

Collectively Classical: Social Connectedness at a Classical Concert

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Introduction

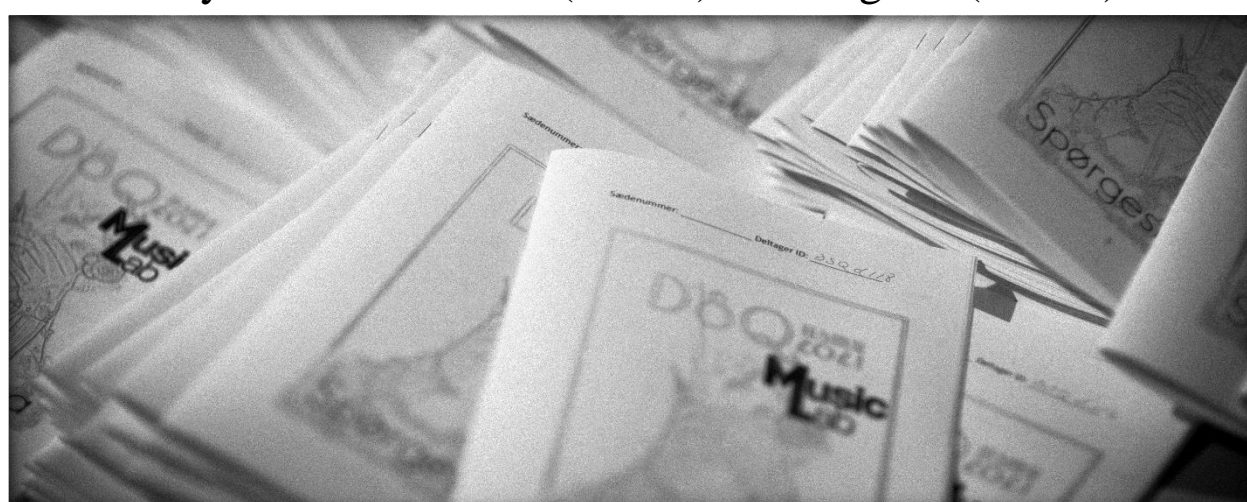
- Concerts are social experiences in which audiences and musicians gather to witness and create an aesthetic experience
- Live concerts involve gathering at the same time and space
- Livestreamed virtual concerts involve the audience gathering in time, but not in space, providing a natural manipulation for studying concert experiences
- Livestreamed concerts compared to pre-recorded virtual concerts promote more social connectedness, but not differences in *kama muta* (Swarbrick et al., 2021)
- *Kama muta* is a sociorelational emotion often labelled feeling moved/touched that results from a sudden intensification of closeness (Zickfeld et al., 2019)
- Awe is an emotion that is characterized by feeling vastness, grandness, challenges to mental processing, or wonderment (Yaden et al., 2019)
- *Kama muta* and awe are self-transcendent emotions that may orient focus away from the self and towards others

Objective

- To examine the difference between a live concert and a livestreamed concert in promoting connectedness, *kama muta*, and awe

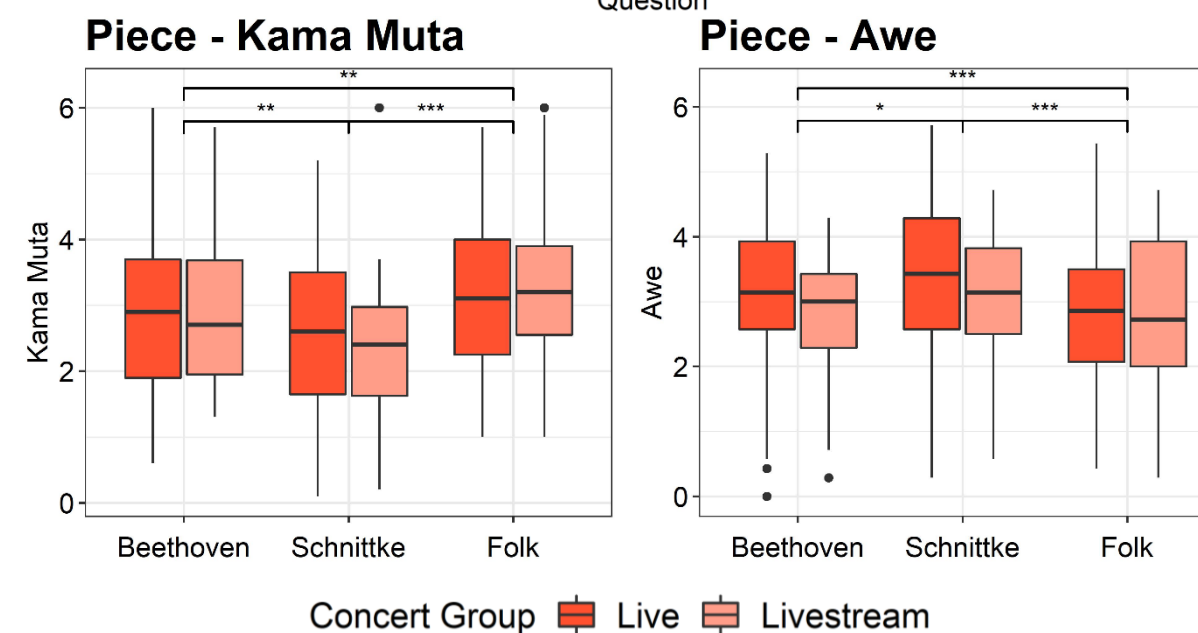
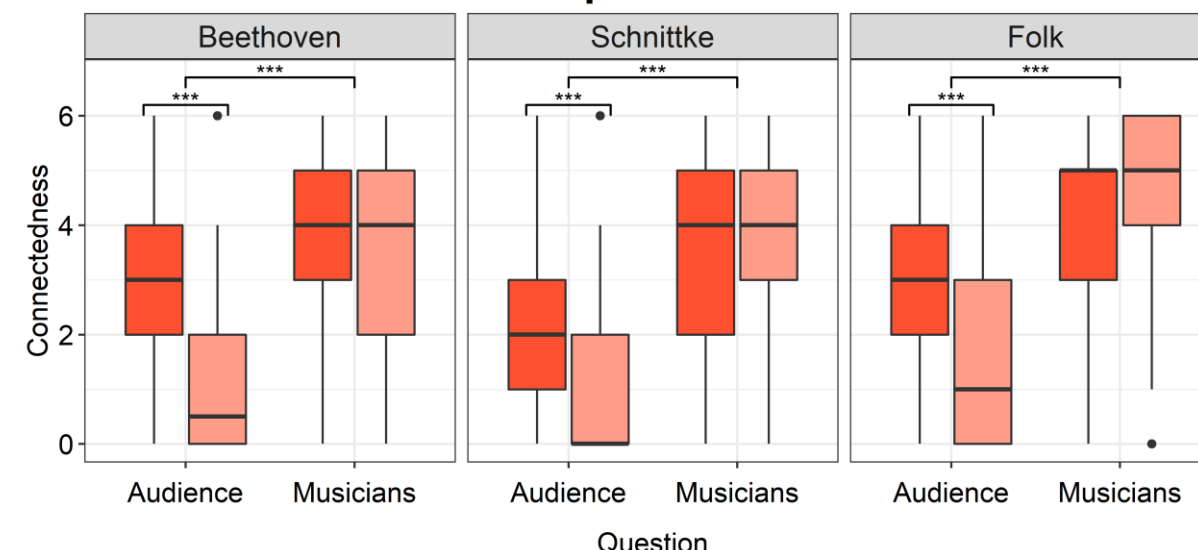
Methods

- The critically acclaimed Danish String Quartet performed Beethoven, Schnittke, and Folk pieces to a live (n = 91) and livestreaming (n = 45) audience
- Surveys measured personal characteristics (e.g. fan-status, empathic concern) and socioemotional outcomes of connectedness to the audience and musicians (Swarbrick et al., 2021), the *kama muta* scale (Zickfeld et al., 2019), and a subset of items from the Awe Experience Scale (Yaden et al., 2019)
- Surveys were in Danish (n = 85) and English (n = 51)



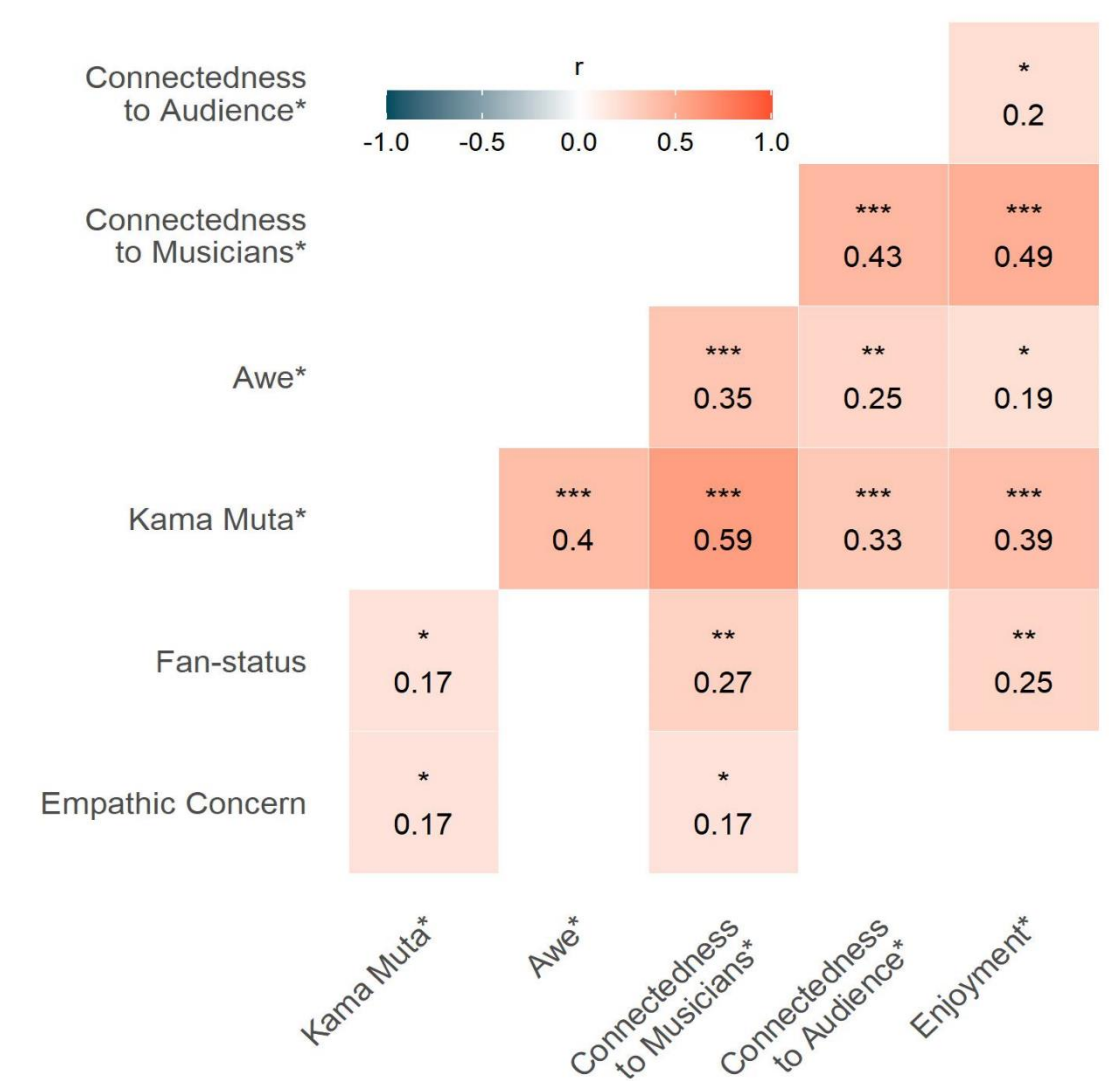
Results

Effect of Piece and Group on Connectedness



- Interaction between group (live, livestream) and connectedness question (musicians, audience) on social connectedness ($\chi^2(1) = 57.08, p < .0001$)
- Main effect of piece:
 - Social connectedness ($\chi^2(2) = 32.67, p < .0001$) & *kama muta* ($\chi^2(2) = 38.85, p < .0001$): Folk > Beethoven > Schnittke
 - Awe ($\chi^2(2) = 44.03, p < .0001$): Schnittke > Beethoven > Folk

Kendall Correlations (BH adj) (n = 97)



*Repeated measures items were averaged across pieces

Conclusion

- The live audience felt more connected to the other audience members than the livestreaming audience
- The live and livestreaming audiences reported similar amounts of connectedness to the musicians
- Different musical pieces evoke different levels of emotions: Folk evoked the most *kama muta* and Schnittke evoked the most awe
- Live classical concerts offer venues for promoting social connectedness between concertgoers
- Livestreamed concerts can be leveraged by musicians to connect with audiences as much as live concerts
- *Kama muta*, awe, and connectedness are all related to each other and enjoyment in a classical concert

References

- Swarbrick, D., Seibt, B., Grinspun, N., & Vuoskoski, J. K. (2021). Corona Concerts: The Effect of Virtual Concert Characteristics on Social Connection and *Kama Muta*. *Frontiers in Psychology, 12*(June), 1–21.
- Zickfeld, J. H., Schubert, T. W., Seibt, B., Blomster, J. K., Arriaga, P., Basabe, N., ... Fiske, A. P. (2019). *Kama Muta*: Conceptualizing and Measuring the Experience Often Labelled Being Moved Across 19 Nations and 15 Languages. *Emotion, 19*(3), 402–424.
- Yaden, D. B., Kaufman, S. B., Hyde, E., Chirico, A., Gaggioli, A., Zhang, J. W., & Keltner, D. (2019). The development of the Awe Experience Scale (AWE-S): A multifactorial measure for a complex emotion. *Journal of Positive Psychology, 14*(4), 474–488.

Watch the concert and learn more at the QR code:

