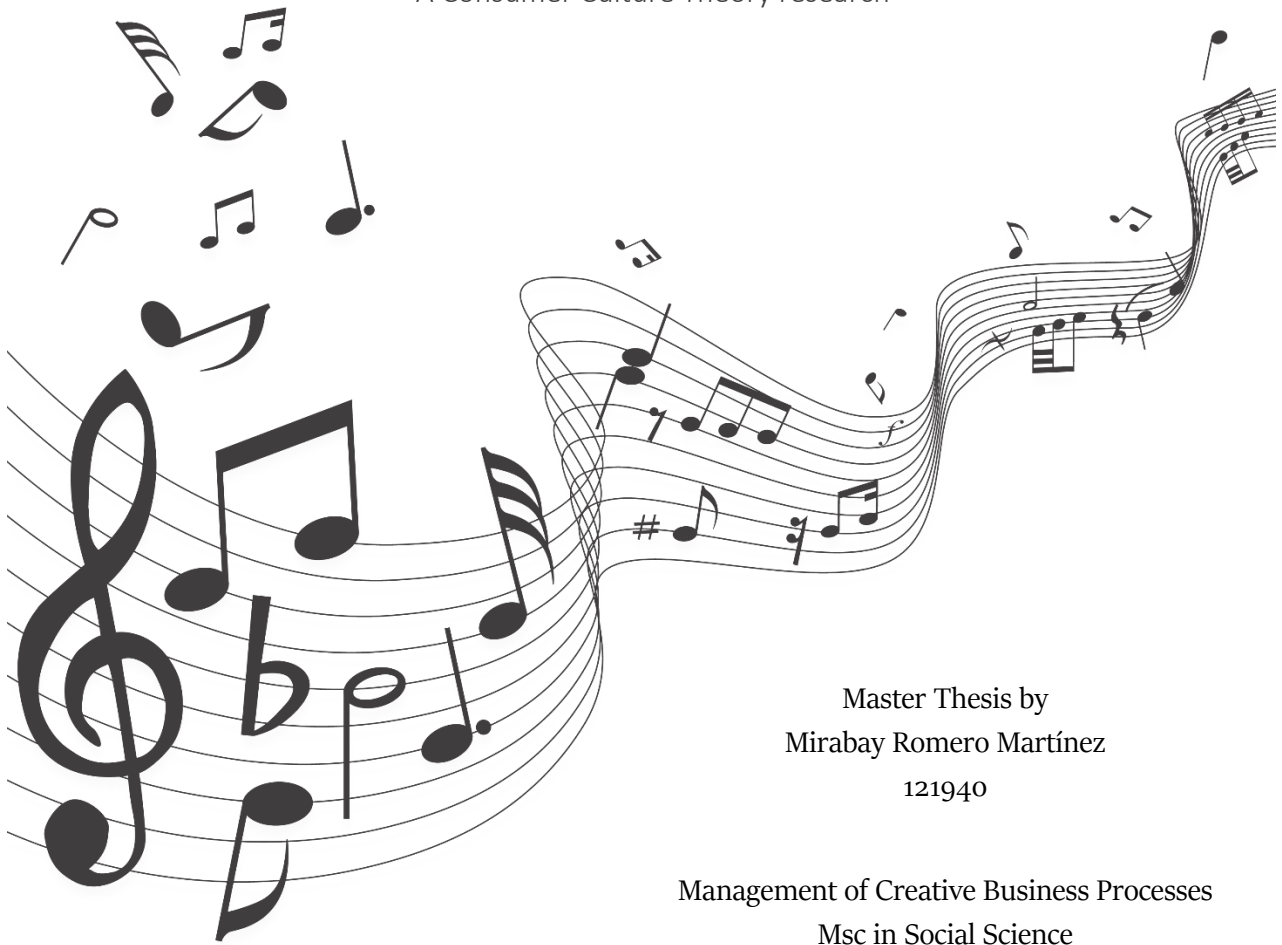# Classical music and identity construction in the digital age

A Consumer Culture Theory research

Master Thesis by
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Abstract

This research attempts to shed light on the consumption of classical music in the digital age. Several studies have shown concern about the limitations of algorithm-based streaming services regarding music *niche* genres compared with *mainstream* genres. The purpose of this study is to contribute to consumer culture research in the music industry and analyze the role of music streaming platforms as a marketplace resource for the construction of classical music enthusiasts' identity. For that purpose, a qualitative research process has been carried out based on interviews with classical music enthusiasts as the primary data collection method. Classical music enthusiasts have provided valuable information about preferences, habits of consumption, and reflections about streaming platforms' functionalities for the consumption of classical music. The results have shown some patterns of consumption and characteristics of the classical music enthusiasts identity, such as omnivorous taste, role normative ways of consumption, individualism, the relevance of live music, and the identification with musical instruments. Results have also revealed that classical music enthusiasts appreciate the accessibility to classical music that streaming platforms provide but highlight the lack of variety of versions, accurate searching tools, and quality content. From a Consumer Culture Theory approach, this study reflects on the role of the digital platforms in the consumer's identity construction but also aims to point out the relevance of the consumer role for the improvement of streaming platform features.

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1. Introduction

1.1 Problem formulation

Statistics show that classical music represents only 1 percent of all streaming and 0.5 percent of streaming revenues (Sisario, 2019). Comparing classical music with pop music, only a quarter of classical music consumption happens through streaming platforms in contrast with the over half of the pop music (Roberts, 2019). Why does this happen?

The first reason could be related to the technical characteristics and classification of classical music. If pop music can be searched by song and artists, classical music includes more parameters of searching, such as composer, piece, performer, and conductor... parameters that music streaming platforms do not consider in their searching filters.

Regarding artists, streaming platforms such as Spotify are useful to promote new music, driven consumers to what is trendy; however, most of the classical music catalogue is around 300 years old. Besides, algorithm culture has also influenced the artist's creativity, shaping content through technological restrictions (Arielli, 2018). If in the past artists were paid by album sold, nowadays artists get paid per stream that counts when listening to at least 30 seconds of a song. According to this statement, artists are conditioned to stream more songs on time, with shorter content to get more profit. This pay-out model entails that, for instance, orchestras that record long symphonies and concertos that lasts more than 30 minutes get fewer royalties than pop songs that last three minutes (Roberts, 2019). This reality presents a concern for contemporary composers that are motivated to compose shorter works resulting in an impact on the genre. The panorama in streaming platforms regarding classical music not only affects classical music artists but classical music listeners that would be struggling in the use of streaming platforms in their music consumption activity.

Music consumption is currently shaped by technological innovations that contribute to create, produce, and distribute music, expanding the options for the consumption of music, both individual and collective. Digital platforms offer new ways of music consumption, and now consumers can easily access to music anytime and anywhere. Music streaming platforms allow consumers to search for any kind of music genre in different catalogs, customize their own music libraries, create different playlists, and share musical content

with others. Streaming platforms such as Spotify and YouTube are some of the primary agents of these ways of music consumption. These platforms work with algorithm tools to recommend music based on the preferences and the choices made by the users.

However, besides the remarkable benefits of the use of these streaming platforms, some scholars have presented their concern about the algorithm technology and its relation to shaping consumer's preferences and tastes. Emmanuelle Arielli (2018) argues that algorithms used in digital platforms interfere in the individual's decision-making process through systems based on pre-determined classifications to increase consumption rather than be used as an introspection tool. In his research, he wondered if algorithm technologies would lead to a process of homogenization of preferences and taste or, on the contrary, would enhance the plurality of styles and trends (Arielli, 2018). What can be said is that algorithm technology is not used only as a tool that allows users to find new content easily, but private tools created to increase profit by users' interaction. In this sense, the concern is that streaming platform models based on algorithm technology could have led to a misrepresentation of niche genres that are not as profitable as mainstream genres. So are streaming music platforms being so useful for listening to niche genres, such as classical music, as it does for other mainstream genres?

The sociology of culture and media has made clear the connection between the interaction with music technologies and the affective responses of individuals (Nowak, 2016). Music is also a communication tool, is a language through which we can express emotions, feelings, and meanings to others; and therefore, music can also be considered as a resource to construct and develop the individual's identity. The convenience of technological innovations in music, such as digital music files and streaming platforms, has enabled consumers to adapt music consumption to everyday life moments, having an essential role in the construction of self-identities (Nowak 2016).

This study aims to approach to the consumption of classical music, and it wonders if classical music enthusiasts find in streaming platforms a reliable tool to identify themselves and share their preferences with others.

1.2. Research question

This research aims to get the necessary findings to answer the following research question and sub-questions:

How is classical music consumed in the digital age?
- **How do classic music enthusiasts incorporate streaming platforms in their consumption activities?**
- **How do classic music enthusiasts perceive the functionality of music streaming platforms?**
- **How do classical music enthusiasts use streaming platforms to build consumer identity?**

The purpose of this study is to contribute to consumer culture research in the music industry and shed light on the role of music streaming platforms as a marketplace resource to build identity projects. More specifically, it is the purpose of this study to approach the consumption of classical music, and it wonders if classical music enthusiasts find in streaming platforms a reliable tool to built their self-identity.

The activity of searching for music, create a personal music library, and sharing preferences with others, have been seen for consumer culture researchers as an activity to develop identity construction. However, we suggest that music streaming platforms are focusing on main genres or *mainstream genres*, but leaving aside the *niche* genres, taking as an example the classical music genre and its issues to settle in music streaming platforms such as Spotify or Youtube.

In order to create the basis to answer these questions, it is essential to clarify the sense of how *niche genre, classical music genre*, and *classical music enthusiast* terms are going to be used in this research.

1.3. Terminology

The Oxford Handbook of Creative Industries defines *niche* as a "*distinctive competitive market space created by actions of producers,*" comparing and relating this concept with *genres* and classification in the music industry (Jones, Lorenzen, Sapsed, Anand, & Croidieu, 2015, p. 7). From a marketing perspective, a *niche* is '*a small market consisting of an individual customer or a small group of customers with similar characteristics or needs.*' (Jones, et al., 2015, p. 7). This definition means that the essential characteristic of a niche is the producer´s actions to differentiate itself from other competitors in the market. Moreover, a *genre* is a broader concept that, in contrast to the concept of *niche,* considers the actions of the stakeholders beyond consumers and producers. Genre is defined by Lena and Peterson (2008) as "*a system of orientations, expectations, and conventions that bind together an industry, performers, critics, and fans in making what they identify as a distinctive sort of music.*" (Lena & Peterson, 2008, p.698)

The definitions of *niche* and *genre* lead to the possible controversial use of *"classical music"* term in this research. From a musicological perspective, classical music is a musical genre whose terminology has always led to debate and confusion due to its widespread use. The confusion comes from the double meaning of this term and the vague definitions found. *Classical music* is a term used for music that belongs to the Classicism period (1730 – 1820) but also a broader ensemble of "cultivated" genres from other periods of the musical tradition. The Oxford Learners' Dictionary defines the term as "*music written in a Western musical tradition, usually using an established form (for example, a symphony). Classical music is generally considered to be serious and to have a lasting value*"(Oxford learners' Dictionary, n.d.). As the term "classical music" can be misunderstood, some scholars are reluctant to use it and use others as "Art Music, cultivated music or serious music," but there is no consensus. The scholar and expert in classical music, Ramon Gerner points out that "*classical music" is not understood in the literal sense of the term, but in the meaning of "that which remains." In other words, something that goes beyond its time that becomes a model. Everywhere I always say "the wrongly called classical music."* (Torrijos, 2017). This opinion match several ones, such as the director and composer Leonard Bernstein's point of view: "people use the word "serious" music when they mean Handel or Beethoven, but there again, there is some jazz that's very serious" (Bernstain, 2005). Gerner explains that, from his point of view, the use of cultivated music is "the zenith of the pejorative." Moreover, it can be considered that the "cultivated music" term has some

connotations related to social hierarchies in the same way that in the Renaissance, the Latin concept "*musica reservata*" was used to define a musical genre that was reserved only for the elite.

According to the given definitions, classical music, as a "broader sort of music" and from a musicologist perspective, is one of the main musical genres. However, in this research, classical music will be treated as a *niche* genre due to the given context; in this case, streaming platforms. In this sense, it is considered that classical music in streaming platforms shares characteristics of a *niche* genre such as a small market, small community, and small amount of music streamed, compared to other musical genres.

Furthermore, *classical music enthusiasts* term has been chosen to represent the group of classical music consumers studied. According to MIDiA research (2019), there is a difference between *classical aficionados* and *classical enthusiasts*. The difference between these two groups depends on the level of engagement with the classical music genre. Classical music aficionados are a smaller group that firmly believes that this genre is important for them more than other genres. They consider themselves classical fans and actively participate in listening to classical music (via streaming or live concerts), taking a central role in their lives. On the contrary, classical enthusiasts are a broader group, less actively and exclusively engaged with classical music but who also enjoy listening to this genre. This group perceives classical music as a genre to explore and discover.

The informants of this research are expected to be a mix of these two groups. Since the level of engagement with classical music aims to be discovered, it has been considered more appropriate to classify them as *classical music enthusiasts* as representing a broader group of classical music consumers.

1.4. Research context: Scope and delimitations.

This research has a qualitative nature and will be addressed from a consumer culture theory perspective, taking into account the insights provided by classical music consumers in order to answer the research question. In this sense, an image of the classical music market in digital platforms will be presented as a background for this study, but it is not the purpose of this to take into account market quantitative data to answer the research question. That said, it is not the desire of this research to explain the reasons for the fluctuations in the classical music market in streaming platforms but offering an incentive to think about the consumer role and its identity construction.

Furthermore, the geographical delimitation has to be established. As the study is based on European consumers, the streaming platforms that will be mentioned are the streaming platforms more used in the European territory, excluding other important music streaming platforms such as Pandora in the United States or NetEase Music in China.

Finally, this study presents some limitations regarding the theoretical foundations and the data collection methods that will be explained more in-depth in the related sections.

2. Background

The development of all the technical innovations that led to the "digital age" is shaping the consumption of music nowadays. If before digitalization, the music industry was based on selling physical albums, today most of the revenues came from streaming platforms. Convenience, massive catalogs and, tools for interaction and sharing have brought a critical shift in the industry. In 2018, the total revenue of music streaming grew 34%, being 47% of the total music revenue (Chang, 2020). The streaming market is growing with a proliferation of music streaming platforms where people can find their favorite music and share their preferences with others. For that reason, when analyzing music consumption, the players of the digital music market has to be considered in order to contextualize this study. As the research question aims to address classical music consumption in streaming platforms, it is necessary to present the scenario and the factors that could make this study relevant.

2.1. Classical music in the streaming era

Since this study is going to focus on classical music consumption in streaming platforms, it is necessary to present the market context for this genre. According to the MIDia research, *"The Classical Music Market: Streaming's next genre?"* (2019) classical music is the fourth most popular music genre overall; 35% of the adult population listen to classical music genres more than listen to R&B or hip hop (Mulligan, Jopling, & Fuller, 2019). Classical music plays a vital role in the global recorded music market, with the majority of revenue coming from CD and download album sales. The growth of this genre in the market has been

significantly less compared to the whole music industry since the CD and download album sales are declining formats. However, most of the analyses show that classical music streaming is growing (in 2018, classical streaming revenues were up 46%), boosting the overall consumption of the genre (Mulligan et al., 2019).

Classical Recorded Music Revenues, Global and by Region
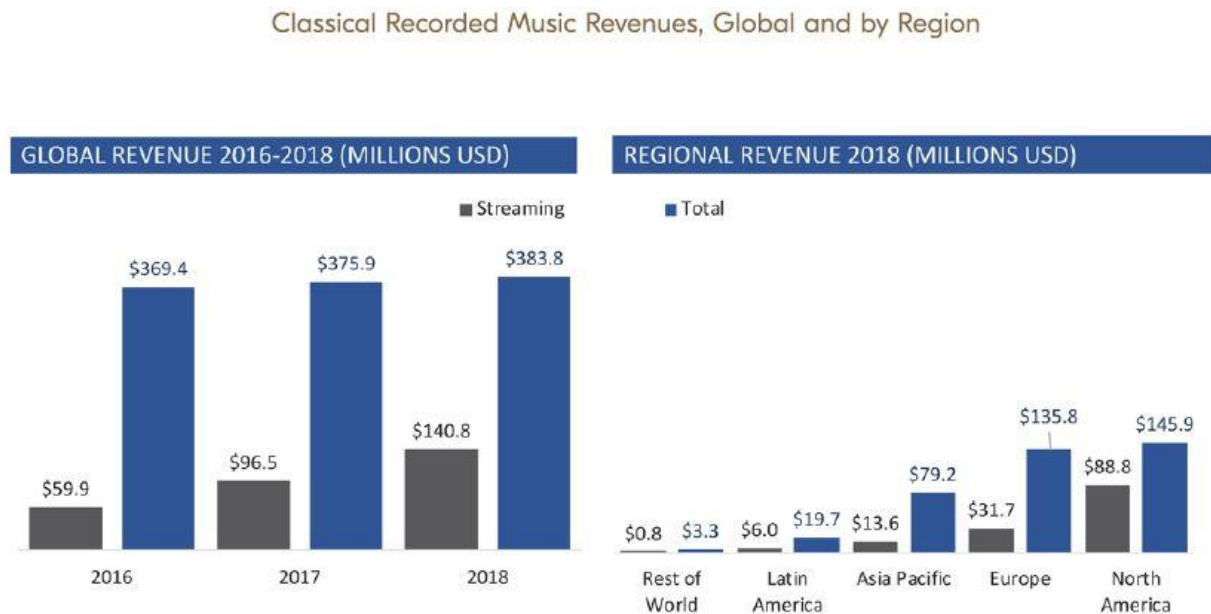
Figure 1. Source: IDAGIO/MIDiA Research

Mostly, the classical music listeners present average age of 45.5 years old, but the genre present different consumer profiles and is reaching younger audiences (Mulligan et al. 2019). According to some analysts, the role of streaming platforms in gaining the interest of younger generations due to the development of "Discovering" tools and "mood-based" playlists (that generally include classical music tracks), that helps the engagement with the genre (Wassemberg, 2019).

Even if streaming platforms are increasing their popularity in classical music consumers, radio and CDs still being preferred as channels to the consumption of this genre. The third preferred format is video-streaming, with 29% of listeners using Youtube or Vevo, keeping free streaming services in the fifth place (Mulligan et al. 2019). As some statistics show, streaming has a crucial role in the growth of the music industry, contributing to 75% percent of global music industry revenue (Chang, 2020). So if we consider

streaming as the prime force in the music industry, why classical music consumers still preferring CD and radio before streaming?

Formats Used to Listen to Classical Music, Q4 2018
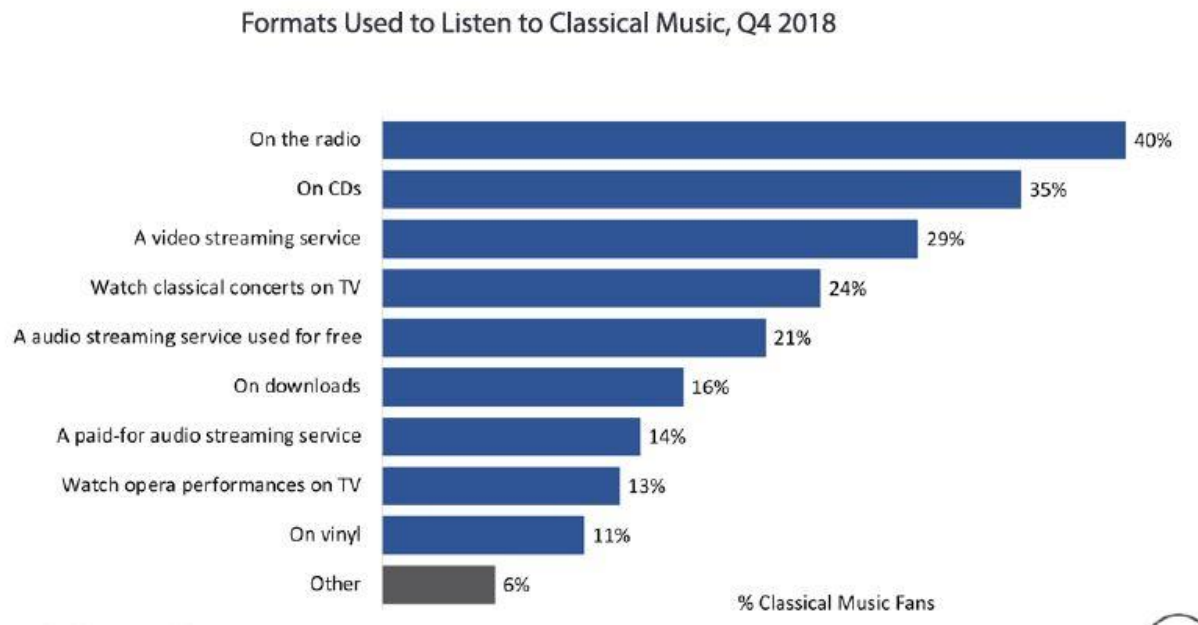
Figure 2. Source: IDAGIO/MIDia Research Consumer Survey Q4 2018

Some researchers agree that the reason is related to how classical music gets lost in the metadata (Sisario, 2019; Seymour, 2019). If metadata is quite simple for popular music (artist, song, and album), classical metadata needs to encompass many variables: composer, orchestra, choir (the director of the choir), the title of the piece (number of the part, number of the opus), individuals' composers' systems, and long etcetera (Seymour, 2019). The parameters of searching classical music in streaming platforms is an issue. In free streaming platforms services, many musical genres can be found by categories, from different ages and cultures such as African Music, K-pop, urban Latino, classic rock. However, when searching classical music genre, 15 centuries of music around the world is encompassed under one category, from medieval music, through classicism, baroque, romanticism until more modern composers, concrete music, or minimalism (Seymour, 2019).

In short, if streaming platforms are a convenient tool to search for music, some researches argue that the most popular platforms do not reach the requirement to do a precise search for classical music. In order to

provide reliable tools for listening to classical music, some streaming platforms that focus on this genre have been developed.

2.2. Classical music streaming platforms

The response of the issues regarding classical music in streaming platforms is the creation of streaming services to address the demand of classical music consumers. Three streaming services focused on classical music are available: Naxos Music Library, Primephonic, and Idagio.

Naxos Music Library is one of the foremost classical music streaming platforms in the market. The platform offers a catalog of over 940 classical music labels with hundreds of albums added each month. This platform stands out over other ones in extras offered, such as opera librettos, composer and artists biographies, an interactive dictionary of music, study guides, and a musicology section with articles and studies, among others (naxosmusiclibrary.com). However, there are two critical disadvantages. First, it does not have a desktop app, and second, the pricing structure: Naxos is more expensive than other platforms with a yearly plan that start at 210$ a year. ("Artist Push," 2019).

On the other side, Idagio and Primephonic are more similar in design and working, sharing characteristics with other big platforms such as Spotify. Both of them are considerably news and share some features, such as the way of searching classical music and high-quality sound.

Primephonic is a Dutch-American start-up that has created a subscription streaming platform designed for classical music. Primephonic offers a catalog with more than a million tracks of classical music that is still growing every day. However, like Naxos Music Library, it does not have a desktop app, and according to some reviews ("What Hi-Fi?", 2019), this platform presents a lack of contemporary classical music that illustrates the requirement of a more exhaustive library. What makes it easier to use for classical music consumers is its precise filter. Primephonic searching tool show works, recordings, albums, and tracks, in that order, showing results even if the name of a piece is slightly wrong. The features of this platform allow finding music even for those who do not have much experience in classical music through the home page that shows new releases, daily recommendations, and essential artist playlists. Furthermore, this platform makes available playlists cataloged by instruments, origin, or period of composition. Contrary to Naxos

Music Library, Primephonic has a cheaper monthly subscription, between 8$ and 15$, and a free trial of 14 days.

The last classical music streaming platform that should be mentioned is Idagio. This Canadian-American platform developed in 2018 shares searching and audio quality features with Primephonic. In the same way that Primephonic, this platform allows users to browse and find playlist by composer, performer, instrument, period, sub-genre, and mood (Seymour, 2019). However, the design is slightly different and is the only one of these platforms that has a desktop app. This platform has some unique features as the "Works Page," based on combining browsing and searching to find different versions of composers' works (Deniz, 2019). Another singularity is the "About the composer" feature, which gives information about composers and artists. Idagio offers a trial period of 30 days, with a monthly subscription of 10$. ("Artists Push," 2019)

These three platforms present features that would solve the issue with classical music getting lost in the metadata. However, these streaming platforms are recently developed and continue in progress. Furthermore, as it was shown in *Figure 2* (2.1.)*,* classical music consumers still preferring free streaming platforms to carry out their consumption activities. These platforms would probably need more time to have an impact on digital means, reaching classical music consumers, and playing a more significant role in the music streaming market.

3. Theoretical Foundation

In this section, the theoretical foundation of this project is displayed. First, Postmodern Consumption theory is explained as the broad part of the theoretical umbrella that defines the approach of this consumer research. Besides, and going deeper into the research's topic, Consumer Culture theories that focus on identity construction and the marketplace are considered, providing the theoretical context for the analysis of this research.

3.1 Postmodern Consumption

In Marketing, Postmodernism has been defined by Gerrit Van Raaij (1998) as *"cultural episode, characterized by a pluralism of styles (of consumption) and ideologies, a need of Hyperreality and self-expression through consumption"* (Hamouda, 2012, p. 98). Unlike in Modernism, the postmodern consumer lives in a society where consumption is a process of exchange of symbolic meanings and not the destruction of an object (Firat and Venkatesh, 1995). The process is not individualistic but a social act, through which consumers attach meaning to objects and develop their identities.

In Firat and Venkatesh's research (1995), *Liberatory Postmodernism and the Reenchantment of Consumption,* five conditions of postmodern consumption are proposed and afterward used in consensus by other researchers: Hyperreality, Fragmentation, Juxtaposition of Opposites, Reversal of Production and Consumption and Decentred Subject. Identity construction is one of the main characteristics of the postmodern consumer that can also be related to each condition as a way to contribute to its consolidation (Hamouda & Gharbi, 2012).

3.1.1. Hyperreality

The condition of Hyperreality is related to a technical change that makes possible a different way of consumption. The Digital Age made possible the development of new consumption spaces where the reality is simulated digitally. There is no more a universal reality but the possibility of re-creating different new realities according to possible meanings of the "objective reality."

In digital spaces, consumers, as members of the same reality, are willing to realize, construct, and live the simulation (Firat & Venkatesh, 1995). This simulation is determined by the set of meanings that consumers share and relate to the momentary experiences that become the "reality."

In this case, *Hyperreality* is represented by all the digital means that allow consumers to listen and share music. Streaming platforms are considered then as spaces where the reality is simulated (e.g., watching an opera, listening to a live concert, etc.). Through these spaces, consumers are communicating with others what are the personal meanings of this social reality, and as a result, identity construction can be built.

Digital spaces offer new scenarios, out of reality, where individuals can develop their identities without the restriction of the physical (Belk, 2013). These digital spaces have been crucial to changing the way that communicates the self-identity with others, avoiding geographic limitations that facilitate the collective interaction that nourishes identity construction (Arnould and Thompson, 2012).

3.1.2. Fragmentation

The postmodern consumer is not limited to a unique consumption moment or identity. This is the basis of the Fragmentation dimension; now the reality is not only one but can be several ones at the same time, being all of them genuine and legitimate (Firat & Venkatesh, 1995). In that sense, individuals are free to experience different moments and take different actions, even if there is no logical relationship between them. This phenomenon forms the *fragmented subject "a subject whose multilayered existence seeks neither repressive unity nor conformity but freedom of movement in an expansive space."* (Firat & Venkatesh, 1995, p.253). The experience of these different consumption moments makes it possible for the postmodern consumer to create voluntarily diverse identities to adapt himself to each situation (Hamouda & Gharbi, 2012).

As Nowak points out, "*contemporary modes of consumption are not only multiple but increasingly fragmented and heterogeneous*," referring, in this case, to individuals who consume music through different technologies according to its taste (Nowak, 2016, p. 20). Nevertheless, beyond the means of consumption, it would be accurate to add fragmented tastes. It can be stated that classic music enthusiasts feel identified with only one music genre?

This research assumes that classical music enthusiast as a postmodern consumer is not limited to the experience of classical music in a determined context. However, it has the opportunity to adapt its consumption varying the content, means, and moment in their everyday life activities.

According to Raphael Nowak, consumers perform "role-normative modes of listening" when they associate "adequate music" with a "role" for specific moments of their everyday life. For instance, music consumers can relate music with low rhythms to relaxing activities, energetic music to workout activities, according to their interests, and how they want to feel in different situations. Besides, there is another similar association made by the musicologist Ola Stockfelt in *Adequates modes of listening* (2004), the "genre-normative modes of listening," where specific genres are associated with different everyday moments. In this sense, the electronic music genre can be associated with partying activities, jazz music to a relaxing dinner, or classical music to a study session. Changing the terminology, in both cases, it is clear that music, as a cultural product, entails symbolic meanings that consumers relate to their feelings, experiences, and situations.

3.1.3. Reversal of production and consumption

This dimension refers to the fact that the consumption act is simultaneous, a production act, forming a cycle of production and consumption (Firat and Venkatesh, 1995). The traditional thought of consumption implies a duality where the value is created in the production to be destroyed in the act of consumption (Van Raiij, 1993). From a postmodern perspective, value is created on the process, and it is not attached to the object itself but to the meaning that the product represents. Since it is the postmodern consumer who interprets and defines the meaning of the product, it is the consumer the producer of value through the consumption act. It is in the consumption activities, through the process of interpreting and sharing meaning with others where consumers can construct their identities.

Music consumers can create value through the interaction with streaming music platforms. Firstly, it can be argued that music consumers are responsible for the fluctuations of trends in the music market. In the digital platforms, the consumer's choices are shown and share with other consumers. The consumers use the streaming platforms as a tool to discover and share their findings within the community, fostering a possible change in the music market. Secondly, consumers create value when assessing the platform's

affordances. The concept of *affordance* is developed in *Technological Affordances* by Garver as "*a way of focussing on the strengths and weaknesses of technologies with respect to the possibilities they offer the people that might use them.*" (Garver, 1991, p.79). This concept refers to a special configuration of artifact's properties and implies that technological means attributes are compatible with the user's attributes and its perception of the technological mean (Garver, 1991).

The consumers' considerations to choose a platform rather than another one in order to enact their consumption activities can be considered as a creation of value for other consumers and also for platforms in a managerial sense of improving their resources.

3.1.4. Decentred subject

As it was explained in the last dimension, from a postmodern perspective, the boundaries of production and consumption are blurred. This fact has been affected by the confusion of the role that subject and object perform. If from a Modernist perspective, objects as products consumed, are produced to enable consumers to achieve goals, in Postmodernism is the subject who enable products to accomplish their functions: "*More and more, in an ironic twist of social ordering, individuals, as economic actors, are defined by their role that aids the market in achieving its economic goals, rather than the market and its products being the instruments of consumer welfare*" (Firat & Venkatesh, 1995, p. 254). The question about who is in control is exposed to Postmodern Consumption, resulting in the hesitation of the subject superiority (Hamouda & Gharbi, 2012).

This confusion between subject and object is also seen both in "self-perception" and "self-presentation" of individuals. Consumers are linked to products, attaching them meanings from their own identity. As Belk addresses it in *The Extension of the self* (1988), possessions have seen by consumers as part of themselves, tools through which individuals can reflect meanings of who they are.

It can be argued that music consumers attach meaning to the music that they listen to, making it part of their own identity. Music libraries, in a physical or digital format, could be considered the extension of the consumer musical identity. However, are music consumers who give meaning to the music listened, or is it the music itself that helps consumers to achieve their identity construction goals?

3.1.5. Juxtaposition of opposites

Another characteristic of postmodern consumption is that all the factors involved in consumption can be combined in different ways without overlapping each other. The coexistence of reality and Hyperreality, the changing roles of subject and object, or the fragmented moments of consumer's experience are not necessarily contradictory in a postmodern perspective. However, this *Juxtaposition of opposites* often creates paradoxical moments of consumption: "*Opposing and disconnected juxtapositions are found increasingly in contemporary culture, as in architecture (...) It is now possible to juxtapose rococo, Roman, modern, and Greek architectural features in one building*" (Firat & Venkatesh, 1995, p.255).

Similar to this architecture example, from a musicological perspective, it is held that contemporary musical genres such as pop, rock or jazz, have emerged from the historical development and combination of classical music features and the adaptation to the social context and the current age. Musical genres not only share standard musical features but coexist in a context such as streaming platforms, wherein a paradoxical way, individuals can find from electronic *psytrance* rhythms to the deep melodies of *Cante Jondo* flamenco at the same consumption moment.

Furthermore, the juxtaposition of opposites dimension can be found in the omnivorous taste that characterizes the Millennial generation. According to Sweeney (2006), Millennials do not have generational music, and for them, no one music style prevails from the majority (Sweeney, 2006). In relation to the fragmented identity, millennials taste is defined by their multiple choices of music, often presenting opposed genre (they can listen to rock, but also to classical music). However, it is also hard nowadays to categorize genres and styles, due to the emergent cultural hybridity in popular music. In contrast to "old-fashion" music enthusiasts, who think that hybridity is a dilution of the "purity" of the genre, young generations tend to be more open-minded regarding the mix of heterogeneous styles (Holzinger, 2002). For the hybridization phenomena, musicologists have been using the term *fusion* for some genres (e.g., *flamenco fusion* often mix flamenco with jazz, rock, or electronic music), implying the combination of technical and social aspects of opposed genres. (Holzinger, 2002)

3.1.6. Towards a theoretical model

The statement of the five postmodern dimensions has the aim to establish a relationship between the postmodern consumer and the identity construction as one of its main characteristics. These five dimensions have been related to patterns of consumption as an analytical model for some scholars. In John D. Branch's research *Postmodern Consumption and the High-Fidelity Audio Microculture* (Branch, 2007), the five dimensions of postmodernism are related to patterns of meanings identified in the analysis of High-Fidelity Audio consumers creating the following model:
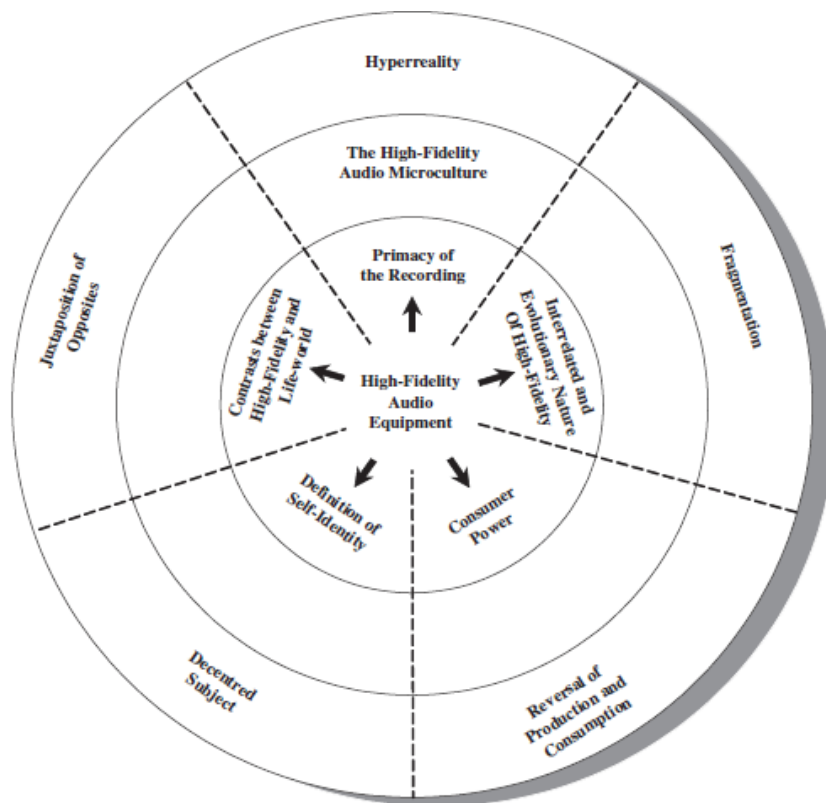

Figure 3. A model of the High-Fidelity Audio Microculture. Source: Branch, 2007.

Following this model as an example, the five postmodern dimensions can be related to the patterns of meanings found in classical music consumers. The adaptation of this model to this research will be developed in the Results section in order to sort the data collected and get the research findings.

Once the postmodern approach of this research has been exposed, the next section will address Consumer Culture Theories that focus on the consumer's identity construction and its relationship within the marketplace, to establish a more accurate theoretical framework.

3.2. Consumer Culture Theory

Consumer Culture Theory is a set of theories that address the relationship between consumers, the marketplace, and the cultural meanings involved (Arnould & Thompson, 2005). The term of Consumer Culture Theory is defined in 2005 by Arnould and Thompson in *Consumer Culture Theory: 20 years of research* to gather the existing theories about Consumer Research. CCT provides a theoretical framework to study the consumption behaviors in a given context. In these theories, culture is seen not as a homogeneous system of collectively shared meanings but as a heterogeneous distribution of meanings in a multicultural and global market within a social and historical frame. The main concern regards the consumer actions and its implications in the market: "why *consumers do what they do and why consumer culture takes the forms it does."*(Arnould & Thompson, 2005, p. 16)

CCT research aims to develop theoretical frameworks with which analyze consumers and their symbolic experiences of acquiring behaviors, as well as their socio-cultural implications in the collective.

According to Arnould and Thompson (2005), the CCT framework is divided into four key interrelated dimensions: i) *Consumer identity*, ii) *Marketplace cultures*, iii) *The Sociohistoric Patterning of Consumption,* and iv) *Mass-mediated marketplace ideologies and consumer´s interpretive strategies*. These theoretical dimensions structure consumer culture researches by finding theoretical commonalities even if their methodologies approaches are diverse (e.g., phenomenology, ethnography, historical methods).

CCT studies present interest in *Consumer Identity*, trying to find answers about the construction of identities, self-presentation, the development of identity projects, or the effects of participating in consumption activities in the self-perception of individuals. In order to practice identity construction, consumers make use of the resources that the marketplace offers. From the *Marketplace Cultures*, consumers are not studied only as individuals but as individuals who belong to a gender, a social class, or an ideological culture. Consumption practices help to the process of social structuration and allow consumers to develop themselves into collective groups (Arnould & Thompson, 2005). Some examples of

researches assign into this dimension address topics such as the tension between local and global meaning systems, the formation of communities, or the creation of consumer value through participation in the collective. *The Sociohistoric Patterning of Consumption* encompasses researches about gender, ethnicity, the role of class, and global mobilities, this time from a sociological and historical perspective. Finally, *Mass-mediated ideologies and consumers interpretative strategies* address the matters about the consumer implication in the mass media from an ideological perspective of resistance. CCT researchers state that consumers have an essential role in the construction of meanings in advertising and mass media in ways that sometimes are opposed to the ideological meanings attached.

As this paper aims to contribute to the Consumer Culture Theory study, the research is going to be addressed by two of these interrelated four dimensions, Consumer Identity and Marketplace Cultures. In the following, these two dimensions will be addressed concerning relevant topics for this study.

3.2.1. Consumption and Identity – Identity Projects and the marketplace

The consumers can be considered as co-creators that make use of digital platforms to express themselves and their musical knowledge and preferences. The consumers use the streaming platforms as a tool to discover and share their findings within the community, reconfiguring the musical product into meaningful identity projects (Arnould & Thompson, 2012). Identity is a complex concept that presents variations of meaning according to the field of study. According to Arnould and Thompson (2012) in CCT research, the identity concept is defined as:

> *"complex phenomenon that encompasses: i) personality: the set of features that comprise a given person's character, which is thought is relatively stable and scaffolded by genetically determined traits; ii) self-concept, a collection of beliefs on has about one's self; iii) Identity project, the strategic configuration of objects, symbols, scripts, and practices to claim particular identity position; and (4) self-presentation, the performance of an identity project in a social context."(p. 39)*

Therefore, individuals can perceive themselves and their relationship with the environment, as well as express this understanding to others.

In short, consumers are perceived as identity makers by using the resources that the marketplace offers. In the process of the consumption of goods, consumers built themselves and their identities by the projection of themselves on the products acquired (Belk, 1988). In other words, consumers are seeking those symbolic resources of the marketplace to construct identity projects or, that is, '*social arrangements in which relations between lived culture and social resources, and between meaningful ways of life and the symbolic and material resources on which they depend, are mediated through markets*' (Wattanasuwan, 2005, p. 179).

In this study would be assumed that streaming platforms' users are making use of these platforms to develop their musical background and their identity projects, creating playlists and sharing their music preferences with other users. In this identification of the user with a cultural product, it can be found the effort of identity construction.

3.2.1.1. Identity roles and self-narratives

Identity is intentionally created and adapted with a purpose according to the social context. Individuals present a multiplicity in their creation of identity projects that are related to the social role that they perform. Jensen Schau (2018) defines the *social role* term as "*a set of connected behaviors, rights, obligations, beliefs, and norms people inhabit in a social situation*" (Arnould & Thompson, 2018, p.39). In their everyday lives, individuals perform multiple roles simultaneously (e.g., husband, parent, friend, student), in order to adapt themselves to different social situations.

Music theorists have shown different perspectives regarding the role of music in the construction of identities. It can be found a parallelism between the multiplicity of roles and multiplicity of musical genres as Stockfelt argues it in *Adequates Modes of listening* (1997) where relates "*music genres, their social connotations, and everyday soundscapes*" (Nowak, 2016, p.79). The development of music technologies has open access to a wider variety of music genres that performs different roles in the daily activity of music consumers. Nowak (2016) argues that consumers assign roles to music in order to associate specific music to different everyday life activities, and he names it as "role-normative modes of listening." The "role-

normative modes of listening" requires an intention, an emotional response, differentiating music that has been assigned a role from music that is omnipresent in everyday soundscapes.

In these "role-normative modes of listening," Nowak explains that self-identity is a complex and debatable term, and music cannot solely define the individual identity. Temporality is a central aspect of the identity notion, causing the necessity of studying the music role through the time. Matching with the contemporary consumer culture understanding, individuals construct identities through space and time in a constant state of transformation (Jensen, 2018). Nowak argues that the impact of music on the individual's identity construction has to be considered as a process that is changing and might be continued or disrupted. This statement is the reasoning of the use of the term "Life narrative" over "self-identity," which implies a sense of evolution, pointing out that studying the role of music in individuals' narratives could provide an understanding of how individuals create their musical identities. (Nowak, 2016)

Furthermore, DeNora argues that music is a resource for the self, but not only like a meaningful or communicative medium but as a power that influences emotional experiences of how individuals perceived themselves, their relationship with others, and the situations that they live (DeNora, 2000). However, Nowak (2016) critiques DeNora's statements pointing out that this point of view is an overestimation of the power of music semiotics, and music cannot construct the individual's identities just by itself. Nowak defends that music is a *possibility* of an identity resource, being more critical to focus on the individual's interaction with music and consumption than the music itself.

3.2.1.2. Musical Taste and Identity

The concept of musical taste has several theoretical definitions according to the research nature, referring to terms such as "music preferences," "musical meaning," or "listening practices" (Nowak, 2016). Several analyses relate musical tastes to social status and condition, starting by the sociologist Pierre Bourdieu's model in *Distinction: Social Critique of the Judgement of Taste* (1984). Bourdieu argues that our choices as consumers are not only depending on our personal criteria but related to cultural development, that is, besides, linked to social class. In Bourdieu's model, it can be seen that over time, the development of an individual's preferences tends to link to broader music genres preferred and, consequently, a greater distance between social status and taste (Nowak, 2016). However, the preferences still shaped by the social

context of these individuals and their perception of these music genres. Supporting this argument of the relation between musical taste and social class, the quantitative research performed by Peterson (1992) analyzes individuals' musical tastes in the United States. Peterson establishes a hierarchical and pyramidal structure to explain the results: the individuals on the top belongs to an upper social class, are less numerous but with a wide range of music preferences; and individuals on the bottom are more numerous, belong to lower social class, and small numbers of popular genres shape their preferences (Nowak, 2016). However, it would be appropriate to notice that these researches about musical taste and social hierarchies were developed before the changes in the music industry in the digital age led by the massive sharing of music files (Nowak, 2016).

As explained in the *Terminology* section (see 1.3.), the classical music term tends to be associated with "Cultivated music" or "serious music." These terms imply connotations about social hierarchies, suggesting that classical music consumers are more educated in music than other music consumers; the taste is then related to social status. Some researchers state that there is an *elitism* factor related to the consumption of classical music. According to Diblasi and Willis (2014), the audience of classical music concerts are individuals that usually belong to a "higher class" or have a "better" taste in music.

From a social-psychological perspective, the musical taste has also been related to features of cognitive style and personality, forming a relevant part of an individual's values and attitudes (MacDonald, Hargreaves & Miell, 2002). Macdonald et al. (2002) argue that from a psychologist's perspective, music works in three different domains: cognitive, emotional, and social. The social-psychological perspective focuses on the social dimension but arguing that the social function of music includes the cognitive and emotional dimension. Hargreaves and North (1997) establish three ways through which the social function of music is expressed: *interpersonal, mood,* and *self-identity.* (Macdonald et al., 2002)

According to musical preferences, individuals use music to develop interpersonal relationships and identify themselves in social groups. Moreover, individuals use music, adjusting it to the mood and the social activity that they are performing. Finally, music is also a resource to construct the self-identity, influencing the self-presentation and the perception of others.

3.2.1.3. Identity, Self-Presentation, and Consumption

Consumption is a fundamental act in identity construction. Through the consumption act, consumers give meaning to different products with which express themselves and create self-identity. Individuals utilize consumption to develop their social life, matching their identities with particular objects, but also trying to differentiate themselves from others: *"Consumption is procuring, appreciating, and using things as utilitarian objects, signs, and enablers of the identity projects"* (Arnould & Thompson, 2018, p. 51). The marketplace is considered a mediator and a source of symbolic resources through which consumers can create identity projects. Some CCT researches have tackled the relationship between identity and consumption, for instance, Belk's research *The extension of the self* (1998). Belk points out the significance of studying the meaning that consumers attach to objects in order to understand consumer behavior. From his point of view, consumers use objects as an extension of themselves to communicate personal and group-level identity (Arnould & Thompson, 2018). In this argument, consumers are defined by their possessions through which they work on their self-presentation or the way that, individually, consumers identify themselves. However, he also highlights the role of possessions in collective identity, arguing that usually, we define the people around us according to different consumption objects (Belk, 1988). In this theory, written in 1988, Belk talks about objects, highlighting the relevance of the physical object as if it was part of the individual's body, which means that there is a materiality notion that is relevant in the process of identification with the object. However, what happens nowadays with non-material products such as digital music and libraries? The revised work of Belk in 2013 and 2014 modify the theory adding some dimensions regarding consumption in the digital world, making the theory more relevant for this research.

The first dimension in the digital world that affects this theory is the *dematerialization*, taking as an example the dematerialization of music libraries. Before, individuals found in music consumption the pleasure of collecting and create a physical library, implying meanings about how the library was created and what is the story behind the collection of those CDs. In digital music consumption, the library has disappeared and transformed into a digital library that individuals can easily share with others through media platforms. This shift would have transformed music consumption from a private act of acquisition and appreciation into a group practice (Belk, 2013).

The second dimension, the *reembodiment*, consider the fact of the disappearance not only of our possessions but ourselves. Now, in the digital world, individuals can create their digital identity, making

possible the multiplicity of identity and even affecting individuals' behavior in the real world. The third dimension, *sharing,* highlights the relevance of sharing our digital possessions or preferences with others, making it easier than before digital consumption. The act of sharing files has an impact on the creation of group identity: *"When things are jointly owned, they are also likely to be more relevant to the aggregate level of self encompassing those with whom they are shared."*(Belk, 2013, p. 484).

Related to this group identity is the dimension of *Co-construction of the self*. In digital platforms, individuals influence and are influenced by others, seeking validation and the reaffirmation of themselves. Identity is built then not only from our perspective but in a collaborative way with people that are sharing content and personal preferences in a digital mean. If we take as an example of this the music streaming platforms, our library may be created not only by our taste but the influence of other users' recommendations.

Finally, the last dimension is the *Distributed Memory,* which highlights how digital means allow consumers to keep track of the changes of themselves. For example, through digital means, it is easy to search and know what kind of music we used to listen to, if we used to listen to other kinds of bands or genres, making possible the awareness of the building process of identity narratives through time.

Following this line of thought, changes in the materiality dimension of music consumption are also addressed by Nowak (2016), who consider the changes in music technologies, arguing that the materiality of music has a role in differentiating experiences of music. Nowak identifies three non-exclusive patterns of meaning that individuals attached to music technologies: utilitarian, aesthetic, and symbolic meaning. The utilitarian meaning is related to the convenience of the use of music technologies according to the way that individuals use it, in order words, its affordances. The utilitarian aspect is not related only to the accessibility but also the individual's possibility of keeping track of their consumption practices.

Individuals can also attach an aesthetic motive in the use of music technologies, implying emotional responses. It would be essential for individuals the materiality of music technologies as well as the quality of the sound. For instance, why people still buying pieces of vinyl? It is not about the accessibility or the best sound quality but the aesthetic of the experience: the old-fashion sound, the packaging, or the whole ritual that involved playing a vinyl.

Finally, individuals also attach symbolic meanings to music technologies; that is, they might project an idea, a memory, or a personal feeling (Nowak, 2016). For instance, the practice of keeping CDs or digital files in the music library only for its sentimental value, because of what it reminds, or how it makes feel.

These theories are some of those that argue that individuals can be identified through their consumption activities, reflecting themselves in the products consumed. Individuals identify themselves with objects in order to create their identity projects. As mentioned before, the marketplace is a mediator in the construction of identity, so how the market supports identity projects?

3.2.2 Marketplace – Consumption tribes and collective performance

The identity construction is also shaped by the social context where individuals construct themselves; thus, *self-presentation,* as "*the performance of an identity project in a social context,*" is part of the definition of *identity* provided by Arnould and Thompson (2005). Social psychological approaches suggest that music has a fundamentally social function in the lives of individuals, arguing that music is essentially a social activity, something that we do and share with others (Macdonald et al., 2002). Setting aside the digital means to share music with others as a social activity, the consumption of live music still being one of the most significant parts of the music business nowadays. The assistance to concerts, festivals, operas, and in short, the participation in live music gatherings are a musical activity that remains booming. Music as a social activity in every day of individuals' lives allows them to present and show part of their self-identities, creating bonds with others and feeling part of a community.

CCT studies address the Marketplace dimension providing research about the producer nature of the consumers, their interaction within cultural collectives, and their impact on the marketplace´s transformation. It can be assumed that streaming platforms are marketplace´s resources that allow the consumer to transform the music industry into a consumer-produced market. In that sense, Spotify or Youtube would work as another example of "*a platform company supporting a community where producers and consumers collaborated to create value through complex interactions between commercial and social interests."* (Karababa & Scaraboto, 2018, p.158).

There is also interaction within a collective group. The user´s action of sharing music through the streaming platform could also be identified as a cultural collective (a group of people that share the same interest for music) where the individual would develop their identity.

3.2.2.1. Consumption tribes, sub-cultures, and scenes

CCT researches about marketplace cultures aim to understand the consumer motivations of creating "cultural worlds" sharing consumption interests with others (Arnould and Thompson, 2012). In this process of shared consumption, consumers perform socio-cultural practices in which create value through the interaction with others. Consumers cannot be considered as individual actors of the consumption process but as social actors that performs consumption activities within a community.

One of the terms used to define these consumption communities is consumer *tribes: "·a co-consuming, heterogeneous group (in terms of demographic characteristics) of people, inter-linked by the same subjectivity, the same passion, and capable of taking collective action, often short-lived but intense."* (Arnould & Thompson, 2012, p.120-121). From a postmodern sociology perspective, people tend to structure their social life participating in different social micro-groups through which people can share common passions and experience emotional bonds. Individuals can belong to different *tribes* at the same time, and usually, the relevance of belonging to a *tribe* or another change according to different stages in individuals' lives.

The term *subculture* tends to be also used to associate music and youth consumption, as explained by Bennet (1999). According to this author, the use of the term *sub-culture,* even if still being used by sociologist researches, leads to the imposition of rigidities and implies belonging to a dominant culture (Bennet, 1999). For that reason, he adopts the term *neo-tribe,* arguing that represents better the fluidity of the younger consumer cultures.

Furthermore, the term *scene* has increasingly been used in popular music studies, replacing the term *subculture* (Hesmondhalgh, 2005). The *scene* term refers to *"contexts in which clusters of producers, musicians, and fans collectively share their common musical tastes and collectively distinguish themselves from others"* (Bennett & Peterson, 2004, p. 3). In this case, there is a spatial connotation; when we talk about a musical scene, we refer to a particular location where the phenomenon is happening.

The development of these sociological concepts (tribes, subculture, and scene) reflects the interest to understand how music gathers people together. However, according to Hesmondhalgh (2005), some of these terms are more useful than others. For example, he mentions the term *genre* as a concept to be

considered when theorizing the relationship between social groups and musical styles, but the *genre* can not define by itself the social experience of the musical community.

Some of these concepts have been used to explain the commonalities of social groups gathered around a musical genre. These commonalities go beyond the characteristics of the genre, being social elements that identify that community, e.g., the clothes that they are wearing, their behavior, their attitude, their background. That makes relevant the concept of *fandom* to define *the recognition of positive, personal, relatively deep, emotional connection with a mediated element of popular culture* (Duffet, 2013, p. 2). These concepts are being used in social-cultural studies referring to popular culture and define phenomena more related to collective performance rather than the identification with the characteristics of a music style. What about classical music then, does exist a neo-tribe or subculture in the same way that pop or rock culture?

3.2.2.2. The role of spaces: online vs. offline

The marketplace works as spaces where people can perform their identity projects. Identifying what the role of these spaces is, it would provide a better understanding of the construction of consumer identity. The change in ways of consumption has led to a change in these spaces. If before big malls with hundreds of shops were trendy, nowadays, the digital spaces have gained ground in the performance of collective consumption practices (Arnould & Thompson, 2012)

In music consumption, there are different spaces where music consumers can develop their identities. In terms of offline spaces for the collective performance, spaces as concert halls, music venues, music festivals, live music bars, or discotheques are examples of places where people gather to share their music interests and perform their musical identities. For instance, some studies have highlighted the relevance of festivals as "*spaces for the articulation, performance, and rediscovery of identity* (Aitchison and Pritchard, 2007)" (Bennett and Woodward, 2014, p. 11). These spaces allow experimentation with the identity beyond the more restricted framework of everyday life moments. Other spaces as musical venues, discos, or bars, are more involved in everyday life consumption but still offering a specific place where develop identities collectively. These statements are supported by Hesmondhalgh (2013), who points out that "*gigs*

themselves are important collective experiences, where people go to share the same aesthetic experiences together" (p.106*)*. Classical music consumers make use of spaces like concert halls or theatres to experience their passion for classical music collectively.

It can be argued that, on the contrary, online spaces are more linked to everyday life moments. Technological innovations, like the arrival of the Internet and social media platforms, have improved the interaction between consumers anytime and anywhere (Arnould & Thompson, 2012). According to Cova and Shankar (2012) online spaces are now tools that facilitate the individuals' participation in collective performance, no matter the geographic location: *"As a result, tribes and other consumption collectives assume an even greater role in people's lives and the digital domain becomes central for the process of learning about, and socialization and participation into, tribes."* (Arnould & Thompson, 2012, p. 120). As mentioned before, Belk (2013) argues that online spaces offer tools that facilitate sharing activities and the co-construction of identity with others. However, what makes a difference with offline spaces is the involvement that consumers have made of technological means in their everyday life consumption moments.

3.3. Limitations of CCT research

Since the theoretical approach of this research is Consumer Culture Theory, it would be necessary to mention some of the limitations that have been discussed about this theoretical framework.

According to Firat and Dholakia (2017), one of the CCT limitations is *The Temporarily Trap*, based on the concern of how studies can lose their relevance through time. : *"(...) basing a whole discipline of inquiry into the human condition on a temporary condition is risky for providing lasting contributions to human knowledge"* (p. 198). This research is linked to the changes in the music industry, streaming platforms, and the digitalization of classical music. According to this premise, it can be argued that this study might lose relevance through the years at the same time that the music industry evolve. However, this limitation is not only led by the changes in the industry but the consumer performance. Since the consumer is the unit of analysis, it has to be considered the fluctuations of the constructed culture that might change the consumers' behavior and how they interact within the context.

Another limitation of CCT studies considered by Firat and Dholakia is *The Spatial Trap*. Many of CCT studies have been made from a West culture perspective, provoking the rejection of researchers that have found other individuals´ experiences from non-west countries that make it difficult to relate to the existing CCT studies. The ethnocentric orientation from the West culture would restrict the scope of CCT researches. For instance, if this study is going to analyze the responses of individuals from a specific territory, it can be argued that their insights might be different from other individuals, depending on the territory, their culture, and their social backgrounds.

Askegaard and Linnet found another CCT limitation in "*Towards an epistemology of consumer culture theory: Phenomenology and the context of context*" (Askegaard & Linnet, 2011). This author critics the "occasionally too comprehensive and subjectivist approach" that has been carried out by traditional CCT studies. The individualistic approach of consumer´s experience had made that usually, CCT studies have been focused more on the individual rather than the whole context: *"What we do want to point out is the need for investigating the social institution of consumption and how it shapes our lives and choices beyond our individual identity projects. This will provide stronger explanatory frameworks in a number of CCT studies and rid the field of its worst solipsistic tendencies"* (Askegaard & Linnet, 2011, p. 399).

The display of these CCT limitations does not expect to restrict the research project but delimitate the nature of this research.

4. Method

In the following, a delimitation of the data collection strategy followed is shown in order to support the findings that answer the project's research question. This Method section is structured in four key parts: i) Overall methodological approach, ii) Methods of Data Collection, iii) Data Analysis, and iv) Limitations to the data collection methods.

4.1. Overall methodological approach

This section aims to explain the philosophy of science underlying this research, as well as the methodological approach, the data collection methods, and the basis for the analysis process. This research aims to shed light on classical music consumption in streaming platforms through a Consumer Culture Theory perspective. For that reason, the results are going to be based on consumers' insights about the use of streaming platforms to fulfill their consumption activities.

4.1.1. Philosophy of science

Philosophy of science explains the assumptions of the researcher's point of view from which to address and interpret the world's reality (Saunders, Lewis & Thornhill, 2016). The research philosophy supports the research strategy and the methods chosen. Two majors ways of thinking can be found about research philosophy: ontological and epistemological. From an ontological point of view, this research presents a subjective nature through which analyzes consumption activities as social phenomena from the perception and actions of a determined group of consumers (Saunders et al. 2016). Subjectivism, often associated with the term social constructivism, looks into the actors and the subjective meanings that their actions imply. The subjective experiences of classical music enthusiasts are considered in this research the primary source to answer the research question proposed. Consequently, the reality is shaped by the consumer's interpretation of the situation; not only their interaction with the environment but also their own way of making sense of it (Saunders et al. 2016). In this case, the research seeks to investigate classical music consumers' motivation to perform their actions in order to understand the subjective reality.

From a phenomenological perspective that explains what knowledge is acceptable in a discipline (Bryman & Bell, 2011), this research stands up for an interpretivism approach. Interpretivism supports the idea of the necessity of understanding the differences between individuals as social actors. The term *social actor* is related to the roles that humans carry out in different social moments: *"(...) we interpret our everyday social roles in accordance with the meaning we give to these roles. In addition, we interpret the social roles of others in accordance with our own set of meanings"* (Saunders et al. 2016, p. 110). Interpretivism came from two intellectual traditions: phenomenology, or how individuals make sense of the world around them,

and symbolic interactionism, or how individuals interpret their interaction with others in a continual process (Bryman & Bell, 2011). In the interpretivism approach, the researcher's role is crucial to understand the studied subjects, making necessary an empathetic position, and the avoidance of biases.

In short, this research assumes that the subjective meanings from the perception of social actors shape social phenomena, and the interpretation of these meanings are acceptable knowledge for this field of study.

4.1.2. Qualitative and abductive research.

In order to answer the research question, this study considers classical music consumers as the unit of analysis; therefore, a qualitative research analysis will be carried out. The qualitative research, contrary to quantitative research, is not based on the analysis of numeric data but a detailed observation and interpretation of the subject of study. Since our research is built from a Consumer Culture Theory perspective, the goal is to find the experiential and symbolic meaning of consumption. In this sense, the research focus on analyzing and observing consumer's action rather than analyzing results from surveys or databases. The main methods of data collection for this qualitative research would be interviews, where it can be seen the rationale of the informants on the consumption of music by streaming platforms (Belk, Fischer & Kozinets, 2012).

As it can be noticed, in the qualitative research, the researcher is the primary instrument to get data (Belk et al., 2012), which means that the researcher has to keep a close relationship with the context and the subjects. This fact can lead to some of the qualitative research limitations. First, the researcher´s ability to get information is a crucial element for a successful research process, and consequently, this ability will influence the quality of the results. The interviewer has the role of conducting the meeting, being somehow the co-creator of the meaning of the informant´s responses. Furthermore, the researcher's presence during data gathering is usual and unavoidable, being possible the influence on subjects' responses.

The data collected will be analyzed by an abduction process in which relating theoretical framework and empirical data in order to get the findings. Dubbois & Gadde (2002) define this process as an *abductive matching* process, arguing the potential of combining theory and reality in a redirection way: *"This is owing to the possibilities of capturing and taking advantage not only of the systemic character of the empirical*

world but also of the systemic character of theoretical models." (p. 556). In short, abduction is a combination of deductive and inductive methods, through which the theory has been used to create assumptions, and empirical material aims to fit with those assumptions. The abduction nature of the process will be materialized in the data analysis when creating theory, as it will be explained in section *4.3. Data Analysis*.

4.2. Methods of Data Collection

4.2.1. In-depth interviews

Interviews are the most data collection method used in qualitative research. As it was mentioned before, the researcher´s role is fundamental for fruitful research, but it is also the role of the informant. The purpose of the interviews is to make use of the perceptions and feelings of classical music enthusiasts.

In this research has been performed the called "active interview," where the reality is a construction based on the interpretation practice carried out by the interviewer about the opinions and emotions that the informant provides (Holstein & Gubrium, 2001). Accordingly, as the purpose of this research is to make use of perceptions and feelings of the interviewees, the interview is also inspired by the *creative interview* (Douglas, 1985, in Holstein & Gubrium, 2001). Because of this reasoning, the information obtained from informants has to be considered relevant but subjective, being essential to be aware of the attitudinal fallacy: "the error of inferring situated behavior from verbal accounts" (Jerolmack & Khan, 2014), and not taking verbal responses as the ultimate truth.

The in-depth interview allows a depth understanding of the research topic from the informant perspective. For this research, it is necessary to understand the consumer´s needs, their feelings, how they understand and perceive their actions in the marketplace, and the perception of themselves. This first-hand understanding that is provided by the qualitative research is fundamental to the transformation of consumer' experiences into valuable data.

In the data collection process, semi-structured interviews are conducted based on the theoretical foundation that has provided the guidelines to follow. The semi-structured interviews present more general questions with the possibility of rearranging the structure and order of the scheduled questions (Bryman & Bell, 2011). Semi-structured interviews allow the adaptation of the interview guide according to the respondent profile as well as create follow-up questions through the course of the interview. The interview is divided

into six parts, starting from the introduction of the research and the informant and following by four critical topics regarding the consumption of classical music and the use of streaming platforms. The structure of the interview guide is displayed in Figure 4.

INTRODUCTION	Introduction of the Project - Description of the project purpose, the field of study, and the interview topics. Respondents are encouraged to express feelings and thoughts, avoiding yes/no answers. Request for consent.
INTRODUCTION OF RESPONDENT	The respondent is asked to introduce itself and its relationship with classical music.
EVERYDAY HABITS OF LISTENING TO MUSIC	The interview starts with general questions about how participants consume music and classical music. The purpose is to obtain a general idea about consumption habits (frequency, activities, ways of listening).
TASTE AND PREFERENCES	The respondent is asked about their musical preferences in music and classical music. The purpose is to get insights about how the respondent identifies itself through their musical tastes.
USE OF CHANNELS AND PLATFORMS	Questions about the channels through which respondents listen to classical music. The purpose is to understand the use that classical music consumers make of digital platforms.
ASSESSMENT OF PLATFORMS AFFORDANCES	The respondent is asked about its opinion on the use of digital platforms. The purpose is to understand the digital platform affordances and how consumers value them as a resource.

Figure 4: Interview guide structure (own creation)

In this data collection process, ten interviews have been conducted in a period of approximately one month. The selection of the participants has been carried out through the snowball sampling technique: "*makes initial contact with a small group of people who are relevant to the research topic and then uses these to establish contacts with others*" (Bryman & Bell. 2011, p. 192). The snowball technique has made more straightforward the process of selecting participants, starting from close friends that lead to other ones, spreading the spectrum of participants. However, the utilization of this technique somehow homogenizes the participant group, presenting a similar background, generation, or social status. The result of this

method of selecting participants is a group of informants that are musicians, between twenty and thirty years old, from the middle social class. However, they do not have the same background and relationship with classical music, making all of them relevant informants that provide different points of view about the interview's topics.

The interviews have been limited to online resources; specifically, it has been conducted via Skype, WhatsApp, and FaceTime. Calls without video have been avoided since it has been considered relevant to try to create a close scenario between participants and the interviewer.

4.2.2 Limitations to the data collection methods

One of the main limitations of this research is related to the limitations of the data collection methods.

According to the current world situation affected by the Coronavirus crisis, the data collection process has been limited to in-depth online interviews. In a normal situation, the data collection would have been enriched by the interaction of individuals in focus groups and the selection of a broader range of profiles that would have provided a more accurate representation of the sociocultural reality. The main idea was trying to find different profiles accessing to different places where find classical music consumers such as theatres and Music Schools. Different contacts from the personal network would have provided access to these places and consumers.

As online resources have limited the interviews, the process of catching participants has followed the "snowball technique" process, starting from close friends who have shared with me other participants' contact. This method has been chosen because the easy way to perform it, it does not need complex planning, and it allows us to invest less time. However, the main disadvantage of following this process is that getting information from a specific group of people related would lead to self-confirmatory bias. The concern about performing interviews with people that are connected among them is: how broad would be the circle? Imagine that the first person is working as a music performer, that person will lead to another one who shares the same job, background, or interests. However, the problem does not come only from the relationship between them but the close relationship with the interviewer. If the researcher interviews people that already know, it is quite probable that both are going to share the same generation, social class,

and background. Consequently, it has to be considered that the spectrum of individuals analyzed represents a determined viewpoint about the reality of the use of streaming platforms by classical music consumers.

However, this unexpected and strange situation has also resulted in positive responses. Since people have been limited to stay at home, the use of streaming platforms and the higher spread of classical music through different digital channels have motivated the reflection about the use of digital means. These days, digital platforms have been filled up with musical content, and several initiatives have been found. Free online concerts and the sharing and promotion of classical music aficionados through social media platforms might have lead to a higher involvement in the use of digital means by classical music consumers.

Despite the mentioned limitations, it is expected that findings from the data collection will illustrate the reality of classical music consumption that will make it possible to answer the research question of this project.

4.3. Data Analysis

Once our data collection process is over, the raw material is sorted and classified in order to analyze the information. To classify the raw material, we started by transcribing all the interviews and selecting relevant information. At that point, an iterative coding process is initiated where different labels or codes with symbolic meaning are assigned to chunks of information in order to group them (Miles, Huberman & Saldaña, 2013).

The process of coding is not following a linear direction but selecting and modifying codes and broader categories back and forth. The empirical material has created codes; however, the broader categories are inspired by the theoretical foundation, leaving the medium categories being a mix of both sides. In order to explain in more detail this process, the foundations of the Grounded Theory approach will be established in the following.

4.3.1. Grounded Theory

Grounded Theory is a methodological approach proposed by Glaser and Strauss (1967) in their publication of *The Discovery of Grounded Theory.* This method has been defined in the latest revision by Strauss and Corbin (1998) as '*theory that was derived from data, systematically gathered and analyzed through the research process. In this method, data collection, analysis, and eventual theory stand in close relationship to one another*" (Bryman & Bell, 2011, p. 576).

Grounded theory is the most used method for analyzing qualitative data, providing the necessary guidelines to transform data into a new theory. The understanding of grounded theory has changed over time, due to the responding critiques and their several revisions. If often this method has been considered as the best example of the inductive approach, several contributions about this method have established that, in fact, it as a combination of induction and deduction approach (Saunders et al., 2016). The different visions of this method are related to the role of existing theory and its influence in the researcher when analyzing and coding the empirical data. For instance, Strauss and Corbin (1998) propose the utilization of a *theoretical framework*, whereas Glaser argues that the coding process is a combination of the researcher's academic knowledge and its knowledge about the empirical phenomenon studied (Bruscaglioni, 2015).

According to Goulding (2002), grounded theory is a helpful analysis tool to anticipate and explain behavior in qualitative research (Saunders et al., 2016). One of the main characteristics of this method is the close connection between data and concepts, allowing the researcher to make comparisons of the data coded and to arrange it in categories (Bryman & Bell, 2011).

Through the use of the grounded theory approach, this study aims to create a theoretical approach derived from the empirical findings that would explain the reasoning of classical music consumers in a defined context.

The coding process in grounded theory is divided into three stages in which raw data is sorted in codes and categories, elaborating the conclusive theoretical approach.

4.3.1.1. Coding stages in Grounded Theory

The process of coding has been essential to analyze and select the empirical data in order to get the research findings of this study. When interviews were recorded, the transcription and the translation of most of them were made to standardize the language. The process of coding has been elaborated through the qualitative data analysis software QDA Miner Lite.

The coding process entails the allocation of labels or names (codes) to fragments of text that could have significant meaning to the study conducted (Bryman & Bell, 2011). This process is considered the first step in theorizing the qualitative data in grounded theory. In qualitative data, the process of coding implies the creative interpretation of the researcher to name the potential meaning of the participant responses. The coding process in grounded theory is divided into three stages: *open coding, axial coding,* and *selective coding.*

Open coding is the stage where the text of the interview transcription is breaking down in fragments that are labeled with names. In this stage, the codes have been elaborated using *elemental methods* such as *in vivo* coding and *descriptive* coding (Miles et al., 2013). The role of the researcher is essential to interpret the data that will result in the name given. Although the researcher is indeed often conditioned by previous knowledge about the phenomena, the primary codes were intentionally created by avoiding the influence of theoretical concepts.

Axial coding stage describes the part of the process where the data are put back together in a new configuration, making connections between different categories (Bryman & Bell, 2011). This stage implies two sub-processes: the identification of macro-categories and the connection of categories and sub-categories (Bruscaglioni, 2015). In this stage, the identification of macro-categories has been made by *creative abduction*, meaning that *"a pattern, a law or a theory, has to be elaborated upon and invented de novo (Eco, 1983)"* (Bertilson, 2004, p 379). Through creative abduction, based on background and previous theoretical knowledge, innovative categories have been created and introduced by the researcher (Bruscaglioni, 2015). In this sense, codes have been grouped in categories that aim to explain different patterns of meaning identified in classical music consumption. These categories are a mix of concepts that emerge from the data and others inspired by theoretical background.

Finally, core categories are selected to establish a theoretical approach. This part of the process is the *selecting coding* stage, defined as "*the procedure of selecting the core category, systematically relating it to other categories, validating those relationships, and filling in categories that need further refinement and development*" (Bryman & Bell, 2011, p.578). According to Goulding (2002), core categories offer an explanation of the study's nature, establishing the ground of the emergent theory. In this last step, core categories have been related to the existing theory, combining different concepts and creating an adapted model that aims to explain the findings.

5. Results

In this section, the results of the analysis of the data collected are displayed. As explained before, through the data analysis, some patterns of meaning related to theoretical notions have been found. As it was shown in the Postmodern Consumption section in the theoretical approach (see 3.1, *Towards a theoretical model*), an adaptation of an existent model has been created through the analysis process. This model relates the five dimensions of Postmodern Consumption to peculiarities found in the consumption of classical music. These findings have been analyzed by synthesis, arranging, and assembling them in order to create a conclusion. The result is the following model that will be used as a framework to display the results:
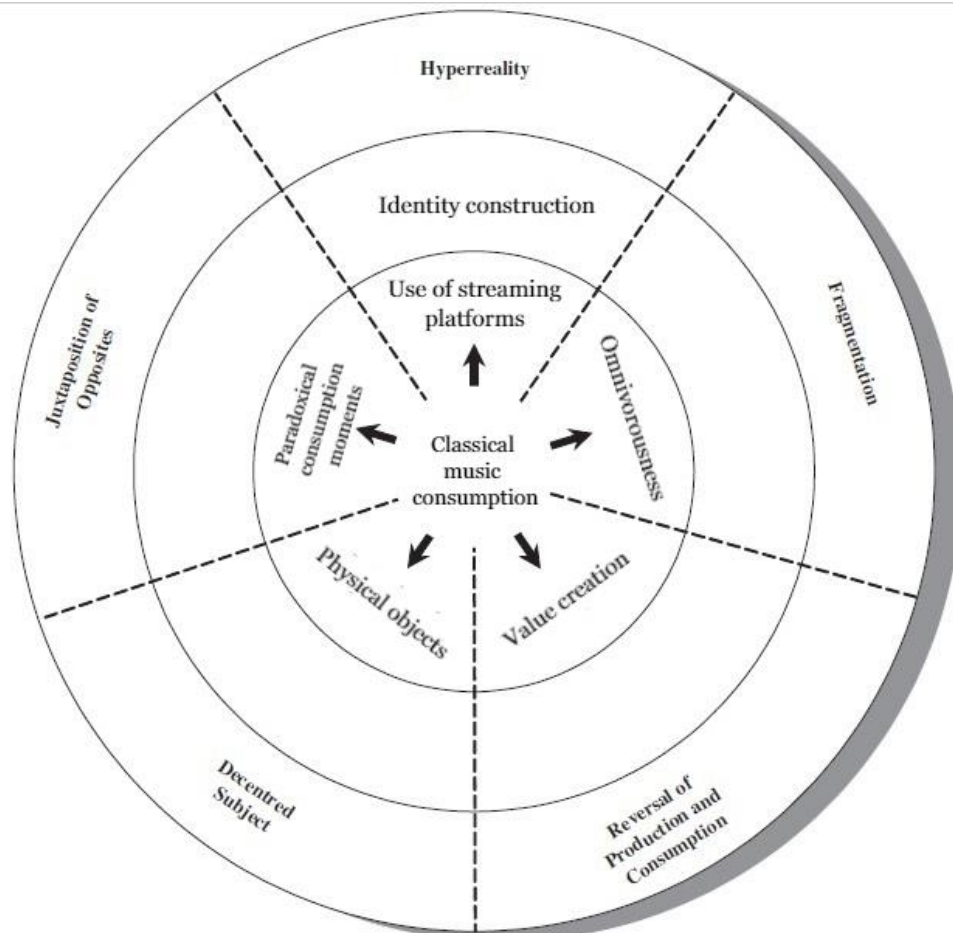
Figure 5. Classical music consumption model (own adaptation)

It is necessary to clarify that even if all dimensions are related to the results, not all of them have the same relevance for this study. Besides, this model is just a way to organize the findings into categories, but even if separated, they are not exclusive, being all of them complementary and interrelated.

5.1. Use of streaming platforms

As shown in the model, in classical music consumption Hyperreality is experienced through the use of streaming platforms. Digital means are new consumption spaces where the reality is simulated, and consumers can live the simulation (Firat & Venkatesh, 1995).

Music streaming platforms are those digital spaces where classical music enthusiasts can experience Hyperreality. Classical music consumers develop their identity construction through consumption act in a new digital reality where searching and share musical content through digital means (Hamouda & Gharbi, 2012).

5.1.1. Browsing and searching activities

The informants of this research have made it clear that they usually involve the use of streaming platforms in their everyday life activities. According to our informants, the streaming platforms most used to listen to classical music are Spotify and Youtube, choosing them according to different interests in browsing and searching. This informant explains why she uses Spotify and Youtube according to what she wants to find or how she wants to do it:

> *"Spotify is what I use more and... well, Youtube... I tend to use it when I want to find new music and to do some research when I want to find something, or I already found something, and I want to look for a classical author (...). Maybe Youtube is more to research, and then in Spotify, when I already know what I want to listen to, I am looking for that CD or what is in the platform uploaded. (...) for example, in chamber music, you can find many versions that maybe, in Spotify is really complicated to find."*(App. 3, 85-95, Rosa)

This statement matches with Nowak's point of view about contemporary modes of consumption when he argues that individuals tend to use different technologies (different streaming platforms in this case) according to the *utilitarian* characteristics of these digital means (Nowak, 2016). Classical music consumers' choices when utilizing a streaming platform or another depend on the utilities that those platforms afford. In this case, this informant gives information about their searching activities, showing an explorative interest in discovering new classical music.

Other informants have also mentioned how relevant are versions and the search of variety in the classical music catalog. If it is true that Spotify offers the quality of a CD recorded, for classical music consumers, it is also essential to find different versions of the same piece, and Youtube would provide more variety even if the quality is not always the desired. It is necessary to remember that in the classical music repertoire, most of the pieces were created a few hundred years ago, so how many times that piece could have been played or recorded? For classical music consumers, performance is a parameter to consider when searching classical music. In this sense, it is highly relevant not only the quality of the sound, or the musical content,

but the performance level of the orchestra, the performer's technique, or in which way performers are feeling and transmitting the music: "*Usually when I am searching for a concrete piece, besides the piece I search the orchestra, and I try to find a good one... to go directly to the best version, or one of the best versions*" (App. 11, 181-183, Iván).

The relevance of the performance motivates the use of video streaming platforms such as Youtube. Besides, as not all the classical music has been officially recorded (in a digital CD, for example); classical music consumers need to use video streaming platforms like YouTube in order to find non-official versions that are not available in Spotify. As this informant comment in his interview:

> "*I would like to listen to all the Mozart's symphonies played by the London Symphony, but it does not mean that the London Symphony had not played all of them, because probably they did, but it is not recorded or it is not available in Spotify or other platforms.*"(App. 9, 124-127, Francisco)

Classical music enthusiasts interviewed have shown an interest in searching for new contemporary classical music. Some of the informants have mentioned Soundcloud as a streaming platform less used but interesting to find new classical composers releasing their music. This fact can provide an example of the restriction of creativity led by streaming and the algorithm culture. It can be inferred that new classical music composers prefer to upload content in platforms such as Soundcloud rather than Spotify due to the way that these streaming platforms are configured, promoting more some genres than others.

The choice of using different music streaming platforms is conditioned by searching and browsing activities and the necessities of classical music enthusiasts. Consumers switch from one platform to another in order to fulfill their searching activities, so consequently, it can be inferred that these platforms do not include all the necessary tools for classical music consumption.

5.1.2. Classical music platforms

Most of our informants declare that they do not know any streaming platforms that focus on classical music. Only one informant mentioned Naxos, but he did not know if it can be considered as a streaming platform according to its interface: "*I know one, Naxos, it is a kind of library... it is like Spotify, but it does not have an app, it is a webpage, I think it does not have any music that is not classical*" (App. 11, 198-199, Iván).

Some of the informants have made significant mention of the Digital Concert Hall of the Berlin Philharmonic since they are studying music in Berlin and get free access to this platform. As this informant explains, free access and quality of content are the main reason for the use of this platform:

> *"What I use most is the Digital Concert Hall of the Berlin Philharmonic, because besides it works really well, the quality of audio and video is impressive, like Netflix or even more, it has many interviews, much information. I am using it because the university where I am studying gives us the subscription for free"* (App. 6, 103-106, Jesús)

Other informants have also mentioned these Orchestras' platforms and webpages that offer classical music concerts, but they argue that usually, the subscription plans are too expensive, and they prefer to consume classical music from free streaming platforms. The informants do not know classical music streaming platforms such as Primephonic or Idagio, but they know these orchestra webpages, and they are not willing to pay for them. According to Wang, Zhang, Ye, & Nguyen (2000), the consumer's willingness to adopt subscription-based online services are depending on their perception of the value, what they believe is fair, and their attitude towards paying for services that were once freely available (Wang et al., 2000). These scholars establish some factors that made consumers adopt these services: convenience, essentiality, added value, perceived service quality, usage frequency, perceived fairness, and security concerns. The classical music streaming platforms offer an improved quality in musical content, offering a more significant classical music catalogue than free streaming platforms. That addition provides an added value and improves the convenience factor that would make classical music consumers choose these platforms. However, what can be seen as an issue is the fairness that classical music consumers perceived in relation to other musical genres. If they do not have to pay to have a huge catalog of pop music, it might be seen as unfair to pay for classical music content.

5.1.3. Sharing and following practices

The streaming platforms are also resources through which individuals can share their consumption moments with others. Through the use of the streaming platforms, music consumers influence and are influenced by others, seeking validation and acceptance of themselves. Belk (2013) defines this phenomenon as the *co-construction of the self* when identity is constructed collaboratively by the

experience of *sharing* (Belk, 2013). According to Belk, sharing files, and owning things jointly, create an inclusion feeling in groups, having a high relevance in the creation of group identity (Belk, 2013).

Some of the informants have mentioned social media (Instagram and Facebook) when sharing music; however, it is not the most usual way of *sharing*. Most of the informants explain that usually, they tend to share music and find recommendations directly from other classical music consumers, using resources such as Whatsapp or other messaging services to send music to their friends. What is it not on record is that the informants use the sharing tools that streaming platforms offer to share preferences with others. However, when influence by other preferences, some insights about the following practices have been found.

In digital platforms, classical music consumers are influenced by other consumers in the creation of their music library. As one of the respondents argues, the criteria to follow and create playlists depends on how many people follow it: *"Usually, I look for how many users follow it, for example, there's a playlist with 6 million and another one, 3 thousand, so I follow the first one because it looks more followed"* (App. 5, 80-82, Barbara)

Nevertheless, in the research, it has been noticed that usually, most of the classical music consumers interviewed are not so influenced by others when creating classical music playlists. They tend to create them according to their own knowledge and preferences and how the playlist adapts better to each consumption moment. This informant explains that she also tends to follow recommendations from their favorite artists:

> *M: "Where do you find music recommendations?*
> *F: Usually, because the artist that I like to share something new. If not also Facebook, Instagram, but I don't know. In social media, for example, an artist shares something on Facebook and it says something like "new release in Spotify". It is like that."* (App. 10, 86-91, Fatima)

From a traditional point of view, leaders' actions influence follower behavior, being the active part and who holds power in this relationship (Gilani, Bolat, Nordberg & Wilkin, 2019). However, digital means have blurred the social dynamics, and now followers also influence the leader's performance. The classical music consumer tends to trust in their own judgment or people that they think to have the right judgment, such as teachers or other classical music enthusiasts: *"I follow people who have interesting playlists, for example,*

my old clarinet teacher made a playlist with the repertoire that had been playing in the season" (App. 11, 90-92, Iván). It can be argued that the leader's power factor is related to the *elitism* and *social status* present in the classical music genre. According to Johnson (2002), historically, art represents power, and it is a sign for the elitism of those in power, being classical music related to an elitist social group and a distinction in social class. In that regard, power is related to *elitism* when for classical music consumers, the opinion of individuals that belong to that "circle" is more respected than others.

5.2. Omnivorousness in classical music consumption

In sociology, omnivorousness concept has been discussed as sectors of the population of western countries that *"do and like a greater variety of forms of culture than previously, and that this broad engagement reflects emerging values of tolerance and undermines snobbery"* (Warde, Wright, & Gayo-Cal, 2007, p.143). According to Sweeney (2005), the Millennial generation presents an omnivorous taste defined by their multiple choices of music. Furthermore, as postmodern consumers, classical music enthusiasts present a fragmented dimension in their consumption activities. The classical music consumer has a fragmented identity that is developed according to consumption moments, daily activities, social moments, or their diverse preferences. Two levels of fragmentation have been found in the data, related to musical taste and related to consumption moments.

5.2.1. The landscape of musical taste

The classical music consumer has a fragmented musical taste, identifying themselves with different kinds of musical genres at the same time. Through the ten interviews, it has been found several and diverse musical genres that classical music enthusiasts consume, such as singer-songwriter music, electronic music, flamenco, pop, reggeaton, rock, jazz, and Bossanova. Some of the informants argue that even if classical music is their favorite one or one of their favorite musical genres, they are above all music lovers, and every kind of music belongs to the right moment. When they have been asked about musical genres more reproduced in their digital libraries, the result is also diverse, being other genres in some cases more reproduced than classical music.

Some of the informants think that due to their fragmented taste, it is hard for people to recognize them as classical music fans; indeed, classical music consumers do not identify themselves as classical music fans, as it happens in other music cultures. For them, the use of term *fan* has some exclusive and kind of radical connotations that they do not relate to their fragmented taste: *"When someone asks me what kind of music do I like, I would say different kinds of music, not only classical music, so I don't think so."* (App. 10, 7-8, Fatima)

Most of the interviewees consider that people might perceive them like classical music fans according to their profession as musicians but also because the listening of classical music can be considered unusual in some way. The next informant, relate the term *fan* to the term *freak* in the case of classical music:

> *"A classical music fan? A fan? Well, yes. I guess people consider that it is obvious because it is what I am working on. So I don't know if "fan" because "fan" sounds too intense (...); unfortunately, they can see me like a "freak" because I like classical music or like an old-fashioned or a weirdo."* (App. 7, 27-29, Mario)

For that reason, it can be argued that due to their fragmented taste, classical music consumers do not feel comfortable identifying themselves as classical music *fans* because for them being a fan imply that they preferred classical music over other musical genres.

Classical music consumers present not only a fragmentation regarding musical preferences in general but also regarding different preferences within the classical music genre. As classical music genre is a broad genre that includes other small genres, classical music fans also define their musical taste according to these sub-genres of classical music. Through the ten interviews, it has been found classical music sub-genres such as *Baroque music, Romanticism, Classicism, orchestral music, chamber music, choir music*, and *soloist music.*

Classical music genres present an immense world of different genres that classical music consumers use to identify themselves within this community. Consequently, there are two levels of fragmentation regarding musical preferences: in relation to other genres and within classical music genres. What can be seen in the responses of the informants is how some of them feel more identified with some classical sub-genres than classical music itself. This fact could be first provoked because of the vast range of the term *classical music* (as explained in *1.3. Terminology* section), that it could be hard for individuals to identify themselves with the whole genre, for instance, maybe someone can love *Romanticism* but hate *Baroque*. The second reason

could be the individual's approach to classical music, for example, if the point of start listening to classical music were due to the incorporation in a choir, the identification with that style is going to be higher than other styles. One of the informants explains how their classical music preferences are related to her passion for singing:

> *"Mostly Renaissance and Baroque genres. For example, Tomas Luis de Vitoria, from the Spanish Renaissance, or Palestrina, Stabat Matter, is really famous, and I sang that with the Choir; and Hendel, Bach... that is Baroque, and I also sing that with my Choir. And also arias, I also sang that with my teacher, she was playing and I was singing."* (App. 5, 40-43, Barbara)

Furthermore, it has to be noted that the fragmented taste is related to the already mentioned educated taste in classical music. As some of the respondents explain, the understanding of classical music makes them understand and appreciate more other musical genres. This fact supports Peterson's studies that relate the musical taste to social status (Nowak, 2016). In this case, social status is connected to the educational background of individuals, and not their socioeconomic class. If the educated taste in classical music is considered as a symbol of social status, it can be seen how this educated taste encourages interest in other musical genres. The fragmented taste in classical music would then be a consequence of the educated taste that characterizes classical music consumers.

5.2.2. Role-normative ways of consumption

In the interviews, classical music consumers stated that they adapt the music that they listen to the activity that they are performing. According to their fragmented taste, they do not feel that the classical music genre, even if it is their favorite genre, necessarily fits with every moment of their daily life activities. This respondent explains how she associates a different kind of music with different daily activities: *"when I am doing a workout, I like to listen to something that motivates me, I do not play Beethoven! I tend to play electronic music, David Guetta or Avicii, or dubstep, or if I am doing Zumba classes, I play something like salsa or merengue. So I always choose that match the activity that I am doing"*. (App. 5, 52-55, Barbara)

These fragmented consumption moments is what Nowak addresses as "role-normative modes of listening," associating a different kind of music with different moments of their everyday life (Nowak, 2016). Furthermore, informants not only relate a different kind of music but specific genres to different everyday

life moments, activities, and mood as the "genre-normative modes of listening" addressed by Stockfelt (2004).

One of the main findings of classical music associate with activities is the relation that classical music consumers made with the study of it. The informants that are actively playing an instrument relate their classical music consumption with the music study and performance. However, the informants that are not studying an instrument tend to relate also classical music with study sessions, arguing that it helps them to concentrate or relax the mind. However, even if classical music is often used as a soundscape, placed in the background of an activity, usually there is also a contemplative mode, an interest to learn from the listening experience: *"when I am searching for classical music is not only for enjoyment, it is something else. It is because I am going to learn something from that version"* (App. 7, 123-126, Mario).

In some cases, classical music consumers keep an analytical way of listening, for instance, this informant explains that usually he is focused on what he is listening to: *"I do not play classical music to scape or clear my mind because maybe that is one of the clichés of classical music, I do not do that, to disconnect about everything I listen to rock, pop or..."* (App. 11, 34-37, Ivan)

This analytical way of listening to classical music is related to the educated taste as a characteristic of the classical music genre, as explained in the *Terminology* section. For this reason, informants were asked about their thoughts on the necessity of understanding classical music to be a classical music enthusiast. Some informants relate the understanding of a musical genre's features and its complexity to the engagement with those musical genres:

> *"I remember me saying about reggeaton, and also this electronic music: house and so on... I remember me saying: "that kind of music..." (condescending tone) and then, when I studied some courses in computer science in the Conservatory, I realized that it is also really complex and exciting. Well, reggeaton not really because harmonic and rhythm matters, it is more basic, but another kind of electronic music I realized that it was a whole world there, so I respect that a lot."*(App. 6, 82-85 Jesús)

However, they think it is not necessary to study classical music to enjoy it, but they highlight the role of the understanding of classical music in the engagement with the genre. So definitely the study of classical music

has a role in the way of listening, as argued by this informant, knowing theoretical aspects of classical music make him enjoy more the listening experience of this genre:

> *"I also listen to it in a formative way, because, for me, listening to the Berlin Orchestra or the National Orchestra in Spain... that kind of orchestras makes that my musical development improves. So, as higher-level music I listen to, more musical "sensitivity" I am developing, you know what I mean? Regarding tune, musicality, tempo... you get used to acquiring this sensitivity."* (App. 6, 13-15, Jesús)

It can be argued that this formative way of consumption represents another type of normative listening that is not related to the musical genre or the role attached. In this type of listening, classical enthusiasts perform the listening practice to acquire a *sensitivity* to the genre and becoming *connoisseurs*. In that regard, music works by itself, and it does not need to be related to roles and daily activities. Through this way of listening, classical music consumers might engage deeply with the genre and consequently enhancing their musical identity.

In conclusion, classical music consumers present a fragmented dimension in their consumption activities and their omnivorous taste. Firstly, classical music enthusiasts present a fragmented taste that involves a complex process of identification with the genre in two levels: regarding different musical genres and different classical music sub-genres. Secondly, regarding consumption moments, classical music enthusiasts associate diverse genres with different daily moments. Furthermore, the third type of normative way of listening has been noticed, when enthusiasts make a deep engagement with classical music, making an impact on their sensitivity and musical taste.

5.3. Paradoxical consumption moments

Through the course of the interviews, some contradicted perceptions about the consumption of classical music have been found related to the *Juxtaposition of opposites* dimension (Firat & Venkatesh, 1995). In classical music consumption, it is remarkable the coexistence of conflicting realities that result in paradoxical consumption moments to the understanding of classical music enthusiasts. In this section, the reflections of these conflicting realities are displayed in three categories: real vs. digital, neophilia vs. neophobia, and collective vs. individual.

5.3.1. Real vs. Digital

As it was explained in the *Use of streaming platforms* section, classical music enthusiasts tend to use streaming platforms to incorporate classical music in their daily activities. However, classical music consumers are aware of the differences between reality and the "hyperreality" experienced through digital means. Classical music consumers find useful the use of digital means but understand their limitations. In classical music, the sonority is essential, and a recorded instrument does not feel like an instrument played in a concert. The vibration that the instrument provokes or the reverberation produced when the sound impact on the walls of a music hall are examples of sonority factors that are important for classical music enthusiasts:

> *"Obviously, it is not the same going to a concert that listening to it online... (...) I love live music, and there is some music that I listened to in Spotify that I do not like how it sounds recorded and that I listen to it live, and I loved it, you know? It changes a lot!"* (App. 3, 145-152, Rosa)

However, listening to classical music in the real world is not only about the quality of the sound but about feelings. The emotional experience of listening to a live classical music concert cannot be compared to digitalized music: "*obviously when you listen to something online you miss the audience, the feeling...*(App. 11, 163-164, Jesús). Besides, the feelings that the performer can transmit in real life are not always perceived through digital recordings: "*for me, it is important to watch live concerts, because the way of singing or performing it is important also, and you lose that through the digital.*"(App. 5, 149-150, Barbara)

Furthermore, this dichotomy between real and digital, create concern about the assistance to live concerts. Some of the informants (and not only the informants who are musicians) are worried about the decreased assistance to live concerts due to the digital platforms' improvements in quality and accessibility. They perceive this fact as one of the possible disadvantages of digital platforms, showing how important is live music for them. Offline spaces are essential for classical music consumers, as spaces beyond everyday activities where they can get new experiences and rediscover their identity (Bennet & Woodward, 2014). For instance, one informant talks from its musician perspective on how digital means can affect live music performances:

> *"that sometimes when if it is free musicians don't receive anything; we are offering our work in exchange for nothing and also... that is not the same the live music than the music streamed in digital*

platforms and that a lot of people maybe are satisfied just with that, and I think if you can do it, you should go to the live concert, so maybe the music online is diminishing audience to the live concerts. (App. 12, 90-95, Neus)

It should be noted then, that classical music consumers have an understanding of offline spaces as places that not only enhance the collective activity of sharing music but make a difference in the whole experience of listening to classical music. Reality and Hyperreality are two worlds that classical music enthusiasts need in their consumption activity, two realities that coexist, creating a paradoxical moment of consumption.

5.3.2. Neophilia vs. Neophobia

This category approaches the contrast between the interest of looking for new things and the habit of listening to the same music every time. Classical music consumers listen to different kinds of classical music according to their previous knowledge, which can lead them to find new music or come back to their favorites all the time. *Neophilia* and *Neophobia* are terms that have been used in the study of animal behavior and food. Fischler (1988), talks about an "omnivorous paradox," relating these concepts to explain how human beings adapt themselves to the environment seeking to survive. These concepts can be related to musical taste, and the rejection or seek of listening to new musical content.

As explained before, the millennial generation of classical music enthusiasts presents an omnivorous taste (Sweeney, 2005). This omnivorous taste might explain the desire to discover new things and promoting the hybridity of musical genres in order to approach classical music to popular genres.

In the data collected, some contradictions regarding *neophilia* and *neophobia* have been found. For instance, it can be inferred the interest of listening to new music when this participant explains the use that she makes of streaming platforms and the creation and following of playlists:

> *"I tend to use it when I want to find new music and to do some research when I want to find something or I already found something, and I want to look for a classical author (...) Well, yes it is from that research on Youtube but also... because of course, I had a playlist from... I don't know maybe from 10 years ago that I think "omg what I used to listen! Or what a mess of things!" and I don't know, you can see how it is evolving in that sense, so maybe if you find another person´s playlist that is cool, I start following, because of that desire to know new things."* (App. 3, 85-87, 113-117 , Rosa)

Despite this found interest in the expansion of preferences, research, and discovering, classical music enthusiasts interviewed agree that it is also usual to listen to music that they already know. They recognize that in classical music consumption, there is a tendency to come back to "famous" or "important" pieces.

In the course of interviews, *neophobia* has been related to the elitism of classical music. Some of the informants have mentioned a group of enthusiasts called "purists" that usually belong to older generations. Purists are enthusiasts of musical genres against hybridity and aim to preserve the "purity" of the genre (Holzinger, 2002). In classical music, purists represent the "old-fashion" way of thinking that classical music prevails from other genres.

However, this rejection of hybridity has not been found in the informants of this study, showing the omnivorous taste that younger generations have adopted. So in that sense, it can be argued that *purists* and old generations are more *neophobic* than younger generations.

> "a lot of "purists" is how we call them, they say "it has to be classical music, that's everything that is worth it," but for me, it is not like that, I have a few friends that like this electronic music world and they tell me some stuff, and I feel like "oh my god I am the one who don't know about music". (...)I don't think that anyone has to critique anyone because both worlds are acceptable." (App. 6, 94-101, Jesús)

Furthermore, most of the informants consider that classical music is the base of the rest of the genres, and that makes them appreciate them more. Classical music enthusiasts can consider that classical music is the most elevated and complex genre in the sense that everything comes from that. However, this does not make them feel further from other popular genres but on the contrary, understand them better:

> "Yes, well, actually we can consider that "classical music" is everything. I mean even techno or any kind of gender comes from classical music, because for everything you need harmony... everything comes from classical music; it is the base of everything... no matter how "bad" you think is a genre... even if you think that reggeaton is "bad"... someone composed that, and no matter how bad they sing or if they are "uneducated", whatever, but everything comes from something. And the gypsy that sings "bulerias"...it has a classical base and the idea and the hearing... that is classical even if he doesn't know". (App. 7, 205-212, Mario)

So it can be considered that classical music enthusiasts' perception of the genre is not restricted or

contrasted to popular music but in some way, serve them to embrace music in its whole. The informants of this study present an "open-minded" vision of popular genres, arguing that they consider that classical music is the base of the rest of genres, but it does not mean that classical music is more relevant than the rest of popular genres. They do not consider "classical music" as a *niche genre* but the genre that encompasses the rest of popular genres:

> *"I think we see "classical music" as something small, but what if we see it like the biggest thing, like the genre that encompasses everything, we can also see it in that way."* (App. 7, 213-214, Mario)

In conclusion, even if classical and popular music can be seen as opposites in the music market, for younger generations, the integration of all the genres is something organic. Even if the characteristics of classical music have sometimes presented a *neophobic* sense, the omnivorous taste of Millenials embraces the *neophilia*. It can be inferred from the interviews that classical music consumption, in fact, enhance music consumption in general, awakening the curiosity for other musical genres.

5.3.4. Collective vs. individual

What has been found controversial in the course of the interviews is the conception of classical music consumption as a social activity or an individual activity. As was already mentioned, classical music consumption is adapted to everyday activities, and if sometimes classical music listeners present an analytical way of listening, eventually it is used as a soundscape to perform other activities such as studying or relaxation. These different ways of listening show a common way of individual listening, so the question is, can be the consumption of classical music a social act?

First of all, when the informants were asked about their habits of music consumption, they state that almost every time they are listening to classical music, they do it alone. However, this fact could not be led by the characteristics of the genre itself, but the habits of music consumption in general, as one informant explains: *"Usually, I am alone, but it is because when I am listening to music, I am usually alone."* (App.11, 42, Ivan)

However, the informants do not consider that classical music is exclusively an act of individual consumption. Letting aside the performing part, in the sense that, of course, performers would participate in a social activity when playing a piece in an orchestra or a choir, only listening to classical music often

implies a social activity. As mentioned before, the assistance to concerts and the relevance of live music for classical music consumers is a fundamental factor. One of the informants explains how in the assistance to concerts, he can experience individual and collective experiences in the same consumption moment:

> *"It is curious that when a concert ends, more and more I feel like I don't want to clap because I feel it more inside, more individual, it is like find something inside you, you find some things that you listen and think "Oh my." For that reason, when I listen to a concert… I stay there thinking "what just happened", what a lot of emotions have woken up on me. And it is like… "I don't need anything else". But then, there is also a social part, when the concert is over you go with your friends to have a beer or to say hi to the musicians. I think it is a social activity also."* (App. 6, 44-50, Jesus)

What can be noticed is a general sense of individualism when listening to classical music. Nevertheless, the analytical way of listening is not the only fact that shows individualism. The individual way of listening to classical music consumers can be led by the feeling of judgment not only from individuals with preference in other genres but from individuals that belong to the classical music culture. Some of the interview participants argue that they do not share classical music with people who are not really into the genre because they can think it is boring. Classical music consumers feel that others can see them as "freaks," and that makes them keep their musical preferences for themselves.

This judgment issue has been related to individuals who do not listen to classical music and other classical music enthusiasts. Classical music consumers feel the judgment of other music consumers that do not understand their taste and consider it old-fashioned, unpopular, or boring. Furthermore, they also feel judged by other classical music enthusiasts when they listen to other musical genres. This informant talks about the judgment in the classical music community:

> *"Yes, that exists a lot in this world. Like if you like Justin Bieber… that for classical musicians is not like the best composer and singer ever, they will judge for sure, and I know that this exists (…). I think that classical musicians… they associate the music that you listen to the musician that you are. Like if you like Justin Bieber and you are a violin player, it is automatically in their head that you are not a good player"* (App. 8, 49-56, Francisca)

In conclusion, classical music fans might feel pressure and judgment from other music consumers as well as from classical music enthusiasts, affecting the way that they share their musical preferences. This can be one of the motives that classical music enthusiasts show individualism when consuming classical music.

However, within the classical music community, they can experience collective moments of consumption when assisting to live concerts and performing classical music.

5.4. The role of objects in classical music consumer's identity

The decentred subject dimension is related to the sense of self-perception and self-presentation of individuals. According to Belk, consumers attach meanings to products, forming part of their self-identity (1988). Consumers consider possessions as part of themselves, tools through which they can express their identity, and consequently be perceived by others. One of the characteristics found in classical music consumption is the reflection of the musical identity in objects. For instance, music consumers would consider relevant for the construction of their musical identity, the creation of physical libraries that represent their tastes. Through the interviews, some reflections about the relevance of objects on the creation of musical identity have been found.

5.4.1. Instruments

As it was clarified in the Methodology, the informants are musicians or have studied a musical instrument at some point. This fact can lead to thinking about the relevance of musical instruments for the construction of the classical music consumer identity. First, it is remarkable the relevance of their musical instruments for those respondents whose lives revolve around performing classical music. When those participants are asked about the importance of classical music in their lives, the answer tends to be the same; it is what they do, what they live for, they are performers. For instance, when asking some of the informants about introducing themselves, they do not say, "I am a musician," they say, "I am a flutist" or "I play the trombone". Musical instruments are part of their musical identity; it is the reflection of who they are as musicians and as classical music enthusiasts.

Furthermore, their musical instrument not only expresses their musical identity but also condition their habits of consumption, how they listen to classical music, and what they listen to.

> "Well, I study every day with my instrument and also, I tend to listen to classical music in Spotify, music related to clarinet because they are pieces that I am going to play or someone told me to listen

because it is new... or also orchestra music... so my daily life is full of classical music because I play my instrument and also because I listen to it. (App. 10, 10-13, Fatima)

It can be for this reason that informants who have played in the orchestra tend to listen to symphonic music and informants that sing in the choir, listen to choir music. Musical instruments are symbols of their approach to classical music, and consequently, what condition their habits of consumption.

However, some of the informants argue that they are more passionate about music in general than about their instrument repertoire. Through the interviews, it can be seen how informants with the same background and instruments have different thoughts regarding their identification with classical music and their instrument:

> *"I declare myself more fan of the music than the trombone. I don't know if the difference is noticed. I mean, I play the trombone but I like it more... (...) this is like in everything, there are some people that are football players, but they love sports in general like they love the practice of that activity. So for me, it is not only my trombone and my technic.* (App. 6, 18-20, Jesús)
>
> *"Well, it is interesting that Jesus and I, that we are friends and schoolmates since ever and even the same instrument. It is interesting that he thinks it is weird that I listen to a lot of music of my instrument, and I think it is weird that he listens so little.* (App. 7, 192-195, Mario)

These statements make clear the differences in the identification with their instruments that musicians and classical music consumers would have. However, informants agree that it is not necessary to play an instrument to enjoy classical music. Most of them argue that they know classical music consumers, usually from older generations, but also younger people that use classical music depending on the mood and the activity (usually study and relax). The identification of the self with a musical instrument can be considered a relevant part of the construction of musical identity but not a fundamental factor.

5.4.2. Physical records

The digital means have changed the way that classical music was consumed by physical records. More and more, the market for buying CDs has diminished, and physical libraries are disappearing, clearing the way for digital libraries. As Nowak (2016) argues, music consumers, attach different meanings to the means through which they perform the consumption of music. Nowak states three meanings that consumer

attaches to musical technologies: *utilitarian, aesthetic, and symbolic* meanings that are not mutually exclusive and can be assigned to different music technologies (Nowak, 2016). If the *utilitarian* meaning has been related to the use of streaming platforms, the use of pieces of vinyl and CDs, for instance, can be related to *symbolic* and *aesthetic* meanings. According to Nowak (2016), there is relevance in looking to the materiality of music technologies and the experiential meaning that consumers attach to them in order to analyze music consumption. The characteristics or affordances of music technologies play a role in how consumers engage with music consumption moments. In the conversation with these two informants, can be inferred the *aesthetic* and *symbolic* meaning that they attach to the consumption of classical music through CDs and vinyl:

> *"Well, I have some original CDs at home... some things that I attached to... or some gifts" (App. 11, 164, Ivan).*

> *"I bought a few CDs. I would like to buy a vinyl player! (App. 5, 71, Barbara)*

One informant argues that the use of CDs in classical music also has a *utilitarian* meaning since she can not find everything online, and the characteristics of classical music in streaming platforms seem not well developed. Regarding the decrease of the buying CD activity, some of the informants have shown concern, consequently inferring that for them, the physical format is relevant for the consumption of classical music. For instance, this informant perceives the abundance of music in streaming platforms as a disadvantage.

> *" I would like that it wouldn't have so much. I think everything is there, and again I think we are losing the habit of buying CDs for the music shop. Because when I was studying at the intermediate level, I remember that I used to go to the mall (...) I remember going to buy some CDs, even cheap ones, but nowadays... Everything is there! (App. 7, 176-181, Mario)*

However, even if these *symbolic* and *aesthetic* meanings are attached to physical means, classical music consumers still preferring digital means to perform their music consumption moments:

> *"I remember when I was going to the high-school with this huge Discman that it couldn't fit in my pocket and if I had to play the next song it was a mess and in the end, it was limited to what you had in the CD. Now I can listen to anything at any time if I have internet, in any streaming platform." (App. 11, 210-213, Ivan)*

In conclusion, a decentred subject dimension is found in classical music consumption: classical music enthusiasts attach meaning to objects in order to project their self-identities. This extension of themselves using objects is found in the identification with musical instruments and the relevance of the consumption of physical records.

5.5. Classical music enthusiasts as producers of value

Streaming platforms show a reality that defines the digital age; the consumer is now also the producer of value. In that sense, consumer interactions in streaming platforms influence the music industry through the creation of content and conditioning musical trends. This reversal on production and consumption is addressed by the analysis of how classical music enthusiasts use the streaming platform and what they think about their use.

5.5.1. Creation of playlists

In cultural industries, the development of digital platforms has allowed consumers to interact with the product and other consumers, leading the production of value. This production of value in music consumers can be noticed in their interaction with streaming platforms. Streaming platforms tools allow the following, creation and sharing of musical content through the creation of playlists. In the creation of playlists, music consumers are producers of content and trends, adding meaning to specific genres according to their taste or their consumption moments. For instance, classical music consumers would create playlists according to different instruments' repertoires, composers, sub-genres, or even moods. Other classical music enthusiasts would benefit from these playlists to discover new music or to add them to their digital music libraries.

The classical music enthusiasts interviewed have shown different opinions about the creation and following of playlists. In general, most of them tend to create more playlist than they follow. This informant explains the criteria followed to create playlists:

> *"For example, if I have to play in a concert, I create a playlist with the pieces of that concert, different versions...different orchestras and conductors... I also have music for different moods or moments,*

for example, to study... I select something from Chopin because it is piano, calmer. Or music to sleep...
it depends on the mood and the moment it is how I use to create it."(App. 9, 62-68, Francisco)

From this informant, it can be seen that the creation of playlists is seen as a resource to associate music with roles according to the consumption moment, as explained in the *Role normative ways of consumption*. Mostly, classical music consumers create private playlists, but they do not share this content with others. The informants declare that usually, they do not follow playlists, and if they do, it is not about classical music. The reason could be, as mentioned before, that classical music consumers tend to trust more in the judgment of connoisseurs than in others. As this informant explains, he generally does not follow playlists, only in these specific cases:

> *"Following playlist... I don't tend to follow playlists... I follow people who have interesting playlists, for example, my old clarinet teacher made a playlist with the repertoire that had been playing in the season of the orchestra of there in Extremadura, I am from there. I followed it because I was interested in knowing what they are doing now"* (App. 11, 90-93, Iván)

However, some of the informants think that the activity of following playlists (both from other consumers and those created by the streaming platforms) is useful to create their personal library. This informant explains the use of Spotify's recommendation playlists to create her music library:

> *"The good thing about Spotify is that it creates its own playlist according to your preferences. So those playlists I tend to keep it, and it is cool! Because actually is a collection of all that I mostly listen to. So, lately is more about following specific things more than create my own playlists*. (App. 3, 108-111, Rosa)

5.5.2. Assessment of streaming platform affordances

The classical music enthusiasts interviewed present different opinions about the streaming platform affordances (Garver, 1991). What is a concern for this study is the amount of classical music found in streaming platforms, its accessibility, and its quality. In the course of the interviews, informants have presented different opinions about it. There is a group of informants who think that there are no issues regarding classical music in streaming platforms. From one of the informant's points of view, digital platforms are, in fact, replete of classical music: *"From my point of view... yes. In fact, these days that we*

are at home... you open the computer, open any online platform, and in all of them, something is popping up, there are a lot of concerts right now" (App. 7, 172-175, Mario). Some of the informants highlight the development of music streaming platforms over the years, mentioning that if before it was hard to find classical music, more and more it is getting better:

> *"I think almost everything is there. And yes, a few years ago it was hard to find good versions, it was hard to find a piece that was played by the best orchestras, I don't know but today everything that I search I can find it, a few versions and some of them good versions, what I was looking for"* (App. 9, 112-115, Francisco)

This group of informants highlights the role of streaming platforms in the improvement of the classical music experience. Informants argue that the development of streaming platforms has increased the accessibility to this genre, also improving the engagement of people without a classical music background. One of the informants states that streaming platforms allow access to a non-mainstream genre that would have been damaged by the old way of company records businesses.

> *"classical music is "old" music somehow, and not everybody buys it or play it, so you have that "field" in a platform really easily. Because not everybody has access to those "pieces" because maybe someone plays the piece and keeps the recording, but then Spotify came and bought it from that person, and there is a lot of music that maybe before it wasn't there. I think before with CDs there was not so much classical music, or maybe you couldn't get it if you didn't have a CD library or something like that. (App.10, 97-103, Fatima)*

These findings support the debate about if digital advances would support *niche* culture over *corporate* culture (Nordgaard, 2016) According to Hesmondhalgh (2013), optimistic claims about how the digital technologies lead to greater audiences and more control for artists in a *niche* or small genres are not consistent with evidence (Nordgaard, 2016). According to classical music consumer's perspective, digital means are useful for *niche* genres, such as classical music, in the sense that everybody can access them.

On the contrary, there is a group of informants who think that classical music is a genre affected by the streaming platforms where they identify difficulties in finding everything that they want. First, some informants believe that there is not enough amount of classical music streamed comparing to other genres. For instance, this informant argues that classical music is one of the genres that have found difficulties to adapt itself to the digital means:

"I think classical music is one of the genres that has not been updated over time. Because if you try to find an unknown song from The Beatles or Queen or any band you can find it for sure in any streaming platforms, that is not happening with classical music. If you are looking for a performance that very likely has been recorded in a CD, and you try to find it on Youtube… you are not gonna find it (…). So there is probably a lot of classical music recorded by specific record labels of classical music that still in their own files, but it is not online." (App. 4, 150-156, Moises)

For this group of informants, the problem is not only about the amount of classical music streamed but the easiness of finding it. These difficulties have been explained from three different perspectives: searching parameters, quality, and economic accessibility to some of the platforms. First, some of the respondents complain about the difficulties found when searching for a classical piece due to the language, the different names given, or the nonsense structuration that some platforms made. Regarding the language, classical music pieces names are written in German, Italian or French, according to the composer, the orchestra, or the performer. This fact made difficult the searching of classical music in streaming platforms:

Sometimes not. Because of the language, because something is written in German and if you write it in English, it doesn't appear. (App. 10, 123-124, Fatima) " Well… there is something that is not really well organized and even some names that are wrong spelled in Spotify, performer's names that are not well spelled, and sometimes you can't find that version, and you know that the version has been recorded but…" (App. 11, 190-193, Ivan)

Furthermore, streaming platforms present some limitations regarding the arrangement of the different movements that a classical piece presents. According to Arielli (2018), streaming platforms have created creativity constraints; for instance, modifying the time of the pieces. If artists are paid for music "streamed" (meaning the reproduction of at least 10 seconds of the song), the goal is to have more songs even if they have a short duration. As this respondent explains, streaming platforms present a lack of order when presenting classical music pieces:

"You can find some weird things that some movements are cut, and pieces are not complete, I don't know it is weird, it is like that, in order to recommendations is super cool but if in those recommendations the movements are mixed and first you find the 1st movement and then the 3rd and then you cannot find the 2nd… I don't know I think in Spotify that is not well-developed (App. 3, 173-178, Rosa)

As the informant mentioned, the classical music pieces are found by different movements, and this separation provokes the wrong order of parts of the pieces found. For these reasons, some informants think about the possibility to have a more precise filter, where they can find pieces by year, movement, composer or performer that will make easier to find a specific piece:

> *"I would like to have something more specific, like a filter in Spotify that is not directly that I have to write something but maybe that you can search by different parameters... like a specific year because the repertoire is huge and most of the time... maybe what you are looking for is there but you don't know how to find it"(App. 5, 136-140, Barbara)*

However, the amount of music streamed and the searching parameters are not the only issues found by classical music consumers. When talking about sound quality, some of the informants express concern about different platforms and the quality of their content. In general, informants agree that Spotify presents more quality in audio, but a lack of different versions. They have to choose then between Spotify that present more quality and less amount of versions and Youtube, with less sound quality but more variety of content.

However, the problem is not only about the classical music content available online but their economic accessibility. As it was already mentioned, there are some issues regarding free streaming platforms such as Spotify and Youtube. However, as explained in the *Classical music platforms* section (5.1.2.), there are other resources to find classical music that provide more quality in content and affordances. However, most of these platforms are unknown to classical music enthusiasts, and other ones are too expensive compare with Spotify or Youtube. For example, some of the participants have mentioned the use of the digital platform of the Digital Music Hall of the Berlin Philharmonic, because they have free access, but other ones argue that subscription fees are an issue when consuming classical music online:

> *"Well, you know, with this whole situation about the virus and that we have to stay at home... the Berliner has made free the concerts online, yes I think it was the Berliner... so I miss that because maybe not free, but at least something cheaper, like subscriptions for students or something like that"*
> (App. 3, 192-196, Rosa)

As explained in the background, classical music consumers still preferring free streaming services even if those services have a lack of classical music, specific searching parameters of sound quality.

What can be argued is that, in general, classical music is more expensive to produce than other genres. As can be illustrated with the price of a theatre or opera ticket, the expensive production of the show makes the high price of the ticket. This informant argues that even if he would like to have more access to classical music content, he understands why there are some limitations:

> *"Mmm well... it would be cool if there was more opera, mmm because there are not many operas streamed, it is true that an opera production is expensive and I understand that instead of uploaded on Youtube that can't have any benefit they prefer to record a DVD and sell it for 50 euros, it is understandable, they need to amortize that also"*(App. 11, 201-204, Ivan)

In conclusion, classical music enthusiasts differ regarding music streaming platforms affordances. If some of them find streaming platforms are reliable tools to find classical music, for others, the lack of quality, content, specific filters and economic accessibility are relevant issues in their consumption activities.

The use of streaming platforms by classical music consumers shows what is missing in these platforms, promoting the creation of value. Streaming platforms would use consumer data to address the issues that these platforms present for classical music consumers. Furthermore, classical music consumers' needs have promoted the creation of new streaming platforms that aims to reach these needs offering tools that improve the consumption of classical music online.

6. Discussion

This Discussion section is going to establish a relation between the findings summarized and exposed in the Results and existent theory. This section aims to provide answers to the three sub-question of this research, which is expected to answer the main research question of this project: *How is classical music consumed in the digital age?*

6.1. How do classical music enthusiasts incorporate streaming platforms in their consumption activities?

According to the results, classical music consumers make use of streaming platforms every day. Millennial's generation has witnessed the changes in the music industry through the digitalization, and are able to adapt

these new resources in their everyday life consumption moments. These resources allow young classical music enthusiasts to incorporate this genre in their daily routines, recreating a reality that cannot be experienced every day, such as the assistance to classical music live concerts. This research has found a high relevance of live music for classical music enthusiasts. As Bennett and Woodward (2014) argue, concerts and festivals are spaces that allow individuals to experience music beyond the everyday life routine. Since live music is essential for classical music consumers, streaming platforms are reliable tools to incorporate classical music in their everyday life moments. This recreation of reality through digital means is what has been called *Hyperreality* as one of the five dimensions of the Postmodern Consumption theory (Firat and Venkatesh, 1998), being the use of streaming platforms one of the patterns of consumption that characterize classical music enthusiasts as postmodern consumers.

Music, as a symbolic product, play different roles in consumer's life according to the meaning that individuals attach to it, being adapted to different activities that individuals perform. Classical music consumers add different meanings to music according to their consumption moments, the mood, and the activity. This finding agrees with Nowak's study about music and the "*role-normative modes of listening*" (Nowak, 2016), and the adaptation of genres to different activities addressed by Ola Stockfelt (2004) as "*genre-normative modes of listening.*" Following Nowak's reasoning, streaming platforms offer a wider range of music genres that people adapt to different daily activities. Classical music enthusiasts intentionally assign roles to different genres to adequate to specific activities. For instance, the *reggaeton* genre has been associated with partying and electronic music with exercising activities. Additionally, it has been found a third normative way of listening based on the analytical and formative way of listening by classical music enthusiasts. Usually, the classical music genre has been associated with studying activities, relaxation, and escape moments. The analytical way of listening, however, is performed when classical music consumers understand the genre and want to learn from listening to it. In this analytical way of listening to classical music, music works by itself without being related to roles or moments of consumption. This normative way of listening supports the DeNora's argument (2000) about the power of music semiotics and contradicts the Nowak's critiques (2006) that question the role of music to construct the individual's identities just by itself. In that sense, streaming platforms are not only resources to create a soundscape for different activities but digital tools that help classical music enthusiast to engage with the genre and improve their musical sensitivity.

The most used platforms found in the interviews are Spotify, Youtube, and the Digital Concert Hall of the Berlin Philarmonic. These platforms are used according to the different searching and browsing practices and the affordances that those platforms present. According to Karababa & Scaraboto (2018), streaming platforms are examples of marketplace resources that support a community of consumers and producers that collaborate in the production of value. In that sense, these streaming platforms might be seen as online spaces that facilitate the interaction between individuals and participation in collective performances, avoiding geographical limitations. However, an individualistic use of these digital resources has been found in the data. Classical music consumers utilize the digital means to discover and create private libraries, usually taking as a reference other classical music enthusiasts, whom they consider are *connoisseurs* of this genre. Therefore, the following practice has been found more usual than the sharing practice. This lack of sharing practices through digital platforms in daily consumption activities contradict social psychological approaches that suggest that music has a fundamentally social function in the lives of individuals (Macdonald et al., 2002). Furthermore, the following practice tells us a bit more about the social dynamics in classical music consumption. Classical music enthusiasts tend to respect more the opinion of *connoisseurs* (it might be other classical music enthusiasts, musicians or music teachers), to shape their choices and preferences. Some scholars, such as Gilani et al. (2019), have addressed the change of power relationships between leaders/influencers and followers in digital platforms. However, classical music consumption has held the traditional point of view of the distribution of power, keeping a hierarchical structure. This finding can be related to the educated taste and *elitism* that characterize classical music genre, in the sense that they trust more in the opinion of individuals that are strongly involved in the classical music community.

In conclusion, classical music enthusiasts make use of streaming platforms to incorporate classical music in their daily activities as well as enhance musical sensitivity and their involvement with the genre. Streaming platforms are used to perform individual acts of consumption, underlining a hierarchical social dynamic in the following practice.

6.2. How do classical music enthusiasts perceive the functionality of music streaming platforms?

Consumers create significant value when assessing the platform's affordances, which means when focusing on the strengths and weaknesses of its properties and its compatibility with the user's perception (Garver, 1991). Classical music consumers assess the streaming platform's affordances when considering if their properties are fulfilling their needs as users.

Classical music enthusiasts interviewed have shown an overall positive response regarding the use of streaming platforms. What has been found most relevant for them is the accessibility factor that digital means provide.

Millennials consumers have experienced the development of digital platforms, and consequently, they understand the importance of having access to massive catalogs and find the music that they want. In the classical music genre, the existent catalog encompasses hundreds of years of music. If before digitalization, the access to this catalog was limited to physical records and music libraries; today, the digital searching tools allow classical music enthusiasts to have free access to a before inconceivable amount of music. The differences between before and after digitalization regarding accessibility have made classical music consumers satisfied with the resources that streaming platforms provide. However, when comparing the accessibility of classical music regarding other genres, informants agree that sometimes there is a lack of content, quality, and accurate searching tools. What has been most mentioned is the lack of variety, since the performance of a classical piece is crucial, they seek to find different versions leading to a lack of quality regarding some bad recordings. The lack of content is led by the vast classical catalog combined with a "small community" of classical music enthusiasts. Classical music enthusiasts understand why the content of classical music is less than others; they believe that for streaming platforms, the improvement of this genre for this "small community" is not worthwhile. There is an acceptance attitude regarding quality also. Classical music consumers understand that reaching the quality of live classical music concerts is impossible.

Nevertheless, quality and content is not actually the main issue, but how to find that content. Classical music consumer agrees that digital means have facilitated access to classical music, but not always is so easy to find. Streaming platforms have simple algorithm filters to search for music by singer, album or year. However, these filters are not useful when searching for classical music compared to other genres.

Classical music consumers believe that if streaming platforms had a more accurate searching filter, it would be easier for them to discover and find classical music. The opinion of classical music consumers confirms the studies about the effect of the algorithm culture in *niche* genres. If it is true that in general, streaming platforms facilitate access to *niche* genres, these genres are always at a disadvantage when compared to mainstream genres, getting lost in the metadata (Sisario, 2019).

In this research, some streaming platforms alternatives that focus on classical music have been found, such as Idagio, Primephonic, and Naxos Music Library. These platforms are quite recent, and most of the informants of this study are not aware of their existence. However, they are aware of other paid platforms for classical music and still preferring free services. This finding can be related to several factors on consumers' willingness to access subscription-based content. According to Wang et al. (2005), the consumer's willingness to pay for online services is related to factors as convenience, essentiality, added-value, service quality, usage frequency, and perceived fairness. Unquestionably, classical music streaming platforms are more convenient for classical music enthusiasts since they offer an added-value in musical content that cannot be found in other services, as well as improved tools for searching classical music. The most convenient scenario would be the improvement of classical music content and searching parameters in the free streaming platform since they already used them every day for the consumption of other musical genres. It can be argued that the main factor that negatively affects the classical music consumer's willingness to pay for a subscription is perceived fairness. Classical music enthusiasts might feel unfair to have to pay for classical music content when they find musical content of other genres for free in any streaming platform.

Summarizing, classical music enthusiasts have shown acceptance and satisfaction regarding the classical music content offered by free streaming platforms. The main reason is the easy access to classical music comparing to before the digitalization era. The improvement for accessibility has been huge; however, classical music enthusiasts notice the limitations of free streaming platforms such as lack of quality, variety, and specific searching filters. Besides, classical music enthusiasts show a lack of awareness and interest regarding subscription streaming services of classical music, possibly promoted by the convenience and the feeling of unfairness.

.

6.3. How do classical music enthusiasts use streaming platforms to build consumer identity?

The classical music consumer can be identified with the *fragmented subject* (Firat & Venkatesh, 1995). As *fragmented subjects*, individuals experience different consumption moments that makes them create diverse identities to adapt to different moments (Hamouda & Gharbi, 2012). The results have shown that it is hard for classical music consumers to identify themselves with a unique musical genre, leading to the issue of self-perception as classical music fans. Classical music enthusiasts identify themselves with several musical genres at the same time, adapting them to different moods and situations. This diversification of genres is an example of the fragmented identity of classical music enthusiasts as postmodern consumers. This fragmentation of the musical taste confirms one of the characteristics of the Millennial generation, the omnivorous taste (Sweeney, 2006). According to Sweeney (2006), millennials do not have generational music, and for them, there is no musical genre that prevails over others. The development of streaming platforms in this generation might have led to this diversity of taste. If considering that through the digital platforms, consumers have easy access to different musical content and to explore different genres, it can be reasonable to think that this vast spectrum of possibilities conditions the diverse taste of millennials consumers.

This omnivorous taste and fragmented consumption moments often lead to the acceptance of paradoxical moments of consumption. In classical music consumption, it has been found the coexistence of opposed realities that shape the *Juxtaposition of opposites* dimension presents in Postmodern Consumption (Firat & Venkatesh, 1995). For instance, classical music consumption has been identified with paradoxical moments such as the contrast between real and digital, neophilia and neophobia, and collective and individual consumption moments. The juxtaposition of opposites can also be seen materialized in the hybridity of musical genres. From a musicological perspective, hybridization (often defined as *fusion,* in some genres), implies the combination of technical and social aspects of two opposed genres (Holzinger, 2002). In the research's findings, young classical music consumers accept hybridity but explain how older generations do not accept it. Young classical music enthusiasts define this rejection of hybridity as "purism" in the classical music genre and show disagreement with this rejection. This finding agrees with Holzinger (2002) when he states that "old-fashion" music enthusiasts are less open-minded than young generations regarding the mix of heterogeneous styles, thinking that this mix might dilute the "purity" of the genre.

Through these findings, it has been clear that some of the characteristics that shape the behavior of classical music enthusiasts still related to an *elitism* sense. The educated taste and the analytical way of listening can be seen as the main characteristics that differentiate this group of enthusiasts from other music fans. Therefore, the traditional way of thinking about the classical music genre is maintained but adding the open-minded perspective of new generations, their interest in discovering, and their acceptance of genres' hybridization.

The *elitism* characteristic is what links social class and musical taste in the classical music genre. Scholars such as Bourdieu (1984) and Peterson (1992) have related musical taste and social class, arguing that consumer choices not only depend on personal criteria but are related to cultural development. As Nowak (2016) points out, these studies do not consider the influence of digital developments and the massive sharing of music files on blurred social class boundaries. In the construction of the musical identity of classical music consumers, we can also reflect on the role of streaming platforms of changing theoretical perspectives about social class and taste. From the findings of this study, social class and taste can be discussed from two perspectives: economic and educational. From an economic perspective, it can be seen that streaming platforms might have unified access to classical music. If before the conception of listening to classical music was linked to the expense of opera tickets, or classical music concerts, nowadays, this genre can be affordable for everybody through digital means. Streaming platforms have been seen for some scholars as an opportunity to open this genre to classical music outsiders through mood-based playlists (Wassemberg, 2019). However, in this regard, it has been found that free streaming services' affordances do not fulfill the need for classical music enthusiasts as subscription-based streaming platforms do. So, classical music somehow still linked to economic accessibility when accessing musical content. From an educational perspective, an educated taste has indeed been found in classical music consumers. In that regard, young classical music enthusiasts feel that the study of classical music improves engagement with this genre and other genres, having an impact on their taste. Even if as been clarified that it is not necessary to study classical music to enjoy it, the informants agree that it is relevant for their perception of the genre.

Streaming platforms are used to share musical content with other enthusiasts enhancing the feeling of belonging to a community. According to *Belk* (2013), the act of sharing files through digital means makes it easier to show our preferences to others, having an impact on the creation of group identity and the co-creation of the self. Through digital platforms, individuals seek for validation and the reaffirmation of the

self-identity (Belk, 2013). The creation of playlists is one of the examples of how classical music consumers can influence and be influenced by others in their music consumption. However, an individualistic way of consumption has been found in classical music enthusiasts. The informants of these studies have shown a lack of interest in sharing their musical preferences with others through the streaming platforms. That can be seen in the fact that actually, when they create playlists, they do not need to share the content with others. Streaming platforms are considered tools to practice the consumption of classical music individually more than resources to enhance collective performance. The results show that classical music consumers utilize streaming platforms to discover new music and individually create a classical music library. Classical music consumers have no shown a necessity for the validation of their identity through the use of streaming platforms to share preferences. The lack of necessity of sharing content with others contradicts the Belk's statement of seeking validations and the reaffirmation of identity. According to Belk, the shift to digital means has made easier the sharing practices, and as a consequence, music consumption has been transformed from a private act of acquisition and appreciation into a group practice (Belk, 2013). However, this study has shown a lack of interest in group practices through digital means by classical music consumers. Classical music enthusiasts make use of the streaming platforms to perform individual activities of consumption, more focus on the creation of private playlists rather than sharing content and preferences with others.

Those findings make us consider the identification of classical music enthusiasts with concepts such as *sub-culture,* or *neo-tribe* (Bennet, 1999). If it is true that classical music enthusiasts present a shared passion for classical music, the use of streaming platforms to create bonds between individuals of this community has not been found in this study. This does not mean that classical music enthusiasts do not consider itself as belonging to a community, but the role of streaming platforms to improve these bondings is uncertain. Characteristics that gather classical music enthusiasts are more related to the genre's characteristics (educated taste, analytical way of listening, or *elitism)* rather than sharing common social elements and personal behavior. It can be for this reason that in the interviews, classical music enthusiasts do not identify themselves as classical music fans, even when they express how relevant is classical music in their lives.

In conclusion, streaming platforms have a role in the identity construction of consumers in the sense that it helps them to engage with classical music and create their musical identity. Classical music consumers do not present a necessity of validation of others to create their musical identity, disagreeing with CCT

theories that defend the enhance of the co-construction of identity through digital means. The socio-cultural practices using streaming platforms that make classical music consumers create value through interaction with others has not been identified in this study (Arnould and Thompson, 2012). Furthermore, the affordances of streaming platforms are not facilitating their consumption activities. Classical music enthusiasts, as a group of consumers, do not present the communalities that made them feel belonging to a *tribe*, a *subculture,* or a *fandom.* One of the reason might be their omnivorous taste and the fragmentation of their musical preference that make difficult to identify themselves with a unique genre. Moreover, it has been found that *elitism* has a fundamental role in their identity, and consequently, it can be argued that they prefer somehow to be identified as a *niche* (small and closed group) rather than be *mainstream.*

6.4. Theoretical and managerial implications

The discussion of this study aims to contribute to the existing literature in consumer culture theory about the construction of the consumer's identity. This research is an approach to classical music consumption in streaming platforms to understand classical music enthusiasts' actions in the digital age. The main focus of this research is the use of digital resources for the construction of the consumer's identity through the use of music as a symbolic product.

Studies about music digitalization and the role of music in individuals' identities have been researched deeply. However, this research emphasizes the identity construction of a particular consumer group and attempt to understand the issues that *niche* genres would find in the digitalization of music. In that regard, the arguments about the difficulties of the classical music genre in algorithm-based platforms have been supported.

The findings have shown that streaming platforms as marketplace resources have a role in their classical enthusiasts' daily activities and enhance the construction of their musical taste and sensibility. However, the lack of relevance of collective activities found in classical music consumption contradicts some CCT theories that highlight the interaction with others as a fundamental part of identity construction. In that way, this research provides another perspective regarding identity construction through the digital means, that might be deeply studied in other *niche* genres.

This research not only has an influence on consumer identity's studies but a reflection in terms of classical music genre and *niche* genres. From a musicological perspective, this research reflects on the meaning of the classical music genre in a digital context that might be different in the offline context. In that sense, this study might contribute to the actualization of the musicological study of musical genres and the definition of classical music in a contemporary context. Furthermore, the study of classical music enthusiasts' behavior in the digital context, as well as the debate of allocating them in a consumer culture *tribe,* find implications in the ethnomusicological field.

Finally, through this study, some managerial implications have been found. The assessment of streaming platforms' affordance provides valuable data about consumer insights that would be beneficial in order to assess consumer's needs. The study of this consumer group and their reasoning to choose different streaming platforms are valuable to understand their motivation for the use of free streaming content and subscription-based online services. First, the study would contribute to the improvement of music streaming platforms in order to assess the needs of not only classical music enthusiasts but *niche* genres consumers. Secondly, the study of the classical music community, its preferences, and patterns of consumption might be useful for the improvement of classical music streaming platforms such as Idagio and Primephonic, in order to create the necessary value to reach this target group.

7. Conclusion

Digitalization has been the driving force of the changes in the music industry in the last years. Formerly, the music business was mainly based on record sales by traditional distribution channels where the consumers had the simple role of buyers. However, in the digital age, the development of music streaming platforms has increased the involvement of consumers, being now participants and co-creators of content and trends. The consumer's interaction through music streaming platforms is allowing the music industry access to valuable consumer data to understand consumer's needs as well as an identity resource for consumers to share preferences and findings within the social media community. This change of the

consumer's role has made the study of the consumer a more relevant matter for managers who are trying to understand the consumer's needs and how to reach them.

This study aims to provide a Consumer Culture Theory perspective on the use of streaming platforms for the consumption of classical music. In this research, classical music has been considered as a *niche* genre, attempting to clarify some issues that those genres might find in streaming platforms. Primarily, the study's approach highlights the use of streaming platforms for the construction of consumer identity in classical music enthusiasts. Studying the use of streaming platforms in their daily activities as well as their opinion about platforms' functionalities, we aim to make an approach of how classical music is consumed in the digital age. In the group of classical music enthusiasts studied, some shared characteristics have been found. This group presents an omnivorous taste, as one of the characteristics of the millennial generation, listening to different musical genres and sub-genres of classical music. The results show that classical music enthusiasts perform different role-normative ways of consumption according to specific activities and moods. In addition, an analytical third normative way of listening has been identified related to the educated taste that characterizes classical music consumers. *Elitism* is one of the characteristics of the classical music genre that explain some findings such as the educated taste, the consideration of a *niche* genre, and the hierarchical disposition of their social dynamics. The relevance of the performance and the identification with musical instruments and concrete sub-genres are added peculiarities that define the musical identity of this group of consumers. Furthermore, the individualistic way of consumption and the lack of collective performance through the digital means contradict theories that found interactions between consumers one of the foundations of the construction of identity. This lack of interaction within the community in digital means has also made uncertain the creation of value. Classical music consumers utilize streaming platforms to create playlists and improve their musical sensitivity, but there is no sign of co-creation of value through the interaction between consumers in digital means as several CCT researches support.

However, it has been found a creation of value concerning the assessment of platforms' affordances. The insights provided by this group of consumers has led to the managerial implications of this research. The reflection of what is missing in free streaming services to fulfill the expectations for ideal resources through which browse, searching, and listening to classical music drives the improvement of music streaming

services. Moreover, these insights support the argument of how algorithm-based systems do not benefit *niche* genres and contribute to the discussion of the negative effects of the algorithm culture.

The main limitations of this study have been led by the data collection process and the unavoidable use of the snowball sampling method. However, these limitations are not considered as an obstacle to getting the research's findings but an opportunity for further research to provide a more accurate picture of the consumption of classical music in the digital age.

The first reason that motivated this research project is the lack of academic research about the implications of classical music consumption on streaming platforms. If it is true that the amount of quantitative data about the consumption of different genres is available and plentiful, there are not qualitative data about the use of streaming platforms by *niche* music consumers. From this study about the consumption of classical music in streaming platforms, some lines of further research are proposed. First, the study of *niche* music consumer's behavior might have an impact on the fluctuations of the music industry. If some researches have already made an approach to the issues regarding algorithm-based systems in relation to *niche* genres, it might be considered relevant to add the consumer's perspective on this matter. Second, if this research has taken into consideration the point of view of a young generation of classical music enthusiasts, it might be valuable to open the spectrum of insights by studying the perspective of other demographic segments. Furthermore, an alternative study considering field study and netnography might provide accurate data about the consumer behavior of classical music enthusiasts in a defined context. For instance, a further in-depth study about the characteristics that define classical music enthusiasts as a consumer *tribe* might be necessary to understand the behavior of this consumer group, and their implication in the digital marketplace. Lastly, research about classical music consumers based on the direct collaboration with music streaming platforms (Spotify, Idagio, Primephonic), might provide the necessary data to complement qualitative research and improve the implications in a managerial sense.

Finally, this research stands up for the study of cultural products and their impact on individuals' lives. Music is a communication tool, a language that speaks for itself, creates the soundscape of our routines, and inspires creative development. The technological innovations in music have enabled consumers to adapt music consumption to everyday life moments, having an essential role in their identities. Music streaming platforms are one of the actors of the cultural industries, being those mediators between art and business, and what makes possible to bring culture within everybody's reach.

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9. Appendix

Appendix overview

Appendix 1 – Respondent List

Appendix 2 – Interview guide

Appendix 3 - Interview transcription Rosa

Appendix 4 - Interview transcription Moises

Appendix 5 - Interview transcription Bárbara

Appendix 6 - Interview transcription Jesús

Appendix 7 - Interview transcription Mario

Appendix 8 – Interview transcription Francisca

Appendix 9 - Interview transcription Francisco

Appendix 10 - Interview transcription Fátima

Appendix 11- Interview transcription Ivan

Appendix 12 - Interview transcription Neus

Appendix 1 – Respondent List

Name	Age	Country of residence	Employment	Musical instrument	Interview date
Rosa	27	Spain	Music therapist	Trombone	25/03/2020
Moises	30	Germany	Engineer	French horn	27/03/2020
Barbara	24	Spain	Student	Piano, voice	27/03/2020
Jesús	24	Germany	Musician	Trombone	27/03/2020
Mario	24	Germany	Musician	Trombone	31/03/2020
Francisca	23	Germany	Student	Double bass	01/04/2020
Francisco	28	Denmark	Student	Tuba	02/04/2020
Fátima	25	Denmark	Student	Clarinet	02/04/2020
Iván	28	Denmark	Student	Clarinet	07/04/2020
Neus	25	Denmark	Student	Flute	08/04/2020

Appendix 2 – Interview guide

Introduction

Introduction of the project. Explanation about the topic, the purpose of the project, and the process of interviewing. The request for consent.

Introduction of the respondent

The respondents introduce themselves and their relation to classical music.

Questions:

Everyday habits of listening to music

1. How important is classical music for you?

2. Do others consider you a classical music fan? Why is that so? How does it show?

3. How important is classical music in your daily life and activities?

4. How do you listen to music and classical music? (When, where, how often, with whom)

Taste and preferences

1. Which kind of musical genres do you listen to?

2. Which kind of classical music sub-genres do you listen?

3. Do you have a favorite musical genre?

4. Do you listen to different genres in different situations?

5. Do you feel any judgment from other classical music fans regarding your other musical tastes?

Use of channels and platforms

1. Through which channels do you tend to listen to classical music?

2. How often do you use streaming platforms?

3. Tell me about how do you follow or create playlists?

4. What are the criteria that you follow to create different playlists?

5. What are the genres more played in your music library?

6. It is your library create according to only from your preferences, by recommendations, or top lists?

7. How do you share your musical preferences?

8. Which platforms do you use to share music? How does it work?

9. Where do you find musical recommendations?

Value creation – assessment of platform affordance

1. What do you think about listening to classical music through a digital platform?

2. What do you think are the advantages and disadvantages of digital platforms?

3. Do you think there is a good representation of classical music in streaming platforms? By which parameters do you search classical music?

4. Do you miss something in the digital regarding classical music? How has the digital enhanced your experience of listening to classical music?

Appendix 3 - Interview transcription Rosa

Researcher: M, Rosa: R

1 M. Okay, First, I am going to explain to you a little bit more about the interview. All the
2 questions are straightforward. I just want to ask you about your consumption habits,
3 preferences, and tastes and about how do you use streaming platforms and so on.

4 R: okay okay

5 M: Well, the topic thesis is about consumer research. I am studying how consumers behave
6 in a defined context and, in this case, what I am going to study is fans of classical music: how
7 they use streaming platforms, and what they think about it.

8 That is because, after some research, I have been reading that some people think that there is
9 a lack of representation of classical music in the streaming platforms, or maybe... It is not
10 really easy for classic music fans to find classical music through these platforms, or... well,
11 other reasons. Well, so, that's what I am researching. And... the first thing that I need is that
12 you introduce yourself and tell me about what is your relation to music and classical music.

13 R: Okay, well, my relation with music is; basically, I studied music in the music conservatory.
14 I studied trombone and... well I start in a band when a was a child, and then I started the
15 conservatory, and from I was a child I have been instilled about classical music, so I started to
16 listen to it, and of course, later in the conservatory you have courses about it, and besides
17 that, I was getting more and more interested and... until today.

18 M: Okay, that´s cool. So you are a musician, not only a listener?

19 R: Exactly.

20 M. Okey, that's perfect. So, let´s start with the first question. How important is classical
21 music for you?

22 R. Well, since in the conservatory, at least in the wind instruments are focused on classical
23 music, it is true that classical music is really important for me because it gave me the
24 knowledge and the basis that I have now for everything... mm, thanks to the classical music, I
25 don't know I feel more educated regarding other types of music, because I like a lot of
26 genders, but classical music is like the base, like... the study and listening to that classical
27 music gave me knowledge and resources, I don't know.

28 M. Yes, sure, I understand. And do you think that people around you, consider you as a
29 classical music fan?

30 R. Mmm well... I don´t know, haha. I think not fully, well, maybe at home. My parents and
31 my boyfriend, yes, because maybe they saw me listening to it, right? But everybody else.. I
32 don't know until which point they know, because even that I have always been in the
33 conservatory I have always been also linked to other kinds of music like flamenco, Spanish

34 carnival and so on, and then maybe they think that I am more into those genres than

35 classical music.

36 M. Okey, yes, and how important is classical music in your daily life and activities? And for

37 example, when do you listen to it, where, how often,...?

38 R. Okay, well,, it is true that when I was studying music, and they sent me homework to do, I

39 used to play it when I was cleaning or doing anything to listen to it on the background and

40 start to internalize it. But now that I am not studying and it is only for consumption like...

41 just because I like it, I usually do it when I need to relax or when I feel like... yes, it is not only

42 relaxing but more when I need to disconnect like I am stress about everything else, and it is

43 like, "okay, now I need to listen to this," and I play something more specific. It is true that I

44 stopped to look into new classical music, and now what I do is that, using it for escape, for

45 relaxation, or something like that.

46 M. And it is always alone and at home? Or do you use to listening with someone else, outside,

47 walking...?

48 R. Yes, usually I am alone at home, maybe when I am relaxing on the sofa or the bed, that's

49 the normal thing. Sometimes I played it when I am on the bus or going somewhere, but not

50 so often, then usually I play other kinds of music, and classical music is more at home.

51 M. Okey, and how often do you do that?

52 R. I don't know, maybe not every day. Maybe three or four times per week.

53 M. Okey, that's fine. Now I would like to know a little bit more about your taste and

54 preferences in music. What kind of genres do you listen to besides classical music?

55 R. Ok, I listen a lot to singer-songwriter music, a lot of carnival music, I listen to flamenco, I

56 don't know a listen to a lot of different genres, hahaha, I like a lot of things, sometimes a

57 listen to rap! Haha, But basically that.

58 M. hahaha, I see, and about classical music? What kind of sub-genres of classical music do

59 you listen to?

60 R. I usually listen to symphonic music. For example, I am a fan of Mahler and Tchaikovsky,

61 so everything is orchestral music that is the most.

62 M. Okay and these different genres are associated with different moments of the day?

63 R. Yes, for example, when I take a shower, or I am doing something that I need background

64 music, I listen to these other kinds of genres, and it is not classical music.

65 M. So, can you identify different moments with different kinds of genres?

66 R. Yes, totally

67 M. Okey, and do you feel, how can I say it, do you feel any judgment from other classical

68 music fans regarding your other musical tastes?

69 R. Yes... I think so. Especially when I was studying, my other schoolmates were all about
70 classical music, you know? Like for example, when I was sharing something in social media
71 or I was talking about other genres, or just when I was collaborating in other concerts that
72 were not related to classical music, for example, I sing in a flamenco band... It was like...
73 maybe nobody tells you like directly, but they were trying to make you feel like you were
74 wasting your time, you know? Because I think classical music has that "label" like is really
75 tough, and you need to dedicate a lot of hours to your instrument, and you need to be really
76 into it and know everything, so it is true that maybe nobody tells you, but they make you feel
77 like... "ok you are singing there, and meanwhile I am studying or listening to this or
78 analyzing this...". I felt that a lot of times.

79 M. Yes, I feel you. I used to study in a conservatory also, and it is true that classical music can
80 also be related a lot to study and technical things and "educated" stuff and sometimes you
81 can not freely say like "yes, but when I am going out I like to dance reggaeton, for example,
82 and it is fine."

83 R. Ooooh, you can´t say that! Hahaha, How you dare!! Right? Haha, yes, totally.

84 M. Ok, so now let´s talk about through which channels do you use to listen to classical music.

85 R. Well, mostly Spotify, Spotify is what I use more and... well, Youtube... I tend to use it when
86 I want to find new music and to do some research when I want to find something, or I
87 already found something, and I want to look for a classical author... well for classical music
88 or other genres. Maybe Youtube is more to research and then Spotify when I already know
89 what I want to listen to. I am looking for that CD or what is in the platform uploaded. Those
90 are the two platforms more used for me.

91 M. Ok, but why don´t you use Spotify to do that "research" and finding new music? Is it
92 about the platform itself? Or why do you prefer to use Youtube instead?

93 R. Sure... It is easier for me because there is always a version, maybe not from the same
94 author, but, for example, in chamber music, you can find a lot of versions that may be in
95 Spotify are really complicated to find. You write the title in Spotify, and nothing appears, and
96 if you write the title in Youtube, you find other versions, and then you start researching, and
97 maybe in Spotify, you find who recorded that CD, and you can listen to that piece. So for that
98 reason, it is easier for me Youtube, in Spotify, I feel it is harder to find something.

99 M. Okey, I understand. And how often do you use Spotify and Youtube?

100 R. Every day a lot of times hahaha

101 M. haha, ok ok. And can you tell me about how do you follow or create playlists?

102 R. Yes, it is true that now, what I do lately is that I just follow the CD that I like specifically or
103 that author. Before, I used to create my own playlist, because it happened to me like... it was
104 like I couldn't complement Youtube and Spotify, now I looking for my music and the
105 definitive listening is in Spotify. Before in Spotify I started creating my playlists because I was
106 thinking like "let´s see what I can find here" it was like that research that I am doing now on

107 Youtube. So now I use Spotify to follow the CD or... well, the good thing about Spotify is that
108 it creates its own playlist according to your preferences. So those playlists I tend to keep it
109 and it is cool! Because actually is a collection of all that I mostly listen to. So, lately is more
110 about following specific things more than create my own playlists.

111 M. Ok, I think you partly answer my next question. 4. What are the criteria that you follow to
112 create different playlists?

113 R. Well, yes, it is from that research on Youtube but also... because of course, I had a playlist
114 ... I don't know maybe from 10 years ago that I think "omg what I used to listen! Or what a
115 mess of things!" and I don't know, you can see how it is evolving in that sense, so maybe if
116 you find another person´s playlist that is cool, I start following, because that desire to know
117 new things, I don't know.

118 M. Sure, and What are the genres more played on your music library?

119 R. So... the most played are singer-songwriter music. I think there is a lot about "Sevillanas"
120 because I made a lot of lists to learn it and classical music... I have a lot also selected because
121 it is the way that I can keep it, and I don't have to look for that again.

122 M. Ok, I see, and that library is created according to only from your preferences, by
123 recommendations, or top lists?

124 R. Mmmm top lists are not really useful for me, because I don't tend to like it. Well, just on
125 some occasions, if I am going out for a party, but it is not usual. I don't really like
126 "commercial music," so it is more from my own preferences and my own playlists, and from
127 there, Spotify gives me its recommendation and its playlists based on that.

128 M. Ok, yes, it makes sense. How do you share your musical preferences?

129 R. Well... basically directly through WhatsApp to concrete people, or maybe if someone tells
130 me "can you recommend me something?", I don't know there are people that you are always
131 sharing things, right?. And I don't know through social media, like Facebook; usually, I only
132 share my own music, my covers. And on Instagram with this new thing of playing music in
133 your stories, I feel it is also a way to show the genres that you like or the specific songs that
134 you like, so maybe there... I don't know.

135 M. And where do you find musical recommendations?

136 R. Mmm basically by word of mouth, when someone tells you, "hey listen to this" and also
137 with Youtube because you always find... for example, if I listen to an author that I like that
138 tends to collaborate with more people, then I am looking for those people and so on. In that
139 way you can start knowing more, like ok this singer is making collaboration with this other
140 one, and you think ok, who is this guy, it is cool, so I am going to start to listen to him also..

141 M. And can you find recommendations through social media and other people?

142 R. Well, I find recommendation through other people, but through social media, maybe it is
143 the less. It is more directly just talking with someone in Whatsapp or face to face.

144   M. What do you think about listening to classical music through a digital platform?

145   R. Well, obviously, it is not the same going to a concert that listening to it online... but for
146 example, well let´s see this is like everything, it is beyond that I like it or not, but like the
147 orchestra of my city doesn´t perform a lot of concerts, is not the high quality either, and you
148 don´t feel like you want to buy the bonus ticket every year... so... if you don't make a lot of
149 effort to find good concerts of classical music around and start moving to find it, it is true
150 that there are no more options than Spotify. So it is not the same, of course, I love live music,
151 there is some music that I listened to in Spotify that I don't like how sound recorded and that
152 I listened live and I loved it, you know? It changes a lot! But you know "half a loaf is better
153 than none" hahaha

154   M. hahaha, yes, true. And what do you think are the advantages and disadvantages of digital
155 platforms?

156   R. Yes, well, the disadvantages can be maybe that... that you become accustomed to and
157 maybe you don't look for a live concert so badly, or I don't know, maybe that is the
158 disadvantage because you have music in one click, that is not the same, but with good
159 audiphones and alone at home, you are also enjoying. Maybe that's the disadvantage, because
160 of course even if you listen to a live-recorded, some of them have been improved, and it is
161 not the same, it is not so real, you cannot feel the same as in live. In a concert the music is
162 like "alive," and you feel the vibration, I don't know in a concrete environment, so it is not
163 comparable.

164   M. Do you think there is a good representation of classical music in streaming platforms?

165   R. Not at all. For example, if I am searching in Youtube something about singer-songwriter
166 music like I don't know 10 things and I am searching 20 things about classical music, in my
167 front page in Youtube is going to appear all about singer-songwriter music and nothing
168 about classical music, so the recommendations of classical music is not a lot, and in fact,
169 Youtube recommendations are so so, and it is more about what you already listen.

170 Maybe in Spotify is a little bit better, because the creation of playlist but for example, you can
171 find some weird things that some movements are cut it, and pieces are not complete, I don't
172 know it is weird, it is like that in order to recommendations is super cool but if in those
173 recommendations the movements are mixed, and first you find the 1st movement and then
174 the 3^{rd,} and then you cannot find the 2nd... I don't know I think in Spotify that is not well-
175 developed

176   M. Yes, because, by which parameters do you search for classical music?

177   R. Usually is by author or by piece, you know? Not so much by the performer, I mean, if you
178 listen to different versions of the same is cool, because then you choose your favorite, but I
179 don't really care, so yes, it is more by author and piece.

180   M. Did you know there are other streaming platforms created only for classical music?

181   R. Really? I didn't have any idea!

182 M. Yes, well, there some people who think as you said, that is not easy to find classical music

183 in platforms like Spotify according to classical music parameters so, and they create some

184 new platforms haha

185 R. Wow, that´s really interesting. I should do some research on it.

186 M. haha sure! Ok, so the last question is, do you miss something in the digital regarding

187 classical music?

188 R. Well, you know, with this whole situation about the virus and that we have to stay at

189 home... the Berliner has made free the concerts online, yes I think it was the Berliner... so I

190 miss that, because maybe not free, but at least something cheaper, like subscriptions for

191 students or something like that, maybe something is too expensive for me haha but I don't

192 know, maybe I didn't make a lot of research and, actually, there is a lot of free stuff but, if

193 you could watch music that you like and you studied playing a live concert even if it is online,

194 it would be really nice. I don't know, maybe not even the Berliner, but your city orchestra

195 ensemble... like opening a little bit more the classic, music for everybody in the digital

196 platforms, more advertisement, showing more in a way that everybody can know that those

197 concerts are showed... I don't know I feel like other genres put a lot of effort into the

198 advertisement. I don't see any ad about the Berliner, about which concert is playing live this

199 week. I mean if you really like that orchestra you are going to be in touch and, you are going

200 to be informed but if you don´t and they are going to play a concert that you would like... it

201 would be nice to have more access to that information and not have to be you who needs to

202 look for it all the time.

203 Because, you know? Even if you follow Instagram or Facebook of these orchestras, that

204 information can be lost, or you cannot find it on time to see the concert.

205 M. Well, that´s it! So thank you so much! Your insights were super useful. Do you know

206 more people that can collaborate?

207 R. Yes, I will talk with some people from the conservatory, and I will let them know, and I am

208 sure that some of then will want to talk to you.

209 M. That will be awesome! Thank you so much.

210 R. Sure, let´s keep in touch, and we will see!

Appendix 4 - Interview transcription Moises

X: Researcher M: Moises

1 X. The first thing that I need it is if you can introduce yourself and tell me about your
2 relationship with classical music.

3 M: Ok. I am an engineer, and I am working in Germany. My relationship with classical music
4 comes from a long time ago because I studied music in the Conservatory until the 3rd year of
5 the Intermediate level, and I started discovering classical music and besides other genres... I
6 would say it is my favorite genre, yes, I like it even more than rock or other genres that I also
7 like. I started to listen to classical music when I was 14, and I started in the Conservatory and
8 now, even that I am not in that environment anymore... because I used to play also in a band
9 and I was really connected to classical music, but I am still listening to it a lot. It helps me to
10 relax, and when I have to work, and it is something boring, I like to have some classical
11 music.

12 X. Sorry, which instrument did you study?

13 M: the French horn.

14 X. OK, the first question about your consumption habits of listening to music is how
15 important is classical music for you?

16 M: Well... I think it is important for me in the same way that music is important for people in
17 general. For example, at work, usually, I have access to Youtube, so I use it when I am doing
18 some work that is monotonous, so I would say that yes, it is important. And even here at
19 home, I usually play it, but sometimes I just... I don't want to bother my girlfriend, because I
20 can be a bit annoying with classical music.

21 X. So, do you think that others consider you a classical music fan?

22 M: mmmm maybe. I guess so... I guess that who knows me better thinks that about me, yes.

23 X. ok, and how important is classical music in your daily life and activities? If you can tell me
24 a little bit how do you listen to music, when, where, how often...)

25 M. Well, usually it is at work. For example, when I came to my job, I play the Requiem by
26 Mozart because I love it, so maybe I am listening to it while I am reading e-mails or I am
27 doing something not really difficult. So for sure, the first hour of work I am listening to
28 classical music because it motivates me, and then... during the day, it depends on what I have
29 to do. If I can be at the office, I can listen to music, but if I need to work in the laboratory, I
30 can't. And then at home also, sometimes if I don't have anything to do, I can play a symphony
31 in the background. Also, when I am a bit down, I like to listen to a symphony that can cheer
32 me up. I have some selected composers for when I am a bit down haha

33 X. so do you do that every day?

34 M. No, it is not every day. At work maybe yes, every day or almost every day, but at home, it

35 is just some days.

36 X. ok, and do you tend to listen to classical music alone or with someone else?

37 M. Well, before, when I used to live in Sevilla, I used to go to some concerts because I had the

38 season tickets for the Sevilla Philharmonic. But here in Germany for me, it is more

39 complicated and actually I just went to only one concert in this whole year. But like a social

40 activity... not really it is something that I do alone. Sometimes I listen to classical music with

41 my girlfriend because she is a musician and she also likes it but maybe less than I like it, but

42 usually, it tends to be something classical but lighter like Zarzuela or Opera but something

43 lighter and popular.

44 X. ok, so now talking a little bit about taste and preferences... Which kind of musical genres

45 do you listen to?

46 M. Mmm besides classical music, rock. But not much more.

47 X. hahaha so your basics are classical and rock, right?

48 M. Haha yes, that's it.

49 X. ok, and talking about classical music which sub-genres do you listen to?

50 M. Mostly symphonies from post-romanticism. I found a few composers there that I really

51 like. But I like any kind of genre. Symphony maybe because it is more complex more like...

52 the highest point of composition in classical music but of course also quartet, metal

53 ensembles... but maybe less often.

54 X. Nice, ok, do you consider then that classical music is your favorite genre?

55 M. For sure.

56 X. ok, and do you tend to associate these different sub-genres with different situations?

57 M. Yes I do. For example, when I am at home doing something with my couple I tend to play

58 genres more popular as I told you before, Zarzuela, Pasodoble, something more popular,

59 When I am alone or at work, I usually listen symphonies or opera overtures or something

60 more complex, so yes I can associate an activity with a different genre.

61 X. ok perfect, and do you feel or have you ever felt any judgment from other classical music

62 fans regarding your other musical tastes?

63 M. Mmm maybe, but I think it was more the other way around. People that don't like

64 classical music have judged me because I liked so much classical music.

65 X. Really??

66 M. Yes, it is like, how don't you like pop? Or how is possible that you never listened to this

67 singer?

68 X. Oh, and why do you think that happens?

69 M. Because they see you as a freak. Because is not something that everybody listens, and
70 especially young people.

71 X. Yes, well I think that makes sense. So now, talking about the use of channels and
72 platforms through which channels do you tend to listen to classical music?

73 M. Well, I always had some CDs recorded on my computer that people lend me, but now it is
74 true that I am only using Youtube. It is true that you always find the symphony that you
75 want, the problem is that you can't find the conductor that you like, so yes you can listen to
76 symphonies that you like but with a conductor who is not so good. So that's a problem. But it
77 is always there. It is like if you want to find a version of a Beatle song and you can't find it,
78 something like that.

79 X. ok, but How often do you use Youtube?

80 M. Every day, at least once.

81 X. ok. Well, this question... do you use Spotify?

82 M. I did some times, and there's a lot of classical music, but I don't know why I stopped using
83 it, maybe because of the ads. That bothers me a lot.

84 X. And do you create your own playlists on Youtube?

85 M. No, I am searching directly what I want and that's it. Because from the whole spectrum of
86 classical music I am always searching what I know I like, so I think I am a bit stubborn when
87 I have to listen to something new. I have my favorites and I always listen the same.

88 X. And, for example, the music that you keep in your computer what is the criteria that you
89 follow to arrange it?

90 M. I don't know... let me check it... It is more for pieces I think

91 X. And what are the genres more played on your music library on your computer?

92 M. Symphonies.

93 X. And how do you create all this musical content that you have, only from your preferences
94 or maybe by recommendations or top lists?

95 M. Usually, I mean, I created over the years. When I was in the conservatory, maybe a
96 classmate tells you "I listen to this the other day, it was amazing... you should listen to it too",
97 so then I looked for it and I keep it on my computer. And then another classmate starts to
98 talk to you about a composer... so you start to listen to that composer. I never used any social
99 media, because in those times, 20 years ago... it was not so developed. And now I am a bit
100 disconnected from the world.

101 X. ok so, then how do you share your musical preferences?

102 M. Well you know... I think generally, people are not interested in classical music. So unless I
103 know that one person is interested in it I don't talk about it. And for example, my girlfriend
104 that I like some but not like me, I usually try to introduce her to symphonies and things that I

105 like and little by little she started liking it also. Or maybe some colleagues that work with me
106 that I know that they like it we talk about it. But usually, with my friends that I know that
107 don't like classical music I don't even try to talk about it because I know they think is boring.

108 But for example, these other people that you are going to interview that are playing in the
109 Orchestra in Berlin, I studied with them in the conservatory... when I talk with them I like to
110 share with them what I listened to or what they are playing now... but it is just because they
111 belong to this circle.

112 X. aah I understand. So do you think that circle is quite close? Is it hard to get into or get out?

113 M. Yes, I think so, because if you have never studied classical music before... I think you are
114 not going to suddenly start to listen to classical music. I think maybe it is ignorance because
115 they don't know what to listen to... what can they do? Yes.. listen to something popular like
116 "The Magic Flute" because you can listen that even on the TV, or Don Giovanni, because it is
117 a really popular opera or maybe they are just searching for a "relaxing music playlist" and
118 that's all.

119 X. and do you tend to look for new music?

120 M. Actually not. And there's a lot of composers that I don't know. I am only listening to
121 something that I listen to before, and lately, I am not into that musical environment, because
122 I stopped studying it, so I am still at that point where I left it. For example, if I talk with these
123 friends from when I studied and they tell me something about a composer then I listen to it,
124 but it is less often.

125 X. Ok, let's talk now about listening to classical music through digital platforms, what do you
126 think about it? What do you think are the advantages and disadvantages?

127 M. Well, I think of course there are advantages, but if you don't have a premium subscription
128 the ads are so annoying... but the advantage is that you can find whatever you want... or you
129 should! Because I am not sure if in classical music you can find everything you want. And
130 also it is so easy to create a playlist for different moments, for example, if I have a long day at
131 work I can create a playlist selecting four or five symphonies that I like. So I think there is a
132 lot of advantages.

133 X. So what do you think are the disadvantages?

134 M. For example, you need an internet connection. For example in my company, until now we
135 could use Youtube, but now with this situation about Coronavirus, because most of us are
136 teleworking and Youtube consumes a lot of data... we can't use Youtube anymore from a
137 week ago or something like that. It is the same as other platforms... because it is streaming,
138 so... It is about accessibility.

139 X. ok, and when you are searching for music on Youtube, under which parameters do you do
140 it? Composer, performer, conductor, piece...?

141 M. Usually is by composer and piece. Like Symphony n.5 Mahler, and then when I find it I
142 start looking for a performance that I know that I like it.

143 X. And how do you feel is searching for music? Can you find everything? Can you talk to me
144 a little bit more about it?

145 M. Well, I think it is shabby, I think it would be nice to have any kind of filter system but it is
146 working for me anyway so. It is practical.

147 X. So do you think there is a good representation of classical music in streaming platforms
148 and the digital?

149 M. No, I don't think so, because I think classical music is one of the genres that has not been
150 updated over time. Because if you try to find the most unknown song from The Beatles or
151 Queen or any band you can find it for sure in any streaming platforms, that is not happening
152 with classical music. If you are looking for a performance that, very likely has been recorded
153 in a CD, and you try to find it on Youtube... you are not gonna find it, maybe for the
154 authorship rights, what is another limitation. So there is probably a lot of classical music
155 recorded by specific record labels of classical music that still in their own files but it is not
156 online.

157 I don't know, maybe in Spotify, because now I am not using Spotify I lot, but I know that
158 before there was not so much in Spotify either. It is like... everything is not digitalized. I am
159 sure it has to exist in physical means but we don't have easy access to that. At least that is my
160 impression.

161 Maybe if you talk with these guys they probably listen to a lot of classical music every day
162 through other platforms, they have to know more than me because they are studying it.

163 X. Do you miss something in the digital regarding classical?

164 M. I think the main problem with classical music is that we don't want to pay for it. Probably
165 there's already a paid platform where you can find anything that you want. Of course,
166 Youtube is missing a lot of things but is a free service. I understand that maybe in Spotify you
167 can find more classical music, but for sure if there is a genre that falters in Spotify is classical
168 music. Overall I think there is a lack of content.

169 X. Ok, this is the last question, it is a bit broad but I would like to talk a little bit more with
170 you about it. How has the digital enhanced your experience of listening to classical music?

171 M. Well, the experience has been enhanced a lot. Because before Youtube, I used to share
172 music with my classmates by cd. So I listened to it, I copied and I give it back. I had a lot of
173 CDs and I played at home, in the car, in any CD player, but in the end, the CD can be broken
174 or lost and you have a physical dependence on that. Now you just need to search for it and it
175 is available. Now you don't have to put so much effort, I don't download classical music any
176 more, because I know I have it online, so that's the advantage, the accessibility. Of course,
177 there is a lack of content and variety, but well, I know that if I use Youtube, I don't have to
178 ask for anybody to share its music with me, just on my own I can find it.

Appendix 5 - Interview transcription Bárbara

Researcher: M, Bárbara: B

1 B. I studied Musicology in Granada, I also studied Singing studies in the Conservatory of
2 Marbella, and before I also finished Piano in the Conservatory. So, once I was in the Bachelor
3 I realized that I was more and more interested in classical music and singing. I joined the
4 Choir of the university and I started introducing myself in that field. Most of all I like
5 Renaissance music and Baroque. So I told my singing teacher that I wanted to study more
6 that matters and then I continued my training like the singer but as a hobby, I started also to
7 learn about Opera singing but again just like a hobby. But now I am more focused on
8 finishing my Master, you know I started the master of Musical Heritage, I started in 2017 and
9 I couldn't finish, I need to do the Thesis.

10 M. Ok that's perfect. The first question is How important is classical music for you?

11 B. For me it is important... personally, because I think it helps me to feel more peaceful with
12 myself. It is a way to unburden because it makes me feel better when I am singing classical
13 music and also listening.

14 M. Do others consider you a classical music fan? Why is that so? How does it show?

15 B. Mm people that know me... yes. In fact, in my group of friends, I am the weird one
16 because I like operatic singing and old classic music and that's is something rare in society.

17 M. And how important is classical music in your daily life and activities?

18 B. Mmm in my daily life... honestly, I don't listen to music every single day. But for example,
19 before an exam, I like to relax with classical music because inspires me and makes me feel
20 relax. Like a symphony, or a quartet or something like that.

21 M. And can you tell me a little bit more about how do you listen to classical music?

22 B. Mmm I used to listen to classical music a lot when I was studying because you know when
23 you are with studying and singing with more people, of course, you are listening more, I
24 would say I could expend like 5 hours per week at least. And I have also the piano, and I used
25 to play it for my own, but it is true that now I have reduced the amount of music that I listen
26 to. But I listen more than I play. Maybe now... just a few hours per week.

27 M. And where do you listen to it?

28 B. Where? Mainly in my room, or when I am walking with my phone. Or when I am going to
29 the beach... and I am reading, or just when I want some background music... when I am
30 doing yoga or meditation I also play something of classical, or baroque, Renaissance... yes
31 those are my genres haha

32 M. Yes, right, let's talk a little bit about your preferences. Which kind of musical genres do
33 you listen to?

34 B. I listen to pop music, reggae sometimes, rock and roll from the 80s. Lately, I start to listen
35 to electronic music also. I love Coldplay, it is one of my favorites groups, Adele also because I
36 love her voice, and... jazz

37 M. Nice, so you listen to a lot of different genres...

38 B. Yes, it depends, sometimes I prefer to listen to reggae, sometimes jazz. This week, for
39 example, I am listening to jazz a lot, even more than classical music.

40 M. Ok, and regarding classical music which kind of classical music sub-genres do you listen
41 to?

42 B. Mostly Renaissance and Baroque genres. For example, Tomas Luis de Vitoria, from the
43 Spanish Renaissance, or Palestrina, Stabat Matter is really famous and I sang that with the
44 Choir and Hendel, Bach... that is Baroque and I also sing that with my Choir. And also arias, I
45 also sang that with my teacher, she was playing and I was singing.

46 M. and if I ask you if you have a favorite musical genre...?

47 B. Yes, Renaissance, in classical music, Renaissance, but in general... maybe pop music, I
48 don't know. I don't like to have something favorite. Because, yes I love Coldplay but I like to
49 listen to a little bit of this group or this other one... you know? I like to pick something that I
50 like from one group and make my own mix.

51 M. and do you listen to different genres in different situations?

52 B. Yes, for example when I am doing a workout I like to listen to something that motivates
53 me, I don't play Beethoven! I tend to play electronic music, David Guetta or Avicii or Dubstep
54 or if I am doing Zumba classes I play something like salsa or merengue. So I always choose
55 that match the activity that I am doing.

56 M. OK. Do you feel any judgment from other classical music fans regarding your other
57 musical tastes?

58 B. Yes, totally. For example, I am going to confess to you that when I am going out I like to
59 listen to Reggeaton, that's a fact haha. And of course, its lyrics are super sexist and I do not
60 agree with that at all but I don't know, it motivates you because you used to listen to it when
61 you were younger and... I don't know if I am in the disco and suddenly sound and with some
62 drinks in the body... of course, I am going to dance it, It is about the rhythm, not the lyrics.
63 So yes, I am sure someone more than once told me... "how can you listen to that when you
64 are also listening to "cultivated" music". But one thing is not related to the other one.
65 Because I like this genre I don't have to stop listening to the rest of the genres. It is a question
66 of tastes, I don't think is fair to judge someone for its own tastes. You would like classical
67 music, and rock and roll and also reggeaton and whatever you want.

68 M. Yes, that's true. So now, regarding channels and platforms... through which channels do
69 you tend to listen to classical music?

70 B. Usually, Youtube and Spotify. And maybe... if I don't want to listen to ads, because it is
71 true that there's a lot of ads and it is not nice that suddenly Justin Bieber appears when I am

72 listening to a symphony... I bought a few CDs. I would like to buy a vinyl player! But... is
73 expensive. I need to save some money haha

74 M. oooh yes, that's so cool. And How often do you use streaming platforms?

75 B. Every day, and more now that we can't go out haha

76 M. Tell me about how do you follow or create playlists?

77 B. Well I research what I like from other users or maybe I follow a playlist or I create my own
78 depending on the songs that I like.

79 M. And what are the criteria that you follow to create different playlists?

80 B. It is true that usually, I look for how many users follow it, for example, there's a playlist
81 with 6 million and another one, 3 thousand, so I follow the first one, because it looks more
82 followed and then I see what music I like and I start categorizing, by author, style or maybe I
83 am combining just for what I listen most for months, or something like that.

84 M. It is your library create according to only from your preferences, by recommendations, or
85 top lists?

86 B. A little bit of everything. It is a lot by recommendations because, for example, Spotify does
87 that really well, but also from other friends. I have a friend that loves rock music and he
88 recommends music to listen to.

89 M. And what are the genres more played on your music library?

90 B. Actually, I have no idea. I don't know it has to be a mix. It is a little bit of everything, it is
91 not only classical music either, I don't know.

92 M. How do you share your musical preferences?

93 B. Well, according to others' preferences, because for example if my mother likes Italian
94 music... well according to that person I recommend something to her that I like it and I know
95 she is going to like it. And usually, I recommend single songs more than artists or genres.

96 M. And do you use digital platforms to share music? How does it work?

97 B. Yes, I use Whatsapp or Facebook. I mean, I use WhatsApp to share Youtube links.

98 M. And where do you find musical recommendations?

99 B. Well, usually my friends recommend me music directly. And besides that it is my only
100 research, for example, I like Adele so I start looking for more songs or for example I see the
101 Youtube comments and what people say about it "oh this song or this artist it is similar to
102 this other one" so I look for that one also. Also in related videos on Youtube, I am discovering
103 artists.

104 M. Do you tend to look for new classical music or you listen to what you have already listened
105 to?

106   B. Yes, it is true that I listen to what I already listen to before. Sometimes I try, but when you
107   really like something is hard to try new things. I should but...

108   M. What do you think about listen to classical music through a digital platform?

109   B. I think is quite limited, even if they try to make us think the contrary because they are
110   always trying to sell you the product, the advertisement... it is like you are listening
111   something and suddenly stop because the ads and it is nothing not related at all and it is
112   annoying, and if you don't want advertisement you have to pay the monthly subscription and
113   it like ok you offer me this but also you are limiting me, so for that part is negative... and it is
114   the same in Youtube and Spotify, for that reason I tend to use also the CD, it is the traditional
115   format but I don't have to listen to ads

116   M. Sure, and what do you think are the advantages and disadvantages of the digital
117   platforms?

118   B. The advantages are that you can find new artists, new songs, you have all the information
119   in your hands, it is a digital library but at the same time it is how I told you, it is bad that
120   there are always advertisements or maybe... you don't have internet connexion at that
121   moment, because that happens also, that you have some connexion problems, anything that
122   distracts you and, on the other hand, in the physical format you don't have interruptions. In
123   if you have a good music player... you don't have that problem, but of course, it is only your
124   CDs and you can't access to more information or discovering more things.

125   M. Do you think there is a good representation of classical music in streaming platforms?

126   B. Yes and no. Because it is true that you can't find everything. You can find the most
127   important pieces, but not all of them. For example, I searched for things that I studied, or in
128   the conservatory, a concrete aria that I wanted to practice and I couldn't find it, even on
129   Youtube. M. Because by which parameters do you search classical music?

130   B. It depends. First I am looking for the composer, and then for the performer. And then I
131   look for other performance that they do. For example, a choir performs the 9th symphony of
132   Beethoven and I think "wow it sounds amazing, I love this Choir" so I look something else
133   that they do. And then I start searching other authors that they perform and so on

134   M. And do you miss something in the digital regarding classical music?

135   B. Well... I would like to have something more specific, like a filter in Spotify that is not
136   directly that I have to write something but maybe that you can search by different
137   parameters... like a specific year because the repertoire is huge and most of the time... maybe
138   what you are looking for is there but you don't know how to find it and it is because there is
139   not a specific searching filter in general, for everybody. Youtube is all general, you write
140   something and there is a lot of different videos but if you want to reach that one that you
141   want it... sometimes is complicated.

142   M. ok, so the last question... how has the digital enhanced your experience of listening to
143   classical music?

144 B. Well... I think it is about discovering. For example, in Spotify this weekly discovery. From
145 what I listened the platform makes me a playlist each week that I might be interested in, and
146 that's cool, and most of the time they are right. And also the accessibility, because you have
147 everything in one click, and it is probably that I am going to find what I am searching for, on
148 Youtube, Google, or whatever. But on the other hand... for me it is important to watch in live
149 concerts, because the way of singing or performing it is important also, and you lose that
150 through the digital. And also... for example, my computer is really old so when I am playing
151 something you can hear the noise of the computer.

152 So yes, you have immediate access to information, but the sound is a limitation.

153

Appendix 6 - Interview transcription Jesús

Researcher: M, Jesús: J

1   J: I am 24 years old, I did my bachelor in Madrid, and currently I am studying the Master of
2   Orchestral Performance in the UDK, in the University of Arts in Berlin. Well so that's my
3   relation with classical music, I also collaborated with orchestras in a professional level in
4   Spain and Germany. Also in Youth Orchestra with a more educational objective in a national
5   and international level.

6   M: What is your instrument?

7   J: Ah, trombone, I didn't tell you.

8   M: Ok, so I am going to start asking you about your everyday habits of listening to music.
9   How important is classical music for you?

10 J: It is my life. It is my profession. And when I listen to it, most of the time is a necessity of
11 listening my own repertoire, for my instrument. Like I need to know a new piece because I
12 need to get ready a concert or an audition for the orchestra... but well, I also listen to it in a
13 formative way, because, for me, listening to the Berlin Orchestra or the National Orchestra in
14 Spain... that kind of orchestras make that my musical development improves. So, as higher
15 level music I listen to more musical "sensitivity" I am developing, you know what I mean?
16 Regarding tune, musicality, tempo... you get used to acquire this sensitivity.

17 M: Do others consider you a classic music fan? Why is that so? How does it show?

18 J: Yes, yes, sure. And more specifically... I don't know if that is important, but I declare myself
19 more fan of the music than trombone. I don't know if the difference is noticed. I mean, I play
20 the trombone but I like more... there is a lot of "freaks", this is like in everything, there are
21 some people that are football players but they love sports in general, like they love the
22 practice of that activity. So for me it is not only my trombone and my technic, so yes, I
23 consider myself... I mean I like it, I don't think I am a "freak" of classical music but I like it to
24 an enough extent.

25 M: It is people close to you? Or people in general knows that you are a fan? Or how do you
26 know that people knows that you are a fan?

27 J: Maybe it is something about being from a small town, so everybody knows that I like it,
28 and even my family has been related to that

29 M: How important is classical music in your daily life and activities?

30 J: It has a fundamental role. I don't know if you mean trombone, because what I do every day
31 is studying trombone and consequently I study and listen to classical music. Each time that I
32 play repertoire from Bhrams, Schumann or something... I am listening to classical music.

33   M: So, it is only because you are studying or besides that it has a role in your daily activities?

34   J: Mmm in that way I don't think it has a role in my daily activities, I mean I don't listen to
35   classical music every single day.

36   M: How do you listen to music and classical music? (When, where, how often, with whom)

37   J: Here in Berlin I am consuming a lot of classical music in live, because my teacher works in
38   the Berliner Philharmonic so we get easy access to concerts and also in Berlin there is a
39   program, it is the Music Card, it is a card for young people, younger than 30, so all the
40   operas, symphonic concerts... cost around 8-10 euros. So it is a really good offer for young
41   people and I tend to go with friends or my girlfriend.

42   M: So do you think that listening to classical music is something "social" in some way?

43   J: Mmm that's is something that I am learning... more being here that I think is something
44   more personal. And it is curious that when a concert ends, more and more I feel like I don't
45   want to clap, because I feel it more inside, more individual, it is like kind of find something
46   inside you, you find some things that you listen and think "oh my". For that reason, when I
47   listen to a concert... I stay there thinking "what just happened", what a lot of emotions have
48   woken up on me. And it is like... "I don't need anything else". But then, there is also a social
49   part, when the concert is over you go with your friends to have a beer or to say hi to the
50   musicians... so I think is a social act also

51   M: How often do you listen to classical music?

52   J: Maybe not every day, but I would say 5 days in a week can be.

53   M: Perfect, now talking a little bit about your taste and preferences in music in general and
54   also in classical music. Which kind of musical genres do you listen to?

55   J: Besides listening classical music... I like "Kanka" this kind of music more pop, I don't know
56   how to define it, and then a little bit of reggeaton, you know when you are drinking some
57   beers, or you are at home... or just to take a shower. So I would say reggeaton and pop,
58   something like that.

59   M: Which kind of classical music sub-genres do you listen?

60   J: Usually Romanticism, Classicism... yes, I am not talking like "opera" or this kind of... but it
61   is true that I don't know really control the Modern genres and I am not really into it.

62   M: Do you have a favourite musical genre?

63   J: I don't know if tell you the symphony for its compositional form... or opera like a general
64   concept, because each of them I think are a bit different, each of them gives you something
65   different but if I have to say one, just for the audition pleasure, I would say opera. As
66   professional way and the thing that I do every day I would say the symphonic genre.

67   M: And regarding to other genres? I mean is it classical music your favourite music genre?

68   J: Well, I think that answer has to be adapted to the context, because of course I am always
69   talking about classical music, but obviously when I am partying I am not going to start

70   listening a Beethoven symphony… but I don't know there are other moments that I am

71   chilling at home and I play a symphony or some evening you are going to listen to an opera

72   and you freak out. Or you are in a huge theatre of 3000 people and a 150 musicians orchestra

73   and 100 singers and that starts sounding and I forget about reggeaton and party and

74   everything

75   M: Okey, that was kind of my next question, so do you listen to different genres in different

76   situations?

77   J: Yes, so it is exactly that.

78   M: Do you feel any judgement from other classical music fans regarding your other musical

79   tastes?

80   J:Yes, of course there is a lot of freaks that say "oh no, reggeaton…". Even me, in the

81   beginning I remember me saying about reggeaton, and also this electronic music, house and

82   so on… I remember me saying "that kind of music…" and then when I studied some courses

83   of computer science in the Conservatory I realised that is also really complex and interesting.

84   Well, reggeaton not really because harmonic and rhythm matters, it is more basic, but other

85   kind of electronic music I realised that it was a whole world there, so I respect that a lot…

86   what was the question again? I lost it hahaha ah yes, I was saying that there some people

87   that ask you "why are you listen to that?" when you are listening reggeaton and I don't know

88   if I am having some drinks I like to listen that kind of music

89   M: Why do you think that happens in classical music?

90   J: Maybe… because it could be that there is a lot of elitism in classical music. For example, this

91   genre of opera, big palaces… singers who are divas… I think there is a lot of people that go

92   crazy about it, a lot of "purists" is how we call them, they says "it has to be classical music,

93   that's everything that is worth it", but for me it is not like that, I have a few friends that likes

94   this electronic music world and they tell me some stuff and I feel like "oh my god it is me

95   who don't know about music". So for example regarding to flamenco and that kind of music

96   also… because I think there are two kind of musicians, those one who feel it and it just came

97   from inside of them, like in flamenco and so on, and then the academics, what I am consider

98   myself, who study technic and that, so I don't think that anyone has to critique anyone

99   because both worlds are acceptable.

100 M: Through which channels do you tend to listen classical music?

101 J: What I use most is the Digital Concert Hall of the Berlin Philharmonic, because besides it

102 works really well, I mean the quality of audio and video is amazing, like Netflix of even more,

103 it has a lot of interviews, a lot of information, and I am using it because the university that I

104 am studying give us the subscription for free, to all the students of the Arts University and

105 the Conservatory. So yes, it is amazing the quality of the content, so… I am using it every day,

106 almost every day.

107 M: And besides that platform?

108 J: Youtube, I still using Youtube, to find some versions of trombone or versions that are not
109 from the Berlin Philarmonic, Youtube really works for that.

110 M: How often do you use streaming platforms?

111 J: Digital Concert Hall almost every day.

112 M: But do you listen to music for pleasure or only for study?

113 J: Mmmm half and half, it is also a reference source, I don't know if I am explaining myself,
114 but for example when I have any doubt about the "character" or anything that you don't
115 know how to do it, you listen to that so it is both things, for pleasure and for study

116 M: Tell me about how do you follow or create playlists?

117 J: Oh, sure! Spotify also, I took it for granted sorry, I use also Spotify of course. Usually I
118 don't follow or create playlist. Usually I look for something specifically and I listen to it and
119 that's it.

120 M: What are the genres more played on your music library?

121 J: Well… classical music definitely. As I told you it is conditioned by my profession, because it
122 is a resource for that, basically.

123 M: It is your library create according only from your preferences, by recommendations, or
124 top lists?

125 J: Mmmm I don't see the top lists… it is more from my preferences.

126 M: And recommendations?

127 J: Do you mean these recommendations that the apps do or just people that recommend me
128 something?

129 M: Both.

130 J: Well… yes, it is both, because even in Youtube, when you search the 5th symphony of
131 Mahler, you are going to click to the first video that appears, and then also recommendations
132 from my teachers, or people that I think have a good judgement.

133 M: How do you share your musical preferences?

134 J: In a private way, I mean, I don't tend to post in Facebook "wow, listen this version of this",
135 no. If a listen to something that catch my attention I will tell to my friends if I think they can
136 be interested.

137 M: Do you tend to find new classical music or only music that you already know?

138 J: Usually I tend to looking for music that I don't know beforehand but I know it is good. So
139 maybe if I don't know any symphony or opera… lately I am saying just for myself because I
140 want to know more music, but things that I know that works, things that I know are going to
141 be alright.

142 M: What do you think about listen classical music through a digital platform?

143 J: I think is a really easy way to start developing this kind of taste, because it is true that
144 classical music in the beginning… even for me! I remember when I was younger and there
145 was these concerts on TV and I watched it and it didn't catch me or made me say "wow that's
146 cool". Actually I think I started to really like it quite late, the last two of three years, because I
147 think classical music needs to be understood, it is the same like when you watch a painting,
148 we don't understand what is going on there, we say "is this art?", and I think is because we
149 are not ready for that. It is the same with classical music. For that reason I think that
150 reggeaton works so well, because it is so simple that everybody understand it and enjoy it.
151 But in classical music you need to know a lot of things.

152 M: Can you tell me also disadvantages of the digital platforms?

153 J: That maybe the assistance of live concerts can be lost. The classic concerts in theatres and
154 this kind of things. Maybe people can say "I prefer to stay at home", it happened also to me
155 that I said "well, I am going to stay at home because I can watch it in the Digital Concert Hall
156 and then I don't have walk there". I think is good and bad, it is more accessible, but there's a
157 risk of losing audience in live concerts.

158 M: Do you think there is a good representation of classical music in streaming platforms?

159 J: Yes, I would say yes.

160 M: By which parameters do you search classical music?

161 J: By composer firstly, and then the performer.

162 M: Do you miss something in the digital regarding to classical music?

163 J: You mean something feasible right? Because obviously when you listen something online
164 you miss the audience, the feeling… but obviously that can't be… you mean something that
165 can be improved?

166 M: Yes, sure.

167 J: Well…maybe… it would be good to have another kind of free streaming, I mean because I
168 get used to this Digital Concert Hall that is amazing but you have to pay for it. Of course
169 Youtube that is free could be improved in a lot of ways, like organized it better, in Youtube is
170 everything and it has to be you who has to search for it… because what I know is that
171 Youtube doesn't have these kind of classification like, classical music, opera, etc.

172 M: How has the digital enhanced your experience of listening to classical music?

173 J: Because the accessibility… because I haven't experienced that, but I have a lot of teachers
174 that telling me, "yes, because in old days we had to go to buy the CD or you had to have the
175 cassette…", and nowadays in two seconds you have everything that you want so that advance
176 is a huge step. That it can be improved even more? Of course, but step to step.

177 M: Do you have any comments or something that you would like to add?

178 J: I don't know, I don't think so, only if you have more question or if I didn't answer you
179 something, just let me know.

180   M: Well, another question that came to my mind... do you think that classical music is a
181   closed genre that is hard to get into?

182   J: Yes, totally, I think that is a good question. As I told you... classical music is tough. When
183   you seat there for an hour... imagine is not opera, it is not an image, you have hundred guys
184   sitting there playing for hours, and that's it you know?

185   M: Do you think you would like classical music if you didn't study it from where you were
186   young?

187   J: Mmmm, maybe not. It is true! I am a musician because I started in my town band when I
188   was a kid, then you start liking it and also the social factor made a lot, I was having a lot of
189   fun, I liked that social activity, because I am telling you, understand classical music is really
190   hard. I see that also with my parents when they come to see me in a concert and they liked it,
191   but I know for sure they got so bored watching it, it happens to me also! But it offers you
192   other moments that even if you don't understand it you freak out, and I feel like that feeling
193   can be offer only for classical music

Appendix 7 - Interview transcription Mario

Researcher: X, Mario: M

1 X: Ok, so the first thing that I need is that you introduce yourself and tell me about what is
2 your relationship with classical music.

3 M: Ok, my relationship with classical music started when I was 8 years old. First in
4 percussion, and then with the trombone at 12, that is the instrument that I am playing now. I
5 studied the intermediate grade, the high grade... I did my career in Madrid, in the Royal
6 Music Conservatory, after that, I went to Rotterdam in my Erasmus Programme to the Arts
7 University and then also, during my last year in the Bachelor I was working in the Opera
8 Theatre. And now I am studying the Master of Orchestral Studies in Berlin at the Arts
9 University also.

10 X: Ok, perfect.

11 M: Yes, well my interest is... that maybe, in the future, when I finish the master I can work
12 and live only from classical music.

13 X: aah cool. Well, now I am going to ask you about your consumption habits of music. First I
14 would like to know, how important is classical music for you?

15 M: Mmm classical music... yes, it is important because it is my job and it is what I like to do.
16 Because obviously, 12 hours per day I attempt to do classical music, because even if I play
17 trombone... and I am not playing violin...everything is classic, because well when we talk
18 about classical music what do you mean? Not only the classicism period right?

19 X: No, no. I would explain that also, but I don't mean music from classicism period, but "Art
20 Music", "Cultivated Music", do you know,

21 M: Ok, ok, I understood but. Well important to me? From 1 to 10, I can say 10. Because it is
22 what I want to work as, and it is in what I put effort every day. Even when I start the "warm-
23 up" with the instrument, I am thinking of music, and that music is classical of course, it is
24 not flamenco. Every time that I am studying or I try to analyze something or thinking
25 something related to my instrument is classical.

26 X: ok, nice, and do others consider you a classical music fan? Why is that so?

27 M: Mmm well... I guess so. A classic music fan? A fan? Well, yes. I guess people consider that
28 it is obvious because it is what I am working on. So... I don't know if "fan" because "fan"
29 sounds too intense.

30 X: Well, do you think that others can perceive or... how do you think that others can see that
31 you like classical music?

32 M: Mmmm, unfortunately, they can see me like a "freak" because I like classical music or like
33 an old-fashioned or a weirdo. Because, obviously if I ask to a friend from my town who does
34 have no clue, he would say "yes, that's what Mario likes, because he likes classical music". If
35 we ask my mother, she would say that her son is a fan of music, and when she says music
36 she means classical music. But yes, someone who knows me very well can say that I love
37 classical music.

38 X: How important is classical music for you in your daily activities? Like... how do you listen
39 to it... when, how often...

40 M: Where?... usually sitting in my desk or while I am studying my instrument, pieces written
41 for trombone or an orchestral passage... and let's say that if I spent 4 hours studying with my
42 instrument... I am sure that half of the time... I am thinking how would be objectively or
43 searching for versions to guide my interpretation

44 X: And do you listen to classical music every day?

45 M: Yes, every day. Classical music and non-classical music.

46 X:. And do you tend to listen to classical music with someone else?

47 M. Mmm, it could be... I mean it has to be. I mean that I am a classical musician so when I
48 am playing and sharing what I like with other people, of course. I mean, I don't meet with
49 someone to listen to something together like when you meet someone to watch a movie, but
50 obviously, if I found a cool version or something that I really like, of course, that I will share
51 that with schoolmates, by Whatsapp or with my flatmate... to say them "hey, see what I
52 found" or "see our teacher playing here...", so yes, just like if I found some flamenco music
53 that I like I am going to share it with my friends.

54 X. Ok, perfect. So now talking about your musical taste and preferences... what musical
55 genres do you listen to?

56 M. A lot of flamenco. Everything about flamenco or even I like to play the typical reggaeton
57 songs that you listen to in the disco. I don't know, flamenco, contemporary music, electronic
58 music sometimes... A little bit of everything I think.

59 X. ok, and in classical music, what kind of sub-genres do you listen to?

60 M. I love to listen to versions of repertoires for my instrument, trombone. And symphonies
61 all the time. Antique music... but lately, not so often, it was more when I was studying in the
62 conservatory, because I had a course about "Sackbut", an old trombone... but mostly
63 symphony.

64 X. ok, and if you have to tell me a favorite genre? What it would be?

65 M. Flamenco. If I have to choose one? Mmm yes I could choose that, just for not saying again
66 classical music haha

67 X. hahaha ok. And do you tend to listen to different genres in different moments or
68 situations?

69 M. Of course. Yes, yes. For example, now in the morning if I am going to take a shower...
70 now that we can't go out, I am playing something that I know is going to activate me or
71 things that I know I can sing, like in this case... flamenco, for example. I wouldn't play
72 electronic music when I am taking a shower because I can't sing... I don't know. I know that
73 depending on the moment I choose something. For example, now, I started I puzzle and
74 meanwhile I can play classical music and I know I wouldn't like another genre...

75 X. Have you ever feel any judgment from other classical music fans regarding your other
76 musical tastes?

77 M. Yes, of course, yes. In fact, when you say that you like reggeaton... it is like... "wow". It is
78 like... you can't say that it is forbidden to say that. And even more, if you are a professional
79 musician, a classical musician for example.

80 X. Why do you think that happens?

81 M. Because, we see reggeaton as something "bad" something badly done, badly composed. It
82 is like an offense. But well, there are other things badly done.

83 X. ok, I understand. Now talking a little bit about channels through which do you listen to
84 music, through which channels do you tend to listen to classical music?

85 M. Obviously Youtube, and from the last year the Digital Concert Hall of the Berlin Orchestra
86 because we have it for free for being studying in the University in Germany, and Spotify also.

87 X. ok, and how often do you use streaming platforms?

88 M. Every day.

89 X. Do you tend to create or follow playlists?

90 M. Not for classical music. Well, if I need to study something for a test in the orchestra,
91 maybe I can try to create my own playlist with fragments of passages for trombone, and I
92 create myself to listen to it.

93 X. And in general? Not only classical music, do you use Youtube or Spotify to create playlists?

94 M. Yes, I tend to do it, yes.

95 X. And what it is your criteria to follow or create playlists?

96 M. My own preferences, what I like most. It has to be something that I really like to make a
97 playlist. If not... as we have access to any song anytime... I don't mind to create a playlist or
98 not

99 X. And what are the genres more played in your music library?

100 M. I would say... classical music, flamenco, carnival music, I really like to play a song and let
101 the songs run automatically, this kind of automatically created playlists? I really like that.

102 X. And it is your library create according to only from your preferences, by
103 recommendations, or top lists?

104 M. Regarding classical music... by my own preferences... not only because of the song... but it
105 is really important for me the orchestra, who is playing, the country that it comes from... the
106 year.

107 X. ok, because how do you tend to search for classical music? By which parameters?

108 M. Usually, I tend to search for something recent, even now that we can search for recent
109 videos, I love to search for recent videos, I like that there is good video quality. I prefer to
110 search for videos rather than audio, and if it is a video that focuses on the musicians... it is
111 better.

112 X. And what are the parameters? Composer, performer...?

113 M. First, by the orchestra. Because nowadays all the orchestras have everything online... if
114 my most searched is Berlin Philharmonic, I always search "x symphony" Berlin
115 Philharmonic, I always try to search like that.

116 X. And do you tend to find music by recommendation?

117 M. Mmm... if it is classical music not. If it is not classical music, maybe.

118 X. why not with classical music?

119 M. Because it is more important to me right? Because when I am searching for classical
120 music is not only for enjoyment, it is something else. It is because I am going to learn
121 something from that version, so I prefer to let me go by my own preferences, but if I listen to
122 another kind of music... I don't care to start listening "x song" and if the following is another
123 one...well let's see if I like it, I don't care. But if it is classical music and it is something that I
124 care about, or even if I am searching it for a reason, I need to find something or to listen to
125 something... I am led by my own judgment.

126 X. ok, and do you tend to search for new classical music or it is always something that you
127 have already listen to before?

128 M. Mmmm... well, I think it is always something that I already know. I even tell to myself
129 sometimes "listen to something else" but I think that sometimes you like something so much
130 that you don't mind listening to it again like if you like a movie and you want to watch it a
131 thousand times.

132 X. and how do you share your musical preferences?

133 M. Well, when I am listening to something and reminds me of someone... or I think someone
134 can like it... immediately, I cut the link and I share it through Whatsapp.

135 X. And... do you tend to use any kind of platform to share music?

136 M. Also Facebook... I can share there my own music, sometimes.

137 X. ok, and where do you find musical recommendation?

138   M. I think... Youtube. I mean, usually, I receive messages from my classmates by Whatsapp
139   recommending me music to listen to. In fact, I trust more in my classmates' tastes than what
140   Spotify or Youtube can recommending me.

141   X. ok, ok. What do you think about listening to classical music through digital platforms?

142   M. I think is amazing. I think we are really lucky. Because right now I can listen to whatever I
143   want. In a second. It is really important that we can have it so easily.

144   X. Do you think there is good accessibility to classical music through digital platforms?

145   M. From my point of view... yes. At least for what I need, yes.

146   X. And can you tell me the advantages and disadvantages of listening to classical music
147   through digital platforms?

148   M. Advantages... I can find everything, in any place, at any time that I want to, just in a few
149   seconds. I think that is the biggest advantage. Disadvantages? Maybe... that it is a pity that
150   today we don't have a shelf full of CDs, just as regarding books, everybody has a shelf full of
151   books, even that books are also digitalized, I think books still conserving the paper format. I
152   think it is a pity that we are losing to have a shelf full of Cds at home.

153   X. And what do you think it is important to have music in a physical format?

154   M. Because I think we will value it more, we will value more classical music. Even us, the
155   musicians, we will value more classical music because we will have to invest, economically, in
156   that. Well, we also invest in internet and everything and we pay also, somehow we pay access
157   to classical music through digital platforms, but.. it is not the same... the fact that you say "ok
158   I am going to buy this Cd" and you have to pay for it and you came to the store for that and
159   you pay for it there and that is it. Because in the end if you put money in it, it is because it
160   matters for you.

161   X. And do you think there is a good representation of classical music in the streaming
162   platforms?

163   M. I think so. Maybe you are talking with someone who knows more about it... I don't know
164   if you talk with someone else... From my point of view... yes. In fact, these days that we are at
165   home... you open the computer, open any online platform, and in all of them, something is
166   popping up, a lot of concerts right now. I am sure that if now I am looking for a live concert
167   online and I am going to find it.

168   X. Have do you find any kind of problem to find any classical piece trough the digital
169   platforms? I mean, do you think it is easy to find everything

170   M. I think so, yes.

171   X. Do you miss something on the digital regarding classical music?

172   M. Mmm maybe if I have to say something I would say that I would like that it wouldn't have
173   so much. I think everything is there, and again I think we are losing the habit to buy CDs for
174   the music shop. Because when I was studying at the intermediate level I remember that I

175 used to go to the mall, I don't maybe Spotify wasn't so popular by then, but I remember
176 going to buy some CDs, even cheap ones, but nowadays... Everything is there!

177 X. haha I understand, and now the last question... How has the digital enhanced your
178 experience of listening to classical music?

179 M. Well, it was enhanced a lot. Because thanks that I can listen to continuously classical
180 music, surely I have developed my own musical ability to perform. Yes, I have to play the
181 instrument, but I think that thanks to everything that I can listen to right now... I think I
182 absorb a lot, besides what it is inside me, just me, I think having that constant accessibility to
183 music makes me a better musician. So very positively.

184 X. ok, perfect. That was all! There is something that you would like to add or comment about
185 the interview and the questions?

186 M. Well, there is something that I comment on with Jesus. That question about if others
187 judge you because you listen to classical music... Well, it is interesting that Jesus and I, that
188 we are friends and schoolmates since ever and even the same instrument. It is interesting
189 that he thinks it is weird that I listen to a lot of music of my instrument and I think it is weird
190 that he listens so little. So, you know? Even in classical music, we can see each other like
191 weirdoes.

192 X. There is something else that you want to comment about?

193 M. Mmm, only that, I think it is interesting that even within classical music there is a lot of
194 kind of "rarities", and we see each other's like weirdoes according to the kind of classical
195 music that we tend to listen to.

196 X. Nice, it is interesting, because I am going to argue that classical music can be considered a
197 "niche genre" in the digital platforms if we comparing it with other musical genres, but
198 actually, classical music is a genre really broad and it has a lot of subgenres inside. It is funny
199 how that can happens.

200 M. Yes, well, actually we can consider that "classical music" is everything. I mean even
201 techno or any kind of gender comes from classical music, because for everything you need
202 harmony... everything comes from classical music, it is the base of everything... no matter
203 how "bad" you think is a genre... even if you think that reggeaton is "bad"... someone
204 composed that, and no matter how bad they sing or if they are "uneducated", whatever, but
205 everything comes from something. And the gypsy that sings "bulerias"...it has a classical base
206 and the idea and the hearing... that is classical even if he doesn't know.

207 I think we see "classical music" as something small, but what if we see it like the biggest
208 thing, like the genre that encompasses everything, we can also see it in that way.

209 X. Do you think classical music is a closed genre? I mean, do you think it is hard to get into or
210 get out of it?

211 M. I think it is hard to get into, but it is not easy to get out. I think is hard to get into... I think
212 it is hard for old people to get into classical music. I don't know, I can't imagine that my

213 parents suddenly start listening to classical music. But if you already like classical music, it is
214 hard to lose that musical taste. I think it is impossible.

215 X. yes, it is because everybody that I am interviewing is a musician or they studied music at
216 some point. So I am wondering if it is possible to get into classical music if you have never
217 studied classical music before.

218 M. Mmmm wow, right now it doesn't come to my mind... but I am sure that I know someone
219 and you too, who likes classical music and never played an instrument. Well... that will be
220 someone interesting to interview. Because who doesn't know for example the main motive of
221 "The Ride of the Valkyries", if your parents listen to that even if they don't know anything
222 about classical music... I am sure they are going to recognize it and even like it. Or for
223 example, even in Disney, there is a lot of classical music in Disney! I don't remember where...
224 I think in Donald Duck I remember to listen to Rossini! I don't know there is a lot of
225 "motives" in classical music that catch you, even if you don't listen to it. It happens a lot in
226 movies, for example.

227

228

Appendix 8 – Interview transcription Francisca

Researcher: M, Francisca: F

1 F. I am Francisca, I am from Portugal and I am 27 years old. I start studying double bass
2 when I was 14 years old. I studied in the double bass in the Musical Conservatory in Portugal
3 and now I am doing my Bachelor in Orchestra Studies in Berlin.

4 M. Ok, the first question is how important is classical music for you?

5 F. It is really important for me, it makes me feel better when I play or when I listen to
6 classical music. It relaxes me... and I don't know it is what I do and what I want to do in the
7 future.

8 M. Do you think that others consider you a classical music fan?

9 F. I don't know if I can say that. I like a lot of things so maybe it is hard to say that others
10 consider me a classical music fan. So I would say no, not really.

11 M. How important is classical music in your daily life and activities? How do you listen to
12 music and classical music?

13 F. Almost every day. I use iTunes, I pay for it every month and Youtube most of the times.
14 And for classical music and now it is for free... in my university we have access to the Digital
15 Concert Hall for the Berlin Philarmonic, so most of the time when I want to listen to a
16 recording or studying something or practicing a piece of everything I just use the Digital
17 Concert Hall as well.

18 M. and where do you listen to it?

19 F. At home, when I have to do exercise, and I don't know, when I have to go to school and I
20 pick the metro or train, almost all the time... if I am not with someone, I would listen to
21 something for sure. I mean, I was listening to something when you call me.

22 M. Do you tend to listen to it alone or with someone else?

23 F. Most of the time alone.

24 M. Now I am going to ask you a little bit about your tastes and preferences in music? Which
25 kind of musical genres do you listen to?

26 F. Jazz... a lot. And a bit of pop, because I also like to sing and I like to know the lyrics. And...
27 Rnb, well... bossa nova, this one is from Brazil... and yes classical music.

28 M. Which kind of musical sub-genres do you listen to?

29 F. Chamber music and symphony programs for orchestra, most of the time... and double
30 bass players if I have to.

31 M. Do you have a favorite musical genre?

32   F. Bossanova for sure.

33   M. Do you listen to different genres according to different situations?

34   F. Yes, if I am happy, I can go to reggaeton if I am more pensive...sensitive or something like
35   that I am listening to jazz. And Bossanova is every day because that is like my normal way of
36   being, just being chill and relax is also according to Bossanova because Bossanova is for this.

37   M. So it depends on your mood or the activity that you are doing?

38   F. For sure it is from my moods, my moods define the music that I would listen to.

39   M. Do you feel any judgment from other classical music fans regarding your other musical
40   tastes?

41   F. Mmm no, because since I started music from 16 most of my friends... they are used to
42   listen to classical music as well... I feel it a little bit from my family because they are not
43   musicians not from my parents but my cousins... because they are not related at all with this
44   world.. so they look at it as it is weird and... because I think that to appreciate classical music,
45   you have to... at least for me it is not that easy to like it from the first impression, so you have
46   to know a bit and I don't know, listen more than once and it tells a lot when you listen for the
47   second time the same piece, you would listen to other things so I think it is also for this that
48   they look at me and my sister and brother and the musicians of the family with different
49   eyes.

50   M. and from other classical music fans?

51   F. Yes, that exists a lot in this world. Like if you like Justin Bieber... that for classical
52   musicians is not like the best composer and singer ever, they will judge for sure, and I know
53   that this exists. My taste of music is kind of everyone's degree but for example, reggeaton I
54   have a lot of friends from Germany and also from the university that I know they would
55   like... mmm actually I think is a really good question because I think that classical
56   musicians... they associate the music that you listen to the musician that you are. Like if you
57   like Justin Bieber and you are violin player it is automatically in their head that you are not a
58   good player and there is nothing connected with this, at least these things from the classical
59   musicians.

60   M. Through which channels do you tend to listen to classical music?

61   F. Youtube? If Youtube counts. Spotify and the Digital Concerts Hall. Well, now Facebook has
62   more of these live concerts, with this thing that is happening and if I have the chance to listen
63   I will listen if I like it as well. That is what I use most.

64   M. And how often do you use the streaming platforms?

65   F. I use it every day.

66   M. And do you tend to follow or create playlists?

67   F. Yes, a lot.

68   M. And what are the criteria that you follow to do it?

69 F. Well, I have this one for this moment that we are living.... well, this is really random.
70 Because I use a lot of Instagram and you can share the music that you are listening and I just
71 take all the music that I like from Instagram and I created a playlist of this. I have music to go
72 to the park with my friends and just be there with them and I know that it will be good like a
73 soundtrack for the moment. So I imagine the situation and I think which music would be
74 good for the moment.

75 M. ok, perfect. And what are the genres more played in your music library?

76 F. Mmm jazz

77 M. And it is your library created from your own preferences, recommendations or top lists?

78 F. By recommendations.

79 M. How do you share your musical preferences with others?

80 F. I am sharing it on Instagram and Facebook or I just know some friends that are close to
81 my musical taste and I just tell them that there's a kind of music that they would like it. Most
82 of the time on Facebook and Instagram because I post it and I like that people can or not
83 listen.

84 M. Which platforms do you use to share it?

85 F. Facebook and Instagram.

86 M. Where do you find musical recommendations?

87 F. Well... from friends. I mean, I just know that we like the same things most of the time or...
88 I don't know. Or... for example, there are some music festivals in Portugal that most of the
89 time they have the artists that I like and... I mean, every year there are new artists like it so I
90 just check if I like it or not according to the people that they invite to play.

91 M. Do you tend to use the Weekly Discovery in Spotify?

92 F. No, I don't use that.

93 M. ok, and what do you think about listening to classical music through a digital platform?

94 F. It is very nice and it is amazing the effect that can create on us and how it could help like...
95 I would not consider that Portugal is a poor country with a musical... scarce of music... but it
96 is not the best for sure and it is really nice to have this kind of platforms for help to have
97 inspiration and to learn because we don't have it here, we don't have people playing like that
98 we don't have concerts happening all the time, we don't have these kinds of things and it is a
99 kind of revolution to give access to these concerts to everyone, that's really nice.

100 M. Yes, and what do you think are the advantages and disadvantages of the use of digital
101 platforms?

102 F. Well, the advantage is to have access to the music, to show to everyone how artists are.
103 And... the biggest disadvantage is that most of the time people think that there's only one
104 way to play and they copy it, and they copy wrong and they create bad habits and they have

105   to do the music that they believe and not the music that they listen because you can agree

106   with the things that you listen but we have to know that the player .... About everything and

107   this thing are not there, I mean you understand everything because of everything... I mean he

108   planned but he is not going to explain you by the concert so it is important for us to don't

109   copy everything and if you copy you have to know why are you copying and I saw a lot of

110   musicians in really young ages that just copy because they think someone is really good and

111   they just copy, So I think that is one of the biggest bad things.

112   M. Do you think there is a good representation of classical music in the streaming platforms?

113   F. Yes. Most of the time... I mean if you want to find a concert... like Chopin concert n1 for

114   sure, it will appear like "Lang lang" or Martha Argerich or like it is all the time the same

115   persons but they are good I mean they are really good so... yeah

116   M. And by which parameters do you search classical music?

117   F. Mm if it is an orchestra, for the composer and orchestra and the orchestra that I like to

118   listen like (a few German orchestras that I can't transcribe). Also, there are conductors that I

119   agree most of the time with the interpretation, and I just kind of have the quality certificate if

120   I choose I don't know.. Daniel Harding and I like it so...

121   M. Do you tend to search for new classical music or something that you already know?

122   F. Music that I already know, yes.

123   M. Ok, do you miss something in the digital regarding classical music?

124   F. Yes, there is one thing that I think helps a lot... sometimes happens in Digital Concert Hall

125   but not all the students can have it or all the classical musicians... they most of the time are

126   doing introductions about the piece before they play and this helps a lot, not to understand

127   because I mean this is hard and you can understand whatever you want but to understand

128   what the composer wants is also important because it was the biggest artist and we are just

129   playing and trying to catch the feeling that he tried to write so that is why I use most of the

130   time Digital Concert Hall because they do these introductions and also because I am lazy and

131   I don't want to go to try to find what about is the Mahler Symphony or things like this,

132   because they talk and they explain, and then you have a story in your mind when you are

133   going to listen it helps you to follow the line I don't know I like this way of presenting

134   classical music.

135   M. Do you know anyone who listens to classical music who doesn't play an instrument?

136   F. Yes, my parents, for example.

137   M. Do you think is hard to get into classical music? Or get out?

138   F. Mmm well... get into like... correctly... yes. But to appreciate it and... I mean I know that

139   my parents listening for fun they feel it like somehow their mind is calm when they listening

140   so but yeah, but they don't know what is about they don't think if... I don't know if there are

141   different voices, they don't think that the horn means something or the violin means

142   something, they don't think about this, but it is also another way of listening and this is a

143   beautiful thing about music, it is for everyone, it doesn't matter.

144   M. How has the digital enhanced your experience of listening to classical music?

145   F. I don't know, a lot. Because now I can listen to it more often before I had to listen to

146   classical music from a CD and now it is so easy that it takes less time to find something.

Appendix 9 - Interview transcription Francisco

Researcher: M, Francisco: F

1 F: My name is Francisco I am 28 years old, I am from Spain. From 2016 I am living in
2 Denmark, Arhus. I came in Erasmus program for one semester and seeing the conditions
3 here in this country and the musical environment generally I decided to stay to finish the
4 High level in the Conservatory, I mean, it would be the Bachelor and after that, I stayed to
5 continue with the master, and now I am studying it, my second year, I hope to finish this
6 year. I started with music in 2001, in my hometown's band, doing local performances and so
7 on, and until 2007... it was like a hobby and in 2007 I became a professional. And in 2009 I
8 started in the Conservatory in Jaen and Cordoba and after that in Arhus.

9 M: What is your instrument?

10 F: I am playing the Tuba. I started playing the Trombone but for ten years I have to play the
11 Tuba.

12 M: Ok, what is the name of your master?

13 F: It is a master in Musical Education to be a music teacher

14 M:Ok, how important is classical music to you?

15 F:Wow, to such an extent that I want to make it my way of living. I don't know, I listen to
16 music every day, I am listening to it when I am studying, for example, if I have to play with
17 the orchestra I listen to different versions of that piece to know how to approach it... I don't
18 know to know my role in the orchestra... Yes, it is my way of living.

19 M: Do you think then that others consider you as a classical music fan?

20 F: Mmmm... I don't know if fan... I don't even know if I consider myself a classical music
21 fan... It is like if you ask a teacher if he considers himself a fan of kids, it is what you do I
22 don't know. I think people think that yes it is what I am doing but I don't think they think I
23 am a classical music fan...

24 M: And how important is classical music in your daily activities?

25 F: Mmm for example now that I am writing my master thesis I always listen to classical
26 music meanwhile or... I am getting ready the concert for my master, because it is not only a
27 project I need to do a concert also, and I am listening to the piece that I am playing, the
28 composer of the piece... I mean he has other pieces for other instruments and orchestra
29 and... essentially every day, in the morning for a while... when I am on the bus... but I listen
30 to everything but mostly classical music

31 M: Do you tend to listen to classical music alone or with someone else?

32 F: Mmm Mainly alone, yes

33 M: What other kinds of genres do you listen to?

34 F: A little bit of everything, and when I say that I meant it, I even listen to reggeaton so...
35 electronic, house, Flamenco also... it depends on the moment when I am in high spirits... for
36 example, one thing that I used to do when I was working in the pizzeria where I am
37 working... I used to be in a bad mood and tired... so I used to listen "chunda chunda"

38 M: So can you associate different genres with different situations?

39 F: Yes, totally

40 M: And regarding classical music what kind of subgenres do you listen to?

41 F: Mainly... orchestral music and chamber music... in particular, brass instruments... brass
42 quintet...

43 M: Do you have a favorite musical genre?

44 F: Mmmm not really... as I tell you it depends on the moment, for example, rock, I love it!
45 But I don't listen to rock when I want to go to sleep or to study. But at the right moment that
46 I am listening to it, it is what I want to listen to so at that moment it is my favorite. It is like if
47 you have to choose between your dad and your mom, you can't do that. If you ask me which
48 genres are not my favorites it is easy, I would say reggaeton or trap, but I can't choose a
49 favorite.

50 M: Do you feel any judgment from other classical music fans regarding your other musical
51 tastes?

52 F: Mmmm yes, it is what I call "freaks" of classical music, I mean people that only listen to
53 classical music and they can say "how can you be a musician and listen to that kind of
54 music?" of course that happens and that is what I consider as a "freak" of classical music, but
55 everybody has their own taste, so I don't really care about that

56 M: And the other way around? People that don't listen to classical music have ever judged
57 you because you do?

58 F: Yes, that is even more common. It is like "How can you listen that, it is so boring!" I mean,
59 it is people that don't understand classical music

60 M: Through which channels of platforms do you tend to listen to classical music?

61 F: Spotify and Youtube, and before... I used to use Soundcloud, but... that is a long time ago.

62 M: And how often?

63 F: Spotify... I think around four hours every day.

64 M: Do you tend to follow and create playlists?

65 F: Mmm yes, I do. For example, if I have to play in a concert, I create a playlist with the pieces
66 of that concert, different versions...different orchestras and conductors... I have also music
67 for different moods or moments, for example, to study... I select something from Chopin
68 because it is piano, calmer. Or music to sleep... it depends on the mood and the moment it is
69 how I use to create it.

70   M: Ok, so do you create more playlists than you follow?

71   F:Yes, that is what I do

72   M: And what are the genres more played in your music library?

73   F: Classical music is the most played.

74   M: Hahaha, ok ok, and your music library is created by your own preferences,
75   recommendations or top lists?

76   F: Mmm... it depends... usually, it is when I listen to some music... for example, when I am
77   partying, and I listen to something that I like... I have a playlist for those moments that I
78   discover something, so I have a playlist with a mix of everything... and also by
79   recommendations in Spotify, these playlists according to your recommendations... like
80   playlists of Reggeaton music, for example. And there is a playlist that I have that is the Top
81   40 because when I am coming back to Spain I like to know what is popular there at that
82   moment. But, mainly it is because I listen to something somewhere, then I find what song is
83   and also Spotify recommendations.

84   M: How do you share your musical preferences?

85   F: I don't know, for example with my friends if we are gathering, having dinner or
86   something I play some music and then I show them and we talk about it. That is how I share
87   music and how I learn also, from my friends. Or maybe if I listen to a song that reminds me
88   to someone at any moment I just send that song to that person, like "hey, look what song I
89   found, do you remember that moment when we..." By social media or directly.

90   M: Through which platforms do you tend to share music?

91   F: Spotify. Spotify has that option of share, and then you share it in social media.

92   M: And where do you find musical recommendation?

93   F: In Spotify or my friends.

94   M: What do you think about listening to classical music through streaming platforms?

95   F: Mmm if they are legitimate, I mean if it is legal I think it is a powerful tool and a great
96   advantage to us, professionally talking, to musicians. Because, for example, in Spotify, it has
97   to be some requirements... you know, I didn't find a lot of bad quality orchestras in Spotify, it
98   is not like Youtube that you find a lot of lives that sounds really bad. So I think for musicians
99   it is a benefit, if it is legal, of course.

100   M: Can you tell me, the advantages and disadvantages of listening to classical music through
101   digital platforms?

102   F: Advantages... the convenience... you can listen to music whenever and wherever you are.
103   You can have it on your phone! And... disadvantages... maybe... that is taking some market
104   for live music, I think, but I don't know it is my opinion, because for example, if I have
105   listened to a symphony played by the orchestra of Arhus, that is the orchestra of my city, I
106   can think ok, I am not going to see them in life because I already listen to that thousand of

107   times. It is different to commercial music, I think, when you listen to a singer in streaming
108   platforms and then it comes to play in your city and you want to go anyway, but I think that
109   classical music is a little bit different because you are not going to watch an image, you are
110   going because the musical content itself, I don't know that is what I think.

111   M: Do you think that there is a good representation of classical music in the streaming
112   platforms?

113   F: In those ones that I use I think so, yes. I think almost everything is there. And yes, I a few
114   years ago it was hard to find good versions, it was hard to find a piece that was played by the
115   best orchestras I don't know, but today everything that I search I can find it, a few version
116   and some of them good versions, what I was looking for.

117   M: By which parameters do you tend to search classical music?

118   F: Classical music by the author, you search Mozart, and then the symphony. First the author
119   en then the number of the symphony. And regarding other genres just the name, I don't even
120   have to put the name of the singer.

121   M: It is easy to search for classical music?

122   F: Yes, I think so

123   M: Ok, and Do you miss something in the digital platforms regarding classical music?

124   F: Mmm...yes, but I don't know if this is a problem of the digital platforms. For example, I
125   love the London Symphony, I would like to listen to all the Mozart's symphonies played by
126   the London Symphony, but it doesn't mean that the London Symphony hadn't played all of
127   them, because probably they did, but it is not recorded or it is not available in Spotify or
128   other platforms. But I don't know if it is a problem with the platforms or from the orchestra.

129   M: Do you know any streaming platforms only for classical music?

130   F: Mmm no, I don't know any.

131   M: Do you know someone who likes classical music and doesn't play any instrument?

132   F: Mmmm... well, yes, my father likes classical music, it is not his favorite but he likes it. And
133   oh yes! I can't say that I know her, but there was a woman in a Christmas concert and he told
134   me that I went there to see her granddaughter, and I remember she was telling me that she
135   loved classical music and she liked to go to a lot of concerts and she didn't play any
136   instrument, just for pleasure. But from my circle, I have to say that everyone plays
137   something.

138   M: Do you think that classical music is a closed circle that is hard to get into it? Or do you
139   think is hard to get into it if you have never studied classical music?

140   F: No, I don't think so. You have to study classical music if you want to understand it, but it is
141   not necessary if you just want to enjoy it. It would be really bad if that would be the case
142   right? But of course, you need some musical knowledge to understand it, but you don't need
143   to feel it or getting sensations from it.

144   M: How has the digital enhanced your experience of listening to classical music?

145   F: Because I think I have access to content with high quality in an easy way. I mean, it is what
146   I said before, maybe if I use Youtube, I can find everything but maybe not everything has a
147   good quality, but for example in Spotify music has been well recorded, the performance is
148   good. Summarizing, immediate access to high-quality music.

149

Appendix 10 - Interview transcription Fátima

Researcher: M, Fatima: F

1 F: My name is Fatima, I play the clarinet. I studied in Denmark and US. I started playing the
2 clarinet when I was 8 years old, and now it is what I am studying and doing.

3 M: How important is classical music for you?

4 F: Well, it is really important to me, it is my job, it is my life and what I like most, it is what I
5 am doing every day, music. So it is really important to me.

6 M: Do you think that others consider you as a classical music fan?

7 F: Mm, I don't think so, because when someone asks me what kind of music do I like I would
8 say a lot of kind of music, not only classical music so, I don't think so.

9 M: How important is classical music in your daily life activities?

10 F: Well, I study every day with my instrument and also I tend to listen to classical music in
11 Spotify, music related to clarinet because they are pieces that I am going to play or someone
12 told me to listen because it is new... or also orchestra music... so my daily life is full of
13 classical music because I play my instrument and also because I listen to it.

14 M: How do you tend to listen to classical music? Like how often... with whom...

15 F: I tend to listen to it alone, well, maybe if there are more people I can play it in the
16 background but I tend to listen to it alone. And how often... almost every day. It is not
17 because I think "ok, I am going to seat to listen to this". But for example, if you are on your
18 phone and a video pops up or something like that, so you write down and then you search it
19 later to watch it properly you know?

20 M: And where do you tend to listen to it?

21 F: At home, now we can't go out so I just can listen to it at home, I can't go to any concert.

22 M: So you tend to go to concerts?

23 F: Yes, of course, orchestra concerts or chamber music

24 M: Ok, and can you associate classical music with different activities?

25 F: Well, when I am listening to classical music at home, probably I am doing something like
26 cleaning or writing a document or checking my mails... I don't know it is the same as you will
27 do with other kinds of music that you like.

28 M: What kind of musical genres do you listen to?

29 F: Classical music of course, and jazz, soul, salsa, flamenco... maybe, techno and house it is
30 not my favorite, but I like everything...

31 M: And in classical music? What kind of subgenres?

32 F: I like a lot of Romanticism and Contemporaneous music. Also Baroque... I don't know
33 there is a lot.

34 M: Do you have a favorite musical genre?

35 F: I would say... aah what a question! It is hard... I like classical music a lot...but I like also
36 flamenco.

37 M: Do you tend to listen to different genres in different situations?

38 F: Well, of course, if I am partying I am not going to listen to Vivaldi, I will play Daddy
39 Yankee or something like that haha. It depends of course, of the moment or the mood, if you
40 are partying you want party music, and if you are going to study well something to
41 concentrate... yes everything depends

42 M: And do you feel any judgment from other classical music fans regarding your other
43 musical tastes

44 F: Yes, I think so, most of all it is something about the "new", there is a conflict with the
45 "new" but I think that happens in all the arts, the "new" is always scary, especially for the
46 conservative.

47 M: What do you say that? Do you think classical music is conservative in some way?

48 F: Hmmm yes, I said that considering classical music the music before the XX century, that
49 music is more conservative than music written nowadays, yes.

50 M: Ok, and the other way around? Have you ever felt like someone judge you because you
51 like classical music?

52 F: Well...no, I don't think so

53 M: And do you tend to search for new classical music or music that you already know?

54 F: I like to search for something new, yes, but that happens with the artist, I mean there is an
55 artist that you like it and then that artist release new things, new pieces.

56 M: Through which channels do you tend to listen to classical music?

57 F: Spotify is the first one, then Soundcloud and Youtube.

58 M: How often do you those streaming platforms?

59 F: Every day. Well Soundcloud not so often, but I use it because there's a lot of music from
60 new composers.

61 M: Tell me about how do you follow or create playlists?

62 F: Well, I have an internal debate with that. I have a lot of playlists but I have it in private like
63 "hidden".

64 M: Why?

65 F: I don't know I don't want that everybody can see what I am listening to.

66   M: Hahaha but why? Can you tell me a little bit more about it?

67   F: Yes, well, it is just because I consider that those playlists are specials and I reproduce it in
68   special moments. So I create them but I don't share it in social media.

69   M: What are the criteria that you follow to create different playlists?

70   F: It depends on the mood. I mean, I have a playlist called "relaxation", other one according
71   to instruments, for example, if you are a classical musician well I have a playlist for "clarinet"
72   or "saxophone" or "violin" or chamber music. And also playlist for "partying"... I don't know
73   it is for having all my moments there.

74   M: What are the genres more played in your music library?

75   F: I would say... soul, flamenco, classical music and... maybe party music.

76   M: It is your library create according to your preferences, by recommendations, or top lists?

77   F: It is created through my own preferences... I mean, I just search songs but it is something
78   that I already listen and I want to find.

79   M: Do you tend to use the Spotify recommendations, for example?

80   F: Mmm no, no, well, sometimes I like to reproduce the Weekly Discovery, it depends what I
81   listen to they make me a playlist with that because there I can find cool things.

82   M: How do you share your musical preferences?

83   F: Well, I guess when you are a performer you share your own preferences but I guess that is
84   more from an artistic point of view.

85   M: But do you tend to use platforms to share music?

86   F: Yes, well... Youtube. I share music with people but it is not like "hey, I have a new playlist,
87   check it out", but I tend to send something to my friends like "hey maybe you would like this
88   playlist", something like that.

89   M: Where do you find musical recommendations?

90   F: Usually, because the artist that I like to share something new. If not also Facebook,
91   Instagram, but I don't know.

92   M: But where do you see or listen that the artist shares the music?

93   F: In social media, for example, an artist shares something on Facebook and it says
94   something like "new release in Spotify". It is like that.

95   M: What do you think about listening to classical music through a digital platform?

96   F: I like it. It is cool. You can have immediate access to any music that you want in a second,
97   and you don't have to go to the shop it or anything like that. You know what I mean, right?

98   M: And specifically classical music?

99 F: That is even more. Because classical music is "old" music somehow, and not everybody

100 buys it or play it, so you have that "field" in a platform really easily. Because not everybody

101 has access to those "pieces" because maybe someone plays the piece and keeps the recording,

102 but then Spotify came and bought it from that person, and there is a lot of music that maybe

103 before it wasn't there. I think before with CDs there was not so much classical music, or

104 maybe you couldn't get it if you didn't have a CD library or something like that.

105 M: What do you think are the advantages and disadvantages of digital platforms?

106 F: The advantages are that it is now and now, you can get it at this right moment, any kind of

107 music, in Spotify, or Youtube in any of these platforms you are going to find it. That's a huge

108 advantage and that is what the Internet means. And disadvantages... I would say that... I

109 don't know...maybe that you get too addicted to social media...

110 M: Do you think there is a good representation of classical music in streaming platforms?

111 F: Well, I think you can always ask for more, and also it would be nice to encourage the

112 streaming of more antique recordings where the instrument used to sound different, even if

113 the quality is poorer, but you have that library of "antique" recordings. And also... different

114 versions, maybe I miss in the platforms that you can find different versions of the same

115 piece. Usually, there's one, two, three... from the same piece, three versions, not more.

116 M: Yes, that is also one of my questions if you miss something in the digital regarding

117 classical music.

118 F: Yes, more versions, I would like that all of them would be professional but different ways

119 to see the same piece right?, different ways of performance.

120 M: How do you search for classical music? By which parameters?

121 F: Usually by composer and performer.

122 M: And it is easy to find in that way?

123 F: Sometimes, not. Because of the language, because something is written in German and if

124 you write it in English, it doesn't appear.

125 M: And through which platform do you think it is easier to find music?

126 F: In Spotify, but it is true that if it is something new or "old" recordings, you can find it

127 easier on Youtube than in Spotify.

128 M: How has the digital enhanced your experience of listening to classical music?

129 F: Because you can listen to classical music anytime and anywhere if you have internet.

130 M: Do you know someone who listens to classical music and doesn't play any instrument?

131 F: Mmmm I am sure... but it doesn't come to my mind... I think everybody that listens to

132 classical music has ever played something, even if it is not professional, I think, well.... Yes, I

133 know some, yes, because there is a lot of students who study classical music, young people

134 that are not related to classical music but just for studying they play classical music.

135 M: Do you think that classical music is a genre that is hard to get into?

136 F: Yes, I think so, if you don't know what to listen to first. Because it is not simple. You have
137 to start in little doses, if not, you are going to get bored about it.

Appendix 11- Interview transcription Ivan

Researcher: M, Ivan: I

1 I: My name is Ivan and I play the clarinet. I am studying the second year in the Master of
2 Orchestral Specialization in Denmark and I finish this year. My relationship with classical
3 music started when I was a child, I started playing clarinet at 6 or 7 years old, well not the
4 clarinet but I started in music at 6 or 7 years old in a municipal school in my town and I
5 think I started the conservatory at 8 years old. But I think I started playing the clarinet in my
6 last year in the municipal school, well whatever… Since then I didn't stop the conservatory, I
7 also studied audio-visual communication in the University but finally, I chose music and I
8 always tried to get into young orchestras and any place that I can play, but basically my
9 passion is like any other musician.

10 M: How important is classical music for you?

11 I: Well, it is supposed that it has to feed me, so is quite important. If you mean about
12 listening to classical music, well I consume a lot of classical music, most of the times because
13 I have to play something or because I have to play with the orchestra and we are playing
14 something that I don't know from any composer less known, then I listening and I try to find
15 a version… and if it is just for entertainment and free time I always listen to things that I
16 have already know, many times are things that I played before and other ones are things that
17 I just like to listen, because they are fundamental pieces of classical music, emmm that's it.
18 Sometimes I am focused on listening and other times I just listening to it in the background
19 like another kind of music. I also listen to pop and rock and that stuff, so I listen to a lot of
20 variety of music, not only classical music.

21 M: Do you think that others consider you a classical music fan?

22 I: No, well… maybe yes because my life is based on classical music, but I think it is not
23 something characteristic of me, I am not a "freak" in classical music. If someone asks me
24 what is the opus of the 6th Symphony of Mahler I don't know what to tell you. If you sing me
25 a melody of that symphony maybe I can't tell you where it comes from, I don't know if
26 someone can consider me as a fan, but I know that I know more than the average of people
27 about classical music, because at the end it is my job.

28 M: How important is classical music in your daily activities and how do you listen to classical
29 music, I mean, how often, where, when, with whom?

I: I listen to classical music almost every day and sometimes when I am going to work I listen with my audiphones if I feel like... because sometimes I feel like I want to listen to another kind of music when I am going to work, the radio or a podcast. Also when I am chilling at home, if I am doing something about office automation, or something about the conservatory, any assignment, I play classical music in the background. But I don't then to play classical music to scape, or clear my mind, because maybe that is one of the clichés of classical music, to forget about everything I don't play classical music, to disconnect about everything I listen to rock, pop or...

M: So when you listen to classical music you are focus on what you listen to, right?

I: Yes, most of the time. Sometimes I feel like I want to listen to it on my way work but that's it. But usually, yes.

M: Do you tend to listen to classical music alone or with someone else?

I: Usually, I am alone, but it is because when I am listening to music I am usually alone. So, well, when I am going to a concert, obviously I am not alone, I am going with someone else, but I think that's different. And now, with the quarantine, as we are a lot of people from the conservatory in this building we played sometimes a concert of the Berliner or so on because they are open a lot of free concerts online, but it is not usual either. I don't think that without quarantine we would meet to watch and listen to something together.

M: Which kind of musical genres do you listen to?

I: Besides classical music, I listen to rock, pop, the current popular music, because I don't want to go out and don't know anything, and I don't know a lot of pop and rock, like Guns and roses, even heavy metal, like Iron Maiden and Avenged Sevenfold, and bands like that, from a long time ago but I think is good music even if it is not the most popular right now.

M: Which kind of classical music sub-genres do you listen to?

I:Orchestral symphony most of the time. Also concerts from my repertoire, chamber music for clarinet... and also if there's any composer that I especially like, maybe I search more pieces from that composer even if there's no clarinet, for example from Bartok I like that trio with a lot of contrast, so I try to find other similar things from that composer even if the clarinet doesn't appear. But generally are symphonies.

M: Do you have a favorite musical genre?

I: Mmmm I don't know, I like different artists but genres... I don't know, lately, I am listening to a band... it is not related to classical music, it is called Walk of the Earth that is those that play own-made instruments, really weird instruments and they do some performances and videos very interesting.

M: Oh, I think those are famous because they played one guitar at the same time...

I: Yes! They are those! Well. So I knew them in that video and I started to follow then and lately, they are recording more videos and they recorded a CD last year. But... I can't say is my favorite band, I don't know if I have a favorite band, but I like them a lot.

68   M: Do you listen to different genres in different situations?

69   I: Yes, I think so. I can't tell you which genre in which situation but there are a lot of times
70   that I don't feel like listening to "chunda-chunda" or electronic or something like that, and
71   sometimes I feel like, so I think is according to the mood I guess.

72   M: Do you feel any judgment from other classical music fans regarding your other musical
73   tastes?

74   I: Mmmm no I don't think so. I don't know... well... when you are a child, always people
75   judge, no matter what you say, there's always someone who asks you "do you really listen to
76   that?", and makes you feel like you are retarded, but I don't think that is the usual or the
77   reality.

78   M: And the other way around? People that don't like classical music?

79   I: No, I don't think so. I think people who don't like classical music and know that I like it,
80   sometimes ask me why or what do I find interesting in it, but I think is more curiosity than
81   judgment.

82   M: Through which channels do you tend to listen to classical music?

83   I: Usually, Spotify and Youtube. Well, Youtube is video, but sometimes there are some things
84   that you only can find on Youtube, pieces that are more contemporaneous and there are not
85   a lot of recordings and the recordings that you find are because someone played that... I don't
86   know in the Sant Petersburg Conservatory and... it is the only recording that you can find.
87   Yes, so Spotify and Youtube. I know there are more, I have also Amazon Music, also DCER,
88   but I think they have less catalog that those two.

89   M: How often do you use streaming platforms?

90   I: Every day, in fact now I was using it before the call.

91   M: Tell me about how do you follow or create playlists?

92   I: I have private playlists, just for me, and actually, I have a lot. Following playlist... I don't
93   tend to follow playlists... I follow people who have interesting playlists, for example, my old
94   clarinet teacher made a playlist with the repertoire that had been playing in the season of the
95   orchestra of there in Extremadura, I am from there. I followed it because I was interested in
96   knowing what are they doing now and only for curiosity, but that's it.

97   M: So you tend to create playlists right?

98   I: Yes, and I do always for myself because there are also people who make a playlist to share
99   it and get followers.

100   M: What are the criteria that you follow to create different playlists?

101   I: Mmm... most of the time by genres... let's see I have it in front of me... I have some playlists
102   of classical music, I have some playlist with music from a long time ago that I am still
103   listening, another one to have music to study, I have also another one with current popular

104 music, I have one called "good vibe".... Another one for background music... another one is a
105 mix of everything... I don't know a little bit of everything.

106 M: What are the genres more played in your music library?

107 I: I would say rock, the 70 percent it has to be rock, yes.

108 M: Do you tend to look for new classical music or it is always something that you already
109 know?

110 I: Most of the times are things that I already know, but sometimes I search for something
111 new if it is something that I have to play or maybe because someone told me "hey listen to
112 this because is interesting and you are going to like it" and also the classical music catalog is
113 huge, so it is super easy to listen all the time to something new, the thing is that the "good"
114 classical music or the best-known classical music is always the same.

115 M: Is your library create according to only from your preferences, by recommendations, or
116 top lists?

117 I: Almost always is by my own preferences or recommendations, top lists... almost never,
118 only when I want to listen to something popular, then I say "well, let's see what is sounding
119 nowadays" and that's it. But popular music now is kind of reggeaton and I don't really like
120 that style so... or trap or things like that, so I don't listen to that so much.

121 M: How do you share your musical preferences?

122 I: In any conversation, or when we are having dinner and someone says: "let's play some
123 music", so depending on who is choosing the music sometimes I say, "ok, I am going to
124 choose something" and then... I am sharing my musical preferences. But I don't mind if
125 people like it or not, because maybe after that song, someone wants to put another one... I
126 don't know.

127 M: Which platforms do you use to share music? How does it work?

128 I: Not really... sometimes on Facebook, if I am going to play something that really motivates
129 me I can post something like "oh, I am so happy, I really want to play this concert" and then I
130 post the link in case someone has curiosity and want to listen to it. But usually, not, I am not
131 really annoying or pedant with classical music on social media.

132 M: Well, classical music or any kind of music.

133 I: Oh, yes but if I am sharing something in social media usually it is classical music. The rest
134 of the music I keep it for me.

135 M: Where do you find musical recommendations?

136 I: People that comment me or tell me things, almost always and face to face, in any random
137 conversation someone can tell me something that I can like or any WhatsApp group where
138 any friend found something and then he shares it with us... that's the only way I think.

139 M: Do you use the recommendations made by the streaming platforms such as Spotify?

140 I: Not for classical music but I do for another kind of music. For example, if I am bored to
141 listen to Queen then... I look at what are the groups that are shown as similar to Queen, and
142 then sometimes Spotify is right and sometimes is not. Actually, I discovered a band some
143 time ago... do you know that movie "The Departed" has a soundtrack from a group called
144 Dropkicks Murphys, well the main theme is from that band and I already knew that band so I
145 searched for similar bands and another one appeared, an Irish rock band called Flogging
146 Molly, so since then I am listening to that band and I remember that was for those "similar
147 recommendations" of Spotify. But that's a concrete example, I don't usually use it.

148 M: What do you think about listening to classical music through a digital platform?

149 I: I think is quite good, it is quite good because also classical music... if it is not disseminated
150 in digital platforms... it is hard to disseminate per se for people that are not musician, and it
151 makes easier for musicians also, for me... I can take my phone and play any piece and make it
152 sound, it is not only for people who like classical music is for everybody, it's a bargain, but
153 yes I think it is quite beneficial.

154 M: What do you think are the advantages and disadvantages of digital platforms?

155 I: Well... advantages... are really easy, I think the accessibility is hard to surpass, mmm
156 everything is accessible and generally is quite well organized... and it is true that maybe to
157 find versions is not always the easiest thing in the world but... most of the time versions are
158 there, you just have to look for it better. And disadvantages... I don't maybe that people buy
159 fewer CDs... but in the end is another kind of business, it is another kind of business but still
160 moving money, actually, I think it moves more money because there are more people now.
161 But I don't know I can't think about a lot of disadvantages.

162 M: Some people told me that about CD, it is important to you having your own physical
163 music library?

164 I: Well, I have some original CDs at home... some things that I attached to... or some gifts, but
165 I don't really use CDs now, actually I don't even have a CD player on my computer and... at
166 home, I have a really old one. I think is something that is becoming obsolete. The only thing,
167 that is regarding the last questions is that you need to have the Internet to listen to music
168 now, and with the CD is not necessary. But well, as you need a CD player to play your CD,
169 you need the Internet to listen to music online, so in the end, it is the same.

170 M: Do you think there is a good representation of classical music in streaming platforms?

171 I: Well... I think there's enough. I don't think is worth it for streaming platform to have more
172 classical music, because for example Spotify has a quite broad catalog, and it is listened by
173 only people who work with this or people who are quite freak, I mean like people who have a
174 real passion for classical music... emm, so I understand that is not the genre better sold, I
175 don't know, I think it is sad that culture has to be a business but is always the same issue and
176 regarding everything not only music...so I don't know, of course for me... as much catalogue
177 they have and as more facilities they give me... better. But I don't miss a lot, with what I have
178 right now I am quite pleased.

179   M: By which parameters do you search classical music?

180   I: Usually, when I am searching for a concrete piece, besides the piece I search the orchestra
181   and I try to find a good one... to go directly to the best version or one of the best versions. If I
182   don't mind what to listen to and I just want to listen to different styles like Chopin style or
183   Bartok style or whatever, so I write the composer name and then by orchestra or performer.
184   And other times by performer also if... I like a clarinet player I search for more things that he
185   has recorded, so then I search his name and it appears all the discography of that player. But
186   the usual thing is going to a specific piece and to pick the version and put attention on the
187   orchestra or the performer.

188   M: Do you find it easy to find everything that you are searching for?

189   I: Yes, relatively easy. Well... there is something that is not really well organized and even
190   some names that are wrong spelled in Spotify, performer's names that are not well spelled
191   and sometimes you can't find that version and you know that the version has been recorded
192   but... I think is quite easy, sometimes the issue is that there is a lot of version of the same
193   thing and... on the screen of your phone, you can't see the whole name but in the end, it is
194   something technical of that moment and it depends on the device that you are using.

195   M: Do you know any streaming platform only for classical music?

196   I: Mmmm yes, I know one, Naxos, it is a kind of library... it is like Spotify but it doesn't have
197   an app, it is a webpage, I think it doesn't have any music that is not classical music.

198   M: Do you miss something in the digital regarding classical music?

199   I: Mmm well... it would be cool if there was more opera, mmm because there are not many
200   operas streamed, it is true that an opera production is expensive and I understand that
201   instead of uploaded on Youtube that can't have any benefit they prefer to record a DVD and
202   sell it for 50 euros, it is understandable, they need to amortize that also, so... yes, I miss opera
203   in general, there is a lot of symphonic music and chamber music... contemporary music
204   maybe... there is not so much because it is always things with copyright and current things
205   so there is less catalog but I don't know besides that I can't think in anything else.

206   M: How has the digital enhanced your experience of listening to classical music?

207   I: I think has been enhanced a lot, I remember when I was going to the high-school with this
208   huge Discman that it couldn't fit in my pocket and if I had to play the next song it was a mess
209   and at the end, it was limited to what you had in the CD. Now I can listen to anything at any
210   time if I have internet, in any streaming platform, usually, I told you I use Spotify or Youtube,
211   but... I don't know if I think there is something that I can't find there and I can find it in
212   another platform I don't care to use another one, so that is easy, and gives me accessibility.

213   M: Do you think that classical music is a closed genre, I mean that is hard to get into it?

214   I: I think it depends. If you mean that classical musicians don't let people get into... I don't
215   think so, but if it is true that maybe to listen to classical music you need a previous
216   knowledge... well sometimes yes, and sometimes not, because there are also people who

217   don't have any clue and like the sound, but it is true that, it is like any kind of art, like a
218   painting you can really like a painting but you are not really appreciating if you don't know
219   anything about art, you are not really appreciating the details, the depth of the painting, or
220   how complex it is. I think is the same with classical music, if you want to listen to it in detail
221   and be aware of most of the things, you need to have previous knowledge that maybe is not
222   necessary with other kinds of genre.

223   M: Do you know people that listen to classical music and don't play any instrument?

224   I: Yes, I know some. Some people who don't have a clue of music, usually are old people that
225   simply like how it sounds and like to listen to concerts of some certain musical style or
226   certain age and they don't know why they like it but they do. They even know about
227   composers and performers but they don't know how to put a note in a pentagram or they
228   don't know the name of the notes, so yes, there are people like that.
229

Appendix 12 - Interview transcription Neus

Researcher: M, Neus: N

1 N: My name is Neus, I am a flutist. I studied the High level of the Conservatory in Valencia, in
2 Spain and the last year I went to Germany for the Erasmus Program, and after that, I stayed
3 around Europe, then I came to Denmark to study the master and I have been here for three
4 years and a half. Now I am studying a kind of post-grade is called Advance Post-Graduated
5 Diploma and is called Soloist, but well it was to continue studying here because I thought it
6 was worth it to stay here as a student and continue with my teachers of flute from here in
7 Arhus and I still here, doing some concerts in the Conservatory with the Arhus orchestra and
8 yes, that's my life.

9 M: When did you start playing the flute?

10 N: When I was 7 years old.

11 M: How important is classical music for you?

12 N: It is my life. I live from that. Classical music is my work. It made me who I am today, my
13 friends, my work... I don't know, it is my whole life.

14 M: Do others consider you a classical music fan? Why is that so? How does it show?

15 N: Mmm it is not like that. I don't think my friends consider me a fan. Maybe a fan of my job,
16 of playing the flute, but not because I am listening to all the time classical music. Usually, in
17 my free time, I don't listen to classical music, I use it to learn, it is my study moment.

18 M: How important is classical music in your daily life and activities?

19 N: Usually, when I am studying and then, depends on the season sometimes I also include it
20 in my free time, when I am having lunch or breakfast, then maybe yes... because maybe I am
21 studying a piece from a composer and I listen to other pieces from that composer...

22 M: How do you listen to music and classical music? (When, where, how often, with whom)

23 N: I tend to listen to classical music alone, in my study room or at home. If I listen to classical
24 music at home it could be at the lunch or studying with the music sheet of the orchestra or
25 the flute... as a study. How often? Every day.

26 M: Do you think that classical music is a social activity?

27 N: Yes, because I tend to meet my friends to go to listen to a concert, I mean I don't meet
28 them to listen to classical music on Youtube but to go to a concert.

29 M: Which kind of musical genres do you listen to?

30 N: I like something more like...singer-songwriter music, more chilling, with guitar and voice
31 and that's it.

32   M: Which kind of classical music sub-genres do you listen to?

33   N: Symphonic music for orchestra, yes.

34   M: Do you have a favorite musical genre?

35   N: No, I can't say that. I like a lot of different things. When it is not classical music I listen to a
36   little bit of everything… I also like the "classics" I come back to "La Oreja de van Gogh" haha..
37   so I don't know I don't have anything that I feel like this is my favorite.

38   M: Do you listen to different genres in different situations?

39   N: Yes, I would say yes. When I am chilling I would play classical music, if I am cleaning…
40   maybe "La Oreja de van Gogh"… if I am going out I play some music to dance, yes I tend to
41   choose depending on the moment.

42   M: Do you feel any judgment from other classical music fans regarding your other musical
43   tastes?

44   N: No, I never felt that.

45   M: Do you think that classical music is a genre that is hard to get into?

46   N: Not right now, with all of these platforms to listen to music online… sure, you have to
47   spend some money, you have to pay for it, but I don't think is hard, you can find a lot of
48   classical music.

49   M: Do you know people who listen to classical music and doesn't play any instrument?

50   N: Yes, I do. Some young friends, I think I know more young people than old people that
51   listen to classical music.

52   M: Through which channels do you tend to listen to classical music?

53   N: I use Youtube and Spotify.

54   M: How often do you use streaming platforms?

55   N: Every day.

56   M: Tell me about how do you follow or create playlists?

57   N: I don't follow or create a playlist. I just search for what I want, and when I want to listen
58   to that again, I search it again. And I also like in classical music to find different versions of
59   different orchestras or different flutists, I prefer that than always listen to the London
60   Symphony

61   M: Do you tend to search for new music or it is music that you already know?

62   N: Yes, I also look for new music, but usually is not classical music, usually is another kind of
63   genre. Well… sometimes also with classical music, for example, if I want to listen to
64   something from Stravinski I say "ok, let's see what else he has that I don't know", something
65   different to The Rite of Spring or The Firebird… so yes, I do that also.

66   M: What are the genres more played in your music library?

67 N: Classical music, when the Weekly Discovery appears is always classical music, also music
68 more chill like Spanish singer-songwriter music and… it depends on the season, but yes
69 something like that

70 M: It is your library create according to your preferences, by recommendations, or top lists?

71 N: I think is for recommendations, from friends or people that I know that I like the kind of
72 music that they listen to.

73 M: How do you share your musical preferences?

74 N: I just send the link, if I listen to something that I like… I just send the link by Whatsapp
75 or… messenger…

76 M: Do you use social media to share music?

77 N: Mmmm not, I don't post a lot. I just share it with people that I know that they are going to
78 like it.

79 M: Where do you find musical recommendations?

80 N: Usually by friends, for example, some evening they were playing some music and then I
81 asked them to share with me that playlist or that singer and then I looking for that to see if I
82 like it, so usually more friends recommendations than the recommendations from Spotify

83 M: What do you think about listening to classical music through a digital platform?

84 N: I think is a great way to make that classical music reach all the audience also because I
85 think classical music, at least in Spain is not cheap to listen to classical music, is not cheap to
86 go to Operas or concerts, so I think is a way that classical music reach all the "pockets" to
87 reach everybody. I don't think is the same, obviously, but that someone would have to
88 opportunity to watch an opera online I think is great.

89 M: What do you think are the advantages and disadvantages of digital platforms?

90 N: Advantages… I would say that it can reach everybody… and disadvantages… that
91 sometimes when if it is free… musicians don't receive anything, we are offering our work in
92 exchange for nothing and also… that is not the same the live music than the music streamed
93 in digital platforms and that a lot of people maybe are satisfied just with that and I think if
94 you can do it you should go to the live concert, so maybe the music online is diminishing
95 audience to the live concerts. But even though I think it can reach more people or for us is a
96 way to study, because for the student like us we can't go every day to a concert.

97 M: Why do you think people are not willing to pay for music or for classical music?

98 N: Mmmm I think people think is boring or maybe that is for people that need to know about
99 classical music so they don't spend money in something that they believe is not for them.

100 M: And do you think is necessary to understand classical music to enjoy it?

101 N: No, I don't think so. But I think that maybe us, classical musicians should… now that
102 everything is developing, try to adapt it, and try to find an explanation for the audience to

103 catch them or make them focus on classical music. It would be interesting to find something,
104 maybe not all the concerts but I think in some concerts some guidelines can be given to the
105 audience, and then they would enjoy more.

106 M: Do you think there is a good representation of classical music in streaming platforms?

107 N: I think so, it is not difficult for me to find everything. Well, maybe, for example,
108 contemporary music... music created for new composers... I think is more complicated. They
109 need to... they should give them more facilities to show their pieces online and make it easier
110 for people to listen to them. So maybe is not so easy for the "new" classical music.

111 M: By which parameters do you search classical music?

112 N: Usually by composer and the name of the piece.

113 M: Do you know any streaming platform only for classical music?

114 N: Mmm not really, well maybe the Berliner Philharmonic has the webpage... I don't know if
115 that's a streaming platform like Spotify. Now, with the quarantine, a lot of Orchestras are
116 opening their webpage to watch some concerts, like the Cosmopolitan of New York to watch
117 operas and they streamed one every day.

118 M: So do you tend to use those webpages?

119 N: Well. I am using it now because it is for free when I have to pay...no. Only when I found
120 an offer I paid for it, I remember once I paid for the access to the Berliner for a while, but
121 when is normal price... no.

122 M: Are these webpages expensive?

123 N: For a student... I consider they are.

124 M: Do you miss something in the digital regarding classical music?

125 N: Maybe more accessibility regarding... money. I mean at least that we would have the
126 opportunity to watch it once, like in a concert, like paying once for a concert, because if you
127 are paying for a webpage you have to pay too much for the monthly subscription. I don't
128 know maybe that.

129 M: How has the digital enhanced your experience of listening to classical music?

130 N: I don't know maybe now we have these platforms to watch concerts online before you just
131 only could listen to it and you have also the image. Youtube has been improved a lot also, it
132 has more content now before you couldn't find anything. I think now there are more quality
133 regards to sound and image, it is more real.

134 M: Do you consider important to have a physical music library?

135 N: I don't care, right now... when I was younger I liked it because I thought that I won't ever
136 have everything online, but now I don't think is necessary.