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## Cultural values and digital audiences at live-streamed concerts

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# Background and context

- Digital concerts becoming the norm in mid-March 2020
- Technologically possible for years, but limited practice prior to Covid-19
- Uncharted (!) territory for both artists and audiences; producers and consumers
- Thousands of people attended their first digital/live-streamed concerts in March and April 2020
- Norway: a number of digital concert platforms established in a couple of weeks, e.g. DigitalScenen (The Digital Stage), with more than 150 000 Facebook followers
- Intense activity for 4-5-6 weeks, followed by decreased interest
- Today: fewer concerts, fewer artists, but still relevant for some genres. Digital festivals.

# Questions

- What kind of systems of valuation are at play in live-streamed concerts?
- To what degree does a set of values usually related to analogue concerts become relevant in a live-streamed concert? (E.g. collectivity, sociability, co-presence, synchronicity, bodily experience of music, aesthetic experiences, communication, dialogue between artist and audience etc.)
- Are there differences in audience involvement related to musical genres?

# Data

- Pilot study in March and April 2020. Interviews etc. Primarily artist's perspective.
- Survey among digital concert-goers. Self-generated though posting survey link on Facebook page of *DigitalScenen*.
- Observation and attendance of selected concerts. Field notes from an audience perspective.
- Social media data from both attended and other concerts. Collected from Facebook feeds of concert events.

# Aesthetic and genre diversity



A limited success for some

**0 Went - 23 Interested**

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# Survey

- **«Have digital concerts given you a sense of experiencing music with others?»**
- To a very large degree: 4%,
- to a large degree: 0%,
- to some degree: 43%,
- not really/to a small degree: 36%,
- not at all: 18%.
- «Difficult to: talk to others, see how many that are watching, observe excitement and other reactions, singing together, dancing together, giving something back to the artist, exchanging trivia on the music, expressing emotions.»

# Values and valuation

- *Comparative* valuation: digital compared to physical concerts. Values are relational and relative.
- Social values: decreasing importance, compared to physical concerts.
- Difficult to socialize, but social media offers some substitutes
- Very different level of communication and digital socializing.
- Different signals of actual *liveness* – co-presence, synchronicity – creating the feeling that you actually experience something together with other people, that is now, that is real, that is live, that is possible to comment and show appreciation for etc.
- From the essential LIVE icon on the one hand to intense social media activity on the other hand. From no communication with the audience whatsoever to active involvement.
- Correlation with genre differences. Jazz, classical, church music, traditional dance music, country music etc.
- Autonomy vs. heteronomy reproduced digitally. The pure and the impure. Monologue and dialogue. Sell tickets vs. asking for donations.



LIVE Helga Myhr - Andsyning



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