

INTERFACES

New Music and Audience Research – FINAL REPORT

Researching the frontiers of new music audiences

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August 2020

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1. Executive summary

- In this survey, we research the morphological aspects of contemporary classical¹ or new music concert audiences on a selection of Interfaces events during the project
- The survey objectives were to answer the following questions:
- How age, class, gender, education and musical expertise influence their cultural behavior?
- How different kinds of musical events (including but not limited to 'concerts') can provide different ways to attract new audiences?
- What are the main symbolic frontiers that still prevent or limit the diversification of contemporary classical music concert audiences?

- This survey shows the continuing effects of high levels of education and musical expertise, labeled as 'musical capital' on new music concerts attendance
- It also shows that age is a structuring factor of the social space of new music audiences
- Younger segments tend to be very highly educated and open to different music genres, whether highbrow or lowbrow
- But younger audiences don't necessarily mean social diversification
- Enlarging the conception of what is a musical event may induce a widening of new music audiences rather than their social diversification

- A typology of 5 profiles has been identified: the 'educated but not music-loving' (34%), the 'young classicists' (12,3%), the 'not so young classicists' (8,7%), the 'new music experts' (25%) and the 'music omnivores' (20%).

¹ In this survey we will use both the term 'new music' and 'contemporary classical music' as equivalents, even if in the question about music genres we distinguished two traditions in postwar music, new music, commonly associated with minimalism and the US on one hand and contemporary classical music, commonly associated with European post-serialism. These distinctions are useful regarding specific subgenres and musical tastes but are not relevant in our study on new music audiences.

2. Methodology and Data

2.1 Survey design

A great number of questionnaires were distributed between June 2017 and December 2019 in a large selection of Interfaces musical events in seven countries. The questionnaires were available in 5 languages: English, French, Greek, Flemish and German.

Only a selection of events could provide effective questionnaires distribution and collection. These events were selected to be representative of the music activities of the partners during the Interfaces project (2016-2020).

1480 questionnaires were collected, scanned and processed between 2017 and 2020 on a selection of 5 Interfaces partner (see Figure 1) on a series of music events.

These events were grouped in 3 categories:

- Traditional concert, with venues and formats associated with classical music standards
- Non-traditional concert, which implies different settings and/or formats
- Open air event, with site-specific concert organization, in an urban or natural space (or an archeological site for that matter, with Onassis Foundation at Messini)

Figure 1. Interfaces partners

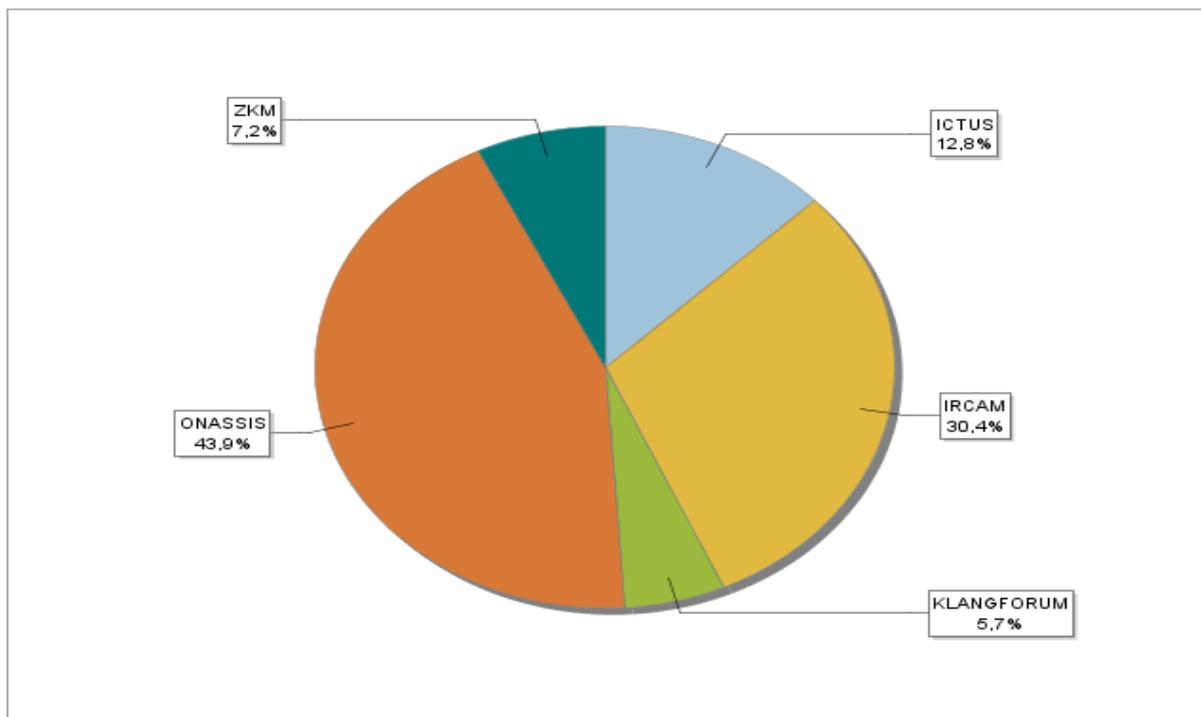
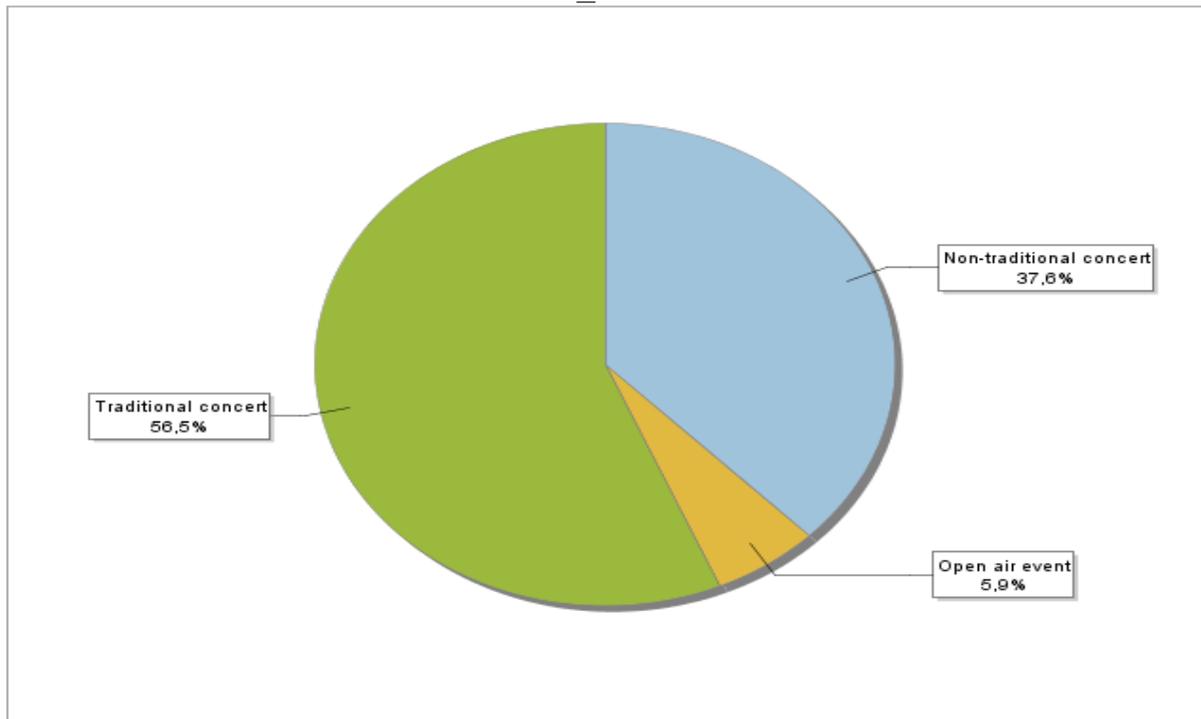


Figure 2. Type of event



A scanner was used to automatize data collection, with thorough data management at each stage².

An Internet survey was also conducted along with the paper questionnaires collection. It provided similar data and results.

2.2 Sampling

Convenience sampling was used:

- Advantages:
 - easier to implement than random sampling
 - Pilot testing and cost-effective method
- Disadvantages:
 - Selection bias of the most involved segments of the audience

If not representative, this sampling method provides access to concert audiences by the stylization of relevant characteristics of this specific population, as Luc Boltanski put it in a survey, based on a convenience or spontaneous sample, on the readers of the French popular science review *Science & Vie* in 1977³.

² Nicolas Lamande, PhD student at the University of Limoges, has implemented the scanning, verification and data management process for the Interfaces project.

³ Luc Boltanski and Pascale Maldidier (1977). *La Vulgarisation scientifique et son public*. CORDES, Centre de Sociologie Européenne.

2.3 Existing literature

The collected data are to be compared with the results of **existing research** on contemporary classical music concerts and festivals: Menger, 1986 and 2018; Dorin, 2013a, 2013b and 2018; Huber, 2018; Grebosz-Haring and Weichbold, 2018.

They have also to be compared with the overall evolution of classical music audiences and musical tastes during the last decades.

Existing literature on the socio-demographic profile of the audiences show the following results:

- **A rapid ageing of the classical music concert audiences: median age of 63 in France for respondents over 18 (mean age: 57) in the 2014 survey (Dorin, 2018)**
- This means that half of the concert audience was 63 or older. There is also a significant decline in attendances after 80.
- **Chamber music:** 63 years on average and median age of 67.
- **Ancient music:** 57 years on average and median age of 61
- **Symphony Classical:** 56 years on average and median age of 60
- **New Music:** median age 55 years
- the share of less-than-35 years decreased from 43.5 % in 1983 (Pierre-Michel Menger survey) to 18.1 % (2008: Stéphane Dorin)

- Overall, classical music concert (from ancient music to new music) attendances are diminishing since the 1990s in the general population
- This decline affects all categories of age or occupation
- Most notable among younger generations
- To be compared with the growth of the popular music sector during the last decades all over the world, which led to the rise of the 'cultural omnivore', meaning the diversification of cultural consumption, mixing highbrow, middlebrow and lowbrow genres, especially in musical tastes

Age issue is the main finding, which confirms already observed trends in Europe and in the US.

- This phenomenon affects concert venues and festivals as well
- There has been an acceleration in the last decade, which puts at risk in a relatively short term the economic balance of the classical music concert industry

- The findings are similar in different contexts: there is a noticeable ageing process in American and European studies (Survey on Public Participation in the Arts (SPPA) in the US, Pratiques Culturelles des Français (PCF) in France, Eurobarometer, national surveys in the UK, Denmark, Netherlands, Austria, Italy, Australia and so on).

Regarding **contemporary classical music, the findings are similar, with some differences (Dorin, 2008, 2013, 2018):**

- **Slightly younger audiences: median age 55 against 63**
- But still **ageing over time:**
- Ensemble intercontemporain, **Menger 1983: median age=40**
- Ensemble intercontemporain, **Dorin 2008: median age=55**
- **Highly educated audiences**
- **PhDs: 15%**
- **BA and beyond > 75%**
- **Musical expertise:** Music education and regular concert attendance
- **But still 24% of newcomers** at the Ensemble intercontemporain concerts

3. Results

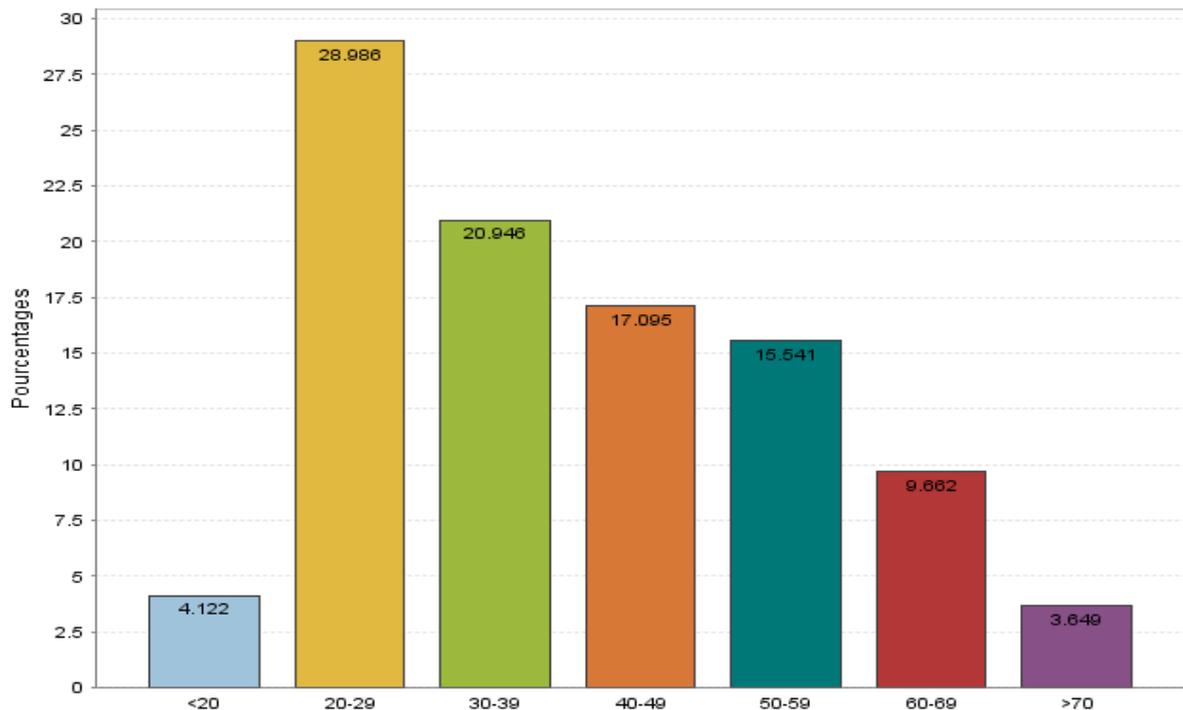
3.1 Socio-Demographics

3.1.1 Age

- **Median age= 37 yrs**
- **Mean age=40 yrs**
- 10% are less than 22
- 25% are less than 27
- 25% are more than 52
- 10% are more than 62

(See Appendix A, Table A1 for details)

Figure 3. Age group



The most common age group is between 20 and 30 years old. New music audiences in the context of site-specific events organized during the Interfaces project are slightly younger than traditional contemporary classical music concert audience.

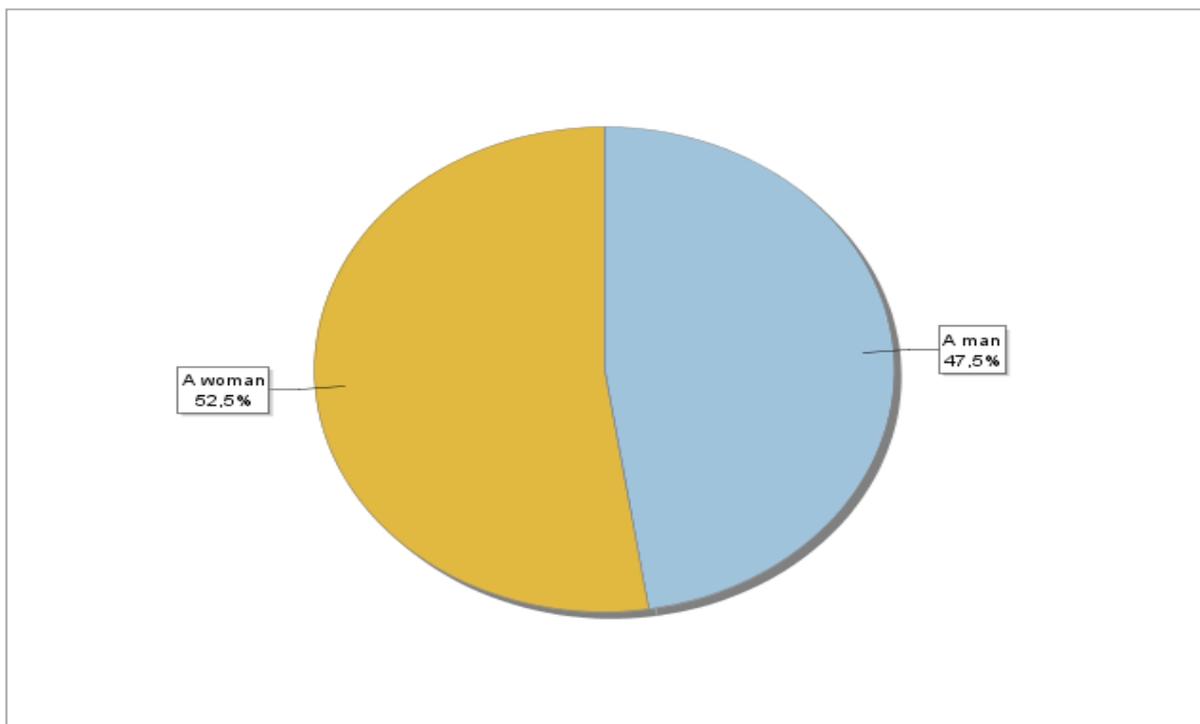
Thus, half of the respondents are less than 37 here, whereas the median age was 55 for the Ensemble intercontemporain survey in 2008 (Dorin, 2013a, 2013b, 2018).

When types of event are taken into account in a cross tabulation, we can see that mean age varies quite a lot, from 40,8 for traditional concert format events to 37,9 to non-traditional concert format events and 46 for open air events, when mean age is 40 for overall respondents.

This last number (46) is interesting because it is counter-intuitive: open air events don't necessarily appeal to younger audiences, even if in urban contexts. The 'social filter' of the event program matters more than its settings. For instance, the open-air event organized at the Messini archeological site in Greece ('Tuned City') by Onassis Foundation in June 2018 did not attract younger audiences but rather more middle-aged and highly educated elites (see Appendix B, Cross-tabulations by type of event, comparison of means for age).

3.1.2 Gender

Figure 4. Gender



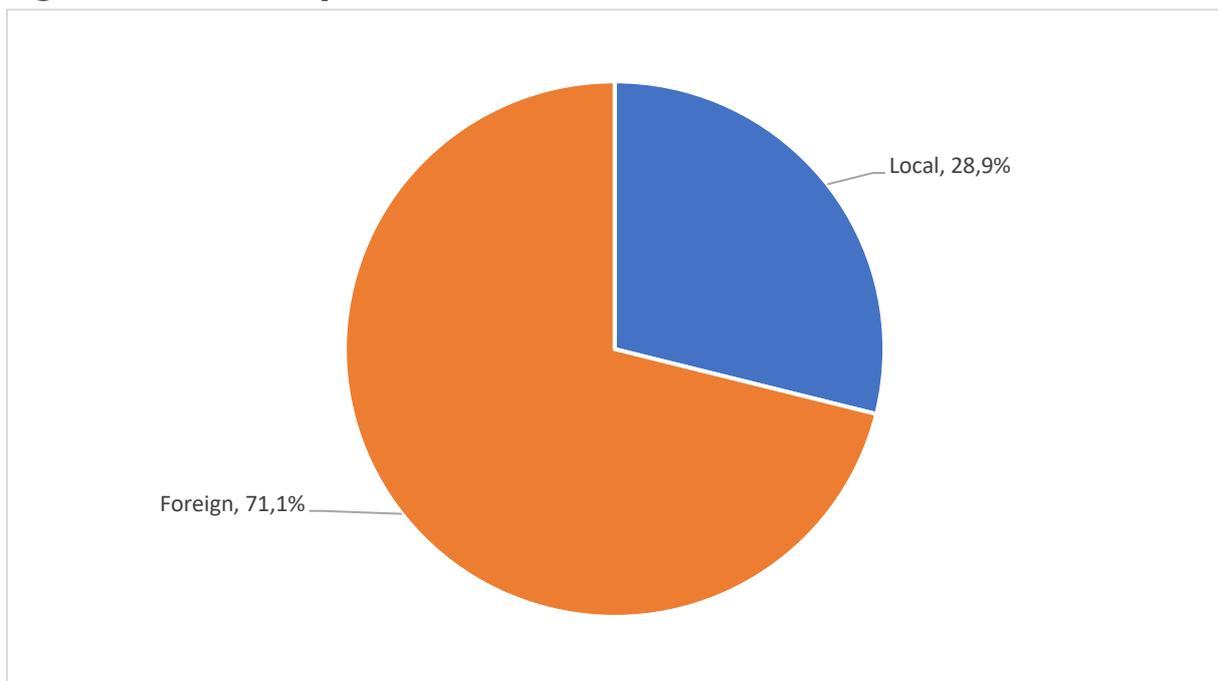
The total sample shows a slight majority of women (52,5%). When the types of event are taken into account, it appears that the proportion of men increases to 55,7% for open-air events, for which the respondents are relatively older. It may be due to several factors such as the intensity of cultural activities such as concert attendance and the appeal for outside cultural activities. Both types of activities tend to include a greater proportion of men.

(see Appendix B, Comparison of samples, Cross-tabulations by type of event for details).

3.1.3 Nationality

This result is particularly interesting, even if it may be difficult to analyze. The vast majority of respondents is of a foreign nationality (71,1%), in every national context where the questionnaire was implemented during the Interfaces project. This is in line with the advanced globalized and transnational aspect of the new music musical culture. It may also be related to the international consumer culture of concertgoing and cultural participation when abroad: engaging in a cultural activity has become part of travel for younger and more educated segments of the traveling population, especially in European cities. This quite high percentage may reflect this evolution, also noticeable in the museum audiences in Europe.

Figure 5. Nationality



3.1.4 Education level

Education systems vary a lot between countries. International data on education should therefore be based on a classification which proposes, for all countries of the world, sound criteria for the allocation of education programmes to levels which can be considered as comparable.

The ISCED classification - International Standard Classification of Education - was developed by UNESCO in the mid-1970s and was first revised in 1997. A further review of ISCED was undertaken between 2009 and 2011 involving extensive global consultations with countries, regional experts and international organizations. Finally, ISCED 2011 was adopted by the UNESCO General Conference in November 2011.

We use the 2011 ISCED classification here, with the following levels:

ISCED 0: Early childhood education ('less than primary' for educational attainment)

ISCED 1: Primary education

ISCED 2: Lower secondary education

ISCED 3: Upper secondary education

ISCED 4: Post-secondary non-tertiary education

ISCED 5: Short-cycle tertiary education

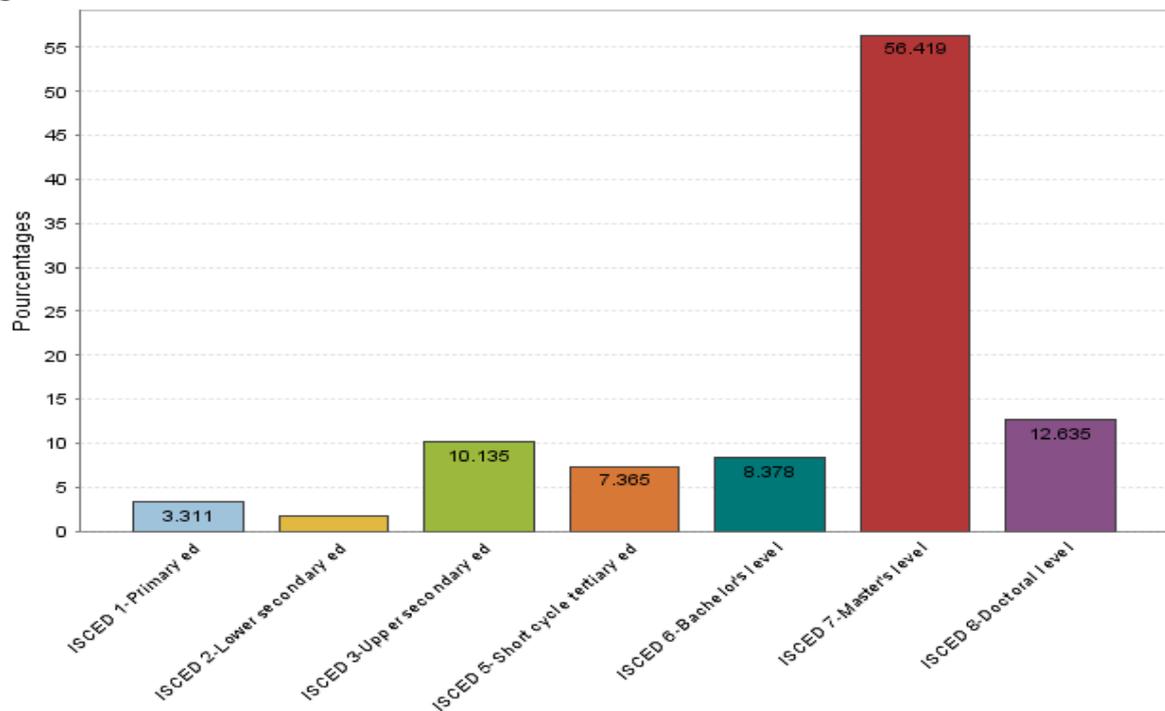
ISCED 6: Bachelor's or equivalent level

ISCED 7: Master's or equivalent level

ISCED 8: Doctoral or equivalent level

In this survey, the ISCED level 4 had no occurrence.

Figure 5. Education level



The results show that we have a highly educated audience, with the highest levels of education attainments. More than two-thirds of overall respondents (69%) hold at least a Master's level or equivalent, and 12,6% hold a PhD. These figures are the highest in all kinds of cultural activities. They are in line with the results of surveys on contemporary classical concert audiences (Dorin, 2013, 2018).

The cross-tabulation of education levels by type of even show that these tendencies remain the same for traditional and non-traditional concert formats, whereas the

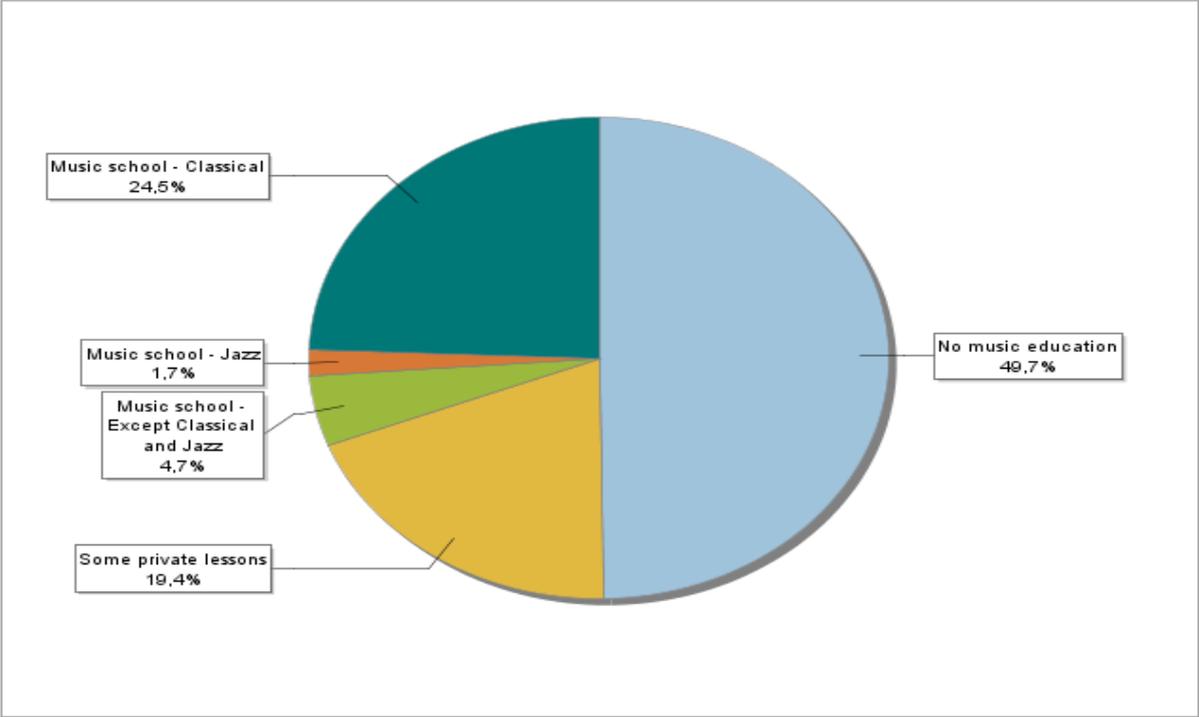
proportion of high education levels tend to be smaller for open air music events (see Appendix B, Cross-tabulation by type of event, Comparison of counts by type of event for education levels). This would mean that the venue and the location play a great role in attracting different kinds of audiences. That is to say that traditional concert venues, even if with non-traditional concert format, tend to attract similar audience profiles (highly educated) when open air and site-specific events appeal to more diverse audiences in terms of education levels.

3.2 Musical capital

Besides the relatively very level of cultural capital among overall respondents, one of the structuring factors of the social space of new music audiences is the 'musical capital' of the respondents. This type of cultural capital includes music education, whether formal or informal, music instrument practice, whether professional or amateur and musical tastes (preferred music genres) as they tend to reveal the relation of the respondent with music and its genres, whether popular or highbrow.

3.2.1 Music education

Figure 7. Music education



The proportion of respondents who have at least some music education is relatively high, with more than half of them. And the overall proportion of respondents with a classical music school (or conservatoires) represents one-fourth of the total sample.

When related to the type of event, the proportion of respondents with a formal classical training in music rises up to one-third (35,2%) for open air events. This counterintuitive result comes from the fact that these kinds of settings may also seem more appealing to people with a high level of musical capital, so as to overcome the effect of open air on music listening.

3.2.2 Music instrument

For all respondents, there is a majority of musicians, whether professional or amateur (53,5%). Among them, the pianists come first for nearly one-fourth (24,7%), followed by other types of music instruments (electronic music through computers is often cited) (20%), the guitar (12,3%), the voice (9,5%) and the violin (3,2%) (see Appendix A, Table C2 for details). These results are remarkably higher than for the general population, regardless of the country where respondents are from.

3.2.3 Musical tastes

When asked about their preferred music genres, respondents give the first place to jazz for more than the half of them (54,8%), followed by classical music, from baroque (39,6%) to contemporary classical (Boulez) (46,7%), new music (Glass, minimalism) (44,7%) and classical symphonic music (45,5%) (see Appendix A, Table C3 for details). Opera is cited by 30,7% of all respondents, which is relatively high for this genre when compared with national samples when available (see *Pratiques Culturelles des Français 2018* for instance).

Among the popular music genres cited, electronic music comes first (38,8%), at the same level as baroque music, followed by rock music (36,6% for classic rock, 34,3 for alternative rock). Metal and RnB are the less preferred music genres overall (11,9 and 12,8% respectively).

These results show that highbrow music genres, belonging to the classical tradition and jazz, are preferred to more popular genres. This is also specific of a very highly educated elite, with highbrow cultural tastes and a relatively small inclination to cultural omnivorousness, whereas this phenomenon developed widely among upper and upper middle classes since the 1990s, as sociologist Richard A. Peterson proved it (Peterson, 1992, 1996).

3.3 Concert experience

3.3.1 Newcomers and regulars

As we have already noticed, attending a contemporary classical music concert can be a first time for a relatively high proportion of respondents. Nevertheless, it seems that, for these site-specific events, the overall proportion of newcomers only amounts

to 12%, when it was the double (24%) for the Ensemble intercontemporain, a more institutionalized ensemble in France.

Figure 8. First time at a contemporary classical music concert

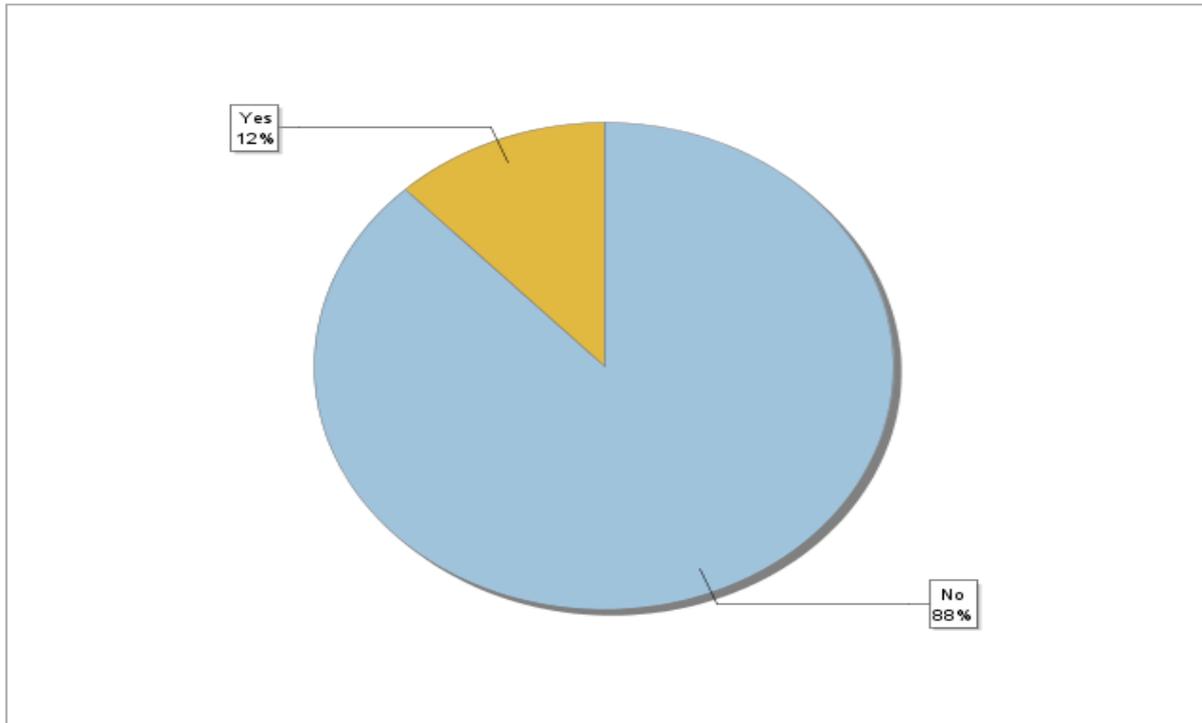
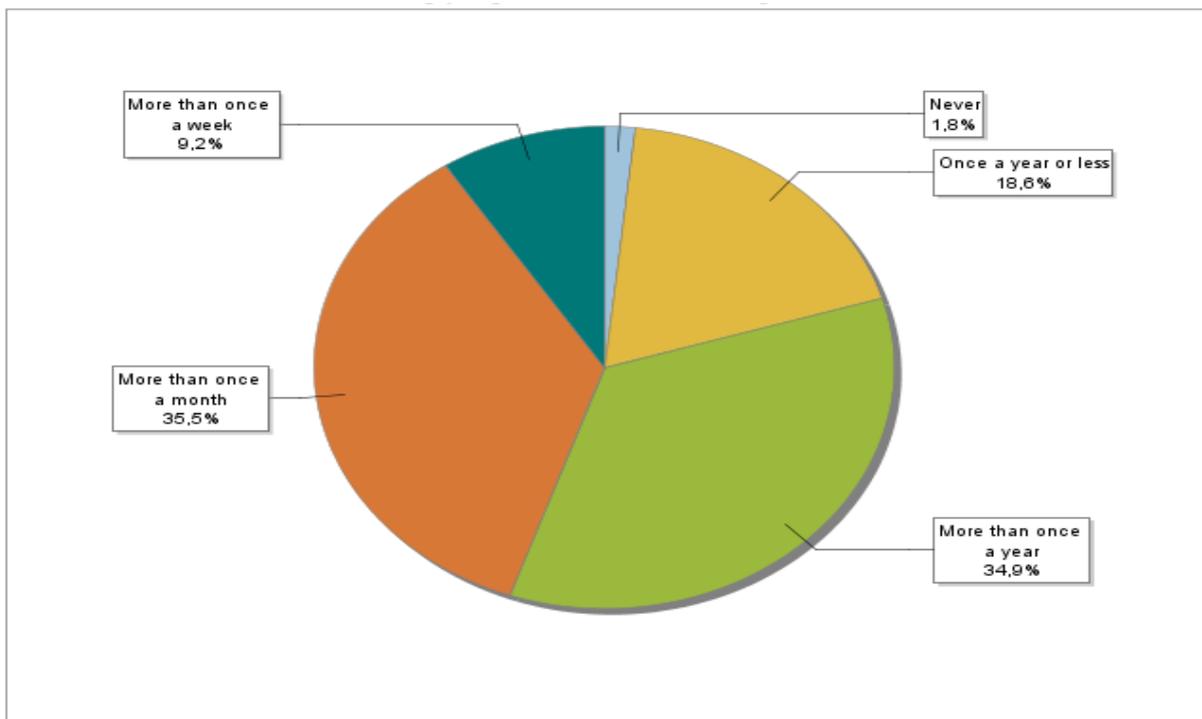


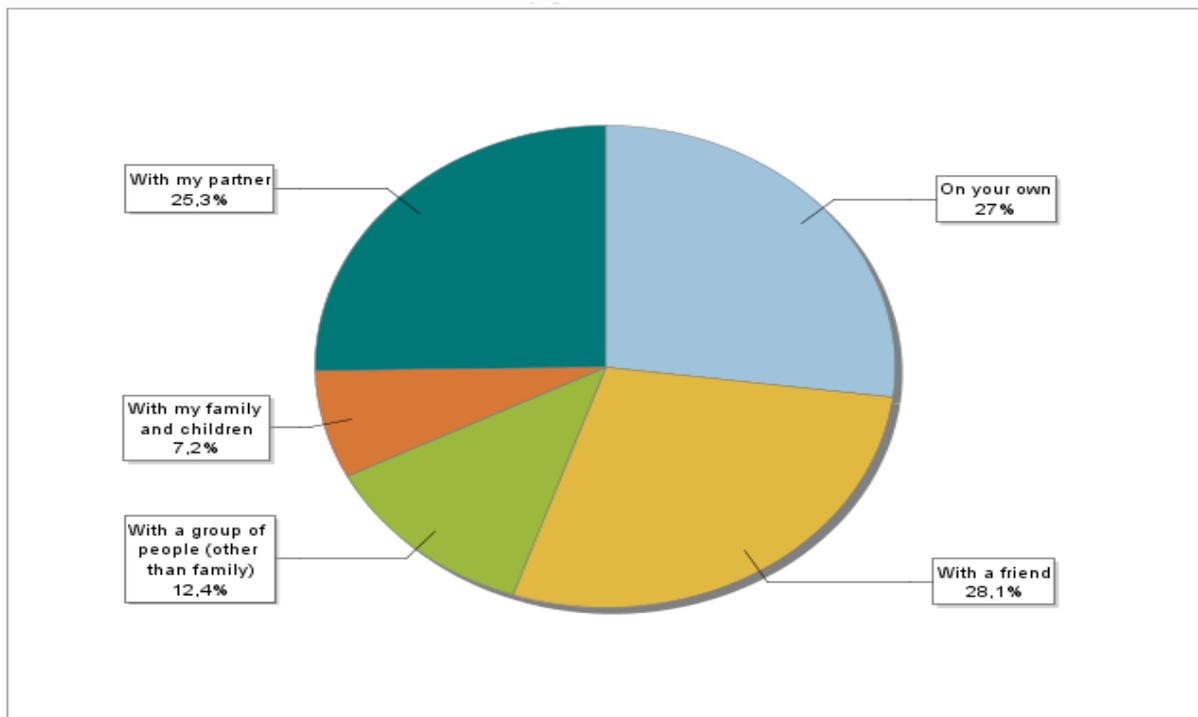
Figure 9. Frequency of concert attendances



When compared with the type of event, the frequency of concert attendances varies slightly: regulars tend to be more present in open air music events. It seems to confirm that these site-specific events tend to attract audiences with a high level of musical capital and an expertise of concertgoing that allows them to try different experiences of music listening in different contexts (see Appendix B, Comparison of samples by type of event).

3.3.2 Sociability of the concert

Figure 10. Sociability of the concert



The most common answer to the question about the sociability network through which a person comes to the music event is 'with a friend', followed by 'on your own' and 'with my partner'. It means that the probability to come alone to a concert is rather high, above one fourth of the total sample.

3.3.3 Motivations to come

The main reasons that decided audiences to come to the music event are, for the total sample, the music (46,4%) and the composer(s) (31,4%) (see Appendix A, Table D4 for details).

Comparisons of respondents along with the type of music event (traditional concert format vs. non-traditional concert format vs. open air event) with all respondents showed noticeable differences. For instance, the location comes as one of the main motivations for audiences for open air events (39,8%) even if the music still comes

first (53,4%). And 'it was free', even if people rarely admit it, becomes more frequent for non-traditional concert format events (17,5% against 11,6 for all respondents) (see Appendix B, cross-tabulation of motivations by the type of event).

3.4 Cluster analysis: a typology of new music audiences with Interfaces

If age and musical capital are the structuring factors of the social space of new music concertgoers, it is relevant to identify audience segments with this social space and construct a typology of profiles to be compared with the audience segmentation that we already found for new music with the Ensemble intercontemporain (Dorin, 2013, 2018).

3.4.1 Ascendant Hierarchical Classification

In order to perform this typology, we construct a classification, based on an ascendant hierarchical clustering of respondents⁴.

This led to a 5-class typology. The classes are characterized by the most salient categories, i.e. values, of the variables of the survey (see Appendix C, Characterization if the classification by class categories for details).

3.4.2 5 profiles of new music audiences

- The first class represents **34%** of the total sample. They are the '**educated, but not music-loving**' profile. This is a very interesting results from the classification: this profile is characterized by a relative indifference to musical tastes, whether highbrow or popular, and no music education, but which comes with a high level of education (ISCED 7- Master's level). The proportion of women tend to be higher and their age group is 20 to 40. They were more frequently encountered at Ircam and Onassis Stegi.
- The second and third classes represent respectively **12,3** and **8,7%** of the total sample, thus 21% overall. These profiles are characterized by a relative aversion to popular musical genres. They tend to attend non-traditional concert formats and are younger than the overall sample (under 30 years old) for the second class. For the third class, they have the same musical profile, but with a higher level of music education (classical music school) and are much older (over 50 years old). The second profile is to be encountered more frequently at Ictus and non-traditional concert formats whereas the third one frequents more often ZKM and open-air events such as the Karlsruhe Cloud Walk in 2019. These

⁴ This AHC (Ascendant Hierarchical Classification) has been performed on the factors from a Multiple Correspondence Analysis (MCA) on the categorical variables of the survey, with the Ward algorithm.

could be labeled respectively as the '**Young classicists**' and the '**Not so young classicists**'.

- The fourth class represents **25%** of the total sample. This profile attends traditional concerts. They are older (over 50 years old), are inclined to prefer classical music and new music and are indifferent to popular genres. This profile is comprised of a greater proportion of men. They have the highest levels of cultural capital, with a doctoral education level, and the highest levels of musical capital. They are to be found more frequently at Klangforum. They represent the expected '**New music experts**' profile.
- The fifth and last class represents **20%** of the total sample. This profile is slightly younger (20 to 40 years old). They are music lovers, whether classical, jazz or popular. They do have music education and practice music. They tend to attend regularly concerts, with a group of friends. They can be encountered more frequently at Onassis Stegi and Ircam. This profile is interesting since they represent the '**Music omnivores**'.

This typology brings new insights on new music audiences in the Interfaces project when compared with the typology found in 2008 for the Ensemble intercontemporain audiences:

- The 'novitiates' (**22,3%**): young, poor knowledge of classical music, especially contemporary (don't know who Boulez is) and constraint eclecticism by school obligations
- The 'avant-gardists' (**28%**): aversion towards classical music (romanticism) and measured eclecticism towards jazz, electronic music and minimalism
- The 'classicists' (**30,5%**): between aversion and indifference to contemporary music, sticking to the established values of classical music and culture
- The 'experts' (**19,2%**): accumulation of various cultural competences and great extent of highbrow musical consumptions

These two classifications are somehow different. The new music experts are to be found in both, with a comparable proportion (20 vs. 19,2%). The classicists of the Ensemble intercontemporain come from the classical music realm and tend to look like the classicist, young and not so young, with Interfaces. But the music omnivores share only some characteristics with the avant-gardists of the Ensemble intercontemporain. The music omnivores tend to like every music genre whereas the avant-gardists define themselves as reluctant to adopt the classical music culture, which they oppose to new music and electronic music. The novitiates at the Ensemble intercontemporain concerts and the educated but not music-loving with Interfaces seem different but may share the same motivation for concertgoing. For novitiates, new music concert attendance comes from obligation or group

sociability. For the 'educated but not music-loving' profile, concert attendance may come from the venue programming, which could explain why they end up at a new music event when they are relatively indifferent to music. They may trust the institution and follow what it is programming, so as to experiment a new cultural activity they do not practice regularly.

4. Discussion

4.1 Cultural and musical capital

As expected, the results from data analysis show that we have a highly educated audience overall. These numbers amount to the most elitist segments of culturally engaged audiences.

New music audiences tend also to have, along with high levels of general cultural capital, the highest levels of musical capital, with informal or formal music education, music instrument practice and a relatively highbrow even if somehow eclectic profile of musical preferences.

4.2 The significant role of age

When the role of different variables is tested over the results:

- Education, musical knowledge or gender have less significant effects than **age**
- **Age has particularly significant effects on:**
 - **Sociability:** younger audience segments tend to come with family, middle-aged with partner and older ones on their own
 - **Experience with new music:** more than 22% of the 20 and less have never been before to a new music concert vs 6% of the 50+
 - **Musical capital:** younger audience segments tend to have more often a formal classical music education (33% vs 8%)
 - **Motivations:** younger audience segments come because of free admission or to accompany someone whereas the older ones come for the music or the performers or musicians
 - **Music preferences:** younger audience segments tend to be more open to electronic music, rock and pop vs. older ones who prefer more often classical music and opera

But **still:**

- Younger audiences are also **likely to attend regularly music events**
- They are also **highly educated** and have a formal music education (i.e. a musical capital)
- They are **more open to jazz and electro** than more popular music genres

4.3 Widening of audiences rather than social diversification

- **Audience development** may follow 3 directions:
 - **Widening** existing audiences (but who do not come regularly)
 - **Deepening** the relationship with regular audiences
 - **Diversifying** audiences by attracting potential or hard-to-reach audiences (EU Study, 2017)
 - **Widening** towards the **younger audience segments**, which still have a prior great involvement in contemporary classical music and new music
- Open to jazz and electronic music
- **'Learned eclecticism' cultural profile**, rather than omnivorousness towards popular music genres
- But still highly educated, with high levels of musical capital
- **Very high levels of concert attendances** ('More than once a month': > 50%)
- **Knowledge** and **familiarity** with contemporary classical music
- **Avant-gardists rather than classicists**: open to new music and to classical music at the same time
- **Preference for innovative highbrow music genres**, more than a diversity of popular genres, which remains limited in their preferences
- **'You can't have it all' syndrome**: when audiences are younger, they tend to be more elitist (education, musical capital, cultural profiles)

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APPENDIX A: DATA TABLES

A: MUSICAL EVENTS

Table A1. Interfaces Partner

	Size	%
ICTUS	190	12,8
IRCAM	450	30,4
KLANGFORUM	84	5,7
ONASSIS	649	43,9
ZKM	107	7,2
Total	1480	100,0

Table A2. Event

	Size	%
Atlas Onassis/ZKM/IRCAM	261	17,6
Cloud Walk-Karlsruhe-F. Nakaya	46	3,1
Georges Aperghis-IRCAM	63	4,3
in situ-Piazza Centre Georges Pompidou-F. Nakaya	25	1,7
Liquid Rooms-Amandiers Nanterre-Manifeste 2017	190	12,8
Manifeste 2017	310	20,9
Manifeste 2018	115	7,8
Michel van der Aa	9	0,6
Music connects Onassis F, with Panteion Univ, 2018-vol. 4	142	9,6
Music connects Onassis F, with Panteion Univ, 2019-vol. 5	56	3,8
Open Day 2018	8	0,5
Open Day 2019	97	6,6
Radiokulturhaus	15	1,0
Staged night-Simon Steen Andersen	15	1,0
Tourbillons	42	2,8
Tuned City Messini	17	1,1
Wiener Konzerthaus	69	4,7
Total	1480	100,0

Table A3. Type of Event

	Size	%
Non-traditional concert	556	37,6
Open air event	88	5,9
Traditional concert	836	56,5
Total	1480	100,0

B: SOCIO-DEMOGRAPHICS

Table B1. Age

Mean	Median	Decile 1	Quartile 1	Quartile 3	Decile 9	Standard Deviation	Min	Max
40	37	22	27	52	62	16	8	89

Table B2. Age Group

	Size	%
<20	61	4,1
20-29	429	29,0
30-39	310	20,9
40-49	253	17,1
50-59	230	15,5
60-69	143	9,7
>70	54	3,6
Total	1480	100,0

Table B3. Gender

	Size	%
A man	703	47,5
A woman	777	52,5
Total	1480	100,0

Table B4. Education Level

	Size	%
ISCED 1-Primary education	49	3,3
ISCED 2-Lower secondary education	26	1,8
ISCED 3-Upper secondary education	150	10,1
ISCED 5-Short cycle tertiary education	109	7,4
ISCED 6-Bachelor's level	124	8,4
ISCED 7-Master's level	835	56,4
ISCED 8-Doctoral level	187	12,6
Total	1480	100,0

Table B5. Nationality

	Size	%
Local	428	28,9
Foreign	1052	71,1
Total	1480	100,0

C: MUSICAL CAPITAL**Table C1. Music Education**

	Size	%
No music education	736	49,7
Some private lessons	287	19,4
Music school - Except Classical and Jazz	70	4,7
Music school - Jazz	25	1,7
Music school - Classical	362	24,5
Total	1480	100,0

Table C2. Instrument

	Size	%
None	688	46,5
Piano	365	24,7
Guitar	182	12,3
Violin	48	3,2
Voice	140	9,5
Other	296	20,0

Table C3. Musical Tastes

	Size	%
Jazz	811	54,8
Classical music - Contemporary (Boulez, ...)	691	46,7
Classical music - Symphony	673	45,5
New music - Minimalism (Glass, ...)	661	44,7
Classical music - Baroque	586	39,6
Electronic music, techno	574	38,8
Classic rock or oldies	541	36,6
Alternative or indie rock	508	34,3
World music	468	31,6
Opera	454	30,7
Pop	382	25,8
Rap, hip hop	282	19,1
Latin music or salsa	218	14,7
Chanson	217	14,7
Reggae	202	13,6
RnB	190	12,8
Metal	176	11,9
Other	198	13,4

D: CONCERT EXPERIENCE**Table D1. First Time at a contemporary classical music event**

	Size	%
No	1302	88,0
Yes	178	12,0
Total	1480	100,0

Table D2. Concert Attendance

	Size	%
Never	26	1,8
Once a year or less	275	18,6
More than once a year	517	34,9
More than once a month	526	35,5
More than once a week	136	9,2
Total	1480	100,0

Table D3. Sociability

	Size	%
On your own	400	27,0
With a friend	416	28,1
With a group of people (other than family)	183	12,4
With my family and children	107	7,2
With my partner	374	25,3
Total	1480	100,0

Table D4. Motivations

	Size	%
The music	686	46,4
The composer(s)	464	31,4
The work(s)	415	28,0
The orchestra or performers	329	22,2
The location	280	18,9
To accompany someone I know	201	13,6
It was free	172	11,6
Other	162	10,9

APPENDIX B: COMPARISON OF SAMPLES

Cross-tabulations by Type of Event

Survey: INTERFACES

Sample 1: Total Sample (1480)

Sample 2: "Traditional concert" (836)

Sample 3: "Non-traditional concert" (556)

Sample 4: "Open air event" (88)

See Table A3. Type of Event in Appendix

Comparison of means

Variable	Total sample	Traditional concert	Non-traditional concert	Open air event
AGE	40	40,8 	37,9 	46 

Comparison of counts

Variable / Categories	Total sample	Traditional concert	Non-traditional concert	Open air event
GENDER				
A man	703 (47,5%)	406 (48,6%)	248 (44,6%)	49 (55,7%)
A woman	777 (52,5%)	430 (51,4%)	308 (55,4%)	39 (44,3%)
EDUCATION LEVEL				
ISCED 1-Primary education	49 (3,3%)	27 (3,2%)	17 (3,1%)	5 (5,7%)
ISCED 2-Lower secondary education	26 (1,8%)	18 (2,2%)	4 (0,7%)	4 (4,5%)
ISCED 3-Upper secondary education	150 (10,1%)	81 (9,7%)	58 (10,4%)	11 (12,5%)
ISCED 5-Short cycle tertiary education	109 (7,4%)	61 (7,3%)	30 (5,4%)	18 (20,5%)
ISCED 6-Bachelor's level	124 (8,4%)	87 (10,4%)	31 (5,6%)	6 (6,81%)
ISCED 7-Master's level	835 (56,4%)	450 (53,8%)	351 (63,1%)	34 (38,6%)
ISCED 8-Doctoral level	187 (12,6%)	112 (13,4%)	65 (11,7%)	10 (11,4%)
MUSIC EDUCATION				
No music education	736 (49,7%)	425 (50,8%)	270 (48,6%)	41 (46,6%)
Some private lessons	287 (19,4%)	159 (19,0%)	118 (21,2%)	10 (11,4%)
Music school - Classical	362 (24,5%)	203 (24,3%)	128 (23,0%)	31 (35,2%)
Music school - Jazz	25 (1,7%)	12 (1,4%)	10 (1,8%)	3 (3,4%)
Music school - Except Classical and Jazz	70 (4,7%)	37 (4,4%)	30 (5,4%)	3 (3,4%)

Variable / Categories	Total sample	Traditional concert	Non-traditional concert	Open air event
INSTRUMENT				
None	688 (46,5%)	391 (46,8%)	262 (47,2%)	35 (39,8%)
Piano	365 (24,7%)	205 (24,6%)	136 (24,5%)	24 (27,3%)
Guitar	182 (12,3%)	112 (13,4%)	63 (11,4%)	7 (8,0%)
Violin	48 (3,2%)	28 (3,4%)	13 (2,3%)	7 (8,0%)
Voice	140 (9,5%)	86 (10,3%)	42 (7,6%)	12 (13,6%)
Other	296 (20%)	164 (19,6%)	108 (19,5%)	24 (27,3%)
MUSICAL TASTES				
Jazz	811 (54,8%)	437 (52,3%)	325 (58,5%)	49 (55,7%)
Classic rock or oldies	541 (36,6%)	307 (36,7%)	211 (37,9%)	23 (26,1%)
Alternative or indie rock	508 (34,3%)	284 (34,0%)	203 (36,5%)	21 (23,9%)
Pop	382 (25,8%)	213 (25,5%)	147 (26,4%)	22 (25,0%)
Latin music or salsa	218 (14,7%)	125 (15,0%)	80 (14,4%)	13 (14,8%)
World music	468 (31,6%)	282 (33,7%)	156 (28,1%)	30 (34,1%)
RnB	190 (12,8%)	102 (12,2%)	77 (13,8%)	11 (12,5%)
Rap, hip hop	282 (19,1%)	163 (19,5%)	100 (18,0%)	19 (21,6%)
Electronic music, techno	574 (38,8%)	340 (40,7%)	207 (37,2%)	27 (30,7%)
Classical music- Baroque	586 (39,6%)	336 (40,2%)	208 (37,4%)	42 (47,7%)
Classical music - Symphony	673 (45,5%)	373 (44,6%)	257 (46,2%)	43 (48,9%)

Variable / Categories	Total sample	Traditional concert	Non-traditional concert	Open air event
Classical music - Contemporary (Boulez, ...)	691 (46,7%)	413 (49,4%)	238 (42,8%)	40 (45,5%)
New music - Minimalism (Glass, ...)	661 (44,7%)	397 (47,5%)	214 (38,5%)	50 (56,8%)
Chanson	217 (14,7%)	137 (16,4%)	66 (11,9%)	14 (15,9%)
Opera	454 (30,7%)	265 (31,7%)	171 (30,8%)	18 (20,5%)
Metal	176 (11,9%)	95 (11,4%)	70 (12,6%)	11 (12,5%)
Reggae	202 (13,6%)	119 (14,2%)	68 (12,2%)	15 (17,0%)
Other	198 (13,4%)	124 (14,8%)	63 (11,3%)	11 (12,5%)
FIRST TIME				
Yes	178 (12,0%)	92 (11,0%)	76 (13,7%)	10 (11,4%)
No	1302 (88,0%)	744 (89,0%)	480 (86,3%)	78 (88,6%)
CONCERT ATTENDANCE				
Never	26 (1,8%)	14 (1,7%)	10 (1,8%)	2 (2,3%)
Once a year or less	275 (18,6%)	158 (18,9%)	112 (20,1%)	5 (5,7%)
More than once a year	517 (34,9%)	274 (32,8%)	208 (37,4%)	35 (39,8%)
More than once a month	526 (35,5%)	299 (35,8%)	189 (34,0%)	38 (43,2%)
More than once a week	136 (9,2%)	91 (10,9%)	37 (6,7%)	8 (9,1%)

Variable / Categories	Total sample	Traditional concert	Non-traditional concert	Open air event
SOCIABILITY				
On your own	400 (27,0%)	246 (29,4%)	129 (23,2%)	25 (28,4%)
With a friend	416 (28,1%)	227 (27,2%)	163 (29,3%)	26 (29,5%)
With my partner	374 (25,3%)	212 (25,4%)	143 (25,7%)	19 (21,6%)
With my family and children	107 (7,2%)	60 (7,2%)	40 (7,2%)	7 (8,0%)
With a group of people (other than family)	183 (12,4%)	91 (10,9%)	81 (14,6%)	11 (12,5%)
MOTIVATIONS				
It was free	172 (11,6%)	70 (8,4%)	96 (17,3%)	6 (6,8%)
The location	280 (18,9%)	131 (15,7%)	114 (20,5%)	35 (39,8%)
The music	686 (46,4%)	378 (45,2%)	261 (46,9%)	47 (53,4%)
The composer(s)	464 (31,4%)	303 (36,2%)	136 (24,5%)	25 (28,4%)
The work(s)	415 (28,0%)	241 (28,8%)	153 (27,5%)	21 (23,9%)
The orchestra or performers	329 (22,2%)	198 (23,7%)	101 (18,2%)	30 (34,1%)
To accompany someone I know	201 (13,6%)	113 (13,5%)	79 (14,2%)	9 (10,2%)
Other	162 (10,9%)	101 (12,1%)	52 (9,4%)	9 (10,2%)

APPENDIX C: CHARACTERISATION OF THE CLASSIFICATION BY CLASS CATEGORIES

Class: Class 1 / 5 (Size: 503 - Percentage: 33.99)

Variables	Characteristic categories	Test-Value	Histogram
Classical music - Contemporary (Boulez)	No	19,608	*****
Classical music - Baroque	No	18,121	*****
Classical music - Symphony	No	16,460	*****
Opera	No	13,970	*****
Music Education	No music education	11,466	*****
New music - Minimalism (Glass)	No	11,264	*****
First Time	Yes	10,155	*****
No instrument	Yes	9,794	*****
The composer(s)	No	8,305	*****
Partner	ONASSIS	8,173	*****
Piano	No	7,822	*****
World music	No	6,946	*****
To accompany someone I know	Yes	6,432	*****
Chanson	No	6,421	*****
It was free	Yes	6,339	*****
Age Group	20-29	6,182	*****
Education Level	ISCED 7-Master's level	5,990	*****
The orchestra or performers	No	5,750	*****
Partner	IRCAM	5,267	*****
The music	No	4,933	*****
Jazz	No	4,862	*****
Voice	No	4,652	*****
The work(s)	No	4,281	*****
Type of Event	Traditional concert	4,155	*****
Gender	A woman	3,570	*****
Violin	No	3,423	*****
Sociability	With a friend	3,287	*****
Sociability	With my family and children	2,938	***
Sociability	With a group of people	2,521	***
Reggae	No	2,458	***
Latin music or salsa	No	2,448	***
RnB	No	2,173	***
Age Group	30-39	2,163	***

Class: Class 2 / 5 (Size: 182 - Percentage: 12.30)

Variables	Characteristic categories	Test-Value	Histogram
Partner	ICTUS	30,567	*****
Type of Event	Non-traditional concert	19,811	*****
Classic rock or oldies	No	3,537	****
The orchestra or performers	No	3,391	****
The music	No	3,176	****
It was free	No	3,122	****
Age Group	20-29	2,864	***
Jazz	No	2,576	***
Age Group	<20	2,569	***
Alternative or indie rock	No	2,191	***
Reggae	No	1,993	**

Class: Class 3 / 5 (Size: 129 - Percentage: 8.72)

Variables	Characteristic categories	Test-Value	Histogram
Partner	ZKM	22,882	*****
Type of Event	Open air event	18,450	*****
Alternative or indie rock	No	4,440	****
Age Group	60-69	3,953	****
Education Level	ISCED 5-Short cycle	3,775	****
Age Group	50-59	3,674	****
Classic rock or oldies	No	3,482	****
It was free	No	2,657	***
Music Education	Music school - Classical	2,493	***
Rap, hip hop	No	2,483	***
Electronic music, techno	No	2,405	***
Education Level	ISCED 8-Doctoral level	2,180	***
No instrument	No	2,161	***
The work(s)	No	2,028	**

Class: Class 4 / 5 (Size: 370 - Percentage: 25.00)

Variables	Characteristic categories	Test-Value	Histogram
Type of Event	Traditional concert	13,522	*****
Classical music - Contemporary (Boulez)	Yes	13,412	*****
Partner	KLANGFORUM	13,348	*****
Pop	No	10,891	*****
Rap, hip hop	No	10,756	*****
Alternative or indie rock	No	10,218	*****
Electronic music, techno	No	9,189	*****
RnB	No	8,855	*****
Age Group	>70	8,183	*****
First Time	No	8,149	*****
Classical music - Symphony	Yes	7,996	*****
Classical music - Baroque	Yes	7,306	*****
Reggae	No	7,221	*****
To accompany someone I know	No	7,185	*****
Age Group	50-59	7,105	*****
Opera	Yes	7,014	*****
Metal	No	7,003	*****
The orchestra or performers	Yes	6,739	*****
Classic rock or oldies	No	6,618	*****
The composer(s)	Yes	6,416	*****
It was free	No	6,351	*****
Sociability	On your own	6,009	*****
The location	No	5,941	*****
Education Level	ISCED 8-Doctoral level	5,646	*****
Age Group	60-69	5,533	*****
Latin music or salsa	No	5,243	*****
New music - Minimalisme (Glass)	Yes	4,248	*****
World music	No	3,472	*****
The music	Yes	3,127	*****
Jazz	No	3,041	*****
Music Education	Music school - Classical	2,894	***
Voice	No	2,754	***
Gender	A man	2,133	***

Class: Class 5 / 5 (Size: 296 - Percentage: 20.00)

Variables	Characteristic categories	Test-Value	Histogram
Alternative or indie rock	Yes	13,914	*****
Classic rock or oldies	Yes	13,342	*****
World music	Yes	12,036	*****
Jazz	Yes	11,782	*****
Classical music - Baroque	Yes	11,386	*****
Reggae	Yes	11,199	*****
Classical music - Symphony	Yes	11,194	*****
Pop	Yes	10,767	*****
No instrument	No	10,701	*****
Rnb	Yes	10,668	*****
Rap, hip hop	Yes	9,617	*****
Latin music or salsa	Yes	9,126	*****
Electronic music, techno	Yes	8,794	*****
Metal	Yes	8,686	*****
New music - Minimalisme (Glass)	Yes	8,682	*****
Opera	Yes	7,900	*****
Piano	Yes	7,593	*****
Chanson	Yes	7,553	*****
Classical music - Contemporary (Boulez)	Yes	7,492	*****
Voice	Yes	7,398	*****
Music Education	Music school - Classical	6,566	*****
Partner	ONASSIS	5,444	*****
Guitar	Yes	5,062	*****
The music	Yes	4,990	*****
Music Education	Some private lessons	4,765	*****
The work(s)	Yes	4,180	*****
Type of Event	Traditional concert	4,009	*****
The composer(s)	Yes	3,821	*****
The location	Yes	3,468	*****
First Time	No	3,404	*****
Violin	Yes	3,354	*****
Age Group	20-29	3,342	*****
Age Group	30-39	3,046	*****

Music Education	Music school - Excep	2,754	***
It was free	Yes	2,578	***
Sociability	With a group of peop	2,478	***
Partner	IRCAM	2,448	***
Education Level	ISCED 3-Upper second	2,403	***

Credits

The research study “Researching the frontiers of new music audiences” was developed as part of the INTERFACES project which is co-funded by the Creative Europe Program of the European Union.

The research by Stéphane Dorin was realized in cooperation with IRCAM.

Disclaimer

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Co-funded by the
Creative Europe Programme
of the European Union