opens up new possibilities of elaborate fusions between the self and the others, from which the normal boundaries can be porous. Furthermore, music has also come into being through performance due to its transcendent and transformational possibilities (Leavy, 2015). This has led to a growing interest of social scientists in examining the performative aspect of music as well as other arts forms. Studies on music performance suggested that music can open up a space in which transcendence takes place and common understanding emerges (Jones, 2002). Music is also found vital in the construction of space that offers an opportunity for dialogues, an exchange of ideas, and a multiplicity of voices (Jones, 2002; Conquergood, 1985).

The approach to music event as a space for knowledge sharing and collaboration thus suggests fresh approach for researchers to conduct research, particularly focus-group interview. It is worth noticed that each music performance is unique in its own space and time, thus two performances are never identical (Hesse-Biber and Leavy, 2006; Stubley, 1995). This made music events share similar characteristics with focus-group interviews, which recognised that a happening may vary from time to time regardless the settings.

Researchers that engaged in longitudinal study should bear in mind that responses and attitudes of participants might change from time to time. Whilst acknowledging the changes in participants' perceptions over time, the uniqueness of each event also prompts the researchers to look at the wider context that affect participants' opinions.

Music can also be classified as an object open to inquiry (Morrison, 1992). The role of music can be found in education contexts, such as educating and communicating with students about society struggles and issues through music (Leavy, 2009, p.112). This can be found in the research by Warrick Carter (1973) that looked at the presence of music in black studies programs at colleges and universities. He contended that music is an important source of information about black culture. In his research, students learnt about social struggles and experiences in a racist society through examining the music, from blues to classical and operas, which black Americans have created at different historical moments. His research also guided students to explore the use of music as a vehicle for communicating a range of ideas about the experiences and identity struggles besides sharing experiences and feelings.

5.4.2.3. A meeting of music and method

Since music is acknowledged for its capability of providing "rich and powerful models for perception, conceptualisation and engagement for both listeners and performers" (Bresler, 2009, pp. 8–9), there has been a growing recognition of the potential of music to cultivate dynamic "processes and products of qualitative research" (Leavy, 2009, p. 117) across a range of areas (Bresler and Stake, 1992; Jenoure, 2002). Together with creative art forms, such as the visual arts (Ellis, 2008; Sava and Nuutinen, 2003;

104

Liamputtong and Rumbold, 2008; Saarnivaara 2003; Scott-Hoy and Ellis, 2008) or performance (Jones, 1998, 2002a; 2007; Pelias, 2004; Saldaña, 2008), music has gradually found its way to gain prominence in many fields, including ethnography and autoethnography (Leavy, 2015; Bakan, 1999). Among the leading qualitative researchers in art-based methods, Barleet and Ellis (2009) have provided extensive writing on an application of music as framework for analysing auto-ethnographic data. In their study, Bartleet and Ellis (2009) commented on how music and method come together and highlighted the promising synergies between music and autoethnography. Auto-ethnographers gained experience of music and establish relationship with music through the eyes, ears, emotions, and stories of music and themselves, all of which allow the researchers to open up themselves to the possibilities when music meets method (Jenoure, 2002, p. 76 in Leavy, 2009). As with musicians, auto-ethnographers deal with the challenges of communicating and writing about their lived experiences, which are "embodied and highly subjective" and difficult to express (Bartleet and Ellis, 2009, p.9). Bartleet and Ellis also suggested that ethnographers and musicians share the desire to "communicate engaging and personal tales…which inspire audiences to react, reflect, and, in many cases, reciprocate" (2009, p.8).

5.4.2.4. Principles of music orchestration in data analysis

The processes of musicians and auto-ethnographers are found to be quite similar (Bartleet and Ellis, 2009; Bresler, 2008) with regard to the quest of moving through cycles of creation, reflection, refinement and presentation – or performance if speaking from the domain of music. Whilst each process is unique and cannot be reduced to a

simple formula, they share the commonality of "unique ability to convey complexity and ambiguity" (Bresler, 2008, p. 229). In interpretive studies, complex discussions or even clashes of information usually happen. Whilst researchers manage to portray these complexities in linear form, they might reject certain information and data in order to produce outputs that serve certain theoretical frameworks. This, however, is a problem that hinder the various possibilities and the depth of data analysis and interpretation (Levy, 2015; Daykin, 2004).

Daykin (2004) suggests that such problems can be managed through principles of orchestration, which means various voices can speak together without negating one another. Resonating with the notion of "principles of orchestration" by Daykin (2004) is the concept "harmonious counterpoints" found in Barleet and Ellis's study (2009, p.13). They proposed that music, with its feet in the creative arts, feeling and evocation, is able to provide an exemplar for ethnography and also auto-ethnography to reach for evocation and embodiment. Its aim is to reach for a way to explore the music itself and add the personal to the professional, and ultimately "the two provide a harmonious serenade", or "harmonious counterpoint" (p.13). In the field of music, counterpoint is used to explain the interconnection of individual voices played together to form harmony even when they may be different in rhythm and contour. Thus, attention to orchestration principle may encourage the way researchers consider the possibilities for interpreting and representing qualitative data (Daykin, 2004).

This process can be done when researchers zoom backward and forward, inward and outward of their data, just as musicians "move back and forth between the different

layers of their musical consciousness in the interpretation and creation of musical works"
(Barleet and Ellis, 2009, p.9). Musicians usually draw on a wide range of musical
experiences in their creative process until distinctions between the personal and musical
become entangled. Likewise, ethnographers use an ethnographic angle lens to first focus
outward on social and cultural aspects of their personal experiences and then look
inward. This allows the researchers to expose their selves "to refract or resist cultural
interpretations" (Ellis and Bochner, 2004, p. 38). This iterative process permits them to
reach a stage at which the distinctions of personal and cultural aspects start to blur.
Giving comment on these processes, Holman Jones (2002b) suggested that they are
certainly not under the control of instrumental logic. Similarly, such processes can be
rebellious and creative (Ellis and Bochner, 2006, p. 431) and their resulting creations
could be full of unique "colloquialisms, reverberations ... and emotional expressiveness"
(Gergen and Gergen, 2002, p. 14), regardless their presentation forms. Whether the
outputs of the processes are presented in written text, performances or recordings, such
creations are seen as "representative of something bigger than themselves" (Barleet and
Ellis, 2009, p.9). Reed-Danahay further added that these processes show a dynamic
relationship "between the self and their social and cultural context of creation" (1997, p.
3).

5.4.2.5. Writing as music - music in writing and representing qualitative research

Representation is one of the key uses of music in ABR (Leavy, 2015, 2009; Norma
Daykin, 2004). When traditional qualitative research may not fully attend to various
dimensions of social experience, this can be done through selectively adopting key
dimensions of music. Bresler (2005) offers a model built from metaphors that applies all

formal dimensions of music; form, timbre, harmony, and melody. An application of these aspects is suggested to be helpful for researchers in developing perception, conceptualisation, and communication, which are the three major techniques associated with qualitative research (Leavy, 2015; Bresler, 2005). Furthermore, they can used in conjunction with other qualitative methods, both conventional and less conventional, such as auto-ethnography (Davis and Ellis, 2008).

Form refers to the organisation of music. In music composition, variation, unity, and repetition must be organised to create the structure of the piece (Bresler, 2005). Form is therefore critical in examining how the parts and the whole are conceived (Leavy, 2015). Likewise, researchers should be aware of how different parts of the research can be arranged in order to create a structure for the story. As pointed out by Leavy (2015, p.130), "music can inject new awareness into process and help researcher to reconsider the relations of parts within the whole", writing up research findings could be seen as an explorative process in which researchers can experiment different ways to structure the presentation of data and findings.

Timbre speaks to "the musical colour, inflection and tone that are integral to how meaning is conveyed" (Leavy, 2015, p.131). The tone, intonation and pitch of voice of human can infer different layers of meaning of human's speech. Bresler further suggested that that timbres can offer a window onto individual differences (2005, p.173). A development in skills of interpreting participants' timbre would be beneficial for qualitative researchers that engaged in such methods as in-depth interview or ethnography.

Harmony considers how musical elements such as tones, notes, and chords take place simultaneously (Malm, 1996). Originally deriving from the term "harmonia", which means joint and agreement in Greek, harmony looks at how different aspects, including contrasting ones, can be put together in a specific context. Harmony was seen as a guideline for researchers to be open to both dissonances and consonances of social life (Leavy, 2015).

Melody is seen to be the ultimate purpose of music composition. "Melody is the tune and the harmony accompany it" (Bolinger and Bolinger, 1986, p.9). The goal of harmonising different musical elements or episodic experiences is to develop a plotline that can communicate the story and meanings to the receivers (Leavy, 2015; Bresler and Stake, 1992). The implications of melody in research is two-folds. It suggests researchers to pay attention to pitch and tone of voice during analysis of interviews or interactions with participants. Moreover, melody can also be applied in the context of writing, in which researchers develop melodic structure of the work and consider how this will be received by the audiences.

5.4.3. Visual

5.4.3.1. Visual anthropology – The role of images in social science research

Images have marked the birth of arts-based research within social science (Riddett-Moore and Siegesmund, 2012, p.105). This is dated back in 1878 when Eadweard Muybridge studied a galloping horse with the aids of photography, which was also when social science accepted the camera as a source for producing valid data (Solnit, 2003). Today, researchers no longer see camera merely as a neutral object that records reality.

Rather, they have shifted their focus on the process of constructing images (Riddett-Moore and Siegesmund, 2012) and the analysis of them (Belk and Kozinets, 2005). In the early twentieth century, in "the surrealist tradition" particularly (Warren, 2005, p.862), visual research method started to be found in different areas of studies. These range from areas of management studies which focuses on the sub-discipline of organizational symbolism and organizational imagery (Gagliardi, 1990; Dale and Burrell, 2003), advertising research (Goffman, 1987) and consumer behaviour/marketing research (Belova, 2003; Schroeder, 2003a; Schroeder and Zwick, 2004). After being used quite scarcely in exploring buyer behaviour and consumer decision making in the early 2000s (Ells, 2001; Heisley and Levy, 1991), visual data has gained prominence in the field of consumer culture theory in the last decade.

Methodologically, visual acts as a creative form of presentation as well as contribute to the analytical agenda in qualitative research. As a medium for dissemination as well as research, visual ethnography has a potential to reach and engage a much wider audience and allows researchers to communicate the "most lucid" meanings with the "least jargon-laden written texts" (Tobin, 1988, p.175). As suggested by Gallhofer and Haslam (1996), the purpose of using visual arts in social research is to engage in an emancipatory project, "challenging current norms, traditions, ways of 'doing things' and [exposing] inequalities, injustices, oppression and exploitation" (p. 27). The application of visual can be found in constructing multivocal ethnography (Tobin, 1988), capturing a visual record of the culture (Schwartz 1989), and offering a reality as loyal as possible to the context (Pink, 2001). In ethnographic research, such insights gained through participant

observation can be enhanced or supplemented with analysis of visual data, including images and videos, given the capabilities of visual in showing concrete details of cultural practices and the context in which they occur (Schwartz 1989). Holbrook, in his study in 1998, borrowed from cultural anthropology and visual sociology, making use of photographs and other pictorial records to reveal collages based on intense introspection and reflection. In his description of "ethnoscopic" journey to Kroywen, Holbrook provided "an interesting departure from the traditional participatory observational approach to ethnography (Goulding, 2005, p.300).

5.4.3.2. *Forms and categories of images as visual data*

Researchers have numerous ways to work with visual and make visual work for their research. They can focus on examining existing visual representations, which is studying visual for information about the culture, or making visual representations, which means studying culture by producing visual data (O'Sullivan, 2013; Pink, 2001). To recognise the potential of visuals in social research, it is important to recognise different approaches to the visual.

Warren (2005) proposed four broad approaches to visual: The first two acknowledge the use of existing visual (Preston and Young, 2000; Tinker and Neimark, 1987). The second approach, which is associated with the anthropological tradition, sees images or videos as ways of documenting social, cultural and physical processes as they occur (Buchanan, 2001; Holliday, 1999; Bateson and Mead, 1942). Contrary to the view of visual as representational rather than constructed, the last two approaches shift their focus on visual as a means for participants to express and state opinions. The third one emphasises

the potential of visual in "photo- elicitation" (Wagner, 1979; Collier and Collier, 1986), which researchers prepare the images and employ them as stimuli to elicit information from participants. The last one acknowledges the importance of participants producing visual data themselves, in ways that complement their verbal stories or in place of it (Warren, 2005; Wang and Burris, 1994, 1997; Schwartz, 1994;). This approach proposes a wide range of variants including native image making (Wagner, 1979), photo-interview (Wang and Burris, 1997, 1994) and photo novella, which is also known as photovoice (Hurworth, 2003).

To further expand the approach of constructed visual data, it is worth looking at Riddett-Moore and Siegesmund's proposal of three ways that image data can be conceptualised (2012); objective, formative, and generative. **The objective image** is able to frame a slice of the world as it appears, while allowing researcher to incorporating their subjectivity, as found in research by Eadweard Muybridge (1878) or Lewis Hine (1920) back in the nineteenth century. This tradition of arts-based practice has been continued till today with a focus on research participants. In their study, Wendy Ewald and Alexandra Lightfoot (2001) collected objective images by asking participants to take photographs of their world and then write about their experiences. **The formative image** uses disruptions as a space to expand meanings as well as suggest new combinations of metaphor. This approach was built on twentieth century art practice of *montage, collage, and bricolage*. Being used to produce a new composite whole from fragments, these techniques allow researchers and participants to appropriate and repurpose film, photographic imagery, or everyday objects to express their views or understanding of the

culture and context being researched (Koon Hwee Kan, 2007). **The generative image** is conceptualised to refer to a performative exploration of the visual. This is described as "a felt, repetitive somatic process" (Riddett-Moore and Siegesmund, 2012, p.108) in which one can create a visual, such as drawing or knitting, without out-ward purpose (Moore and Prain, 2009). Usually applied in the process of data collection or data analysis, the generative image can be used to convey more than semiotic meaning. Researchers or participants utilising raw materials and using skilful manipulation of visual media to create generative images that bring both the viewer and the maker into a sensory and emotional space. Through engaging in direct materiality, the creators can open opportunities for new forms of perception and relational thinking (Powell and Lajevic, 2011).

5.5. Data collection

Data collection plan was developed as soon as I was accepted to join the project in December 2014. The plan was further amended alongside the schedule of the BP so that research phases well aligned with the project stages. Table 5.1 below describes the research phases, different stages in the BP, research method and types of data:

Research Phase and time	Stages in Birmingham Project	Key Research method	Types of data
Phase 1: Ex-ante (January 2015 - March 2015)	**Preparation**	**Auto-ethnographic research**	**Textual, Visual, Music data**
January 2015	Introducing broad theme	*Auto-ethnographic research*: Review concerts at the CBSO and write diary, memos to reflecting personal experience when visiting the CBSO *Arts-based research*: The use of images of concert hall, audience, and pre-performances as photo-diary	*Textual-based data*: field notes, diary, memos, concert reviews *Visual data*: images taken at the concert hall, collage of images *Music data*: music from the concert, to be used in the next phase of research to aid discussion among participants
January 2015 - March 2015	Training for advisers. Advisers needed to develop skills and knowledge for the project		
January 2015 - March 2015	Students (Participants) did their own research on the broad themes and provided feedback and suggestions	N/A: Researcher (I) was not allocated to the students so could not conduct any research with participants	N/A

Phase 2 In-situ (March 2015 - June 2015)	Key stages of creative process	Ethnographic research	Textual, Visual, Music data
March 2015 - May 2015	**Idea generation** (Started by Sandbox event in March 2015)	*Participant observation* by attending all the events (meetings and trainings) and joining all online groups (Facebook, Messenger, Pinterest, CANVAS) *Interview* * *Informal interview*: note-taking and recordings, collected from informal conversations with participants **Semi-structured interviews:* conducted after each stage: idea generation, theme development, sketch development, and refinement/ preparation for presentation	* *Textual-based data as fieldnotes*: Memos and diary that kept notes of the participants' progress, minutes of meetings, key events, milestones in the creativity process * *Textual-based data as transcription*: transcriptions of interviews (informal and semi-structured), group discussions, transcriptions of Messenger Group chat and discussions on Facebook group * *Visual data*: Pinterest posts from the Group's private board (posted and shared by me and participants), posts on Facebook Secret Group (visible to participants, me as researcher- their adviser, and the Birmingham project lead), sketches created by participants shared on Facebook secret group and Pinterest private board, visual images from hardcopies that parcticipants shared in semi-structured and informal interviews, collages of images * *Music data*: music that were used in the process (from researcher and from participants)
May 2015	**Theme development**		
First week - Second week of June 2015	**Developing sketches and prototypes**		
Second week of June - end of June 2015	**Refinement and presentation**		

Phase 3 Ex-post (June 2015 - December 2018)	Post-event	Interview - Ethnographic study	Textual, Visual, Music data
June 2015 - December 2018		**Follow-up interviews** * Interviews with participants (4 young participants, IBM representative, the CBSO representative, director of the project, the composer-conductor), in the form of *semi-structured and photo-interviews* **Written reports and reviews of participants** * Concert reviews of Four participants * Reflexive report of four young participants: reflecting their experiences after taking part in the Birmingham Project	* *Textual-based data*: transcriptions of interviews, reflexive reports, concert reviews of participants * *Visual data*: images shared by participants in the interviews * *Music data*: music concert that participants attended and reflected
December 2015 - December 2018	New Birmingham projects built upon the Birmingham Project 2015	Triangulate and enhance data analysis by taking teaching roles until 2017 and supporting role until 2018 in the Birmingham project	

Table 5.1: Summary of Research phases, research methods and types of data

5.5.1. Phase 1: Ex-ante

Between January and March 2015, each adviser had to develop their own skills and knowledge to prepare for the project. This preparation stage in the BP enabled me to develop the first phase of my research, which was to conduct auto-ethnographic study. This was aimed to help me gain an understanding of audience of classical music, the CBSO, and the aesthetic engagement with the music.

I started to look into information and get myself involved in concert events by the CBSO. I visited many concerts under each theme and on different occasions to develop my understanding of their operation and of the audiences as hands-on experience was essential for my preparation for my teaching, coaching, and advising roles on the project. I also followed the CBSO's social media and website and tried out their many services, such as online booking, special promotions, or student discount, to understand the key offerings of the organisation to the community. I read their history and also followed their outreach programs and other community engagement activities as preparation for my job. When conducting auto-ethnographic study, I also used arts-based methods to document my experiences and social - cultural process (Buchanan, 2001; Holiday, 1999) taking place in the concert hall. Observation, memos, concert reviews and photographs taken at the concert hall became my set of data helpful for the understanding of the aura of classical music (Chapter Six). Regarding the collection of visual data, I also used the Snapchat app on my phone as this allowed me to add immediate short notes to the visual data (Figure 5.1). This function aided my reflection, systematic review, and interpretation during data analysis.

Figure 5.1: Example of visual data created with Snapchat mobile app
Source: Field notes

5.5.2. Phase 2: in-situ

In the main stage of the BP, which was the creative process from March 2015 to June 2015, I adapted an ethnographic approach for my research. I joined my team of participants and assisted them in the project as a teacher, adviser and co-ordinator. The creative process included four key stages: Idea generation, Themes development, Sketches and Prototype, and Refinement – Presentation. The tasks in each stage in turn provided me with access to all the activities of the participants, which was crucial for my data collection.

Data collection included participant observation as a prime source of information. During the project, participant observation was conducted through attendance at all training sessions and courses provided for the team, as well as when facilitating group gatherings, meetings, and discussions. As I was in charge of assisting students' activities, advising

and sharing knowledge with them, and verifying their work, I was able to develop a compilation of memos (Glaser and Strauss, 1968) of the participants' progress, key events, and milestones in their creativity process. Immersion in the project resulted in two ways of hearing the voice of participants.

Data were also collected in the form of informal conversation, semi-structured interviews with participants at the various stages of the project, and a written report in the form of student's reflective diaries. First, informal conversations revealed participant's feelings (O'Sullivan, 2016) of excitement and conversely anxiety about their ability to tackle the challenge. Second, reflective reports in textual format offered useful insights into thoughts, feelings, and emotions in a more structured and systematic manner. Self-reflection gave both participants and researcher (me) an overview of their journey, including the process of developing ideas for a new product and their level of engagement. The format was kept relatively flexible to maximize space for students to demonstrate their ideas without use of leading questions. Hence, each participant would focus on a different angle in their learning diary, which opened up more opportunities to make sense of individual experiences and gain a more holistic view of the innovation process from distinct viewpoints.

I also collected data from the social platforms that participants used to communicate and share ideas during the project. This allowed me to understand "their attitudes, perceptions, imagery, and feelings" (Langer and Beckman, 2005, p.192). As such, it generated "thick description of the lived experience of participants" (Elliot and Elliot, 2003, p.215). The data collection method also suited my research as the participants were

'screenagers' - teenagers born in the age of multi-screens with an affinity for electronic communication such as computers and mobile phones (Radford and Connaway, 2007).

With the informed consent of participants, I was able to capture all the details and the development of ideas as expressed and communicated though various channels (Tapscott, 2008). In this project, these main online channels included a Facebook secret group, Pinterest pages, emails, and a CANVAS platform hosted by the university. Participants set their own rules for using these platforms and only shared ideas with selected people. As their adviser, I was invited to join all the groups to assist participants, take part in their discussions, and share various materials. This afforded the opportunity to examine conversations between members and read their shared materials. I was also allowed to access and observe a wide range of non-textual data including videos, images, mock-ups, sketches, and working prototypes that were shared among team members.

The formative image (Riddett-Moore and Siegesmund, 2012; Kan, 2007) in the form of photo collage (Figure 5.2) effectively supported me in tracing and tracking their idea development process, which also helped me capture the changes in materials they used and the development of skills of the group during the project.
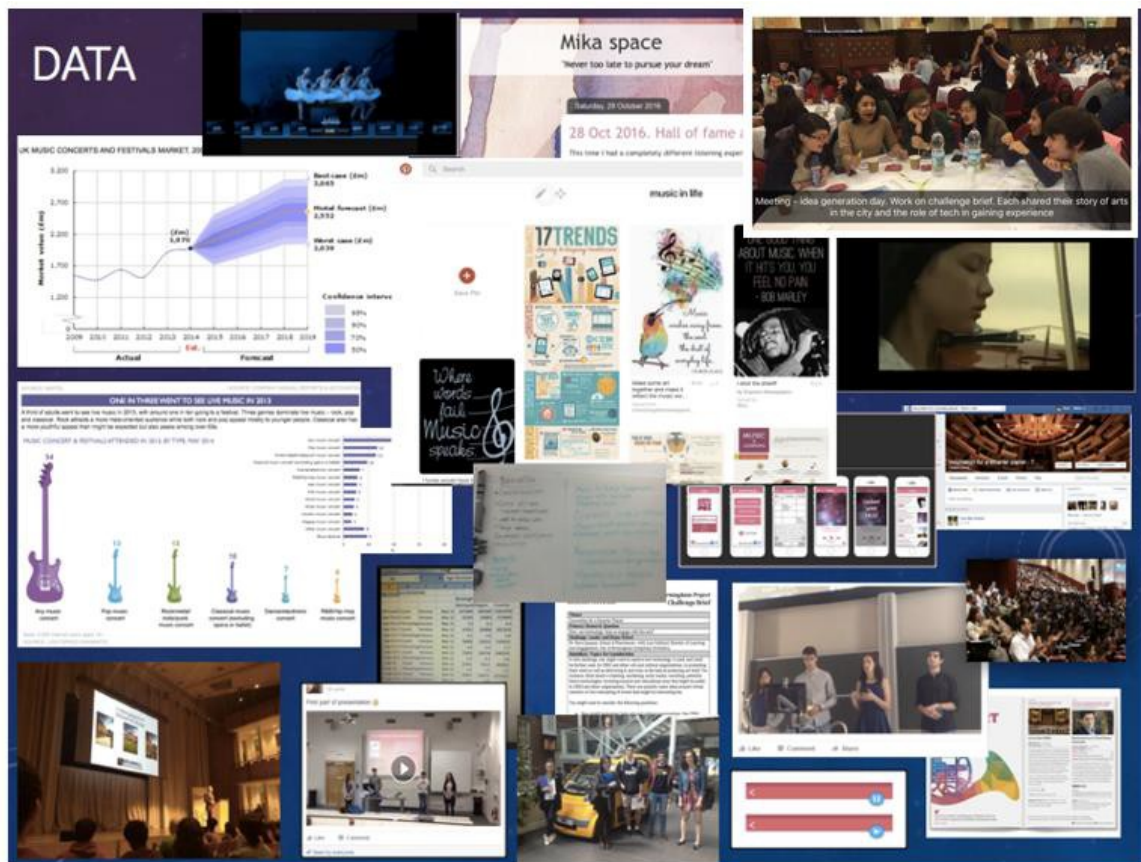
Figure 5.2: An example of a collage of visual data
Source: Field notes

A note of participants

I assisted the students in the Sandbox in which they met with the industrial partners and received essential trainings courses. I was initially allocated to a team of eight students, however four of them dropped from the team due to their incapability of commitment within the time scale. The table below gave a summary of participants in my team, entitled Unicorn, as well as the information of the representatives of industrial partners joining the project. Some of the participants were given pseudonyms as pointed below:

Name	Occupation	Note	Position in the project
Sam (pseudonym)	First-year Student in Modern Languages	• Interested in linguistic and culture, the blended approach to linguistic development • Motto: "your cultural knowledge is developed through the medium of your target language" • Good at management, organising skills • Open to all cultures	Leader of Unicorn team
Polly (pseudonym)	First-year student in Accounting and Finance	• Interested in the complexities of human behaviour and its influence on the culture, processes, and effectiveness of an organisation. • Good at research, analysis, numbers and figures • Like dancing and ballet music	Researcher, analyst
Dave (pseudonym)	First-year Student in Planning/ Economics, Department of Geography	• Major in Urban and regional planning – which lies at the heart of the major challenges that face existing and future generations. • Interested in synergy between planning and geography, especially human geography • Basic training on piano at primary school	Lead Designer

Mark (pseudonym)	First-year Student in English and literature	• Interested in English Literature across a wide historical and international span and how English can train people in new ways of thinking about literature. • Interested in developing new understanding of how the historical and cultural contexts in which literature is produced can shape its meaning. • Interested in Gym, Sports, and Hip-hop culture	Branding Lead, Designer, Idea Lead
Daniel	Composer – conductor – pianist	Experienced in composing and conducting, joining Lancaster classical music, currently working and receiving training at the CBSO	Influencer, Specialist/ Supporter
Pete	Cloud architect, IBM Ambassador of The Silicon Canal – West Midlands	Experienced in working with University and University students Provide Design thinking training in The Birmingham project	External partner, coach
Lucy	Director of Learning & Engagement- The CBSO	In charge of community engagement and education scheme of the CBSO Communicate with participants in the Birmingham project about history and strategic plan of the CBSO 2014 - 2018	External partner, influencer
Tom	Assistant Digital Manager - The CBSO	Support participants in the Birmingham project with brand guidance and materials of the concerts	External partner
Andrew	Director of the Birmingham project	Organise and lead the operation of Birmingham project (2013 – 2017), finalise the challenge topic	Judge

Table 5.2: Summary of the participants' profiles

5.5.3. Phase 3: Ex-post

In the third stage, I conducted interviews with participants, the conductor-composer I invited to join the project, and also the industrial partners. The use of photo interviews assisted me in triggering the memories of interviewees of activities and events which took place during the project. Additionally, visual support during interviews opened up discussion and aided participants in providing reflection and comparison.

I also continued following up the young participants until 2018 to see how they maintained their habit of attending concerts, and I also collected their concert reviews. For data triangulation purpose, I also took part in Birmingham Project 2016 and 2017 as a team adviser to work on projects under the theme "Celebrating culture". The project was scaled up to be a collaboration between students, IBM, and Culture Central, an agency for culture and the creative industries in Birmingham and the wider region. Culture Central's members included well-established arts organisations such as CBSO, Birmingham Opera Company, Birmingham Royal ballet, Birmingham Museums, Birmingham Hippodrome, IKON and the Old Rep Theatre.

5.6. Data analysis

5.6.1. Dealing with staggered events in ethnographic research

Traditionally, the output of ethnographic data collection is a thick description of consumption behaviour that gives insight into the symbolic meanings central to the understanding of consumption (Clarke et al., 1988; Mick, 1986). Having been acknowledged for the subjective, local nature of the analysis (Atkinson, 1992; Holt, 1991; Johnson, 1990; Spradley and McCurdy, 1972) and, ethnography studies "provide

one interpretation of the phenomenon of interest "potentially one of many" (Pettigrew, 2000, p.256). The emic perspective is advocated to be at the heart of ethnography (Goulding, 2005; Boyle, 1994), the analytical phase of theorising is often seen to be strongly associated with the descriptive discourse (Morse, 1994), hardly developed beyond the level of "thick description", and generally presented as informants' stories and case studies. However, it must be stressed that ethnographic research also welcomes a combination of some element of etic and emic analysis, the emphasis of which varies according to the philosophy of the researcher (Goulding, 2005). It is worth noticing that ethnography also attempts to combine insider and outsider views to provide deeper insights. These allow ethnographic research to create a two-sided view from which the theory emerges as a third dimension rounding off the ethnographic picture (Goulding, 2005). Taking both emic and etic interpretations on board, ethnographic analysis involves the search for patterns, ideas, and process that will help explain the existence of these patterns (Seregina, 2018, 2016; Goulding 2004; Turner, 1986).

Data analysis was a continuous, reflexive activity. It began as soon as I collected the first set of data continued throughout my research process. This gave me insights, accompanied me to adjust the research direction and change understanding of the context (Schechner, 2006; Bruner, 1986), guided the next data collection step, and prompted amendment in the later phases, such as incorporating relevant arts-based practice in the in-situ phase (when the Birmingham Project took place). As my research dealt with staggered events during a wide span of time, I developed three main layers of analysis, as suggested by Joy and Sherry (2003) in their study on aesthetic experience. Starting with

developing "eventful frame" (Spiggle, 1998, p. 167), I looked at each phase and treated each event as a unit, which gave me a framework of various experiences and empirical referents in order to provide a grounding for the abstract. At this level, the type of data for each unit and the focus of examining each event might be very different from each other. For example, the ex-ante was dominant by my auto- ethnographic data and my self-reflection, whilst the in-situ phase had data from various sources and participants to provide a thick-description of the product development process. Thus, I found it helpful to keep looking and comparing different sets of data in different timeframes which allowed me to gain an understanding of the phenomenon and propose a few overarching themes (Goulding, 2005; Kates, 2002), instead of forcing myself to adopt an initial theory which made me overlook and discard the rich data Johnson (1990).

The themes emerged from an abstract level was mainly built up from my observations, memos, and from visual data created by my participants such as the sketches of their product design. Through informal conversations, formal discussions, interviews and photo interviews aimed at understanding the participants' multisensory apprehension of auratic and music experience, these themes were then further developed to major conceptual themes and subthemes which Spiggle (1998, p. 167) called "elaborated frame". At the third level, an "interpenetrated frame" (Spiggle 1998, p. 167) was constructed by integrating all forms of data at all phases, from field notes, descriptive passages, visual data to excerpts from interviews. This was done with constant comparison of old and new experiences of my participants and of myself. Through the continuous analysis, I kept reflecting on how my understanding of the context changed

and developed and pushed myself to search for new insights beside refining emerging themes and keeping track of consistencies and inconsistencies.

5.6.2. Arts in guiding data analysis

In this study, I employed content analysis (Krippendorff, 1980) to gain an insight into the textual data as this technique allowed me to make inferences from the texts (Goulding, 2005). I followed sequential steps, starting with categorising words and phrases through applying labels. I then desegregated the text into a series of fragments which were then regrouped under a set of thematic headings. Frequent checks on comprehension were followed by pooling data and linking the constructed categories, which is helpful to build up the synthesis of coding and content analysis (Goulding et al., 2018). I read transcripts and memos many times and visited the textual data every six months to compare my interpretations before finalising the key analytical categories. Theories which emerged from the data were embedded in cultural theory and developed together with the re-contextualisation. However, my research also greatly involved the collection and analysis of non-textual data, especially in the in-situ phase, when the Birmingham Project took place. This required me to treat visual and music as key data in my research instead of seeing them as an add-on to text-based analysis (Goulding et al., 2018; Bagnoli, 2009).

5.6.2.1. The voice of visual data

Visual data contributed to my research since I started my auto-ethnographic study in the ex- ante phase, in which I captured the details of the symphony hall decoration and the concert- goers for my analysis. In the in-situ phase, due to the nature of the product

design tasks, participants' sketches and prototypes became essential visual data for my research. At certain stages of the design process in the creative project, visual data became dominant and even suggested important adjustments in my data collection and analysis. Therefore, relying merely on transcriptions would have slowed down my research process as well as posed a threat of missing data in the following stages. As visual records show concrete details of cultural practices and the context in which these practices occur, they can support an analysis of participant observation data (Schwartz, 1989).

Importantly, analysis of visual data should not only focus on the content and meanings of the images. Following Pink's suggestions (2006), I paid attention to the following four key areas during my analysis: the context in which the image was produced, the content of the image, the contexts in which images are viewed, and the materiality and agency of images. In the in-situ phase, I used images and sketches of prototypes produced by the participants, together with my own memos, as a guide to divide and track various stages of the project. By treating each stage as an event unit, I started my analysis by gathering all forms of data related to that unit. Each data set usually encompassed memos, meeting records for informal interviews, photo interviews, and photovoice, and music in the recorded or video format. I constantly compared different sets of data from different stages to see the development of the project and participant engagement. For instance, I looked at which idea and material they accepted or showed interest in, what was rejected, which input inspired them to progress, and what they planned to include in the final output yet excluded due to resources or time constraints. It was also important to keep

track of which data came from the young participants and which data they adopted from external sources, such as from the experts joining the project. All of these informed me of the changes in behaviour of the young audience from disengagement to engagement, and how much they gained the auratic experience after each stage.

5.6.2.2. *Musical mindset in data analysis and presentation*

Four years of collecting data enabled me to become exposed to various forms of information and knowledge. While the sets of data are interesting to look at, they are at the same time overwhelming and even confusing when I reached the stage of data analysis. Being reflexive and critical in interpreting data is easier said than done. The importance of analysing data continuously and iteratively can be found in all academic materials, from research textbooks to journal articles. However, there are things that cannot be taught; and how a researcher can actually do that would mostly be based on their own practices, disciplines, and routines. From my own experience, I found a musical mindset helpful for my data analysis.

As I am personally interested in dancing and have been involved in co-developing music for choreography, I did tap into the field of music literacy as well as learn music interpretation from composers. These experiences, in turn, aided my understanding of music and also shaped my music thinking. Working with musical materials and sketches gave me an intuition to handle and analyse non-textual data flexibly and creatively.

Training myself to look at the project as a full music composition process allowed me to pay attention to both the conscious and the unconscious aspects, which allowed me to attend to the details and critically examine meanings garnered from the data.

Having a musical mindset also developed my routine and habit of examining and revisiting different sets of data, looking at possible harmonious counterpoints, and constructing theoretical frameworks based on various themes that might be deemed contradictory (Tran, 2019). When treating each piece of data as a musical chord, which meant treating them with no bias, I paid better attention to different forms of data emerging from a stage and became more alert to the evolving nature of the data. Any form of data, from field-notes and participants' reflexive reports to visual and music, were constantly taken into consideration, analysed and compared. I had a special interest in timbre, the tone and musical colour (Bresler, 2005) that drove my attention to how participants expressed an idea or opinion. Furthermore, I saw that developing themes was quite similar to developing music forms. As a music form focused on the organisation of the part and the whole, the variation and repetition (Bresler, 2005), I paid special attention to the connection between different sets of data as well as the linkages between various types of data in arranging themes and frameworks.

Occasionally, I rushed to conclusions while the flow of data did not fully support that direction. This was resolved when I re-examined the data analysis with attention paid to the harmony (Leavy, 2015; Bresler, 2005) to see if there were any conflicts or counterpoints. When presenting data and findings, I also invested time in developing the melodic structure of my writing in order to tell a story to readers with clear, convincing,

and appealing plots. I thus developed my routine of working with small, fragmented themes, as if I worked with music themes. These ranged from such individual themes of characters as themes about my participants' profiles, to bigger themes including innovation, creativity, engagement, pleasure, appreciation, rejection, integration, and acculturation. Different themes were frequently put in various improvisations, through which I grouped a few themes together or broke them down into smaller ones for detailed analysis. I kept constant comparisons and reflected on them with the literature to construct more analytical, and theoretical themes. I continued polishing the overarching themes after many revisions and rehearsal until the final composition was reached.

5.6.3. Arts in research dissemination and analytical agenda

It is vital for researchers to develop their reflexivity and an analytical agenda throughout the research process. This should be done and enhanced in many phases, from the data analysis to presentations and dissemination of findings, since feedback provided researchers with fresh perspectives to examine and re-examine their data. Personally, with my genuine interest in music, I have employed music composition theory as a methodological lens to analyse my data (Tran et al., 2018), which allowed me to touch upon various layers of meanings of my data. Furthermore, as a kinaesthetic - visual learner, I tended to visualise the theories or findings through some quick hand-sketches or drawings. These pieces of arts shaped my thinking and triggered fresh ways to look at the data and themes. I believe that critically examining and revisiting data for theoretical developments was crucial for any interpretivist.

Importantly, the emergence of themes and findings also came from critiques and recommendations from conferences and research activities during my PhD. When attending academic events, conference papers were not the only thing I submitted. I indeed garnered great insights thanks to my artworks. Back to my research, I gathered a decent collection of non-textual data besides my textual one. This included a long playlist of classical music shared by participants, their sketches of design, images they used for boards of concepts, and photos taken by me. As I felt that I did not reach the depth of analysis of the visual data, I decided to submit an art-installation to a well-established conference for business researchers in 2017. This was aimed to invite other researchers to suggest fresh approaches to analyse my data. There were only three pieces of arts accepted to be displayed in the gallery, thus attendees paid greater attention and spent more time interacting with my artwork than with the traditional paper presentations. I created a geometric box and covered it with selected images from my research, to emphasise the multi-dimensions of reality, or the multi-reality in qualitative research, which was accumulatively constructed from research data. The box was entitled "Inside the joint sphere", which implied the interaction between the users-creators and experts, and the intertwining of the tech and the traditional arts.

Furthermore, I recreated my work station as the setting for the installation. The box representing "the joint sphere" was placed on my work table which was full of cut pieces of images, books, pens and notes. Besides being informed of my research focus, visitors could see "raw" data from my research and how I used the data to build up "the joint sphere" framework. Whilst some strongly agreed with my ideas, some raised critical

questions. I also met with many great scholars who shared good reading lists and suggested further ways of looking at and interpreting my data.

Figure 5.3 below captured a few moments at a conference in which I displayed the art-installation and received feedback from the researchers in the field of consumer studies. Visual arts offered me great opportunities to reach out to different groups of audience, to expand my ways of thinking as well as communicating my research to a wider audience.
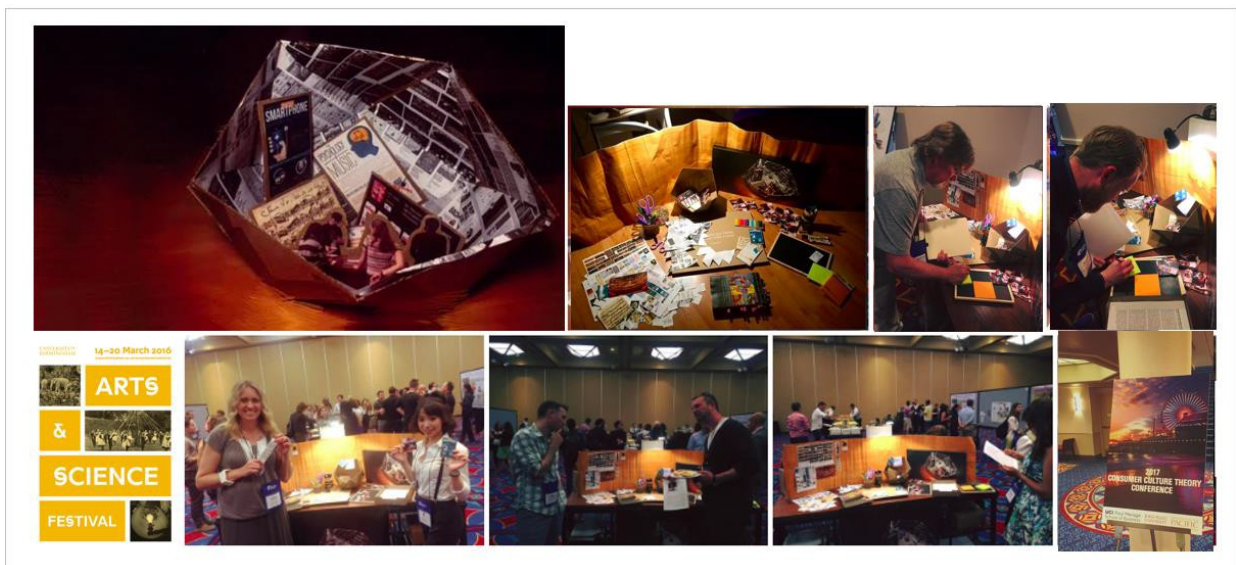
Figure 5.3: Art-installation in research exhibition and conference
Source: Field notes

I believe that research should contribute to social development, thus I used my artworks to reach out to the non-experts. One of my pieces was displayed in the Birmingham Museum and Art Gallery in the Arts and Science festival, another one got into the Images of Research exhibition, and the art-installation appeared in the Gallery at Cultural Animation and Social Innovation Centre (Figure 5.4):
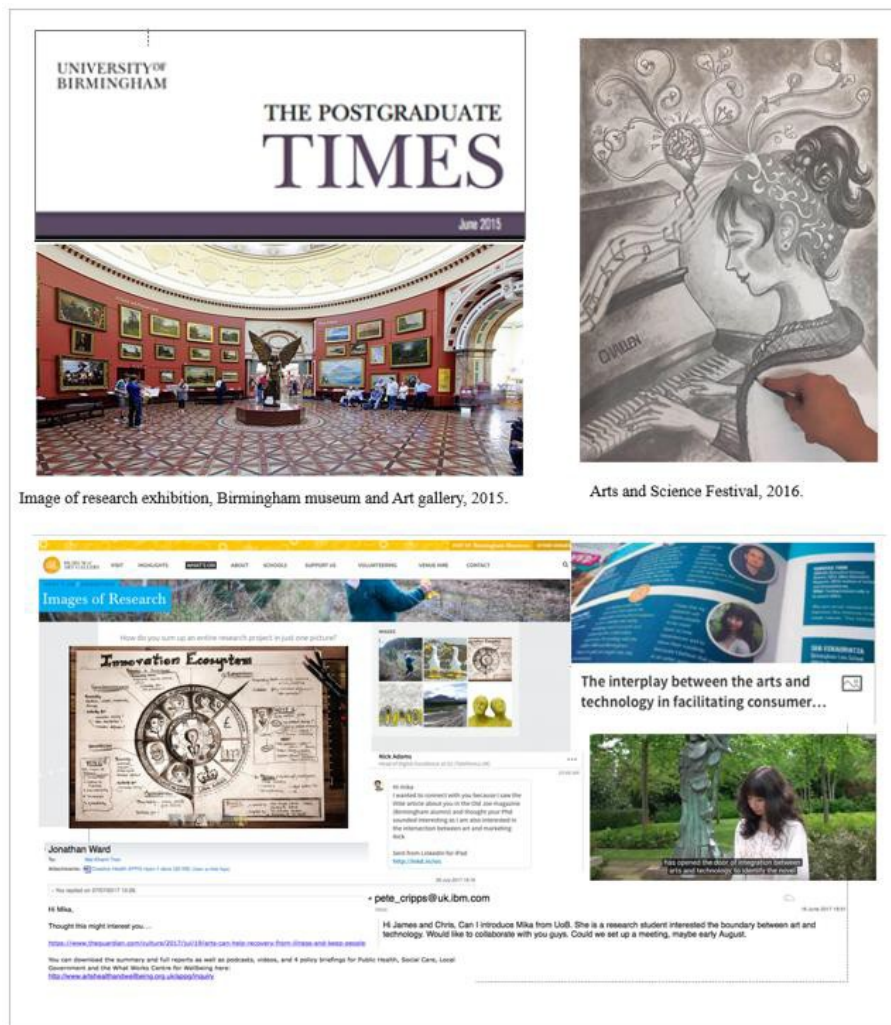
Figure 5.4: Opportunities from creative dissemination

Source: My own records

Figure 5.4 is a snapshot of how my artworks, as the outputs of research, were supported and well received by the community. Each year, and at each event, I welcome new groups of audience who shared interesting opinions and their interests in (as well as concerns with) my work. This gave me the confidence to believe in the feasibility of the project if it was to be implemented on a large scale. Also, I learnt important managerial implications

through talking to the practitioners and visitors at such events. Wider dissemination of research also widened my network, opened up a venue for future research and brought me valuable opportunities of co-authorship and research.

5.7. Ethical considerations

The growth of ethical concerns of research practice has become more significant over the recent past (Saunders et al., 2019). As with every research project, researchers are required to think carefully about possible ethical concerns that could arise and ensure ethical procedures must be successfully followed. Conducting ethnographic research, in particular, further demands researchers to understand principles in practices (Pink, 2016; Hammersley and Atkinson, 2007; Palmer, 2001).

This section describes the ethical considerations that accompanied this study and explains the practices that I used to overcome the ethical issues. I first discuss the issue of access in ethnographic studies (Hammersley and Atkinson, 2019; Saunders et al., 2019) since it usually arises at the start of research and continues throughout the research process (Harper, 2018; Feldman et al., 2003; Sampson and Thomas, 2003). With a focus on principles in practice, I then further discuss ethical considerations by adopting the four guidelines of ethics proposed by Hammersley and Atkinson (2019, p. 216); namely "informed consent", "privacy", "harm", and "reciprocity and exploitation".

5.7.1. Access

In conducting ethnographic studies, researchers must rely on being allowed access to settings and people (Hammersley and Atkinson, 2019). According to ethical regulations, ethnographers would need to apply for ethical review and gain approval from research ethics committees in order to conduct their research. To prepare for the application process, I familiarised myself with the University's Code of Practice for Research and guidance provided on the University's ethics webpages. I discussed the documents with my supervisors, the lecturers of Research Design modules, and professors from research ethics committees in various universities.

This research underwent a review of Humanities and Social Sciences Ethical Review Committee at the University of Birmingham. As required by the Committee, I also had a face to face meeting with a Committee member to present my research plan and answer the questions. Since the study involved the collection of online data, I followed the guideline on permission in netnographic research (Kozinets, 2010) and explained the research plan and practices to the committee member. In the meeting, I explained how my role of an advisor would gain me access to the participant's online groups (Facebook secret group, Pinterest group, CANVAS group page) and highlighted that I would disclose my presence and information of my research to participants joining the groups. I also clarified how I would capture and record the visual data and confirmed that access to all collected data was password-protected at all times.

I successfully obtained permission from the Ethical Review Committee and followed their suggestions. As recommended by the committee, "anonymity" in the consent form was reworded to "confidentiality" where appropriate.

5.7.2. Informed consent

Once being allowed to access to participants, I disclosed my presence and the research information to the director of the Birmingham Project (the BP). This granted me his permission to work in the BP from 2014 – 2018 and collect data for the study. After getting his approval, I continued introducing my research to the external partners, who were the representative from IBM, representatives from the CBSO, and the composer-conductor. As suggested by the director of the BP, I first approached the young participants covertly and subsequently informed them about my research and requested their consent. Being deemed to be legitimate and widely adopted in existing ethnographic studies (Calvey, 2017; Hardie-Bick and Scott 2017; Roulet et al., 2017; Spicker, 2011), this approach was particularly helpful in this study. In addition to helping me gain access and build rapport with the participants (Hammersley and Atkinson, 2019; Kunda, 2013; Ellis, 2007), this approach also eliminated the potential anxiety that young participants might experience when being researched (as explained in the following discussion on "Harm").

Following the principle of informed consent (Saunders et al., 2019), I prepared and presented the consent form together with my research profile and research information to participants joining my research. This was to ensure that each participant was fully informed of my research purpose and how I would use the data from participant-

observations and in-depth interviews for my study (James and Busher, 2009; Hewson et al., 2003). As participants received both electronic copies and hard copies of the consent form, they could return the hard copies to me or sent me an email confirming their participation. Participants were given seven days to discuss with me about the research and the consent form. The benefits of discussion were two folds: First, participants gained a full understanding of the research and the content of the form; Second, they assured their rights of withdrawing and requesting confidentiality. Participants also had enough time to consider if their answers could be used as direct quotes in the study.

5.7.3. Privacy

In a discussion on privacy, Hammersley and Atkinson (2019, p. 221) highlighted that "A frequent concern about ethnographic research is that it involves making public what was said or done for private consumption". As making the private public is considered an invasion of privacy that might result in undesirable consequences for participants, I discussed with the participants to confirm how they would want their identities presented in my research.

With their full consent, I was allowed to keep their real names and using their direct quotations. Notably, the young participants were willing to keep their real names as they contributed to a high-impact project. Even when these requests were not absent in ethnographic studies (Reyes, 2018; Jerolmack and Murphy, 2017; Edwards and Weller, 2016), I still highlighted the options in the consent form to protect their privacy. These included "keeping, changing, or hiding your names; censoring or blurring your faces; using selected screenshots of recorded video rather than the full version" (Appendix 1).

The consent form also enabled my participants to raise specific requests. When providing reviews of the classical music concerts, participants used their nicknames since they did not want their emotion and reaction to some classical music concerts to be judged.

In my research, the online groups were set only visible to the participants that joined the Birmingham Project. These participants were fully informed about my research and gave me full consent to use their quotations from the online groups. Concerning images, they were also provided with a list of options in the consent form so that they could request the types of images that would not be made available to the public (Appendix 1)

5.7.4. Harm

The participants joining the BP were voluntary and protected under University codes of conduct. Therefore, there was no potential harm or risk associated with this study. However, I was aware that the process of doing research might have some consequences for the people studied. Given that the participants in my research were first-year students and might experience anxiety when being researched (Hammersley and Atkinson, 2019), I consulted the director of the BP and decided to take a covert manner when first approaching the young participants. This was to avoid anxiety or stress that is deemed a particular danger in research on people (McNamara, 2001; Lawton, 2000).

Additionally, I understood that the publication of my study might also cause harm to the public reputations of the participants, especially when they represented renowned organisations. As ethnographers must decide to suppress data for ethical reasons (Hammersley and Atkinson, 2019), I considered refraining specific data and findings

from publishing (Lincoln and Guba, 1989; Becker, 1964). After considering the opportunities of publications, I also decided to change the real names of the young participants as they occasionally let their private lives exposed in interviews (Chege, 2015; Lincoln and Guba, 1989; Barnes, 1979). While the young participants were given pseudonyms, I kept the real names of places, organisations, and representatives from the organisations so that my study is identifiable.

5.7.5. Exploitation and reciprocity

One of the ethical concerns in ethnographic studies is the "inherently exploitative" relationship between researchers and the participants being researched (Hammersley and Atkinson, 2019, p. 233). Comment on exploitation is made because ethnographers conduct research and set the priorities to achieve their goals, including publications and career development, with little or no reciprocity with participants (Leuenberger, 2015).

This issue did not happen in this study. In order to conduct this study, I needed to meet the working requirements of the BP, one of which was to support the participants and external partners joining the project. Any exploitation or unethical behaviours were strictly controlled and prohibited. Second, developing ecosystem was my principle, which drove all my actions and ways of behaving when joining the project. I, therefore, supported the young participants by providing expert knowledge of marketing, innovation, and creative methods. I also helped them gain soft skills that benefited their job application in the future. I also introduced people to support their work and established a network that would support their future career. My contributions to the students and the BP received high recognition. This resulted in my involvement in many

training activities held by the BP. I also maintained good relationships with the representatives from the companies. For example, I joined Pete – the representative from IBM in training and workshop activities that supported his role and the image of his company.

CHAPTER 6: THE AURA OF CLASSICAL MUSIC

6.1. Prelude

Benjamin (1936) provided us with a framework we can use to conceptualise aura across a range of arts, yet his references to music are scarce. The findings presented in this chapter were developed from an adaptation of selected concepts in Benjamin's aura framework that are relevant to the construction of the classical music aura. While demonstrating how key concepts such as uniqueness of space and time, reception, rituals, and distance   can be applied in the field of music, this chapter also expands upon these key concepts through the use of empirical findings. Furthermore, this chapter emphasises how aura must be perceived by the audience through the lens of a learnt set of skills and an established sense of intimacy in the performance. It also identifies the importance of the social relations, or 'the relationship of otherness', in experiencing the auratic values of classical music (Johnson, 2010, p.10).

As the first findings chapter, Chapter Six strives to provide insight into the aura of classical music. Findings from this chapter establish the foundations upon which the following chapter can be developed, one that focuses on the young audience's technological-journey to the concert hall.

6.2. The here and now of classical music

6.2.1. The space and time of timeless art

Benjamin identified the uniqueness of an artwork in a particular space and time as the primary determinant of its aura (1936). Attempting to define the specific time and space of classical music, however, might not be a feasible undertaking. My field notes, written while attending concerts at the CBSO, suggest that an auratic engagement with classical music takes place across multi-layers of time and space. These layers are dependent on the experience created by the venue, the transcendence from present time to the period where the music was composed and performed, and the immersion into the story and context of the musical pieces. In my concert reviews, which also utilised my field notes, the theme of "boundary loss in a boundaried space" (Tillman, 2009, p.190) was frequently discussed:

> "An extreme, well-framed performance is able to transport the audience to the early 19th century, from the music to all the contextual etiquettes. I can see and feel how everyone around me shared the same kinship that I used to see in the movies of the 'ancient' concerts. Now, I am asking myself the time and location in which I have found myself. Is it a concert at 7:30 pm at the CBSO, or is it an evening Schoenberg concert from the 19th century? Am I enjoying music on an autumn evening in Birmingham or on the midsummer night of Mendelssohn's 'A Midsummer Night's Dream'?" (Field notes)

The Birmingham Symphony Hall, or the CBSO, has hosted classical music of all periods. Like most symphony halls, it is not simply an art venue or leisure provider. Rather, it is the protector of culture, the heritage custodian (Schaper et al., 2018) that preserves the finest music, even that from many centuries ago. As acclaimed by Schaper et al. (2018), live concerts provide the audience with the means and experiences to discover the past through situatedness and embodied exploration. In order to enjoy Baroque music or pieces from the Romantic era, one is clearly unable time travel to the eighteenth and nineteenth centuries. However, with the modern symphony hall, classical music is liberated from the era of a Brandenburg Concerto, for instance, and the modern audience is able to experience the music and spirit of the period. While modern symphony concerts are different to those of the original period, 'the resources […] are put unobtrusively to work to create an artificial environment, where the paying customers are led to believe that what they are experiencing is a re-creation of the world of the ancestors, [the] authentic [one]' (Small, 1998, p.38).

6.2.2. The uniqueness of a performance

A key element in Benjamin's aura framework (1936) is the uniqueness of existence in time and space, which created the historical context of the artwork (Hannan, 2017). In classical music, 'the here and now', while being unique in its existence, is repetitive. The performance of classical music itself is an exercise in 'the renewably repetitive', as Patke (2005) suggested. Each performance has its own 'here and now' and generates its own interpretation, as well as creating a contemplative distance between the perceiver and the

perceived. The non-identical iteration (Kania, 2009) renders each musical performance a repetition, a production of difference (Deleuze, 1994).

I experienced 'the renewably repetitive[ness]' of musical performance when attending the concert dedicated to Felix Mendelssohn's music. As part of the concert, the orchestra performed Violin Concerto in E minor, Op. 64, Mendelssohn's last major orchestral work and my most beloved piece. My excitement was heightened by the fact that a soloist from Japan would perform the piece. Japanese artists are usually associated with the masters of excellence. However, musical aura is not only about perfectionism but also uniqueness. Usually chosen as one of the first Romantic era concertos learnt by violinists, Mendelssohn's concerto earnt a reputation as an essential piece for all aspiring concert violinists to master. Well received and commonly regarded as one of the greatest violin concertos of all time, the piece remains popular to this day. The piece is regularly performed in classical music competitions as well as in concerts. Many professional violinists have recorded the concerto and Mendelssohn's broader work. Members of a classical music audience each have their own favourite recordings and varying standards of perfection, which makes the soloists job even more challenging. For these reasons, my interest was piqued not only by the music but also by the gesture of the performers in the concert, described as the 'active' and 'phenomenal' aspects of classical performances (Kania, 2009):

> "I like the surprises awaiting concert attendees. Usually, a concert can include opera singers, pianists or violinists as invited guests. I was eagerly anticipating that concert as the violinist was Akiko Suwanai.

145

She was slender but so beautiful in a red satin dress. She seemed a little bit nervous; I caught her bite and tighten her lips whilst walking with the conductor to the main stage – this is surely the benefit of those sitting in the choir. Her hands sweating, perhaps excessively. She was secretly wringing her hand in agitation as the audience welcomed her with rapturous applause. I was just as excited as the rest of the audience, but also nervous at the same time. What if she made a mistake? This is such a big concert, and the tiniest scratch on this perfect fabric of sounds would not go unnoticed. I was worried if she could even make it. What would happen?"

(Field notes)

The vulnerability of musicians, astonishingly, marks the authenticity of a performance and constituted the 'extreme' of a live concert event (Said, 1991). Such fragility did not mean the artist was not professional. Instead, it showed a demand for the mastery of virtuosity and the dexterity required in that specific moment of time and space, at a world-class symphony hall. This level of anxiety further affirmed the notion that a performance should reflect the context in which it is played (McKenzie, 2001; McAuley, 2000), and that its existence is unique to the place and time (Benjamin, 1986). Even when one can produce their own recordings of the music piece, one that presents the illusion of a perfect performance, the copy would not be able to capture the historical dimensions of that performance. The performance was a huge success. The artist did not outwardly exhibit her nervousness in the slightest throughout the performance:

146

"Her performance really oozed in charm and dexterity and made the classical piece feel surprisingly fresh. As soon as the first sound rose from her violin, I was intoxicated. I could not help looking at her and observing each movement of her fingers. I could not believe how her small shoulders and arms could play with such intensity.

Although the work is scored for a solo violin and standard orchestra of its period, Akiko captured my full attention. I do not mean to say that the two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings did not do a good job, but it was her supreme talent that stood out for me. She dictated the pace throughout Mendelssohn's masterpiece and played with superb clarity. Flaunting her immense skill and sensitive musicality, she treated all of us to high registers ringing through the hall and, after a few moments, she indulged us with the instrument's lowest notes, touching the deepest of our soul." (Field notes)

The performance of Mendelssohn's orchestral work suggested a reconciliatory approach to a relationship between mediated interaction (Abercrombie and Hurst, 1998) and live performance. Accordingly, perfect recordings, as discussed in Section 3.6.1.1, provide a guide to the audiences and establish a ritual of expectation (Dissanayake, 2006; Huron, 2006). Through listening to recorded music, concertgoers develop a preconceived notion of the ideal and approximate their experience according to that ideal (Patke, 2005). This enables them to further appreciate the skills and talents of the musician. This finding thus proposes a contradictory view to that of Adorno (1991, 1938), who questioned the idea

of perfectionism in music performance. While Adorno saw perfection serving as a closed door to the experience (Adorno, 1938), this research recognised that auratic experience is constructed by both the concert providers and the concertgoers. It is the audience's reciprocal experience with the performer and the music that imbues each performance with uniqueness.

6.2.3. The authenticity of a performance

When commenting on music, particularly musical performances, Adorno wrote: 'Each work, insofar as it is intended for many, is already its own reproduction' (Adorno, 1970, p. 33). Thus, the authenticity of classical music is not bound by the 'here and now' to the same degree as other genres of arts. When enjoying Akiko's performance, it was the expressiveness with which she played the Stradivarius violin that caught my attention. Her skills and expressiveness marked an authentic work of art that brought me to the brink of euphoria, a moment of involuntarily detaching myself from the present, something which I had never experienced during concerts that feature the work of Mendelssohn:

> "She was giving her mind to the piece and giving all her heart to the audience. Undoubtedly, she used up her last drop of energy when playing Mendelssohn's masterpiece. The red satin dress is certainly not just a fashionable item, but it dramatically accentuated her body movements, making her devotion to the peace clear.
>
> At one point, I even felt that the violin was possessing her entire inner energy. She played as if this was her last night on stage. I suddenly

connected Akiko to the nightingale in the story 'The Nightingale and the Rose' by Oscar Wilde. In the story, the small bird stained a white rose with the blood from her heart and her voice, the most beautiful sound in the garden. The little bird allowed her heart to be pierced by a rose thorn during a cold night just so her friend would have the red rose demanded by his crush: 'If you want a red rose,' said the Tree, 'you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine'. It was such an extreme feeling that it only resonates with those who were present, listening to the piece's climax." (Field notes)

It has been documented that performing expressively is one factor that distinguishes highly developed performers from those who are less advanced (Woody, 2002; Gabrielsson, 1988). The expressive properties of musical works are found to be dependent on gestural features of the artist's actions when producing a timbral sequence on a particular instrument (Davies, 2009). Such a focus on the musician and their gestures provides listeners with a more holistic view of Benjamin's authenticity (Levinson, 1990).

6.3. Perception of aura: a collection of learnt skills

6.3.1. Listening through connecting

Prior knowledge of the musical piece plays an important role in enhancing listeners' reception of the music's meaning as well as their general enjoyment (Nicholls et al., 2018; Roose, 2008; Van-Heusden, Jongeneel and Roose, 1993). Emotional connections and familiarity with the music are formed by everyday experiences and by specific encounters with works of art and music (Roose, 2008; Kramer, 2007). One of the concerts that forged a particularly strong connection to the music was a Tchaikovsky concert in which the Swan Lake suite was performed:

> "I have a lasting love for the Swan Lake suite as it is the music of my childhood. The first time I listened to the piece was when I learnt basic ballet routines in my dance class. I remembered how we, as the tiny dancers, were encouraged to interpret the music and the context of the piece. We were told to imagine that we were the small swans in the story, dancing while Prince Siegfried meets Swan Princess Odette. The ballet was performed to Tchaikovsky's music, which provides the perfect accompaniment to a timeless love story that mixes magic, tragedy, and romance together." (Field notes)

The field notes illustrate how the connection between the music listening experience at live concerts and an individual's 'episodic experiences' (Fauconier and Turner, 2002, p.104) can create an auratic engagement with classical music. The connection between different experiences, according to Fauconnier (1997), enables the conceptual mapping

between different mental spaces. In the context of music engagement, these mental spaces could involve episodes of everyday musical experience (Sloboda, 2001) vital to the audience's development of a linkage with music context. In turn, the activation of conceptual blending can only take place when audiences develop a repertoire of knowledge and prior experiences that they can link to the music.

6.3.2. Ecstatic engagement

The Swan Lake suite was far from unfamiliar to me and I could always access the piece through listening to its recorded forms, whether on Spotify or on YouTube. However, sitting in the concert hall creates an elevated experience. The setting and the environment when combined with personal knowledge, musical experience, and understanding accumulatively created a euphoric experience (O'Reilly et al., 2013; Goulding, 2002), one that I could never achieve with recorded music. Also described as a transient (Brown and Novak-Leonard, 2013; Carnwath and Brown, 2013; Radbourne, Glow and Johanson, 2013; Radbourne et al., 2009; Brown and Novak, 2007) or peak experience (Gabrielsson, 2011; Huron, 2006; Blood and Zatorre, 2001; Csikszentmihályi, 1990, 1975), such engagement creates a state of intense concentration that causes the audience to lose self-awareness. In the Tchaikovsky concert, the suite provoked me to reminisce and picture the story, creating a euphoric experience. The music transported me from the auditorium to the woodland setting of the Swan Lake ballet:

> "As soon as the conductor started the first chord of the Swan Lake suite, Act 2, all the memories, and also the Swan lake story, appear vividly right in front of me. Tchaikovsky's music seemed to course through the players'

veins and, in turn, through mine. I was now not seeing a performance stage or the orchestra, but picturing Prince Siegfried wandering alone through the woods, escaping his forced marriage. When finding himself at a peaceful moment by the lake of all the white swans, he sees Princess Odette while she was still in the form of a swan   she only turns into a beautiful young woman when dusk falls. When the prince is about to confess his love to Odette, the evil sorcerer appears and takes Odette away. The swan maidens, under his command, proceed to dance upon the lake and its shore to prevent the Prince from finding Odette." (Field notes)

This field notes suggest how an understanding of the music can also be achieved through 'anthropomorphising' the music (Williamson, 2014; Kramer, 2007). Anthropomorphic perception occurs when one starts to love a piece of music and ascribe characters to it (Kramer, 2007). In musical engagement, anthropomorphising is deemed as a way to assist listeners in making sense of the artwork and building an emotional connection with the art. However, it is not always desired since each musical piece has its own context, history, and story.

6.3.3. Musical experience through attentive listening

Ecstatic engagement with musical works can be achieved through developing an understanding of the connection between sounds, symbols and action (Nicholls, 2014; Ruthsatz et al., 2008; Gordon, 1980) and attentive listening (Bashford, 2010; Elliott, 2005). This mode of listening encourages the audience to integrate the technical, procedural and aesthetic qualities of the music in order to fully enjoy the performance. A

blend of instrumental sounds, the story, and the movements of the orchestra promotes attentive listening, as evidenced in my review note of the Swan Lake suite:

> "The slow sound of flute externalises the inner voice of Prince Siegfried, who is besieged by doubt, confusion, and loneliness as he wanders alone in the woods. The mellow, light, wafting, bright, and vibrant sound paint a vivid image of a young man in his early twenties who still wants to have fun with friends and explore life instead of committing to a marriage. Together with the flute is one hears the extremely subtle sound of a harp. While gentle, resonant, and drifting, it is at the same time glittering and flowing, acting as an invisible thread of narrative, guiding us to follow the Prince's footsteps, from the woods to a hidden place: The Swan Lake.

> The Swan Queen appears to the sound of serene and sublime violin. I believe such sound characteristics best portrayed the beauty of the Swan Sylph. As the soprano instrument in the violin family, violins create the most eloquent, bright, and lustrous sound characteristics, vividly presenting the grace and beauty of the swan character. The concertmaster and cellist duetted in the 'White Swan' with extreme poise and grace. Within the suite in Act 2, there is a combination of many different tempos. It moves from Tempo-di-valse to Moderato-assai, then returns to Tempo-di-valse before shifting to Allegro-moderato. The concentration of the sound and changes in tempo and pace made my heart beat four times faster than usual. My body muscles stretched in an inexplicable and satisfying way. There are

moments when I feel too tense, but all my muscles were relieved when the Dance of the Little Swans, my favourite Allegro moderato, began." (Field notes)

The ecstasy felt when appreciating a work of art is mentioned in Holbrook's study (1999b, 1987). Here, the author argued that one must experience the piece as a whole in order to reach the stage of ecstatic engagement. In a similar vein, the audience is encouraged to become active participants who utilise their learnt capabilities to reach the stage of attentive listening (Hutchinson, 2010; Brown et al., 2002; Small, 1996). Performers can deliver an excellent concert. However, whether it is seen as great, good, mediocre, or terrible depends on the audience's perception. Such perception relies heavily on the audience's skills and preferences.

6.4. Aural, ocular and tactile reception of classical music

Undoubtedly, good music enhances the listening experience of listeners. However, mechanical and technological reproduction allowed classical recordings to create the perfect quality of music as well as the illusion of an ideal performance. Illusion has been mentioned by Benjamin in his discussion about repetition and reproduction (1968) in which he acknowledged the power of special techniques in creating a presentation of reality for the audience. The capability of recordings in providing listeners with even better music quality than the live concert has been documented (Kania, 2009; Uidhir, 2007; Patke, 2005). Furthermore, the use of classical recordings for the acquaintance of deep involvement with listening is evident in extant studies (Niblock, 1999; Gracyk, 1997). Technological advances can free listeners from distortions and unwanted sound

such as coughing, which assisted audience in concentrated listening and more complete musical experience (Gross, 2013; O'Sullivan, 2009). Given these advances of recordings, a question is raised: Why do people need to go to the concert hall while they can enjoy great music at home? My experience of attending live concerts in the CBSO provided answers to this question. In order to attain an ecstatic engagement with classical music, the audience needs not only the sound quality but also the integrated experience through multi- senses.

The concert hall in the eighteenth century was constructed with an aim to aid concentration listening, which represented a focus on "listening over seeing" (Young, 1994). However, the relationship between listening and seeing (Sterne, 2003) has changed in the past decade. The modern concert is built to provide an environment that embodies the essence (Joy and Sherry, 2003; Sherry, 1998) of the provided object, which is classical music in my study. The ocular experience as an aid to the listening experience has increasingly gained interest of researchers (Nicholls et al., 2018). This encouraged me to do further research on the design of the concert hall (Figure 6.1) to examine how decoration and architecture of the venue leveraged the listening experience:

> "The concert hall is extremely decorous. It brought me calmness and peace when I first stepped in. I felt that I could leave all my worries behind, forget a tiring day and enter another space. Symphony Hall welcome audience with a luxuriant space with classic curves and polished surfaces. The columns and tiers contributed to the display of a geometric, classical purity of line that further enhanced the acoustic experience.

My first impression is on the giant organ, which was said to be an important element of the Birmingham orchestra tradition. Birmingham has had a long tradition of organ recitals, and many of its major works in the repertoire also included a part of organ. My attention is then drawn to the walls with luxurious wood finishes. The combination of wooden furniture and wall together with rows of red velvet chairs added up to the rich and warm space of the concert hall." (Field notes)
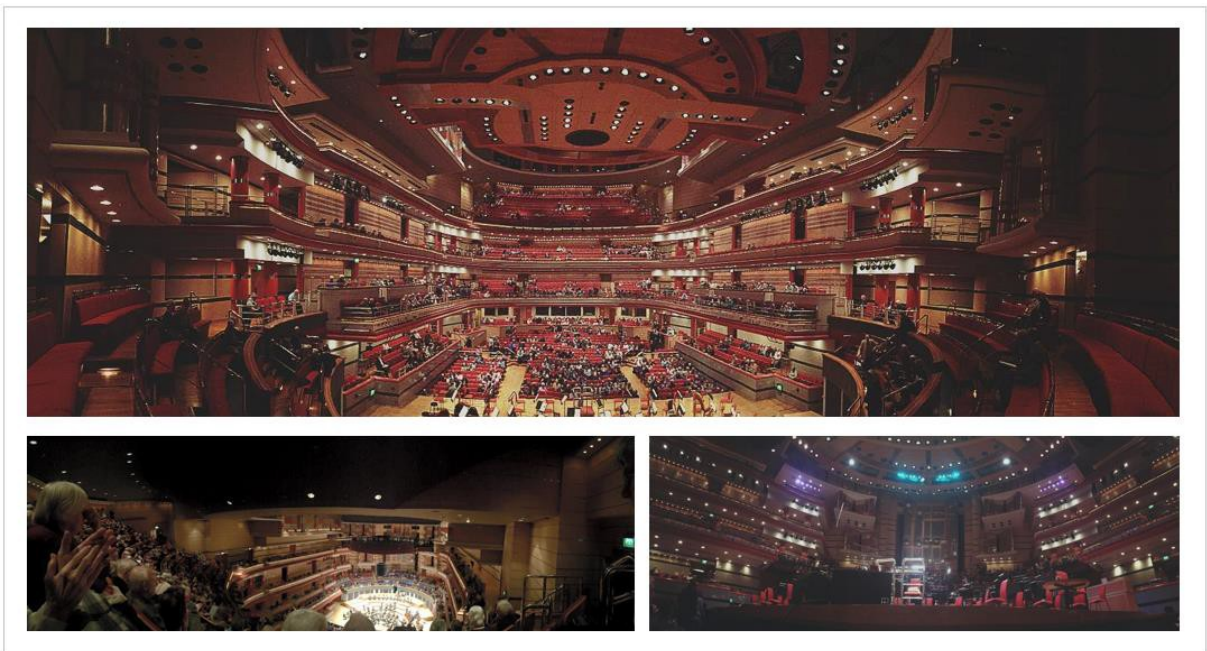
Figure 6.1: Inside the Birmingham Symphony hall
Source: Field notes

The excerpt from the field notes above suggested an aspect called "synaesthesia" (Shaw-Miller, 2014) in listening to music. Accordingly, synaesthesia highlighted the cross-stimulation of sensory modalities (Shaw-Miller, 2014, p.13) of the audience, such as an image can invoke sound, scent and feeling (Joy and Sherry, 2003). This approach echoed

with Merleau-Ponty's view on the imaginative dimension that helped the audience to expand their experiences through aesthetic activities that highlighted imagination and creativity (1962). The discussion about the multisensory approach in understanding aesthetic experience aligned with findings from Joy and Sherry's extant research (2003) that emphasised the simultaneity of seeing, hearing, feeling, and smelling art. The supported findings of extant research on the construction of modern concert hall with an intention to offer more ocular experience (Elswit, 2009; Hansen, 2008) to enhance the nuance of relationship between listening and seeing (Kramer, 2007; DiMaggio, 1987):

> "I started to read about the history of the Birmingham Symphony Hall when recognising a peculiar silence of the auditorium when the conductor was about to start the first chords of a piece and also when he finished it. The ritual of silence is familiar to me, yet the silence in this hall is very different from other concert halls I used to attend. I was wondering if the contrast between the silence and the ambience added to the tension of the musical atmospheric of the concert." (Field notes)

When I found the book 'Symphony hall, a dream realised" in the store (Figure 6.2), I was further amazed by such finest details and the organisation of sound through the architecture of this concert hall:

> "Inviting both acousticians and architects to work in collaboration to develop the completed design, the Birmingham Symphony Hall has known as "An acoustic Marvel". It adopted a design dating back to the great halls of the late 19th century such as Vienna's Musikverein and the Concertgebouw in Amsterdam. Similar to these acoustically claimed halls,

157

the Birmingham Symphony Hall was built to a traditional "shoebox" shape. However, they also created a fan shape at the rear of the hall to enhance the reflection of sound from the angled wall back towards the centre. This provides the audience with a deepened effect of lateral reflected sound and a feeling of being enveloped by the music." (Field notes)
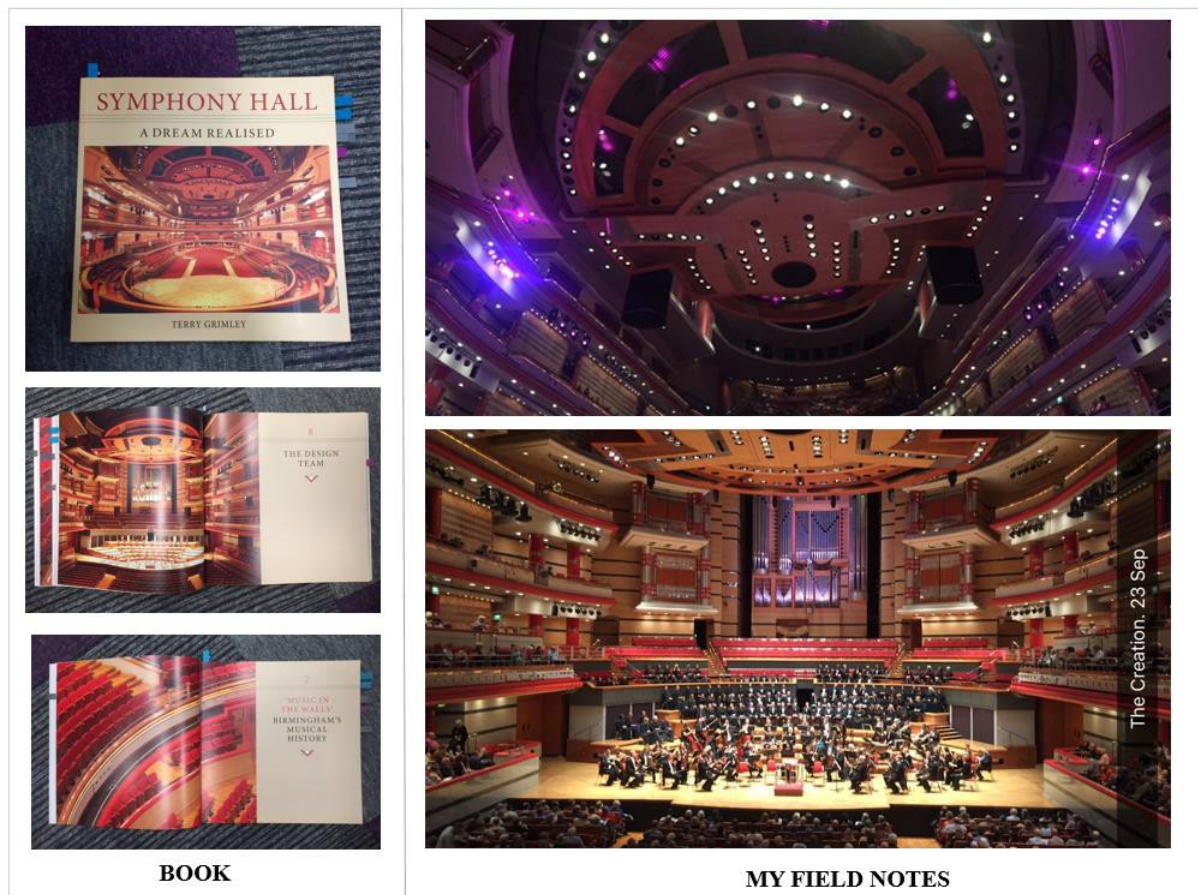
Figure 6.2: The concert hall – in print and in real life
Source: Field notes

My findings support Small's comment of the ideal relationships of the past recreated through better technology (2011). As mentioned earlier, a virtuous performance allowed classical music to cross its boundary of physical space and time and provided the

audience with the musical experience of the era in which the work was created. While the perfect performance was created by the orchestra and the conductor, it was undeniable that the technology equipped the concert to achieve the highest quality of sound, the amplification and echo of a successful performance. As Small advocated "The relationship created by modern technology plays an important, though largely unacknowledged, part" (2011, p.38), the use of technology in combination with architecture was crucial in each concert in the CBSO, yet not every audience would notice:

> "If I did not read this book, I might have never known the secret of the perfect sound quality in each concert. No matter where I sat, no matter how big or small the orchestra was, the music was always perfect.
>
> The book explained that, while keeping many traditional details in terms of architecture, the reverberation chamber is an innovation that contributed to the unique listening experience. The doors to the reverberation chamber which wraps and envelops the platform end of the hall in a U shape can be adjusted to create the degree of echo demanded. When the concert only has a small number of players, the sound is made more focused through the changing position of the acoustic canopy. Not only used for visual purpose, the acoustic canopy can also be lowered to create a smaller space for the orchestra. For a big orchestra, the canopy was raised to the roof to expand the space and sound." (Field notes)

Findings of ecstatic experience attained through both the sound and the sight are evident in my research. My findings gained through observation, experience, and reflection when

159

attending concerts held at the Birmingham Symphony Hall confirmed Joy and Sherry's findings of experiential consumption gained from tactile knowing and proprioception (2003). The concept of tactile reception appeared in Benjamin's writing on architecture. Importantly, Benjamin emphasised that tactile reception is gained by a way of habit, by use and by perception. Tactile reception also demands "human apparatus of perception" (Benjamin, 2008, p.40). He also highlights the essential role of time which allows people to gradually attain the cue from tactile reception and proficiency in their task, in my case is to auratically engage with classical music and its elements in order to contribute to the perfect performance.

6.5. Rituals as apparatus of perception

6.5.1. Shaping musical experience through rituals

The term ritual was first claimed in the field of anthropology by Jack Goody (1961). Ritual has been gone beyond the scope of anthropology to be applied in a wider assortment of acts and beliefs (Dissanayake, 2006). Classical music as a traditional genre has been integral to ritual ceremonies. A concert performance setting is "imbued with substantial ceremony" (Abercrombie and Longhurst, 1998, p.45) and each element is well staged to contribute to the ritual, ceremonial aspect of the concert (Duvignaud, 1965).

An excerpt of my fieldnote below explains how the ritual elements could include the sight, smell, and sound, human and non- human. They can span from the smallest details at the ticket box-office to the astonishing setting of the auditorium:

"They know how to make us wait and make it worth the wait. They create the wait and make the right moment – as if I am waiting for my long-distance relationship lover. I queue up for collecting tickets at the box office, queue up for the ticket check, and queue to buy a program brochure of the concert. The auditorium welcomes me with a beautiful painting called "The Mahler experience" hung on the wall of their lounge. The image of the conductor and the wave of music told me what was waiting for me in the auditorium: a classic environment with power, thrill, goose-bump, overwhelming, surprise, emotion, and peak. I want to run upstairs to level 4, door 3A as I sit in the choir. The wait for the queue and the staff checking tickets and guide me to my seats used to make my heart beat so fast when I first came to the concert here. Now, I feel much calmer, but the excitement is always there.

…There is something I called the sentimental attachment. The smell of the wood, the warmth of the interior space. It is like I am coming home. However, there is always something new waiting for me inside the hall. The stage setting with the instruments of the orchestra makes me wonder what would happen today. Each small action was repeated every time. That was not boring, however, it made me more eager to see the concert." (Field notes)
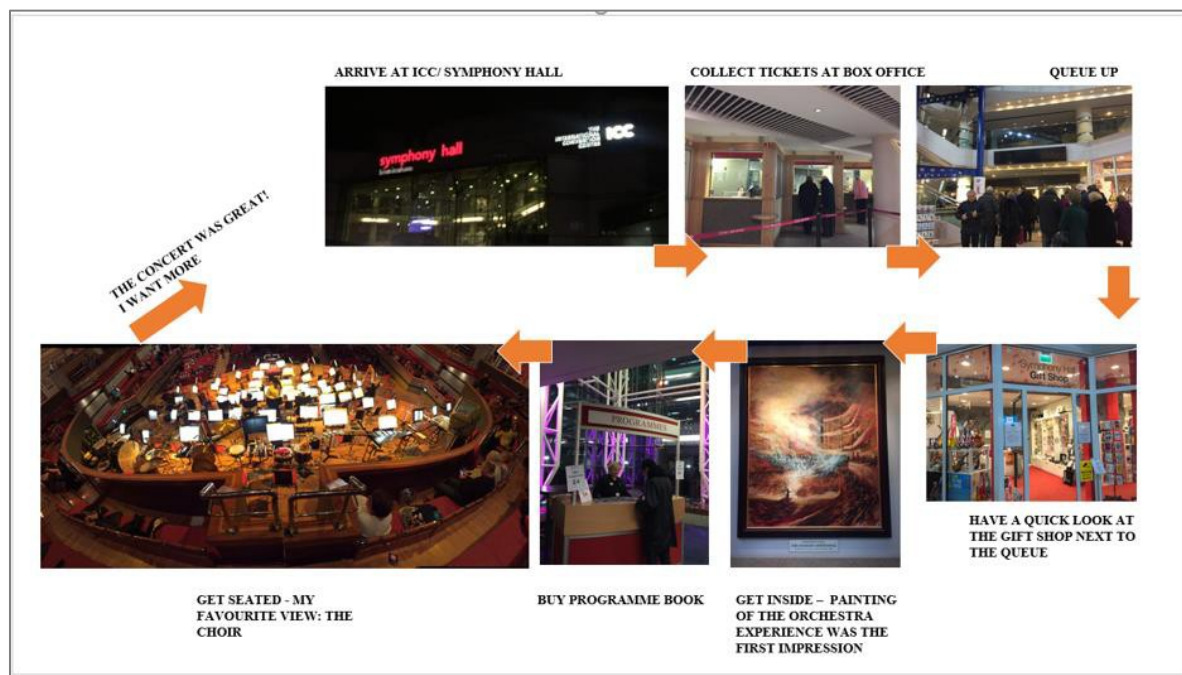
Figure 6.3: A common journey to attend concert rituals
Source: Field notes

Rituals are also important in the construction of audience's experiences (Turner, 1982) including religious experience (Rankin, 2008), creative imagination (Maslow, 1967), and peak experience (Corbin, 1998). Accordingly, these experiences allow the audience to dwell for extended periods of time in a spatial, social, and spiritual threshold (Turner, 1974, 1969).

> "I always got so excited when light at audience seating started to go down to give all the spotlight to the stage. The whole audience lowered their voice, and the conductor appeared in applause. The hall became quiet again. When the conductor raised the baton, the first note of music started to ring

in the air, the string session began. The story began. I felt completely flustered. I enjoyed the intonation of sounds – Some music pieces brought me to the peak of the mountain in its climax and then left me in a daze right in its next movement. Time became peculiarly elastic. 10 minutes waiting moment seemed to last forever, and 100 minutes of the whole performance passed in a blink. And I forgot if this was an evening of a Friday or Saturday – I entered the space and time of the pieces of music that was intended by the composer." (Field notes)

Classical music concert itself is a ritual ceremony (Abercrombie and Longhurst, 1998), in which rituals are operations developed upon behaviours of people. Such operations are deemed to both motivate performers and have an influence on the emotions and behaviours of the audience. By touching upon the articulation of light and sound in constructing a ritual setting of concert hall, the findings went in line with Bashford's findings of a cultivation of intellectual atmosphere in the concert through shared ethos and etiquettes (Bashford, 1999).

6.5.2. Rituals of social behaving in public space

Concert hall etiquettes are strongly associated with attentive, silent listening (Bashford, 2010; Downs, 1992; Platinga, 1984). Small (1998) described the audience inside an auditorium as solitary individuals who experience the music in isolation. As part of the concert ritual, the audience will need to sit in darkened silence and keep their attention on the music (Kolb, 2001). The history of music has seen a discouragement of emotional behaviour in the concert hall as such emotion was associated with lower-classes (Kolb,

2001; Levine, 1988). However, such silence and quietness have an essential role in enhancing the listening experience rather than classifying people as high and low classes. Music engagement through silent listening has been well documented in extant research (Weber, 2014; Bashford, 2010; Hutchison, 2009; Johnson, 2002). To borrow from Small (1998, p.42): "The aloneness of individual during the performance is felt not as a deprivation but as the necessary condition for full enjoyment and understanding of the musical works being played".

Small (1998) also emphasised that such solitude and silence is essential for the audience to express their respect of the music as well as afford them one to focus on the musical experiences undergoing. Furthermore, there is an underlying kinship between the members of the audience even when they are silent audiences. Commenting on this aspect, Daniel, a professionally trained conductor–composer shared his experience inside concert hall from the perspective of a performer:

> "I listen to music all the time. I listen to music on the train, when I was working, I admit that it could be nice but you probably not get everything you could get when listening to music in that way…The greatest experience I have ever had is the shared experience of the audiences in the concert hall. What they wouldn't get at home was the silence after a perfect performance ended. If you are on the stage, it's a packed house you can see, it's a carpet of people on the floor right up till the ceiling, and not one of them made a sound for four and a half minutes after the performance was finished. Everyone shared in that intense moment because of the context in which it

164

was performed and the meaning it may have. Even now thinking of it I get chilled and inspired.

So, to have so many people in a place, silent, and based on something that both audiences and performers shared alike – this is just something you cannot get at home. You are sharing the experience that is both yours and everybody else in the room whereas … the silence just became special. And silence has become a big part of music generally because all music begins and ends with the silence" (Daniel, interview).

The ritual of behaving in classical music concert is built upon the communal listening (Dearn and Price, 2016; Pitts and Burland, 2014; Gross, 2013; O'Sullivan, 2009), which is essential for the enjoyment of concert goers. Extant studies also suggest that communal listening as a concert ritual can offer the audience access to moments of sublimity in the listening experience and connect their emotion with other fellow listeners (Juslin, 2013; 2009; Reason and Reynolds, 2010; Sutherland et al., 2009). In current studies on musical experience, an ambivalent relationship between audience members is proposed (Gross, 2013; O'Sullivan, 2009), through the ritual of listening and social behaving in concert.

6.5.3. Ritual: appropriation and relations

Ritual is explained as a type of organised behaviour in which humans "affirm, explore and celebrate their ideas of how the relationships of the cosmos operate", and "how they themselves should relate to it and to one another" (Small, 1999, p.15). Initially developed in the field of anthropology, the concept "ritual" highlights the importance of "the lived-

in order", which referred to participants learning about the ideal relationships through merging themselves in it and experiencing them in action (Geertz, 1973). Importantly, Dissanayake (2006) suggested that rituals compel participants to go through the motions of feeling that become appropriate to the purpose of the operations of the concert, whether it is pride, joyfulness, or well-being. From my experience gained from attending various themes of concerts, concert rituals and etiquettes do not always mean seriousness. Rather, this takes the form of a deep understanding of the context of the composition. Concert rituals emphasise the importance of appropriating the self with the surroundings to meet standard practice of each performance:

> "Bach, Vivaldi and Mozart's uninterrupted span of music clearly represents the art tradition in Baroque and Classic periods. As the structure and movements of their compositions require the audience to hold their applause until the end of the piece, I am naturally becoming extra focused in order to keep track of the progress of the music.
>
> However, it does not mean that such stay still tradition is found in all the concerts. The orchestra performed a lot of music of composers in the Romantic era and other musical periods. In Vienna Philharmonic, the whole auditorium clapped and stamped their feet when the orchestra started the chorus of Radetzky March by Johann Strauss. Clapping hands along with rhythm became the custom in the concert. The audience would have their quiet rhythmic clapping on the first iteration of the melody and then gave thunderous clapping on the second one." (Field notes)

In a similar vein, Dobson (2010) highlighted in his study that concert hall and the live listening experience present an element of sociability. Such relationship between being an individual listener and being part of an audience has an impact on the individual listeners and contributes to the so-called "etiquette" arranged in a classical music concert:

> "There are concerts that people would stand up and waving hands with the performers, such as the Christmas concert in which the orchestra cosplayed as Santa Claus, Snowman and Reindeer. People sang along in Christmas Carol concert and it was such a beautiful moment. Or in Harry Porter concert, a narrator would be on stage and occasionally added some subtle humour related to the story.
>
> The etiquettes in that concert would be a dialogue through music between the narrator, orchestra, and the audience, and one needs to know when to grasp and laugh as a way to respond to the narrator, and when to keep an extreme silence in memory of Dumbledore" (Field notes)

The field notes above introduced the distinct etiquettes taking place in different types of concerts. Findings from my study then acknowledged the emergence of a more complex, heterogeneous approach to etiquettes as well as an evolvement of social practices within the concert hall. The expansion of music genres performed in orchestral concert environment thus brought in the traditional, ceremonial setting new practices. As Bashford (2010) suggested, there was never a sudden change in audiences, from a loud, rambunctious social crowd (Nicholls, 2014) to the silent still spectators (Weber, 2014; Hutchison, 2009; Johnson, 2002). Study on audience development proved that the

musical focus and social practice were responsible for the gradual process of in the ritual setting of the concert hall (Pitts, 2005; Weber, 2014, 1997).

6.6. Distance as auratic engagement

6.6.1. Figurative distance with performers

An essential concept in Benjaminian aura is "temporal distance". While figuratively intruding between an artwork and its audience, this distance is vital to enable an authority "claim for the work with regards to its position within a tradition" (2008, p.14). In the context of classical music, figurative distance is further enhanced by a literal, physical distance in terms of concert hall architecture and auditorium design.

However, from my experience of attending live concerts, I believe such physical distance (Thompson, 2002; Goehr, 1992; Beyer, 1967) was to enhance the listening experience of audience rather than a division between passive spectator and virtuous artists. The CBSO allowed the audience to sit in the choir rows when the concerts did not have any singing parts by the choir, or the chorus. It was also my favourite seat as I could observe the audience attending the concert and see the expression of the conductor (Figure 6.4):
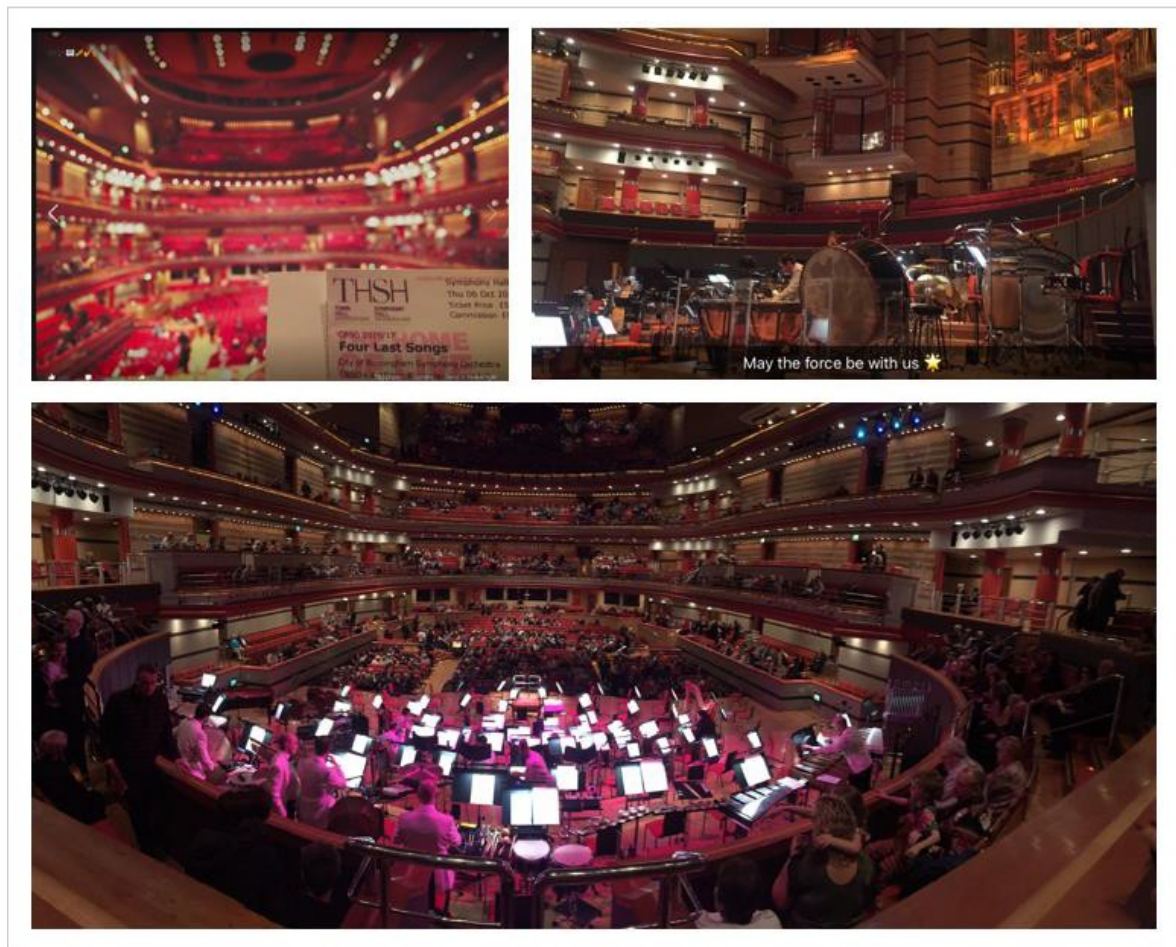
Figure 6.4: A view from the choir
Source: Field notes

Surprisingly, the closer I was to the orchestra, the greater the temporal distance became:

> "I sat at the choir when I could be closest to the musicians on the stage. This was when I could see their faces, their hands and smallest movements as well as their incredible concentration. Akiko played a Stradivarius from 1714 and created continuous action in the codetta and cadenza through the lightest touches to the instrument. The performance was beautiful with some exquisite ricochet bowing. Akiko surprised me so much. I thought she

might have fainted due to the pressure or the loss of energy she gave - but

she was over the top. It was me and possibly all the humans in the

auditorium that night almost dead for holding our breath for too long. My

chest almost exploded when she finished the last chord on her violin.

Akiko, you are nonesuch!" (Field notes)

That was a part of my review of the Mendelsohn's concert in which the Japanese

violinist Akiko Suwansai performed. Sitting in the choir seats, just a few steps away

from the performers, gave me a view from the choir that challenged the concept of

distance in extant research.

Pitts (2005) explained that the physical layout of the traditional concert hall further

separates the position of performers and listeners. The auditorium is designed with

unidirectional seats to limit social interaction inside the concert hall. The height and the

arrangement of the stage explicitly distance performers from listeners (Thompson, 2002;

Beyer, 1967). This physical distance demotes the concert goers as a seemingly passive

spectator (Nicholls, 2014; Jeong et al., 2012). Extant research explained that this physical

distance is to enhance the attentive listening of the audience. It also aids their attention to

an arranged spectacle and the professionalising of performers, which is essential in the

rise of the virtuoso in classical concert (Goehr, 1992). However, being physically closer

to all the performers indeed brought me a greater figurative distance with the artists. This

allowed me to better appreciate the performers' exceptional level and virtuosity:

"Akiko finished the piece with prolonged trills before she embarked on the

fast, frenetic, energetic coda. I would never forget the moment when she

ended her play with the last note of the violin. The whole auditorium was in complete silence for a minute as we were in complete shock. Only when someone started clapping, the whole audience seemed to awake and followed with cheers and loudest applause. Only when Akiko humbly and gently made her bow, I believed that this was not a dream". (Field notes)

In classical music live concerts, sound and movements are deemed as important means that shape participants' response (Dissanayake, 2006). An opportunity to observe the performer's gestures made me further respect the violinists for their advanced skills. I think their skills went beyond the capability of mundane people. Furthermore, the virtuoso was shown through not only the instrumental skills but also the performers' capability in interpreting the piece. The concept of interpretation has been discussed by Stravinsky (1947), in his series of lectures entitled Poetics of Music. Accordingly, performers are demanded to have their creative contribution instead of mere "execution" (Small, 1999). Since attentive listeners usually develop a musical expectation, which means a capability to have an accurate sense of what happens next (Huron, 2006; Dissanayake, 2006), the performer's fresh interpretation would further enhance audience's music listening experience.

6.6.2. Temporal distance to conductors

The twentieth century marked the time of celebrating great orchestras, performers and conductors (Middleton and Manuel, 2014; Nicholls, 2014; Lin, 2008; Morgan, 1991). Small (1999) described a performance as a place in which a complex web of relationships took place. While each member of the orchestra only plays the notation before them, the

171

conductor is the one who coordinates all the performers through his gesture and mediates all the relationships between the players "the only one who has a complete image of the musical work before him" (Small, 1999, p.17).

Furthermore, as classical music took place with no introduction or any verbal communication, all the rituals in the concert are guided by the conductor. As discussed earlier, each concert may have its own etiquettes, and conductors are the one who guides the audience and performers in such ritualistic space, connect them, and establish the unity between individuals and strengthen such community. Price (2017) suggested that only the most highly-engaged participants chose concerts based on the conductor. Through attending concerts at the symphony hall, I experienced how the audience showed high reputation and respect to a young Birmingham-born conductor:

> "The audience sitting next to me were at their 50s and 60s and they all prepared some printed documents and kept neatly in a plastic folder. They told me that they were looking forward to seeing the conductor – the son of Birmingham. I did not quite understand why they said that. And one showed me a print of his profile. She said that she did her own search and was so proud of this talented young man.
>
> Alpesh Chauhan, a Birmingham-born talent, builds his reputation towards becoming a conductor. When still studying at Royal Northern College of Music, in Manchester, Chauhan was tutored by Eduardo Vassallo, a cellist and violinist in the CBSO. When joining the CBSO, he was mentored by

Andris Nelsons. In that concert, Chauhan's conducted the UK premiere of Osvaldo Golijov's Azul." (Field notes)

A temporal distance started to evolve more clearly in the auditorium when the audience greeted Chauhan with their loudest applause:

"He was greeted with thunderous applause when he first appeared on stage, even when he did not even raise his baton or do anything with the music. However, I got what they said when he started his bidding. A fabric of sound gradually appeared under his baton. I can see a serene touch of violin sound blending with sharp scherzo when brass section combined with the percussion unit.

On classical music review webpage (bachtrack.com), Chauhan was appraised to have a wonderful feel for the music, and he surely did. He had a peculiar capability to bring such as puzzling symphony to a very delicate albeit competent conclusion." (Field notes)

The formulaic nature of applause (Cottrell, 2004) as a concert ritual has been discussed by Pitt et al. in their study on orchestral concert experience from perspectives of player and listeners (2013). Such a reputation is also found in a study on the audience experience by Radbourne et al. (2009) in which the excellence of the conductor has a vital role in classical music engagement. As Small (1999, p.16) acclaimed, the conductor is "the power centre of the proceedings", he holds an important role of making the ceremonial atmospheric of a concert happen and providing the audience with an experience that is distinct from their daily lives.

6.6.3. Temporal distance between composers and spectators

While a decent appraisal is given to the conductor, it is important to emphasise that a conductor's work must be justified by reference to the composer's score (Small, 1999). The composers are mostly, not to mention always, physically absent in a live concert. At the same time, they are visible through their music and in each element within the frame of a performance. As Small (1999, p.17) indicated, "The composer, ultimately, is boss".

An outstanding work of a composer is brought to the audience through the performance of the orchestra. Furthermore, the historical background of the piece was usually provided in the programme notes that helped the audience to identify the principal thematic material in each movement (Bashford, 1999). Programme notes could be in different formats, from synopsis analytique to miniature scores (Patke, 2005; Bashford, 1999), all of which were found helpful in assisting audiences in gaining an informed understanding of how the thematic material had been used and transformed by the composer.

> "I admired how Strauss could articulate the musical material of Polka as folk music into classical repertoire. Polka is lovely, but not the cup of tea of everyone. Some may see it mawkishly sentimental, excessively cheerful as the music for short half-steps, featured in the old-fashioned type of dance. Polka can be seen as saccharine and hokey and associated with the old folks at summer festivals and picnics…
>
> … In Strauss's hand, this music has a new appearance. It is articulated in another genre and played in the classical music concert, in a ballroom in

174

Vienna where people immerse themselves in elegant Waltz at a New Year's party. The sweetness of Polka is still kept in its new form, classical music, as described in the CBSO programme notes "You haven't seen in the New Year until you've raised a glass of champagne to Vienna, where the songs are sweeter than sachertorte and every waltz awakes a thousand tender memories". Strauss's composition "The thunder and lightning" gave me goosebumps and an explosion of happiness through the sounds or percussion unit. Its fast pace sparked a flash of the moment of change, between an old year and the New Year. The spirit of Polka dance was incorporated so well and blended cleverly, contributing to the glory and ceremony of Vienna Philharmonic". (Field notes)

The more one gets to the depth of a composer's work, the greater the figurative distance evolves. The composer shows their talent in imagining an ecstatic end - condition and using the materials to register the empathic tension required for a virtuous work (Freeman-Toole, 1998). Importantly, a communion with the composer can be achieved through concert rituals. As Small suggested, "Those who wish perfect communion with the composer through the performance can have it, uninterrupted by any noise that may signal the presence of other spectators" (1998, p.44). Accordingly, silent listening and the concert rituals allow the audience to connect and enjoy the authenticity and excellence of composers' works, since "Any noise we might make would not be an element of the performance" (Small, 1998, p.44).

CHAPTER 7: THE JOINT SPHERE OF TECHNOLOGY AND CLASSIC MUSIC

7.1. Prelude

To borrow from Small (1998, p.9) "the essence of music lies not in musical works but in taking part in performance, in social action", findings from this chapter support a more social, action- oriented approach to music consumption. Particularly, that the key of music engagement lies not only in the relationships between the humanly organised sounds but also in the relationships that are established for the duration of the performance.

Chapter Seven analysed the data generated when the Birmingham Project took place, with a focus on participants' creativity process through which their auratic engagement with classical music was enhanced. This chapter first discusses the division of the two cultures, traditional and modern listening to present the young audience's (mis)perception of classical music and their music consumption practices. This explains a lack of relevant grid of pattern of relations required for the audience to understand the aura of classical music. The chapter then examines how tech and the arts started to become compatible and integrated into the "idea composition" process to form a new mode of music engagement. In this process, music becomes the source of stimuli and material for the development of a technological product. In turn, through various stages of intereacting with and developing a tech-output, technology becomes the medium of music engagement. It provides a set of instruments that help the participants start to get involved in various practices of experiencing music, from listening to reading, interacting, discussing, and learning auratic qualities.

7.2. The schism between classic and modern worlds

7.2.1. Timeless art in the era of less-time for auratic engagement

During the process of developing a solution to enhance engagement with classical music, the participants in my research also shared many reasons of their disengagement with the genre. The findings showed that they were the missing habitual patterns (Small, 1998) that led to participants' resistance to attending classical music concerts:

> "Classical concert is when you have a bit of lull and join the glitz and glam people. But me and my friend prefer to have something lowkey, casual, fun and chill. It may sound ridiculous, but I think if we are organising a Friday event and I suggest classical music concert, they would look at me as if I try to make a splurge.
>
> I did not say that young people like us scratch out classical music from our lives. There must still be young classic nerds, I meant young people who love classical music and many willing to go to concert for their fancy nights out. I am just not belonging to that group - No offend. I do like musicals, galleries, and pop music concerts. I have no problem if you play classical music for me or ask me to try to listen to classical recordings. I am just not going to classical music concert." (Sam, interview)

Commenting on different modes of engagement with classical music, Christopher Small (1998) highlighted the role of an established, "habitual pattern of relationship" between concert goers and the performance "most performance, in fact, merely confirm our feelings about the pattern and our place in it; it is, of course, more comfortable that way.

The audiences that attend the average symphony concert…are not looking for new experiences that will expand their concept of the relationships of their world. Rather, they are seeking confirmation of a habitual pattern of relationship" (Small, 1999, p.215-216). In the interview, Sam emphasised the types of relations she and her friends preferred "lowkey, casual, fun and chill", as opposed to ones offered by classical music "glitz and glam". Her lack of established relation with classical music thus explained her resistance and hesitance to go to classical music concerts. Shankar et al. (2009) suggested that choosing and listening to music could be deemed as a potential source of fear and embarrassment, which was highlighted by the experiences of several participants in this study. Sharing the same resistance with Sam was Dave, despite his piano training when he was eight years old:

> "I used to learn piano and attended concert but no more. I am sorry but my musical class in primary school was just tedious. Kids hated it…
>
> Well, I can still recall some specialist knowledge of classical music. Naming instruments in the orchestra should not be a problem for me. However, it is not that easy for me to discuss about technical aspects of all the music pieces. It is especially difficult since there are just too many periods and styles" (Dave, informal interview).

Dave's concern about the skills required in music listening was in line with my observations when attending the concerts. There was an absence of the young concert goers to the Birmingham Symphony Hall generally, as found in my field notes (Figure 7.1).

178
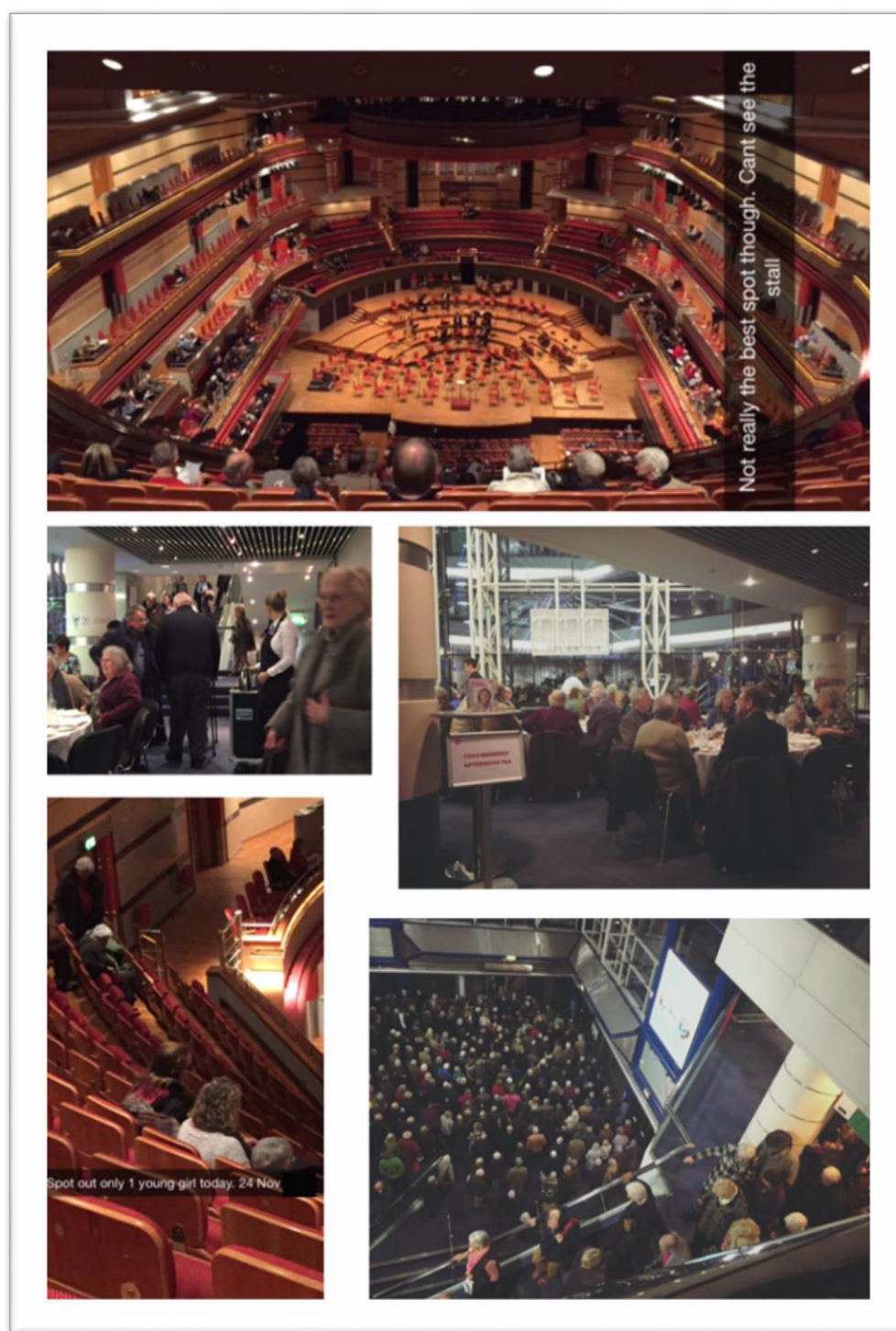
Figure 7.1: The audiences of the CBSO
Source: Field notes

The young concertgoers would usually be found to be going with families, in selected concerts for "popular" taste. If there were big groups of young audiences attending the concerts together, they were usually the trained students in the Repertoire situated a few steps away from the Symphony Hall:

> "The purpose of the CBSO joining this project is to attract more audience to the concert hall as they were struggling to fill up the auditorium in every concert to cover the costs. From my experience, it is not true that the concert was empty all the time…
>
> There are concerts that were full of audiences while there can be ones that were only filled up with one-third of the seats. It was empty when it came to "difficult" music - The core, classical music concerts requiring intellectual understanding and skills. In many cases, most of the audience are in their 50 and above. Friday music events, the popular concerts as described by the CBSO, Christmas and new year Philharmonic did welcome a good number of audiences, including young people going with their families. Young people showed up more in concerts that performed music from movies and video games, such as Final Fantasy. Sometimes I saw a good number of people that looked very young. They filled up a few rows in the choir seating. From our conversation, I got to know that they are members of the Birmingham repertoire next to the Birmingham Symphony Hall." (Field notes)

Polly appeared to be the most positive one to respond to classical music, yet she kept silence during the whole conversation. I kept my notes on Polly's case:

> "I knew that Polly did listen to classical music from her facial expressions and her gestures. She seemed to want to say something, but she was held back. And even when I was encouraging her to share her thoughts, she refused to and just followed the team. She seemed to be more comfortable with being quiet amongst all the novices and rebels, rather than speaking up for her taste of music" (Field notes)

Only in another conversation with Polly on Messenger, I found that Polly had a special interest in Tchaikovsky music, as she loved ballet performances and ballet music. However, she never saw herself as a classical music listener due to lack of understanding of music structures and etiquettes. Polly was originally from Hong Kong and the education system in her country focused on different aspects rather than classical, Western music. Even when she started her education in the UK, she was expected to focus on her core modules that would get her a degree in Finance, and "the spare time is only enough for watching Netflix". In extant research, this issue was already brought into the discussion. For instance, Kolb emphasised that "changes in education and technology resulted in young consumers with very different needs and priorities than the current patrons of classical music" (2000) Polly saw herself as a newcomer who had none, or minimal specialist knowledge required, to enjoy classical music (Dobson and Pitts, 2011; Kolb, 2000). This aligned with Dobson and Pitts' study on non-classical music attendance which suggested a resistance was caused by the audience's belief of

incapability to listen. Audience found the concert a "cult", and they were incapable of comprehending and enjoying the music on a level like other audience members and thought that was their fault (2011, p.118):

> "For example, my team members were British-born so they should be way more familiar with Western arts than me. And I know some of us study arts-related subjects, or used to, so they should be really good at elaborating the points. They possibly knew classical music quite well already, and now they just had another interest, whilst I was not trained well at all. As I did not have the same level of education of arts as them, my question would slow down the team's process…So, I thought I'd better not to raise my voice. I would be more active and helpful in trying to expand their ideas and further elaborate." (Polly, interview)

Polly, Dave and Sam all represented the culturally-aware-non-attendants (Winzenried, 2004) or CANAs group. They were the type of young audience who kept preconception about classical music that prevented them from accessing the live concert, in spite of their opening to various forms of cultural products (Gross and Pitts, 2016; Pitts, 2016; Dobson and Pitts, 2011; Kolb, 2000). They also show anxieties at different levels in terms of difficulty, formality, and social discomfort. The difficulty, intensity, and "demanding" nature of classical music as reasons for audience's intimidation (Dobson and Pitts, 2011; Baker, 2007, 2000) were also found in my study. The last participant, Mark, showed a more hostile side among the CANAs, by expressing his discomfort of etiquettes, the "cult" side and social distinction of classical music:

"Classical music is too obscure to me. It is for posh, middle-aged and middle-class people. It may drive me nuts if I have to sit still in a concert for three hours and hold myself till death. I don't think I have any [classical music] on my playlist. My phone is filled up with Hip-hop, my life is devoted to Hip-hop, and I don't think I need to change it. I think the growth of grime and Hip-hop in Birmingham can be paralleled to its growth internationally.

Hip-hop is for everyone, and it has gained an international influence. Drake and Kendrick, they are high profile contemporary hip-hop artists if you do not know, they have renewed the accessibility of American-style hip-hop. Drake was selling almost 10 million albums worldwide. We could hope for a rekindling of the international popularity hip-hop in the 90s. In the UK, London is usually the first on the list of Hip- hop. Kano, Dizzee Rascal, and Roll Deep crew have popularised the underground grime movement, together with other grime artists like the Boy Better Know. They altogether widen fanbase by bringing the originally London-centric grime to all types of audience. Birmingham is seeing a revival in grime, too. But Birmingham has a different Hip-hop root, transatlantic hip-hop. I am not aware of Birmingham as the home of classical music yet, but I know that Birmingham can be home of Hip-hop. It is the second city that first felt the influence of Afrika Bambaataa and it is experiencing a rebirth with the resurgent popularity of high profile hip-hop." (Mark, Interview)

Whilst embracing the popularity, accessibility and sociability of music, Mark supported Hip- hop as it was "the genre open to everyone" and chose to reject classical music due to the class distinction. His conception was indeed not absent in the extant literature. Nuttall et al. (2011) pointed out that the symbolic significance of music, as well as its importance to the creation and expression of identity creation, could affect one's choice of music. The concert hall used to be seen as "a place where middle-class white people can feel safe together… What takes place in the concert hall is a narrow range of impersonal encounters among people of more or less the same social class, where each goes his or her own private way without being impinged on to any significant extent by others" (Small, 1998, p.42). Mark's view on an association between music choices and social class could also be found in Bourdieu's research (1984). Accordingly, classical music is still surrounded by symbolic legitimacy which makes this music genre an elite pursuit or an outlet for respectable socialising (Prior, 2013). However, Bourdieu's ideas have seen a subtle historical update. A division of classes and positions is no longer the main purpose in the field of classical music (Bennett et al., 2009). Mark's view on classical music thus pointed a misconception about the music and classical performance. Commenting on this issue, Daniel, the conductor who joined the project to support the young consumers, shared his opinion:

> " It is a problem of social identity with it because originally, the people who could afford it and to learn instruments … they're wealthy enough to afford that leisure time that they could spend with music… and often music is commissioned by sort of regional politicians and the clergymen and the King

184

rules – all sort of things. And they would provide the living for the musicians to afford their life styles and so they were often closely related to the aristocratic classes as we call it.

…That has, I think, somewhat stuck but that creates a lasting problem because music is, and should be, for everyone. But there is a continued sense that it is for the privileged view. Now that is been challenged enormously in the past 50 – 60 years with various experimental musicians with the social changes as seen in the politicians. Music has been affected by that as well […] in the past you don't have people playing the same kind of music. They played different kind of music such as folk music, perhaps with instruments, which is easier to find to combine. But it changed now. People are aware that music is for everyone. And every musician holding that music is for privileges will be greatly unpopular – and I am yet to meet one." (Daniel, interview)

All the members of the Unicorn team, in general, shared a similar problem related to perceptions of classical music. They all chose to distance themselves from the music, which was quite common in extant research on classical music audience. They saw the devotees of classical music, or "classic nerds" (Sam, interview) strongly associated with "a 'classy', elite, even quasi- aristocratic social distinction" (Regelski, 2006, p.283). This made the participants conceive that classic nerds were distinguished and distanced from those who attain more "lowbrow", exoteric music (Ross, 2004; Johnson, 2002) like them. Holding a strong perception of classical music devotees as a homogenous group of "middle class" (Mark, interview), intellectually and socially pretentious, the participants,

in turn, distanced themselves from the classical music audience. As the representatives of CANAs, the participants preferred to bond with like-minded peers, which led to a stronger rejection of classical music attendance. Resistance occurred as a consequence of their decrying classical music as esoteric "highbrow" music as well as the classic devotees (Regelski, 2006). Such "steadfastly ignoring, intentionally avoiding, or actively rejecting such music" (Regelski, 2006, p.283) resulted in what Ross (2004) described as an unfortunate social abyss arising in the public taste (Johnson, 2002; Gronow, 1997; Hargreaves and North, 1997), largely due to the disadvantage of appreciation of "highbrow" music.

7.2.2. A missing grid of patterns of relations

In a meeting with the CBSO, participants were introduced to various engagement and outreach campaigns and projects of the Symphony Hall. As part of understanding and evaluating the market for product design, I suggested the participants to evaluate the existing schemes and programmes offered by the CBSO. The participants found the activities interesting yet also commented that the outreach and engagement activities did not fit them:

> "The CBSO designed different outreach and engagement programmes for different age groups, which is awesome. I was looking at the schemes for young adults like us and found they have good discount tickets for students. They start at £5 in selected concerts, which means really good price… It is just as much as a movie ticket. I just wonder if students like us would really

pick classical music over a movie if going to Cineworld is less serious and more comfortable.

There are more things to do than just attending as an audience. But again, musical engagement activities for young adults are mainly for young musicians. I read their website and knew that the CBSO supports young musicians throughout their education. They also work in partnership with our university (University of Birmingham) and the Birmingham Conservatoire to support the emerging professional musicians of the future. The CBSO did a good job as the Orchestra of the West Midlands when working in partnership with Higher Education establishments throughout the region, and providing coaching, mentoring and playing alongside offer. This is really meaningful but how does it relate to us?" (Sam, interview)

During the interview, Sam raised her concern about the losing connection between the symphony orchestra and the young audience at her age despite the CBSO's various offers and programmes. This lack of grid of relations between classical music and modern listeners could be found in existing studies (Nicholls, 2016; Kramer, 2007; Lowe, 2007). In Sam's opinion, the instantaneous music cultures of recorded music, portable technology and budgeted entertainment (Nicholls, 2016; Dobson, 2010b; Hutchinson, 2009; Johnson, 2002) were not the primary reasons that led the tradition of live classical music performance to be in peril. Similarly, Dave commented on the lack of engagement activities for untrained listeners aged eighteen and above:

"The schemes for concert goers aged above 18 were student discount and occasionally free tickets displayed in a stall in a University event. My friend used to get that free ticket and attended the event, and she said the auditorium was kind of empty. I think if the music is not their cup of tea, discount and free tickets won't be any force for them to go to the concert.

The engagement, education and outreach programs of the CBSO are impressive and so thoughtful. That would surely fire a love with classical music among the children. However, the children benefiting from the early year music scheme may not stay in Birmingham when they grow up, hence we won't see them often in the symphony hall here. Birmingham is known for its "diversity". It welcomes young people from all over the world, with different backgrounds, taste, preference, culture and influence. I read some reports and it said that Birmingham is the youngest city in the EU with more than 50% population aged under 25, and almost half of them are international. We never sure about the "early years" of these young people and whether they love classical music that much. So, well, despite a wide range of engagement activities, the orchestra still needs to compete with other forms of arts and entertainments, from film to live concerts to attract new audience." (Dave, interview)

Since Dave had basic training in musical instruments since he was small, he showed a special interest in the starting point and the trajectory of a child's engagement with classical music. Whilst mentioning the diversity of the population in Birmingham, he

also emphasised the fact that a lack of engagement might be rooted in the prior experience of the target audience, which was beyond the control of the symphony orchestra. Dave's arguments aligned with studies on aesthetic judgments that looked at the influence of stages and trajectory of listeners (Parsons, 1987) as well as training and age (Mockros, 1993) on the mode of aesthetic experience (Rössel, 2011). In a similar vein, the concept of cultural capital in Bourdieu's discussion of aesthetic competence is helpful in explaining the participant's view. Accordingly, Bourdieu suggested three sources of cultural capitals; a repeated exposure with works of art that helped to develop intuitive understanding, the course of education that could lead audience to develop an analytical understanding of art (Bourdieu, 1968), and the cultural capital of the parents which was seen as "transferable cultural competence" (p.605–607).

Dave's emphasis on the importance of engagement activities during the early years of concertgoers was similar to Polly's opinion. Polly found that interactive performances allowed the audience to use multi-senses to understand and enjoy the music, as found in the body of literature of synaesthesia (Leppert, 2014; Shaw-Miller, 2014; Kress, 2000):

> "I actually like the idea of Toddler-friendly mini-concerts and Notelets concerts – they are specially designed to appeal to the youngest audience members, like for five-year-old kids or even nine-month old babies. The concerts are interactive musical experiences where people, including the babies and their parents, can dance and sing along.

They (the CBSO representative) explained that each concert has a theme that provides a clear structure for kids, and the performance incorporates music and stories relating to the theme. I like the involvement of both an experienced musician from the CBSO and a creative practitioner that devises each concert. I feel I could become part of the performance through dance, action songs, and digital presentation. But I do not have kids here to accompany them to the concert. If possible, I would love to try this Notelets concept but for adults, like new comers like me, with more "grown-up" music. I meant, I will expect guidance and more interactive activities to enjoy the classic pieces rather than just "Hooting and Tooting" or "I've Got Rhythm" – something of Bach or Beethoven, for example." (Polly, interview)

Figure 7.2: The CBSO brochure for Toddler-friendly mini-concerts.
Source: The CBSO's brand guidance

Polly's reference to the Toddler-friendly mini concert (Figure 7.2) and her suggestions were based on her personal interest in ballet and musicals. These interests helped her to build up relationships with the classical pieces through multi-sensory and embodied experience. "Cross-stimulations of sensory modalities" is not uncommon in extant literature of synaesthesia (Shaw-Miller, 2014, p.13). It took place when the stimulation of one sensory provided an audience with an automatic trigger to experience a perception of another sensory, music triggers colours, images and choreography (Cull, 2014; Kendrick, 2014; Leppert, 2014). While Polly showed her interest in the Symphony Hall's activities, her engagement with classical music was giving suggestions and ideas. Polly pointed out that the current scheme and activities were appealing yet irrelevant to an untrained listener like her. Similarly, Mark raised his concern about a disconnection between the modern consumers and the engagement schemes and learning opportunities offered by the CBSO:

> "I found that young people can join the CBSO Youth Orchestra, with an upper age limit of 21. We may have an audition to get a chance to perform in orchestral repertoire with internationally renowned conductors and soloists. But that means a lot of preparation for the audition is demanded and they can fail people. Even if one gets into it, there would be loads of training. Would I join and try if I did not love the music so much?
>
> Just imagine – first-year students, or students in general with no classical music background or prior experience - We have to take classes, have a bunch of groupworks and assignments, and usually we are flooded with

191

deadlines. Can you imagine that I was still familiarising myself with the schedule and, in a blink, it is already the end of the course. I seriously have no time to do all I want to do. Besides study, I work as part of a team to write online reports and newspaper articles mainly on football, and I manage to go to the gym to keep my routine. It is always busy... My best Friday nights are with my gang - and we would find a pub or a bar in the student area, or chill at some one's home.

But Well, I thought the purpose of joining this project is to create something digital? Why do we need to dwell on classical music experience too much? Shouldn't we speed up a bit?" (Mark, group discussion)

Responses from the participants highlighted that a lack of relevant grid of patterns of relations was the key reason for their resistance to attending live classical music concerts. Sam and Dave pointed out that such relevance was the real barrier to concert hall rather than other factors such as ticket price or offers. My observation during their meeting also provided support to this argument: "Even when the team was allocated a budget of 150 pounds, which meant they could get the student tickets to five concerts in the CBSO, they were intransigent and refused to go" (Field notes). Polly's suggestions of new activities brought to light how the young participants could gain better connection with classical music through relevant musical learning and interacting activities. Mark's rejection of classical concerts, indeed, provided valid explanation for the mismatch between young audiences' world and classical music world. Furthermore, his response indeed pointed the key problem of the whole team when joining the project. They were

all keen on transforming themselves from tech-babble to tech-noble, rather than getting to the root of the engagement with classical music.

7.3. The joint sphere for new social relations

7.3.1. The quest for a new departure point

In my study, the separation of the two worlds was rooted in young consumers' (mis)perception, consumption practices, and modes of music engagement. These led to the dissolvement of social relations between the modern audience and the classical music traditions. These relationships were crucial in developing an auratic engagement with music since relationships articulated in listening or experiencing the music should fit the grid of ideal relationships in the audience's mind (Small, 1998). Therefore, the quest for establishing a habitual pattern of relations to prepare the audience for the performance was intensified in my study. This included the relationship between audience and audience, audience and artists, as well as various elements of music performance such as knowledge of music genres and instruments.

The following sections will explain how the creativity project became a sphere for the young audience to establish such a pattern of relations, which is vital for an auratic engagement with music and, consequently, bring them to the concert gate.

7.3.2. Technology in establishing a new mode of engagement with music

The project involved many training courses, some of which were from IBM with a focus on developing a mindset of using and developing technology. I found this training helpful in responding to students' concern of music prioritised over technology. In the group meeting, I asked the team to review the training with a focus on the designer's

mindset (Figure 7.3) that they learnt in relation to their topic challenge, instead of merely thinking of techniques.
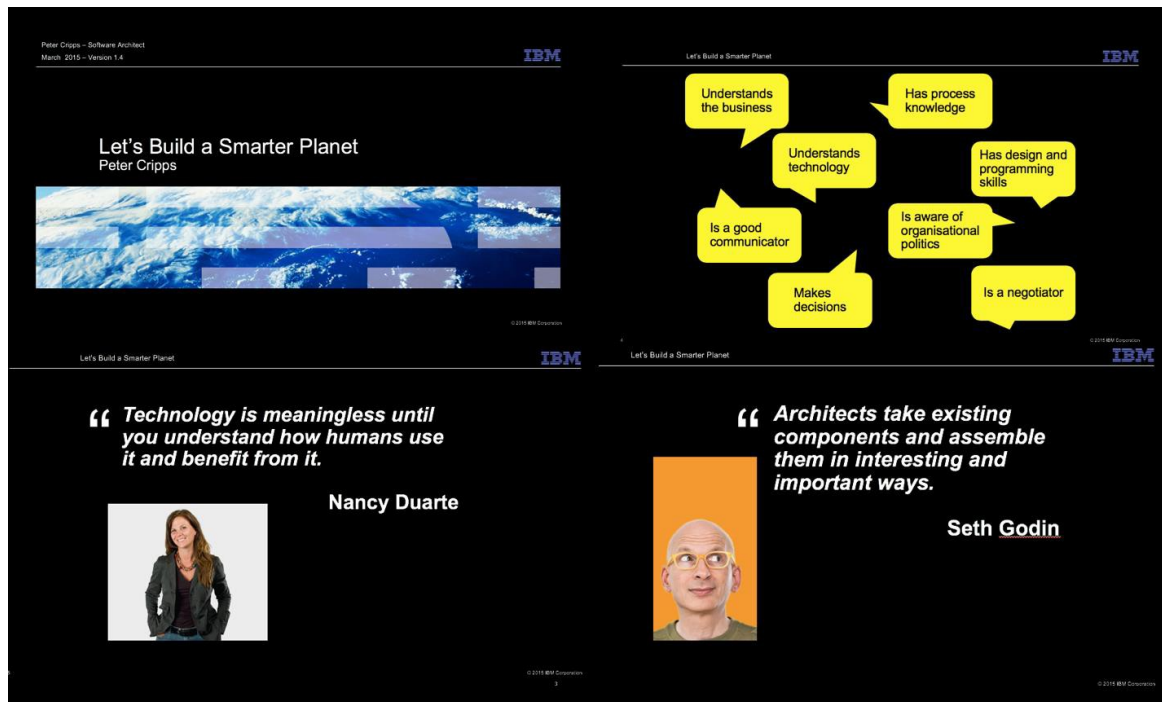
Figure 7.3: Extracted slides from "Let's build a smarter planet" by IBM
Source: IBM training presentation slides

This suggested their first triggers of establishing engagement with classical music:

> "We attended IBM's talk today on How to build a smarter planet. Pete Cripps from IBM made very good points when emphasising *"Technology is meaningless until you understand how humans use it and benefit from it."* Well…When joining this project, we did not really start with thinking of why we need classical music, not to mention why we need a tech product that helps us to engage with the music.

194

We were told that the reason of creating new technology made it unique and helpful. And the final output would not need to be something too dynamic – it's hard to get something that we can claim "radically innovative" anyways. And it won't make any sense if the invention is not solving the ultimate problems. We learnt that "Architects take existing components and assemble them in interesting and important ways." (Polly, group discussion)

Sharing the same view with Polly, Mark highlighted his interest in the role of the designers in understanding users' experience (Figure 7.4):

"It's a good session and it gave us a sense of what it meant by design thinking. I was impressed by the way they defined "designers". I always think that to be called "good designers", one would first and foremost have to be excellent in design and tech skills. However, they are the architecture of ideas who must be able to envision the user experience. Pete from IBM brought into focus the importance of defining problems as key success in design process, which was contrary to my thought! Throughout his speech, he kept emphasising concepts like user and user experience. I found the CBSO already had quite a lot of outreach schemes for audience younger than us to help their sense-making and understanding, in addition to discount or promotions. So, this product will be for young adults like us. We can be the creators, testers, and users at the same time. Will be interesting to see how we start to engage ourselves with classical music and

whether our product can make any changes to our current attitude towards it [classical music]." (Mark, group discussion)
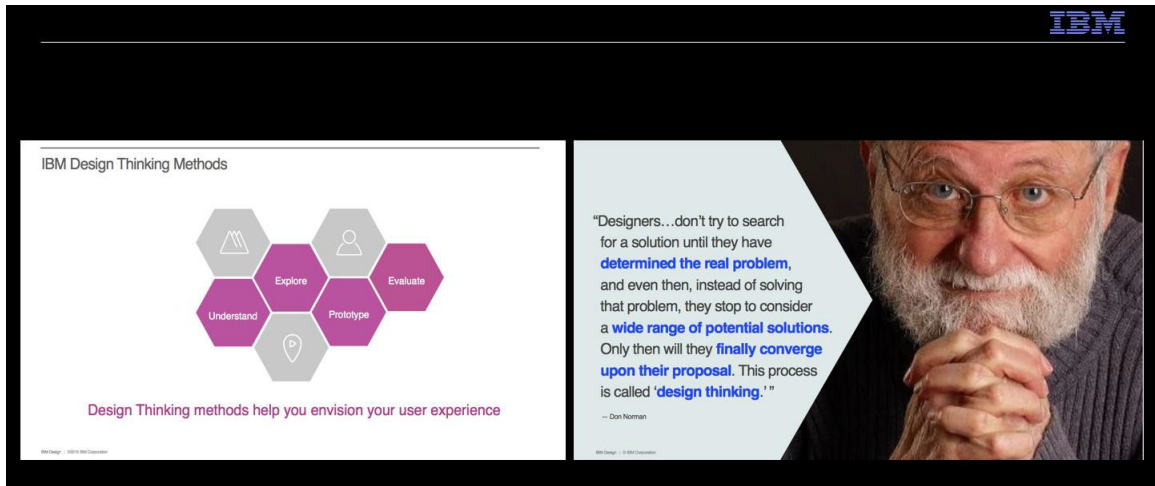
Figure 7.4: Design and user experience
Source: IBM Design Thinking presentation

Polly and Mark's reflections on design thinking went in line with Design research concerned with the development of user practices (Gruen, 2017). In extant body of literature, design with its capability in changing consumer practices was deemed to be the key in restoring the relationship between users and objects (Dubuisson and Hennion, 1996), which is music in this study. Buchanan (1992) also added that such relationship also includes thoughts, signs, things, and actions beside user, the object and the use (Gruen, 2017). While design is aimed to integrate the user and the technology, an examination of a circuit of culture is required as part of the process (Du Gay et al., 2013). The social and cultural factors are also found in extant studies on social shaping technology. Accordingly, Williams and Edge suggested that there is a range of "social" factors that affect technology options alongside narrowly "technical" considerations, as

well as "influence the content of technologies and their social implications" (1996, p.866). This approach could be found in an interview with Dave when he shared his views on the training and expressed his special interest in concept design and prototype. Additionally, Dave highlighted how design should be treated as an externalised form a concept solving the key problem of the audience, and all the design process must start with the consumer insight (Figure 7.5):

"Design thinking focused on understanding users, in our case, they are potential audience of classical music. This, therefore, demands us to put ourselves into their shoes to capture their "pain points", as Pete mentioned in his presentation. This means, we can try to first develop something for us, as we are clearly the audience that the CBSO is aiming at. Also, I feel much better after Pete's explaining his view on prototype. IBM would not judge our design based on the aesthetic. Prototype is the externalised form of how we visualise the concept that solve the pain point. So overall, we need to re-define the challenge topic and focus on one key problem we want to solve, rather than starting with tech options. The Birmingham Project provided training on creating mobile app, online magazine and website and, I think in our case, they would all possibly be able to increase engagement with the arts. We will never be able to decide which one to go with.

Yes, it's crucial to see how the final output would make a change to the scenarios. As you said, it's true that we need to go back to the roots of our

197

own disengagement with classical music and possibly pick one of the reasons that made young audience like us ignore the music." (Dave, group discussion)
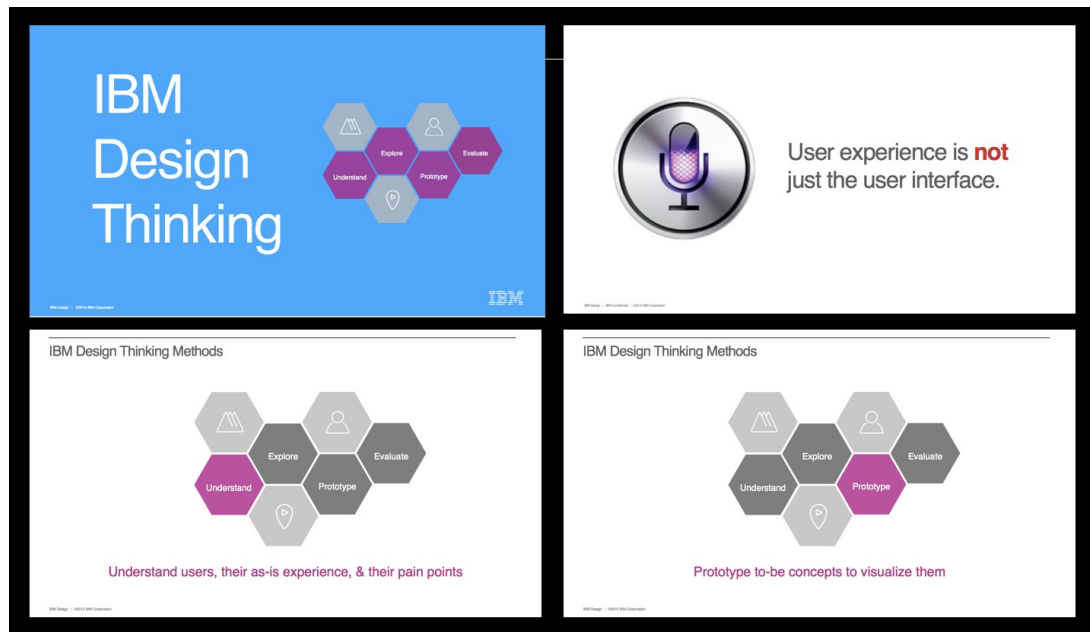
Figure 7.5: "Design and consumers' pain point"
Source: IBM Design Thinking presentation

When I asked the team leader, Sam, to reflect the training courses, I also raised questions related to how she found IBM technology, or technology in general, helpful in generating information and ideas as well as testing their works during the project. Below was her opinion:

"I am not tech-savvy as Mark or Dave, but I did learn something good today. What I liked the most is that human beings are powered emotion. So,

a product may be worth invested if it supports positive emotion of young audience…

…Furthermore, I like the way Pete from IBM discussed the potential of technology. Although we attended training to develop specific types of platforms, they are not the only options. Pete said that technology is changing very quickly, so a mobile today may be replaced by something else in the future...IBM is so well known for cloud technology, mobile, social, big-data, they could even suggest better forms of tech output and help us improve our ideas, as long as we define that specific problem or opportunity. Also, we can test our ideas and the platforms through our own experience when using the similar ones. So, using social media, websites, and read magazine during our design process will assist our work". (Sam, interview)

Sam's focus on the emotional side of consumers in technology development (Figure 7.6) coincided with the experiential perspective when looking at the world of consumers (Holbrook et al., 1990). This perspective acknowledged the role of emotions in consumer behaviour as well as a view of consumers as feelers, thinkers, and doers, all of which used to be neglected by academicians (Addis and Holbrooke, 2001; Hirschman and Holbrook, 1982).
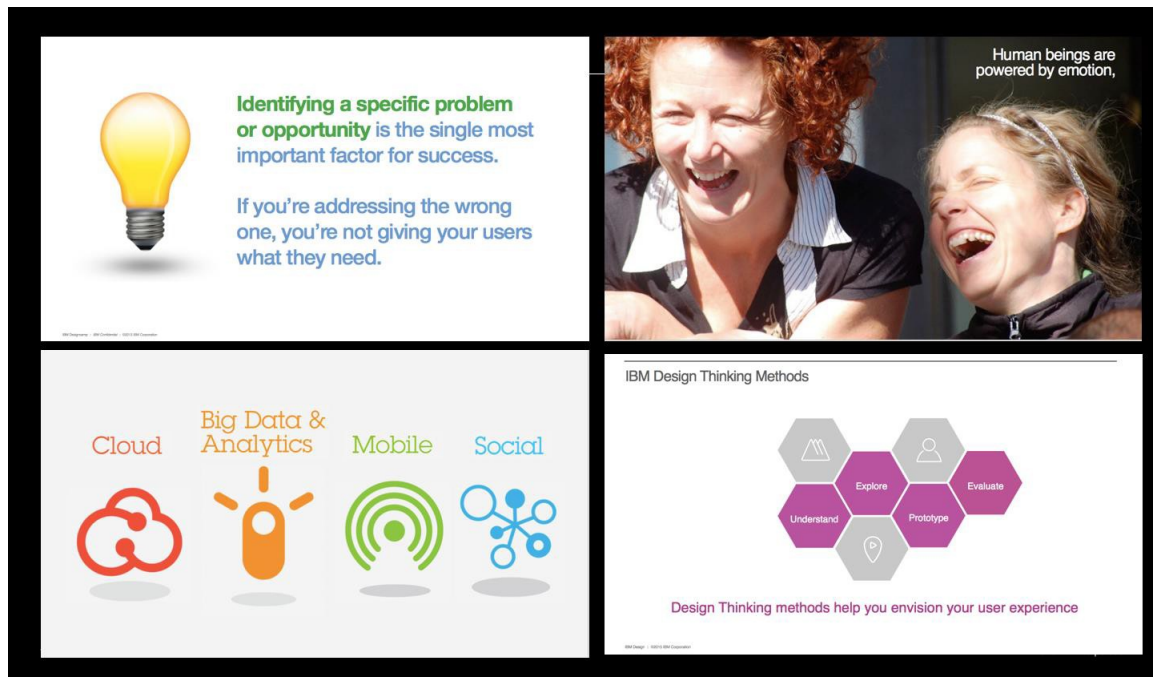
Figure 7.6: "Human beings are powered by emotion"
Source: IBM Design thinking presentation

7.3.3. The composers of ideas and the relations with music

The nature of the project empowered the participants, or the potential audience of classical music, to take the role of legit "interlocutors" (Addis and Holbrook, 2001, p.51), "creative listeners" (Gould and Davis, 1983, p.57), and creators through involving intimately in the creativity process. This experiential perspective places an emphasis on the notion of "action" as a mode of music engagement, which aligns with the concept "musicking" proposed by Small (1998). Small's neologism "musicking" has established a concept of the meaning of music that "sees music as human activity rather than object" (Laurence and Urbain, 1999, p.175). Recent research inspired by Small's concept of musicking has encouraged such act of exploring, affirming and celebrating relationships

200

to take place "even in situations that are unimaginable" (Juntunen et al., 2014) to assist the audience in learning music appreciation.

Intertwining music and technology equipped creative audience to learn the music through transformative music engagement (Juntunen et. al, 2014; O'Neill, 2012; Symes, 2008). The creativity project provided all participants with a so-called "imaginary space", as coined by Oliver-Rotger (2003). O'Neill suggested that "imaginary space might exist" and allowed participants to go beyond "a world as it is" to enter a world "as it could be" (2012, p.180). However, I would suggest entitling the imaginary space in my study as "the joint sphere" of tradition and modernity, of arts and technology, since it was existing rather than "might exist". It was a sphere in which the audience can start a new musical practice by creating and learning music appreciation while interacting with both the arts and technology. From Reckwitz's explanation, a practice is "a routinized way in which bodies are moved, objects are handled, subjects are treated, things are described, and the world is understood" (2002b, p.250). His view is relevant in this study as it stressed the importance of the analysis of new routines between consumers – creators, object – music and also technology, and the environment – design process (Shove and Pantzar, 2005). His study is echoed with recent studies (Arsel and Bean, 2013; Magaudda, 2011) which recognised practices are about objects, doings, and meanings (Gruen, 2017).

This thesis brought into focus the "doing" aspect of cultural customers. In this study, I called them "the composer of ideas", who used music as materials and technology as the instruments to compose a digital output that enhances the engagement with classical music. The product design was thus examined with a focus on creative activities and the

relationships established during the process. Addis and Holbrook emphasised that "the development of a relationship relies on people" (2001, p.54). Therefore, human resources are extremely important to the forging of the relationship because they are the true mediating locus through which the contact occurs (Addis and Holbrook, 2001, p.52). A demand for a dyadic relationship was evident in extant research (Addis and Holbrook, 2001; Turnbull and Valla, 1985), and such subject-object interaction was deemed as the minimum common denominator in consumption experience (Holbrook, 1999b).

As the nature of the project was a creativity process, it required participants' imagination of tentative output. This imaginary aspect of the joint sphere was, in turn, found evident in making changes in audience's perception, as Joy and Sherry acclaimed that "imagination is thus at the heart of perception" (2003, p.264). In this study, changes in perception took place alongside the composers of ideas' establishment of relationships with both technology and classical music in their product design process. While the role of Technology as "instruments" in the composition of ideas is clarified in the previous section, it is important to elucidate the role of arts, particularly music.

In response to the quest for delivering greater consumer experiential values, this research supports the value of adopting arts-based approaches to assist businesses to identify and build consumer value into new products and services (Tran et al., 2018). After all, the arts themselves are experiential and are "consumed primarily for intrinsic rewards - for the experience itself" (Boorsma, 2006, p.79). They may be consumed for hedonistic fulfilment and can be both entertaining and challenging, especially when they involve absorption, engagement, imagination and interpretation (Csikszentmihalyi, 1996).

Therefore, when utilizing the arts in the innovation process, there is usually a strong focus on emotional, imaginary, and sensory stimulation in the use of products or services. Indeed, the arts can aestheticize the everyday- life of consumers. They can form tastes, transfer these tastes to everyday objects, and influence future product choices (Venkatesh and Meamber, 2008).

Business history reminds us that innovation is often introduced and fostered in the arts (Nissley, 2010). Among the four intersecting levels between the arts and business (Darso, 2004), the highest level in the strategic process is the creative contribution the arts can make in the innovation process (Styhre and Eriksson, 2008). Many innovation projects have even utilized artists for a period of time for the value they can bring with their "fresh-eyed" approach to organization problems (Taylor and Ladkin, 2009). Essentially, creative individuals can see beyond the horizon of utility and introduce aesthetic skills and qualities (Styhre and Eriksson, 2008). They can also play a central role as co-producers by giving meaning to artifacts. Attention on music in understanding the application of arts-based initiatives has been found in extant studies (Tran et al., 2018) due to music's highly emotive nature and its important role in the arts repertoire. During the musical sensory encounter, every sound is associated with feelings which may influence multiple emotions, from melancholy to aggression (MacDonald, 2001). Defined as a higher level of sound with creative patterns, music has been scientifically proven to be "embedded directly in the intellectual dimension of humans' consciousness... [and] generates powerful emotional responses in its listeners" (Radford, 2001, p.152).

Briefly, in a process of idea composition, Technology was the instrument and Music, in its various forms and engagement, became the materials. Such intersection also allowed a hybrid mode of engagement with classical music to take place. The act of collecting ideas and materials for the prototype inquired the participants to experience different modes of engagement: to listen to music, read about music, discuss about it, talk about it (Reiley and Brucher, 2018; Small, 1999, 1998). They establish the relationships with the repertoire, got familiarised with periods of music and big names of composers in the history, interact with musician, got to know the instruments and sound structure, as well as interpreted the music and develop association. In this study, the interaction between arts and technology at each stage contributed to the matrix of relations required for the audience to engage with the aura of classical music (Small, 1998).

As appreciation learning is discussed in greater details in chapter Eight, which focuses on presenting findings of the use of various technological platforms during the design process. Particularly, the sections below will introduce activities taking place at each stage of the product design. Findings are presented in accordance with Sloboda's framework of four key stages in music composition: germinal idea, theme, intermediate forms (or sketches), and final form (1986).

7.4. An establishment of musical relations through the composition of idea

7.4.1. Stage One: Idea generation – Building self-connection with music

Multi modes of music engagement have been well recognised in extant body of research. However, my study found that idea composition is a new type of musical experience that blended and integrated various modes of music consumption practices. This integration

of practices took place in all stages of the project to allow grids of patterns of relations between audience and music elements to be set up. The first stage focusing on developing a germinal idea (Sloboda et al., 2009; Sloboda, 1986) required the composers of ideas in this study to get inspiration and gain a pallet of experiences (Impett, 2009) through interacting with objects, people, and events (as discussed in Section 4.5). This resulted in participants' interaction with classical music, which marked their first engagement with the music and the symphony hall.

7.4.1.1. Getting inspiration - Interaction with arts organiser

As part of the collaborative project, participants met with Lucy, the Director of Learning and Engagement department at the CBSO. The discussion gave them the first touch point of engagement with classical music and triggers of ideas:

> "Lucy [the Director of Engagement Department from the CBSO] emphasised the importance of bringing audience to the symphony hall, so we first thought of making people interested in the place, the ICC building where the CBSO is located. We wanted it big and intriguing, so we came up a range of ideas like machine selling fluffy dinosaurs as an attraction to the place, with a hope that people will start discovering things beyond the dinosaur. Dinosaur can be a good symbol of classical music, as it is big, and the CBSO's tagline is "Music is big in Birmingham". Dinosaur is very old as well, and we are always curious and excited about it. Isn't it a good idea to link that animal with classical music? But, well, ICC building itself is already so famous and it has so many interesting things inside it and around

it, so we don't know if the dinosaur would be counter-productive" (Dave, interview)

Dave brought into the conversation two critical points in the literature of "aura". He raised his question of the reception of a building as a space and place for music. Architecture is strongly associated with the tactile reception which would be attained as habit and familiarity (Benjamin, 1968, 1936). When the audience did not develop such a connection with the music itself, the place where the music was played might be misperceived as an entertainment venue rather than a landmark of history. With his prior experience and instrumental training, he highlighted the characteristics of tradition, history, and profound impact of classical music (Kramer, 2007). Sharing the same view as Dave, Polly also showed her interest in the history of classical music:

"We think a focus on the history of music is important. We were thinking of an interactive gallery that exhibits the development of the classical music and the CBSO will do great. Our problem is, if one is not interested in classical music, would they bother to come and visit the gallery?" (Polly, interview)

Mark expressed his interest in discovering a concert experience, and he showed much attention to the documents I shared with the team regarding the virtual concerts in other symphony halls:

"We looked at the materials and documents you shared was really thrilled by the virtual symphony. As it would give audience an opportunity to experience the full concert in a less intimidating environment, and we could

206

start becoming familiar with what happens inside an auditorium. But the CBSO said that they would not be able to invest in such virtual tech yet, so we must set it aside, I guess?" (Mark, interview)

While the discussion with the CBSO's representative was an important part in the collaborative project, the participants' idea generation activities suggested another aspect of engagement. An effort to reach out to audiences would only spark certain results when audience were also active in approaching the arts. According to Tran et al. (2018), the idea of co-creation has generated a wealth of literature within marketing and innovation management (Franke and Shah, 2003). Yet, despite calls for greater, mutual consumer/organisation participation in the creative process, less attention has been paid to the process of consumer engagement (Brodie et al., 2013). Moreover, and drawing on the analogy of the composer, musicians have to learn their trade, which not only involves technical and artistic skills, but also the development of creative skills. No composer simply produces a score without undergoing a journey of discovery, starting with the initial idea (Lapidaki, 2007). Similarly, no musician picks up an instrument for the first time and magically plays with dexterity. Consumers, no matter how market savvy, cannot engage fully in the creative process without some form of integration into the organisation (Vargo, 2008).

7.4.1.2. *Seeking ideas – Getting exposed to music*

When following up the participants to support their creative process, I noticed the participants became more dependent on Internet search to look for ideas. Their research

207

and reading were focused on seeking the latest innovation, many of which, however, was not in line with the CBSO's strategy and not feasible:

> "The team had a list of great ideas, but the discussion faded very quickly. The students could not explain which aspect of engagement were fulfilled. The discussion started to be diverted to the search on the latest innovation and technological developments that are used in other orchestras around the world. Yet they could not address the key point of engagement – What does it mean by engagement?" (Field notes)

According to Tran et al. (2018), becoming composers of ideas demanded participants to gain their understanding in specialist areas. They also needed time and support in order to explore, nurture, and express ideas through the most effective form of communication (Cova and Salle, 2008). Recognising that the team was overwhelmed by the discussions and the training courses, I tried a different method with the expectation that this could change their mood and inspire their thinking. Also, their interest in experiencing a virtual concert and learning about the musical experiences suggested me to come up with another approach to guide their design thinking. This involved the introduction of classical music.

> "The team started listening to classical music in different contexts, from concerts to movies, retailing stores, and advertisements... They recognised that they were much more exposed to classical music, even subconsciously, than they had imagined" (Field notes).

Noticeably, participants in my study never listened to music together or shared their playlists. Since communal listening is lacking in the age of digital (Prince, 2017; Brown, 2004), the shared feeling when listening in a group to the classical music pieces marked the beginning of extending their selves to others. Music also stirred their emotions, from feeling inspired and energetic to feeling calm and relaxed (Tran et al., 2018). From their experiences and a new emotional connection to classical music, it became clear that any creative innovation should be rooted in the experience itself:

> "...gaining first-hand experiences is also another way to enhance competences. From our situation, listening to the live orchestral concert brought different sensations which were helpful for the project and made it progress." (Polly, interview)

Among the participants, Polly was the one who showed the clearest interest in my playlist. As I had quite a specific taste in ballet music due to my interest in dancing, I made them listen to a lot of Tchaikovsky's compositions. These pieces were also Polly's favourite music. Besides ballet music, I also prepared a list of music of my favourite composers on my laptop to show to the team members. This listening activity was welcome by all the participants. Even Mark who claimed himself a hostile, recognised some of the music pieces and enjoyed the playlist.

> "I grew up with considerable exposure to classical music in my dance class, so I am mainly familiar with Tchaikovsky - He knew the ballet tradition so well and I think his music in Nutcracker and Swan Lake is brilliant. And

209

Vienna Philharmonic music with Strauss's Thunder and Lightning is so beautiful and uplifting. It might be quite familiar with them as it's played in New Year's Eve and Waltz ballroom dance. I hope they will like my choice of music of Mozart, Beethoven, Mendelssohn, Debussy, and Pachelbel…

... I made them listen to all of my favourite pieces. They were excited when I said that we had new activities in the afternoon meeting, we would listen to music. So, we spent the whole afternoon just to chill and enjoy different types of classical music." (Field notes)

The importance of choice of music in "shared reminiscing, communication of power relations and 'doing friendship' through playful games around the choice" has been discussed in extant research (O'Hara and Brown, 2006, p.7-8). In this study, the team started to become more open in discussing the music and the changes of mood when they heard the music. The exposure to classical music was also particularly helpful for participants in attaining new ideas. In specific, Shostakovich's Eighth Symphony made an important twist in their discussion. His tougher and astringent music piece led to a new discussion on the influence of music on mood and its capability to support the development of positive emotion:

"I was about to have a heart attack when listening to the music. It was a tiring week and I just wanna chill. I like the other music more, Shostako-something [he meant Shostakovich] is not really my go-to. But I could say Sam was enjoying his music so much. She was in anger and so much stress

recently. If I am not mistaken, she had a fight with her team members in her class or something, and she could not do what she wanted. She could not defend her opinions and she felt so demotivated. And the leading role in this project added more pressure.

So, the thrill of the music suddenly brought back her sass – the energy she was missing. It pushed her out of the laid-back mood, to stand up and seek for new things. I think it resonates with her anger and transforms it to action. You can see how she looked so satisfied" (Mark, interview)

The team began to think of possible options for digital products which could contain recorded music to assist users by influencing their mood to inspire them in their daily lives (Tran et al., 2018). Drawing on secondary market research sources the team chose teenagers as the target users of the product since they, as young adults, could add their own insights and experiences to the product's development. Further research corroborated their decision to develop a mobile app as "it was one of the most widely used form[s] of technology by young audiences" (Mark, group discussion). Moreover, since the symphony orchestra did not have a mobile app, their idea would not clash with its existing channels.

More importantly, the team started to do research on the intrinsic values and benefits of classical music. They were first quite hesitant to read as it was time-consuming, given the workload and the constraint of time of the project. After I suggested the team members to look for infographics on music benefits as sources of information and back

up their ideas with published research (Figure 7.7), Sam - the team leader - had positive feedback:

> "I set up a Pinterest account called "Unicorn" – our team spirit. Dave and me will pin [save] the images and infographic we found relevant for this idea. I think the infographic is a convenient, easy way to grasp new idea. Working with Images is really comfortable as well. And it gives us many suggestions of keywords from which we could extend our reading, rather than read hundreds of pages overnight.

> Polly and Mark are in charge of finding published research on benefits of music. Mark is really good at text and reading, as he studies modern language I guess. Polly has shared some good reads on Facebook group and she was checking many music websites. I think she got a sense of classical music, so she found them and got the key points very quickly" (Sam, interview)

The participants' tasks in the creative process indeed suggested an answer to a critical question in music engagement "What one means by consumption in the context of music" (O'Reilly, e al., 2013, p.143). The act of listening to a piece of music as music consumption was well documented in existing studies (Lonsdale and North, 2011; Chien et al., 2007; North and Hargreaves, 1997; Lacher and Mizerski, 1994; Kellaris and Kent, 1993; Cherian and Jones, 1991), yet it did not fully capture the modes of engagement involved (Larsen et al., 2009). Recent studies have recognised the diverse ways in which people engage with music, such as listening, talking about music, organising musical

212

events, studio work, dancing, and preparing playlists (Brucher and Reily, 2018; Larsen et al., 2009; Small, 1999, 1998). Findings from this study thus further address, support and expand these music consumption practices through contributing the "creating as engaging" mode of engagement.
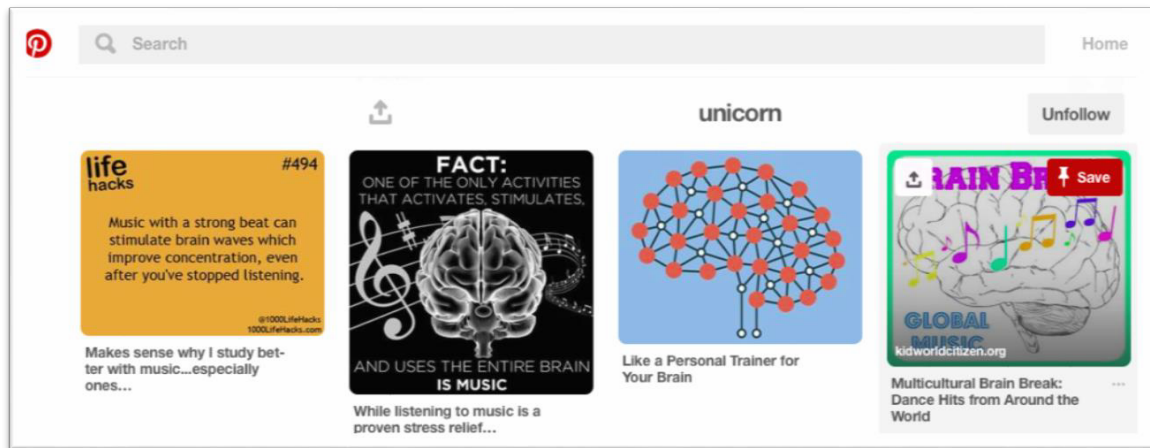
Figure 7.7: Music and well-being, Screenshot of the Pinterst board of team "Unicorn"
Source: Unicorn Pinterest account

7.4.2. Stage Two: Themes development – music as an organising material in social life

The second stage stressed the importance of polishing ideas and identifying a clear direction in product development (Tran et al., 2018). It, in turn, allowed the various modes of engagement with classical music to take place, including listening to recordings, watching clips and short movies related to classical music, discussing the music and ideas originated from classical music. Participants also did further research on classical music on Pinterest (Figure 7.8), Google scholar and music websites.

Figure 7.8: Music and students, Screenshot of the Pinterst board of team "Unicorn"
Source: Unicorn Pinterest account

The team started to develop various themes that used music to assist students' lives. Inspiration was rooted in personal interests, life experiences, and incidents (Tran et al., 2018) that they had been through.

> "I study modern language and I am considering enrolling in a foreign language course. I did research on classical music and all the studies suggest that classical music is really helpful for language study. I also suggested another idea to the team – I was thinking of a music app used for gym goers. I spend a lot of time in the gym and many forms of sports, so I am thinking that it would be not too bad if classical music is added to my playlist. I usually put on headphones when working out and there are a lot of people doing that. I personally feel that I temporarily forget how much my energy is sucked out of my body when I have good music on. Other

members in my team had good ideas too. Many of them proposed to use music to set up routines, like… music as morning alarm as it makes them feel good and have a fresh start. Or we can have music on when cleaning the house. But I think that idea of music background already existed. And I personally would not think we need to develop a new classical music app for that when we already have plenty of platforms like Spotify or YouTube" (Mark, informal interview)

Mark's response suggested unfolding episodes of everyday musical experience in extant body of literature of functionality of music (Sloboda et al., 2001). His answer also supported the extant findings of the experience of musically untrained listeners in existing studies on the use of music in practical context (Sloboda and O'Neill, 2001; Hargreaves and North, 1999). Sharing the same opinion with Mark, Dave added another form of practical action that all the students need to engage:

"We just finished our exam, so they mainly thought about the stress they endured during the revision. They were really into an idea of using music to help them relax, destress, and feel more motivated during that hard time. I think that's a good idea, as we have a lot of exam and assignments. We are stressed even before the exam starts. Some are very lucky if they only need to submit assignments or take exam when the semester is over. But I swear once the pressure comes, they will be in sane." (Dave, interview)

Participants' responses highlighted the functionality of music in their lives (Sloboda et al., 2001). As a concept pertaining to music use, functionality is found the psychological literature and in the ethnomusicological literature (Behne, 1997; Gabrielsson and Lindstrom, 1996; Sloboda, 1992). While functions of music have been categorised based on different categories, such as emotional expression, aesthetic enjoyment, entertainment, or communication (Merriam, 1964), the team's ideas leaned towards the therapeutic aspect of music (Darnley- Smith and Patey, 2003; DeNora 1999; Gabrielsson and Lindstrom, 1996; Sloboda, 1992). This echoed with Behne's (1997) findings of the sentimental aspect, as found in adolescents with high frequencies of personal problems. Accordingly, people with problems found music as an escape and had a higher frequency to listen to music. Their response confirmed extant findings in music study that Western listening is individualistic, almost dependant entirely on recorded music and the activities which music accompanied are predominantly solitary. After listing various contexts in which classical music listening would be relevant, the team came up with a shortlist: a music revision app, an exercise app and a language study app.

An explanation of the process was initially introduced in Tran et al. (2018). Since each theme would lead to different functions, content, and interfaces of the mobile app, participants decided to test their ideas and design on a sample of their intended audience. The team used Pinterest, a social media platform which teenagers are familiar with, as the visual discovery tool to find, store, present, and exchange ideas. This platform allowed the team to collect feedback from respondents since they could search and "pin" images they liked on their Pinterest board (Figure 7.9). A selection of generated images

was inserted into their final survey. At this stage, their use of technological platforms as "instrument" in idea composition started to become clearer. As composers convey his/her ideas to the listeners through musical instrument (Kendall and Carterette, 1990), participants employ different platforms including Pinterest and Facebook as supporting tools to learn about classical music, and garner new ideas, exchange information and communicate with people from different backgrounds (Amabile, 2012).
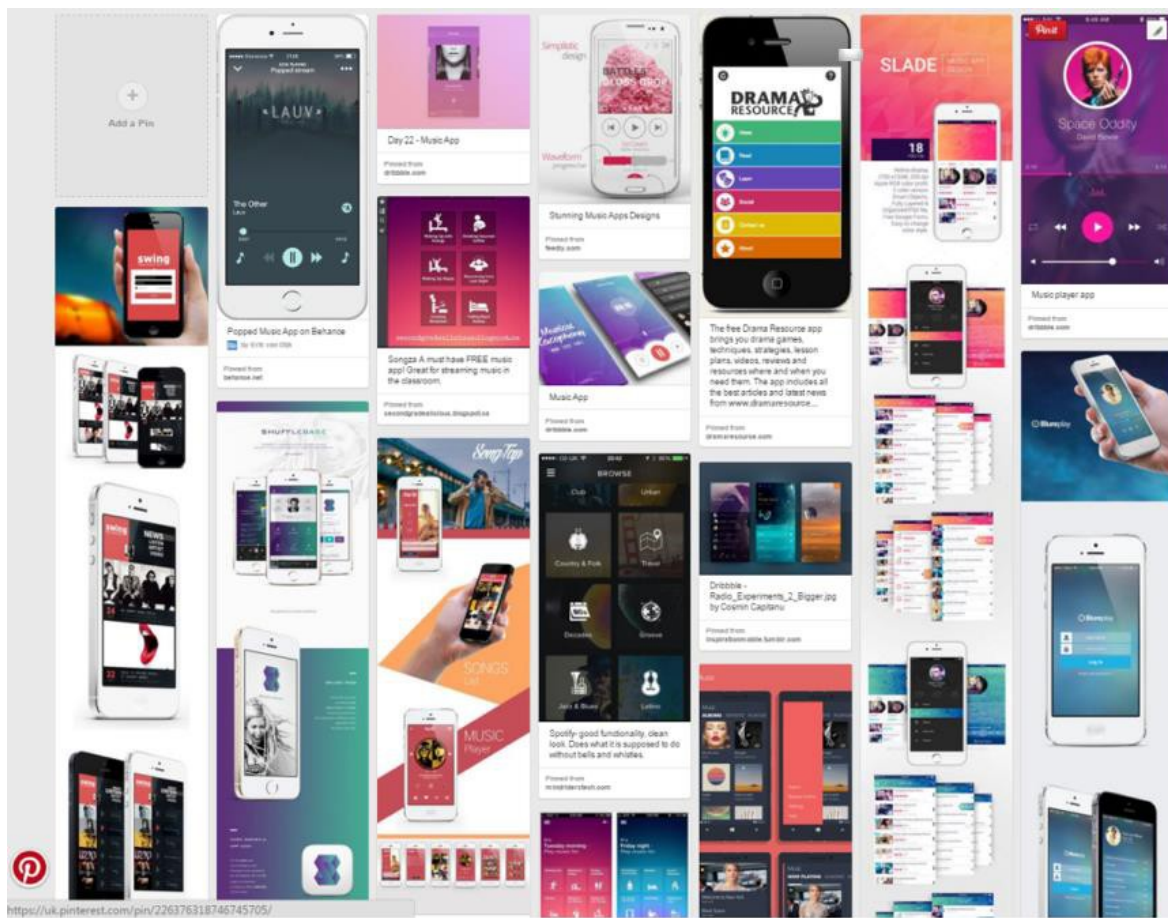
Figure 7.9: An example of Pinterest board for idea generation
Source: Tran et al., 2018

The results showed domination of listening to music to reduce stress, which aligned with one of their themes. Polly, as "the analyst" of the team who was in charge of analysing the data from the survey, shared her opinion:

> "More than 60% of students expected to have a music app that could help them when revising – by helping them to relax and concentrate while studying. So, we will choose the theme "music for revision", which assist students during their study and especially the revision time – it is the most boring, stressful and distracting period of time." (Polly, group discussion)

Participants' responses aligned with research on music functions, including mood enhancement, mood change, and spiritual or "transcendent" functions (Sloboda et al., 2001). As DeNora (1999) concluded, music is an organising material in social life which allows people to create and shape a range of matters, both social and subjective. Commenting on the potential of transcendent functions in supporting the well-being of listeners, Sam shared her opinion:

> "We are so glad that you are happy with our survey results and supported our decision of the app function. We keep high hope that the idea will be well received, as the product will be a good combination between the CBSO music, I meant the classical music and psychological study. Everyone can have their playlist, but a list that is developed from therapeutic research is not something people are always capable to do by themselves.
>
> And we think this revision app can also be expanded to support wider audience in daily life. If one needs to study a foreign language, this music

218

app is still helpful. If one has tiring working schedule and need to keep a work-life balance, this app will do a great job" (Sam, group discussion)

From the survey result, the team also invested their time in understanding the type of music and mood needed in the study. The reading and research in turn made them recognise the "intrinsic power" of classical music (Kramer, 2007, p.17), as Polly confirmed:

"We did do some reading as you suggested. They said that the music for study will depend on how much human brains need to be sped up or slowed down to help them gain focus. And much of research talked about brainwaves and the importance of tethering our brains to be in a deep alpha state of frequency. This is too technical. Do we need to really put that in our product or our presentation? As we don't want to get asked for something we are not totally fluent and confident. But…anyway. In a link I found, they said that the mood for study is a combination of relaxed and active energy, and classical music can afford this as its melody can change in different parts and movements. Orchestral music is not always soothing, it has its energy too. I like that power, that energy – this is something we really need during revision besides feeling calm and focused. But we won't choose anything persistently energetic for this app, as the researchers said too energetic music means too distracting. The challenge now, is, which music we should put in this app" (Polly, interview)

Polly's response was in accordance with existing studies on the functions of music (Hua, 2012; Roose et al., 2010; Kramer, 2007; O'Hara and Brown, 2006). By looking at the

219

importance of classical music in modern society and listening experience, Kramer emphasised that "[Classical] Music…is supposed to do more than soothe and calm…The intrinsic power of this music…was to do what music is supposed to do, precisely that, whatever it may be: to give what is needed, give what it is asked for" (2007, p.17).

7.4.3. Stage Three: Sketches and prototypes – Developing relations with materials and instruments

Creating and developing sketches is analogous to the act of improvising in music composition. An improvisation recognised the importance of spontaneous invention in experimenting with different combination of materials, instruments and techniques. As Improvisation is the first step of any composition process (Hogenes et al., 2014), it is not uncommon that the first improvisation will be very different from the final manuscript. The bottom line is, it allows the composers to interact with music materials and instruments, build up familiarity and association with them to fine tune each of his sketch. In improvising process, composers look for the harmony, evaluate the possibility of harmonious counterpoints, as well as create new musical materials (Green, 2008; Frowijn and Tomassen, 2007; Connect, 2005). It focuses on real-time instead of formalised and refined, which in turn freed the composers from established rules in order to tease out new timbre, pitch, and harmony (Bresler, 2005; Mathews, 1991).

7.4.3.1. Choosing music material – Developing music repertoire and listening skills

As the core material of the team's mobile app was classical music, participants decided to shortlist, test and choose the music input by listening to classical music. To assist the team with the listening experience, I introduced my friend, Daniel, who was working for

the CBSO where he was receiving training as a conductor. While they looked forward to talking to him, all the team members were very hesitant for a face-to-face meeting:

> "We did not want to have a deadly silence again [They used to be completely quiet in the meeting with the CBSO and IBM]. I think both the team will feel very uneasy and the conductor will feel uncomfortable. I have to be honest that my face when I do not know something looks extremely sad. Mark teased me that I have resting bitch face while he is not better than me. What if he thinks he is not welcome? We don't want to put him off just because we are not ready." (Sam, informal interview)

The resistance to meet with the classic artist showed a physical distance rather than an auratic distance suggested by Benjamin (1968). Whilst participants started to express their interest in establishing relations with the music pieces and genres; they still disassociated themselves from the artist, an important element of any classical music concert (Kramer, 2007; Abercrombie and Longhurst, 1998; Sloboda, 1996). Thus, I arranged an online chat group for Daniel and the team. The conversation started with discussing the team's idea of the mobile app and quickly moved to the conversation of music repertoire. With his experience as a pianist, composer, and conductor – "a music lover", as he described, Daniel introduced the team to the world of classical music genres Figure 7.10 below shows a few screenshots of Daniel's messages to the team:

Figure 7.10: An example of screenshots of the online conversation
Source: Facebook Group of Unicorn team

The expansion of music repertoire and repeated listening are essential in gaining musical experience, listening skills, a key mode of engagement with classical music (Kramer, 2007). In my study, Daniel introduced the participants to the music period, its characteristics and the composers of each period, which provided the team with a basis of knowledge. The team's discussion with Daniel showed positive results. It was the first time Mark mentioned his learning of classical music in his reflexive report:

> "…Also, from this we further confirmed our confidence that the revision app would be the most beneficial and in turn along with understanding more about classical music through secondary research and also talking to a composer set about both creating the app and also the presentation" (Mark, reflexive report)

After the conversation with Daniel, Sam who took the leading role of choosing the music for the app also shared her opinion. Sam's interview highlighted the use of mediated music in assisting the young audience in expanding their music repertoire, gaining listening experience, and understanding the role of music in enhancing human well-being:

> "Thanks so much, Mika, for introducing us to Daniel. It's so kind of him to give us that much of patience when typing down so much information for us. The music vocab is so hefty! I am so glad that we have Daniel supporting us in this project.

So, me and Polly will keep listening to the music he suggested. But we think we somehow start to build up our preference. Polly likes Mozart, she said that Mozart music gave her a good boost during her study. She also explained something with the brainwaves that she found in research papers, like…the brain will need to increase the speed of brainwaves, thus listeners will have a mood boast and feel more energetic. She is surely a fan of Tchaikovsky, but she said that she wanted to jump out of her seat to dance, so I don't think she will vote for that option.

I would say I prefer Baroque music. You played us a lot of Baroque pieces and I think I really like your playlist. Maybe it's because I have not explored all the music recommended by Daniel, but I will manage to get as much as Baroque in the shortlist. Also, in a blog of a professionally trained musician, I found that Baroque music has the right amount of energy that can set listeners in the mood for learning. Polly also agreed with me and she said that Baroque music can be used with caution. As it may make our brainwaves fluctuate between beta and theta" (Sam, informal interview)

In Waldron's research (2013), the author pointed out a shifting in the way that the Internet was used. Whilst an early view of the Internet saw the Internet as the cause of destroying the fabric of the community, the current opinion recognised it as a powerful tool for music education and enhancement of listening capability (Waldron, 2013). More recent research also acknowledged the use of private and individual means, such as mobile and laptop, in gaining audience's insights of classical music through a range of activities such as

researching the background of the composition, listening to the music piece, reading an analysis or watching an instructional YouTube clip (Nicholls et al., 2018). Therefore, I left the students enough time for their engagement with different knowledge and forms of music:

> "The students did not send me any reflexive report today. They are busy Listening to different types of music to define their moods and relevant music pieces. I don't mind actually. As it showed the conversation with Daniel was really helpful for them. And helpful for me too. There are so many good music pieces that the students, and also I, did not know.
>
> And in this stressful week, listening to music to concentrate and feel uplifted to work is what classical music did for them, even when a working mobile app does not exist yet. Today, they also had a good time watching my favourite short clip. It seems that they enjoyed trying to distinguish the sound of instruments and learning more about the structure. I could not give them a music class, but I think this helped them got on with music. I hope they will produce something nicely tomorrow" (Field notes)

The reception of music was found in extant research to be developed from prior knowledge of the listener (Nicholls et al., 2018). Such knowledge, in turn, enabled the individual to actively make connections with the listening experience at hand (Roose, 2008; Van Heusden, Jongeneel and Roose, 1993). Emotional connection and familiarity with music are formed by everyday experience and by specific encounters with works of art and music (Nicholls, 2016; Roose, 2008; Van Heusden and Jongeneel, 1993).

7.4.3.2. Improving functions of the app – The acknowledgment of listening etiquettes

The team proposed a few extra functions for the app after having a conversation with Daniel and sparing their time to listen to his music playlist. First, a function called "Lock" in their sketches was added:

> "When the music was played, the lock function was automatically set up, so the users will not be able to check their social media on their phones. Well…being distracted by social media is our weakness when we have to do something quite boring or we are tired. Students can barely keep their focus constantly during revision. So, the lock function was developed with an aim to keep users away from the phone during an amount of time that was necessary for their revision. This will be made simply as it is: Music on, focus on" (Dave, interview).

The Lock function suggested the development of their understanding of classical music ritual. Their association of the two experiences, one is studying, and the other is classical music listening, was based on the common ground of attention required in order to absorb the outside "knowledge" and transform it to the inside knowledge. This revealed their understanding and respect of the culture of attentive, "silent listening" in classical music concert (Johnson, 1995; Sennett, 1977) that is aimed to help audience enjoy the music through insular, reflective engagement (Gunn, 1997). This could be found in Dave's response:

"It is like training or establishing routine...to become patient and have concentration in exam revision. You must sit and study without touching other things…no Instagram notifications, no messages with friends. Otherwise, your brain goes blank after reading lecture notes.

And we see that each music piece has its own length of time. Relatively, it can be used to train users to improve the level of attentiveness gradually. Some may start with 10 or 15 minutes music, which means they are locked from distraction for 10 to 15 minutes, and then they can up their game for 20 minutes and so on" (Dave, interview)

Additionally, the team also added an "Event page" to the app design to encourage the app users to go to live concert, from their reflexive experience:

"Daniel also gave us positive feedback. All went well, and we are more confident. But Daniel also suggested that we should go to concert – well you told us before, but Well…we could not go – we did not go. But I think I will give it a try when I can.

After having a chat with Daniel, we thought it's important to move the app's function further. The users will surely have a lot of benefits of classical music from the app. But the classical music can do so much more than just a music background. It is at its best when it is played in its place, the concert hall, with respect of all the concert goers. We need to nudge the app user to the live concert." (Dave, Interview)

227

The development in idea and the sketch reported by the participants suggested their growing engagement in live classical music. Their decision to include the event page (Figure 7.11) demonstrated their understanding of live concert experience, which brought them closer to the concert gate. The benefits of live concert experience have been discussed in great detail by Gracyk (1997). While discussing the listening experience of performances and recordings, Gracyk highlighted three perceived benefits of the concert experience including visual, physical, and social (Mckeown-Green, 2007). Accordingly, the concert hall was highlighted as a dynamic space in which dynamic elements and relations took place (Small, 1999, 1998; Gracyk, 1997). Choosing recorded over a live one to attain the holistic experience and the essence of classical music, is seen as "foolish", in Mckeown-Green's opinion (2007, p.32).
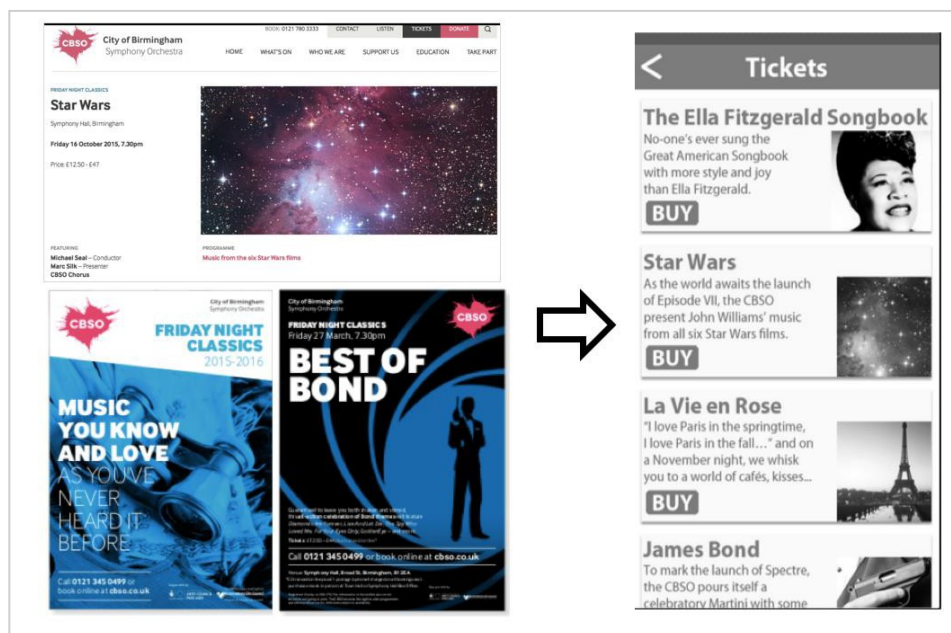
Figure 7.11: Sketches of events based on the CBSO's event page and brochure
Source: The Unicorn team

7.4.3.3. Developing Sketches

From the pinned images that the team collected from the survey, participants decided that the app should follow a bright, neat, and clean style of design. The team later joined a training workshop provided by the innovation project and started creatively experimenting with designs on Photoshop. However, being new to design instrument took time when transferring ideas into a visible format. They also recognised that being able to use software or tools did not mean they were able to design:

> "We did a lot of research, both textually and visually and I could see we had a lot of images for the design. But I did not feel it yet. Maybe I was too overwhelmed, maybe I did not get into the mood. And the deadlines made me further uncomfortable. That added more stress and was really counter-productive" (Dave, interview)

To support the participants with their progress, I ran another session of music listening. However, I chose a short film that used classical music as the music background for this listening session. Initially, it was a television advertisement in four-minute long for Procter & Gamble's shampoo brand. This advert then won the Silver prize for Short Film in New York Festival in 2011. Figure 7.12 below was a storyboard that summarises the plots of the film.

Figure 7.12: Storyboard of the Violin short film/ Advert

Source: Captured from Pantene TVC via

http://theinspirationroom.com/daily/2009/pantene- violinist-shines-in-chrysalis/

The film was about a young girl learning to play the violin after getting inspired by a street violinist playing Johann Pachelbel's Canon in D Major. However, she got bullied at her school and hampered by her cruel peers, particularly a girl who aimed for greatness on the piano. Both the violin and piano appeared in the film as the key symbols; at the same time, they created the music for the film. Whilst Pachelbel's Canon in D Major was

initially played by violin and cellos, the music was recreated with the addition of piano to illustrate the story plot. The girl playing the piano tipped off some goons to break the young girl's violin. The film ends with the plot of the violin girl finally making it to her classical music competition and playing her heart out. Enthralling the audience w her performance, she left the envious pianist in shock.

The short movie with various details of the classical music, from the use of sound, instruments as symbols to the depiction of artist's emotion and dedication, had a strong influence on the team. Whilst Dave was in charge of the design; he also got Mark's support in creating a logo, an important element in branding their mobile app. Mark confirmed his enjoyment when watching the film:

> "We saw many recorded performances on YouTube, but we did not fuss about their facial expressions – many of them looked even too tense and grumpy – I guess this is the face of concentration. However, I liked the short film you showed us. We even felt that it captured the symphony hall a lot better than the recordings. It focused on the emotion and made us imagine the world inside the violinist's mind. It was way more visible and provoking" (Mark, interview)

Whilst Mark did not explicitly explain how the plot, visual and music from the film supported his design, his action suggested a high level of engagement with the film music. He stayed overnight to create the logo and branding for the app. He chose the violin (Figure 7.13) as he was "quite aspired after watching the short clip of the girl playing violin" (Mark, interview).

Figure 7.13: Violin-inspired logo
Source: The Unicorn team

Small (1998) suggested that when the classical music audience started to love the piece, they began to build up relations with it through giving it a personality, animating the music, or "anthropomorphising" it (Kramer, 2007). The short clip, in this study, acted as a guide for participants in animating the violin and piano through the uses of images of a violinist and a pianist in a music competition. In a similar vein, Dave also picked up an image of a violinist in the orchestra as the illustration for the interface:

> "Such a coincidence. Both me and Mark chose the violin. I personally was really impressed by the actress playing violin in the clip, although I used to be a piano learner. I think the violin has its special role in the orchestra as well, so it does not harm anyone if we choose it as the logo for this app" (Dave, interview)
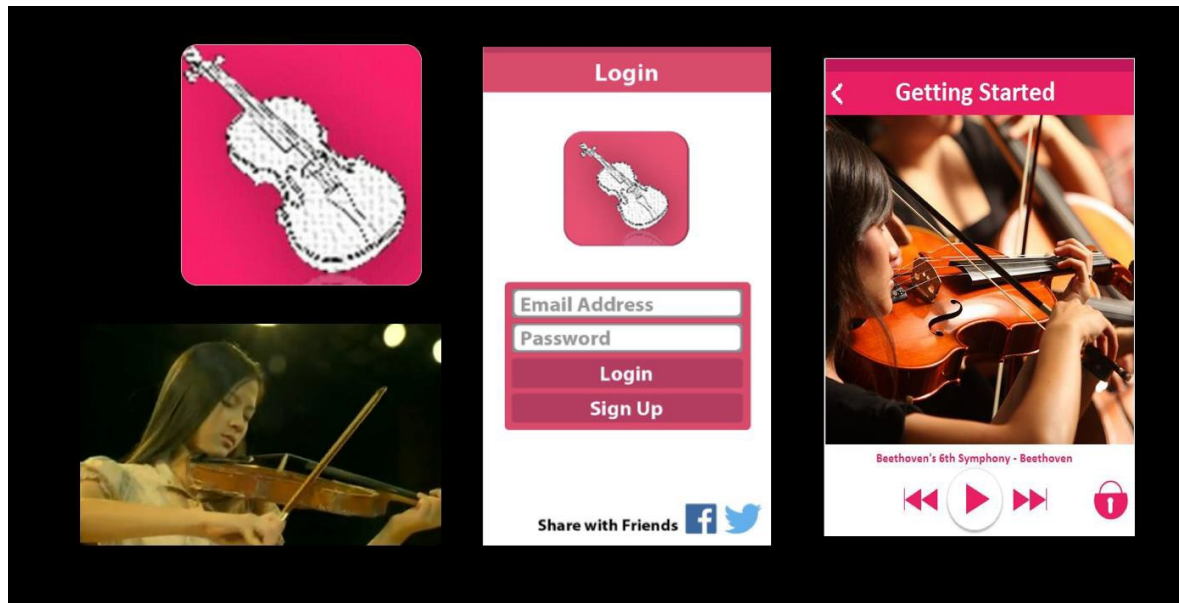
Figure 7.14: The sketches inspired by the short film Violin

Source: The Unicorn team

To gain inspiration for design development, the team decided to present their ideas and their first sketch to the orchestra's representative (Tran et al., 2018). At this stage, the perceived boundary between novices and experts in classical music started to blur. Their hesitance was replaced by eagerness at the challenge of co-developing ideas:

> "I believe that we learnt from this experience at our meeting...We felt far more mature and comfortable, what is more we felt more confident in asking questions." (Sam, interview)

Figure 7.15: Snapshots of The CBSO brochure and guideline

Source: The CBSO's brand guidance

With an interest in the idea and high expectations of the feasibility and value of the app, the representative shared branding advice, motivating the team and providing suggestions for design style (Tran et al., 2018). As a result, they started to explore further mobile apps for young audiences through various case studies, mock-ups, and sample sketches shared by their adviser in order to develop their work in a more professional manner. Dave examined the CBSO brand guidance (Figure 7.15) to choose the colour patterns and inputs for the app. Through this research, he also showed his deep involvement in the musical elements including more genres, details of the CBSO, including their history.

The choice of Beethoven has later switched to Star Wars afterwards, as Mark found this event on the CBSO website and he was keen on listening to it and attending the concert:

> "Well – he is the rebel of the team and never commented on anything related to classical music pieces. He said he didn't mind with the music playlist we chose either. And now he is so insisted. That's fine, actually he made a great point. Whatever music that makes this rebel change his mind will be certainly able to change the most stubborn listeners. So, we go with his option. And, I like Star War too, so I don't mind at all. I just need to work on a new design." (Dave, informal interview).

Mark's choice of music as material for the technological output (Figure 7.16) touched upon a recent discussion in cultural studies. Star Wars and other orchestral music composed for games and films, have been classified as populist concerts, as found in study by Price (2017). Populist concerts formed an important part of the CBSO's programme and suggested populism has become a principle for audience development. Its position in the cultural hierarchy, however, was questioned in many studies. Populist concerts were deemed to be framed within the high- pop movement emerging in the 1990s (Price, 2017; Llewellyn, 2010; Chandler, 2009; Evans, 1999). Being described as the 'popularisation of good taste' Jim Collins (2002, p.1), populist arts were seen as the repackaging of high-art to serve the mass market (Collins, 2002; Jackaway, 1999).
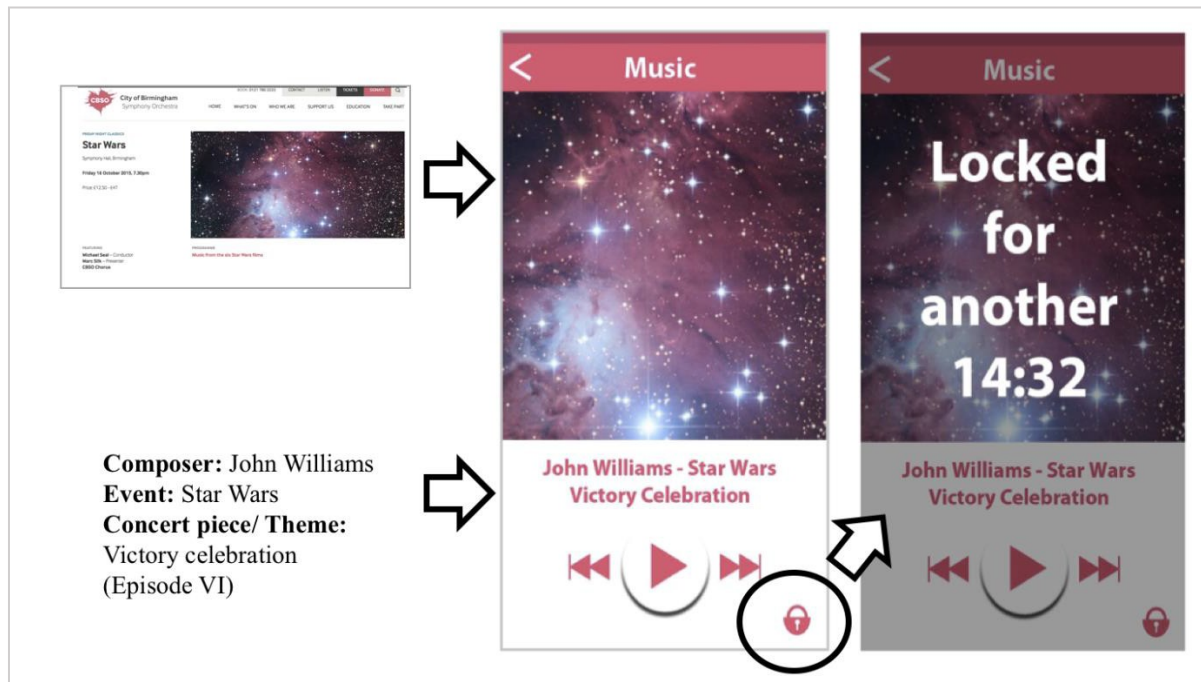
Figure 7.16: Music Play page of "Star Wars"– The Play and The Lock function
Source: The Unicorn team

However, in my study, such division of high and low arts was not evident. To the contrary, populism proved to be a tool to attract new audiences. My finding supported Price's research (2017) which examined the role of populism in classical music audience development. Findings from my research pointed out a problem with the title "classical music", and provided empirical evidence of how different genres of classical could break down preconceptions around formality, elitism and difficulty in concert performances. Importantly, my study emphasised that the genres were indeed not the problems in music reception. Rather, the appreciation learning should be considered critical in

audience development. More findings on music appreciation and learning process will be introduced in the following stage.

7.4.4. Stage Four: Preparation for show time – Adopting a musical mind

In the last stage, a few twists occurred when participants started to adopt the mindset of music artists (Tran et al., 2018). In aesthetic activities, including music, this concept is especially appropriate when consumers seek aesthetic fulfilment through absorption, engagement, imagination and the interpretation of music and other forms of consumption that elevate the individual beyond the level of everyday experiences (MacDonald, Byrne, and Carlton, 2006). In their final review, they invested heavily in the design and branding of the app. This was done to "create a good hook" and "highlight and expand the core value [of the app]" (Mark, interview).

7.4.4.1. The common ground of the creators

The initial intention of communicating with Daniel at the preparation stage was to seek for some ideas and inspiration for their presentation style, given the fact that Daniel was experienced and well trained to be a conductor. However, the conversation also expanded to Daniel's experience of composing music, which turned out to well connect the artist and the audience:

> "Mika told me that you are the composers of ideas. And I do think that we
>
> share something in common when it comes to compose, to create our works
>
> of art…

Also, the composer is the first audience. It is an interesting thought isn't it? How could you compose something that you don't want to hear?

… At that time I was not saying I was going to compose a Brass band piece…you know, it's far from my mind. But what I played on the piano was note for note, which then became the first movement of the Brass band piece that I am working on currently. At least the first section of the Brass band piece.

… I love Brass band and Lancaster. And Brass band is always associated with Lancaster. For that reasons, So, it was both a piece about the sadness of my grandfather passing away but also the joy of remembering the part that he played in my life and thing; but also the joy that I was experiencing at Lancaster. It is the sadness as well. So, it's all connected with Lancaster as well as [pause] my grandparents. Sometimes, a composition is easy to write if you are deeply associated with the emotion it contains. In my case, it was easy to write because I was feeling… I was feeling that at the time". (Daniel, interview)

While Daniel aimed to share his story to create a social bond with the young audience, he also taught them some important points in art-making, particularly composing. First, the act of art- making required artists to "relate to the immediacy of everyday life" and "create a distance from the everyday" through taking the aspects of experiences and rework them in an altered form (Johnson, 2011, p.5). Second, he implicitly mentioned the problems with the label "classical music". Whilst classical music is made to be

238

listened to, and the only requirement for audience was to keep their mind and emotion open, to have "a willingness to be hearken" (Kramer, 2007, p.43), the label per se could make the listeners restrict themselves by associating the music with the seriousness of the late eighteenth and nineteenth century etiquettes. Such misperception would cause a barrier instead of offering classical music benefit to the intended group.

Thus, the conversation also led to a revision of the branding of the product. Polly emphasised the importance of a good connection and association between the creator's intention and the audience through the created:

> "It is all about connecting the right vibe with audience. Just imagine a new user checking Apple Store and she found a list of therapeutic music apps. How can our product attract their attention? The violin as the logo may emphasise too much the classic aspects and that would turn off someone who did not favour classical music from the beginning. We wanted to highlight the influence of music on wellbeing first and let them experience themselves – and they recognise that the great music that enhance their wellbeing and school performance is classical music! This would make a more gentle approach and would reach a lot more audience than insisting classical, classical, classical from the very beginning. Too much hassle." (Polly, informal interview)

The team then chose a more vibrant, modern concept based on the pink theme of the CBSO (Figure 7.17). They further explained that:

"I initially created the logo but following extensive discussions with Mika, we voted as a group to go with another logo which was believed to have correlated better with both the name and the key aspects of the app, and more appealing to the audience.

We chose "NOTE n NERVE" to emphasise the power and the influence of music on human's brain, which is found to support students during their revision. The name and the style were kept fresh, as we hope these would attract the young audience. We chose Polygon as our design style to bring a touch of modern and coolness. And Polygon is a popular pattern used in so many products for teenagers and young people" (Mark, reflexive report)
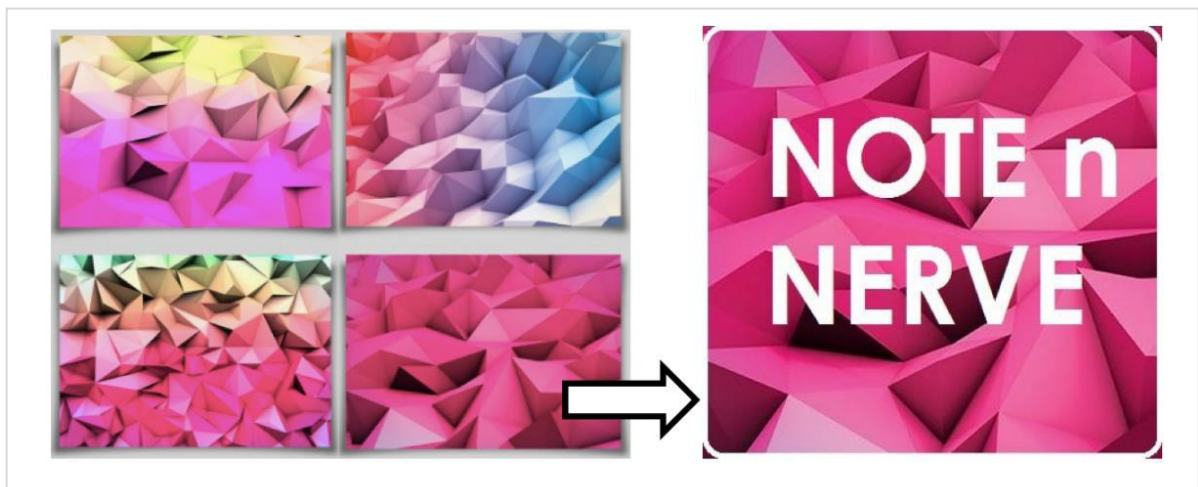
Figure 7.17: The birth of "Note and Nerve" logo

Source: The Unicorn team

The participants' effort in improving the output reflected their appreciation and connection with the composer's virtuoso. As composers paid attention in relationships

between sounds, objects, people, and events (Kaschub and Smith, 2009), the participants in my study gradually showed their maturity in advancing the dynamic connections between music, artists, and the young audiences.

7.4.4.2. The instrument and its relationship with the artist

The team used "Popapp", an app devised to turn sketches into working prototypes (Tran et al., 2018). This platform allowed them to "produce a smart, professional looking, interactive storyboard for the app" (Dave, interview). This involved real movements of interfaces after every click on the functional button which made knowledge transformation easier through the use of visual aids and virtual interaction. The quality of their sketches was improved through the assistance of further instruments. However, Dave still showed great concern:

> "Heading further into the project ... we hit a bit of a brick wall as none of us had ever done any graphic design before and consequently had no experience...Now we got the sketches and the working app, but there were many ideas not fully presented through Popapp…
>
> I always feel that we may need more to compete with other teams. I heard they made something very sophisticated. On one hand, I really want to try something new. On the other hand, I am afraid we are running out of time and I ruin it all. But it would be such a pity if the ideas are not fully transmitted and presented to audience." (Dave, interview)

Daniel's story of his composing experience turned out to give the team good mental support before their presentation day. In his conversation about the composing process, Daniel explained the role of instruments and the nature of exploring new things that any musician would experience at some point:

> "…We need to work very well with our instrument. As a pianist, I write on a piano. So, I would play, to explore harmonies and melodies. Sometimes, ideas come from improvisation when I've done in the past that I remembered and reused. Then I can develop them. So I have a number of pieces that are slightly… sort of.. I played a bit from them but I did not formalise in a score.
>
> For the Brass band, I decided that I would write it in 3 movements. The first movement, it wrote itself. As I always wanted to write a fugue, the second movement is very structured. It has rules of subject and melody that is stated in different parts and different times. And they harmonise with each other and you can treat that subject differently. You can invert it so that … where note can go high, then go low. And you might reverse it, or you might double the notes and values, make it twice as long" (Daniel, interview)

Although it is less common to think of the instruments that composers use (Tran et al., 2018), the stipulation of which and how instruments are used is an important part of the skill set of the composer (Alperson, 2008). Additionally, each composer has their own

style of working with the instruments and developing relations with them. In this study, while Dave kept Popapp as the key platform to present their app idea, Mark decided to explore new options that could better the presentation. Mark continued to explore another new instrument - the use of Prezi to replace the conventional PowerPoint:

> "Ultimately I believe that we dealt with the challenge considerably well despite only being a small group and in turn had a product which rivalled that of the other groups. Furthermore, individually all of the group's members worked well in their tasks; as for instance one of the key challenges which I dealt well with was when I developed a strong Prezi PowerPoint which was professionally pitched to both the judges and the other groups" (Mark, reflexive report)

Mark's use of Prezi turned out to well support Dave's design on Popapp in providing "better interaction and [offer] a more eye - appealing interface with the audiences" (Dave, interview). Extant study on music composition and classical music instruments highlighted how instruments and the choice of instruments could change in response to the composers' intention, such as refining modulations, enlarging the range of keys, or trying out new timbres (Bijsterveld, and Schulp, 2004; Scheck, 1975). Just as composers usually use a repertoire of compositional devices for different purposes (Sloboda, Lamont, and Greasley, 2009), participants in my study chose various instruments to accomplish their allocated tasks. Importantly, the combination of various tools and technological platforms during the design process also share an analogy with the orchestration of various instruments in classical music performance.

243

7.4.4.3. The musical experience

Having a conversation with musician and experiencing classical music concert also aspired the team to enhance their work, both the output and the presentation. Participants decided to revise their product description, which, in turn, highlighted their attainment of classical music rituals. Originally, their app was aimed to support revision activities of students. The team then decided to add "concentration" as a key word in the product function when introducing the app:

> "We now add "concentration" as keyword in our product description. First is because the app is supposed to be used during revision time which, of course, requires a lot of concentration. Second, it will highlight another aspect. It's the ritual required to achieve something excellent.

> When listening to classical music, one must be completely attentive in order to understand the structure and follow the movements. It explained the etiquette of listening. In classical music listening, concentration is the required characteristic (etiquette) when one is participating in a serious work. In brief, in live concert, concentration is to absorb the music and live in its moment. In study, concentration is key to absorb knowledge and fully capture the key points written in the book or in lecture notes." (Sam, interview)

Concentration is an important dimension of music consumption, together with feelings, analysis, escape, superficial, and bodily labels suggested by Rössel (2011). Concentration is described as "a deliberate and conscious focus on the performed music"

(p.93), a mode of engagement attained through attentive listening and understanding of music appreciation which was found "among bourgeois opera and concert visitors during the nineteenth century" (Johnson, 1995, p.232). This mode of listening was attained along with the project and was gradually built up from the participant's experience of other modes. They gradually moved from the "feelings" dimension, which was mood-oriented and emotional approach, when the project started, towards other dimensions including "superficial", "bodily", and "analysis". In the idea generation stage, the team expressed their "superficial" mode when seeing music as background music. The "bodily" dimension in which the listener wanted to move along and hum along with the music was found in Polly's case when she listened to Tchaikovsky music to choose music material for the app. When the team watched the short movie with the use of classical music, participants started to bring music from the background to foreground (Frith, 2002) and develop a conscious analysis of musical composition, which allowed the "analysis" dimension to take place. This mode was a form of art's appreciation that shared similar characteristics with "structural listening" in Adorno's study (1976) and "decoding of deeper meaning" as Bourdieu suggested (1984, 1968). The concentration mode thus marked maturity in participants' engagement with music when they were capable of both attaining the pleasure and the process of aesthetic judgment and music decoding (Leder et al., 2004; Mockros, 1993; Parsons, 1987; Bourdieu, 1984). Figure 7.18 below presented the final concept design of the product together with a highlight on the Concentration of the app function:

Figure 7.18: Note and Nerve Mobile app concept

Source: The Unicorn team

7.4.4.4. The perfectionism in art

The final product, or the "end of the composition" (Tran et al., 2018), was the result of gradual improvements, honed through a sequence of sketches as a core part of the production of ideas (Bennett, 1976). When being asked for the reasons for the last-minute refinement, participants explained that they were all "obsessed with the perfectionism of Daniel" (Polly, informal interview). Daniel's creativity and the ability to immerse himself in the perfection of his art was the key motivation that made the team ran through all of their outputs, striving to elevate them to an art form. Particularly, they were motivated by Daniel's creativity and the ability to immerse himself in the perfection of his art when he stressed the intense work required for a composition to be introduced

246

to the audience, and how a composer would challenge himself to reach the beauty and sophistication of a piece:

"…And then in another part, you can account a subject that can harmonise it with the main subject. So it's a piece of interweaving musical lines – and I want to challenge myself. It's partly an academic thing. It's not strictly speaking a true fugue, but it is in the fugue style. But it's also very joyous. Maybe it's because of the choice of the key I use and the fugue subjects itself landed to that.

And the third movement is a recapitulation of some of the ideas of the first movement but with [ah…] [thinking] I wanted to have that… the melancholy, the motive of the sadness. Because I respond to harmony very strongly as most people do, particularly, in the change of harmony, in the effect that how it makes me feel in a certain way. Presumably, it can make other people feel in a certain way, so…what I communicate in is the emotion, I communicate musically.

All are bound in the harmony, and the changes in the harmony. Because it starts to return to the D-minor, roughly demine, the key. And then it moves to A minor. But then in the end, it's sort of get …push aside. That those keys get side line slowly at first but they move fully into C major to finish, which would move a musical way of representing the memory of a person you love or care about greatly and the thankfulness of them and the joy of

them in your life taking uh.. succeeding over the dark feeling, the sadness, the grieve of their passing. So, I choose to do that in a harmonic sense.

A piece may never be completed. There's something in the idea that the composer will never feel quite satisfied with it or they feel... Because it's such an intense process. But we are always aiming towards the extreme, perfect work of art. And that's when you know you are becoming an artist."

(Daniel, interview)

Daniel's story shared in his interview was a clear example of the perfectionism in art-making, in which the composer re-mediates his work at each state and uses a variety of experiences to condition his composition (Impett, 2009). They were interested in the humanist aspect in the artwork that were deemed to be strongly associated with rules, disciplines and structures (Lachenmann, 2004). The participants also learnt how composition was the resonance of a composer's persona (Impett, 2008), and respected the talent of composers in transmitting daily experiences into elite arts.

7.4.4.5. Rehearsal of the Unicorn orchestra – Connecting to concert rituals

My attention was also drawn to the team's discussion of the development of their presentation style. As the presentation day approached, participants were given the opportunity to watch a conductor perform on stage. This inspired the team and gave them a sense of performance and presentation. As Daniel described:

"There's a culture of that sort of quiet relevance and expectation when you see an orchestra walk on the stage. There's a performance element that we cannot get from a recorded music. And in a physical performance, each smallest details like the leader, or concertmaster coming on the stage, and the orchestra standing, that all generate sort of expectation and excitement. There's also a personal connection to the players, to the conductor, and it's so strong that you can actually see it, you can feel it.

In a physical performance, you will see the conductor coming on the stage, the orchestra standing, the audience applauding ... and a special silence before the music begins. All this generates a sort of expectation and excitement among the audience ... what we are here for, what we are going to listen to, what is going to happen here...You have a true theophany effect.

You can see the performer/ performance, and from the auditory perspectives, you can see…you have sounds coming from all over. I mean you have the string section, the brass, you might have choir, and a stole. And what's more, you get into music in the form that was, more often than not, almost exclusively, the way in which the composer would have imagined his music would be heard and performed." (Daniel, interview)

His thoughts encouraged the team to prepare an "idea performance" with the use of sense- evoking techniques to evoke expectation, excitement and a "theophany effect" for

their audience. They decided to adopt a "performance concept" (Sam, interview) as their presentation style, after the conversation with Daniel about conductor and performance. Their association with performance signalled positive relations with classical music live concert:

> "We planned to try a concert performance concept for our presentation – we wanted to deliver the presentation as a classical music performance. We liked the way that all the artists of the stage coordinated and altogether performed a complete work. I would be the conductor who led the Unicorn "orchestra" during the "Note and Nerve" concert. Mark was keen on being the leader – the concertmaster – as he was in charge of a lot of management tasks during the process. Dave and Polly were quite afraid being in the spotlight, so they were happy to play their own roles and do their jobs in the presentation.

> …We also planned to play a short video clip of an orchestra's rehearsal. You said that we need to start big and end big in presentation, Mika. And classical music is big. So, the classical music would make a powerful opening and gained attention. And it suggested the audience that our team was doing something big with classical music." (Sam, interview)

The effect of conductor's presentation and reinforcement on attentiveness, achievement, and attitude of listeners (Morrison et al., 2009; Price and Chang, 2005; Mathews, 1991), including trained young listeners, such as members of university symphonic band (Price,

250

1983), is evident in existing research. In this study, the conductor's presence has been found to have an influence on the untrained audience, in a different context. Specifically, Sam' description of the presentation concept illuminated participants' understanding of the performative aspect and the relationships between conductors, performers, audience, and music in a performance, which accumulatively added to the success of a performance (D'Ausilio et al., 2012; Atik, 1994; source). Furthermore, Sam showed her emerging knowledge of the role of orchestra members, such as the leader of the first violin, also known as the concertmaster, who is the closest to the conductor and plays a critical role in an orchestra.

With their own experience of how music might trigger interest and create a social bond among people, they conducted further research on classical music as well as asked for advice from Daniel to include a music piece in their opening. Participants, after all, decided to use a short rehearsal clip of the CBSO (Figure 7.19) to link with their performance idea:

> "So, we chose the rehearsal clip in which musicians were just dressing up very casually, and we would pretend that this was us rehearsing for the performance. And when the clip ended, we showed up in black suits as real performers" (Polly, interview)
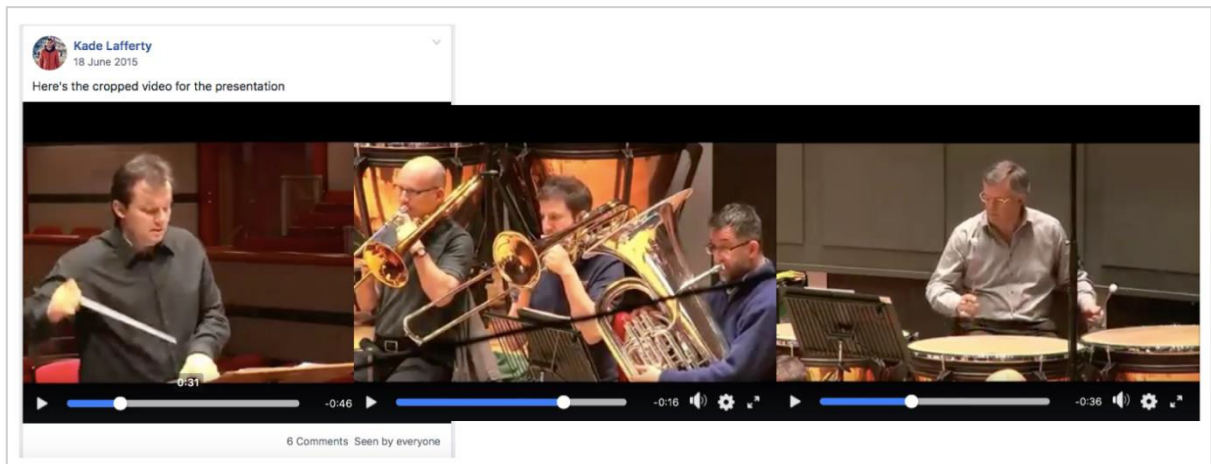
Figure 7.19: Screenshots of the opening clip in the Unicorn's presentation

Source: The Unicorn team/ Facebook group

Their presentation concept was later not put into execution due to the setting of the presentation room and the small size of their group. However, they kept the music clip as the opening for their presentation. This created a positive aesthetic impression in front of more than one hundred guests and judges:

> "It was extremely engaging...an unexpected and pleasant surprise. It brought a clear message as well. We were completely focused on you and your performance when the music was on. So, yes, classical music is the best when it comes to concentration." (Judging board).

The participants' presentation was judged as a success in many aspects. Not only their idea was evaluated as "a brilliant combination of both arts and science", their approach to justify classical music engagement received compliments from judges and audiences. In this "showtime" (Tran et al., 2018), the participants took the role of both composers and

performers. In both cases, they demonstrated a successful connection between the creators, performers, audiences, and the presented work, which was a key in classical music engagement (Small, 1999, 1998).

7.5. The route to the concert gate

The project offered participants opportunities to develop musical engagement as well as learn music appreciation through action and interaction with musician, music materials in various forms. However, the project itself should be seen as the departure point that aspired the students to continue their own journey to attain the auratic experience of classical music for many reasons. Music appreciation is a learnt process that would take time to be fully attained. In music education, music appreciation is deemed as a discipline which is built on the belief that enhancement in listening experience could be achieved through familiarity with a piece of music and an understanding of music theory and history (Hund, 2014; Horowitz, 1994). Both of these elements are vital for listeners to appreciate the complexities of music. Acquisition of skills to perceive the beauty of classical music pieces thus demands a decent amount of time. In my study, participants continued their music appreciation learning and engagement with music even after the end of the project through their frequent visits to the symphony hall for live concerts. Importantly, they applied the knowledge and experience learnt during the project to prepare for each performance.

7.5.1. "Beauty will triumph" – Bridging mediated and immediate performance

"Beauty will triumph" is a powerful message in Shostakovich's Eighth Symphony in a concert that I and participants in my research attended. It also marked an important stage of music appreciation learning of these young audiences.

Each team member, including me, would choose a concert for the whole team in our get-together days. I chose Shostakovich's Eighth Symphony as, first and foremost, I personally admired the composer's capability in telling the history through his vivid music, externalising his emotion, and channelling it powerfully to the audience. The piece was composed beautifully to provide the audience with climactic moments of triumph that mirrored the turning of the tide in World War II. The subdued sections of the symphony created by the flutter-tongued flute acted as a vital contrast to the tragedy and pain in the other movements of the symphony. It was said that the last five movements of the symphony were the darkest movements that Shostakovich ever created. However, the symphony ended with a sublimely optimistic major chord, which seemed to mark the end of the darkest period of his life. This elucidated Shostakovich's message embedded in the piece: "Life is beautiful. All that is dark, and evil will rot away, and beauty will triumph."

Another reason to choose the concert in which Shostakovich's Eighth Symphony was performed was that the piece had some connection with participants in my study. It was introduced to the team at the idea generation stage as a trigger for the team's discussion.

However, they vaguely had any memory about the piece. Sam did find the recording to listen to before going to the concert:

> "I can't recall the full melody when you first mentioned it. The only thing in my mind was that, the first time we listened the piece, Mark did not enjoy it at all whilst I was really, really, really into it. I believe I will get the feeling again. I did play the music on YouTube to both listen to the piece and see what sort of instruments would be included. Such a huge orchestra! Not exaggerating but they have the size of an army." (Sam, interview)

Sam chose recorded music as a tool to gain her familiarity with the piece, which was in line with extant research that highlighted the role of familiarity in gaining enjoyment of a piece (Greasley and Lamont, 2013; King and Prior, 2013; Russell, 1987). Recordings held an important role in offering listeners a high standard quality of music. Through its provision of an illusion of an ideal performance, the audience could develop their perception of a good performance. Furthermore, it was found to effectively support them in their interpretation of music (Davies and Sadie, 2016). Prior (2013) also acclaimed that repeatedly listen allowed listeners to develop schemata and cues that aided them in keeping track of the progress and structure of the piece. While also listening to the piece recording like Sam, Dave further prepared for the concert through quick research on the history of the piece. He also bought the programme note at the concert:

> "When you worked with something for too long you might get attached to it. I think I read the CBSO's documents and brochures and leaflets more

255

than my lecture notes…The programme book for the concert is really good, but I have to pay now lol [laugh out loud]. It has a brief history of the piece and you can also see who plays which instruments, and what they talk about the work…

t said that the piece was seen as a true reflection of a dark time in which Shostakovich lived. The Eighth Symphony was initially expected to be a celebratory patriotic work since his Soviet Masters anticipated to glorify the success of Stalin's leadership. However, Shostakovich refused to write such a patriotic work. He instead aimed to demonstrate the darkest time and despair". (Dave, interview)

Programme notes, as an important part of concert etiquettes (Patke, 2005), provided the audience with analytical information about music pieces (Price, 2017). Dave found it of great help in gaining his understanding of the context of the piece as well as guiding him to interpret the structure. Furthermore, Dave's purchase of programme note illustrated how the concert ritual started to evolve as a result of engaging with musical elements during the creative process. This finding is in accordance with extant research that suggested how reading about and researching on music was considered a mode of engagement (Larsen et al., 2009; Small, 1999; 1998).

7.5.2. Aural and ocular reception

Shostakovich was not the only concert that participants in my study went to. When being asked to choose and write a review of a concert of their choice, they picked up Musicals

Rock concert since they were more familiar with the pieces. One of the participants saw himself "dramatic" when talking about his experience inside the auditorium (the name of participant was changed as requested):

> "So, I can be a bit dramatic how I take on this concert with you, Mika, but hell ya this is my exact thought process, so bear with me lol [laugh out loud]. You may have noticed that I also tap my feet or beat my hands to the rhythm whilst the piece is being played. You may not have noticed that I sometimes only observe one player and analyse their techniques or just admiring how they control their instruments, sometimes I would isolate all the other sounds just to hear that one player.
>
> Today's concert was a great one, there were so many colours being thrown at us and I was sharp enough to pick them up (by ears and by eyes). The lighting effects are subtle but oh so important in emphasising some of the pieces (lol I forgot the full name, but you remembered the one when the light turned reddish?). The conductor was supremely entertaining, I just love how he enjoys and wove himself and the audience into the music as it goes. Shame that the sound of the singers is not too clear, might have been sound system but their abilities are undoubtedly good. My favourite one is still the Super Jesus Overture because hell it sounded epic, eerie, full of suspensions." (KSquare, review notes)

Participants in my research spanned their attention to both the music and the frame of the concert, which allowed him to engage in an intersection of sound and sight. His enjoyment of music through both aural and ocular engagement (Elswit, 2009; Hansen, 2008) further strengthen the prior studies on how the live performing arts possess values distinct from mediated, digital arts (Price, 2017; Brown and Knox, 2016; Radbourne et al., 2014; Auslander,2008; Earl, 2001; Baker, 2000/2007). Furthermore, participants also described the concert as "great", "supreme", "epic, eerie, full of suspensions" despite their familiarity with the works. This affirmed the uniqueness of live concert and the capability of live performance in providing the audience with authentic, unique musical experience (Huron and Margulis, 2011; Huron, 2006; Sloboda, 1991).

7.5.3. The ecstatic and transient experience of attentive listening

"Liveness" as a key difference in live and recorded sound has been well documented in extant music studies (Price, 2017; Brown and Knox, 2016; Radbourne et al., 2014; Baker, 2000/2007; Earl, 2001). The most significant difference that participants in my research reported was the ecstatic and transient experience when they attended a live performance. Extant research on transient experience described it as an intense concentration which was characterised by a loss of self-awareness (Csikszentmihályi, 1990, 1975). Music psychologists referred this type of experience as "peak experiences" (Gabrielsson, 2011; Huron and Margulis, 2011; Huron, 2006; Blood and Zatorre, 2001; Sloboda, 1991). These experiences could be found in the participant's review notes below (Name of participant was changed as requested):

"What really impressed me most though, were the trumpetists and French Horn players…I never noticed how important they are until I actually pay attention to them. My favourite example would be John William's Star Wars - its OST gives me goose bumps over and over ahhhh…They are the lungs of the orchestra, literally sets the mood and tone of the entire piece whether it'd be classical or not.

…My ears collected the sounds and my mind immediately started mapping the stage. I occasionally close my eyes just to pinpoint more accurately where each sound comes from and maps the orchestral seating. I always love the blend of a symphony, it is vastly different if you were to hear it on recording, because it just doesn't take enough samples during the recording and you lose that "spirit" that exists within. Sitting in the live concert, no sound could miss my eardrum, I can hear the lowest of the bassists and the brightest of the violinists." (Astro- in-the-making, review notes)

Whilst the participants' review did not clearly show their loss of self-awareness (Csikszentmihályi, 1990, 1975), their concentration on the music, the details of instrumental skills and the collision of sounds did mirror their state of being transient and fully immerse into the music. Their report on an attentive listening during the concert (Kennedy, 2009) as an enjoyment was an important finding in this study. The participants' comfortability when relinquishing to assist the spectacle demonstrated how they found rituals and etiquettes as vital practices to support their engagement and connection with aesthetic performance.

259

7.5.4. A connection through figurative distance

Benjamin (1936) suggested "distance" as a key concept in understanding the aura of an artwork. Such distance is understood as temporal and used to emphasise the appreciation of audience towards the arts and the artists. However, participants in my research did not show any perception of this figurative distance from the beginning. Instead, they developed a physical distance which separate themselves from the classical music and the musicians.

Such unpleasant reception and resistance when being unfamiliar with a certain type of music was well documented in research on audience and music familiarity (Greasley and Lamont, 2013; King and Prior, 2013; Russell, 1987; Hargreaves, 1984). My study then provided empirical findings that affirmed the creative process provided an opportunity for the participants to learn and interact with various musical elements, which, consequently, constructed the figurative distance. This auratic, aesthetic distance became evident when they started to actively interact with the artist when the project was about to finish and learn from his mindset. The construction of aesthetic distance, however, was best elucidated when the participants visited the concert hall. The review below illustrated a participant's pleasure and the appreciation when sitting at the choir rows in a concert, when he was just a few steps away from the performers (Name of participant was changed as requested):

> "The symphony hall looked ever so majestic, nothing really has changed
> since the last time I visited, the same glow showers upon the audience as I
> make my way through the crevices towards the "Choir" seating area. It was

also my first time sitting right behind the entire orchestra, fronting the conductor. I was curious how different will my field of view and the acoustic reception of that area. For the sake of its design, the symphony hall should be designed to allow sound to travel evenly regardless of where you are, so that's what I was expecting. I was not disappointed. Once the timpanist struck, a myriad of thoughts and observations went through my head, so perhaps I may not be able to convey all of it here. In other words, I was lost for words.

Why I enjoy going to orchestral concerts like these is because I love picking out the fine details during the piece. I may not talk a lot about it afterward, simply speechless and most of my thought process are quite random. But once the sounds collide, all I could do is immerse myself into it.

The most wholesome scene came from the audience towards the end. From clapping beats for the orchestra to literally stand up and waveeeeee and that is crazyyyy but that's what made it so excellent. Instead of a stoic, static crowd in a regular classical piece – which demands a certain level of respect – these pieces provided us the opportunity to contribute into the music, and that's what made it all so vibrant tonight.

There's probably more of me just going into EVEN finer details of the day however as I said, it is extremely random and irrelevant that putting you to read this would just be cruel lol. Anyway, those are my thoughts of the

night, thank you so very much for giving me such a night like that [smile icon]." (The cellist, review notes)

Through building up reverence and remoteness, participants started to shift their initial physical distance to temporal distance (Benjamin, 2008; Bolter et al., 2006; Eindwerkstuk, 2005). From the review, the participant's choice of sitting closer to the performers to experience "acoustic reception of that area", "fronting the conductor", and "pick up the fine details" (The cellist, review notes) provided insights into how the young audience perceived the distance in a live concert. From the participant's notes, a figurative distance became transparent when the physical distance between audiences and performers was blurred.

Building up engagement with classical music through frequent visits, the participant expressed how he saw the intimidation of the atmosphere as an essential element for his satisfaction. In describing the atmospheric of the concert hall, the participant used expressive words such as "majestic", "glow shower". While showing reverence and respect for the world-class symphony hall, the participant also expressed his bonding with the concert venue, as found in his review notes: "The symphony hall looked ever so majestic, nothing really has changed since the last time I visited". Importantly, his reviews highlighted the role of aesthetic distance in establishing his connection with the music, performers, and the concert environment. The outstanding performance made him "lost for words" and "speechless". At the same time, it encouraged him to enjoy the concert by connecting his "myriad of thoughts and observations" with the music. His respect and attention to the conductor's gesture, in turn, illustrated an empathetic

bonding between the listener and the performer (O'Sullivan, 2009). As Stubley (1996) and Bowman (1998) suggested, performance had the potential to melt the boundaries that separate individuals (O'Sullivan, 2009). As Bresler (2005) emphasised, listening and performing involves empathic connection to the music and resonance with music. The audience in a classical concert, while being described as "passive" and distanced from the performers, indeed hold an essential role of preserve the tradition and concert rituals, the aesthetic distance, and the uniqueness of experience of each concert. The connection between the audience and all elements of live performance through aesthetic distance thus contributed to my expansion of the aura framework.

CHAPTER 8: DISCUSSION

8.1. Prelude

Chapter Eight discusses the meanings that can be inferred from the findings in Chapters Six and Seven. This chapter provides an examination and expansion of Benjamin's conceptual framework of aura (1936) in the context of classical music consumption. By discussing the importance of dynamic relations required to fully engage with auratic experiences of classical music, Chapter Eight provides a critical examination of the "idea composition" as a process which is helpful for audiences to establish patterns of relationships with classical music. This will be done through a discussion of the joint sphere of technology and the classical tradition, activities, and the mechanism of the idea composition. The technological-journey to classical music concert is then discussed with an explanation of the learning loop of music appreciation and how technology can support audiences to learn and perceive the quality of aura.

8.2. Auratic engagement with classical music

Benjamin has proposed a framework to discuss the aura of traditional arts, paintings, architecture, and text, all of which provided a theoretical framework to consider the aura of music. When applying Benjamin's framework to garner an understanding of the aura of classical music this thesis also expands on the key concepts: time and space, reception, distance, and ritual. Furthermore, the relationship is also highlighted as a vital element in the aura framework, which allows the audience to comprehend and attain the temporal distance essential for their auratic engagement with classical music.

8.2.1. Space and time in classical music

8.2.1.1. *Temporality: the here and now*

Since performance is a part of the circulation of representation (Auslander, 2008), it appears to be never completed or finished (Schechner, 2006, 1988; Turner, 1987; Goffman, 1959). Music performance shares the same quality with other types of live performances in the sense that the audience can only grasp its existence through its disappearance (Seregina, 2016; Auslander, 2008; Schechner, 1985). It is claimed that the unquestionable musical significance of an event is rooted in its temporality (Johnson, 2010; Said, 1991). As Fuchs (2010) suggested, temporality is intrinsically tied into embodiment, intersubjectivity, and one's social surroundings, all of which are important to all levels of performance. Unlike other artists, performers do not have a second chance when being on stage to deliver their performance. Whilst the demand for the mastery of virtuosity and accuracy during the performance leads to some pressure and some vulnerability of the musicians, it indeed constitutes the 'extreme' of a live concert event

(Said, 1991). As in an interview on culture and performance, Edward Said expressed his special sense of an 'extreme' performance:

> "There was no attempt to pretend they were doing something else, but they had sort of fixated on the notion of performance and carried it to such an extreme degree that it compelled attention on its own, and it attracted attention to the artificiality of performance" (Marranca and Said, 1991, p.23)

However, musicians and performers are not the only ones who are required to command attention during a live classical music concert. This genre of music develops its "classical" nature through establishing a "culture of heightened listening" when seeking to "embody itself in forms that can endure" (Kramer, 2007, p.19). It requires the audience to develop an ambition to get beyond a fleeting, one-off experience, and to move from the state of hearing to a mode of interpretive, absorbed, attentive listening which requires a certain level of training and education (Regelski, 2006).

8.2.1.2. *The boundary-less nature of space and time: the multiplicity of time and space*

Each performance, in each concert hall, offers its audience a unique experience. This study suggests that a live musical performance not only demands the audience's attention but also provides them with opportunities to alter their perceptions of time and space (Jackson and Dyke, 2002, p.42). The audience can experience the elasticity of time in which a minute of waiting is as long as an hour, and, conversely, two hours of good music passes in the blink of an eye. As discussed earlier, a successful and well-framed

266

performance assists the audience to enter the imaginative space (Diver, 1998) to connect "the momentary and ephemeral" with the permanent (Warnock, 1999).

Such "boundary loss in a boundaried space" (Tillman, 2009, p.190), namely the concert, takes the audience on the journey that the composer themself experiences (Tillman, 2009; Rooley, 1990) and brings them to the historical period of the musical pieces. Through attending a performance, audiences travel through space and time in which the story and meaning of the music are situated, whether it is a moment in World War II or a ballroom in Vienna on New Year's Eve. Importantly, in order to enable such boundaries to be porous, such as experiencing a concert by Mozart in an eighteenth-century auditorium whilst still physically sitting in the concert hall in the twenty-first century, audiences need to comprehend the substantial ceremonial quality (Abercrombie and Longhurst, 1998), rituals and etiquettes of the concert which were established, remained and preserved over centuries. Within the auditorium, everything is staged and further enriched through the concert etiquettes, the rituals of social behaving and shared peripheral codes. As Duvignaud (1965, p.82) commented, "everything contributes to the ceremonial aspects of the theatre – the solemnity of the place, the separation between a secular audience and…actors isolated in a restricted, illuminated world, the actors' costumes, their precise gestures…which proclaims a basic distinction between the language of the theatre and everyday conversation".

In addition to space, performance happens in time (Goffman, 1974; Butler, 1990). While time can be experienced implicitly and explicitly (Seregina, 2019; Fuchs, 2010), implicit time is found to be vital for the emergence of auratic engagement with classical concerts

in my study. Implicit time is tacit and unreflexive, albeit it allows individuals to form habitual, normalised action and interaction, as well as a sense of reality (Seregina, 2019; Fuchs and Schlimme, 2009; Ratcliffe, 2008). Since the implicit time of individuals can be synchronised with other people's, and with social processes to form intersubjective time (Fuchs, 2010; Wyllie 2005), time possesses a social dimension within it. Fuchs (2010) asserted that this allows individuals to be in accord with each other and with their surroundings, which in turn creates a sense of a whole. Explicit time, on the other hand, is experienced consciously in disrupted episodes (Fuchs, 2010; Wiley, 2005). In my study, experiencing explicit time, such as listening to recordings or watching classical performances on technological platforms, is important for individuals in their appreciation of the learning process, including listening to records for pedagogical purposes or for gaining familiarity, as it helps the listeners to become experienced and acquire a capacity for informed reflection. (Seregina, 2019).

8.2.2. Aural, ocular, and tactile reception

Initially developed in the early nineteenth century, reception theory has recently undergone refinement and has become a significant force that shapes discussions about the nature of listening (Nicholls, 2008; Van Heusden and Jongeneel, 1993; Botstein, 1992). When the theory was first introduced, reception referred to the one-way transfer from source to recipient, active performer to passive listeners (Garrison, 1996; Roose and Vander Stichele, 2010). The latter half of the nineteenth century saw a distinct shift in the view of the nature of listening and the functions of music, which allowed a new reception paradigm to be established (Hua, 2012; Roose and Vander Stichele, 2010). Accordingly,

the new paradigm conceived the listener as an active participant that internally processed and made sense of music. Additionally, it started to account for the semantic features of music (Van Heusden, Jongeneel and Roose, 1993) and demand for prior knowledge of the listener, which provided them with the necessary expertise to actively make connections with the listening experience at hand (Roose, 2008). Having been continuously refined over the last decade by a number of musicologists and researchers, including Forster and Stockfelt (2004), Sigurjónsson (2009), Roose and Vander Stichele (2010), reception theory has also begun to play a crucial role in serving to develop skilled and creative listeners (Green, 2008; Rinaldi, 2001). Findings from this study suggested that experiencing classical music requires aural, ocular, and tactile reception (Figure 8.1)
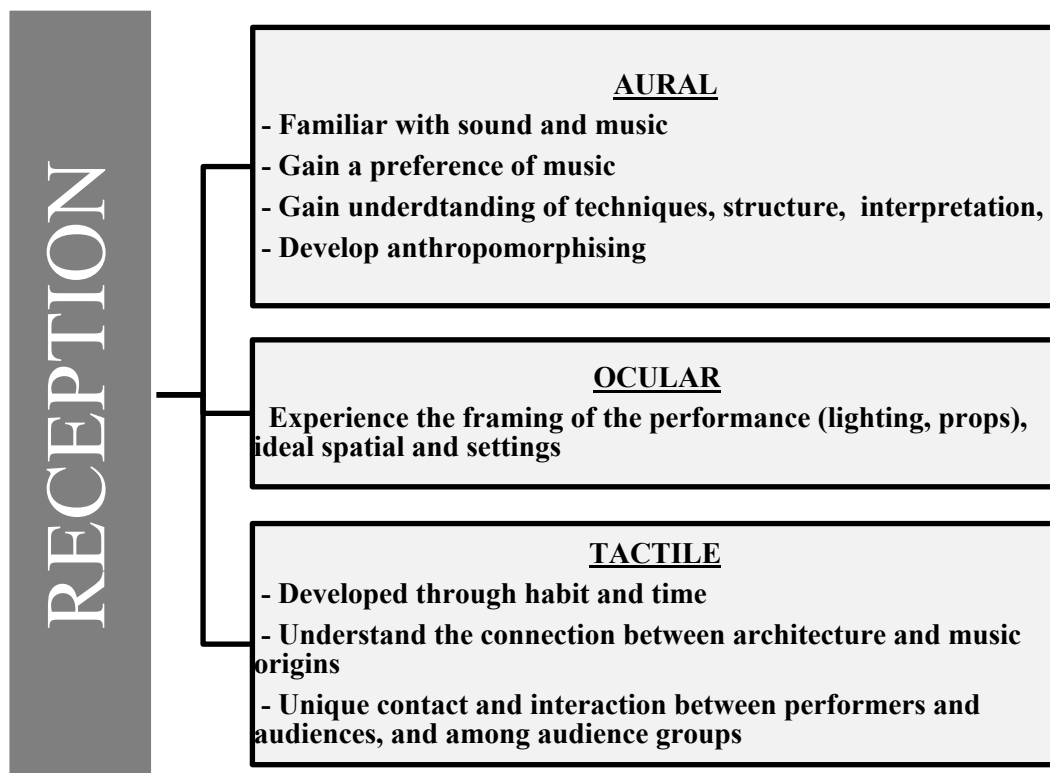
Figure 8.1: Aural – Ocular – tactile reception mode

269

This study highlights that the ecstatic experience in the concert hall could be obtained through not only the sound but also the sight and sense(s) of the concert. The relationship between listening and seeing (Sterne, 2003) has seen a shift from "listening over seeing" (Young, in Nicholls et al., 2018) to "seeing in order to aid listening experience" (Nicholls et al., 2018). When a concert hall was purposely built to offer aural access in the past, it is now constructed with the intention of offering more of an ocular experience (Elswit, 2009; Hansen, 2008) since art organisers acknowledge the nuance of the pedagogical relationship between listening and seeing (Kramer, 2007; DiMaggio, 1987). They see the relationship between seeing and listening as a tool that can be "intentionally managed to achieve different pedagogical and audience development aims" (Nicholls et al., 2018, p. 508). An increasing benefit in the ocular experience, however, should not be misinterpreted as due to the overuse of the visual and technology, such as lighting effects and props during a concert, which may cause a distracting mode of engagement rather than support the "reverence", "acoustic splendour", and holistic experience of music (Theberge, 1986, p.114).

Following Benjamin's writing, this thesis elucidates how the "haptic apprehension" of the new audience can be transformed into an ocular engagement with traditional, auratic works (Elswit, 2009, p.59). The auto-ethnographic data, as well as the reflexive notes of the participants attending concerts, elucidates the importance of time, familiarity, and development of habit and understanding in facilitating the audience, who have absorbed the work in a distracted mode of reception, to gradually develop their attentive contemplation required by auratic artworks. Such multi-sensory experiences take time to

be garnered and mastered: some demand a longer time than others to be perceived, felt, and understood. Certain types of reception are consequences of other receptions and require the integration of the senses, as Mueller (1968) proposed, "the aura of sound and frame must be experienced in the space and place of the concert hall", which leads to a quest for examining the role of the reception of buildings. Both music and architecture in the West, for long, have been "surrounded by ancient ideas of an underlying order that can be seen by those with appropriate knowledge and capacity for discernment" (Jackson and Dyke, 2002, p.40).

The study thus highlights and expands on the concept of "tactile reception" (Benjamin, 1936). Originally discussed in Benjamin's work on the aura of architecture (Benjamin, 2008, p. 40), tactile reception refers to experience gained by "way of habit" over a long period. In this study, tactile reception is particularly important in the context of the modern world in which the audience may be new to the traditions as well as the historical context of the place. While tactile reception is described as a distracted mode in Benjamin's works, it lends itself to deliberating on the multiple layers of access that are registered in the reception of the concert (Elswit, 2009; Buck-Morss, 1991). In Gregor's discussion (2018, p.132), tactile reception allows one to move beyond "a discrete history of listening" towards a more "integrated history of senses…manifested in the concert hall" through guiding the audience to draw attention to the exterior and interior architecture of the concert hall. As explained by Jackson and Dyke (2002, p.42), "each type of live music has its own ideal spatial and acoustic setting which reflects its origins. The now-archetypical music venue, the concert hall, illustrates the intertwining of musical and architectural effects: the enlargement of the orchestra and the development

of a particular sound were responses to the acoustic of larger spaces produced to accommodate … [the] public".

Furthermore, tactile receptions also stress the importance of building up grids of relationships between musicians and the audience, performers and patrons, and human and non-human elements of the performance. As suggested by Gregor, it draws the attention of the audience to the holistic framework of the concert performance, including "the habits of dress of the audience and – most important of all – the spectacle of the conductor…and the orchestra" (2018, p.132). His view is echoed by Washburn (1996), who states that: "It is the tactile contact between a live performer and a live audience member, as well as between individuals in each group, that gives theatre its power and differentiates it from competitors such as movies or television, where there is a distancing and separation between audience and performers".

8.2.3. Patterns of relations in auratic engagement

8.2.3.1. Connecting with rituals: The pleasure and pedagogies of listening

Classical rituals serve the purpose of accompanying musical listening experiences, yet in turn, they are seen as elite activities for the upper classes (Bashford, 2010; Kolb, 2000). Findings from this thesis supported Gronow's study that choice of music is no longer promoted as the key criteria for establishing social status consciousness (1997). Bourdieu's observation that, "nothing more clearly affirms ones 'class', nothing more infallibly classifies, than tastes in music" (1984, p. 18) has changed in the twenty-first

century. Classical music audiences are more diverse instead of predominantly regarded as "cognoscenti, connoisseurs, aesthetes, and aficionados" (Regelski, 2006, p.282).

However, this study does confirm the importance of concert attendance and listening practices in the reception of music of modern cultural consumers. As "culture requires training", cultural consumers would get the most out of a concert through getting engaged in a sort of 'training' in order to gain the aforementioned 'illusion' of 'reverent, informed, disciplined seriousness' in listening and ultimately an appropriate 'appreciation' (Levine, 1988, p. 213). Attending live concerts remains the best way to enable the audience to become familiarised with a classical music work and to experience its values. As commented by McKeown-Green (2007, p.1), "Teachers urge promising students to frequent concert halls ... Musicologists typically adopt the perspective of an ideal concertgoer when arbitrating matters of interpretation or evaluation".

Knowledge of music history and genres together with training, including in musical instrument skills, all contribute to the listening experience of the audience at a live concert (Volioti and Williamon, 2017; McPherson and Zimmerman, 2011; Hallam, 2006; Davidson, 1997). Additionally, other support and ancillary sources of knowledge are helpful in appreciating the richness of a musical passage. To get the most out of the live experience and make the nuance of music sink in, the audience would do prior research or analysis on the genre and period before hearing the rendition (McKeown-Green, 2007). This practice benefited from the development of audience supports in the nineteenth century such as etiquette books, concert appreciation lectures and pocket

scores (Nicholl, 2014). Interpretative listening in modern times is equipped at the event through the use of program notes which appear at a classical music concert, from 'synopsis analytique' to miniature scores provided by concert-givers (Patke, 2005; Bashford, 1999). This is helpful in assisting audiences in gaining an informed understanding of the musical argument besides developing intelligent, musically-informed, and active listening (Bashford, 1999). The audience can only indulge themselves by fostering concentrated listening, which explains why an intellectual atmosphere in the concert room is cultivated "with the spotlight so intensely on the music… intimate environments stressed listening and quiet; people stopped making loud interjections during performances" (Bashford, 1999, p. 41).

8.2.3.2. Aesthetic distance

The intimidation of the atmosphere of a classical music performance may be associated with the temporal distance in Walter Benjamin's essay in 1936. No matter how close the audience seats and the stage are, the virtuosity of the performers leads to the appreciation of the audience towards the artists, which then creates a figurative distance between listeners and performers. When viewing music as an aesthetic entity, the musical event could be split more thoroughly between performance and reception (Patke, 2005).

However, a live concert is not defined by such separation. A distinctive and significant feature of a live performance is the feedback loop between performers and audience members (Rooley, 1990). Such a feedback loop may include the loudness of applause and also any intense silence, all of which are seen as spectators' responses and audible signals generated when the audience is fully immersed in the music (Johnson, 2010). The

discussion of the feedback loop also aligned with Bresler's findings (2005) of an aesthetic distance within which listening and performing involve empathetic connection to the music. My study also clarifies the figurative, temporal distance in Benjamin's essay (1968, 1936) in the context of music. Accordingly, such aesthetic distance between the audience and the performers, the conductors, and the composers can be "seen" only when spectators develop their patterns of relations with the artists, which is mainly achieved by their understanding and respect for the virtuosity.

8.2.3.3. *Auratic experience through relationship with the musical works*

It is important to acknowledge that a classical music piece by itself is not a given property that possesses an aura. Its aura must also be created by audiences who would, in turn, enjoy a sense of reciprocal experience (Jacks, 2007). To perceive the aura of classical music, thus, one is required to listen intently to music through letting the inner self hear and interpret the works through extending their subjectivity. Noticeably, the self and subjectivity are "something other than a mere bundle of thoughts and feelings" (Bax, 2009, p.112). In so far as the interest in developing new notions and topics emerged in the early 1990s (Zahavi, 2003), subjectivity has moved beyond the everyday sense of personal belief and sensations.

This experience suggests an alignment with what Benjamin teased out in his last essay: the intersubjective qualities of aura (Ricky-Boyd, 2012). In his elaborations of aura in "On Some Motifs in Baudelaire", Benjamin (1939) suggested that the experience of the aura "rests on the transposition of a response common in human relationships to the

relationship between the inanimate object…and man" (Benjamin, 1968c, p.188). In classical music, people may need to hear the pieces more than once in order to enjoy a melody (Regelski, 2006). Once the melody becomes familiar and beloved, it is given a distinctive personality. To quote Kramer: "[We] animate them, inspirit them, as we also do with favorite fictional characters and the anthropomorphised things with which we populate our world. We develop an intimacy with them that is much a kind of companionship as a kind of understanding" (2007, p. 40).

The development of an anthropomorphic perception and intimacy allows "a kind of rational animism that helps us surmount the recurrent disenchantment of the world" (ibid., p. 41). Classical music invented the hearkening, the listening that connects the self and the world through emotional expression and interpretation, such as revealing the eighteenth century's concern with freedom of thought and the feeling of political democracy, universal rights, and the self-determination of an individual (Johnson, 2002). In an era when human beings were grounded in "the deep inner selves" that guarantees their uniqueness (Kramer, 2007, p.19), classical music creates a listening experience as "a genuine extension of our sense of personhood…beyond the boundaries of the person" (p.41).

8.2.3.4. *The multiple dimensions of dynamic relations*

O' Hara and Brown (2006, p.279) assert that "Music is interactive because there are multiple dimensions of dynamic relations". The first relationship is built up between the musician (or the performer) and his instrument, which is described as "a bi-directional exchange of give and take" (ibid.). When being played, the instrument becomes the organic entity that is in a relationship with the musician. The artist's instrument is seen as

a dynamic system that gives back as much energy and verve as that put in by the performer. Second is the interaction between musicians. For audiences attending a live concert, the interaction between conductor and the artists on stage truly brings a sense of authenticity and uniqueness of the performance, unlike recorded experiences. This forms part of the rituals of the concert, such as the greetings and the manners of conductor and the orchestra as found in the study.

The importance of this human dimension in live classical music has been discussed by Pitts (2005). The interaction showing the humanity of the performance also inspires affection within the audience. Such a human element acts as "a catalyst creating connectivity between the listener and the music" (Nicholls, 2014, p.57). Also, within the auditorium, the interaction between the performer and the audience also plays a crucial role in enhancing the unique, auratic experience (O'Hara and Brown, 2006). The element of sociability found in a live listening experience also has an impact on the individual listener. In my research, the resonance of experience could be seen in different moments: when the whole auditorium remained in silence due to its surprise and admiration, when the audience applauded for some minutes to appraise a successful performance, or the spectators sang along under the guidance of the conductor. Such kinship and social relationships demonstrate comradeship between audience members who share the ethos of the concert. The element of sociability found in a live listening experience introduces the complex and sophistication of the relationship of being an audience. By having a close look into social relations at the concert, this thesis explains the active audience as

both collective and personage. It also further clarifies the difference between being an individual listener and being part of an audience in concert (Dobson, 2010b).

8.3. The joint sphere of classical music and technology

8.3.1. The establishment of a grid of relations with the modern audience

My research touches on various types of audience, each of which has its distinct mode of interacting with classical music. My research acknowledges various modes of music consumption by modern consumers, from the one listening to music as muzak, to the one comprehending music through another genre of arts, such as dance performance. Additionally, there are those who are hostile to classical music, who have completely distanced themselves from all forms and performances of classical music: the distracted mass who tentatively move away from connections between individuals (Auslander, 2008; Rowe, 2008) also participated in the study. In addition to the participants who become exposed to digital forms of classical music yet are unaware of what they are experiencing, the study also involved participants who are open to all genres of arts but do not attend live classical music concerts.

The concept of CANAs, or Culturally-Aware-Non-Attenders (Winzenried, 2004) allowed me to better depict the group of young audiences participating in my research. CANAs referred to young audiences in their early twenties, who are educated to the tertiary level and omnivorous in their music consumption. While they are willing to privately listen to classical music (Dobson, 2010b; Lin, 2008; Winzenried, 2004; Fitzhugh, 1983) they rarely attend classical music concerts. As their listening practices

are seen to recall that of their nineteenth century audience ancestors, their issues related to music experience mainly revolved around sense- making of classical music, understanding and being comfortable with concert rituals, and relating such concert traditions to their social motivations for listening (Nicholls, 2014; Burnard, 2012; Sigurjónsson, 2009; Lin, 2008; Winzenried, 2004; Tobais, 2003; Silva, 1998).

In my research, some participants established relationships with the music, to a lesser or greater degree due to their education, yet such relations became looser when they grew up. Others built up resistance through misperception of the value of classical music and ultimately lost their grid of relationships with the performances. In brief, they no longer achieve the auratic experience of classical music, including the multi-layers of experiences and receptions, the multi-dimensions of space and time, and the multi-dimensions of dynamic relations. The missing piece of the picture of classical music engagement is the route from the digital, space of solitude for music enjoyment to the auratic, collective sphere of classical music. In other words, such holistic engagement with the aura of classical music can only be achieved when the sphere of technological advances is bridged with the sphere of classical music, as is further developed below.

The creativity project provided the young potential audience with a creativity sphere in which the participants became the composers of ideas, using the arts as materials and technological advances as instruments to design an output. When the designed product is aimed at engaging the young audience with classical music, the whole process and the sphere of collaboration per se became the key force guiding the audience towards obtaining their auratic experience with classical music. This joint sphere is the blended

space, "the bridge" (as discussed in section 3.6.3), which connects two different spheres: one is auratic with underlying kinship and social relations, the other sphere is technological. The act of creating, which informed the establishment of relationships with music, arts, and technology, provides valuable insights that are ongoing points of interest in music and audience development scholarship. These include an understanding of the capabilities of the individuals as musickers, how passive listeners become capable musickers, and what activities can be offered to support the establishment of relevant grids of relationships required in traditional, auratic artworks (Nicholls, 2014).

8.3.2. The activities within the joint sphere

8.3.2.1. The hybrid model of idea composition

The orchestration of multiple factors, actors and instruments in the joint sphere can be summarised by a hybrid model based on the integration of music composition and creativity theory (Figure 8.2). The creativity process opens up opportunities for firms to further engage with their consumers through experiences, values, and favourable connections. This also supports my research in proposing a list of activities to suggest how musical experience can be staged (Pine and Gilmore, 1999) for the consumers during the project.
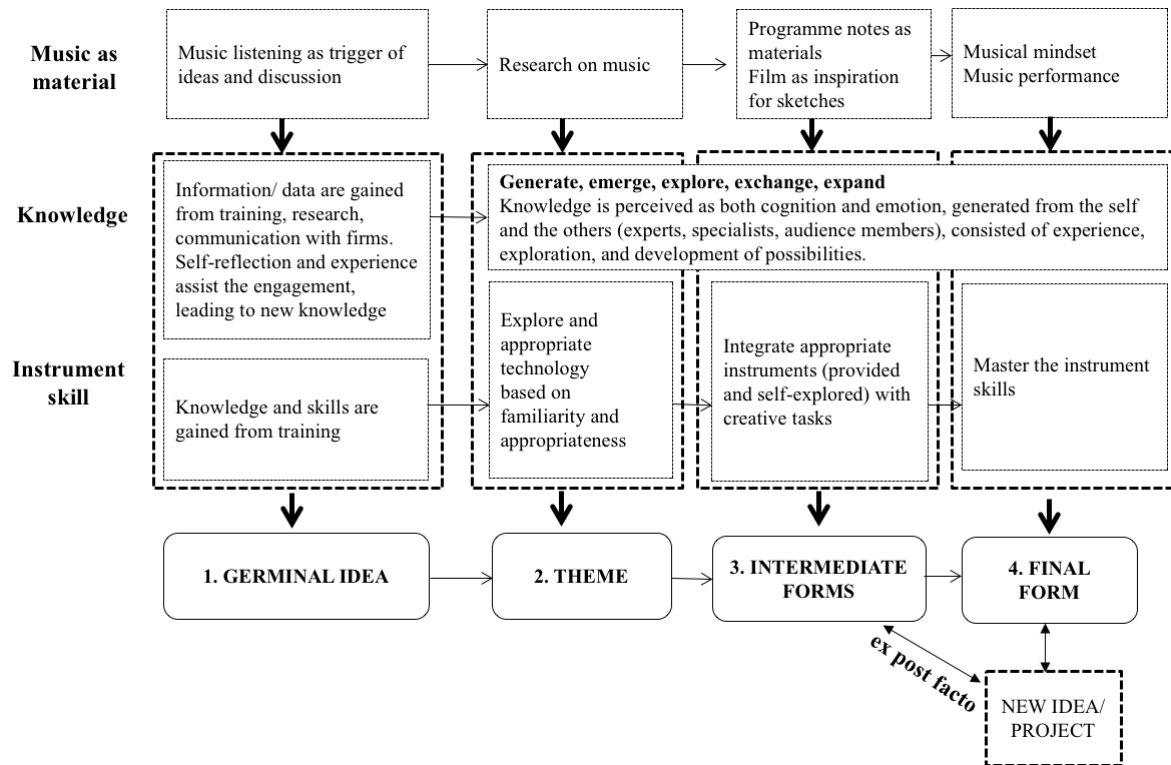
Figure 8.2: Hybrid model of composition activities

Source: Adapted from Tran et al., (2018)

When re-developed with a musical mind, the process takes into consideration the unconscious aspect of participants' creativity by recalling their prior knowledge and experiences and gaining new ones. These acquired skills and knowledge are integral to assist the development of personal life experiences, which can build up participant's long-term knowledge and be applied to new compositional problems (Sloboda, 1986). While this strongly supports the creation of the final outcome, it also enhances personal values for participants, which leads to higher commitment, autonomy, and motivation. In this case, the design task gave the participants various opportunities to approach, explore, and experience the music in different forms, including sound, text, and images.

8.3.2.2. *Music as materials of the process*

In order to understand the application of music as an arts-based initiative in this study, this thesis focuses on music for its highly emotive nature and its essential role in the arts repertoire. Being known as a higher level of sound with creative patterns, music has been scientifically proven to be "embedded directly in the intellectual dimension of humans' consciousness… [and] generates powerful emotional responses in its listeners" (Radford, 2001, p.152). During the musical sensory encounter, every sound is associated with feelings which may influence emotion in many ways, from melancholy to aggression (Macdonald, 2001). From a bio-psycho perspective, the creativity process has been shown to "depend on a wide attentional focus and an expansion of cognitive searching" (Feist, 1998, p.302) and is associated with low cortical arousal which can be mediated by music (Martindale and Armstrong, 1974).

The music composition process also offers a compelling opportunity for examining its potential in mapping the creativity pathway. Composition is "an activity simultaneously of arousal and aesthetic imagining" (Impett, 2009, p.408) with relative roles of emotional and intellectual elements (Thagard, 2006). It is this combination of emotion and cognitive thinking in music composition which distinguishes it from the creative process in the innovation literature. When analogous with the design process in the creation of different forms, music making sees these outputs as transitory materials that "constitute successive versions of a composition" (Sloboda, 1986, p.119).

When re-examining the creative process, this study found that major twists and turns throughout the project always involved music. From being initially resistant, participants started to develop their relationships with music and music-related experience.

In this study, the first aim of engaging with classical music was to support their creative process. Classical music, which was initially used as a trigger aimed to assist participants to express their needs and problems in the most natural context and was found helpful in inspiring participants' association with music consumption in their life events. Further triggers related to music including access to the firm's brand guidance, and discussion with representatives and specialists were staged during the project to inspire their ideas continuously. The participants found music to be a powerful aid in creativity, an essential form of art that can assist them in tackling mental blocks, besides imagery and visual thinking (Verstijnen et al., 1998). The participants started using music as motivation, the critical component in creative idea generation, not only at the early stages but also throughout the design process, including the development of sketches and final forms.

This study shows that the first engagement with music provided the audience with a better understanding of their assigned topic. This suggested consumers' transition and redefinition of the project challenge. It was when challenge and inspiration started to integrate that participants took on active roles to compose ideas and enjoyed the multiple representations of challenges as well as started to appropriate classical music listening with their daily music experiences (Custodero, 2002). The act of continually seeking new materials for the re-defined task during the creativity process led them to different musical activities. They needed to read about music, conduct research on music, talk about music,

listen to music to test ideas and refine ideas; the participants gradually developed diverse modes of interacting with classical music, all of which contributed to the process of "musicking" as acclaimed by Small (1998).

8.3.2.3. *Technology as instruments*

Besides stressing the constant provision and inter-relatedness of motivation, inspiration, and repertoires of knowledge, the hybrid model also highlights the importance of instrument and, more importantly, the process of instrumentalisation (Gall and Breeze, 2005). This process occurs when "the instrument does not exist in itself but becomes an instrument when the person using it has been able to appropriate it for themselves and has integrated it with their activity" (Verillon and Rabardell, 1995, p.80). Once consumers are empowered as designers/ co- designers, firms need to appreciate the choice of an instrument of the composers of ideas. They should recognise and consider which types of instruments and tools are convenient and familiar to consumers, how they can transform them by taking them in unplanned directions, and how the instrument skills emerge, extend, and develop as part of the creation (Sloboda, 1986).

This study also adds a further element entitled 'ex-post facto' to highlight the alternative views of creative work in different contexts, time, and space. Art history reveals that many cultural works such as those by Bach, the first of the Great German composers in the tonality tradition, were not fully recognised during their lifetime (McClary, 1987). Therefore, storing artworks and tracing back the art-making process through sketches can be insightful, as they are the "signs of competence, necessary and enabling resources for the compositional process" (Sloboda, 1986, p.104). In music composition, postulating

basic compositional techniques from sketches or the reproduction of sketches from the melodic fragments have been examined in order to understand the composition process as well as developing new musical ideas (ibid.). Full notes in time sequence should be kept and recorded to reflect and facilitate the development of further sketches to allow later modification, completion, and maturity of an idea – or an entirely new musical work.

8.3.3. The mechanism of the process: Shattering to establishing

While Benjamin mentioned the decay of aura caused by technology in his essay, he also suggested the positive side of the shattering of traditions (1936). Accordingly, technology allowed the renewal of humankind through the liquidation of tradition (Benjamin, 2008, p.22). This was done through two processes: using reproduction techniques to detach the reproduced object from the domain of tradition and reactivating the object when it met the audience in a particular context.

Benjamin's approach to the liquidation of tradition could be used as a guide to explain the mechanism of the "idea composition" in this study. However, there are some differences between the mechanism in Benjamin's study and the mechanism in this study, all of which are rooted, first and foremost, in the object being liquidised.

This study highlights that classical music itself would not possess an aura unless the audience could see it. The audience's perception was gained by familiarity, preference, enjoyment, pleasure and appreciation. However, in my study, classical music tradition was misconceived when the project started. Therefore, in this study, a liquidation of "misperceived aura" replaced the liquidation of the real tradition. The misperceived aura was disseminated much faster to a broader audience with the speed and the immediacy of

new media technologies such as the Internet (Rosa, 2013; Tomlinson, 2007). This then led to a greater distance between classical music and the audience, rather than bringing the audience to the aura of this timeless art.

Therefore, while Benjamin's essay focused on "shattering to renewing", my study started with "shattering to establishing". Particularly, the process of idea composition started with a detachment of the misperceived aura from the participants' thoughts. The detachment was then followed by the second process, which focused on establishing a grid of patterns of relevant, harmonious relations between audience and classical music performance, including music and non-music, and human and non-human elements. Such patterns included various sets of social relations: among the composers of ideas, between audience and musician, between audience and the sound, the piece, and the interpretation of the work of music which contributed to their enjoyment of classical music performance.

The "idea composition" process thus allowed the emergence of a sphere in which the relationships and community could be established and developed in order to expand "some link, some accord" as asserted by Small (1998, p.214). In this sphere, the young audience can freely express their vulnerability, ignorance, and the needs for affiliation when composing their ideas. More importantly, they found it safe to explore and learn new skills and have new experiences which can be fitted in the set of auratic experiences from serious music. The musickers, who are becoming the composers of ideas, are empowered with infinite possibilities to improvise and experiment with the use of aesthetic material and technology as the instrument. The musical activities inside the

joint sphere thus assist the audience to gain an auratic experience through an approach similar to praxis learning rather than through stringent, strict musical education. This approach is an important point in music engagement. As Small (1998, p.215) suggested, to help the audience see the beauty of a performance, the process must empower "all the participants to do this most comprehensively, subtly and clearly, at whatever level…Such subtlety, comprehensiveness and clarity do not depend on virtuosity but reflect the participants…doing the best they can with what they have".

To recapitulate, this section explains the mechanism of "shattering to establishing" of the idea composition process (Figure 8.3). Accordingly, technology, usually seen as the cause of decomposition of the aura, was used to break the misperceived aura and assist the young audience to establish relevant relationships with classical music elements. This study also justifies how the grid of relations supports audiences in "seeing" the beauty of classical music. The next section will thus focus on discussing how participants learnt music appreciation with the aid of technology.
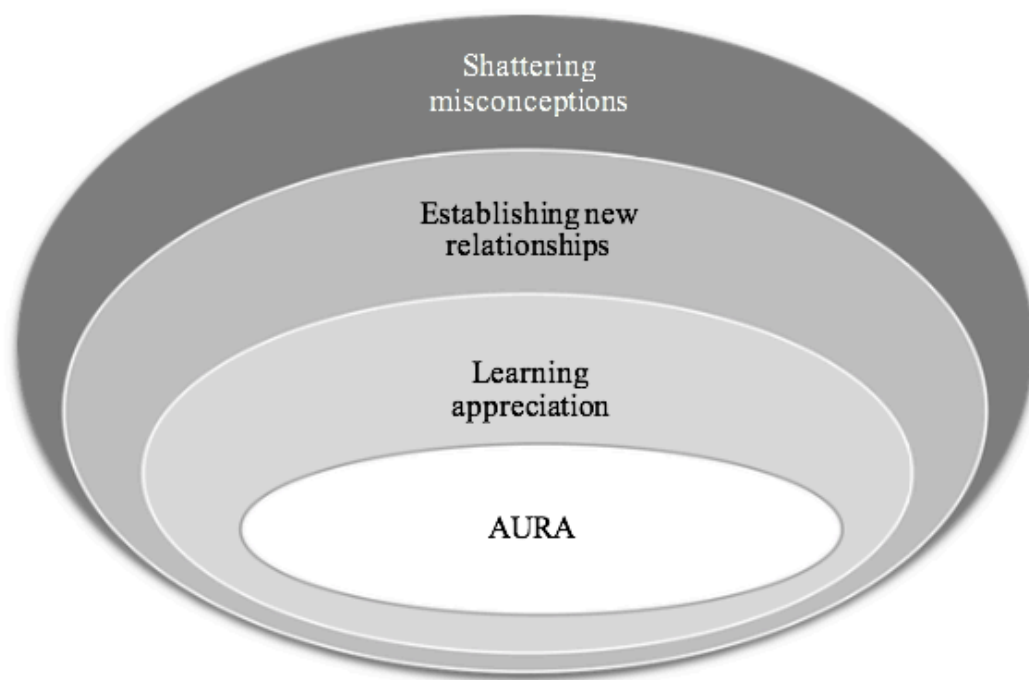
Figure 8.3: The mechanism of the idea composition process

8.4. The technological-journey to classical music: the appreciation learning process

8.4.1. The learning loop of appreciation: Assimilation, Appropriation, Aggregation

8.4.1.1. Appreciation – from pedagogical education to action

Mueller (2015) reminds us that aesthetic appreciation is "a psychologically terminal experience, a subjective and contemplative state of mind" (p.50). He highlighted that every participant's appreciation would differ from others according to their accumulated experience (Mueller, 2015; Schoen, 1940; Boas, 1937; Hevner, 1937). In my study, the young audience's accumulated experiences were gained throughout and even after the completion of the project. Noticeably, the process of accumulating experiences was not linear. Instead, it resembles a loop in which appreciation learning is endless. This

aligns with the previous discussion on tactile reception which highlights how auratic experience will be gained more holistically after a long period. Similarly, the attainment and understanding of skills and knowledge, such as musical expectation, which means to develop an accurate sense of what happens next (Huron, 2006; Dissanayake, 2006) only became more evident when participants attended concerts more frequently.

My findings suggest that each loop of learning appreciation consists of three key steps: Assimilation, Appropriation, and Aggregation (Figure 8.4):
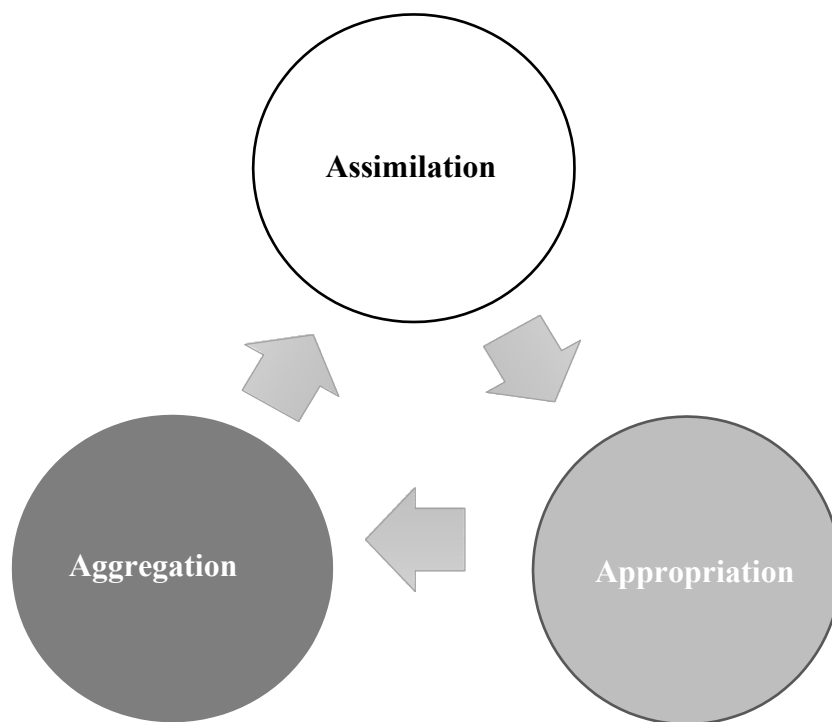
Figure 8.4: The Appreciation learning loop

The loop started and grew in the sphere of the project, and later expanded in the live concert space. In the sphere of product design and creativity, each loop was completed when participants completed a stage of the product design, and a new loop opened when they moved to the next stage of creativity. The capability to associate their own experiences with auratic experiences are demonstrated through their outputs, such as sketches, designs, and prototypes.

For the audience who had little interest or little interaction with classical music, the loop started with gaining familiarity with the sound and repertoire of music, from which they can start associating classical music with their life events. The next loop was explicitly aimed at building a basis of absorbed listening skills and interpretation, from which the audience develop their association with music through animating and ascribing personalities to music. A deeper understanding of pieces, performance rituals, and figurative distance (Benjamin, 1936) with performers and performance were then found in a more advanced loop. The very first loops took place in the joint sphere with the aid of technology in gaining access to recorded music, and involved analysis of the structure, exploring genres and gathering knowledge, interpreting the meaning of music videos, and researching music values in order to garner skills and knowledge to design the digital output. When they became more mastered, they started a new loop at a higher level, in a different context: the live concert. Attending concerts allowed the audience to gradually build up ocular and tactile receptions. This was when they showed a capability to externalise and communicate their auratic experience, together with noticing and reflecting on various aspects of a live concert. An advanced loop will show the capability

of recognising, comprehending, appreciating and resonating with silence, listening skills and etiquettes in live music (Downs, 1992; Platinga, 1984). However, mastering skills at a higher level could take years. As found in my study, after the whole project had been finished for three years it was then that the participants began to illuminate their auratic experience of live concerts and started to show a focus on auratic distance, admiration of the performers, the space of the auditorium, and the underlying kinship.

8.4.1.2. Assimilation

Assimilation is aimed at providing the first exposure to knowledge and skills that are found in listening pedagogies (Nicholls et al., 2018; Vick, 2000). The effort to encourage educated listening in the concert hall has been notable since the nineteenth century, and the techniques of doing so have become extraordinarily nuanced since the twentieth century. This has been done by prominent composers, who were also pedagogues, such as Claude Debussy (1862–1918), Aaron Copland (1900–1990), Stravinsky (1882–1971), and John Cage (1912–1992). These have been done with a focus on: seeing the experience of listening as being educative of itself, broadening the programmes of orchestral performances, supporting audiences in their exposure and understanding of broad genres of classical music, and pushing the limits of the relationships between the audience, performer, and listener (Nicholls, 2014).

In this study, the assimilation stage encouraged the listeners to bring music from background to foreground (Frith, 2002), start to learn the appreciation of musical sound, structure, meanings, the context, and the history of the music. I also inspired the participants to garner insight into the composer's style and techniques over different

periods, together with learning to interpret and anthropomorphise music. The creativity project was then able to afford them with musical experiences, the first of which was that music should be appreciated for what it is (Kramer, 2007; Johnson, 2002). Learning to interpret classical music could be an uncomfortable process for listeners in general. It might be especially challenging for them if they have to be capable of animating, inspiriting, and anthropomorphising the music (Kramer, 2007). In this study, with specific cinematic support, they achieved a new experience of understanding the expression of the music as an "expression of the face" (Kramer, 2007, p.41). Participants in the study also gradually generated the experience of transforming the meanings of music alongside their listening (Burkholder, 2014) and understood the importance of interpretation (Davies and Sadie, 2016).

As found in studies on Acculturation (Berry, 2005), assimilation is seen as enforcing cultural change (p.703). In this study, assimilation is aimed at naturally shifting participants' main focus on technology culture to musical culture, with an exploration of musical experiences. In this study, activities within the assimilation stage were usually initiated by experts or an advisor. While the assimilation activities were done with strong support from musicians and other experts, they must be relevant to participants and their development. Resistance to assimilation can occur, which can be found in other research on acculturation and assimilation (Berry, 2005).

8.4.1.3. Appropriation

Findings from acculturation literature suggest that assimilation allows intermediate adaptation outcomes (Berry, 2005). My data shows that the result of successful assimilation led to the process of immersing one's culture into the aesthetic culture of classical music, which is termed "appropriation" (Carù and Cova, 2006). This process took place when the distance between the experience and the consumer is reduced (Ladwein, 2003), and the audience took action "in the context of experience in order to transform and personalise it" (2006, p.6). Beyond an individual's internal thinking processes, appropriation is a complex process that allows us to understand how people use cultural tools (Engeström, 1987; Newman, Griffin and Cole, 1989; Rogoff, 1990; Rogoff, 1995). From a sociocultural perspective, appropriation is a key concept in understanding and recognising how a person can transform the practice through actively engaging in an activity and using such cultural tools (Barbara Rogoff, 1990). The process was aimed at accessing a holistic experience that 'involves the entire living being' (Schmitt, 1999: 60). As part of constituting an experience, the audience is enabled to concretise something that will be memorable for them (Pine and Gilmore, 1999).

My study highlights the importance of understanding music and using music as a cultural tool in the process of appropriation. As Regelski emphasises, understanding of music in this context is deemed a matter of being able to take part successfully and meaningfully for oneself and for others" (2006, p.298). This view is echoed by Rogoff and Engeström's highlighting that "by making music our own, we in turn influence the surrounding practices" (Dilon, 2006, p.293). In my study, the appropriation was

developed after each loop of appreciation learning. Consumers started with a simple reflection of moods when listening to classical music. In other layers of appropriation, participants highlighted the functions of music in their life events, which included aspects such as an aid for stress release, concentration, or new language study. This finding further supports O'Hara and Brown's (2006) position that music is not consumed as an end product but is appropriated and repurposed in new practices, as found in their research on collective music consumption and the social and collaborative aspects of music consumption technologies.

8.4.1.4. Aggregation

In the aggregation stage of the learning process, the audience's appropriation is compressed into an output which represents their stage of understanding of classical music. In other words, the consumers' process of meaning-making and immersion was projected onto the output(s) of the product design process. The uses of music have been found in cultural studies (O'Hara and Brown, 2006; Longhurst, 1995; Hall et al., 1997), in which young people creatively rearrange and reinvent different music products, as well as vest them with their own meanings (Willis, 1990). Cohen (1991) called this process the "hidden creativity" in consuming music.

In this study, such creativity is found in aggregation and illuminated through outputs, including ideas and sketches, as the results of various loops of appreciation learning. While some outputs were in concrete shape, others could be in a more intangible form. The earliest outputs were simple mind maps and sketches, and the digital output was vaguely identified. Consumers generally aimed to use music to get in and out of their

current moods and saw music as a simulacrum for behavioural impulses (DeNora, 1999). After a few loops of appreciation learning, the outputs at the aggregation stage showed a more explicit integration of technology and music, which reflected how the audience would fit classical music listening practice into their life events. When the consumers reached more advanced loops of music appreciation, they were capable of compressing the appropriation process of musical experiences into a digital output which resolved the challenge of engaging young consumers with classical music.

While an output externalised the consumers' current stage of understanding the aura of classical music, it must also be noticed that not every consumers' appropriation of experience successfully projected to the final stage due to the constraint of time and resources. For instance, anthropomorphising of music and appreciating the role of performers were not clearly shown in the final output and the presentation of the participants. Their final digital output focused on linking the taught listening experience with the audience's personal experience.

The product thus emphasised the association of two types of experiences: one is studying, which is a core daily activity that concerned the young consumers, and the other is silent listening in a live classical music concert. Their association of these two experiences was based on the common ground of attention required in order to absorb the external "knowledge" and transform it into internal knowledge. Through the product concept of a mobile app aiding concentration during study, the participants showed their understanding and respect of the culture of attentive, absorbed, silent listening at a classical music concert (Johnson, 1995; Sennett, 1977) through associating the rituals of

listening with the disciplines of study – one of the critical issues in their lives. Furthermore, the proposed output had an event page to lead the users to a live concert. This function implied how the audience was aware of the importance of bridging an insular, reflective engagement through notated music (Gunn, 1997) with a holistic, auratic experience of live orchestral music. In a broader sense, it emphasised the importance of co-existence and the integration of different realms of musical experiences.

8.4.2. Using technology "to aura"

8.4.2.1. A holistic mode of engagement

In this thesis, the term technology spans from the use of technological advances in the construction and architecture of the concert hall to the recorded music employed in aiding the appreciation learning. In the joint sphere particularly, technology appeared both in the space of solitude of individuals and in the interactive, communal sphere. In my study, "to music" means to listen, to read, to hear, to see, to feel, to learn, to interact, to connect, to create, all of which are articulated to serve an aim of "to aura" the classical music.

This study addressed the gap in the extant literature of audience development (Arts Derbyshire, 2012; Kawashima, 2000; O'Sullivan, 2009; Radbourne et al., 2009), and applied Small's conceptualisation of "Musicking" (1998) to look at the complexity of social relationships, as well as the current and the ideal that is inherited from tradition (Nicholls, 2014). Small (1996; 1999) has written extensively on the active nature of listening and associated cultural processes which he situates within his theory of

'musicking'. In 'musicking', listening is valued as an integral action related to the verb 'to music' (Nicholls, 2014, p.28). In brief, musicking is defined as the action of participating in any capacity; thus it includes activities revolving around music performance and any other activity which affects the nature of performance. In line with Sigurjónsson's assertion that there is no one singular 'right' or 'correct' way to listen (2009), Small's concept of "musicking" recognises other modes of musical engagement, such as dancing, listening, talking about music, organising musical events, studio work, and preparing playlists (Brucher and Reily, 2018). From Sigurjónsson's suggestion "All are listening, all are engaged with the music" (2009), my study acknowledges the variety of modes of music listening and proposes how to integrate various modes into a new music consumption practice. This new practice is found to be holistic and provide the audience with a full engagement with the aura of classical music, which enhances the audience's experience and satisfaction during listening. In this way, experiencing music becomes "an artistic, creative and social activity which is dynamic" (Nicholls, 2014, p.28) alongside other overt forms of music performing and making (Elliott, 2010; Small, 1998, 1996; Garrison, 1996).

8.4.2.2. *The departure point – a new mode of music engagement*

In my study, "young consumers" were in their early twenties and not familiar with, or were less interested in, serious musical education and training. Their perception and previous experience of music significantly influences their modes of engaging with orchestral performance. Many of them developed a misconception of classical music due to unpleasant experiences when studying musical techniques or attending concerts in the past. Some of them had lost their connection with classical music due to engaging in new

patterns of music consumption. Their preferences include exoteric music or other forms of culture (Regelski, 2006; Edstrom, 1997), the mass-produced media cultures disseminated by new technologies of mass communication (Peterson and Kern, 1996; Peterson, 1992), and solitary listening (Kolb, 2001; Dempster, 2000). All of these reasons led to a disconnection with classical music due to a loss of relevant patterns of relations with classical performance, which prevented them from grasping the beauty of classical music. While it was impossible to change their previous engagement points with classical music, the study offered the audience a new departure point to explore the aura and assist them to prepare for the journey.

Technology thus played a crucial role in preparing the audience for attaining the aura in classical music performance. As Volioti and Williamon (2017) highlighted, "Performance preparation does not happen in sealed, closed environments" (p.501); the joint sphere of technology and classical music provided the audience with an understanding of important cultural bricks in the construction of the aura as well as the differences between classical music and other genres of art. Throughout all the stages of the project, technology saw itself as the tool, a background element that assisted with musical engagement. It is important to understand what technology can do and what it cannot do. In constructing the aura of classical music, there are "cultural bricks" including tradition, etiquettes, rituals, kinship and social relations that technology should not and would not be able to replace. Notated music, or recordings, could offer serious listeners an illusion of the perfect performance for pedagogical purposes (Patke, 2005; Baudrillard, 1997). Mediated communication also aided tech-consumers in developing

their attentive listening through identifying technical, procedural and aesthetic qualities of the music (Nicholls, 2014; Bashford, 2010; Elliott, 2005). The role of recorded music is also highlighted in music study in assisting the access, including listening and responding to, a variety of musical sources. According to Volioti and Williamon, the expansion of repertoire is "an integral part of teaching and learning practices", given "the inextricably social nature" of musical development (2017, p.501). However, while technology can promote an intellectual understanding of the music, it was unable to give the tech-consumers tactile reception and multi-senses of space and place, the type of "aura-ing" that can be acquired only when consumers develop and master their skills and knowledge. There are elements of appreciation and association that take a decent amount of time for an audience to learn, understand, and perceive, especially in the social contexts that underpin the attainment of performance expertise (Nicholls et al., 2018; McPherson and Zimmerman, 2011; Hallam, 2006; Davidson, 1997). Abercrombie and Hurst (1998) pointed out that mediated interaction employs a technical medium to establish communication with an absence of co-presence. This mediated interaction is thus "stretched across space and time", which leads to "a reduction in the range of symbolic cues" (p. 64).

In this study, technology was used to encourage a two-way flow of communication and provided the audience with a multiplicity of symbolic cues to help them convey messages. When still using the available and familiar digital platforms, the tech-consumers also employed technology with guidance and in interaction with different elements of live performance. These included both human factors such as musicians, and organisers from

the symphony orchestra, and non-human factors including program books, brand guidance, and documents used at a performance. The presence of technology throughout the project also brought the tech- consumers closer to the musicians by letting them see the work and life of the artists. When closing the gap of such physical distance, mediated communication, in turn, opened the attainment of auratic distance. The communication focused on celebrating the expertise, the quantity of deliberate practice (Sloboda et al., 1996; Ericsson, Krampe and Tesch-Römer, 1993), and developing a mutual understanding between the creators of music and the creators of ideas.

For these reasons, it would be more precise to state that technology lights up the route to the concert hall through preparing and inspiring audiences to see the beauty of classical music. To borrow from Small (1998, p.219), "The sensation of beauty is not the end in itself but a sign that relationship is occurring". Therefore, how the consumers build up this relationship over time, is beyond the scope of this research. With a span of four years, my study did see some participants continue to look out for music, attend concerts, and get involved in music in many ways such as by becoming a music journalist. However, when they graduated from university and had new life events and social networks, it is possible that they would have had new departures to new types of arts and cultures. The learnt skills and sets of relationships stablished with classical music with the aid of technology will not necessarily become a new source of cultural capital (Bourdieu, 1984) if consumers do not persistently learn and add to their skills. Cultural capital, however, is not the focus of this study.

CHAPTER 9: CONCLUSION

9.1. Theoretical contributions

9.1.1. Benjamin's aura: Classical music in the age of technological advances

The aim of this research was to explore the auratic experience in the context of classical music consumption. Benjamin's framework of aura and his discussion about the aura of arts in the age of technological reproduction (1968, 1936) acted as the key theoretical framework to develop an understanding of the auratic engagement with classical music. Accordingly, my study explained how the aura of classical music is linked to concepts such as space and time, uniqueness and authenticity, temporal distance, ritual and tradition, as well as perception and reception in arts consumption. Since aura only appeared briefly in Benjamin's previous works, this research informs the understanding and expands the key concepts of Benjaminian aura in a new field of art.

Benjamin's discussions on repetition, reproduction, illusion, and the shattering of tradition due to technology were expanded in this study. A focus on auratic consumption of classical music, therefore, offered an intriguing research context to develop Benjamin's approach to technology and the arts. First, the centuries-old traditions of live performance made classical music dominant the hierarchy of musical styles (Regelski, 2006; Martin, 1995) and distinct from other genres of arts, especially in the context of reproduction and mediated performance (Kania, 2009, 2008). Second, the peripheral codes of classical music constrained the accessibility to this genre for certain types of music listeners, including its potential audience and audiences who see themselves as non-connoisseurs

(Carù and Cova, 2006). Third, classical music aura is best acquired through a holistic experience of aural, optical and tactile reception. This approach highlights the tactile qualities of "the material fabric of the concert hall" (Gregor, 2018, p.133) as part of the component of the aura and tactile reception as an experience that concert goers must develop through time and habit. While focusing on multi-sensory aspect of experiences, this approach, in turn, challenges the capability of technology in offering the aura of classical music.

This study also highlighted aesthetic perception gained from the audience's action, an important argument of Benjamin in aesthetic consumption. Throughout his writings, Benjamin emphasised the interaction between the audience and aesthetic properties of traditional artwork in gaining auratic experience. The encounter between the audience and traditional arts; thus, became the focal point to generate the aura of the arts (Benjamin, 2008; Bolter et al., 2006; Eindwerkstuk, 2005). While aligning with Benjamin's view, the findings from this study emphasised that such an interaction and encounter could be gained through various modes of engagement, including hearing, seeing, discussing, and talking about music (Larsen et al., 2009). Importantly, the study proposed an integration of these dynamic modes of engagement, which came under the form of a creativity process. Through the act of creating, the audience could acquire both pleasure and appreciation of classical music as well as establish relevant social relations with both human and non-human factors of classical music performance. The establishment of a relevant grid of patterns of relations (Small, 1998) is vital in music engagement, as "[i]f for Benjamin aura is less a property of works of art than of the

302

social relations in which they are viewed, then the decay of aura refers to the dissolution of social relations through technology…" (Caygill, 2002, p.289). This encounter and loop of interaction are key in perceiving the beauty of timeless arts in the age in which there is less time for absorbed, attentive listening.

9.1.2. Aesthetic consumption: tradition arts with the aid of technology

By challenging the view of technology as a factor that hinders the aura of classical music, this research offered a positive view of the role of technology in engaging with traditional arts. The findings contributed to Benjamin's essay "The work of art in the age of technological reproducibility" by proposing an approach to "the work of art with the aid of technological advances".

First, by acknowledging the two fields of musical practice, the real-time mode or the live concert and the recording practices (Brucher and Reily, 2018; Turino, 2008), the study suggested how audience listening took place and continued outside the context of the concert hall. Furthermore, it highlighted different modes of classical music engagement, which contributed to the appreciation and pleasure when enjoying classical music (Nicholls et al., 2018; Ulrich, 1951; Shore, 1938).

Second, the study proposed a hybrid mode of engagement with classical music which allowed the audience to be exposed to both technology and classical music. This mode is termed "idea composition" in this research. The nature of the mode is to encourage the young consumers to use music as materials and technology as tools in their creative process. The act of creating, in turn, offered a musical practice which integrated different

musical activities, reading, listening, seeing, discussing (Larsen et al., 2009), to help the audience to gain a holistic experience of aura and access the dynamic relationships. This suggested a more enjoyable approach to develop listening skills and music appreciation, which was conventionally obtained through serious pedagogical commitments (Nicholls et al., 2018).

Third, the mechanism of idea composition was to use technology to "shatter to establish" musical engagement with classical music. Accordingly, technology was used to break the audience's misconceived aura and then establish the relations required to engage with classical music. The technology in this research ranged from music production and reproduction to technological platforms that accompanied various modes of engagement with music. While supporting the view that technology has a role in assisting the expansion and diffusion of culture (Hargittai, 2009), this study proposed the joint sphere of technology and classical music to bridge the separate worlds of live concert and classical recordings. Moreover, it suggested how the "constructed aesthetic" of mass media (Abercrombie and Hurst, 2008, p.63) can be used to assist the audience in attaining the "immediate aesthetic" of live performance and elucidate the relationship between such aesthetic progeny and an original work of art.

9.1.3. From "Aura" to "To aura"

This study proposed that aura could be seen as an action beyond a quality in arts. This view was inspired by Small (1998), who developed the concept "musicking" to emphasise the importance of seeing music as an action rather than "a thing". To borrow

Small's advocation, "[t]he essence of music lies not in musical works but in… social action" (Small, 1998, p.9).

Small's view aligned with Mueller's approach to beauty (2015, p.51): "Beauty is not a transcendental entity … nor is it a quality resident in the object… waiting to be discovered and enjoyed by an observer". Mueller (2015, pp.51-52) also emphasised that "[b]eauty 'happens' to an object… Any object can be beautiful if it is matched with the appropriate observer who has the corresponding accumulation of experiences and store of habits".

Lalo (1927, p.3) suggested that the real issue of perception of beauty does not lie in the segregation of the perceiver and the perceived, but in "the manner of their collaboration". This view echoed Muller's acknowledgment that "[b]eauty in music is not a fact but rather a human experience" (Mueller, 2015, p.51) and aligned with the movement of consumer culture in the modern society. Accordingly, the market place has changed its strategy from selling products to "selling the consumer experience" (Joy and Sherry, 2003, p.259). This study thus acted as a guide to help the audience not to enjoy music in the right way, but to enjoy music in a great way. While recognising that there should not be any right or wrong way to experience music, the study suggested how a more holistic, aesthetic approach to fine arts can be achieved. Thus, my study contributed to the experiential consumption by proposing an approach to auratic experience and how to help the consumers to attain such experience. Aura is a reciprocal, learnt experience, which requires the consumers to invest time and effort in understanding and achieving a full sense of appreciation. Therefore, the research was formulated to understand and develop the capabilities of the audience as "musickers" (Nicholls, 2014).

According to Tran et al. (2018), in addition to an introduction to the technological output to engage the audience with classical music, the study brought to light the experiential aspect and the grids of relations emerging from the process. It highlighted the formalisation of active consumer engagement in the development of a new arts-based product by tracing the creative activities through a number of prescriptive "compositional" stages. The multi-layers of musical experiences were found to be achieved alongside with a staged sequence in which audience move from apathy, worry, and anxiety at the beginning of a challenge toward arousal and ultimately a "flow" experience that concerns "conscious effort and the direction of psychic energy to produce a feeling of wellbeing" (Goulding, 2000, p.270).

9.2. Methodological contributions: The arts in the field of consumer research

Consumer culture study has its roots in various academic fields and opens the door for various cross-disciplinary collaborations (Seregina, 2017). My research, in its essence, is an intersection between the arts and technology that offers an interlocking of musical engagement and creativity. By adopting an arts-based method in my research, this thesis recognised the diversity and variety of forms of data in a cross-disciplinary study. The data in this study was in the form of photographs, videos, films and music in addition to the textual data. Importantly, these non-textual sets of data played a key role in my research instead of merely being an add- on to the text-based analysis (Goulding et al., 2018; Bagnoli, 2009).

Furthermore, my study draws on music composition theory as a methodological lens to understand how auratic experience could be attained through the establishment of relations with classical performance. Looking at music engagement from the perspective of a composer allowed me to define various elements of music composition and music performance, which contributed to the understanding of the aura of classical music (Chapter Six). Since this study focuses on the act of creating as a mode of music engagement, the adoption of the composition theory suggests a new perspective from which to garner an insight into the participants' creative process (Tran et al., 2018). Music composition is a key activity in music engagement (Small, 1998) which explains how the establishment of relations could take place through the creative activities. As highlighted by Impett (2009, p.408), composition is "an activity simultaneously of arousal and aesthetic imagining" with relative roles of both emotional and intellectual properties (Thagard, 2006). The combination of emotion and cognitive thinking in the compositional process offers a valid opportunity to look at the creative process (Tran et al., 2018) with a focus on participants' interaction with and emotional responses to music.

When analogous with the creative process in terms of stages and activities, music making also emphasises the importance of materials, sketches, instruments, and the blended space of imagination and experiences. These, in turn, provided me with a framework to develop themes in my study, such as music as materials and technology as instrument. The act of tracing sketches in the analysis of music composition also guided my attention to the details of sketches created by participants during the project. These outputs formed

during the improvisation stage elucidated participants' transition from disengagement to engagement with music materials and, ultimately, with music aura. Adopting the music composition process allowed me to look at the learning process of the audience and develop important themes such as the mechanism of idea composition and the learning loop of music appreciation (in Chapter Seven). I also learnt to write as music (Leavy, 2015) with a focus on the harmonious counterpoints in writing and presenting.

Furthermore, I created different forms of arts during my research to support my analysis and develop an analytical agenda. Paintings, hand sketches, image collages and art installations became means of communication between me and my research. They also assisted me in conceptualising my own experience and my thoughts. The act of creating the artworks provided me with a fresh approach to look at the data and gain familiarity with various sets of data. I was also more open and active in challenging my interpretation through the art-making process to step to the edge of my knowledge and capabilities (Seregina, 2018, 2016; Collingwood, 1938). This was crucial for me in "connecting the dots", or connecting the fragmentations of my interpretation, to form a complete picture of the analysis.

Moreover, I used the arts as creative dissemination to invite discussions and critiques of my research. I found that an art installation was particularly effective when presenting at academic conferences and research events. By staging various sets of my data within the installation, I invited visitors to come and share their own lens of seeing the data and how they interpreted the data. Furthermore, the creative dissemination helped me to

introduce my research to wider audience groups. This, in turn, provided me with opportunities and ideas for future research.

9.3. Managerial implications

9.3.1. Developing the future audience for timeless arts

Funding cuts, resource constraints and reductions in government and council support have become major challenges for arts organisations in many countries in the twenty-first century (Le, 2016; Hughes and Luksetich, 2004). Similarly, arts organisations in the West Midlands, and in Birmingham specifically, are under multifaceted pressures, and the CBSO is not an exception.

Classical music organisations have recognised and prioritised audience engagement since it improves the quality of the arts experience. Importantly, audience engagement also establishes stronger connections between the spectator, classical music organisation, artists, and artistic works (Holden, 2008). However, the current audience is ageing, which urges arts organisations to develop the future audience for classical music concerts (Nicholls et al., 2018; Price, 2017; Le, 2016; Kotler and Scheff, 1997). Developing and engaging audiences has become a key challenge for arts organisations, including the CBSO.

Findings from this study provide empirical evidence of how an intersection of the arts and technology could contribute to audience development for the CBSO. The study's focus on the educational aspect and interaction with young audiences outside the classical concert suggests how a new form of learning and engagement works in practice. This aligns with the "Learning and engagement" focus, one of the four key priorities in

the CBSO's strategic plan, "Securing the future of a world-class orchestra". The CBSO has provided a strong programme to give the young audiences under 18 an interactive and educational experience with classical music. However, a similar type of activities for untrained young audiences, including university students who see themselves as untrained listeners, is underdeveloped. As university students comprise a prime future market segment (Kolb, 2001), this study proposes a fresh approach to gain an understanding of the attitude and preference of this group.

As Goulding (2000) claimed, the key to greater audience engagement and participation lies in improved understanding of arts audience communication and arts consumption patterns. The composition process idea suggests that creative activities and collaborative projects can be used to attract students to explore classical music and, ultimately, attend a concert. Therefore, this new mode of engagement, with considerable support from the leading company in the technology industry and the established researchers from the top university, shows a good fit with the CBSO's focus on offering excellent learning and engagement opportunities to the widest possible audience.

The CBSO has been effectively implementing different modes of audience development, which range from extended marketing to taste cultivation and audience education. However, the audience development modes can also be implemented with a focus on strong outreach programmes (Kawashima, 2006, 2000). Outreach activities usually target the audiences who are least likely to attend, including young people, and emphasise the relationship between cultural hierarchy and audience development. As the joint sphere of technology and the arts in my study offers young audience members a new environment

310

to understand the tradition and elements of a classical music concert, it can enrich the outreach programmes of the CBSO and arts organisations in general. The project in my study highlights the aspect of "Engaging through creating and collaborating", which in turn affirms its capability in becoming an appealing outreach activity in the CBSO's long-term plan. Importantly, the use of recorded content in the project in my study aligned with one of the four priorities of the CBSO, which is to enable a broad global audience to experience the excellence of their musicianship digitally.

9.3.2. Technology in aesthetic engagement

IBM has a culture of "Think", which has been a major influence in the company's development through its more than 100 years of history. While placing radical thinking as the most defining characteristic of the company's culture, IBM encouraged not only their staff members, but also clients and ultimate users to adopt this approach. When joining the Birmingham project, IBM's training on design thinking was a success and could be well integrated into outreach schemes of arts organisations. Design thinking as a creative activity shows its capability in engaging with different genres of arts and cultures. I had a conversation with Pete from IBM, who ran the training courses for students, about the potential of such a creative process in consumer engagement. Pete strongly supported the idea of using technology as a means of engagement, and he developed and continued the training on design thinking in the following years of the project. Moreover, although the idea of the app Note and Nerve in my study cannot be implemented due to funding cuts and lack of resources, Pete confirmed that the idea is completely sellable and feasible. If a similar idea is proposed and funded, technology is fully capable of building up a good

311

database and analysis which could suggest the music playlist that matched with the user's demand.

Furthermore, in this study, technology played a crucial role in supporting me as the advisor – teacher of the group of participants as well as assisting them in learning music appreciation. While this process was deemed to be enjoyable, the preparation required for the teaching role was actually a challenge for me due to the time constraint of the project. It was difficult to perfectly absorb and transform the amount of technical knowledge and history of classical music into lecture notes within the timeframe of the project. The same issue happened to the participants while doing their research on classical music elements to develop their digital output. The teaching, learning and researching process in the project could have been more effective and more exciting with the help of technology. As one of the participants reported: "If we could have done the project again, we would wish to have better research" (Mark). From my experience and the following-up activities with IBM after the project, I would propose that Watson, the most advanced artificial intelligence (AI) platform in the world owned by IBM, can do this assisting job. Watson has been used in many industries such as healthcare, education and finance and, recently, in the arts industry. In 2017, IBM celebrated its centennial in Brazil and aimed to strengthen its position as the leader in AI. IBM worked with curators at the Pinacoteca museum in Brazil to develop the project entitled "The voice of art" (Figure 9.1) (https://sites.wpp.com/). The Watson team paired up with the curators to teach Watson about the art pieces, such as their history, authors, contexts, and their relation to today's events. Through a headset and a smartphone with the mobile application "The

Voice of Art" installed, visitors can ask any questions and the app will provide prompt answers. A dialogue and real- time interaction between users and AI made the project distinct from typical audio tours that rely on canned audio clips. Importantly, this conversation allowed visitors to gain "a deeper appreciation of artwork or historical context, and bring subjects to life through experiential storytelling" (https://medium.com/).

Figure 9.1: "The voice of art" webpage

Source: https://sites.wpp.com/wppedcream/2017/advertising/radio/the-voice-of-art/

In the context of learning music appreciation in my study, the Watson system can be used to provide real-time answers to contexts and histories of music pieces which might not always be done thoroughly and systematically by the teacher or even the musician. Thus,

"The voice of art" project shows the potential of technology in communicating with the arts audience, not only museum visitors, but also concert goers, as long as the point of contact between user and technology is relevant. It should be emphasised that the real interaction between artists and the audience should not be replaced entirely by technology. The Watson system, the design practices or technology should appear in the relevant sphere of engagement. "There are things that technology can do, and there are things that technology cannot do", as Pete from IBM concluded.

9.3.3. Implications and Recommendations for Management

In this study, the question of a technological product that engaged audiences in classical music was addressed by the creation of a product, which was a mobile application (Tran et al., 2018). However, the full response to the challenge was the process in which consumers were empowered to collaborate with the firms. From the findings, this process was deemed to bring consumers closer to the firm's offers and values and let them immerse themselves into various types of experiences. To borrow from Carù and Cova (2006, p.11): "the consumer lives these intense moments of immersion through a complex combination of nesting, investigating and stamping operations in which one conjures up all of one's competencies and knowledge".

This type of co-creative project can, therefore, be adopted outside of the arts sector by businesses that aim to communicate with young audiences actively. It is noteworthy that experiences of certain natures would not be obtained easily to unskilled consumers (Murphy et al., 2018). Therefore, firms need to gain an understanding of how consumers can acquire skills to successfully immerse into different types of consumption experiences offered by the marketplace. The findings in this study provided firms with

practical guidelines to understand consumers' creative process and how consumers acquire the skills in order to gain experiential values. In particular, business firms can reflect on the model, as shown in Figure 8.2 (in Section 8.3.2.1) to identify a list of creative activities and examine how experience can be staged along the process. With regard to the use of technology in creativity and innovation projects as a means of consumer engagement, firms should take into consideration finding in Section 8.4.2.2. Accordingly, the finding acknowledged that technology could be used in a creative project as the departure point of "engaging through creating". Innovation projects should, therefore, be seen as the starting point of a conversation, the establishment and maintenance of a relationship and a communication channel established and developed actively by both sides (Gummerus, 2013). In order to establish a robust and long-term engagement with consumers, firms should consider the different steps of engagement, and potentially loops of engagement, as suggested in Section 8.4.1. While companies' products and services would not always require aesthetic appreciation, the loop of appreciation suggested that the engagement process might not always be linear. Instead, steps in the engagement process can be iterative and can be integrated with the others.

9.4. Limitations

While this thesis aims to provide theoretical, methodological, and practical contributions, it is not without limitations. This section, therefore, aims to outline the key challenges when I conducted my study and how I managed to minimise the negative impacts of these issues.

First, the research direction did not go as well as I planned due to the political changes in the UK. Particularly, the Referendum in June 2016 started the UK government's withdrawal from the European Union (EU), commonly known as Brexit. As the EU has provided funding to arts organisations in the UK, Brexit votes brought further challenges for arts organisations that were already under the pressure of funding cuts. In my study, the CBSO needed to stop examining and proceeding with the proposal of my team as their available resources and allocated budget must be used for existing established marketing channels, such as the CBSO's website and social media. Due to this incident, I was unable to examine how the digital output could work in real life and whether "engaging through creating" would work in real-life context. To resolve this problem, I spent significant amount of time for data triangulation. This also enabled me to gain valuable skills when engaging with ethnographic study, which would be beneficial for my future research.

Second, the research context and the participants' involvement posed challenges for me when conducting the research. The project had a specific timeline for their activities, some of which took place with a very tight schedule. This limitation, however, is inevitable since the timeline was developed to fit the schedule of the participants. Furthermore, the change in the number of participants was out of my control. Moreover, the progress and even the direction of my research depended on the participants' commitment. Participants in my study were first-year students, and they prioritised their studies over other projects. Therefore, I did experience a long period of slow progression in terms of data collection. As an ethnographer, I needed to adapt to the uniqueness of

each research situation (Stewart, 1998) and develop an emergent research design approach with continual refinement (Wallendorf and Belk, 1989).

Third, having privileged access to a big project turned out to be a limitation when I needed to work alone during the data collection. While being an artist-researcher-teacher (Leavy, 2015) gave me prime access to data, it was a very challenging role to perform. In meetings with students and industrial partners, I experienced difficulties in simultaneously talking, mediating, making notes, and capturing visual data. Furthermore, the participants in my research were reluctant to be filmed or recorded during the meeting. Therefore, I could not use any recording technique to assist my data collection. This issue was resolved through my suggestion of using various platforms to share ideas, recap and follow up the discussions among team members, which allowed me to trace back their flows of thoughts and the changes in their engagement with the arts. Additionally, the nature of the project required me and the participants to handle a large amount of visual data, which meant that field notes would not be sufficient for my study. This issue was resolved when I started to take real-time notes with the use of the Snapchat function, which allowed me to add quick notes to the photos.

Last but not least, I wish I could have been more creative and effective in collecting data. When I first went to concerts at Birmingham Symphony Hall to collect auto-ethnographic data and prepare for my role in the project, I did not keep the records and memos of the concert very well. I initially developed a list of questions and was too focused on the details that would help me answer the questions. However, being

structured would not always work in research, especially in consumer research with a strong focus on experiential consumption. The set of questions indeed prevented me from developing my full experience when in the concert and limited the input of my reflective report. This problem was solved when I started to immerse myself entirely in a concert performance and then write a review of the concert by covering all the aspects that caught my attention.

9.5. Future research

9.5.1. Synaesthesia in auratic engagement

Through touching upon the importance of a holistic approach to auratic engagement, this thesis acknowledges the role of multi-sensory elements and multimodality in experiencing music. The discussion on multimodality and synaesthesia in music consumption can, therefore, be further expanded in future research. An intersection among modes in consumer studies is not uncommon in the literature (Gopaldas and DeRoy, 2015; Rossolatos, 2015; Schroeder, 2008; Stivers and Sidnell, 2005; Barthes, 1977) and has been recognised as a potent research area by marketing scholars (Rossolatos, 2015; Schroeder 2008). This opens further opportunities to examine synaesthesia in arts consumption, such as how visual arts and music can be synaesthetically experienced. The use of arts in enhancing and expressing the experience of music can be found in the creation of the cover of the edition of score "La mer", an orchestral composition by the French composer Claude Debussy. As the composition was originally develop from Debussy's inspiration in seascapes in painting and literature,

the symbol of "The Great Wave" (Figure 9.2), a woodblock print by the Japanese artist Hokusai, successfully communicated the essence of the music piece to its audiences.
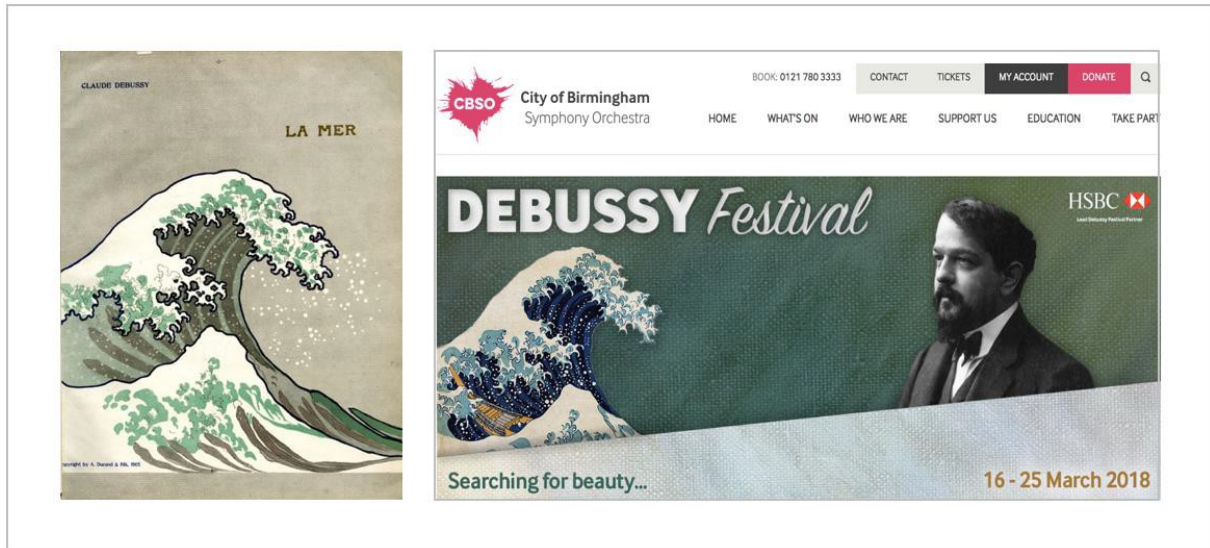
Figure 9.2: Hokusai's Wave - as cover of La mer's edition of score and in an CBSO's advert of Debussy's concert
Source: https://cbso.co.uk/debussy-festival

Furthermore, when doing the fieldwork in the Birmingham Symphony Hall, I also noticed the attention of concertgoers to "The Mahler Experience - Symphony Hall", an artwork by Norman Perryman (Figure 9.3). It is a piece of art in Perryman's collection of paintings of the biggest stars of the classical music world. The painting is displayed in the entrance mall of the symphony hall and has become the favourite piece of art of concertgoers or visitors passing by. According to Perryman, the painting aims to give audiences "a glimpse of the Hall without going inside and a glimpse of the experience that might be yours if you a buy a concert ticket" (quoted from Perryman's blog: normanperryman.blogspot.com). Enhancing musical experiences through the visual arts

and embodied experience can move beyond an emergent theme to become a venue for future research.
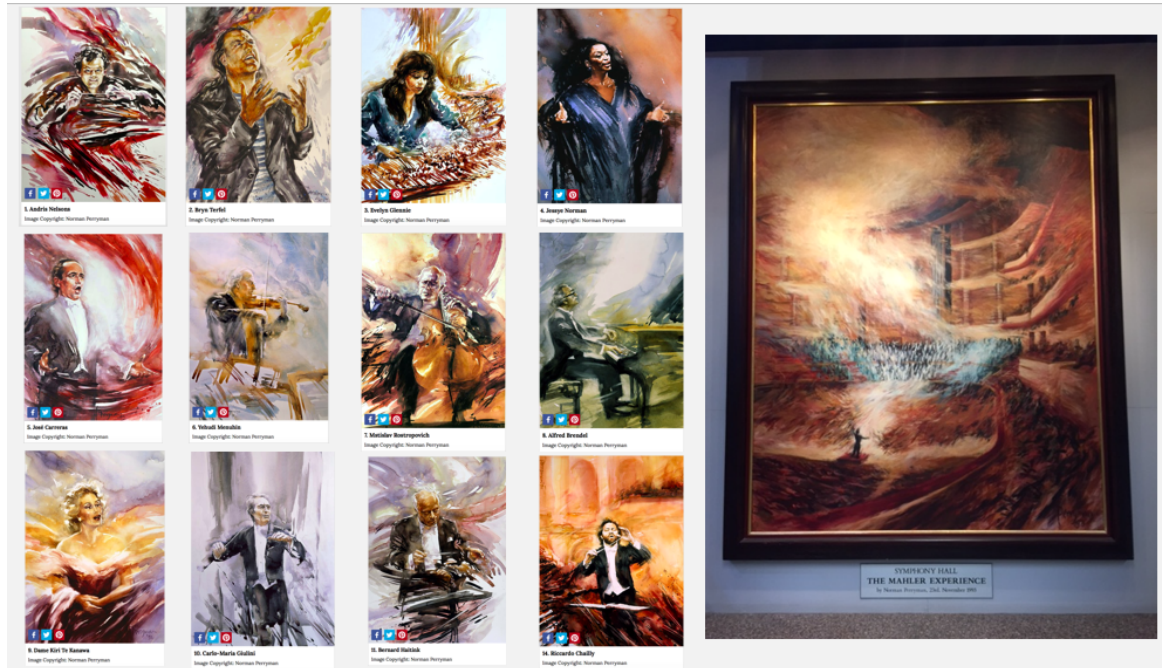
Figure 9.3: "The Mahler Experience - Symphony Hall"
Source: Field notes and my collection of Norman Perryman's paintings (*accessed via: https://www.classicfm.com/music-news/pictures/artist/classical-music-norman-perryman-paintings/sir-simon-rattle/*)

9.5.2. Music composition as theoretical lens

By introducing the music composition theory, this thesis has proposed how a conceptual framework of composing can be adopted to look at the creative process as a mode of engaging with classical music. With its focus on the action, creativity, and establishment of relationships, a music composition framework shows its potential as a methodological lens in wider research contexts beyond engaging with classical music performance. To borrow from Small (1998, p.108):

"…properly understood, then, all art is performance art, which is to say that it is first and foremost activity. It is the act of art, the act of creating, of exhibiting, of performing, of viewing, of dancing, of wearing, of carrying in procession, of eating, of smelling, of screening that is important, not the created object.

Clearly, what we choose to create, to exhibit, to look at and so on is significant, as is what we choose to play and to listen to in a musical performance, but it is the object that exists in order to bring about the action, not the other way around."

Materials, instruments, and blended space are key concepts that can be validly applied in other traditional arts, one of which could be Japanese woodblock printing. Woodblock printing reflects the vision and collaboration of three specialists: the painter, the carver and the printer. It also represents the harmony and combination of creativity and discipline, openness and ritual. The artists, their philosophy and practices become important, and an inseparable part of their works. Data for this future research are already available and accessible. I have had an opportunity to learn woodblock printing techniques from Akiko Hanga, a 70-year-old Japanese artist living and working in the UK (Figure 9.4). The essence of this genre of art is strongly associated with the artist's practices, the fine details that would be achieved through a huge investment of time, together with the audience's capability of understanding the exceptional craftmanship and the personality of each piece of art. While her art works have been exhibited in the British Museum and other well-known galleries around the world,

Akiko Hanga expressed her great concern about the loss of tradition in woodblock printing due to commercialisation, competition from newer media, and especially digital printmaking.
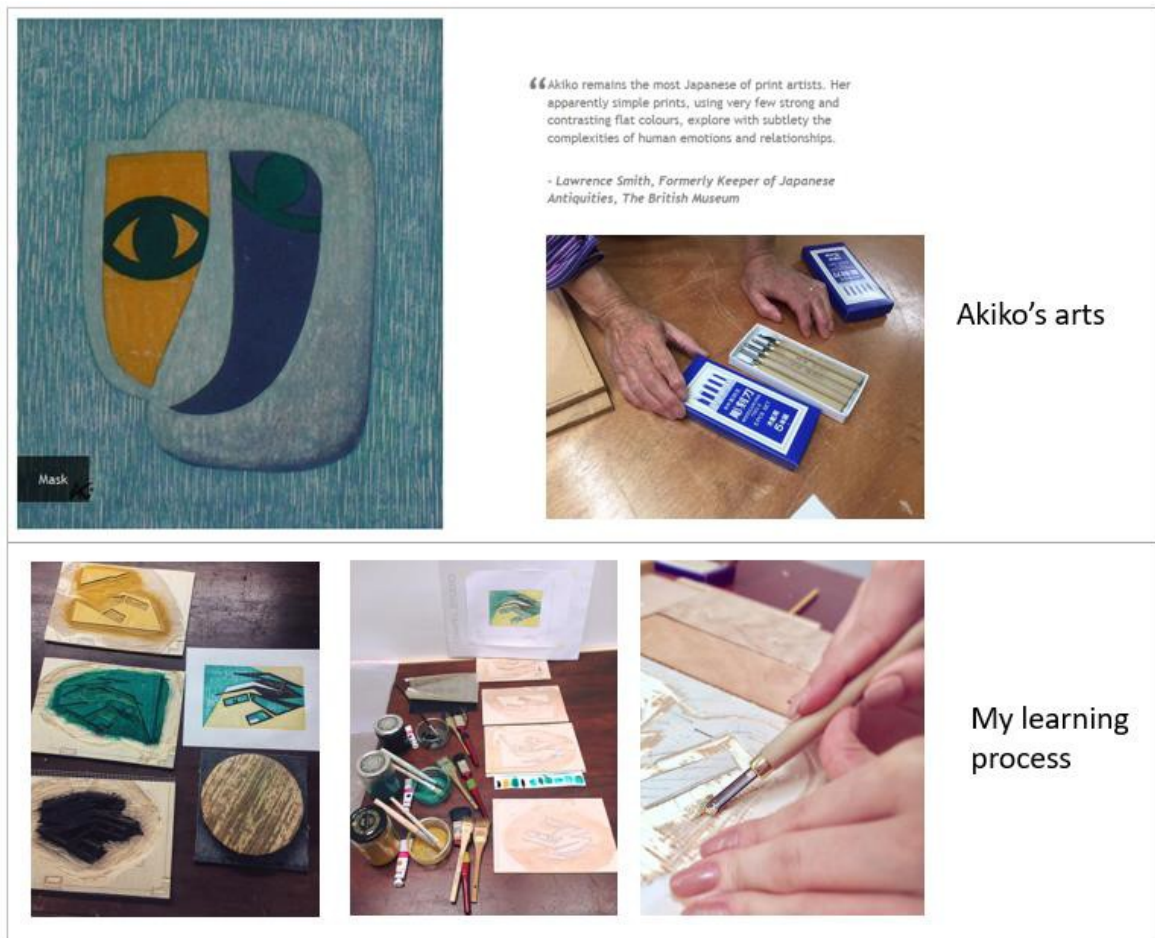
Figure 9.4: Akiko's Woodblock printing

Source: My field notes (Akiko's images of artworks can be accessed via http://akikohanga.com)

Therefore, I am interested in developing the music composition theory for my future research. I believe an expansion of the discussion of key elements in composition theory would strengthen this methodological lens and its application. Conducting further empirical research on music composition theory is also a workable plan. As part of this

study, I have generated a considerable amount of data on the compositional process from Daniel, the composer- conductor, who participated in my research. I have also developed my network of other musicians inside and outside Birmingham and received positive feedback on collaboration.

9.5.3. Arts in research dissemination

Presenting data and findings was the most exciting yet challenging part of my writing process. Due to the nature of my fieldwork and the research focus, my data was incredibly vivid, colourful, melodic, and aesthetically pleasing. However, translating these aesthetic experiences into textual, or written format was a challenge for me. Very often, I fell short of words and struggled to present the findings in a way that would resonate with the readers of this thesis. The limit of text-based mediums of research presentation and representation has been evident in the literature (Blackman, 2012; Anderson and Harrison, 2010; Thrift, 2008, 2005, 1996).

Therefore, I aim to explore more creative ways to communicate my findings and disseminate my research to the broader community, both academic and non-academic, to experts and non- experts in the field of consumer study, marketing and business management. I also hope that researchers engaging in studies on experiential values and aesthetic consumption would consider creative methods and creative formats of data, since experiential consumption derives from both cognitive and emotion of human beings.

With regard to research on music and aesthetic aura, I believe such creative formats as music and songs, dialogues, visual arts and interactive forms of photography would assist the communication of findings to audience effectively. I hope that with creative methods, researchers would be well equipped to push the boundaries and bring their fresh approach to promote new possibilities for cultural and social studies.

APPENDICES

APPENDIX 1: CONSENT FORM

<u>CONSENT FORM</u>

Thank you for considering participating in this research titled: **UNDERSTANDING CREATIVITY PATHWAY IN CO-INNOVATION PROCESS: WHEN ARTS MEET TECHNOLOGY.**

Conventional product development process with ideas and creation performed within the firm has been gradually replaced by co-innovation with open sources. Among different sources of contribution, customers have been proved to play a significant part of developing new products, which inspires me to run this project to gain rich insight of this group.

Understanding the importance of customer-centric approach in terms of generating and developing ideas in innovation, this study aims to construct a framework of idea generation when customers involve in the new product development (NPD) process, from which new notions of co-innovation and unconventional types of values can be explored.

This PhD project will take a case study in Birmingham Project in which a group of students are invited to tackle an allocated challenge. Only individuals/ parties related to this challenge will be invited in this study; therefore, you are among the carefully selected participants to contribute your own stories when involving in the Birmingham project.

325

PARTICIPATION IN THE RESEARCH IS VOLUNTARY, AND WILL NOT HAVE ANY IMPACT UPON THE INDIVIDUAL'S INVOLVEMENT WITH THE BIRMINGHAM PROJECT.

To protect confidentiality, only data related the idea/ outcome posted on Facebook, Pinterest, Canvas, and email will be accessed to support the research. Whilst this means that photos of your sketches and videos recording your process can be used as support to researcher's observation or as supplement to the presentation of findings, your personal request will be acted upon accordingly. This includes but is not limited to: keeping, changing, or hiding your names; censoring or blurring your faces; using selected screenshot of recorded video rather than the full version.

You are supporting the researcher to discover new aspects of extant theories, which can be illustrated in these sub-questions:

- How adopting an aesthetic mind can help generating new ideas in NPD?
- What are the notions of innovation and value from customer-centric approach?
- How innovation can engage audience with art-based products?
- How innovation can enhance arts consumption?

Please note that we expect to see your own view points about innovation/ new product and your own journey whilst creating or developing your new product. There are no right or wrong answers in our survey.

Beside the main interview, you may feel free to have more conversation with the researcher prior or after the interview to fully share your experience and stories when engaging in the Birmingham project.

Also, please keep noticed of **the specific deadline for participant withdrawal and instructions about what to do (should you wish to withdraw):**

- Please keep the researcher informed with your final decision within 7 days from the day you receive this consent form.
- If you have already participated in the study and wish to withdraw in the middle of the study, please get in touch with the researcher as soon as possible through email, and by 31 August, 2016 at the latest, clearly providing reasons

and permission for the researcher to use (or not) data you provided, so that pertinent negotiation can be made.

- Please do suggest alternative person that may take over your roles whilst relevant

This project will be completed by 31 March, 2018.

CONSENT:

By signing this form, I am agreeing to participation in the study on the terms outlined below:

I have been fully informed and understand the purpose of the study "UNDERSTANDING CREATIVITY PATHWAY IN CO-INNOVATION PROCESS: WHEN ARTS MEET TECHNOLOGY"

- I have had the opportunity to ask any questions related to this study, and received satisfactory answers to my questions, and any additional details I wanted.

- I give permission for the interview to be recorded using audio recording equipment.

- I understand that I can withdraw from the study at any time without prejudice.

- Any information which might potentially identify me will not be used in published material.

- I understand that my personal request of anonymity or confidentiality will be acted upon accordingly (tick boxes that match your inquiries):

☐ Keeping my real name in the data analysis

☐ Changing my real name in the data analysis

☐ Replacing my real name with a code (For example: Female student 1, Male Student 1)

☐ Censoring my faces in visual materials

☐ Blurring my faces in visual materials

☐ Using selected screenshot of recorded video rather than the full version

☐   Others: (please provide details here)

……………………………………………………………………………………………

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Therefore, I agree to the research as outlined to me.

Name of the participant: ……………………………………………………………

Signature of the participant:……………………………………Date: …………………..

Signature of the researcher:…………………………………….Date: ………………….

APPENDIX 2: CONFERENCE PROCEEDING

9TH WORKSHOP ON INTERPRETIVE CONSUMER RESEARCH

Introduction

The rise of the empowered consumers has gradually replaced the obsolete system in which business is the key node dictating the composition of the value network (Lusch et al., 2010). As consumers are now establishing their identities as co-innovators, co-designers, or co-producers in value co-creation process (Romero and Molina, 2011; Dey, 2010; Mele et al., 2009), successful involvement with consumers has increasingly entailed non-verbal learning by practical involvement (Matthing et al., 2004). In spite of a thorough exploration of the effects, the essence of what makes this possible and what happens during the process was not explained (Kristensson et al., 2008). Furthermore, brands still experience difficulties when initiating co-creation and identifying the latent needs of their customers (Parasuraman and Colby, 2001). Therefore, a frame to assist firms in interpreting consumer behaviours in such collaboration process is at the crux of the emergence of value co-creation.

Our paper introduces the music composition theory as a frame to understand consumer behaviours in value co-creation with a focus on three key elements: musical materials, conceptual blending mechanism, and manuscript evidence. It is aimed to contribute to our understanding of consumer theories by illuminating the unconscious process in constructing values, specifically in the phase of idea generation. We expect that an early engagement with consumers, right in the stage of idea (co-)generation and (co-)development, can gain a wealth of insights of the marketplace, the consumers' daily routines and experiences, together with their hidden needs and wants. It also provides a guideline for firms to facilitate their consumers in reflecting, expressing, sense-making and producing various forms of knowledge and values.

Composition, the world, and the self

Bypassing the compositional practice that views music composition as the construction of sound-structures and structural sounds (Lachenmann, 2004), composition acknowledges the everyday transmission and reception of ideas in the creation of something new and creative (Impett, 2008). Composers, once working on their pieces of music, will remind themselves that 'at the heart of what they deal with, there always lies world' (Lachenmann, 2004: 68). World relation has become the compositionally motivated object that challenge humans' thinking of what is called 'social reality' and can come down to whatever kind of compositionally evoked archetypes we experience ourselves in. Composition is also the feedback of public biography into an artist's practice (Guercio, 2006), when the composer re-mediates his work at each state and conditions his decision making process by the full complexity of his experience. This entire activity informs the simultaneous development of the composer's understanding of the particular work in its autonomy, of their own creativity, and of music more broadly. Composition is also the resonance of a composer's persona, 'an activity bounded by the artefact of the musical work and by the persona of the composer (Impett, 2008: 403); just as the romantic, or modernist artist is inseparable from his work.

Three key elements in theory construction

- Musical material
Musical material is no longer seen primarily as a reservoir of building elements within an organised structure sounds (Beil, 2012). Adorno's essay in 1929 has triggered the theoretical engagement with material in which musical material was a reflection of an objective historical process. With its correspondence to the state of history, musical material became a determinant of the rank of a composer and 'the arena of progress in art'. Whilst interested in his view of

material in composition works, given his argument rested upon the association of musical material with a philosophy of history, we favour the role of material as conveying meanings. This aligns with Beil's approach (2012) which suggests that the success of music is based on the communicative purpose with audience members/ listeners. To serve as a basis for the conception geared towards a communicative process during listening, material should be chosen for its meanings and the effect of the sounds employed. Placing musical material meanings in the foreground also moves the aim of a composition from merely creating a musical structure to dealing with meanings and the "crystallisation of the creative impulse" (Adorne, 1929) which constitute the real work of the composer. As suggested by Impett (2008), an understanding of selecting and arranging musical materials with relatively specific expressive or communicative goals in mind (Zibowski, 2002) can be enhanced through looking at the imagining of alternatives to realities (Byrne, 2005).

- Imagination and conceptual blend
The composer 'is driven to the imagination by dissatisfaction with reality and returns to his reality via the work', (Freude, 2001a: 187). Imagination happens in the conceptual blend, or 'the blend', where multimodality, multiple spaces and potential conflicts of human experiences are blended (Faucornnier and Tuner, 2002). The blend connects input spaces, begins with a conceptual mapping between two or more mental spaces, through which the elements with corresponding structural roles between input mental spaces are exploited and developed. Blending may integrate related events into one conceptual event, develop new structure and draw inferences (Bauer, 2016). It is worth noting that the events in separate input mental spaces can occur at different points of time and spaces (Faucornnier and Tuner, 2002). This means imagination takes place by compressing over times and, in some cases, over two spaces in a large history, which leads to cross-space links between the inputs. Given this approach, space in composition should not be seen only as a physical space, such as a room that the composer stays to write his music. Similarly, time of composition is not simply a measurable amount of time claimed for composition. As Impett (2008: 410) described, a composition work 'passes through internal and external representations, project in mental rather than physical space, unnecessarily conscious or observable – and phenomenological experience, real or imagined'. Thus, what matters in imagination seems to come down to an activation of mental spaces that 'more or less connected to our episodic experiences' (Fauconier and Turner, 2002: 104) and compression of the vital relations between them.

- Sketches and manuscript evidence
The external representations of a complete composition process can mostly found in the form of a final manuscript. However, the valuable insights into the compositional process can be obtained through the study of sketches - the skeletal signs of transforming a pool of extant knowledge of the composers into their final outcomes (Sloboda, 1985). Whilst a sketch might be branded as failed experiments or the unwanted work of the composer, it indeed yields the fresh insights into his cognitive process (ibid.: 104), especially when being viewed from a psychologist's perspective that preferably seeks into the means by which a composition is finished. A composer's sketches provide 'a trace of his conscious thought process' (Impett, 2008: 409) and his distribution of ideas on the page can reveal several musical features, musical construction as well as the patterns of thoughts. This has been evident in study of sketches of renown composers; for example, Stravinsky used a single simple idea to generate a range of materials for a composition whilst Beethoven worked on multiple compositions to gain a mutually reinforcing feedback between projects (Nottebohm, 1979).

Context of application and discussion

The music composition theory has been used as a new theoretical approach to interpret the data generated from our longitudinal, qualitative study of consumer value co-creation in Birmingham. Starting in 2015, our study originated from a co-innovation project between a city symphony orchestra and a global technology company, in which young audience members were invited to develop a technology product that could enhance their engagement with classical music. The composition frame helps us to re-approach and examine values created from the project with regard to both latent needs and expressed needs (Kristensson et al., 2008). By analysing their proposed product and the sketches, we found that the physical form of their ultimate output only reflected a part of their expectations generated within limits set by initial constraints. The other latent needs did not take on any concrete form; yet they can still be traced through the sketches and the materials collected during the innovation process, which then helped revelation of the market insights. This, in turn, suggests that firms need to prepare platforms or means of capturing, collecting, and storing these insights. In longitudinal research or long-term project in which firms continue to collaborate with the same groups of consumers to move the ideas forward, any evidence will be critical as these sketch and material evidences allowed them to retrieve memories and generate afresh the remainder from examination of what had written. Our data also revealed clashes of mental spaces amongst consumers and firms which then resulted in compression and decompression over time and spaces (Fauconier and Turner, 2002) and, ultimately, led to the dynamic blends. Through adopting the composition frame in illuminating the unconsciousness in human creativity, we also explain how consumer experiences could be generated during co-creation process, which resonates with the view of Prahalad and Ramaswamy (2004) on the rapid shift of values towards personalised consumer experiences.

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APPENDIX 3: JOURNAL ARTICLE

The orchestra of ideas: Using music to enhance the 'fuzzy front end' phase of product innovation

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ABSTRACT

By introducing music composition theory, we offer a new perspective from which to understand the 'fuzzy front end' (FFE) phase of product innovation with regard to both value outcomes and the innovation process. Focusing on ideas co-created by consumers, we draw on an ethnographic study to examine how young consumers tackled a real-life challenge to produce a digital product that would engage audiences in classical music. Working with two organizations, one a city symphony orchestra, the other a global technology corporation, this work bridges innovation and aesthetics and challenges the established mind-set of the science-art schism in business management. The findings contribute to innovation theory by introducing a hybrid model that structures FFE activities based around the composing process. We also illuminate how music can facilitate and ensure greater value for consumers as 'the composers of ideas'. Managerial implications are suggested.

1. Introduction

The world of the arts and the world of science, and by implication, management science, have predominantly been viewed as opposites. Science, its ontology, methodologies and practices based on hard, cold data derived through 'scientific' means is generally regarded as belonging to the world of objective reason. The arts, on the other hand, are considered to be firmly rooted in the realm of subjectivity, emotions, and aesthetics. Yet this schism, when examined, is not quite so clear cut. For instance, the observational techniques needed to perform modern science came from the skills introduced by Renaissance artists in their attempts to mirror and reproduce nature in its most precise and accurate form (Douglas, 2004). Possibly one of the most celebrated boundary crossers, Leonardo da Vinci, despite producing two of the most famous paintings ever, the Mona Lisa and The Last Supper, was not confined to, or constrained by, the category of artist. On the contrary, he crossed the boundaries of science, art and nature, leaving thousands of pages of observations, sketches and blueprints that have subsequently been examined and studied by physicists, anatomists, botanists, mathematicians and engineers (Bulent, 2004). Despite this, history, and in particular 'Enlightenment' philosophy and the modernist drive towards science, rationality, objectivity and reason, has seen the expulsion of imagination and aesthetics from scientific enquiry (Daston, 1998; Luhmann, 2000). This in turn has resulted in the bifurcation and polarization of science as the arbiter of analysis, and art as the process of synthesis. However, in reality, the scientist and the artist engage in both (Bulent, 2004; Douglas, 1989). As Smith (1970: 493) noted, the study of the interplay between art and science "is not only interesting, but is necessary for suggesting routes out of our present social confusion".

Recent shifts in academic thought have sought to challenge such strict binary divisions within the field of management and marketing. This is evident with the emergence of critical schools within the disciplines, cross disciplinary research, the growth of interpretivist approaches and, a growing appreciation and understanding of what the arts can bring to bear on organizational performance at all levels (Darso, 2004). These interdictions may be seen in the spirit of late modernity's increasing tendency towards de-differentiation - the erosion of "effacement and elision of established boundaries - high and low culture, education and training, politics and show-business - and the blurring of what were formally clear cult entities (philosophy and literature, author and reader, science and religion etc.)" (Brown, 1995: 197). But to suggest that there is some happy harmonious relationship whereby the arts and the natural sciences are today collaborators working together to determine the most rounded solutions to problems, both academic and practical, would be either misleading or wishful thinking. There are numerous initiatives such as the Welcome Trust's 'Sciart' program which sought to implement C.P. Snow's notion of 'Two

Cultures' to frame the interaction of artist and scientists as interdisciplinary collaborators (Yang, 2015). However, "communities of scientists and artists put considerable work into maintaining their disciplinary boundaries, and, ironically, so called art-and-science initiatives can be one of the most convenient devices to help accomplish this" (ibid.: 318). Essentially, the 'inter' becomes the illegitimate child of the established disciplines and the results fail to do justice to either disciplines.

The theme of this special issue is how arts can become sources of value creation for business. Drawing on data gathered from ethnographic research involving the innovation process of designing and developing an 'arts meets science' product, we extend this to ask what lessons can business learn from the arts? Our research, unlike many predefined and funded projects, is the result of two independent organizations, one a city symphony orchestra, the other a world leading technology corporation, voluntarily coming together to see how, by drawing upon their individual strengths, experience, aesthetic and technological expertise, they could develop a product that would encourage and engage young people in classical music. Critically, they wanted to ensure that the potential users they were aiming to attract were part of the process of innovation and design. Our findings suggest theoretical and methodological implications beyond the immediate context. These include developing new approaches to the notion of value in product innovation; revisiting creative activities in the early stage of idea development; and aiding consumers to leverage their creativity while co-creating values with businesses. We focus our discussion on one particular aspect of organizational activity - the fuzzy front end phase in product innovation; and in order to demonstrate our findings, we draw on music composition theory as an alternative framework for understanding the process.

2. Theoretical development

2.1. Fuzzy front end in product innovation

Since the 1950s, product innovation has been viewed as one of the most vital competencies of an organization (Moustaghfir & Schiuma, 2013). This has become increasingly important in the light of global competition, technological progress, and product complexity (Schiuma et al., 2012). The real key to product innovation success however, lies in the very first stage in which idea generation, idea screening, and concept development take place (Alam, 2006; Reid & De Brentani, 2004). This phase is defined as the 'fuzzy front end' (FFE) since it is characterized by ambiguity and a somewhat chaotic nature (Sanders & Stappers, 2008; Smith & Reinertsen, 1991). Low levels of formalization, unstructured procedures and high levels of uncertainty in FFE require businesses to generate various types of information from both internal and external alliances (Zahay, Griffin, & Fredericks, 2004). Recent FFE literature has seen a trend towards involving consumers in the process in order to reduce uncertainty in FFE, given that consumers are ultimately the final stakeholder and arbiter of products (Schweitzer, 2014). The role of consumers in FFE can also be found in early research which supported the idea that consumer involvement significantly improved product concepts and offered an effective contribution to developmental activities, including design activities (Harker, 2015; Sanders & Stappers, 2008). Other works focus on the motivation behind consumer engagement (Füller, 2006); issues in managing and facilitating consumers in generating ideas in FFE (Enkel, Kausch, & Gassmann, 2005); and consumer competences (Hoyer, Chandy, Dorotic, Krafft, & Singh, 2010; Tran, 2017). However, much of this work concentrates on how to attain the most creative ideas from consumers. Conversely, we contend that FFE can be designed to maximize values for consumers as, "innovation is about discovering innovative ways of co-creating value and defining new value propositions" (Mele, Colurcio, & Russo Spena, 2009: 14). This inspired us to re-interpret value creation in FFE where consumers "participate with their

own competencies to realize this potential value through the process of value co-creation" (ibid.: 16). As innovation is both an outcome and a process in itself (Vargo & Lusch, 2008), we re-examine FFE with regard to both value outcome and the value creation process.

Recent years have seen a radical shift from values as "tangible goods, with a fixed set of features and attributes" towards emotional bonds and the experience of "intangible services and experiences, with high knowledge content" (Romero & Molina, 2011: 452–453). Concurrently, the quality of the overall experience in the consumer journey has become the locus of value co-creation rather than traditional product-centric approaches (Prahalad & Ramaswamy, 2004). In the specific context of FFE, creative ideas can be enhanced by incorporating "as much as possible of the flow experience into the various domains" (Csikszentmihalyi, 1996: 10). Consumers participating in FFE can achieve flow experiences under conditions of deep involvement, freedom, self-control, attention, challenge, sense of mastery, competence and task enjoyment (Füller, 2006) in creative product concept generation, the key objective in FFE (Im, Montoya, & Workman, 2013).

The process of generating creative ideas in FFE has become a source of interest for both academics and practitioners (Boeddrich, 2004). Up to now, Amabile's seminal work (1988) is still one of "the most influential creativity theories" from which "the most commonly used definition of creativity stems" (Shalley & Gilson, 2016: 3–4). The componential theory of creativity (Amabile, 2012) highlights three key components and their interaction in enhancing creativity. First, intrinsic motivation to do the task is positioned as the critical component (Shalley & Gilson, 2016). The second factor relates to domain relevant knowledge and skills, which include personal, educational, technical, and functional background used to generate and integrate knowledge. The last component is the skills in creative thinking, including adopting lenses and combining ways of thinking. While this model has, and continues to have significant influence in creative idea generation, our paper aims to offer a refinement of the model which places greater emphasis, not only on creative idea generation, but also on the importance of experiential values generated from the process.

2.2. The arts in fuzzy front end study

In response to the quest for delivering greater consumer experiential values, research supports the value of adopting arts based approaches to assist businesses to identify and build consumer value into new products and services. After all, the arts themselves are experiential and are "consumed primarily for intrinsic rewards - for the experience itself" (Boorsma, 2006: 79). They may be consumed for hedonistic fulfillment, and can be both entertaining and challenging, especially when they involve absorption, engagement, imagination and interpretation (Csikszentmihalyi, 1996). Therefore, when utilizing the arts in the innovation process, there is usually a strong focus on emotional, imaginary, and sensory stimulation in the use of products or services. Indeed, the arts can aestheticize the everyday-life of consumers. They can form tastes, transfer these tastes to everyday objects, and influence future product choices (Venkatesh & Meamber, 2008).

Business history reminds us that innovation is often introduced and fostered in the arts (Nissley, 2010). Among the four intersecting levels between the arts and business (Darso, 2004), the highest level in the strategic process is the creative contribution the arts can make in the innovation process (Styhre & Eriksson, 2008). Many innovation projects have even utilized artists for a period of time for the value they can bring with their 'fresh-eyed' approach to organization problems (Taylor & Ladkin, 2009). Essentially, creative individuals can see beyond the horizon of utility and introduce aesthetic skills and qualities (Styhre & Eriksson, 2008). They can also play a central role as co-producers by giving meaning to artifacts.

334

2.3. Music and composition theory in the fuzzy front end

In order to understand the application of arts-based initiatives in our FFE study, we focus our attention on music for its highly emotive nature and its important role in the arts repertoire. During the musical sensory encounter, every sound is associated with feelings which may influence multiple emotions, from melancholy to aggression (MacDonald, 2001). Defined as a higher level of sound with creative patterns, music has been scientifically proven to be "embedded directly in the intellectual dimension of humans' consciousness… [and] generates powerful emotional responses in its listeners" (Radford, 2001: 152).

The music composition process also offers a valid opportunity for examining its potential in mapping the FFE pathways. Composition is "an activity simultaneously of arousal and aesthetic imagining" (Impett, 2009: 408), with relative roles of emotional and intellectual properties (Thagard, 2006). It is this combination of emotion and cognitive thinking in music composition which distinguishes it from the creative process in the innovation literature. When analogous with the FFE process, music making sees these outputs as transitory materials that "constitute successive versions of a composition" (Sloboda, 1986: 119). Besides acknowledging evidence of the consciousness of the artists, the music diagram (Fig. 1) also highlights the critical role of the unconscious, consisting of knowledge, structures, and skills stored in the long term memory of the composer. From the early stage of establishing a theme to the final manuscript, composition requires the input from general tonal and stylistic knowledge (box F) which can inspire the formulation of the thematic kernel, or help the composers to leave their comfort zone. In addition, the diagram emphasizes the importance of compositional techniques and devices (box E) that assist transformation and modification of the original theme, and the iterative judgments and modifications that need to be made before a satisfactory final form (box D) is reached. This model still acts as the foundation for recent music composition theories, such as the concept of interspersing stages in the composition process (Newman, 2008).

3. Methodology

3.1. Research questions

Given the intrinsic value of music and the music composition structured pathway, we contend that the interplay between the arts and technological innovation can offer alternative insights for FFE theory. The paradoxical juxtaposition of opposites can suggest new notions of innovation and, given the context of consumer co-creation, it can offer both functional and experiential values for consumers. This raises the question: how can music enhance the FFE phase in which consumers are involved as developers of ideas? To address this, we posed the following key questions:

1) How can music offer a new approach to value creation in FFE?
2) How can music composition theory suggest the formation of FFE pathways?
3) How can music be used as a stimulus for consumer co-creation in FFE?

3.2. Research background

Our research question emerged from the objectives of two renowned organizations - a city classical orchestra and a global technology corporation. The orchestra was founded in 1920, earnt its reputation as one of the world's finest orchestras in 1980, and affirmed its global pre-eminence in 2013. Since then, it has continued to present internationally significant classical seasons to more than 200,000 concert goers annually, and provided around 80,000 opportunities for learning and engagement. The technology corporation is a multinational company with a history of over 100 years. The organization not only offers technology solutions to various industries, it also has a special interest in cross disciplinary collaboration and academic engagement in order to harness a diverse range of knowledge. In 2015, the Director of Learning and Engagement from the symphony orchestra met with an expert from the technology corporation who was also the ambassador of a co-innovation scheme in the region. By working together, they aimed to increase young audiences' participation in classical music via
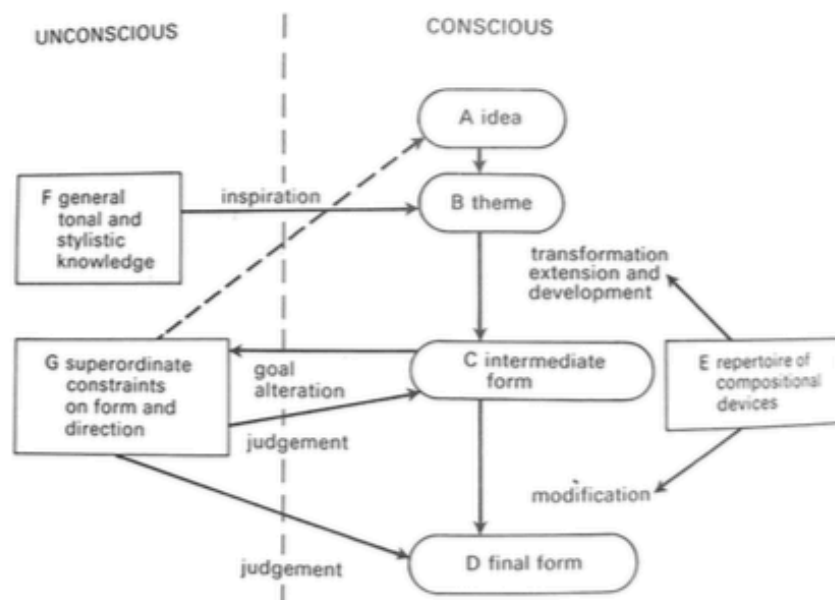

Fig. 1. Diagram of typical compositional resources and processes (Sloboda, 1986: 118).

335

technology. One crucial aspect was that young potential users should be integral to the process from start to finish as co-creators of the end product.

Therefore, the university was approached and asked to organize, team lead, and mediate the process over a period of six months. This involved a wide range of activities, from recruiting participants, arranging meeting venues, and offering training courses including project management and design skills. More than 160 applications were submitted for enrolment on the project. As well as the opportunity to work with these companies, a further enticement was the possibility of winning a prize for the best ideas. There were a number of teams working on the project simultaneously, which also introduced a competitive element. Team allocation was done on a random basis, with four young participants, one academic lead and one adviser. Taking on this advisory role, the lead author worked closely with all members and engaged in the process from the start. Furthermore, a conductor was invited to join the project to inspire the students with his repertoire of knowledge and skills in music and performance, real stories, and aesthetic experiences.

3.3. Research design and process

To make sense of the creativity process and to recognize both issues and opportunities arising from the marriage of music and technology, we adopted an ethnographic approach to data collection whereby one author was immersed in all aspects of the research over the six-month duration of the project. Ethnography, by its nature enables the researcher to capture the different ways that actors construct and experience their social realities through a deep immersion in their world (Denzin & Lincoln, 2000; Schwandt, 1999). Moreover, we acknowledge that all members are active participants in the construction of multiple realities, and, that the social, cultural and organizational worlds in which they are embedded, shape and give meaning to these constructions (Brewer, 2000; Guba & Lincoln, 1994).

Data collection included participant observation as a prime source of information. The author was in charge of assisting students' activities, advising and sharing knowledge with them, and verifying their work. This generated field notes and memos (Glaser, Strauss, & Strutzel, 1968) regarding participants' progress, key events, and milestones in their creative process. Data were also collected in the form of informal conversation, semi-structured interviews with participants at the various stages of the project, and a written report in the form of student's reflective diaries. The format was kept relatively flexible to maximize space for students to demonstrate their ideas without leading questions. Hence, each of them would focus on a different angle in their learning diary, which afforded opportunities to make sense of individual experiences and gain a holistic view of the innovation process from distinct viewpoints.

A netnographic approach was also conducted to identify and explore the team's behaviors in their virtual context. Netnography (Kozinets, 2002; O'Sullivan, 2016) aims to analyze the free behavior of individuals on the Internet in order to understand "their attitudes, perceptions, imagery, and feelings" (Langer & Beckman, 2005: 192). As such, it generates "thick description of the lived experience of participants" (Elliott & Jankel-Elliott, 2003: 215). Netnography was particularly suitable as participants were 'screenagers' - teenagers born in the age of multi-screens with an affinity with electronic communication such as computers and mobile phones (Radford & Connaway, 2007; Tapscott, 2008). With the informed consent of participants, we captured all the details and the development of ideas as expressed and communicated through various channels. In this project, these main online channels included Facebook, Pinterest, email, and a CANVAS platform hosted by the university. As their adviser, the author was invited to join all the groups and take part in discussions. This offered the opportunity to access a wide range of data including texts, videos, images, mock-ups, sketches, and working prototypes that were shared among team members.

3.4. Data analysis

Data were analyzed through an iterative process of data collection, simultaneous analysis and the search for patterns and themes (Glaser et al., 1968). Initially, we applied a descriptive interpretation of data through open coding, and eventually moved through a series of analytical abstractions by constantly comparing data in order to identify more conceptually significant themes that had a relationship to each other. This resulted in the development of a framework based on four key stages in music composition: germinal idea, theme, intermediate forms, and final form (Sloboda, 1986).

4. Presentation of data and findings

4.1. Stage 1: germinal idea

In the early stage of the project, participants experienced ambiguity and confusion regarding the process of generating new ideas or even thinking creatively about the ultimate deliverable output. "Their first real breakthrough came when the connection with music was made instead of an extensive amount of research" (Field notes).

4.1.1. Constraints to creativity

The first three months were spent on developing participants' knowledge of innovation, creativity, and group work before entering the period of tackling the challenge in earnest. The two representatives from both companies were invited to join the training days to suggest the exploration of interesting topics to inspire ideas. For example, the role of technology in improving people's lives and the arts in supporting education and community engagement. These preparatory activities resulted in ideas ranging from a device that could turn all types of music into classical music, to road show exhibitions, to a machine selling fluffy dinosaurs for children attending concerts. However, the team failed to come up with a concrete idea for several reasons. First, their lack of knowledge of technology in the context of the arts made them hesitant when evaluating other member's proposals, resulting in fragmented and premature ideas. Second, they lacked confidence in their knowledge of classical music which was perceived as "posh, middle aged and middle class" (Male participant 1). Third, there was a "fear of being in the spotlight" (Female participant 1) during face-to-face interactions, and avoidance of speaking out in discussion. This sometimes caused a break-down in communication resulting in blocks in creativity. It also imposed a heavier workload when dealing with deadlines, as one of the participants noted:

> "One of the key criticisms which I could make of our team as whole...is that we could have met earlier in the procedure... It would have given us extra time in the earlier stages and helped us move quicker from simply thinking of the ideas to developing the presentation of that idea..."
>
> (Male participant 2)

4.1.2. Music as the trigger and inspiration

Recognizing that participants might not absorb the huge repertoire of knowledge and skills during their training days and that their biggest challenge was to break the silence in their meetings, the author tried a different method with the expectation that this could change their mood and inspire their thinking. This involved the introduction of classical music. "The team started listening to classical music in different contexts, from concerts to movies, retailing stores, and advertisements... They recognized that they were much more exposed to classical music, even subconsciously, than they had ever imagined" (Field notes). Music also stirred their emotions, from feeling inspired and energetic to feeling calm and relaxed. From their experiences and a
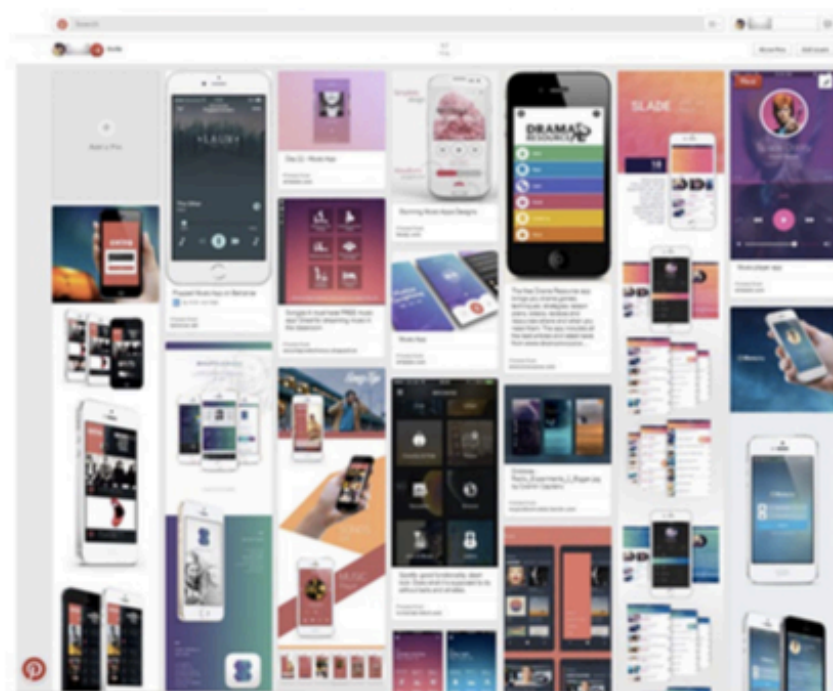
Fig. 2. A Pinterest board from the study.

new emotional connection to classical music, it became clear that any creative innovation should be rooted in the experience itself:

> "…gaining first-hand experiences is also another way to enhance competences. From our situation, listening to the live orchestral concert brought different sensations which were helpful for the project and made it progress."
>
> (Female participant 2)

The team began to think of possible options for digital products which could contain recorded music to assist users by influencing their mood to inspire them in their daily lives. Drawing on secondary market research sources the team chose teenagers as the target users of the product since they, as young adults, could add their own insights and experiences to the product's development. Further research corroborated their decision to develop a mobile app as "it was one of the most widely used form[s] of technology by young audiences" (Male participant 2). Moreover, since the symphony orchestra did not have a mobile app, their idea would not clash with its existing channels.

4.1.3. Summary

The idea of co-creation has generated a wealth of literature within marketing and innovation management (Franke & Shah, 2003). Yet, despite calls for greater, mutual consumer/organization participation in the creative process, less attention has been paid to the process of consumer engagement (Brodie, Ilic, Juric, & Hollebeek, 2013). Moreover, and drawing on the analogy of the composer, musicians have to learn their trade, which not only involves technical and artistic skills, but also the development of creative skills. No composer simply produces a score without undergoing a journey of discovery, starting with the initial idea (Lapidaki, 2007). Similarly, no musician picks up an instrument for the first time and magically plays with dexterity. Consumers, no matter how market savvy, cannot engage fully in the creative process without some form of integration into the company/organization (Vargo, 2008). They may need training in specialist areas as well as time and support to explore, nurture, and express ideas through

the most effective form of communication (Cova & Salle, 2008). Vital to the process of group creativity is the identification of a trigger that bonds the group together and acts as a source of inspiration. In this case it was classical music which was aligned with the project objectives. It did, however, involve a separate process of inculcation into classical music, its forms and its meanings.

4.2. Stage 2: theme

After the germinal idea, the next stage was to assess the viability of the idea and specify the functions and design of the product. At this stage, "…both knowledge and tools are required to tease out the theme… This signaled the quest for transferring, expressing, and exchanging ideas beyond the group" (Field notes). It also introduced the notion of the instrument, and in particular, the importance of fine tuning.

4.2.1. Inspiration as knowledge

The second stage continued to stress the importance of inspiration in polishing ideas and identifying a clear direction in product development. Inspiration was rooted in personal interests, life experiences, the people they talked to, and incidents that they had been through. "They based their ideas on the real contexts that were most familiar to them as teenagers and exploratory research in order to shortlist theme options: a music revision app, an exercise app and a language revision app" (Field notes).

4.2.2. The 'instrument' in idea composition

Since each theme would lead to different functions, content, and interfaces of the mobile app, participants decided to test their ideas and design on a sample of their intended audience. The team used Pinterest, a social media platform which teenagers are familiar with, as the visual discovery tool to find, store, present, and exchange ideas. They generated images of music mobile apps from the Internet as examples, which they then inserted into a survey. This platform allowed the team to

collect feedback from respondents since they could search and 'pin' images they liked on their Pinterest board (Fig. 2). Their findings showed that "students expected to have a music app that could help them when revising – by helping them to relax and concentrate while studying" (Female participant 2). Also, from these pinned images, it was decided that the app should follow a bright, neat, and clean style of design.

4.2.3. Summary
This stage signaled a transition in the role of team members, from participants to active composers of ideas. Inspiration, became the source of knowledge and drove the way the team generated information and explored possible ideas - an important activity in the innovation literature.

However, the task of transferring and making sense of knowledge in the fuzzy stage is a real challenge. It is especially challenging when information needs to be exchanged among people from different domains and with different skills which have to be coordinated for a creative solution. Thus, a quest for a supporting tool to generate and exchange ideas commenced (Amabile, 2012). This issue can also be found in composition theory. A musical instrument is commonly found in exploring the basic question of how the performer conveys his/her ideas to the listeners (Kendall & Carterette, 1990). Just as composers need to play their first piece of music for reflection, inspiration, and refinement, participants in our case chose Pinterest as their instrument to mediate their interactions, store their ideas, as well as exchange and generate new knowledge for creative solutions. Introducing and utilizing an instrument in the early stages of the idea development process proved to be helpful for the team in tackling the challenge of communication with people from different backgrounds, especially when the idea still lacked structure.

4.3. Stage 3: intermediate forms

While creating intermediate forms, participants encountered limitations in their design skills. This block, however, forced them to find further instruments to transform their mind sketches into visible designs which assisted both their idea composition and their presentation. This stage also saw "a transition in their feelings and experiences from anxiety to arousal... Participants started to enjoy challenging their limits through learning and gaining new skills" (Field notes).

4.3.1. The first sketch equipped by instrument
Findings from the survey and evaluation from both technology and music specialists helped the team confirm their idea and specify the product function to illuminate the theme through a design sketch. However, limited skills and competence in graphic design brought a further challenge – that of transforming the findings of the survey into real work:

"Heading further into the project ... we hit a bit of a brick wall as none of us had ever done any graphic design before and consequently had no experience."

(Male participant 1)

The team joined a training workshop provided by the innovation project and started creatively experimenting with designs on Photoshop. Being new to this instrument took time when transferring ideas into a visible format, especially when deciding the color and early features of the app.

4.3.2. The second sketch inspired by stylistic knowledge
They soon recognized that being able to use software or tools did not mean they were able to design. To gain inspiration for design development, the team decided to present their ideas and their first sketch to the orchestra's representative. At this stage, the perceived boundary between novices and experts in classical music started to blur. Their

hesitance was replaced by eagerness at the challenge of co-developing ideas:

"I believe that we learnt from this experience at our meeting...We felt far more mature and comfortable, what's more we felt more confident in asking questions."

(Female participant 1)

With an interest in the idea and high expectations of the feasibility and value of the app, the representative shared branding advice, motivating the team and providing suggestions for design style. As a result, they started to explore further mobile apps for young audiences through various case studies, mock-ups, and sample sketches shared by their adviser in order to develop their work in a more professional manner.

4.3.3. The third sketch as a working prototype
Aiming high, they decided to use a platform that could turn sketches into working prototypes called 'Popapp', an app devised by Google. This platform allowed them to "produce a smart, professional looking, interactive storyboard for the app" (Male participant 2). This involved real movements of interfaces after every click on the functional button which made knowledge transformation easier through the use of visual aids and virtual interaction.

4.3.4. Summary
In music composition theory, the intermediate forms play a crucial role in editing and refining the creative process (Robinson, Bell, & Pogonowski, 2011) and, is thought to be the outcome of the composition process, together with the final deliverable product (Polfreman, 1999). Similarly, we found that the team made progressive developments through continuously editing and refining sketches in order to turn their theme into the final product (Fig. 3).

The quality of their sketches was improved through the assistance of further instruments. Although it is less common to think of the instruments that composers use, the stipulation of which and how instruments are used is an important part of the skill set of the composer (Alperson, 2008). Just as composers usually use a repertoire of compositional devices for different purposes (Sloboda, Lamont, & Greasley, 2009), participants in our case chose various instruments to accomplish their allocated tasks. It is worth mentioning that, during this stage, the team's attempts to use unconventional techniques to assist their idea performance proved to be both enjoyable and delivered a sense of personal creative accomplishment. Participants showed that they increasingly took control of the process. They found the challenge more manageable together with continuously finding, gaining, and mastering required skills to tackle it. This set the foundation for them to gradually achieve a flow experience - the optimal experience which occurs when both challenges and skills reach their climax (Csikszentmihalyi, 1996).

4.4. Stage 4: final form

"Before arriving at the final output, radical change can still take place through reflection and further knowledge from specialists" (Field notes). During this stage, the mind-set of the composer stimulated the participants to take ownership of the art making process. The team 'played through' their idea composition through strict rehearsal and practice. The true reward of their effort and creativity was also revealed on their presentation day.

4.4.1. Radical improvement through the adoption of a musical mind
As the presentation day approached, participants were given the opportunity to watch a conductor perform on stage. This inspired the team and gave them a sense of performance and presentation. As the conductor described:

"In a physical performance, you will see the conductor coming on the stage, the orchestra standing, the audience applauding ... and a

338
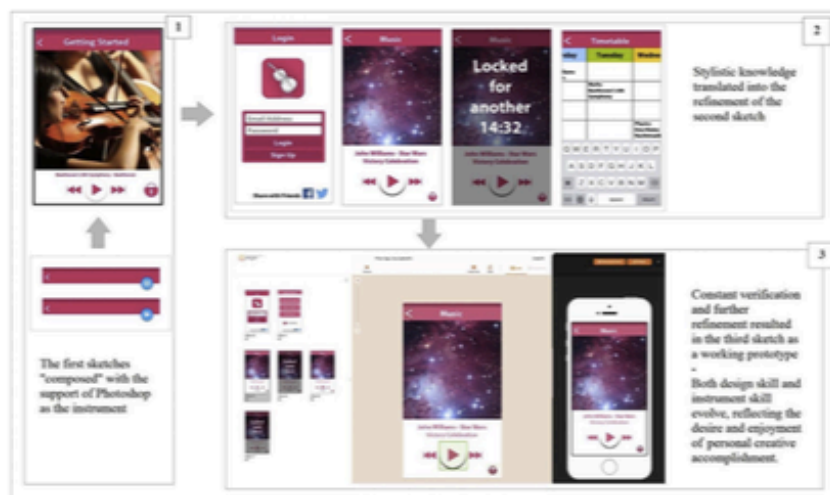
Fig. 3. The development of intermediary forms (extracted from the Facebook group, Popapp page, and Field notes).

special silence before the music begins. All this generates a sort of expectation and excitement among the audience … what we are here for, what we are going to listen to, what is going to happen here…You have a true theophany effect."

(The conductor)

His thoughts encouraged the team to prepare an 'idea performance' with the use of sense-evoking techniques to evoke expectation, excitement and a 'theophany effect' for their audience. With their own experience of how music might trigger interest and create a social bond among people, they conducted intensive research on short pieces of classical music to include in their opening.

The conversation also helped them to widen their repertoire of music. Motivated by the conductor's creativity and the ability to immerse himself in the perfection of his art, the team ran through all of their outputs, striving to elevate them to an art form. In their final review, they invested heavily in the design and branding of the app, improving in the process some interfaces (Fig. 4). This was done to "create a good hook" and "highlight and expand the core value [of their app]" (Male participant 2). They also continued to explore another new instrument - the use of Prezi to replace the conventional PowerPoint as

they wished to "encourage better interaction and [offer] a more eye-appealing interface with the audiences" (Male participant 1). The final product, or the 'end of the composition', was the result of gradual improvements, honed through a sequence of sketches as a core part of the production of ideas (Bennett, 1976).

4.4.2. Show time

On presentation day, their use of a short orchestral symphony in the opening section of their presentation created a positive aesthetic impression in front of more than one hundred guests and judges. It was deemed to be "extremely engaging…an unexpected and pleasant surprise" (Judging board). Their idea was also judged to be "a brilliant combination of both arts and science". Their efforts did not go unrewarded as they were offered a sponsorship to fully develop the app based on the production of a more detailed plan.

4.4.3. Summary

The twist in the last stage occurred when participants started to adopt the mind-set of the composer in art making and art consumption. In aesthetic activities, including music, this concept is especially appropriate when consumers seek aesthetic fulfillment through

Fig. 4. Final form of the mobile app (logo of the symphony orchestra has been blurred).

339

absorption, engagement, imagination and the interpretation of music and other forms of consumption that elevate the individual beyond the level of everyday experiences (MacDona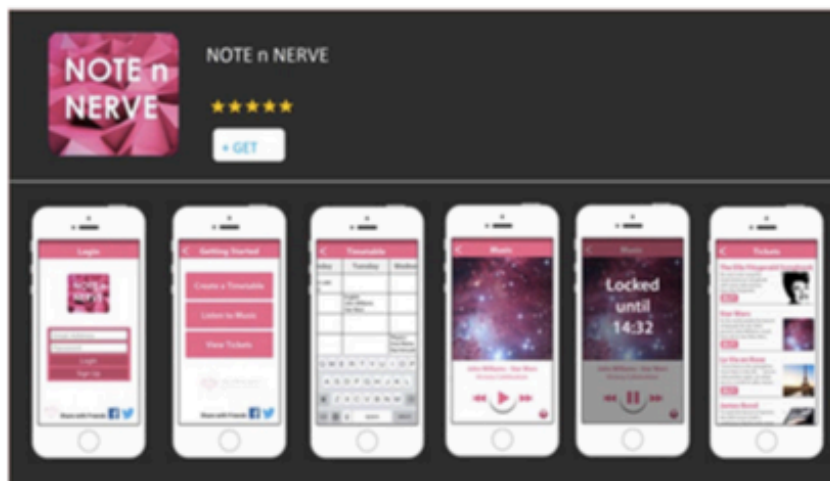ld, Byrne, & Carlton, 2006). In this case, a flow experience arose when the team, confidently, perceived their product as an art work, which they were proud to present in front of an audience.

5. Contributions and conclusion

5.1. Values as product and process

Many high-impact science and innovations are found to be grounded in unconventional combinations, especially when they relate to the arts (Bakhshi, Schneider, & Walker, 2008). In our case study, the marriage of science/technology and the arts resulted in an emotion-oriented technological product that was aimed at enhancing feelings of wellbeing. It is currently being developed with a strong focus on experiential value and emotion fulfillment. This makes it distinct from other digital products in the market place which are positioned as radical high-technological innovations or cost saving channels (Crawford, Gosling, Bagnall, & Light, 2012).

In addition to the technological output, the whole FFE process brings to light the experiential aspect of value creation. It highlights the formalization of active consumer engagement in the development of a new arts-based product by tracing creative activities through a number of prescriptive 'compositional' stages. Various experiences can be achieved and transformation can occur in a staged sequence in which people move from apathy, worry, and anxiety at the beginning of a challenge, towards arousal and ultimately a 'flow' experience that concerns "conscious effort and the direction of psychic energy to produce a feeling of wellbeing" (Goulding, 2000: 270). Importantly, our study showed that only when the integration of music and technology took place, could participants start to generate a flow experience.

5.2. The fuzzy front end as an idea composition process

The orchestration of multiple factors, actors and instruments in FFE can be summarized in a hybrid model based on the integration of music composition and creativity theory (Fig. 5). This opens up opportunities for firms to further engage with their consumers through experiences, values, and favourable connections. It also supports us in proposing a list of activities to suggest how firms can 'stage experiences' (Pine & Gilmore, 1999) for their consumers during the project.

When re-developed with a musical mind, the FFE process takes into consideration the unconscious aspect of participants' creativity by recalling their prior knowledge and experiences and gaining new ones. This acquired knowledge and skills are integral to the development of personal life experiences, which can build up participant's long-term knowledge and be applied to new compositional problems (Sloboda, 1986). While this strongly supports the creation of the final outcome, it also enhances personal values for participants, which leads to higher commitment, autonomy, and motivation. The hybrid model further highlights the importance of the instrument and, more specifically, the process of instrumentalization (Gall & Breeze, 2005). This process occurs when "the instrument does not exist in itself but becomes an instrument when the person using it has been able to appropriate it for themselves and has integrated it with their activity" (Verillon & Rabardel, 1995: 80). Once consumers are empowered as designers/co-designers, firms need to consider which types of instruments and tools are convenient and familiar to consumers, how they can transform them by taking them in unplanned directions, and how skills emerge, extend, and develop as part of creation (Sloboda, 1986).

Our model also adds a further element entitled 'ex-post facto' to highlight the alternative views of creative work in different contexts, time, and space. Art history reveals that many cultural works such as those by Bach, the first of the Great German composers in the tonal tradition, were not fully recognized during their lifetime (McClary, 1987). Therefore, storing art works and tracing back the art-making process through sketches can be insightful, as they are "signs of competence, necessary and enabling resources for the compositional process" (Sloboda, 1986: 104). In music composition, postulating basic compositional techniques from sketches or the reproduction of sketches from the melodic fragments, need to be examined in order to understand the composition. Full notes in time sequence should be kept and recorded to reflect and facilitate the development of further sketches to allow for later modification, completion, and maturity of idea – or a completely new musical work.

5.3. Music as stimulus in fuzzy front end

When re-examining the idea orchestration in FFE, we found that important twists and turns throughout the project usually involved
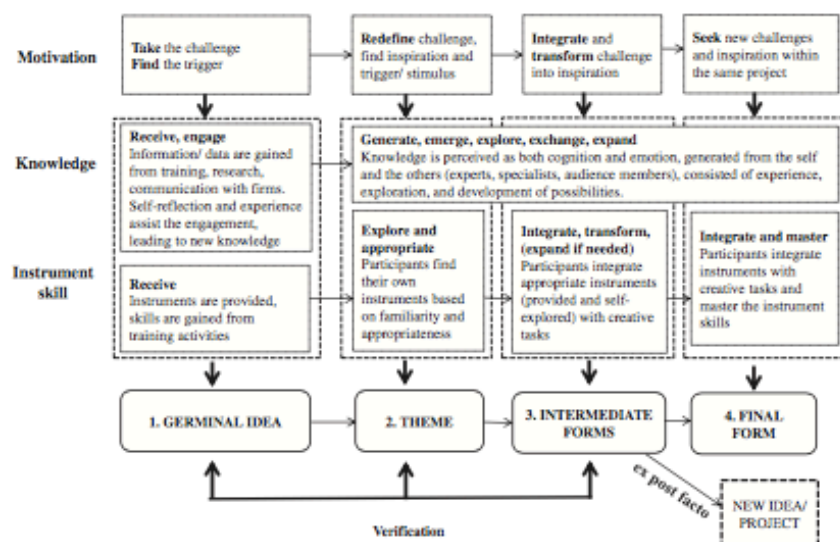

Fig. 5. Hybrid model of FFE activities.

340

music. This allows us to contend that music and music-related experience can aid consumer co-creation in FFE. In our case, the initial trigger was classical music, which is also the core offering of the symphony orchestra. It was introduced to participants to inspire their association with music in their own life events, which allowed them to express their needs and problems in the most natural context. Further triggers related to music, including discussion with representative and specialists, were staged along the project to continuously inspire ideas. With evidence of a powerful aid in creativity, our paper suggests music is an important form of art that can assist individuals and groups to tackle mental blocks, alongside imagery and visual thinking as commonly found in extant research (Verstijnen, van Leeuwen, Goldschmidt, Hamel, & Hennessey, 1998).

5.4. Managerial implications

In our study, the question of a technological product that engaged audiences in classical music was addressed by the creation of a mobile application. However, the full response to the challenge was the act of empowering consumers to collaborate with the firms, which then brought them closer to classical music and let them immerse themselves into various types of experiences: "the consumer lives these intense moments of immersion through a complex combination of nesting, investigating and stamping operations in which one conjures up all of one's competencies and knowledge" (Carù & Cova, 2006: 11). This type of co-creative project can, therefore, be adopted outside of the arts sector by businesses that aim to actively communicate with [young] audiences. Innovation projects should, therefore, be seen as the starting point of a conversation, the establishment and maintenance of a relationship, and a communication channel established and developed actively by both sides (Gummerus, 2013).

5.5. Avenues for future research

While our ethnographic research has limitations linked to the context and empirical case of the study, it opens up avenues for future research. Music has often been overlooked (Belfiore & Bennett, 2007) despite scientific findings which show that we are a "musical species", and "to be human is to be musical" (Mithen, 2009: 3–4). The functional niche that music is part of (Sloboda et al., 2009) can be further explored, allowing many opportunities for creating music-based products to engage consumers. The long tradition of music in the humanities can extend the potential of the application of music to business, and illustrate, for example, how music supports the creation of social bonds in group creativity (Huron, 2001), or how it provides a sense of group identity and develops a personal understanding of self (Mithen, 2009). Moreover, other art forms can be examined in product innovation to confirm whether they can make similar contributions. With the emergence of theories from our study, we suggest more empirical research on arts-based initiatives in developing theories of product design innovation (Shiu, 2017) and experience innovation, including space and environment (Prahalad & Ramaswamy, 2004).

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341

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342

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357

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374

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