Developing and sustaining audience participation for classical music in a regional Australian community: Facilitators and constraints of engagement

Robert James Manley

BMus (Hons), LMusA, AMusA, CMusA

https://orcid.org/0000-0003-3678-1315

A thesis submitted for the degree of Doctor of Philosophy at

The University of Queensland in 2020

School of Music

Abstract

The purpose of this study was to examine the sociocultural and musical factors that facilitate and constrain audience engagement with classical chamber music in a regional Australian community. Much has been written about sustainability challenges for classical music institutions and practitioners in contemporary society, evidenced by an ageing demographic, declining audience numbers, and changing habits of consumption. Nevertheless, little is known about the phenomenon of chamber music both in regional Australian communities and from a place-based perspective. Adopting these foci, this study investigated the role of chamber music in engaging with community audiences and generating social capital in regional Australia.

Seven areas of literature informed this study. The first considered the sociocultural and policy contexts that influence a shifting climate for classical music engagement. The second area outlined social capital as a theoretical framework that illustrates the sociocultural benefits of classical music in communities. The third focused on community chamber music from place-based and idiocultural perspectives. The fourth considered the role of music, career, and community identities as facets of classical music practice in regional Australia, and the fifth further explored shaping factors for music identity in this context. The sixth examined public stakeholder perspectives of classical music, considering literature on the audience experience. The seventh outlined alternative presentation formats that accommodate chamber music performances in community settings, including "indie classical."

This case-study investigation of the phenomenon of chamber music in a regional city drew on three strands of investigation: a case study of the culture and practices of a regional chamber music society; a case study of community stakeholder perceptions in relation to classical music; and, an autoethnographic investigation of a pilot "indie classical" presentation of chamber music. Four research questions were formulated to accommodate these perspectives:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?

2. What are the music identities of members of a regional chamber music society and their shaping factors?

3. How do public stakeholders perceive the role of classical music in a regional Australian community?

4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

This mixed-methods case study drew upon ethnographic and narrative approaches within a constructivist paradigm. Multiple methods of data generation were employed, including interviews, surveys, autoethnography, observation, and artefact analysis. Consistent with a naturalistic approach, reflexivity was embraced so as to acknowledge my central role as a contemporary researcher and former resident in the community under investigation.

Findings from Strands 1 and 2 identified unsustainable engagement practices within a regional chamber music society that reflected place-based entrapment, dependence on volunteerism, and broader declines in civic engagement. Unsustainability was confirmed by a discrepancy between moderate classical music attendance (52%) and low awareness of local classical groups (10%) among the surveyed populace. Proportionally, younger populations (18–33 years) demonstrated much lower rates of attendance at classical concerts (27%) than older populations aged 34+ years (68%). A leading reason for non-attenders' avoidance of classical events was "lack of interest" (40%). Such results emphasised the need for "indie classical" presentation formats that use alternative venues and cross-genre collaboration to engage audiences effectively. In a performance pilot project (Strand 3), cross-genre collaboration in an alternative venue was facilitated by musical forms of "disciplined improvisation" (Sawyer, 2004). Audience responses indicated that improvisation enhanced classical performances, increasing perceptions of interactivity and emotional engagement.

This research advances knowledge in the areas of audience engagement, community music, and practitioner identities. Findings will inform developments within practice and public policy for regional arts engagement. Recommendations for practice include broadening connections with community stakeholders by diversifying place-based engagement, fostering practices that generate bridging social capital, aligning with community identity, and using alternative presentation formats,

including musical improvisation. Recommendations for policy include fostering multi-level connections between government and practitioners to support venue diversification, institutional sustainability, and community engagement for grassroots chamber musicians. This study recommends further investigation into the phenomenon of chamber music from the perspectives of place, regionalism, and social capital. Links identified between community identity and regional arts engagement, and between alternative venues and improvisation as presentation strategies, are also posited as avenues for further research.

Declaration by author

This thesis is composed of my original work, and contains no material previously published or written by another person except where due reference has been made in the text. I have clearly stated the contribution by others to jointly-authored works that I have included in my thesis.

I have clearly stated the contribution of others to my thesis as a whole, including statistical assistance, survey design, data analysis, significant technical procedures, professional editorial advice, financial support, and any other original research work used or reported in my thesis. The content of my thesis is the result of work I have carried out since the commencement of my higher degree by research candidature and does not include a substantial part of work that has been submitted to qualify for the award of any other degree or diploma in any university or other tertiary institution. I have clearly stated which parts of my thesis, if any, have been submitted to qualify for another award.

I acknowledge that an electronic copy of my thesis must be lodged with the University Library and, subject to the policy and procedures of The University of Queensland, the thesis be made available for research and study in accordance with the Copyright Act 1968 unless a period of embargo has been approved by the Dean of the Graduate School.

I acknowledge that copyright of all material contained in my thesis resides with the copyright holder(s) of that material. Where appropriate I have obtained copyright permission from the copyright holder to reproduce material in this thesis and have sought permission from co-authors for any jointly-authored works included in the thesis.

Publications included in this thesis

No publications included.

Submitted manuscripts included in this thesis

No manuscripts submitted for publication.

Other publications during candidature

Conference presentation

Manley, R. (2017, April). Community and musical engagement strategies to foster sustained participation from contemporary audiences for classical music: A duo residency in [Stoneville]. *Paper presented at the Translational Research in Creative Practice Symposium.* University of Queensland, Australia.

Contributions by others to the thesis

No contributions by others.

Statement of parts of the thesis submitted to qualify for the award of another degree

No works submitted towards another degree have been included in this thesis.

Research involving human or animal subjects

This research involves human subjects. Ethical approval was obtained from the University of Queensland Human Ethics Committee on June 20, 2016.

Project number: SoM-ETH16-04/RM

A copy of the Approval Form is included as Appendix A.

No animal subjects were involved in this research.

Acknowledgments

I would like to thank my late father, Mr Brian Manley, who held a candle to my precipitous path and ensured that I completed the PhD. I must also thank the valued members of my advisory team: Professor Margaret Barrett, Dr Mary Broughton, and Mr Patrick Murphy. My project could not have approached the finish line without your collective wisdom and academic insights. I have learned to "go hunting" and to digest the phrase: "It depends."

I am indebted to the participants in this research study, particularly my musical collaborators and members of the Chamber Music Society, who generously shared their experiences and insights.

I wish to thank the following members of my family for their sustained support during the PhD process: Ms Jennifer Houtsma, Mr Egbert Houtsma, Dr Kae Lewis, and Dr Evan Lewis. I wish to thank my late grandmothers, Mrs Beatrice Manley and Ms Hendrika Houtsma-Groothuijse, for their encouragement during the early phases of my research. I must also thank my late grandfather, Mr Patrick Manley, for reminding me that I have plenty of musical bones in my body. Cheers to my "bush family" for their provision of a writing retreat, editorial assistance, meals, and extracurricular field trips: Mrs Mary, Mr Walter, and Miss Scarlett Pitman.

I would like to thank my friends who provided essential support and inspiration during the research and writing of my thesis: Mr Thomas Williams, Mr Edward Brackin, Ms Anne John, Mr Tristan Selke, Mr David Freisberg, and Ms Dominica Gilbert.

It would be remiss of me not to express my gratitude towards the following members of staff at the University of Queensland who helped me to maintain my sanity and persist towards completion: Ms Diana Marsh, Ms Zarinah Hienekamp, and Dr Kevan Jones. Finally, I thank my professional editor, Dr Tammy Jones of Inkdrop editing, for assisting with the editing and formatting of this thesis.

Financial support

Keywords

audience engagement, classical music, chamber music, community, social capital, improvisation

Australian and New Zealand Standard Research Classifications (ANZSRC)

ANZSRC code: 950101, Music, 50%

ANZSRC code: 160810, Urban Sociology and Community Studies, 30%

ANZSRC code: 190407, Music Performance, 20%

Fields of Research (FoR) Classification

FoR code: 1904, Performing Arts and Creative Writing, 65%

FoR code: 1608, Sociology, 35%

Dedication

To (His) Markedness, N. V., who knows who he is. Keep slinging those stings and creating a place where the arts matter. It beats grumbling like a billygoat under a wet verandah.

Table of Contents

List of Figures and Tables

Figures

Tables

List of Abbreviations Used in This Thesis

ABC: Australian Broadcasting Corporation

ABS: Australian Bureau of Statistics

ACA: Australia Council for the Arts

ACO: Australian Chamber Orchestra

ADA: Australia Day Awards

AMEB: Australian Music Examinations Board

AMPAG: Australian Major Performing Arts Group

ANAM: Australian National Academy of Music

APRA AMCOS: Australasian Performing Right Association and Australasian Mechanical Copyright Owners' Society

ATO: Australian Taxation Office

Brexit: British exit from the European Union

CANA: Culturally-Aware Non-Attender

CMS: Chamber Music Society

COVID-19: Coronavirus disease 2019

CPA: Creative Partnerships Australia

CR: Critical Respondent

DGR: Deductible Gift Recipient

FM: Frequency Modulation (radio)

G20: Group of 20 (international forum)

GFC: Global Financial Crisis (2007–2009)

GR: General Respondent

ID: Identification number

IIM: Identities In Music

ISME: International Society for Music Education

JBCC: Jack Bolger Cultural Centre[1]

Km: Kilometre

LGA: Local Government Association

LPA: Live Performance Australia

M: (Robert) Manley

MCA: Membership Categorisation Analysis

MII: Music In Identities

MMR: Mixed-Methods Research

MPA: Major Performing Arts

NAA: Non-Attending Adviser

NSW: New South Wales

NZ: New Zealand

OECD: Organisation for Economic Co-operation and Development

OED: Oxford English Dictionary

QSO: Queensland Symphony Orchestra

R: Respondent

RQ: Research Question

SBS: Special Broadcasting Service

SCC: Stoneville City Council (former)[1]

---

[1] Pseudonyms are listed at the end of the Methodology (Chapter 3) in Table 20, Table 21, and Table 22.

SRC:	Stoneville Regional Council (current)[1]
StMU:	Stoneville Musical Union
StSO:	Stoneville Symphony Orchestra[1]
StYO:	Stoneville Youth Orchestra[1]
TAV:	The Australian Voices
TPS:	Tall Poppy Syndrome
TWS:	The Warehouse Stoneville[1]
U3A:	University of the Third Age
UQ:	University of Queensland
UK:	United Kingdom
US(A):	United States of America
WWI:	World War One

Chapter 1: Prelude

My journey with chamber music began through group lessons in the Queensland state school instrumental program.[2] Under the watchful eye of Mrs Barnacle, I joined a ragtag group of primary students scraping our bows across curious wooden boxes strung up with wire. Mrs Barnacle's boisterous group lessons introduced me to the cello at the age of eight years in Stoneville, a regional city in north-eastern Australia. The son of a devoted mother (an amateur musician), I had already learned the recorder for a year and the piano for several. My childhood was defined by music and my growing music identity.

My path towards a career in music was strengthened during the next two years, as I attended weekly rehearsals for the Youth Orchestra and Chamber Music Society in Stoneville. At chamber music rehearsals, the experienced adult musicians would encourage me to join the ensembles. Their afternoon teas were a highlight, with enticing spreads of scones and butterfly cakes to tease the eye and appetite. Decorous behaviour was expected, so I had to refrain from gobbling. I would wear a buttoned shirt to rehearsals with a neatly folded handkerchief tucked in the front pocket. The monthly performance opportunities sustained my growing interest in the phenomenon of chamber music.

After my tertiary music training, my intense two-year stint as a cello student at the Australian National Academy of Music (ANAM) in Melbourne was defining for my maturing music and career identities. Renowned for its innovative performance programs, I was immersed in chamber music, Australian composition, and improvisation courses—the latter an unusual trend for classical music. Marvellous improvisers visited ANAM to teach us their practical techniques and working approaches. I was transfixed by Dr David Dolan, from the Guildhall School of Music, who visited ANAM to run classes in classical improvisation twice a year. His classes

---

[2] Italic font is used for autoethnographic and reflexive writings that contextualise my engagement with the research site.

were as rigorous as they were spontaneous, reviving forgotten techniques and paving future paths.

One of my fellow students, the violinist Rowena, shared my interest in improvisation. Rowena and I performed together in a chamber group, Lalor Ensemble, which undertook a tour to regional New South Wales during our final year at ANAM. We performed the twentieth century masterpiece Quartet for the End of Time by Olivier Messiaen. I was struck by the intensity of performing the quartet in isolated communities. Somehow, these settings helped to recreate the tension between desolation and connection conveyed by the work, which was composed in a prisoner-of-war camp.

Rowena and I continued to organise independent tours to regional Australia during the next three years—now as Lalor Duo. We were struck by the warmth and vigour with which regional audiences engaged with our presentations of chamber music. I felt that these audiences were particularly open-minded. Whether we played masterworks, avant-garde repertoire or improvised, our presentations were welcomed. Between pieces, we shared stories with the audience, who engaged enthusiastically with us after the concerts.

These musical experiences inspired me to commence this PhD project that investigates engagement strategies for classical chamber music in regional Australia. I was privileged to collect data in Stoneville, the community where I was raised. I felt that I was granted special access to insider perspectives about chamber music and music identities in this familiar town, where I was known to many practitioners. After nearly twenty years away and a mere eight hours drive back, I reopened the car door in my hometown. The chamber musicians still gathered in the Jack Bolger Cultural Centre. I was about to embark on a new investigative journey in a town that had shaped so many memories.

1.1 Overview of the thesis

This thesis aims to investigate the musical and community engagement strategies that facilitate and constrain sustained participation by contemporary audiences for classical music. These strategies are examined through a case study of the phenomenon of chamber music in a regional Australian community. The case

study draws upon three strands of investigation: a regional chamber music society; key community stakeholders; and, a pilot "indie classical" presentation of chamber music. These strands reveal the perspectives of an institution, the general public, performers, and audiences in Stoneville, a de-identified regional city in north-eastern Australia. These diverse perspectives provide information that could help to foster sustainable engagement practices for chamber music in regional Australia. Sustainable engagement practices are important, given the power of music to enhance communities by building social capital in regional Australia (Langston, 2009). Benefits of sustainable engagement with chamber music are therefore applicable to both grassroots practitioners and a diverse range of stakeholders in regional communities.

In this study, a mixed-methods approach included multiple data generation techniques, including surveys, semi-structured interviews, autoethnographic reflections, observation, and artefact analysis. Findings draw together data from the three strands. Interview data from Strand 1 illuminate grassroots perspectives from a regional chamber music institution. Survey data convey the views of public stakeholders (Strand 2) and audiences (Strand 3) in the community. Autoethnographic perspectives of performers in the pilot project are drawn upon to demonstrate how engagement strategies were developed and presented in the pilot project (Strand 3).

1.1.1 Literature review

Chapter 2 begins by identifying the four research questions that guided this study. It then outlines the sociocultural and policy contexts for classical music engagement. Within these contexts, problems of declining attendance and changing habits of consumption that motivated the study are outlined. The use of social capital as a theoretical framework is then discussed. Significant contributions to the field concerning classical music engagement and lacunae in knowledge are outlined, including references to regional communities and cultures. Firstly, the relevance of place and idioculture (Fine, 2012) to chamber music engagement is discussed, followed by an outline of music, career, and community identities. Competition, cultural cringe (A. Phillips, 1950/2006), and Tall Poppy Syndrome are subsequently examined as shaping factors for regional music identity. Next, public stakeholder perspectives are discussed in relation to classical music attendance and the audience

experience. Finally, alternative presentation strategies that already apply to classical music are examined. The "indie classical" movement (Robin, 2018) is discussed, including cross-genre and improvised formats that appeal to culturally omnivorous (Peterson, 1992) audience tastes.

1.1.2 Methodology

Chapter 3 provides a rationale for the methodology used in this research project. The ontological and epistemological foundations are first described, in which the social constructivist framework of the study is outlined. The central methodology of case study is depicted, including ethnographic and narrative approaches. A reflexive statement is included. Descriptions of the three strands within the case are then provided, noting their hierarchical positioning, with Strand 1 addressing the greatest breadth of material. Descriptions of participants and recruitment processes are followed by specific methods and techniques used to generate data; these comprise interviews, surveys, autoethnography, observation, and artefact analysis. Interpretation and analysis processes for qualitative and quantitative data are detailed, followed by a description of presentation methods. Finally, evaluation methods and ethical considerations are outlined.

1.1.3 Individual strands

Chapters 4–6 present data from the individual strands. Each of these chapters includes a summary of findings that pertains to each strand individually. Chapter 4 presents the institutional view of chamber music engagement from the perspective of a regional chamber music society. The data sources are interviews and artefacts. Chapter 5 presents the views of public stakeholders regarding perceptions of the role of classical music in the community. The data sources are surveys, observations, and artefacts. In this chapter, the focus of the research temporarily expands from "chamber music" to "classical music," accommodating an inclination towards nontechnical perceptions of the classical genre by public stakeholders. Chapter 6 presents a pilot performance project, in which alternative presentation strategies for classical chamber music are designed, trialled, and evaluated. The views of audiences and performers are drawn upon; the data sources are surveys and autoethnographic reflections.

1.1.4 Findings and discussion

Chapter 7 synthesises the findings that emerge from the three separate strands. These are placed into larger categories for discussion that align with the research questions. Place is a central theme that filters through the discussion. The first section of the chapter addresses the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community. The second section considers the music identities of members of a regional chamber music society and their shaping factors. The third section discusses public stakeholder perceptions of the role of classical music in a regional Australian community. The final section considers alternative presentation strategies for classical chamber music; strategies that foster audience engagement in a regional community.

1.1.5 Conclusion and recommendations

Chapter 8 concludes the study and posits a series of recommendations for further research, practice, and policy. The conclusion summarises themes that emerged from the discussion, drawing them back to the research questions. Following this summary is a section that identifies apparent contradictions in both the institutional model and the purported role of local government. A final summary against the research questions precedes 13 recommendations that offer suggestions to enhance community engagement and musical engagement for classical chamber music in a regional community. Chapter 8 closes with an autoethnographic epilogue, which provides an update on the studied institution.

Chapter 2: Literature Review

This study investigates the community engagement and musical engagement strategies that facilitate and constrain sustained participation by contemporary audiences for classical music. Specifically, these strategies are examined through the phenomenon of chamber music practice in a regional city in north-eastern Australia. This process involves a consideration of the multiple sociocultural facets that shape chamber music engagement in a regional Australian context. Employing social capital as a guiding theoretical framework, this review investigates engagement practices for classical chamber music from institutional, practitioner, and public stakeholder perspectives through four research questions:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?
2. What are the music identities of members of a regional chamber music society and their shaping factors?
3. How do public stakeholders perceive the role of classical music in a regional Australian community?
4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

This chapter begins by charting sociocultural and political contexts for classical music engagement, identifying problematic attendance trends and shifting habits of consumption. Following this is an overview of social capital theory, providing a theoretical framework to illuminate relationships between classical practitioners, public stakeholders, and policymakers. In a chamber music context, small-group interactions and place-based identities are then examined, identifying risk factors for disengagement and isolation. The remedial use of alternative venues is identified as a community engagement strategy to facilitate sustained participation by contemporary audiences for chamber music.

Subsequently, the review explores the impact of intersecting music, career, and community identities upon the engagement practices of regional musicians in

Australia. As shaping factors for music identities in this study, distinctive facets of regional culture that constrain sustainable engagement are explored, including Tall Poppy Syndrome,[3] and links between competitive and cringe cultures. To further understand sustained engagement, public stakeholder perceptions of the role of classical music in society are considered. Accordingly, profiles for classical attenders and non-attenders are developed and the rationales of non-attenders are contrasted with established principles that facilitate engagement. The final section discusses the merits of alternative presentation strategies that facilitate sustained participation from contemporary audiences for chamber music. Such strategies include improvisation, innovative programming, and cross-genre/cross-artform collaborations.

2.1 Sociocultural/policy context

2.1.1 Declining attendance for classical music

To better understand changing demographics (Clouse, 2016; Goldsworthy, 2015; Sandow, 2010a) and patterns of participation (Australia Council for the Arts [ACA], 2010a, 2017a) in the performing arts, there is a need to assume an audience-oriented perspective (McGee-Collett, 2018; Radbourne, Johanson, Glow, & White, 2009). Numerous studies from the USA (A. Brown, 2002; Keen & Williams, 2009; Philliber & Whitaker, 2003) demonstrated that the audience for classical music has been consistently ageing since the 1930s, with a median age of 49 reported in 2008 (Keen & Williams, 2009). Figures from the Australian Bureau of Statistics (ABS, 2014) showed that the highest levels of attendance at classical concerts fall within the 65–74 age bracket. This has created an increasingly restrictive niche audience (Sandow, 2010b), despite a common misconception that classical music audiences have always been primarily characterised by attendance from senior age brackets (Botstein, 2008; Goldsworthy, 2015; Sandow, 2010a).

The need for audience engagement strategies within the classical music industry has been further linked to an overall decline in concert attendance evidenced in patterns of participation (Clouse, 2016; Goldsworthy, 2015; Robinson, 2013; Sandow, 2010b). This is most readily observed within the orchestral sector (Keen &

---

[3] Tall Poppy Syndrome refers to "a perceived tendency to discredit or disparage those who have achieved notable wealth or prominence in public life" (Knowles, 2005, "Tall poppy syndrome," para. 1).

Williams, 2009) due to inconsistent data for chamber music attendance (Sandow, 2010b). The decline of the public appetite for classical music is exemplified by reduced ticket sales, increased difficulty in obtaining funding, increased expenses, and new audience tastes (Beeching, 2012). Classical music possesses a poor industry share of revenue (4.1%) and attendance (5.7%) in Australia compared with contemporary music (43.8% and 36.8%, respectively) and musical theatre (22.1% and 17.6%, respectively) (Live Performance Australia [LPA], 2018). Substantial drops in classical music attendance prompted Australian pianist Anna Goldsworthy (2015, p. 44) to question whether classical music can "survive the death of its audience." These factors create a challenging career climate for classical music graduates (Bartleet et al., 2012; Beeching, 2012; Smilde, 2012).

2.1.2 Shifting habits of consumption

Changing habits around the consumption of music and audience participation provide additional challenges for the arts sector beyond an ageing demographic and declining audience numbers. Macroeconomic changes, shifting consumer characteristics, evolving technology, and fluctuating government priorities are factors that pressure and reshape the arts sector in contemporary society (Nugent, 2015). The internet has given rise to a global marketplace and revolutionised the way that artists and arts companies are able to exhibit their work (ACA, 2017a; Baskerville & Baskerville, 2017; Throsby & Hollister, 2003). Increasingly, audiences are being connected with art through digital channels (Nugent, 2015). The cult of celebrity, magnified by globalisation, is also gaining influence as a vehicle to engage audiences with art events (Morris, 2015; Nugent, 2015; Queensland Symphony Orchestra [QSO], 2014).

The decline of the traditional recording industry is another factor increasing volatility within classical music. Hull, Hutchinson, and Strasser (2010) noted that strong demand exists for recordings and live performances, but the means of access have changed. The illegal circulation of music through file-sharing networks has had a major negative impact on revenue (Hull et al., 2010; Rogers, 2013), contributing to an "everything is free culture" (Kavanagh, as cited in Rogers, 2013, p. 5) where consensus functions as the new morality (Lanier, 2018, pp. 100–101; Rogers, 2013). A rapidly diminishing recording industry for classical music was observed by

Lebrecht (2008). In 2016, classical music occupied only 3.1% of album sales in the UK (Johnson, 2019). In an article entitled "The Lost Art of Listening," Goldsworthy (2015, p. 44) lamented that, whilst recorded music has allowed musical soundtracks to become omnipresent in our lives, "we attend to music less than ever."

Macroeconomic implications of the Global Financial Crisis (GFC) have also had a significantly negative impact on all art forms in Australia (Nugent, 2015). The GFC caused drops in attendance and created a volatile impact on revenue, with a 16% drop in classical music sales (2007–2010) followed by a 53% rise (2010–2013) (Nugent, 2015). Notable further effects were a fall in subscriptions and a tendency for audiences to purchase tickets later for live events (Nugent, 2015). In 2020, the onset of the COVID-19 pandemic is having a devastating impact on the Australian and Global arts industry through cancelled events (Boland, 2020), forcing practitioners to adapt to vastly new working methods[4] (Melbourne, 2020).

Recent shifts in the world order have mixed implications for arts engagement. Potential upward trends in young people's arts engagement across G20 countries[5] have been identified in response to the Brexit[6] referendum (British Council, 2016; Sheffield, 2017). Conversely, the impact of the Trump administration on arts engagement in the USA has been foreboding, with proposals to eliminate government funding for the arts and humanities (McGlone, 2019).[7] Australia's reinforcement of a "bilateral arts relationship with China" (ACA, 2017d, para. 1) acknowledges growing audience participation linked with a rising middle class in China (Mellor, 2019). Nevertheless, growing tensions in Australia–China relations bear uncertain implications for numerous Australian industries (Xiao & Yang, 2020).

2.1.3 Australian policy context

Strategies to encourage Australian arts attendance are influenced by the democratic stance of national cultural policies. Whilst all levels of government make

---

[4] This thesis was finalised during the COVID-19 crisis and we are yet to assess the outcomes of this event.
[5] The G20 (or Group of 20) is "the premier international forum for global economic cooperation" (Commonwealth of Australia, 2020a, para. 1), established in 1999. There are 20 members, including 19 countries and the European Union.
[6] Brexit refers to the British exit from the European Union, which occurred on January 31, 2020.
[7] The 2020 US budget earmarked US$29 million for the National Endowment for the Arts, compared with US$176 million in 1992 (Cascone, 2019), as "sufficient funding for orderly termination of all operations over two years" (United States Government, 2019, p. 98).

an important contribution to cultural development in Australia (Commonwealth of Australia, 2013), the Australian Federal Government has a far-reaching role that can be observed within its two statements of National Cultural Policy: *Creative Nation* and *Creative Australia* (Commonwealth of Australia, 1994, 2013, respectively).[8] National arts policies foreground the accessibility and interactivity of arts experiences (Commonwealth of Australia, 2013). In recent years, the Australian arts sector has suffered sustainability concerns (Jolly, 2018) emanating from a turbulent relationship between politicians, arts organisations, and the ACA[9] (Cannane & Deavin, 2015; Conifer, 2015; Gilfillan & Morrow, 2018; Mills, 2018; Watts, 2015). These disruptions highlight a need for sustainable engagement strategies in a precipitous contemporary climate for arts funding and political stability.

Federal and state government agendas reinforce the importance of community engagement through regional arts activities. The Australian Government's regional arts agenda emphasised the importance of community engagement and collaboration projects that:

- Encourage and support sustainable economic, social and cultural development in regional communities
- Develop partnerships and networks which leverage support for projects and encourage ongoing collaboration
- Develop audiences and broaden community engagement with the arts. (Commonwealth of Australia, 2020b, "Funding application period," para. 2)

Despite many Australians continuing to associate the arts with metropolitan rather than regional areas (ACA, 2017a), a substantial proportion of ACA funding is granted to applicants in regional and remote Australia[10] (ACA, 2017e). This decision reflects the council's commitment to "[support] artists and developing audiences, particularly in regional areas" (ACA, 2017c, para. 2). In Queensland, the state government invested over $65 million in regional arts/culture in 2017–2018, claiming

---

[8] *Creative Nation* (1994) was the first policy document to elevate culture into the political arena and proposed its importance to social and economic life, as an accessible commodity for all Australians (Commonwealth of Australia, 2013). It also placed enormous promotional responsibilities on artists themselves (Canham, 2011). *Creative Australia* (2013), released by another Labor government, invokes a landscape where the "centrality of creativity and culture [operates] across the whole of society" (p. 9).

[9] The ACA is the arts advisory and funding body for the Australian government.

[10] 19% of ACA funding, or $6.1 million, was directed to regional/remote Australia in the September 2017 grant round (ACA, 2017e).

that "showcasing … local stories … [drives] visitation to regional areas" (State of Queensland, 2018, p. 13). Numerous studies observed social and economic disadvantages in regional Australian communities (e.g., A. Davidson, 2002; Pope, 2019; T. Sorenson, 2000; Woodhouse, 2006), signposting opportunities to strengthen policies that enhance regional development (Kilpatrick, Johnson, King, Jackson, & Jatrana, 2013; Regional Australia Institute, 2012).

To contextualise the identification of engagement strategies that facilitate and constrain audience engagement, nine major reports into the performing arts sector were consulted. Five of these reports were instigated by the independent ACA (ACA, 2010; Cook, 2008; Throsby & Hollister, 2003; Throsby & Petetskaya, 2017; Throsby & Zednik, 2010) and four were initiated by the Federal Government (H. Mitchell, 2011; Nugent, 1999, 2015; Strong, 2005). It is noted that the ACA reports tended to adopt a focus on surveying the views of artists (Cook, 2008; Throsby & Hollister, 2003) and audiences (ACA, 2010) with the aim to understand, strengthen, and create positive change within the sector. The government reports were predominantly initiated by Liberal governments (all except H. Mitchell, 2011), typically focusing on the arts sector as a whole (Nugent, 1999) or the viability of large arts companies that are viewed as unsustainable or operating under financial strain (Nugent, 2015; Strong, 2005). Arts sector reviews can bear a major influence on policymakers, such as the $70 million increase in governments' funding over 4 years in response to Nugent's 1999 performing arts inquiry.[11] Sweeping changes to Australia's performing arts ecology since this inquiry led to joint agreements between Federal, state, and territory governments in 2011 and 2019, interspersed with extensive public/stakeholder consultations (Commonwealth of Australia, 2019a, 2019b).

2.1.4 Arts funding

Government funding for arts projects in Australia occurs across three tiers of government—federal, state, and local (Mills, 2018). There is a risk that the multilayered Australian system can impede the execution of development processes at a regional level (D. Johnson, Headey, & Jensen, 2005). For example, local government associations (LGAs) are beholden to state government legislation and

---

[11] Recommendations of reports are not automatically endorsed by politicians, as exemplified by former Arts Minister George Brandis's refusal to approve cuts to the size of three orchestras, recommended by the Strong Report (2005).

exhibit varied levels of proactivity and support for performing arts initiatives. Administration, planning, and venue-oriented assistance may fall under responsibilities overseen by LGAs in the domain of cultural services (O'Hara, 2017). Whilst successful LGA programs can boost pride and community identity, a lack of "strategic direction or intent" is frequently a weakness of LGA service provision in Australia (O'Hara, 2017, para. 3).

There is a growing base of private sector support for Australian arts projects (Comte, 2012). Private funding for the arts nearly doubled between 2001 and 2011 (H. Mitchell, 2011) and continues to rise (Commonwealth of Australia, 2017a; Serow, 2015). $279.8 million is contributed to the arts per year by the private sector[12] (Commonwealth of Australia, 2017a), accounting for approximately 10% of arts funding (Commonwealth of Australia, 2013). The move towards private sponsorship responds to the recommendations of numerous government-initiated reports (H. Mitchell, 2011; Nugent, 1999; Strong, 2005). Despite these developments, individual artists face difficulties in acquiring sponsorship; donors cannot claim tax deductibility status unless giving to an approved organisation[13] (Australian Taxation Office [ATO], 2016). It can be difficult for grassroots and community music groups to secure adequate support (Bartleet, 2009).[14] Despite funding challenges for individuals and non-approved organisations, there is rising support from the private sector for arts activities in Australia.

2.1.5 Hopeful signs of engagement

Despite complex sociocultural and political considerations for arts engagement and funding, research reveals that 98% of Australians participate in the arts (ACA, 2017a, p. 9), and overall levels of arts engagement in Australia have been unprecedently high (ACA, 2015). Whilst fewer Australians attend live music (ACA, 2015), recent upward trends in attendance were evident at Australian classical music events, increasing 8.1% between 2016 and 2017, including a minor boost to revenue

---

[12] This amount is based on data from 2015–2016.
[13] Tax exemptions for donations apply to organisations that have successfully attained Deductible Gift Recipient (DGR) status in Australia.
[14] An alternative route offers approved artists the opportunity to raise funds through a crowdfunding platform that allows tax-deductible donations, the Australian Cultural Fund (Creative Partnerships Australia [CPA], 2015).

(1.5%; LPA, 2018).[15] Despite the Strong Report's (2005) depiction of a fiscally weak orchestral sector in Australia, the QSO achieved record box office sales, a 56% increase in general donations, and a 53% increase in ticket revenue between 2013 and 2014 (QSO, 2014).[16] Chamber music is a particularly effective medium for increasing audience engagement with classical music, owing to its intimacy and origins "in the home" (Goldsworthy, 2015, p. 49; see also Wilschut, 2018).

A complex sociocultural and political context provides a backdrop for this case study of classical music engagement in a regional Australian city. The classical music industry faces broad contemporary challenges including changing patterns of audience participation and habits of consumption in a rapidly evolving technological and economic landscape. Attendance trends for classical music in Australia continue to fluctuate, though a conservatively sustained increase in revenue (LPA, 2018, 2019a) reflects rigorous restructuring within the sector across the last 20 years. Given that Australian policymakers acknowledged the value of the arts for community wellbeing and economic growth (Commonwealth of Australia, 2013; State of Queensland, 2018), a discussion of social capital ensues in order to provide a theoretical framework for this study.

2.2 Social capital—Theoretical framework

Social capital theory provides a multidimensional framework through which to investigate the engagement strategies that facilitate and constrain sustained audience participation for classical music. This section outlines historical and contemporary understandings of social capital that are applicable to this project. Distinctions between bonding, bridging (Putnam, 2000), and linking (Szreter & Woolcock, 2005) social capital emphasise relationships between practitioners, stakeholders, and government that are central to chamber music engagement in a regional community. A specific definition of social capital (Jones & Langston, 2012) is then chosen to accommodate interdependent stakeholder perspectives within a musical context.

---

[15] Revenue for classical music continued to edge upwards (2%), but classical attendance retreated (4%) in the subsequent LPA report (LPA, 2019a).

[16] Driven by innovative programming and a mixed-media strategy (Roberts, 2015), QSO achieved a surplus of $622,369 and a period of stability in 2014 (QSO, 2014). Recently, QSO remained modestly in surplus ($286,228; QSO, 2018), though this will be negatively influenced by the evolving COVID-19 pandemic.

2.2.1 History and scholarship

Antecedents to the development of social capital as a domain of scholarly thought in the social sciences stretch back to at least the 18th century. Philosophically, Adam Smith (1723–1790) explored notions of trust with reference to networks and trade associations (Bruni et al., 2000) and Genovesi (1713–1769) wrote about fede pubblica (public trust) as a driver of state development (Putnam, 2000). De Tocqueville's portrayals of the associational landscape of North America (1832/2012) and the focus of French sociologists Durkheim (1933) and Mauss (1969) upon the machinery of social relationships comprised important precursory work to the conceptual development of social capital (Andriani, 2013). The term "social capital" was coined by Hanifan (1916, p. 130), who defined it as "goodwill, fellowship, mutual sympathy and social intercourse among a group of individuals and families who make up a social unit." The contemporary significance of social capital within social science discourse largely derives from the scholarly perspectives of Robert Putnam, James Coleman, and Pierre Bourdieu (Andriani, 2013; Field, 2008).

Pierre Bourdieu's definition of social capital focused on the link between "actual or potential resources" and "a durable network of more or less institutionalized relationships" (Bourdieu, 1986, p. 286), comprising social obligations that have the potential for re-formulation as economic capital (Jones & Langston, 2012). Social capital is also related to cultural capital, which both contribute to social coherence and community sustainability (Jeannotte, 2003).[17] English and American scholars were largely unaware of Bourdieu's work prior to the late 1980s (Woolcock, 2001). An alternative view, posited by Coleman (1988), argued that the essence of social capital inheres in its *function.* Its existence is defined as a multiplicity of relatable entities linked through social structures and the faciliatory actions of individuals. Andriani (2013, pp. 4–5) explained that links proposed by Coleman (1990) between relationships and resources categorise social capital as a public good; one that is largely dependent on "norms, trust, sanctions and

---

[17] Cultural capital is a term coined by Pierre Bourdieu and Jean-Claude Passeron (Lizardo, 2011), covering "a wide variety of cultural resources, such as verbal facility, general cultural awareness, aesthetic preferences, information about the school system, and educational credentials" (Swartz, 2018, para. 1).

values" delivered through public goodwill. Criticisms of Coleman's function-oriented definition argued that it contains tautological propositions (Lin, 2001).

The watershed of contemporary scholarship about social capital was primarily instigated by Robert Putnam's seminal work in the field (Woolcock, 2001). Putnam's influential perceptions of declining civic engagement in America were charted in *Bowling Alone* (2000). Putnam's (2000, p. 19) definition of social capital—closely linked with civic virtue—rested in "connections among individuals." These include the reciprocal, obligatory, and trust-based norms associated with social networks that arise from these connections (Andriani, 2013; Jones & Langston, 2012). Putnam's definition has been critiqued for its perceived circular logic, as explained by Whittaker and Banwell (2002, p. 253): "Social capital [as defined by Putnam] … leads to positive outcomes, such as economic development and less crime, yet its existence is inferred from these same variables."

Contemporary understandings of social capital are characterised by a conviction that features of cooperation, trust, and reciprocity inherent in relationships are key guideposts that can positively impact the wealth of society (Andriani, 2013). Woodhouse (2006, p. 84) noted that "the resource of social capital becomes a crucial distinguishing factor in the comparative advantage of regions." The Organisation for Economic Co-operation and Development's definition of social capital as "networks, together with shared norms, values and understandings that facilitate cooperation within or among groups" (OECD, 2014, para. 1) formed a basis for international comparability (ABS, 2004). The OECD's definition resisted implying the wide-ranging benefits heralded by the literature. Social capital reportedly increases health and wellbeing (Szreter & Woolcock, 2005), improves economies (Fukuyama, 1995), enhances educational opportunities (Coleman, 1988), enriches government functionality (Putnam, 1993), and/or reduces crime (Putnam, 2000). Given its elusiveness as a measuring tool, it is wise to avoid overstating the benefits of social capital (Andriani, 2013; Sabatini, 2009). As Putnam (2004) noted, social capital can create both prosocial and antisocial outcomes.

Social capital provides a multidimensional lens through which to explore community life (Woolcock, 2001), musical engagement (Jones & Langston, 2012; Langston, 2009), and regional arts engagement in Australia (Anwar McHenry, 2011). This nexus underpins the use of social capital as a theoretical framework for this

study, which investigates musical and community engagement strategies that foster sustained audience participation in regional Australia. The arts can benefit audiences by generating social capital that fosters health, wellbeing (State of Queensland, 2018), and prosocial behaviour (Polzella & Forbis, 2014) in communities. Social capital provides a frame to understand the multilayered relationships between practitioners, stakeholders, and government that underpin effective audience engagement strategies for classical music. These relationships can be understood through the concepts of bonding, bridging, and linking social capital.

2.2.2 Bonding, bridging, and linking

Within social capital theory, Putnam (2000) made an essential distinction between bridging and bonding social capital. Described as an inclusive form of social capital, "bridging … can generate broader identities and reciprocity, whereas [the exclusive form] bonding social capital bolsters our narrower selves" (Putnam, 2000, pp. 22–23). Woolcock (2001, p. 195) distinguished between the types as "intra-group ties (bonding) and extra-group networks (bridging)," noting that each type can hold profoundly different implications for group welfare. Writing in advance of Putnam's nomenclature, Bourdieu (1986, p. 287) implied that bridging social capital generated by "[introducing] new members into a family, a clan, or a club" raises challenges for group boundaries and identities, exposing them to "redefinition, alteration, adulteration." According to Woodhouse (2006, p. 93), "the synergistic effect of both bonding and bridging social capital" is critical for economic advancement in regional Australian communities. Bridging social capital also plays a key role in promoting social inclusion in regional Australia (Stanley, Stanley, Balbontin, & Hensher, 2019).

Both forms of social capital (bonding and bridging) are important components of engaging an audience for chamber music. Bonding social capital underpins "trusting and cooperative relations between members of a network" (Szreter & Woolcock, 2005, p. 388). This description reflects the close-knit intensity of working approaches in chamber music (Murnighan & Conlon, 1991; Seddon & Biasutti, 2009). Jones and Langston (2012) noted that unity, adhesiveness, and belonging are facets of bonding social capital that benefit community music organisations. Bonding and bridging social capital can occupy dual roles (Putnam, 2004), whilst undue emphasis on one type can poison the development of trust and confidence within associational

networks (Putnam, 2000; Szreter & Woolcock, 2005). The generation of bridging social capital across sociodemographic boundaries (Szreter & Woolcock, 2005) reflects the need for practitioners to engage a wider audience outside the insularity of practice (Barlow & Shibli, 2007; Robinson, 2013). To achieve this, innovative presentation strategies may push classical musicians beyond their comfort zone (Haferkorn, 2018), drawing upon "weak ties" (Granovetter, 1973) to engage an audience in both professional (Bartleet et al., 2012; Bennett, 2012) and leisure-based arenas (Stebbins, 2017). Both bridging and bonding social capital have a key role to play within the sustainability of chamber music practice for audiences and practitioners.

A third variety, linking social capital, refers to "norms of respect and networks of trusting relationships between people who are interacting across explicit, formal, or institutionalized power or authority gradients in society" (Szreter & Woolcock, 2005, p. 389). For classical music, such relationships describe networks of reciprocity between grassroots practitioners and government bodies. Jones and Langston (2012) recommended that community music initiatives are funded by all three tiers of government in Australia to promote the harmonious fusion of marginalised community sectors. Relationships between music communities and local government generate substantial reserves of linking social capital (Langston, 2011) if readily nurtured (Jones & Langston, 2012). Such relationships support interactive networks of community engagement (Kenny, 2011). T. Sorenson (2000) suggested that regional development in Australia is historically "a difficult policy arena in which all tiers of government have had limited success" (Introduction, para. 2). As Woolcock (2001, p. 196) noted, "neither states … nor communities alone possess the resources needed to promote … sustainable … outcomes; complementarities and partnerships forged … across these different sectors are required." Woolcock's observation described a role for linking social capital to connect classical music practitioners with multiple tiers of government in Australia.

2.2.3 Project definition

To accommodate the scope of this project, a broad definition of social capital is borrowed from Jones and Langston (2012, p. 122), who conceptualised social

capital as a mixture of community characteristics and reciprocal trust between individuals and organisations:

> Social capital is generally understood to be a product of community attributes such as networks, social norms and values, and trust between individuals and between and within community organizations. Such attributes hinge on interactions between individuals and organizations and help to generate coordination, cooperation, and interactions that may be of mutual benefit to those involved.

The community focus of Jones and Langston's definition emphasised multilayered stakeholder interactions. Their definition fits the context of this project that investigates sustained engagement for classical music from perspectives of an institution, practitioners, audiences, and public stakeholders. The definition is sufficiently wide to consider the impact of bonding, bridging, and linking networks upon musical and community engagement strategies for classical chamber music.

2.3 Place and culture

Chamber musicians rehearse and perform in small ensembles that, under ideal circumstances, balance close-knit interactions with sustainable community engagement. Nevertheless, small-group cultures can inadvertently foster cliquish, conservative, and risk-averse behaviours that constrain engagement between practitioners and stakeholders. Relationships between place, identity, and belonging can both facilitate and constrain engagement practices of performers. Negative facets of place attachment that constrain engagement with classical music represent a lacuna addressed by this study. Entrapment, contested space, and dependence on government resources can be symptoms of place-based constraints. Alternative venues and liminal communities offer place-based opportunities to increase stakeholder engagement with classical music. Such spaces allow practitioners to engage with stakeholders in an open manner that is interactive, informal, and intimate.

2.3.1 Music idiocultures

Idioculture, a word coined by Gary Fine (2012, p. 36) in 1979, describes "a system of knowledge, beliefs, behaviours, and customs shared by members of an interacting group to which members refer and that they employ as the basis of further interaction." An idiocultural perspective is employed in this study to describe the

engagement practices of institutional chamber musicians in a regional community. Chamber music groups can be viewed as tiny publics[18] that promote civic engagement. Tiny publics can generate social capital and act as "[guarantors] of identity" (Fine, 2012, p. 1) through the "intimacy, concern, and attention [displayed by] participants" (Fine, 2012, p. 2). Whilst group environments can engender both order and disorder (Lawler, 2005), small-group interactions in community settings generate forms of engagement (Fine, 2012, p. 28). Musical idiocultures in community settings can engage an audience strategically, yet their success is beholden to the specificities of intragroup dynamics. A tension exists between the flexibility of engaging an audience with chamber music formats (Goldsworthy, 2015) and intragroup complexities of interaction in such ensembles (Murnighan & Conlon, 1991; Seddon & Biasutti, 2009).

Cliques are idiocultural formations (Fine, 2012) that are disinclined to engage broadly with stakeholders in the community. Adhering to boundaries of shared understanding in small-group cultures can foster the rise of cliquish behaviour (Fine, 2012), which is defined by Hruschka and Henrich (2006, p. 1) as "a propensity to defect[19] with strangers if they already have an adequate number of partners." The inward-looking behaviour of established members in idiocultural environments can be perceived as snobbish attitudes by outside observers and participants (Tracey, 2010). Such perceptions risk the development of disengagement between small groups and wider stakeholders in society. Chamber music groups negotiate tensions between idiocultural and larger sociocultural environments. As Jones and Langston (2012) noted, community ensembles often generate strong reserves of bonding social capital. Putnam (2000, p. 23) warned that "strong in-group loyalty" can coexist with "strong out-group antagonism." This scenario is consistent with features of idiocultural cliques and could constrain engagement between practitioners and community stakeholders.

Conservative and risk-averse attitudes that are commonly observed in idiocultures may constrain platforms for stakeholder engagement. Larsen (2006) noted that anxieties surrounding exclusion can lead group members to avoid

---

[18] A dyad coined by Gary Fine (2012).

[19] Writing in a game theory context, Hruschka and Henrich's (2006) use of the verb "defect" aligns with the OED definition of "[abandoning] or [deserting] a person, party, organization, or cause, esp. in favour of an opposing one" (Simpson & Proffitt, 2016, "Defect," para. 1).

instigating shifts that challenge status quo opinions and practices. Fine (2012, p. 51) agreed that institutionalised local cultures "retain their shape unless subject to new circumstances, internal reassessments, or external shocks." Declining, ageing audiences (ABS, 2014; Keen & Williams, 2009) represent an external shock for classical music ensembles, suggesting a need to challenge conservative presentation practices (Bennett, 2008; Sandow, 2010a). Small groups have the potential to promote or constrain human agency and collective action only occurs if groups "effectively monitor, manage, and motivate participation" (Fine, 2012, p. 28). Fine warned that, left unchecked, "idiocultures [can] have destructive effects on morale or in shaping external relations" (2012, p. 51). Conservative idiocultures risk gravitating towards risk-averse (Larsen, 2006) and exclusive behaviours (Tracey, 2010), which discourage community engagement with their practices. The following section considers how human relationships in idiocultural contexts can interact with facets of place.

2.3.1.1 Place, belonging, and identity

Human relationships with place are strongly linked with belonging (Glover, 2017) and identity (Heidegger, 1971). These relationships can facilitate and constrain sustainable community engagement. A sense of belonging to a space can develop when "undifferentiated space" transforms into "place" (Tuan, 1977, p. 6). Such transformations reflect growing perceptions of value over time (Tuan, 1977) connected with specific sites that are endowed with "elaborated cultural meanings" (Lawrence-Zuniga, 2017, para. 1). Relationships with place foster a sense of belonging that "[marks] a place as [one's] own" (Gallina, 2017, p. 16). Sarason (1974) noted that belongingness to place is a key aspect of community. Pretty, Chipuer, and Bramston (2003) further noted that notions of community are associated with social environmental aspects of place. Contexts for belonging are shaped by relationships of power (Glover, 2017; Susen, 2013). Relationships with place also determine our identity as human beings (Heidegger, 1971; Merleau-Ponty, 1962; Tomaney, 2012). A sense of connection with place can engender both positive and negative feelings in people and the latter can lead to perceptions of entrapment (Gallina, 2017). Power and place are components of idioculture (Fine, 2012), and Moser (2018, p. 226) noted that "community musicians are deeply attuned to the importance of a sense of place." This thesis argues that relationships between place,

identity, and belonging can have both positive and negative implications for the engagement practices of institutional chamber musicians.

2.3.1.2 Place-based entrapment

Scholars have identified a need for broader understandings of place attachment (Cannavo, 2007; Kudryavtsev, Stedman, & Krasny, 2012; Manzo, 2005), which illuminates an area of concern for classical music engagement. Negative connotations of place attachment are underexplored in place-based literature (Gallina, 2017; Pretty et al., 2003). This research addresses the dearth of literature synthesising classical music with place-based research[20] (Gallina, 2017). This gap represents an opportunity to investigate place-based aspects of sustained engagement in chamber music idiocultures. Pretty et al. (2003) noted that attachment processes linked to spatial identity (Fried, 2000) can malfunction. This occurs if commitment to a specific place prohibits access to alternative opportunities and life transformations. Inadequate resourcing to accommodate changing needs is a typical feature of such scenarios (Pretty et al., 2003). Misdirected processes and resourcing can precipitate place-based entrapment for individuals or groups (Barbara Brown & Perkins, 1992; Eyles, 1989; Gallina, 2017). Negative (or ambivalent) aspects of place attachment may reflect needs-based or identity-based shortcomings of place (Kudryavtsev et al., 2012). Within this project, it is argued that place-based entrapment is evident within a chamber music idioculture, constraining engagement practices of an institution.

2.3.1.3 Contested space

Contested space can act as a facilitator and constraint for engagement practices of performers. Space-based competition reinforces adversarial attitudes and can compromise opportunities for engagement by impeding outreach (Keller, 2018). Contested spaces can provide stimuli for conflict and disintegration (N. Martin & Storr, 2012). Conversely, there is potential for such spaces to provide unifying platforms that promote "self-expression and collective action" (N. Martin & Storr, 2012, p. 284). Kirschner (2015, p. 10) surmised that "geography … [including that

---

[20] Gallina's (2017, p. 17) broader claim that music in general has not "been a noticeable part of place-based research" is erroneous. Studies that specifically link music and place include Brook, 2011; Brandellero and Pfeffer, 2015; Curtis, 2010; Donaldson, 2019; Gordon, 2012; Hutchinson, 2011; Magowan and Wrazen, 2013; Richards, 2007; Sport, 2015; Slynn, 2017; Stauffer, 2012; as well as the two sources identified by Gallina: Cohen, 1995 and Nowotny et al., 2010.

which is] physical [and] in the mind … holds a great deal of power over the ways in which people perform within [specific spaces and places]." Performativity can also shape perceptions of how "spaces articulate social identity" (Glover, 2017, p. 886). Performance and space are intertwined, and contested spaces pose challenges for the development of sustainable engagement practices.

2.3.1.4 Local government venues

Place-based constraints of engagement can be compounded by a reliance on government resources by arts and music practitioners. Hawkes (2012) cautioned that the singular reliance of arts groups upon government-operated venues can spawn a culture of dependence. Schippers and Bartleet (2013, p. 467) agreed that "community musicians should be encouraged to consider other locations aside local council facilities for their activities." Such views challenge Latham's (2004, p. 44) perspective that subsidised rent, especially from local government resources, "is likely to be the most important and lasting subsidy that [artists] can acquire." Without discounting the social, economic, and political benefits of government support (Dorn, 1995; Tabrett, 2013), O'Hara (2017) described realistic threats to the sustainability of Australian music organisations that heavily depend on local government resources. He noted that "increasing demands on [the] financial resources [of local governments] mean music activities are at risk of being seen as optional luxury activities rather than core business, leading to their being discontinued" (O'Hara, 2017, para. 5). Such unpredictability suggests that music practitioners could benefit from increasing self-sufficiency and lowering their reliance on traditional performance venues, such as place-based government resources.

2.3.2 Venues for classical music: Problems and opportunities

Traditional presentation techniques for classical music are critiqued by Christopher Small (1998) in his seminal work *Musicking*. He described performance as a sociocultural process in which all attenders share responsibility for the "nature and quality" (p. 10) of the occasion. Small (1998) argued that *musicking* does not require a purpose-built facility for presentation. This view challenges the need for traditional venues with separate stage doors dividing performers from attenders, and opulent foyers implying formal modes of behaviour (Small, 1998). Botstein (1999) noted that heavy insulation and darkening of halls encourage audiences to observe in

reverent silence. Such a model harks back to Wagner's opera house in Bayreuth, which served as a prototype for modern festival culture (de la Fuente & Murphy, 2010). The typical architectural design of concert halls foregrounds the "projection and reception of sounds" (Small, 1998, pp. 26–27); manifestations of a culture that values the primacy of the work-concept (Goehr, 1992). This notion aligns with modernist assumptions that music "must have its own separate existence apart from the audience" (Pound & Schafer, 1978, p. 82). Beeching (2005) warned that such perspectives inhibit audience engagement.

In contrast to the views presented above, others have argued that the tastes of classical music consumers can be transformed "via the physical, historical and sociocultural spatial meanings of … place" (Skandalis, Banister, & Byrom, 2016, p. 927). The Australian Government (2013) and ACA (2010) have recognised place as a central component of audience engagement. Along with "landscape" and "country," place is viewed as an important marker of identity and cultural heritage, particularly when communicated through "regional stories" (Commonwealth of Australia, 2013, p. 13). Artists are seeking a broader range of settings within which to inspire audiences and animate the art form (A. Brown, 2012), privileging "connection" over "communication" (Bozza, 2009, p. 112). *Creative Australia* suggested that the open-mindedness of artists towards performing in diverse venues, including local pubs, RSLs, or bush music festivals, is a key factor for engagement (Commonwealth of Australia, 2013).

2.3.3 Alternative venues

Alternative venues offer engagement opportunities for classical musicians that promote interactivity,[21] intimacy, and informality. Specific examples can be viewed from historical and contemporary perspectives. The "coffee concert" is an enduring concept dating back to 18th century performances of cantatas, arias, and concertos in Café Zimmerman, Leipzig (Strahle, 2016b). Food and drink options in alternative venues enhance audience engagement through interactivity (A. Brown, 2012, 2013) and enjoyment (Burrows, 2009). Other historical examples include the "convivial atmosphere" and sociability of the Paris Opera in the first half of the 19th century

---

[21] The desire for more interactive experiences that emulate the ease and comfort of home surroundings has been observed as a post-9/11 phenomenon in Australia, stimulated by increasing disengagement with unresolvable, external problems (Canham, 2011; Mackay, 2007).

(Botstein, 1999, p. 484). Small (1998) described a Rotunda in Ranelagh Pleasure Gardens (opened in 1742): a light-filled enclosure with a central stage surrounded by a sociable, mobile audience.

2.3.3.1 Chamber music venues

Contemporary chamber musicians increasingly perform in alternative venues (Haferkorn, 2018; Robinson, 2013), which is a cost-effective way (Robinson, 2013) to engage with younger demographics and new audiences for classical music (Haferkorn, 2018; Neher, 2010). Alternative venues present fewer administrative challenges for independent artists than traditional classical music venues (Robinson, 2013). Such venues include bars and nightclubs that allow classical musicians to connect with younger populations (Strahle, 2016b). Current examples of bar/club settings that are used to enhance audience engagement with live classical music operate in The Netherlands (Utrecht's Muzieklokaal), UK (London's Nonclassical; Strahle, 2016b), and Australia (Brisbane's Dots+Loops; Dots+Loops, n.d.). A contemporary example of an alternative venue for chamber music is The Music in the Round Festival in Sheffield. It uses raised seating around a small stage to create an intimate and informal atmosphere for chamber music with overlapping social and musical spaces. Surveyed audience members reported increased engagement with performance, stimulated by sitting close to the musicians within view of the music scores (Pitts, 2005b).

Chamber musicians are increasingly drawn towards the increased independence, reduced pressure, and quicker planning processes associated with using alternative venues (Robinson, 2013). Independent musicians typically juggle a variety of small revenue sources to maintain a career (Baskerville & Baskerville, 2017). Alternative venue managers often assume a degree of risk by hosting chamber music performances, but such decisions contribute to increased stakeholder engagement with the genre. Alternative venues are often new to programming chamber music (Robinson, 2013). Typically, the use of bar venues is provided free of rental costs for presenters (Robinson, 2013) and alternative venues take risks as a for-profit business partnering with performers (Robinson, 2013). As more alternative venues open their doors to chamber music, practitioners receive opportunities to grow their audience base (Robinson, 2013).

2.3.3.2 Old and new venues

Traditional venues can be reconfigured to accommodate alternative presentation formats for classical music, such as performances in foyers and surrounding spaces (Hambersin, 2017). Balancing the use of traditional and alternative venues is regarded by Neher (2010) as a key engagement strategy for classical music. He observed that "new venues are critical for audience development … there is room for both the new and the old in classical music connoisseurship" (Neher, 2010, p. 129). Both alternative and traditional venues can play a role in classical music engagement.

2.3.3.3 Liminal venues

Liminal communities (Delanty, 2003) offer further opportunities to engage audiences with classical music. These are transitional environments that retain a strong "consciousness of communality" (Higgins, 2012, p. 136) and sense of relevance to people's lives, such as ritualistic café trips, train journeys to work, or weekend yoga (Delanty, 2003). A. Brown (2012) noted the potential for liminal venues, such as subway platforms and community bookstores, to generate interest in arts events. Liminal venues are worth strong consideration as a means for classical musicians to "embrace the moment [and] share the experience" (Glover, 2017, p. 874). Cellist Matt Haimovitz performed in coffee houses and pizza parlours on a national tour of America, attracting significant media attention (Beeching, 2012).

2.4 Identities: Music, career, and community

Chamber musicians operate in idiocultural environments that are influenced by connections between place, belonging, and identity. Music practitioners often negotiate multiple and fluid identities (Hargreaves, MacDonald, & Miell, 2017), including music, performance, and career identities (J. Davidson, 2017; Perkins, 2012). Other identities of musicians can be viewed as subsets of career identity, such as teacher identity (Ballantyne, Kerchner, & Aróstegui, 2012) and non-music professional identity (Rickard & Chin, 2017). Tensions between music and career identities raise questions regarding professional roles for musicians in community settings. Compared with metropolitan areas, rates of volunteerism are elevated in regional Australia (Isa, 2018; Lyons & Hocking, 2000). In the music field, this trend

favours leisure-based and pro-am[22] forms of engagement (Mantie & Smith, 2017). Professional career opportunities for artists in regional areas are limited (Masters, Russell, & Brooks, 2011). Given that community identity is strongly valued in regional Australia (Collins, 2012), a growing potential exists for regional artists to make sustainable contributions to local communities (Markusen & Schrock, 2006).

2.4.1 Music identity

Music identity is rooted in psychological theories of identity development (Dys, Schellenberg, & McLean, 2017). Seminal theories developed by Erikson (1963, 1968) and Marcia (1966, 1980) noted that identity formation is dynamic, and shaped by explorations and interactions with our physical and social worlds. Music identity describes a melting pot of fluid, hybrid, and changing elements (J. Davidson, 2017, p. 365; Hargreaves et al., 2017, p. 9) that are performative as well as shaped by social settings and relationships (Barrett, 2017; Hargreaves et al., 2017). Social identity, a complementary framework, determines group affiliations and behaviours, tending to favour those in an "in-group" (Tajfel & Turner, 1979). Social identity has been positively linked to health and wellbeing outcomes in group settings (Haslam, Jetten, Postmes, & Haslam, 2009). The theory of music identity, established by MacDonald, Hargreaves, & Miell (2002), emphasises a distinction between Identities In Music (IIM) and Music In Identities (MII). This study incorporates both forms, investigating musicians' perceptions of their roles in the field of music (IIM), and the way that music informs musicians' broader self-identities (MII).

2.4.2 Performance identity

Performance identity is related to, yet distinct from, the concepts of both music identity (J. Davidson, 2017) and musicianship in general (Hargreaves et al., 2017). The relationship between performance identity and audience engagement reflects aspects of flow (Csikszentmihalyi, 2002; J. Davidson, 2017) and self-actualisation (J. Davidson, 2017; Maslow, 1968, 1971). Radbourne, Glow, and Johanson (2013, p. xiii) noted that audiences may feel "a need to self-actualize through the arts experience [and] all audiences can describe in quite powerful ways the impact of a 'flow' moment." Performers engage with audiences through a type of

---

[22] An activity in which both amateurs and professionals participate.

"face-work" (Goffman, 1967; see also Dueck, 2017), which shapes their concert experiences.

2.4.3 Teacher identity

Tensions between music and teacher identities can cloud practitioner perceptions of professionalism and limit opportunities for engagement through performance. Teaching forms a significant component of musicians' portfolio careers in Australia (Bennett & Bridgstock, 2015; Bennett & Stanberg, 2006; Watson, 2010). As Ballantyne et al. (2012, p. 212) observed, "teacher identity has also been associated (in music education) with multiple 'musical identities' … related to musical preferences, teacher skills, and the alternation between the roles of musician and educator." Tension occurs when only one of these roles is assumed as a "primary identity" (Ballantyne et al., 2012, p. 220). This selectiveness can occur when negative perceptions of musical self-efficacy sway a music teacher's professional identity away from "musician" and more singularly towards "music teacher" (Ballantyne et al., 2012, p. 213). Many music teachers suffer from isolation, overwork, and tiredness (Ballantyne & Zhukov, 2017), which has contributed to negative perceptions and limited their ability to commit to performance work. It is common for teacher identity to coexist with music identity, raising tensions that influence the capacity of community performers to engage with audiences.

2.4.4 Non-music professional identity

Tensions between music identities and non-music professional identities of performers (Rickard & Chin, 2017) have been observed in regional Australia, according to a published local source.[23] This disjunct between performance and career identities can combine with further tensions if practitioners are members of a transient workforce. As Anderson (2018, pp. 121–122) noted, "In regional Australia, tensions arise where temporary migration intersects with ideas surrounding identity [and] belonging." A substantial population of transient workers, including medical professionals, reside in regional and rural Queensland (e.g., Broom, Broom, & Kirby, 2018). This reflects observations made by the Department of Immigration and Citizenship (Commonwealth of Australia, 2011), which noted high (and increasing)

---

[23] This source is anonymised as Artefact #97 (it reveals the location of the studied community).

levels of population mobility in Australia. Anderson (2018) theorised that labour/lifestyle mobility has been embedded in the mindsets of many regional Australians. These concepts imply that transient workers who are musical practitioners may be constrained by multiple tensions between music identity, non-music professional identity, and postmigration self-identity.

2.4.5 Career identity

A more specific concern for classical music engagement is the typical insufficiency of career skills developed by music students at tertiary institutions. Scholars suggested that many performance graduates are inadequately trained, given the diverse career skills required to survive in the musical job market (Bartleet et al., 2012; Beeching, 2012; Bennett, 2012; Carruthers, 2012; Cook, 2008; Smilde, 2012; Weller, 2012). This failure has been exacerbated by the narrow availability of traditional performance jobs and a high level of unemployment among Australian musicians (Bartleet et al., 2012). The typical tertiary training model has been inadequate, because it aims to create virtuosi (Bartleet et al., 2012), whilst lacking a focus on business, pedagogy (Bennett, 2012, p. 70), and transferable life skills in coursework programs (Beeching, 2012; Smilde, 2012). Many students have sought external guidance to develop these critical skills (Carruthers, 2012). Bartleet et al (2012, p. 36) identified four "meta-capabilities" for a successful career in music: "disciplinary agility; social networking capability; creative enterprise; and career self-management." The need for broader-based education is consistent with the experiences of Australian professional artists. Many split their time between creative, arts-related, and non-arts work, despite attaining high levels of training (Throsby & Petetskaya, 2017; Throsby & Zednik, 2010).

2.4.5.1 Regional careers

Concerns about sustainable career identities in the arts are magnified in regional Australia. Only one in six professional Australian artists lives in regional areas; fewer in the performing arts (ACA, 2017b). Most arts professionals live in urban locations so as to access existing infrastructure and employment opportunities (Masters et al., 2011). Regional practitioners provide opportunities for local populations to experience the arts (Markusen, 2006; Masters et al., 2011) and stimulate local economic activity (Markusen & Schrock, 2006; Masters et al., 2011).

Lower audience attendance at music events in regional areas (ACA, 2010) creates challenges for regional performers who wish to engage with their own communities (Hume, 2014). Local performers also compete with touring Major Performing Arts (MPA) companies (e.g., Opera Queensland, 2018), who generate most revenue and attendance for classical music in Australia (Australian Major Performing Arts Group [AMPAG], 2017). These tensions can be accentuated in Queensland, which Brandis (2014) described as the most regional state in the Commonwealth. Terracini (2007, p. 22) recommended that "touring productions by major organisations should complement the activity which is already a fundamental part of the cultural life of each region or town." In contrast to his vision, unsustainable career opportunities in regional areas create a challenging climate within which to engage an audience for grassroots arts practitioners.

2.4.6 Volunteerism in regional Australia

Whilst volunteerism makes broadly positive contributions to civic engagement (ABS, 2015), elevated rates of volunteering in regional Australia (Isa, 2018) have invited a critical examination of its benefits for communities (Cox, 2000). Volunteering promotes values of solidarity and altruism (Valastro, 2012), benefitting communities and volunteers themselves (Halsall, Cook, & Wankhade, 2016; Omoto & Packard, 2016; Stukas, Snyder, & Clary, 2016). Whilst rates of volunteering in Australia have been in decline (Huntley, 2019a), 5.8 million Australians chose to volunteer in 2014. They were primarily motivated by "[helping] others or the community" (ABS, 2015, para. 9). Husek (2016) reported that over 6,500 volunteer organisations operate in Australia. Volunteerism is closely linked with charity work in religious circles (Nemeth & Luidens, 2003; Putnam, 2000), providing community services to benefit the public good (Lyons & Hocking, 2000). The higher reliance on volunteerism in regional and rural Australia (Isa, 2018; Lyons & Hocking, 2000) has been associated with the impact of churches upon social capital generation (R. Mitchell, 2007). Nevertheless, high rates of volunteering risk a cycle where "volunteering fosters more volunteering" (Putnam, 2000, p. 121). Negative aspects of volunteerism have been underexamined due to the use of "simplistic definitions of social capital as an unquestioned good" (Cox, 2000, p. 149). Whilst volunteerism has wide-ranging benefits, its prevalence in regional Australia beckons a critical lens in order to evaluate the sustainability of such practices.

2.4.6.1 Volunteerism in the arts

Growing trends for volunteer-based musical engagement in communities (Wright, 2014) place pressure on local performers and limit opportunities for professional development. In Australia, community arts groups already rely heavily on support by unpaid volunteers (Comte & Forrest, 2012). Halsall et al (2016, p. 464) noted that professionalism may be resisted by established voluntary groups based on a fear of "[becoming] less responsive to lay members and more directed by professional officers." Volunteering is a difficult commitment for many musicians, given their existing performance and teaching obligations (Wright, 2014). An overreliance on volunteerism can cloud the career path of local performers. They face competing pressures to coconstruct performance identities with colleagues (Hargreaves et al., 2017), yet need to sustain a diversified and complex portfolio career in order to earn money (Bartleet et al., 2012; Weller, 2012; Yau, 2016). A purely voluntary model of engagement fails to compensate performers or provide opportunities for professional development.

A relationship between volunteerism and antibusiness outlooks can constrain the sustainability of engagement practices for arts/music organisations. The frequent staffing of arts organisations by voluntary workers (Barnes, 2011) contributes to the development of antibusiness stances in these settings (Bunting, 2011; Dorn, 1995). Some musicians disengage from community support networks through poor business acumen, while other practising artists actively challenge the instrumentality of business logic (C. Lee, 2014) and market growth (Latham, 2004, p. 8). C. Lee (2014, p. 128) noted that "engagement practitioners are consistently preoccupied with managing the relationship between their civic passions and their clients' business interests." Government policies have encouraged Australian artists to adopt a business focus (Latham, 2004; State of Queensland, 2018). O'Hara (2017, para. 2) suggested that Australian local governments have a key role to play in assisting music groups to access "business skills, insurance and more." Fostering sustainable engagement for classical music requires the proactive support of both music practitioners (Haferkorn, 2018) and government agencies (Kenny, 2011; O'Hara, 2017). The predilection of classical music organisations towards volunteerism in regional areas can oppose this reconciliation, instead entrenching antibusiness mindsets within organisations.

2.4.6.2 Music and leisure

Leisure-based models of music performance (Mantie & Smith, 2017) rooted in volunteerism are favoured in the studied community, according to a published local source.[24] Whilst leisure is an elusive concept to define (Mantie & Smith, 2017), music performance is often pursued as a serious leisure[25] activity (Stebbins, 2017). Adults are motivated to pursue serious leisure activities to attain a varied selection of perceived personal and social rewards (Shanksy, 2010; Stebbins, 1992). The desire for active musical participation can relate to passion, skills development, and responding to challenges (Hallam, Creech, & Varvarigou, 2017). Nevertheless, Pitts (2017, p. 181) suggested that ageing memberships, fixed repertoire, and falling performance standards besiege some leisure-based music groups, evidenced in eroding standards of traditional choral societies in the 21st century. Mantie and Smith (2017, p. 3) furthermore suggested that leisure-based music making is increasingly marginalised in contemporary society, in which dyadic conceptualisations of "professional" and "consumer" can be favoured. This is concerning, given that audience engagement is an aspect of leisure-based music activities that offers positive social benefits (Hallam, Creech, & Varvarigou, 2017). In the studied community, the gravitation of classical music towards leisure-based formats carries uncertain implications for sustained audience participation.

2.4.7 Community identity and regional engagement

Arts engagement plays a key role in creating strong, healthy communities (State of Queensland, 2018). Regional community identities can be constructed and sustained through engagement with the arts (Grieves, 2014) and music (Clarke, Dibben, & Pitts, 2010; Terracini, 2007). Community-minded attitudes towards arts engagement can vary across communities. In the case-study region, this phenomenon was exemplified by an elevated belief (54%) that "the arts can impact upon community pride and identity," according to an Arts Queensland survey;[26] which was significantly higher than the belief held by Queenslanders on average (45%). The

---

[24] Artefact #121 (anonymised).

[25] Serious leisure is defined by Stebbins (2017, p. 350) as "the systematic pursuit of an amateur, hobbyist or volunteer activity sufficiently substantial, interesting and fulfilling for the participant to find a (leisure) career there acquiring and expressing a combination of its special skills, knowledge and experience."

[26] Artefact #81 (anonymised).

region-specific data contrasted with a broader tendency of Australians to associate the arts with individual benefits, rather than over community benefits (ACA, 2010, p. 25). This difference may reflect an enhanced role for community identity in regional arts presentations.

Community connectedness is tighter in small communities, according to Collins (2012, para. 6), representing a domain "where regional towns outperform metropolitan areas [in Australia]." Professional chamber musicians already engage with regional Australian communities through touring programs (e.g., Australian Chamber Orchestra [ACO], 2020; Camerata, 2020). Additionally, a role exists for grassroots music ensembles to stimulate the growth of sustainable social capital and sustainable community in Australia (Jones & Langston, 2012). With respect to regional arts engagement, Terracini (2007, p. 24) cautioned that "if the work you create is not intrinsically connected to the culture of that place, it will not resonate." It is difficult for grassroots classical performers to sustainably engage with community identity if they rely on volunteerism and leisure-based performance formats to engage an audience. This situation suggests a need for sustainable funding mechanisms (Jones & Langston, 2012) and professional development opportunities in regional arts. The following section moves beyond an analysis of music, career, and community identities to describe cultural trends that act as shaping factors for music identity in regional Australia.

2.5 Competition, cultural cringe, and tall poppies: Shaping factors for regional music identity

Eisteddfodau hold a key place in the development of musical performance cultures in regional Australia (Filmer-Davies, 2001; Lees, 2003). Despite this historical role, competitive cultures threaten the sustainability of music institutions because they can weaken audience engagement (Filmer-Davies, 2001; McCormick, 2015) and generate contexts for conflict (Zembat, 2012). Links have also been drawn between competitive cultures and Tall Poppy Syndrome (Pierce, Hodge, Taylor, & Button, 2017), which can discourage the pursuit of excellence in arts communities (Dore, 2017). Cultures of achievement are also diminished by cultural cringe, an inferiority complex that affects regional communities (Diprose, 2019) and classical music institutions in Australia (Neill, 2020). Cultural cringe in regional areas can

reportedly damage self-esteem (Huntley, 2019b) and constrain professional development opportunities (Diprose, 2019). The normalisation of low self-esteem in small community settings can be identified and described by the Frog-Pond Effect (Chen, 2005; Davis, 1966).

2.5.1 Competition culture—the eisteddfod

Historically, the eisteddfod is a Welsh institution that was transplanted into Antipodean culture in the 19th century (Lees, 2003). Pioneering links between the eisteddfod institution and regional Australia were established when the first national and Queensland Eisteddfodau occurred in Ballarat (1850s) and Gympie (1885) respectively (Filmer-Davies, 2001). As an extension of extracurricular performance activities, these events can supersede formalised school music classes as a mechanism for developing musicians to express their musical identities (Hewitt & Allan, 2012; Lamont, 2002; Saunders, 2010). The eisteddfod model also provides opportunities for all-age participation (Filmer-Davies, 2001). Nevertheless, engaging with audiences is assigned a low priority within the power structures of music competitions (McCormick, 2015), which typically use repetitious performance formats (Filmer-Davies, 2001). Accordingly, the eisteddfod model may not help practitioners to build sustainable connections with their communities.

Eisteddfod culture provides contexts for conflict in music communities, which can constrain sustainable engagement practices in communities. Competitive environments can intensify teacher conflict situations (Zembat, 2012), distracting from the focus of eisteddfodau on students' musical development (Filmer-Davies, 2001; Lees, 2003). Competitions between groups tend to favour the generation of bonding social capital, which "bolsters our narrower selves" (Putnam, 2000, p. 23). Conflict situations can generate Schadenfreude, a moral emotion that may be potently expressed towards high-status targets (Dasborough & Harvey, 2017). Such emotions are derived from the way that competitions are structured around the omnipresence of winners and losers (McCormick, 2015). The competitive model therefore distracts from a central role of the arts to foster community wellbeing (State of Queensland, 2018). According to social identity theory, members of an in-group may seek to identify negative components of an out-group (McLeod, 2019), which Putnam (2000) paralleled with the generation of bonding rather than bridging social capital.

Conversely, individual rivalries are acceptable in individualistic cultures (Chen, 2005) and conflict can play a constructive role in certain chamber music settings (Murnighan & Conlon, 1991). Despite contentious benefits of competitive culture, it has the potential to impede audience engagement by generating conflict in music communities.

2.5.2 Cultural cringe

Cultural cringe describes a cultural inferiority complex that is linked to contemporary concerns about the sustainability of classical music in Australia. Cultural cringe was first identified by Arthur Phillips (1950) as an Australian phenomenon rooted in colonial attitudes. It refers to a popular tendency to understate the value of Australian culture, viewing it as comparatively inferior to other national cultures (Bullock, 2012). Cultural cringe is traditionally associated with Australia's small population, articulated by A. Phillips (1950, p. 299) as "an inevitable quantitative inferiority [that] easily looks like a qualitative weakness." Cultural cringe is an observed phenomenon within Australian arts (Bryant, 2012; B. Johnson, 1995; Willoughby, Starks, & Taylor-Leech, 2013) and remains a contemporary source of discontent for institutional classical music (Neill, 2020; Roennfeldt, 2011). Paul Dean (2011, para. 2) asserted that "thousands of incredible scores … are gathering dust in the Australian Music Centre in Sydney" and that this is "an embarrassing shame to our culture, and a great indication of the lack of faith we have in our own expression." Such a statement epitomises perceptions about the impact of cultural cringe upon sustainable engagement for classical music.

In this study, a (somewhat) paradoxical link is drawn between competition culture (Filmer-Davies, 2001) and cultural cringe in regional Australia (Diprose, 2019). It is argued that a negative synergy between competitive and cringe cultures challenges the ability of regional music practitioners to engage sustainably with their communities. This link resonates with principles of egalitarianism, low self-esteem, and competitiveness that shape definitions of Tall Poppy Syndrome (Feather, 1999; Paccagnella & Grove, 2001; Pierce et al., 2017).

2.5.3 Tall poppy syndrome

Tall Poppy Syndrome (TPS) is identified as an Australian cultural stereotype (Haley, 2007; Kirwan-Taylor, 2006; Peeters, 2004) that aims to further egalitarian values (Feather, 1999) by diminishing the achievements of those who attain excellence in a field (Dore, 2017; Peeters, 2004). The presence of TPS in competitive cultures has a contentious impact on practitioner development (Pierce et al., 2017) and can discourage transitions from amateur to elite performance activities (Pierce et al., 2017). Numerous studies have linked low levels of self-esteem and competence with TPS (Feather, 1991; Feather & McKee, 1993; Paccagnella & Grove, 2001). It has been theorised that static levels of self-esteem observed in Australian contexts contrast with strengthening norms in the USA across the last 40 years (Hamamura & Septarini, 2017). Nevertheless, it has been acknowledged that self-esteem is among the most controversial constructs within behavioural and social sciences[27] (Donnellan, Trzesniewski, & Robins, 2011). It is beyond the scope of this thesis to make substantive claims about self-esteem, though it is considered in relation to links drawn with TPS and cultural cringe in the literature.

2.5.4 Low self-esteem: TPS and cringe

The tendency of TPS to generate low self-esteem (Paccagnella & Grove, 2001) counteracts the inclination of active musical engagement to raise the self-esteem of practitioners (Kokotsaki & Hallam, 2011). Low self-esteem may be associated with a contemporary trend for cultural cringe to materialise in regional Australia, a phenomenon widely reported by journalists and commentators (Butterworth, 2019; Diprose, 2019; Huntley, 2019b; Rääbus, 2019). The literature described an inferiority complex associated with the pursuit of regional lifestyles (Diprose, 2019), characterised by perceptions of social judgement (Butterworth, 2019) and shame (Rääbus, 2019). This culture bears negative consequences for mental health and wellbeing in regional communities (Butterworth, 2019; Huntley, 2019b). The inferiority complex constrains regional professionalism (Diprose, 2019), dismissing "the real need in the regions for the practical and technical skills that can

---

[27] Donellan, Trzesniewski, and Robins (2011, p. 718) noted that "persistent debates surround nearly every aspect of self-esteem, including whether it is more trait- or state-like, whether it is causally related to important life outcomes, whether there is a dark side to high self-esteem, and whether it is distinct from constructs such as depression, neuroticism, and narcissism."

only be delivered by [university and] vocational training" (Salt, 2019, para. 5). Constraints placed upon the professional aspirations of practitioners by cultural cringe may reinforce a link between low competence and self-esteem that is associated with TPS. Such constraints would have negative implications for sustained community engagement in regional Australia.

2.5.5 The frog-pond effect

The alignment of practitioner enjoyment with low competence may be found in small communities where music identities are shaped by cultural cringe. This alignment can be described by the frog-pond effect (Chen, 2005; Davis, 1966). Chen (2005, p. 45) observed that "it is well established in social psychological literature that people in general prefer to be a big fish in a small pond rather than a small fish in a big pond, that is … the frog-pond effect." This theory was based upon Davis's (1966) seminal work that illustrated "a negative relation between school quality and students' perceptions of their abilities and aspirations after controlling for their academic aptitudes" (McFarland & Buehler, 1995, p. 1055). Enjoyment is a key feature of sustained involvement with music (Hallam, 2017; Hargreaves et al., 2017), inspiring performers to share their joy with an audience (Perkins, 2012). Consistent with these principles, the frog-pond effect explains how practitioner enjoyment can align with low perceptions of achievement in regional communities affected by cultural cringe. This effect challenges a shared commitment to musical quality that typically helps to generate trust in community music ensembles (Jones & Langston, 2012).

This section has explored the phenomenon of classical music engagement in regional areas primarily from the perspective of musicians. In what follows, the perspectives of public stakeholders and audiences are considered.

2.6 Public stakeholder perspectives: Classical music

Research into the audience experience can enhance understandings of engagement with classical music (Pitts, 2014). Classical music audiences fit several stereotypical profiles, including retired senior citizens (ABS, 2014; Pitts, 2005a), musically educated professionals (Pitts, 2013; Small, 1998), and the friends/family members of existing attenders (Finnegan, 2013/1989). Public stakeholder engagement

with classical music is constrained by perceptions of elitism and inaccessibility (ACA, 2017a) that are influenced by the association of classical concerts with upper- and middle-class attenders (Small, 1998). Perceptions of inaccessibility are ingrained by outmoded philosophies that affiliated classical music with sacralisation (Botstein, 1999; Levine, 1988). Lack of interest is a principal reason for arts non-attendance in Australia (55%; ACA, 2017a) and younger populations are particularly disinclined to attend classical concerts (Strahle, 2017). Arts attendance is also constrained by factors of time, affordability (ACA, 2017a), and ineffective advertising (Sandow, 2011; Schedl & Tkalčič, 2014).

2.6.1 The audience experience

Traditional audience segmentation studies typically focus on the marketing strategies of arts organisations (Pitts, 2014), prioritising extrinsic aspects of productions over audience perspectives of performance (Radbourne et al., 2014). Nevertheless, there has been a growing body of research that specifically investigated the audience experience (e.g., Dobson & Sloboda, 2014; Pitts, 2014; Radbourne et al., 2014). Audience motivations for attendance were described by Pitts (2014, p. 23) as "the crossover between interest and inclination." Empirical research in the field has the potential to mould innovative practice, develop new productions, and benefit higher education (Dobson & Sloboda, 2014). Pitts (2014, p. 33) recommended forging new links between growing empirical perspectives within music psychology and more theoretical perspectives about concert life that fall under the umbrella of "sociology of music." Research into the audience experience therefore encompassed interdisciplinary ideas and theories. This study seeks to identify qualities of the audience experience that facilitate and constrain sustained participation from contemporary audiences for classical music in a regional community. Characteristics of classical music attenders and non-attenders are identified to map a range of public stakeholder perspectives.

2.6.2 Classical music attenders

Typical attendance groups at classical concerts include retired senior citizens (ABS, 2014; Pitts, 2005a), a variety of workplace professionals (Pitts, 2005a; Small, 1998), and family/friends of existing attenders (Finnegan, 2013/1989). The highest

levels of attendance at classical concerts in Australia fall within the 65–74 years age bracket (ABS, 2014). Retirees represent a key group of attenders at chamber music events (Barlow & Shibli, 2007; Pitts, 2005a). This trend reflects the consistent ageing of classical audiences since the 1930s (A. Brown, 2002; Keen & Williams, 2009; Philliber & Whitaker, 2003). Chamber music attendance can help retirees to experience a more sociable and fulfilling life (Pitts & Spencer, 2008). Musical engagement improves health and wellbeing, facilitates connectedness, and provides emotional support for older populations (Heo, Stebbins, Kim, & Lee, 2013; Joseph & van Niekerk, 2018; Leontyeva, Kalashnikova, Danilova, & Krakovetckaya, 2015; MacRitchie, 2016; Mthembu et al., 2015).

Relatives, friends, and supporters of performers occupy a large proportion of the audience at amateur music events (Finnegan, 2013/1989). Classical music offers a range of benefits to family audiences, including boosts to mental health and intellectual development at various stages of childhood (Faithfull-Williams, 2019). The ACA (2010a) concluded that many Australians attend the arts upon the request of friends/family and that social aspects of attending such events outstrip an interest in the artform itself.[28] Family assumes a critical role in creating social capital (Bullen & Onyx, 1999; Fukuyama, 1995; Langston, 2011; Putnam, 2000). Support from family/friends is also a well-established motivating factor for developing performers (Hallam et al., 2016).

Non-retired classical music attenders work in a variety of professional occupations (Pitts, 2005a; Small, 1998). Classical concertgoers often hold careers in the professions, business (Pitts, 2005a; Small, 1998), management, and government settings (Small, 1998). Others work in university/education environments (Pitts, 2005a). Audience members bring personal values and experiences to performances that act as sense-making tools (Small, 2001). Their educated choices are influenced by Bourdieu's (1984) notion of academic capital (as cited in Small, 2001).

Classical audiences also tend to be musically educated or informed. Chamber music typically "attracts an audience with some insider knowledge of the instruments

---

[28] "Spending time with friends" is nominated by 83% of Australians as a critical factor in concert attendance in a national survey (ACA, 2010, p. 30). Requests for "accompanying" attenders are primarily instigated by family and friends. Within these networks, "friends or colleagues" (52%) are prioritised over "a partner/spouse or extended family" (35%; ACA, 2010, p. 43).

and music being played" (Pitts, 2013, p. 88). Personal instrumental skills sensitise listeners to instrument-specific music literature (Radocy & Boyle, 2012). Many people who attend arts events have a desire to be creative but regard themselves as beginners (Bennett, 2008), while audience members at Sheffield's Music in the Round festival frequently take vocal or instrumental lessons themselves and participate in community-based chamber and orchestral groups (Pitts, 2005b).

2.6.2.1 Inaccessibility and elitism

Public stakeholders without a prior attendance record at classical events may be deterred by a sense of opulence, wealth, and power that can pervade classical music events. This atmosphere is linked with upper- and middle-class stereotypes of concert attendance (Small, 1998). This atmosphere creates an environment that discourages engagement with non-standard demographics (Small, 1998) and may exacerbate growing associations made by Australians between the arts and elitism (ACA, 2017a, p. 11). Such perceptions are ingrained by an outdated philosophical view that the arts are sacrosanct and untouchable (Botstein, 1999). The expectation that audiences gaze upon presentations of self-contained beauty (Botstein, 1999) relates to Levine's (1988) concept of sacralised art. Sandow (2010c, p. 2) stressed that concerts should instead provide audiences with a "sense of recognition and community" (Levine, as cited in Sandow, 2010c, p. 2), rather than communicate notions of an untouchable prized display. Botstein (1999) connected the latter concept with the snob; a phenomenon that emerged in the mid-19th century. Snobs are associated with formalities such as musicians performing in tailcoats. Formal dress codes still pervade modern orchestral culture (Sandow, 2010a). Groups like the ACO have begun to reverse this trend, photographing players in fashionable attire on the ACO blog (Kriete, 2015).[29] Despite some innovative measures in the classical music industry, public stakeholder perceptions of inaccessibility and elitism continue to broadly discourage attendance at arts events (ACA, 2017a).

---

[29] Richard Tognetti, Artistic Director of the ACO, questions "what the *hell* are musicians doing wearing fucking *tails*? Any orchestra in Australia who's still wearing tails, they must feel like idiots" (as cited in Holden, 2020).

2.6.3 Classical music non-attenders

Widespread public disinterest in classical music has been linked with unsustainable presentation formats (Canham, 2011; Sandow, 2010b). According to an Australian arts participation survey,[30] "lack of interest" was the main reason for arts non-attendance (55%) among respondents who have never attended the arts (ACA, 2017a, p. 65). Non-attenders of classical music who assert a personal lack of interest in performances (Small, 2001) have been difficult to address from an audience development perspective because little is understood about how mature adults adopt an interest in classical music (Price, 2017, p. 20).

The disinclination of younger people to attend classical concerts (Bradley, 2017; Price, 2017; Strahle, 2017) has been particularly concerning for the sustainability of classical chamber music (Barlow & Shibli, 2007). The growing reality of youth non-attendance at classical concerts in Australia (Strahle, 2017) reflects a dilemma that young people find traditional modes of presentation unappealing at classical concerts (A. Brown, 2013; Haferkorn, 2018; Neher, 2010). Links have also been drawn between classical music and youth perceptions of elitism (Clouse, 2016; see also "Can classical music be cool," 2016). Diminishing youth attendance at classical concerts becomes a self-propagating problem, further deterring the inclination of young people to attend events (Clouse, 2016; Schlemmer & James, 2011). Specially arranged preconcert gatherings for those in younger age brackets were proposed by Beeching (2005) as a countermeasure to encourage youth attendance at classical concerts and build future donor networks.

Other constraints for arts attendance are unaffordability and limited time. Affordability concerns were cited by Australian arts non-attenders (ACA, 2010) and rare attenders[31] (ACA, 2017a) as a major factor restricting their attendance (39% of rare attenders based on the 2017 report). Another constraint for rare attenders was difficulty finding time (34%; ACA, 2017a). Lack of time can relate to family commitments, which place significant restraints upon classical concert attendance (Fernandez-Blanco, Perez-Villadoniga, & Prieto-Rodriguez, 2017). These factors

---

[30] The survey, *Connecting Australians*, involved a three-stage process, including focus groups and a survey of 7,537 Australians (ACA, 2017a).
[31] Rare attenders are defined as those who attend the arts at fewer than 12-month intervals.

restrict public stakeholder attendance at classical concerts and are key areas to address for sustained audience engagement.

2.6.3.1 Cultural awareness

Non-attenders at classical concerts are characterised by variable levels of cultural awareness. "Culturally-Aware Non-Attenders" (Winzenried, 2004; see also Price, 2017, pp. 23–24) broadly engage with the arts but do not attend classical music. In an Australian survey of regional residents in the case-study area,[32] a significant proportion of arts non-attenders expressed an interest in future attendance (41%). Conversely, an overall lack of knowledge about classical music can provide "a strong barrier to future attendance" (Dobson & Pitts, 2011, p. 355). Such unknowledgeable non-attenders could be termed "culturally-unaware non-attenders." Practitioners could engage more effectively with the latter group by enhancing socialised aspects of classical performances. Such aspects are prioritised by less-engaged attenders (A. Brown, 2002; Price, 2017), even though they also connect with musical features of performances that pertain to quality, liveness, and repertoire (Dobson & Pitts, 2011; Pitts, 2016). The interest level of culturally-unaware non-attenders can be stimulated by performer-led interventions to support the confidence of first-time attenders (Dobson & Pitts, 2011). Such interactions address perceptions that stakeholders are often underinformed about the traits that make a specific classical performance worth attending (Sandow, 2010a).

2.6.3.2 Advertising concerns

A contributing factor for cultural unawareness in Australia is a common perception among non-attenders—pronounced in regional areas—that a lack of information is available about arts events (ACA, 2010, pp. 9, 41). This perception resonates with questions raised about the effectiveness of marketing strategies for classical music. Sandow (2011) noted that classical music non-attenders do not respond to conventional marketing and PR techniques. Rizkallah (2009, p. 111) agreed, recommending "new and more aggressive" styles of engagement for classical music marketing. Entrepreneurial skills are increasingly required in the classical music industry (Bartleet et al., 2012; Canham, 2011). Rizkallah (2009) observed that

---

[32] Artefact #81 (anonymised).

marketing tactics employed by performing arts organisations influence the type of audiences attracted and their levels of support for live events. A tension nevertheless exists between the implementation of hard-nosed marketing strategies and anti-commercialist sensibilities of existing arts audiences (Rentschler, 1999). This tension resonates with a difficult balance faced by arts organisations, between fostering innovation to engage new audiences and retaining traditional presentation formats that appeal to established audiences (Bennett, 2008).

The effectiveness of both print media and online marketing techniques for classical music has been questioned by scholars, implying a need for further research to identify constructive channels to engage with stakeholders. Sources disagreed about the effectiveness of advertising music events through traditional broad-based channels, including newspapers, radio, and television (Baskerville & Baskerville, 2017; Saayman & Saayman, 2016). Similarly, there have been conflicting perspectives in the literature about the effectiveness of social media as a marketing tool to promote engagement with classical music events. Social media has transformed the arts marketing landscape (R. Harris, 2014) and classical musicians are increasingly harnessing its capabilities to increase the accessibility of the genre (SBS World News Australia, 2017). Despite extensive developments in engaging with arts audiences through digital platforms (Baskerville & Baskerville, 2017; ACA, 2017a), social media marketing is not always an effective conduit for audience engagement with classical music; its effectiveness has been disputed for both new (Crawford, Gosling, Bagnall, & Light, 2014) and established classical music audiences (Saayman & Saayman, 2016; Schedl & Tkalčič, 2014). Whilst classical music advertising techniques are questioned, static presentation formats represent a more enduring challenge for classical performers.

2.6.4 Counteracting disengagement: Interactivity and participation

Traditional classical presentation formats stultify interactivity between performers and audiences, discouraging non-attenders from developing an interest in classical music. Botstein (1999) contrasted the detachment of audiences at classical performances with audience self-expression at rock concerts, exemplified by dancing, talking, and singing. Small (1998) argued for the subversion of classical presentation techniques that favour a one-way communication channel from composer, to

performer, to the audience. In this culture, Small (1998) argued that audience "consumers" meet as strangers to experience music as solitary individuals. Such experiences are highly isolated from the interactive nature of everyday life. In contrast to this portrait, music performances can be viewed as experiential encounters (Small, 1998) that operate in physical, mental, and social environments (Pearce, 2013). Such encounters are framed by interactive relationships, which Small (1999) described as the physical setting of the performance, the connections between "musickers," and the relationships between sounds.

Consistent with Small's (1998, 1999) model, contemporary audiences for the performing arts seek interactivity with artforms (Beeching, 2012; Markusen & Brown, 2014). Radbourne et al. (2009) suggested that 21st century audiences should be treated as cocreators of value in a modern culture that demands participation (Sandow, 2010a). Within the technological framework of modern participatory culture, audiences increasingly seek active experiences (Beeching, 2012) that are engaging and stimulate reattendance (Radbourne et al., 2009). Dialogue between performers and audiences has been identified as a key component of increased interactivity (Beeching, 2005; Dobson & Sloboda, 2014). The notion of interactivity is widely propagated through modern leisure activities, including reality TV, theme parks, and gaming. An abundance of choice instils the notion that consumers have a right to provide feedback, creating a desire for creative "sovereignty" over artistic products (Markusen & Brown, 2014, p. 871). Contemporary technology allows stakeholders to seamlessly traverse territory between the roles of audience, curator, cocreator, critic, and sponsor. The impact of these technologies through the internet has had a far-reaching impact upon regional Australia, as evidenced by digital media stories in ABC Open[33] (Commonwealth of Australia, 2013, p. 39).

In a modern Australian context, recent innovations by the ACO and QSO increased the participatory role of audiences, especially through technological innovations (QSO, 2014; Rivers, 2015). The ACO Virtual Orchestra pilot project prerecorded four players and created an "experiential virtual tour" (Rivers, 2015, para. 1) to engage with audiences. Participants were immersed in a 3D cinema environment

---

[33] The *ABC Open* was a digital platform (archived in 2019) that gave regional and rural Australians a voice by allowing the collaborative creation and posting of local stories (Australian Broadcasting Corporation, 2019).

with viewer-controlled options to isolate individual sounds and locate musicians geographically (Rivers, 2015). Instagram is used to personalise audience members' involvement through initiatives like #MY4SEASONS (ACO, 2015). The QSO directly engaged with audiences through technology in a performance in Gordon Hamilton's *Ghosts in the Orchestra*, incorporating smartphones and selfies to elicit an audience response (QSO, 2014). Messenger (2014, para. 7) suggested that "surely it is the first classical piece in history to solicit feedback from the audience." Audience engagement for classical music is being driven by such participatory and interactive innovations in the 21st century. The final body of this review draws upon such innovations to posit alternative presentation strategies that foster audience engagement for classical music.

2.7 Alternative presentation strategies for classical and chamber music

The emerging subgenre of "indie classical" represents a multiplicity of alternative presentation formats for classical music (Robin, 2018). Diverse tastes of contemporary audiences are described by cultural omnivorousness (Peterson, 1992) and are reflected by increasingly blurred boundaries between artforms (Ritchie, 2014). Accordingly, cross-artform and cross-genre collaborations foster audience engagement for classical music (Bradley, 2017; R. Davidson, 2014). Musical improvisation can facilitate cross-genre collaboration (Blumenfeld, 2013), and present opportunities for classical musicians to engage with a broader and younger audience (ACA, 2010). Improvisation in chamber music settings can be aided by semi-planned processes of "disciplined improvisation" (Sawyer, 2004; see also Dolan, 2015). Interactive forms of improvisation can also be enhanced through multi-instrumental configurations (Steinbeck, 2008). Sustainable audience engagement is facilitated by alternative presentation strategies that combine improvisation (Dolan et al., 2018), innovative repertoire (Sandow, 2014), and cross-genre collaboration (Blumenfeld, 2013).

2.7.1 "Indie classical"

"Indie classical" presentation formats have targeted a wider (and younger) audience by using cross-genre collaboration and dynamic, cutting-edge approaches

(Mitic, 2016). "Indie classical" is a controversial term that has been adopted separately by US and European collectives (Robin, 2018), and evoked within Australian scholarship (Canham, 2011; Strahle, 2016a, 2016b). It refers to contemporary methods of presenting classical music that are "homemade, new and out on the edge" (Sandow, as cited in Robin, 2018, p. 56). "Indie classical" formats are largely modelled on independent chamber music groups, such as the Kronos Quartet, with performances and record labels operated by the artists (Cunningham, 2012). Mitic (2016, p. 10) noted that "indie classical" defines a wide range of activities along stylistic and venue-based lines, incorporating "everything from contemporary classical concerts in clubs, with mash-ups including drum beats and electronica, to classical raves at festivals." The eclecticism of "indie classical" presentation formats aligns with the diverse tastes of contemporary audiences.

2.7.2 Contemporary programming

The presentation of new work is a key component of classical music sustainability in the 21st century (Sandow, 2014). Whilst musical familiarity is one of several variables that enhance audience enjoyment (Dobson, 2013), performing arts audiences seek "new musical and sensory experiences" (Radbourne, 2013, p. 154). Audience appreciation for contemporary classical music can be cultivated through sensitive and favourable exposure (Greasley & Lamont, 2013; O'Neill & Sloboda, 2017). Chamber music audiences have demonstrated a "cautiously openminded" stance towards new repertoire (Pitts, 2005b, p. 263; see also Dobson, 2013). Striking a balance between new and traditional repertoire can strategically cater for diverse audience tastes (Brandis, 2014; Strong, 2005).

2.7.2.1 Australian programming

In Australia, presenting homegrown works cultivates a sense of national identity and builds a positive international image (Nugent, 1999). It strengthens the sustainability and vibrancy of contemporary classical music culture (Brandis, 2014; Dean, 2011; Ritchie, 2014). Advocacy for Australian contemporary classical music has been recognised through the award processes of the APRA AMCOS Art Music Awards (Australasian Performing Right Association and Australasian Mechanical Copyright Owners' Society [APRA AMCOS], 2019a). Performance forums for Australian compositions have been provided by ABC's New Waves podcast (Adams,

2020) and ANAM's *Australian Voices* concert series at the Melbourne Recital Centre (ANAM, 2016; Melbourne Recital Centre, 2015). Chamber music groups including the Australian String Quartet (Australian String Quartet, 2020) and the Lunaire Collective (Wilschut, 2018) have promoted the generation of contemporary Australian repertoire. Dean (2011, paras. 1, 5) suggested that such forums enable Australian classical musicians to "find 'our voice' and 'our place'… [speaking] to the heart of any performer or audience member." Accordingly, connections with identity and place are components of audience engagement that have been fostered through the presentation of Australian compositions.

Despite benefits for audience engagement, contemporary classical programming in Australia is constrained by conservative trends in tertiary and professional music institutions. The study of Australian music occupies a marginalised position in national tertiary music curricula (Neill, 2020) and classical music students have often engaged narrowly with innovative repertoire (G. Phillips, 2008). Conservative programming by performance companies has been a short-term strategy that responds to growing financial pressures (Bennett, 2008). Consequently, fewer new works get commissioned as a risk management strategy (Nugent, 1999). Government policy and review processes can stimulate increased funding and exposure for contemporary Australian music. Such was exemplified by a 51% increase in Australian works programmed by major arts companies between 2002 and 2012 (AMPAG, 2017). This shift responded to increased federal and state funding (AMPAG, 2017) in the aftermath of a major performing arts inquiry (Nugent, 1999). Such measures facilitated sustained audience engagement with homegrown Australian repertoire.

2.7.3 Cultural omnivorousness

The tendency of contemporary audiences to be especially receptive to cross-genre and cross-artform presentations is encapsulated by the phenomenon of cultural omnivorousness. The use of the term cultural "omnivore," coined by Richard Peterson (1992), describes changing patterns of cultural appreciation that occurred in response to political and socioeconomic transformations in the late 20th century. Cultural omnivores "have an increased breadth of cultural taste and a willingness to cross established hierarchical cultural genre boundaries … [including] both highbrow and

lowbrow genres" (Hazir, 2018, para. 1). The phenomenon of omnivorousness may be particularly evident within the private sphere (Roose & Vander Stichele, 2010). Peterson and Kern (1996) noted that cultural omnivorousness signifies an increase in eclecticism and decreased snobbishness among consumers. Kolb (2005) added that newly eclectic consumers desire cultural experiences that entertain. A contemporary tendency for arts consumers to be culturally omnivorous indicates that cross-genre and cross-artform flexibilities can help classical practitioners to engage with audiences.

Culturally omnivorous tastes of arts audiences are supported by trends in contemporary arts practice, characterised by increasingly blurred distinctions between artforms. Lines between fine, folk, and popular art are becoming progressively obliterated within 21st century Australian arts practice (Ritchie, 2014). Taruskin (2008, p. 335) noted that this reflects a broader trend where distinctions between fine art and commercial art are "no longer drawn, except by professionals." The newly eclectic arts landscape points to a problem within Australian cultural policy, where a perceived split between "subsidised art and commercial entertainment" (Gilfillan & Morrow, 2018, p. 198) remains, "[pitting] high or fine cultural activities against community arts" (Gilfillan & Morrow, 2018, p. 200). Nevertheless, former Australian Arts Minister George Brandis (2014) claimed that arts funding structures respect a balance between audience tastes for traditional classical, contemporary classical, and popular music. Despite differing perspectives on cultural policy, the principle of cultural omnivorousness suggests that contemporary audiences engage with cross-genre and cross-artform presentations.

2.7.3.1 Cross-artform innovations

Cross-artform projects are common in the performing arts sector (Ford & Sloboda, 2013) and can enhance audience engagement for classical music (Bradley, 2017). Crossover trends in Australian arts practice have mirrored the diversified tastes of Australian arts audiences (ACA, 2017a). Whilst younger populations have been increasingly unlikely to attend classical concerts (Strahle, 2017), they have remained more engaged with other artforms (ACA, 2017a). Accordingly, the classical music sector has benefitted from engaging with alternative artforms (Bradley, 2017). In Queensland, growing attendance for dance and theatre sectors (ACA, 2017a) has

represented a collaborative opportunity for classical musicians. Antipodean precedents for cross-artform collaborations between chamber musicians and dancers have included the ACO with Sydney Dance Company (Sydney Dance Company, 2020), NZTrio with the New Zealand Dance Company (Bathurst & Williams, 2014), and Southern Cross Soloists with Expressions Dance Company (2015). The OzAsia Festival (Fletcher, 2007) and the QSO with beatboxer Tom Thum (QSO, 2019) provided further Australian examples of cross-artform collaborative activity that promote wider engagement with classical music.

2.7.3.2 Cross-genre innovations

Collaborating across musical genres has also provided classical practitioners with an opportunity to reach new audiences (Blumenfeld, 2013). Contemporary music has been the largest contributor to Queensland's live performance revenue and attendance (LPA, 2018). It has been suggested that programming contemporary music in classical contexts attracts classical non-attenders (Rizkallah, 2009), musically untrained listeners (Dimmick, 2015) and younger audiences (Rizkallah, 2009; Saayman & Saayman, 2016). Geographically, Baritone Peter Coleman-Wright (cited in Hannah, 2019, para. 8) has suggested that "it is vital for regional Australia to have access to all genres of music … that are heard in the major cities." Accordingly, Queensland's chamber orchestra, Camerata, juxtaposed contemporary and classical compositions as a key component of engagement with audiences on their regional tours (Camerata, 2019). Practical examples of contemporary music approaches in classical contexts have included direct communication with the audience, incorporating DJs (Haferkorn, 2018), presenting programs in sets, and designating "headline" and "support" artists (Haferkorn, 2018, p. 156). Another alternative presentation strategy that resonates with both the "disciplinary agility" (Bartleet et al., 2012, p. 36) of sustainable careers, and the dynamic engagement framework of "indie classical" formats, is musical improvisation.

2.7.4 Musical improvisation for audience engagement

The breadth of contemporary scholarship concerning musical improvisation has traversed a staggering number of disciplines, including ethnography, education, music psychology, cultural studies, neuroscience, mathematics, and computer modelling (Mermikides & Feygelson, 2018). Links between improvisation and

audience engagement are established by interdisciplinary findings that draw upon scientific evidence from EEG scans (Dolan et al., 2018). These findings have revealed that improvisatory states of mind are "communicable between performers and audience thus contributing to a heightened quality of shared experience" (Dolan et al., 2018, para. 1). This evidence reframed Keith Jarrett's illustration of improvisation moving "towards the horizon through the audience" (as cited in Woodard, 1987, p. 20) and inferred that improvisation provides a platform for social engagement (confirmed by Hill, 2017). R. Levin (2011) noted that audience–performer interactivity is strengthened by qualities of spontaneity and immediacy inherent in improvisation. Hallam and Gaunt (2012, p. 104) agreed that the "creative impetus for improvisation is interaction with fellow performers, the audience, and the environment."[34]

Musical improvisation has facilitated the cocreation of performance works with diverse participant groups in regional Australia (e.g., Joseph, 2014). Audience development for improvised music in regional Australia (albeit with a jazz focus) has been supported by a touring fund maintained by the Sydney Improvised Music Association (Sydney Improvised Music Association, 2020). Further opportunities exist for improvisation to play a key role in engaging a wider, younger audience for classical music (Alberge, 2020). Whilst classical music audiences gravitate towards senior age brackets (ABS, 2014; ACA, 2010), improvisation typically has attracted attenders under the age of 34 in Australia (ACA, 2010, p. 26). Furthermore, Australian audiences have been increasingly drawn to improvised music events over traditional classical performances, attending eight and five times per year respectively[35] (ACA, 2010, p. 26). Evidence has suggested that musical improvisation enhances engagement with audiences, with effective applications across multiple paradigms and in regional contexts.

---

[34] Sandow (2009) described a practical example of audience participation in improvisation at a National Orchestral Institute concert in the USA. Concertgoers provided verbal suggestions in real time or submitted short phrases of musical notation in advance.

[35] According to an Australian national survey of 3,000 respondents, the most frequently attended live music events were found to be "new classical/electronic/improvised or sound art" (8 times per year). Classical music was typically attended 5 times per year (ACA, 2010, pp. 11, 26).

2.7.4.1 Classical improvisation

Classical improvisation has been defined as a "spontaneous creative activity in which artistic decisions are made in the moment of performance" (Hill, 2017, p. 222) by classical music performers. Classical improvisation is undergoing a renaissance in the 21st century in countries including the UK, USA, and Australia (Berkowitz, 2010; Bochner, 2010; Dolan, 2005, 2015). Despite this trend, many classical practitioners have retained a cautious stance towards improvisation (Dolan, 2005; Hill, 2017) and it has been largely absent from formal music training (Smilde, 2012). Characteristics of flow psychology (Csikszentmihalyi, 1990) are demonstrated through classical improvisation (Dolan et al., 2018), which has been compared to a "high wire act" for practitioners (Berkowitz, 2010, p. 122; see also Dolan, 1996). Dolan (1996) explained that classical improvisation provides opportunities to embrace vulnerability within live performance, for example, turning momentary musical lapses into aesthetically engaging events.[36] Limited applications for improvisation in chamber music contexts have been developed, primarily from a pedagogical perspective (e.g., Agrell, 2013; Bochner, 2010; R. Davidson, 2020; Dolan, 2005; Dolan et al., 2018). In Australia, isolated examples of improvisation in chamber music contexts have been demonstrated through performances (Adams, 2018; Dolan, 2015) and recordings (Australian Music Centre, 1998, 2017).

2.7.4.2 Cross-genre improvisation

Improvisation has also fostered collaborative opportunities for classical musicians to interact with jazz and popular musicians (Blumenfeld, 2013). Clarke et al (2010) noted that both jazz and chamber musicians employ aspects of improvisation in performance. Jazz musicians have utilised "a common stock of phrases, licks, and general patterns of melodic construction" (Clarke et al., 2010, p. 50) gained through experience. Similarly, chamber musicians have improvised "pacing, detailed dynamic shaping, timbre, vibrato, and the precise synchronization of each instrument" (Clarke et al., 2010, p. 50). H. Lee (2014) noted that innovative combinations of cross-genre and improvised techniques are used by contemporary chamber groups, such as the Kronos Quartet. Allsup (2011, p. 32) posited that the "so-

---

[36] This role for improvisation parallels Westney's (2006, p. 43) concept of the "perfect wrong note" as a guiding principle for classical music practice techniques.

called elements of music … are only different aspects of a larger cultural encounter," a view paralleling Small's (1998) notion of music as a sociocultural process. Developing improvisation skills allows classical musicians to widen their toolbox (Hill, 2017), facilitating their interactivity with other genres.

2.7.4.3 Disciplined improvisation: Chamber music

The complexity of dialogic interaction in chamber music improvisation reflects a dynamic combination of improvised and planned processes (Dolan, 2015). Such procedures have been described as "disciplined improvisation" (Bresler, 2009, p. 18; M. Brown & Edelson, 2001, p. 4; Sawyer, 2004, p. 16). Disciplined improvisation in performance engages an audience by fostering interactive dialogues, aligning with a concept that Sawyer (2004, p. 13) described as "collaborative emergence." Dolan (2005, pp. 117–118) explained that "working in groups of three to five musicians (ideally existing chamber-music groups) enables an atmosphere of exchange [and] the group dynamic can help … to instill … flow and active listening [between participants]." The benefits of disciplined improvisation as an audience engagement strategy for chamber music can be connected with observations in the organisational literature (Friis & Larsen, 2006). Effective group communication has been paralleled with ensemble improvisation, where "recognizable 'results' emerge in the interplay of intentions and sense-making among multiple players" (Shaw, 2006, p. 2). Approaches of disciplined improvisation, observed in educational and organisational settings, can be channelled to engage an audience for chamber music.

2.7.4.4 Multi-instrumentalism

As tools for engagement, exploratory links have been drawn between improvisation and multi-instrumentalism, the latter concept defined by G. Campbell (2006, p. 3) as "the use of multiple instruments by a single performer in a single performance." Wolkstein (2013) perceived a pedagogical resistance towards versatility in performance careers and there is an absence of literature about multi-instrumentalism in classical music contexts. Nevertheless, multi-instrumental skills can enhance "interactive improvisational possibilities" in avant-garde jazz (Steinbeck, 2008, p. 419). The benefits of multi-instrumentalism as a tool to facilitate improvised practice for classical and chamber musicians are under-researched, deserving further attention. Multi-instrumentalism has the potential to help such musicians reach a

wider audience in regional areas by facilitating the interaction of classical music with other genres.

2.8 Conclusion

This review examined the musical and community engagement strategies that facilitate and constrain sustained audience participation for classical chamber music in regional Australia. Sociocultural and political contexts were firstly considered, followed by an outline of social capital theory as a theoretical framework for the project. Idioculture and place-based identity were then examined in relation to chamber music. These areas highlighted problems for community engagement with classical music. Alternative venues were identified as a key remedial strategy for chamber musicians to address such problems. Impacts of music, career, and community identities upon the engagement practices of regional chamber musicians were considered. Deeper shaping factors for music identity were also examined, including competitive, cringe and tall poppy cultures. Public stakeholder profiles of classical music attendance and non-attendance were subsequently mapped and compared with effective principles of engagement. Lastly, alternative presentation strategies for "indie classical" chamber music were discussed, focusing on innovative repertoire, improvisation, and cross-genre/cross-artform collaborations.

Responsively, this thesis will address the perspectives of a chamber music institution, practitioners, public stakeholders, and audiences through investigating the following questions:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?
2. What are the music identities of members of a regional chamber music society and their shaping factors?
3. How do public stakeholders perceive the role of classical music in a regional Australian community?
4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

Several lacunae in the literature emerged with respect to classical music engagement and regionalism. Pre-eminently, there were no identified case studies of institutional chamber music in a regional Australian context and chamber music has

not been considered as an idiocultural construct. Topical gaps in the literature addressed by this study relate to place, music identity, and alternative presentation strategies for classical music. There has been a dearth of literature connecting classical music with place-based research (Gallina, 2017). Negative facets of place attachment (including entrapment) were also underexplored in place-based literature (Gallina, 2017; Pretty et al., 2003). The impact of regional cringe culture (Diprose, 2019) on music identities in Australia has not been substantially explored, nor has the frog-pond effect (Davis, 1966) been used as a tool of identification in classical music contexts. The concept of "disciplined improvisation" (M. Brown & Edelson, 2001; Sawyer, 2004) has not been applied to cross-genre collaboration or alternative programming choices. Multi-instrumentalism has not been identified as an alternative presentation strategy for classical performers, with current studies confined to pedagogical (Wolkstein, 2013) or improvised jazz perspectives (Campbell, 2006; Steinbeck, 2008).

Chapter 3: Methodology

The purpose of this study was to investigate the multiple sociocultural facets that shape chamber music engagement in a regional city in north-eastern Australia. This project is a case study that is informed by ethnographic and narrative approaches. The case study includes three strands of inquiry: an investigation of the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community; an investigation of public stakeholder perceptions of audience engagement for classical music in a regional Australian community; and, a performance-based pilot project that draws upon community engagement and musical engagement strategies.

The Research Questions addressed through the investigation are:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?
2. What are the music identities of members of a regional chamber music society and their shaping factors?
3. How do public stakeholders perceive the role of classical music in a regional Australian community?
4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

These four questions were investigated through the techniques of individual interview, survey, autoethnographic reflection, observation, and artefact analysis.

In this chapter, the following aspects of the study are presented:

- ontological and epistemological foundations;
- justification of the selected methodology of case study (and associated approaches);
- descriptions of individual strands within the case, including participant descriptions and recruitment processes;
- methods and techniques employed across the strands;

- approach to the analysis and interpretation of qualitative and quantitative data;

- methods of presentation; and

- steps taken to ensure that the research is credible, trustworthy, and ethical, including the use of reflexivity as a guiding principle for the research.

3.1 Ontological and epistemological foundations

Methodological choices in this study were underpinned by theoretical beliefs about what constitutes knowledge. Ontology concerns the form and nature of reality (Leavy, 2014) and is tightly entwined with epistemology (Hammond & Wellington, 2013), "the theory or science of the method and ground of knowledge" (Stone, 2008, para. 1). Epistemology broaches the role of research as an "embodied activity" (Leavy, 2014, p. 3), which includes the researcher's individual role as well as their relationship with participants. This study operated within a social constructivist framework, which refers to the recognition of multiple and varied meanings of subjective experience where complex perspectives are sought over narrower views (Creswell, 2013). As an extension to constructivism, this study adopted the symbolic interactionist view that meanings within microlevel and macrolevel power structures ultimately derive from social interactions (Spencer, Pryce, & Walsh, 2014). This created a transactional (Lincoln & Guba, 2005) and interpretivist epistemology (Spencer et al., 2014) that is closely related to Levi-Strauss's concept of the bricoleur (Leavy, 2014). Bricolage is conducted by flexible researchers who are capable of wielding various tools, techniques, and methods to construct meaning from data (Hammond & Wellington, 2013).

In contrast with experimental research, constructivist studies employ naturalistic methodologies that emphasise qualitative methods and purposive sampling within an unfolding research design (Wellington & Szczerbiński, 2007). Such procedures assign high value to the particularities of experience and interaction (Flick, 2007). This project investigated engagement practices for classical music by drawing upon diverse perspectives of practitioners, public stakeholders, and audience members. Such perspectives were influenced by multifaceted aspects of regional culture and music identity. In approaching these perspectives, the project design married the theoretical framework of social constructivism with a theoretical lens of social capital.

3.2 Case study

A case study is an empirical study that thoroughly investigates a contemporary phenomenon within a real-world context (Yin, 2014), with careful reference to its context and particular situation. Cases are dynamic and interactive, with a strong sense of self (Stake, 2006). Case studies are "evidence-led" and can refer to a "project, policy, institution or system" (Simons, 2014, p. 457). Case study has been an established methodology for studies that have investigated the phenomenon of chamber music (e.g., Barlow & Shibli, 2007; Pitts, 2005b; Pitts & Spencer, 2008; Seddon & Biasutti, 2009). This project investigated the phenomenon of chamber music through a case study comprised of three strands. The separate strands investigated the following perspectives, with respect to sustainable engagement practices:

1. An institutional view of chamber music in a regional community;
2. Public stakeholders' perceptions of the role of classical music in a regional community; and
3. Audience and practitioner perspectives of alternative presentation strategies for classical chamber music in a regional community.

As evidenced in this study, cases may include both qualitative and quantitative elements (Creswell, 2013; Yin, 2014). Case studies may be theory-led (beginning with a theory that is trialled in the case) or theory-generated (a theory constructed through data generated within the case; Simons, 2014). Yin (2014) viewed a combination of these approaches to be ideal, with the unfolding research design approximating a theory for the case. This study aimed to combine theory-led and theory-generated techniques. It trialled presentation strategies identified in the literature and generated theories by synthesising institutional and stakeholder perspectives about engagement practices that unfolded during data collection for Strands 1 and 2.

3.2.1 Intrinsic case study

Case studies tend to favour particularisation over generalisation, though it is advantageous to maintain a "healthy tension" between these concepts (Stake, 2006, pp. 8–10). Yin (2014, p. 21) posited an alternative view that theories should typically

aim for "analytic generalisation" but not the extrapolation of probabilities through "statistical generalisation." Parallels have been drawn between opposing concepts of generalisation/particularisation and the intent of a case study, which may be intrinsic (a self-sufficient case of interest in itself) or instrumental (using the case as a vehicle to understand a problem, concern, or issue; Creswell, 2013, p. 98). Stake (1995) identified a third type; a collective case study, defined as the application of an instrumental study across several cases. This case study is intrinsic in nature, given that it is the first study to investigate engagement practices for chamber music in regional Australia. Accordingly, future intrinsic case studies of regional chamber music could supplement this work, providing platforms for cross-case synthesis (e.g., Yin, 2014).

3.2.2 Mixed-methods research

Case studies have been described as "empirically omnivorous" (Freebody, 2003, p. 82) and can be used in conjunction with mixed-methods approaches (Simons, 2014). Mixed-Methods Research (MMR) is philosophically associated with diverse paradigms, including constructivist, postpositivist, pragmatic, and transformative frameworks (Hall, 2013). According to Hall (2013), the alignment of a constructivist worldview with MMR is problematic. Conversely, Hesse-Biber (2010, p. 455) argued that constructivist approaches to MMR overturn a "methodological orthodoxy" in which quantitative methods are typically favoured. She suggested that "the deployment of a qualitative methodology does not rule out the use of quantitative methods" (Hesse-Biber, 2010, p. 456), noting that qualitative approaches provide insights into ongoing dialogue concerning MMR. In this project, MMR complemented a social constructivist framework, addressing the research questions through qualitative and quantitative approaches (Yin, 2014). This project used an embedded case-study design with an emphasis on qualitative techniques, drawing heavily on data from interviews, surveys, and reflections. It lightly drew upon quantitative techniques, with surveys including descriptive statistics of intrinsic interest to the case. The use of multiple data generation methods allowed for triangulated findings that use data from different sources and different methods of collection (Cowles & Nelson, 2015).

3.2.3 An ethnographic approach

This case study looked at the phenomenon of chamber music within a complex sociocultural and political landscape, reflecting an ethnographic approach. Ethnography is an influential and broadly defined research methodology that represents both a longstanding tradition and diverse body of work (A. Harrison, 2018). It has been regarded as the "original and quintessential qualitative research method" (Bannister, Burman, Parker, Taylor, & Tindall, 1994, p. 34). Ethnography is particularly well-established in anthropology, sociology, and psychology (Griffin & Bengry-Howell, 2008), but appears in a diverse array of fields (Merriam & Tisdell, 2016), including planning and industrial engineering (A. Harrison, 2014). Though existing for approximately 100 years as a professional research tradition (A. Harrison, 2018), ethnography has deeper roots in European colonialism (Stige, 2005). The development of ethnographic research techniques has been strongly influenced by sociological scholarship (Denzin & Lincoln, 1994; D. Silverman, 2006), feminism, and postcolonialism (Stige, 2005).

Ethnography was broadly defined by Fetterman (1998, p. 1) as "the art and science of describing a group or culture." Brewer (2000, p. 10) clarified that ethnography refers to "the study of people in naturally occurring settings," where researcher participation in the setting facilitates the understanding of "social meanings and ordinary activities." Such work typically aims to obtain descriptive data through fieldwork and glean perspectives about a society's culture "from the perspective of the meanings members of that society attach to their social world" (Bryman, 2001, Introduction, para. 6). Interviews, participant observation, and taking fieldnotes are three key methods used by most ethnographers (A. Harrison, 2018), as well as artefact analysis (Stige, 2005). In this study, an ethnographic approach was adopted through a focus on practitioner perspectives within the "naturally occurring setting" of a regional chamber music institution. Drawing upon mixed methods, this study incorporated ethnographically attuned features of interviewing, observation, artefact analysis, and reflective analysis (Stige, 2005).

3.2.4 A narrative approach

Narrative inquiry is an approach in qualitative research that draws upon stories to portray elements of human action (Polkinghorne, 1995). Narrative inquiry is a

"multidisciplinary enterprise" (Wells, 2011, p. 5) that utilises stories as a tool to construct and share conceptions of the world (Clandinin & Connelly, 2000). Barrett and Stauffer (2009b, p. 7) noted that the ability to "construct a version of events" through speaking is a distinctive human characteristic. Narrative inquiry is rooted in the assumption that stories shape the way humans live and conceive their lives (Clandinin & Connelly, 2000). Place, sociality, and temporality are "commonplaces" (Clandinin, Pushor, & Orr, 2007, p. 23) in which narrative inquirers can attend to experience through investigation (Connelly & Clandinin, 2006) and close study (Pinnegar & Daynes, 2007). Experientially constructed meanings based upon storytelling frameworks may create narratives (Mattingly & Garro, 2000), though "not all story is narrative inquiry" (Barrett & Stauffer, 2009b, p. 10). Narrative inquiry provides a format for the coconstruction of meaning between researchers and participants, who "live in each other's storied accounts" and generate data through "an intersection and interweaving of researcher and participant experience" (Cleaver, 2009, p. 36). Such intersections occur in a close relationship with contextual cultural narratives (Barrett & Stauffer, 2009a).

In the context of this study, stories represented an investigative channel through which to seek enhanced insights into experience (Clandinin & Connelly, 2000) with strong overtones of "personal meaning from the perspective of the particular" (Cleaver, 2009, p. 35). Experiential focal points were interpreted through a narrative lens, including musical memories and performances in the studied community. Personal stories were created through an analysis of happenings, events, and actions occurring within data, representing a form of narrative analysis[37] (Polkinghorne, 1995). Some fictive components were exercised in the narrative construction to embrace textual ambiguities and invite an engaged reader response (Cleaver, 2012, p. 39).

3.2.4.1 Reflexivity

Consistent with a naturalistic approach, this project recognises the centrality of the researcher to the data generation and interpretation processes. As such, it embraces reflexivity in recognition of the researcher's stance and role as the "research

---

[37] This process is distinct from "analysis of narratives"—devising broader categories or typologies by analysing collections of stories (Polkinghorne, 1995). The latter approach does not form a component of this study.

instrument" (Lincoln & Guba, 2005, p. 210). Reflexivity recognises the "social researcher" and the act of research as essential elements of the social world being investigated (Wellington & Szczerbiński, 2007, pp. 52–53). It extends well beyond the notion of autobiography and considers the role that culture, history, gender, and experiences play within the researcher's conduct of a project (Creswell, 2013). Reflexivity is subtly contrasted with the idea of researcher positionality, though both concepts have a strong connection with axiology (Hammond & Wellington, 2013). Positionality determines what is known and believed by the researcher, whereas reflexivity assesses "what we do with this knowledge" (Hammond & Wellington, 2013, p. 129). A major aim of this process is to overcome "subject–object" categorisations of what constitutes an expert, whilst recognising the existing social roles that enable the emergence of scholastic perspectives (May & Perry, 2011, p. 10).

As a male, dual-citizen, Caucasian, millennial, straight, professional performer, I provided a complex and biased lens through which to view and interpret phenomena. Without hindering productivity, such biases needed to be considered through all stages of a research project. Reflexively, my experiences as a chamber musician and touring performer informed me, providing a unifying thread of experience as I strove to interpret data in a social constructivist paradigm. My historicity with both the phenomenon of chamber music and the regional Australian setting for this project was represented through the reflexive prelude that commenced this thesis, and the use of first person and reflexive vignettes of personal experience in the case presentations.

3.2.5 Three strands of inquiry

To recapitulate, this case study used three strands of inquiry to draw upon institutional, public stakeholder, and practitioner/audience perspectives of classical music engagement in a regional Australian community. The third strand was a pilot project that trialled alternative presentation strategies for chamber music. The core content of each strand is overviewed in Figure 1.

A hierarchical positioning of strands (based on their respective breadth of scope) is shown in Figure 1. This imbalance emerged during the research process, reflecting the numerous sociocultural facets and music identities addressed in

Strand 1. The extent to which community engagement and/or musical engagement strategies are featured in each case is indicated by Figure 2.

Strand 1: Institutional view:
1-on-1 interviews with 10 local musicians:
February 2017 / November 2018 at a community arts centre & private residences

Strand 2: Public stakeholder views:
31 Vox pop surveys:
November 17–25, 2018 in public settings (shopping centre, cafes, gardens)

Strand 3: Pilot project:
2 trial performances of chamber music with 35 audience surveys:
At an alternative venue (July 7, 2016) & community arts centre (July 10, 2016)

Figure 1. Core content of each strand.

3.3 Descriptions of the case strands

A description of each strand follows, with an overview of the methods employed for each. In Strand 1, interviews with local musicians illuminated the institutional view of a regional Chamber Music Society (CMS)—including facilitators and constraints for classical music engagement, as well as music identities of practitioners. In Strand 2, surveys with members of the public revealed public stakeholder perspectives about the role of classical music in a regional community. In Strand 3, trial chamber music performances were conducted (including a cross-genre collaboration), with surveys and autoethnographic reflections representing the perspectives of audiences and performers, respectively. Core data sources in the

project were supported by artefact collection and observation. All data generated across the three strands are provided in Table 1.
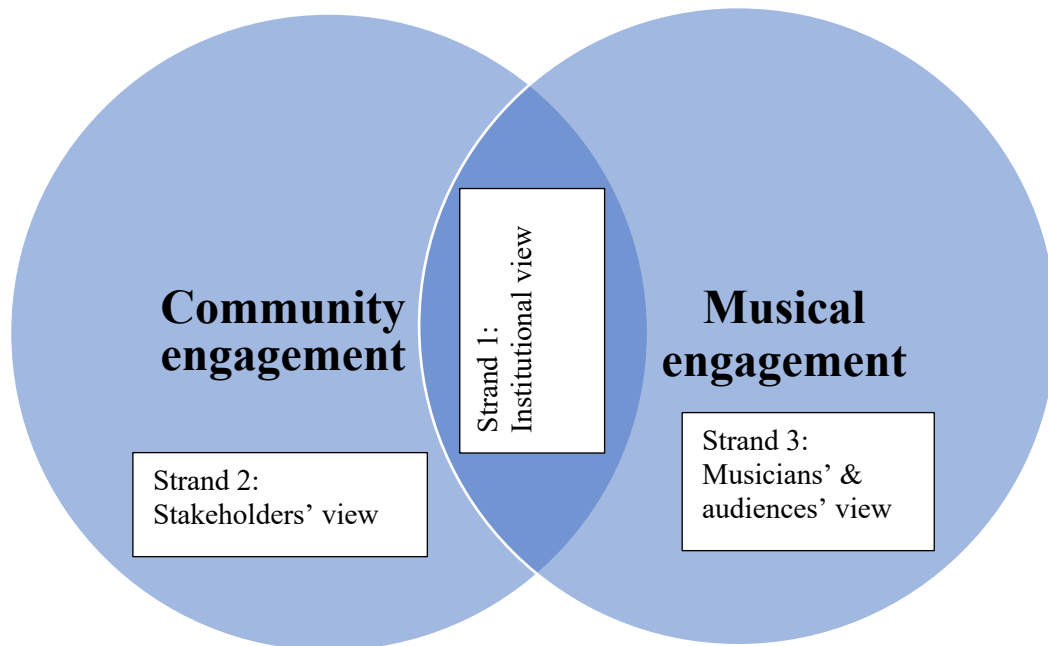
Figure 2. Extent to which each strand addresses community engagement and musical engagement.

Strands 1 and 3 primarily focused on the phenomenon of chamber music. In Strand 2, the project lens temporarily expanded from "chamber music" to "classical music," a shift reflected in processes of data collection and acknowledged as a limitation of the research. Data collection for Strand 2 was based on the presumption that public stakeholders would possess less specialised knowledge about classical music than other key participant groups (i.e., practitioners and audiences).[38] Therefore, a wider lens was adopted through the relevant focus question to generate meaningful data about public stakeholder perceptions of classical music in a regional community. In terms of breadth, the shifting focus across research strands followed the contour of an inverted U-shape, accommodating the knowledge bases of diverse participant groups.

The subsequent section provides a detailed description of each strand within the case, preceded by a justification of the case study location. Detailed demographic

---

[38] This presumption was affirmed in the results. As outlined in Strand 2, public stakeholder respondents were unanimously unaware of local chamber music activities and events.

information about research participants and their relevant memberships is provided. Recruitment processes are described and a research timeline is provided for each strand. Throughout the study, Respondent ID numbers are abbreviated to "R" followed by the allocated respondent number (e.g., R3). "M" refers to the interviewer, Robert Manley. Pseudonyms are used to de-identify people, places, organisations, and groups in this study. Three tables at the end of the methodology provide a list of pseudonyms: People (Table 20), Places (Table 21), and Organisations/Groups (Table 22).

Table 1

Data Generated in the Three Strands

Data type	Number of respondents	Strand	Category of respondent	Date	Location
Interviews	10	1	Local musicians	February 2017 (9) November 2018 (1)	Community arts centre; private residences; hotel
Surveys (vox pop)[39]	31	2	Public stakeholders	November 17–25, 2018	Public settings in regional city and commuter town
Surveys (audience)	35	3	Audience members	July 7 and 10, 2016	Alternative venue (July 7) and Community arts centre (July 10)
Artefacts (CMS: history and mission)	35	1	Obtained from founder of local CMS	February 2017	Community arts centre
Artefacts (Print advertisements)	40	2	Events advertised	March 25, 2019	Primarily CBD
Observation	46 outlets	2	Events advertised	March 25, 2019	Primarily CBD
Autoethnographic reflections	3	3	Two classical duo performers and a singer-songwriter	Completed June 2016 (personal); Received August 2, 2016 and January 29, 2017 (collaborators)	By email

[39] Vox pop is short for vox populi, a Latin phrase meaning "voice of the people."

3.3.1 Case study location

Cases are clearly bounded in place and time (Creswell, 2013). This research was conducted between 2016 and 2019 in Stoneville (pseudonym), a regional community in Queensland. For the purposes of anonymity and confidentiality of data, the city has not been further identified. Because of this, several published documents on which the thesis drew will also be anonymised. These documents are individually listed and described in table format in Appendix B. The population of Stoneville is approximately 80,000. Given its substantial population, Stoneville is emblematic of Queensland's high level of regional decentralisation[40] (Brandis, 2014; Roennfeldt, 2011). Stoneville is a pertinent location for an audience engagement study, given that it is the major centre of a region with the lowest levels of arts attendance in Queensland (53%, compared with 67% for the state on average; Arts Queensland and ACA, 2014). Accordingly, this location provided a valuable source of public stakeholder data concerning classical music non-attendance. It also provided an opportune environment for trialling alternative presentation strategies that foster audience engagement. Despite low levels of arts attendance, Stoneville has a diverse volunteer-based classical music culture. Local groups included a chamber music society, three active community choirs, a symphony orchestra,[41] and two brass bands. The myriad groups provided an opportunity to investigate institutional and practitioner perspectives of classical music engagement in a city that tails the rest of Queensland in terms of arts attendance.

3.3.2 Strand 1: Institutional view

Ten interviews with local musicians in the de-identified region were carried out in February 2017 (9) and November 2018 (1) to determine grassroots perspectives about engagement practices for classical music in the region. Eight interviewees identified as classical musicians, one as a local arts administrator (non-practising musician), and one as a popular musician. During the interview process, a regional chamber music institution (established in 1972) emerged as a key player in the local classical music community, reflected by the status of six interviewees as current

---

[40] Roennfeldt (2011, p. 232) noted that "Brisbane's population has been consistently less than 50% of the [Queensland] state total, a much lower rate than all other [Australian] capitals."
[41] After a 16-year hiatus, a symphony orchestra was recently re-established in Stoneville in 2018.

members. During the interview process, 35 print artefacts about the CMS were obtained from the society's founder. The opinions of interviewees portrayed an institutional view of chamber music in Stoneville. Music identities of members of the regional chamber music society were revealed, and their shaping factors were discussed.

3.3.2.1 Participant recruitment

3.3.2.1.1 Members of the CMS

The participants for Strand 1 interviews were principally recruited through existing contact networks between members of the CMS and me (having been a member of the society during my youth). Six interviewees were recruited through the CMS and are current members. Members were personally approached by email communication through personally established networks in the classical music community, comprising a form of convenience sampling (Wellington & Szczerbiński, 2007). Participants were each contacted once, advised about the voluntary nature of participation, and reminded that—if they chose to participate—they could withdraw from the study at any time, for any reason.

3.3.2.1.2 Non-Members of the CMS

One non-member respondent (R3) was an arts administrator married to a member of the CMS (R2) and was recruited through long-term networks associated with the society.[42] The other three non-member respondents (R8; R9; R10) were not associated with the CMS. The researcher contacted R10 through insider knowledge of his participation in region-specific classical music events over the last 20 years (e.g., orchestral special events). The researcher initially recruited R8 as a musical collaborator via the manager of an alternative venue (process described in Strand 3) and this participant accepted an additional role as an interviewee in Strand 1. He was married to R9, a local cross-genre performer with a classical music background.[43]

---

[42] For individual profiles of research participants, see Table 2.
[43] R9's marriage to R8 is identified as a source of bias within the participant pool. R9 was nonetheless recruited as an interviewee based upon her classical performance credentials and residence in the small case-study region. Her performance experience across multiple musical genres was identified as a valuable resource regarding engagement strategies in cross-genre collaborative contexts. R9 also participated as a critical respondent in Strand 3, as noted in Table 8.

Nine out of 10 participants were interviewed in February 2017. Interviews generally took place either at musicians' homes or at the community arts centre where the CMS resided. In one instance, the interview was conducted over dinner at a hotel. The 10th participant (R10) was approached to be interviewed in February 2017 but was unavailable due to personal circumstances. During a later trip to the case-study region by the researcher in November 2018, R10 unexpectedly contacted the researcher via text message to volunteer his time for an interview. This interview was conducted on November 25, 2018 and later added to the Strand 1 data.

3.3.2.2 Participant descriptions

Individual participant descriptions for Strand 1 are provided in Table 2, including musical roles, musical backgrounds, and occupations. The forthcoming section describes grouped traits of participants.

3.3.2.2.1 Members of the CMS

Members of the CMS held very long associations with the organisation. Of six interviewed members, three held ongoing memberships since the 1970s and one was the organisation's cofounder[44] (established in 1972). Remaining interviewed members have been affiliated with the organisation for 20–25 years. All members were performers and five out of six members identified as music teachers. Members play a range of instruments with an emphasis on the instrument groups of strings, keyboard, and woodwind.

3.3.2.2.2 Non-Members of the CMS

Four non-member interviewees offered external perspectives about the society and classical music in Stoneville. Three out of four non-members identified as cross-genre musicians, two of whom have extensive performance experience within classical genres. The non-classical non-member performer (R8) was the same musician with whom the duo collaborated for Concert 1 in Strand 3. The remaining non-member was a former violinist and the current president of a local arts organisation. Of the four non-members, R8 and R9 were recently established residents in the region with a music performance background in Victoria and New South

---

[44] The late husband of the cofounder (R1) was the other cofounder of the CMS.

Wales. The other non-members (R3; R10) had resided in the region for at least 25 years.

Of all 10 interviewees, three identified as composers and seven identified as music teachers. Seven interviewees were also recruited as audience respondents for Strand 3. Table 10 provides a translation key for the different identification numbers used for respondents common to Strands 1 and 3. Further information about the roles and backgrounds of each interviewee is given in Table 2.

Table 2

Profiles of Interviewees

ID	Principal artistic roles in de-identified region	Occupation(s) (as identified by respondent)	Instrument(s) played	Current membership of local classical groups	Length of involvement in local musical community	Where based in de-identified region
R1	Founding member of the CMS; President 1992–2012; Executive roles since 1972	Retired	Viola, violin	The CMS; Beefy Strings	47 years	Stoneville
R2	President of the CMS (2012–2013); Former director of Beefy Strings	Music teacher, composer	Cello	The CMS; Beefy Strings	Approx. 25 years	Magpie Grove (50 km Stoneville)
R3	President of a local arts organisation	Arts administrator, author	Violin (formerly)	Nil	Approx. 25 years	Magpie Grove
R4	Current President of the CMS; former conductor of the local youth orchestra	Music teacher	Oboe	The CMS; a local wind quintet	41 years	Stoneville
R5	Piano accompanist; member of the CMS	Semi-retired, music teacher, accompanist	Piano	The CMS	45 years	Stoneville

ID	Principal artistic roles in de-identified region	Occupation(s) (as identified by respondent)	Instrument(s) played	Current membership of local classical groups	Length of involvement in local musical community	Where based in de-identified region
R6	Piano accompanist; member of the CMS	Music teacher	Piano	The CMS	Approx. 30 years	Stoneville
R7	Secretary of the CMS; conductor of a local chamber choir; former conductor of the local youth orchestra	Semi-retired, music teacher, musicologist, scriptwriter, producer, conductor	Flute, recorder, euphonium, piano, guitar, percussion	The CMS	20 years	Stoneville
R8	Singer-songwriter, guitarist (popular/rock)	Music teacher, composer	Guitar, voice, ukulele	Nil	4 years	Godfrey Downs (40 km from Stoneville)
R9	Composer, performer (classical and other genres)	Composer, PhD student	Violin, double bass	Nil	4 years	Godfrey Downs
R10	Performer (classical and other genres), conductor (musical theatre)	Music teacher, freelance performer	Violin, viola	Commercial string quartet (weddings and corporate events)	25 years	Stoneville

3.3.2.3 Group dynamics of the CMS: Character profiles—an analysis of motifs

Musicians' interpersonal dynamics influence the way they rehearse and present work (J. Davidson & Good, 2002). The interactive roles of members in the Stoneville music community can be conceptualised as group dynamics (J. Harris & White, 2018; Tuckman, 1965). The roles of insiders (members) and outsiders in framing views of the institution were attached to eight "species" (S. Levin, 2009, p. 145), each assigned a descriptive dyad by the interviewer:

- Members:
    - Staunch founder   (R1)
    - Neutral helpers   (R4; R7)
    - Marginalised aspirers   (R2; R5)
    - Younger influencer   (R6)
- Outsiders:
    - Arts administrator   (R3)
    - Singer-songwriter   (R8)
    - Hermit composer[45]   (R9)
    - Versatile outsider   (R10)

Descriptions of each species are provided in Strand 1, as profiles of interviewees are introduced.

3.3.2.4 Timeline: Strand 1 interviews

A timeline for interviews in Strand 1 is shown in Figure 3.

February 2017:
Interviews with 9 respondents

November 25, 2018:
Interview with 1 respondent

Figure 3. Timeline for interviews in Strand 1.

---

[45] A self-description, as noted in the interview, "I'm happy to be a hermit … I don't really feel, in this community, I can present my music" (R9).

3.3.3 Strand 2: Stakeholders' views

Thirty-one vox pop surveys were conducted in the de-identified case-study region between November 17 and 25, 2018 in order to determine perspectives about classical music engagement held by public stakeholders in Stoneville. Follow-up observation work on March 25, 2019 aimed to map the presence of hard copy classical music advertisements across 46 outlets. Forty artefacts (i.e., print advertisements) were collected during this observation work.

3.3.3.1 Participant recruitment

Opportunistic sampling (Wellington & Szczerbiński, 2007) was used to recruit 31 members of the general public to participate in vox pop surveys across various public locations in the de-identified region. Twenty-three surveys were conducted in Stoneville and eight surveys were conducted in Godfrey Downs, a nearby town (40 km away). The latter group of surveys accounted for the perspectives of audiences who commute to city-based arts events in regional areas (as noted by Brandis, 2014; and an Arts Queensland study [Artefact #81]). Participants were approached by the researcher in various community settings, including food service venues, shopping centres, and outdoor recreational areas. Recruitment occurred across 6 separate days over a continuous 9-day period, incorporating an equal number of weekdays and weekend days (3 each). Recruitment locations and dates are detailed in Table 3.

Participants were invited to complete the survey in writing or by providing verbal responses transcribed in real time by the interviewer. Twenty-two respondents elected to complete the survey in writing and nine respondents completed the survey verbally. Most respondents were approached via a direct verbal invitation. An alternative recruitment strategy softened the direct approach through busking-style cello performances. This approach aimed to use live performance to incentivise and sustain survey participation in a manner that embraced my reflexive role in the research community. Providing a musical alternative to direct verbal invitations also lowered the risk of coercion across the survey sample. As Kolb (2008) warned, "research participants may initially agree to take a survey because they do not want to seem rude when asked to participate" ("Researcher-administered surveys," para. 3).

Table 3

Dates and Locations of Vox Pop Surveys Completed

Date (DD/MM/YYYY)	Location	Town	No. of surveys completed
17/11/2018	Café	Godfrey Downs	3
17/11/2018	Botanical gardens kiosk	Stoneville	6
18/11/2018	Riverside park	Stoneville	0
18/11/2018	Shopping centre	Stoneville	5
18/11/2018	Café	Godfrey Downs	5
18/11/2018	Restaurant	Stoneville	1
20/11/2018	Shopping centre	Stoneville	3
20/11/2018	Botanical gardens kiosk	Stoneville	2
21/11/2018	Bookshop	Stoneville	2
21/11/2018	Newspaper office	Stoneville	1
22/11/2018	University	Stoneville	2
25/11/2018	Caravan park	Stoneville	1

I extended upon the interpretivist role of researcher as "research instrument" (Lincoln & Guba, 2005) by adopting a role of "instrumentalist" research instrument in 15 of the 31 surveys (48%). Cello performances in a busking format functioned as a recruitment strategy for six survey participants. For the remaining nine cello-exposed participants, performances of Bach suites were conducted by the researcher whilst surveys were completed by hand (after an agreement to complete a written survey was reached between researcher and participant). The latter style of approach allowed the researcher to effectively trial a miniature engagement strategy between participant and researcher–performer. This approach helped to generate local data about engagement with public stakeholders in liminal spaces. Participant responses to performances were observed and analysed in Strand 2 to map any evident perceptual shifts that

would indicate stakeholder engagement with classical music. Whilst both "cold approach" (without an instrument) and "musical approach" methods met with some success, "cold approach" was deemed the most efficient method of recruiting participants during the data collection period.

3.3.3.2 Participant descriptions (demographics)

3.3.3.2.1 Gender and age

Vox pop surveys were conducted with 31 respondents in the de-identified region (see Table 4). A nearly-even balance of genders was achieved within the results, owing to a conscious attempt by the researcher to reduce bias by enlisting an equal number of male and female participants (15 and 16, respectively). Males more frequently declined to participate in surveys, resulting in higher researcher approach rates to males. Results thus avoided reflecting the greater tendency for females to attend (Rizkallah, 2009; Saayman & Saayman, 2016) and consume (Fernandez-Blanco et al., 2017) classical music than males. Due to unpredictable patterns of consent among members of the public, an even distribution of genders was approximated. Survey participants were 48% male and 52% female (see Table 4).

Table 4

Gender of Vox Pop Survey Respondents

Gender	Respondents	
	No.	≈%
Male	15	48
Female	16	52
Total no. of respondents	**31**	**100**

Nearly all survey respondents provided their age bracket (97%). Survey participants traversed a wide range of age groups, shown in Table 5. The most common age bracket was 18–25 (23% of respondents), an underrepresented group at classical music concerts (Bradley, 2017; Haferkorn, 2018; Rizkallah, 2009; Strahle,

2017). The 42–49 age bracket was also strongly represented, equalling the response rate of three postretirement age brackets (66+), more commonly associated with frequent classical music attendance (A. Brown, 2002; Goldsworthy, 2015; Keen & Williams, 2009; Philliber & Whitaker, 2003; Sandow, 2010a).

Table 5

Age Bracket of Vox Pop Survey Respondents

Age bracket	Respondents	
	No.	≈%
18–25	7	23
26–33	4	13
34–41	4	13
42–49	6	19
50–57	1	3
58–65	3	10
66–73	4	13
74–81	1	3
82+	0	0
Age not provided	1	3
Total no. of respondents	**31**	**100**

3.3.3.2.2 Income bracket

Most survey respondents (87%) elected to provide their income bracket (see Table 6). A wide range of income brackets was represented. The most common income bracket was the lowest, with 26% of respondents earning under $20,000 per year. Only four out of eight (50%) of the lowest-earning respondents were partially or fully retired—others worked in administrative, managerial, and food service roles across multiple age brackets (18–24, 42–49, and 58–65). Low-income earners (notably nonretired) are often an underrepresented group at classical music concerts

(Pompe, Tamburri, & Munn, 2013; Roose, 2008; Saayman & Saayman, 2016) and Australian arts events (ACA, 2010).

Table 6

Income Bracket of Vox Pop Survey Respondents

Income bracket[46]	Respondents	
	No.	≈%
<$20,000 p.a.	8	26%
$20,000–$40,000 p.a.	6	19%
$40,000–$60,000 p.a.	3	10%
$60,000–$80,000 p.a.	2	6%
$80,000–$100,000 p.a.	4	13%
$100,000–$120,000 p.a.	1	3%
>$120,000 p.a.	3	10%
Income not provided	4	13%
Total no. of respondents	**31**	**100%**

3.3.3.2.3 Occupation

A diverse range of occupations was present in survey respondents (see Table 7). Though the most common trend was retirement or semiretirement (19%), a significant number of respondents were managers (16%) or health professionals (13%). The latter category belongs to the primary employing industry of the de-identified region—healthcare and social assistance, as noted in the local council's economic development strategy (Artefact #106). Pitts (2005a) observed that the professions listed above (businesspeople, medical professionals, and retirees) were common career profiles within a chamber music audience. Respondents' occupations

---

[46] Income brackets specified in surveys used values rounded to the nearest $20,000. Whilst categories were therefore not strictly discrete, this strategy aimed to encourage respondents to provide rough estimates of their yearly incomes.

supported an inclination to attend classical concerts, which was counteracted by respondents' patterns of age and income that disfavoured attendance.

Table 7

Occupational Trends in Vox Pop Survey Respondents

Occupational trend	No. of respondents
Retired (2), Pensioner (2), Semi-retired (2)	6
Management	5
Health / Medicine	4
Food Service	3
Education	2
Administration	2
Drivers	2
Retail	2
Assistants	2

Note. Categories are not mutually exclusive.

3.3.3.3 Timeline: Strand 2 activities

A timeline of activities in Strand 2 is shown in Figure 4.

November 17–25, 2018:
Vox pop surveys

March 25, 2019:
Collection of
advertising artefacts

March 25, 2019:
Observation of classical
music advertising

Figure 4. Timeline of activities in Strand 2.

3.3.4 Strand 3: Musicians' and audiences' views

Strand 3 was a pilot project with audience surveys and autoethnographic reflections. The pilot project designed, trialled, and evaluated innovative methods of audience engagement for classical music in a performance context. The project was comprised of two major performance elements: a cross-genre collaborative performance (Concert 1) at 7:00 p.m. on July 7, 2016, and a classical collaborative performance hosted by the local CMS (Concert 2) at 2:00 p.m. on July 10, 2016. An improvisation workshop was held prior to Concert 1 at 4:00 p.m. on July 7, 2016. The researcher and a close colleague, Rowena (both former students of ANAM), performed in both concerts as a multi-instrumental classical duo (Rowena—violin, piano; Robert—cello, piano, and recorder). Traditional and contemporary classical duo works were performed, as well as classical and cross-genre collaborative works incorporating the duo with local musicians. Concerts 1 and 2 provided the survey data for this project. The audience sizes were 15 people at Concert 1 and 30 people at Concert 2. All attenders at Concert 1 chose to complete surveys and two thirds of attenders at Concert 2 chose to complete surveys.

3.3.4.1 Participant recruitment

3.3.4.1.1 Participant groups

The following participant groups are defined in this section:

- collaborating performers (Concerts 1 and 2);
- critical audience respondents (Concert 1);
- general audience respondents[47] (Concerts 1 and 2); and
- workshop participants and attenders (Improvisation workshop).

Following these definitions, a description of recruitment methods for surveyed audience members is provided.

Collaborating performers

In Concert 1, the classical duo collaborated with a singer-songwriter/guitarist, Fred, who had a background in popular/jazz genres. In Concert 2, the classical duo

---

[47] Hereafter, surveyed audiences are referred to as critical respondents and general respondents.

collaborated with local classical musicians from the CMS. Narrative accounts of planning processes and events form part of the content of Strand 3.

Critical respondents

Critical respondents were invited to critically review a concert and comment on performance-based innovations. Qualifying criteria for invitation as critical respondents were holding:

- professional music roles (e.g., teaching, performance) in the local community; and/or
- key administrative/membership roles in local arts organisations.

Respondent ID numbers, whilst remaining unique, are prefaced with a "C" when they refer to critical respondents (e.g., CR42).

General respondents

Non-expert audience respondents were recruited through invitations issued by the researcher–performer during Concert 1 and Concert 2, after which hard copy surveys were available for completion (accompanied by stamped self-addressed envelopes). In Concert 2, recruitment was facilitated by the organisation of a postconcert afternoon tea by the CMS, which was hosting the concert. General audience surveys were completed by 20 respondents at the second concert. Reflective of poorer attendance at the first concert, only five general surveys were completed there (in addition to the 10 critical surveys). Respondent ID numbers, whilst remaining unique, are prefaced with a "G" when they refer to general respondents (e.g., GR52).

Workshop participants/attenders

Participants and attenders at the improvisation workshop held prior to Concert 1 were recruited through social media and an article in the local newspaper, both instigated by the venue management (i.e., third-party recruitment).

3.3.4.1.2 Data sources

In Strand 3 of the study, incorporating both concerts, the following data sources were generated:

- **Ten critical audience surveys** were completed by respondents during/after Concert 1.
- **Twenty-five general audience surveys** were completed by respondents during/after Concert 1 or Concert 2:
  - Five general surveys were completed by respondents at Concert 1.
  - Twenty general surveys were completed by respondents at Concert 2.
- **Three autoethnographic reflections** were completed by classical duo performers (Rowena and me) and a cross-genre collaborator (Fred) after Concert 1.[48]

Whilst the improvisation workshop was not a direct component of data generation for this project, it was included in order to map the effects of attendance at the workshop on audience engagement in Concert 1 (for three survey respondents).

3.3.4.1.3 Sampling approaches (audience members)

Convenience, snowball, and opportunistic sampling[49] (Wellington & Szczerbiński, 2007) were used to recruit a balance of critical and general respondents for audience surveys:

1. Convenience sampling allowed access to six critical respondents who were practising musicians and/or arts administrators in the de-identified region. Personal invitations were issued by the researcher through existing networks, either by telephone or in person, during the week prior to the first performance.
2. Snowball sampling was used to recruit four further critical respondents through networks associated with the CMS or venue managers (Concert 1).
3. Opportunistic sampling was used to recruit 25 general respondents across two concerts. These general respondents participated in surveys regarding their attendance and response to innovative engagement strategies.

---

[48] Rob and Rowena also reflectively documented aspects of the rehearsal process prior to the concerts, as described in the Autoethnography section, below.

[49] Whilst opportunistic sampling is often grouped with convenience sampling (Jupp, 2006), their definitions are subtly distinguished by the level of prior engagement between researcher and respondents. Wellington and Szczerbiński (2007, p. 51) associated convenience sampling with "accessible, easy-to-contact, well-known (to the researcher) people or settings," whereas opportunistic sampling refers to "selecting people or settings that present themselves during fieldwork." The latter definition was more closely aligned with distributing surveys to "general" rather than "critical" respondents.

3.3.4.2 Participant descriptions

3.3.4.2.1 Critical respondents (Concert 1)

Seven critical respondents who completed surveys in Strand 3 were also interviewed for Strand 1. Table 8 provides a translation key for the different identification numbers used for respondents common to Strands 1 and 3.

Four critical respondents have held key administrative roles in the CMS, six were current members of the CMS in 2016, and one is a regional arts administrator (see Table 9).

As shown in Table 10, eight critical respondents are music teachers, nine are current performers, three have held conducting roles, and one is a piano accompanist. Detailed profiles for all critical respondents are provided in Table 11.

Table 8

Identification Numbers Used for Respondents Common to Strands 1 and 3

Interview respondent ID (Strand 1)	Critical respondent ID (Strand 3)
R1	CR43
R2	CR51
R3	CR50
R4	CR47
R6	CR42
R7	CR46
R9	CR49

Table 9

Administrative/Membership Roles Held by Critical Respondents

Administrative/ membership role	Critical respondents No. (%)	Critical respondent ID									
		CR42	CR43	CR44	CR45	CR46	CR47	CR48	CR49	CR50	CR51
CMS key administrators (current and former)	4 (40)		x			x	x				x
CMS members (current)	6 (60)	x	x			x	x	x			x
Regional arts administrator (independent)	1 (10)									x	

Note. Ten respondents in critical audience survey. Administrative/membership categories are not mutually exclusive.

Table 10

Musical Roles Held by Critical Respondents

Musical role	Critical respondents No. (%)	Critical respondent ID									
		CR42	CR43	CR44	CR45	CR46	CR47	CR48	CR49	CR50	CR51
Music teachers	8 (80)	x	x	x	x	x	x		x		x
Performers	9 (90)	x	x	x	x	x	x	x	x		x
Conductors	3 (30)					x	x				x
Piano accompanists	1 (10)	x									

Note. Musical categories are not mutually exclusive.

Table 11

Profiles of Critical Survey Respondents (Concert 1)

ID	Principal artistic roles in de-identified region	Occupations(s) (as identified by respondent)	Instrument(s) played	Current membership of local classical groups	Length of involvement in local musical community	Where based in de-identified region
CR42	Piano accompanist; member of the CMS	Semi-retired, music teacher, accompanist	Piano	**The CMS**	Approx. 30 years	Stoneville
CR43	Founding member of the CMS; president 1992–2012; executive roles since 1972	Retired	Viola, violin	**The CMS**; Beefy Strings	47 years	Stoneville
CR44	Member of Beefy Strings	Dean of Studies, PhD (music performance)	Violin	Beefy Strings	9 years	Stoneville
CR45	Singer	Principal of music school, music teacher	Voice	Nil	Unknown (well-established)	Stoneville
CR46	Secretary of the CMS; conductor of a local chamber choir; former conductor of the local youth orchestra	Semi-retired, music teacher; musicologist; scriptwriter; producer; conductor	Flute, recorder, euphonium, piano, guitar, percussion	**The CMS**	20 years	Stoneville

ID	Principal artistic roles in de-identified region	Occupations(s) (as identified by respondent)	Instrument(s) played	Current membership of local classical groups	Length of involvement in local musical community	Where based in de-identified region
CR47	Current president of the CMS; former conductor of the local youth orchestra	Music teacher	Oboe	**The CMS**; a local wind quintet	41 years	Stoneville
CR48	Performer, member of the CMS	Doctor	Recorder	**The CMS**	2 years	Stoneville
CR49	Composer, performer	Composer, PhD student	Violin, double bass	Nil	4 years	Godfrey Downs
CR50	President of a local arts organisation	Arts administrator, author	Violin (formerly)	Nil	Approx. 25 years	Magpie Grove
CR51	President of the CMS (2012–2013); former director of Beefy Strings	Music teacher	Cello	**The CMS**; Beefy Strings	Approx. 25 years	Magpie Grove

3.3.4.2.2 General respondents (Concerts 1 and 2)

Concert 1: Cross-genre

Age bracket

Age brackets of general respondents at the first concert are shown in Table 12.

Table 12

Age Bracket of General Respondents (Concert 1)

Age bracket	Respondents	
	No.	≈%
18–25	1	20
26–33	1	20
34–41	0	0
42–49	0	0
50–57	2	40
58–65	1	20
66–73	0	0
74–81	0	0
82+	0	0
Total no. of respondents	**5**	**100**

Gender

Gender status was provided by four out of five general respondents at the first concert. All these respondents were male, which contrasts sharply with general respondents at the second concert (80% female). The surplus of male respondents was partly attributable to female critical respondents bringing a "general" partner to the concert. This source of potential bias in general respondents was confined to the small Concert 1 sample.

Occupation

Occupations were listed by three out of five general respondents in the first concert. These occupations were:

- retired;
- student/food and beverage attendant; and
- academic.

These results are reasonably aligned with traits of classical music attenders in the literature: retired (Pitts, 2005a) or pursuing careers in the professions (Small, 1998).

Income

Income brackets were indicated by four out of five general respondents at the first concert, illuminating a diverse range of incomes (see Table 13).

Table 13

Income Bracket of Vox Pop Survey Respondents

Income bracket	Respondents	
	No.	≈%
<$20,000 p.a.	1	20
$20,000–$40,000 p.a.	1	20
$40,000–$60,000 p.a.	0	0
$60,000–$80,000 p.a.	1	20
$80,000–$100,000 p.a.	1	20
$100,000–$120,000 p.a.	0	0
>$120,000 p.a.	0	0
Income not provided	1	20
Total no. of respondents	**5**	**100**

How did they hear about the concert?

Most general respondents at the first concert heard about the event by word of mouth (three out of five = 60%). As noted by Robinson (2013, p. 87), word of mouth can be more powerful than paid advertisements and media for attracting audiences to chamber music concerts. Other respondents heard about the concert through the workplace (1) or online (1).

Concert 2: Classical

Age bracket

General respondents at the second concert were older, on average, than at the first concert (compare Table 14 with Table 12). The CMS audience closely fitted the standard demographic for classical music attendance in Australia (ABS, 2014), with the largest age bracket of general respondents in the 66–73 category. Half of all general respondents were aged 66 or older, and most general respondents (65%) were aged 58 or older. Very few young to middle-aged respondents were present. Only one general respondent belonged to each of the lowest four age brackets, meaning that those aged 18–49 comprised only 20% of respondents.

Gender

The representation of female respondents was unusually high among general respondents at the second concert. Sixteen out of 20 respondents (80%) identified as female, exaggerating trends for females to favour classical music attendance (e.g., Saayman & Saayman, 2016).

Occupation

Occupations were given by 13 out of 20 general respondents in the second concert, and these are shown in Table 15. Most respondents identified as retirees, a typical category of attenders at chamber music events (e.g., Pitts, 2005a).

Table 14

Age Bracket of General Respondents (Concert 2)

Age bracket	Respondents	
	No.	≈%
18–25	1	5
26–33	1	5
34–41	1	5
42–49	1	5
50–57	3	15
58–65	3	15
66–73	6	30
74–81	2	10
82+	2	10
Total no. of respondents	**20**	**100**

Table 15

Occupational Trends in General Respondents (Concert 2)

Occupational trend	No. of respondents
Retired	7
Teacher	2
Student	1
Cleaner/cook	1
Pastoral care assistant	1
Registered nurse	1
Total	**13**

Income

Income brackets were indicated by 16 out of 20 general respondents at the second concert, indicating a predisposition towards lower incomes (see Table 16). Low earners are typically underrepresented at classical music concerts (Pompe et al., 2013; Roose, 2008; Saayman & Saayman, 2016) and Australian arts events (ACA, 2010, p. 19). Nevertheless, low incomes likely reflected the prevalence of pensioners in the general audience at Concert 2.

Table 16

Income Bracket of General Respondents (Concert 2)

Income bracket	Respondents	
	No.	≈%
<$20,000 p.a.	7	35
$20,000–$40,000 p.a.	4	20
$40,000–$60,000 p.a.	0	0
$60,000–$80,000 p.a.	3	15
$80,000–$100,000 p.a.	2	10
$100,000–$120,000 p.a.	0	0
>$120,000 p.a.	0	0
Income not provided	4	20
Total no. of respondents	**20**	**100**

How did they hear about the concert?

Most general respondents at the second concert heard about the event by word of mouth (11 out of 20 = 55%). Some general respondents were members of a choir who also performed at the concert (four out of 20 = 20%). Others were informed through a community organisation (three out of 20 = 15%)—probably via internal promotional networks of the CMS. Other general respondents cited family traditions

or perchance visitation. One respondent had seen us perform previously (but had not completed a survey at that time).

3.3.4.2.3 Workshop participants and attenders

The improvisation workshop was held 3 hours prior to Concert 1. Of the 18 attenders at our improvisation workshop, seven were instrumental participants, eight were receptive audience members, and three were instructors (Rowena, Fred, and me). Five participants were school students and two participants were adult music teachers. Receptive audience members were primarily middle-aged parents and guardians. The gender distribution of non-instructor participants was four males to three females. Participants and attenders in the improvisation workshop prior to Concert 1 were not asked to complete surveys, but three people at the workshop[50] stayed for Concert 1 and completed critical surveys in relation to Concert 1.

3.3.4.3 Timeline: Strand 3 concerts and surveys

A timeline for concerts and surveys in Strand 3 is shown in Figure 5.
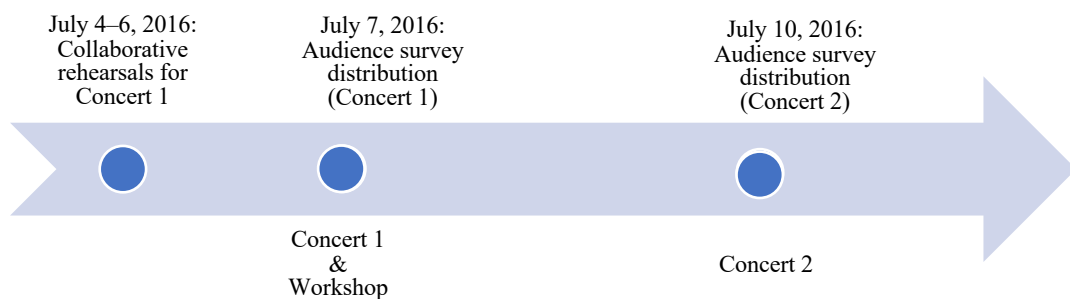
Figure 5. Timeline for concerts and surveys in Strand 3.

3.3.4.4 Completion and return of audience surveys

Hard copy surveys were distributed for completion by audience members. Most of the critical and general surveys completed at Concert 1 were returned to me by hand, with a few returned by post (to give respondents time to complete the survey at their leisure). At Concert 2, a few general surveys were returned to me by hand, but

---

[50] 1 participant and 2 attenders.

most arrived by post to give the (primarily elderly) respondents ample time to complete surveys to their satisfaction. Stamped self-addressed envelopes were provided to facilitate this procedure.

The decision to use paper surveys was influenced by reflective convictions of the performers that providing feedback through smartphone audience apps (e.g., Broughton, 2017) could interfere with attentional aspects of the audience experience. Nevertheless, it is acknowledged that this is a disputed area within music performance and wider scholarship.[51]

3.4 Methods and techniques

The following section describes the methods and techniques drawn upon in the strands. Multiple data generation techniques reflected the mixed-methods approach of this study: interviews, surveys, autoethnographic reflections, observation, and artefact analysis.

3.4.1 Interviews

Interviews were the primary source of data used in Strand 1 of the case study. Literally an *inter-view* or interchange between two (or more) people (Brinkmann, 2014), interviewing may be considered to be a genre (Leavy, 2014), a method, or even a "fundamental ontology of persons" (Brinkmann, 2014, pp. 277–278). The notion of our everyday role within an "interview society" (Atkinson & Silverman, 1997; see also Simons, 2014) aligned with the social constructivist perspectives (Brinkmann, 2014) of this study. The aim of interviews is to uncover subjects' perceptions through an interactive knowledge construction of their "lived world" (Kvale, 2007, pp. xvii, 14), servicing an endgame of interpretation (Brinkmann, 2014). In this study, interviews with local musicians and an arts administrator interactively cultivated the construction of views about institutional chamber music between the researcher and

---

[51] Smartphone use is widely associated with attentional difficulties, as expressed by the perceptions of leading classical performers (Goldsworthy, 2015; Hough, 2016), orchestral administrators (Frantz, 2015), scholars (Haynes, 2018; Leiva, Böhmer, Gehring, & Krüger, 2012; Nikken & Schols, 2015; Stothart, Mitchum, & Yehnert, 2015; Ward, Duke, Gneezy, & Bos, 2017), and social commentators (Bhattacharjee, 2019; Egan, 2016; Lanier, 2018; Sheehan & Pearse, 2015). Conversely, a wealth of research suggested that the use of smartphone devices during music performances does not adversely affect audience responses (e.g., Bailes & Dean, 2012; Egermann, Pearce, & Wiggins, 2013; Grewe, Nagel, Kopiez, & Altenmüller, 2007; Stevens, Vincs, & Schubert, 2009). As Wilmer, Sherman and Chein (2017) noted, "Although the research concerning the potential cognitive impacts of smartphone technology is growing, the results remain contradictory and inconclusive."

interviewees. The use of interviews as a key method in this study built on a solid foundation of scholarship that used interviews to investigate the phenomenon of chamber music (Murnighan & Conlon, 1991; Pitts, 2005a; Pitts & Spencer, 2008; Robinson, 2013) and classical music audiences (Pitts, 2013; Price, 2017).

Interviews in this study were semi-structured and conducted with individuals. Whilst interviews may be viewed on a continuum between structured and unstructured formats, semi-structured interviews achieve the most balanced approach and are a commonly used format for qualitative research (Brinkmann, 2014, pp. 285–286). Important aspects to be considered by the interviewer include:

- seeking an understanding of meanings within the interviewee's lived world;
- describing specific situations with openness;
- employing a thematic focus;
- sensitivity during the interview (i.e., towards ambiguities and changes of course within interviewees' descriptions); and
- striving to achieve a positive experience for all parties (Kvale, 2007, pp. 11–14).

Individual interviews are advantageous, due to the ease of directing the conversation from an interviewer's perspective, and the increased platform for trust through confidentiality (Brinkmann, 2014). In this study, a guided set of open-ended questions allowed the individual interviews to focus on musical and community engagement strategies for classical music. The interview schedule is provided in Appendix C. Interviewees were given the freedom to deviate from the schedule in order to articulate individual views. So as to allow participants to comprehensively express their views whilst catering for the parameters of their interview schedules, the lengths of interviews varied widely, taking between 30 and 105 min each to complete (see Table 17). This participant-led approach risked potential bias in results through the variable quantities of data provided. Nevertheless, the frequency with which participants are quoted in this study rarely parallels the length of interviews undertaken.

Table 17

Interview Lengths

Respondent number	Duration of interview (HH:MM:SS)
R1	00:30:21
R2	00:45:12
R3	01:09:08
R4	00:41:29
R5	01:12:53
R6	00:40:43
R7	00:59:53
R8	01:44:37
R9	00:30:32
R10	01:02.02

3.4.2 Surveys

The function of a survey is to systematically collect data in order to measure perceptions of an issue of interest (Hammond & Wellington, 2013). Surveys are a widely used format in studies of arts participation (ACA, 2010, 2017; Keen & Williams, 2009) and with classical music audiences (Barlow & Shibli, 2007; Rizkallah, 2009; Saayman & Saayman, 2016). In contrast to the use of questionnaires (in a postpositivist paradigm), this is a researcher-constructed survey that elicits from a broad range of respondents their lived experience and perceptions of a particular phenomenon in a way that would not be possible with in-depth interviews. In this study, descriptive statistics were used to examine relations within data (Hammond & Wellington, 2013) without attempting to extrapolate meanings to larger populations.[52] This contrasts with data presented through inferential statistics (Bruce Brown, 2010),

---

[52] Descriptive statistics have been used throughout this project due to the small sample size that rendered many other techniques impossible.

which aim to generalise "the findings of a sample to the population it represents" (Kantor & Kershaw, 2010, p. 2). Descriptive statistics were used in the following contexts in this study:

- vox pop surveys (Strand 2) that sought public stakeholder perceptions about the role of classical music in a regional community; and
- audience surveys (Strand 3) that sought concert attenders' perceptions about alternative presentation strategies that foster audience engagement for classical chamber music.

Tailoring questions to generate both qualitative and quantitative data is an accepted practice for surveys (Hammond & Wellington, 2013; Yin, 2014). Standard surveying techniques were observed, such as starting with closed questions and finishing with "matter of opinion" questions (Hammond & Wellington, 2013, p. 139). The rule of reciprocity (Cowles & Nelson, 2015) governed the fact that vox pop surveys with the general public were significantly shorter than audience surveys (i.e., members of the public were likely to be far less invested in the "cause" of classical music research). Accordingly, multiple choice questions and closed-ended questions (Law, 2016a) were favoured in vox pop surveys. A small number of open-ended responses were incorporated and optional demographic data (i.e., age, gender, income, and occupation) were requested from vox pop respondents.

In audience surveys, 5-point Likert scales were used to provide a descriptive quantitative mechanism for audience respondents to measure their experience of trialled presentation strategies. Likert scales encompass unipolar "zero to positive" response possibilities (Zavala-Rojas, 2014, p. 6775). Closed-ended questions were used to gain insight into attenders' engagement with specific alternative presentation strategies. In these instances, "Yes," "No," and "Somewhat"[53] provided measurable responses. As with the vox pop respondents, optional demographic data (i.e., age, gender, income, and occupation) were also requested from each general audience respondent. Qualitatively, open-ended questions (Law, 2016b) were used in audience surveys to allow nuanced and individual insights. Open-ended questions were used more widely on critical audience surveys to elicit expert opinions about classical

---

[53] Or "Yes," "No," and "Perhaps."

music engagement. Templates of both vox pop and audience surveys are provided in Appendix D.

The previous two sections described methods and techniques that captured the lived experiences of participants through interviews and surveys. The following sections focus on methods and techniques that were conducted more independently as a researcher: autoethnography, observation, and artefact analysis.

3.4.3 Autoethnography

Autoethnography is an "emotional and personal scholarship" (Ellis & Adams, 2014, p. 256) that looks inwards towards a "vulnerable self" (Bartleet & Ellis, 2009, p. 8) surrounded by numerous layers of consciousness. Autoethnographers may explore "evocative potential," critique the self within a social context, and/or challenge the prevalence of mainstream discourses (Creswell, 2013, p. 73). This type of scholarship includes observations of the interaction between autoethnographer and others present within a study. These interactions emphasise honour and respect through nuanced perspectives that aim to fill "experiential gaps" that may exist in traditional research formats (Ellis & Adams, 2014, pp. 260–262). Interpretive and reflective understandings are sought about thoughts, emotions, and bodies (Ellis & Adams, 2014, p. 257).

Epistemologically, autoethnography links the self to dynamic social/cultural creative contexts, allowing it to function within a social constructivist framework (Bartleet & Ellis, 2009). These dynamic interrelationships counteract accusations of narcissism that sometimes arise (Ellis & Adams, 2014, p. 267). Autoethnography also embraces storytelling and rejects the notion of universal truth, sitting comfortably with interpretivist research goals. Particular life stories contribute functional knowledge about general human experience through autoethnography (Ellis & Adams, 2014). Such a concept parallels Stake's notion (2006, p. 10) of a "healthy tension" between generalisation and particularisation in case studies. Autoethnography conjoins emotional aspects of experience with knowledge, making it particularly suited to the portrayal of subjective experiences through live-music performance (Doğantan-Dack, 2012; Whitney, 2015). It has provided a useful channel for conveying evocative musical experiences (Bartleet & Ellis, 2009) in case-study contexts (e.g., Potter, 2015).

In this case study, autoethnography was used to convey particular and personal perspectives of three performers in Strand 3, Concert 1: myself; my duo colleague, Rowena; and a cross-genre collaborator, Fred. Diaries and journals are increasingly used in the social sciences in line with the flourishing of narrative-based methods (Smith-Sullivan, 2008), and introspective journal writing can effectively capture the lived experiences of researchers (Ellis & Bochner, 2000). Accordingly, our inter-reflexive experiences (Barrett & Mills, 2009) of formulating and presenting a cross-genre collaborative concert were documented through journals and reflective analyses—conducted during and after the preparation process. Two performers (Rowena and I) kept a diary during the preparation, rehearsal, and performance period in June/July 2016.[54]

Each performer in Concert 1 provided postconcert reflections regarding the development and presentation of the performance. I completed a postevent written description of the concert during the month after the performance (July/August 2016), which formed the basis for descriptive vignettes of the concert experience included in Strand 3. Upon request in August 2016, both Rowena and Fred wrote postevent reflections about the rehearsal/concert experience in July 2016, which provided valuable intersubjective interpretations of cross-genre processes of collaboration and improvisation.[55]

3.4.3.1 Audio-video recording

Audio-visual methods are a common tool in the kit of the qualitative researcher (Leavy, 2014, p. 4). Given the unfeasibility of conducting observations during concerts as a performer–researcher, audio-visual footage provided a valuable aid, the use of which allowed performers to generate retrospective perspectives. Valuable qualitative evidence is gained in this manner by using a talk-aloud technique, that is, performers retrospectively view audio/video footage after the event, commenting on thoughts, feelings, and observations that relate to research strategies. This approach has the potential to contribute new knowledge about performance

---

[54] I kept a handwritten daily journal between June 27, 2016 and July 10, 2016, which covered preparation for travel to the case study location, rehearsals, logistical issues, and the performance. Rowena kept an undated journal during the rehearsal/concerts period (July 4–10, 2016), which she submitted to me by email on September 27, 2016.

[55] Fred submitted his reflection to me by email on August 2, 2016 and Rowena submitted her postevent reflection (separate to the journal) to me by email on January 29, 2017.

processes (J. Davidson, 2015). Recording equipment documented performance components of the study (Strand 3), comprising 2 hours of concert footage and 1 hour of workshop footage. The concert footage (included as part of Appendix E) was subject to scrutiny to retrospectively identify engagement techniques developed for performance. This approach allowed classical and cross-genre improvisation strategies to be identified, as differentiated by the musical backgrounds of performers present.

3.4.4 Observation

Observation (non-video) involves researchers looking, listening, and recording information (D. Silverman, 2006) through "any or all of the five senses" (Plowright, 2011, "Different Senses," para. 1) in pursuit of the question "What is going on here?" (Agar, 1986, pp. 12–13; see also Bailey, 2008; D. Silverman, 2006). Observational research is suited to mixed-methods approaches that fuse qualitative with quantitative data (Veal, 2011). Field notes are a critical way to capture and comprehend observations (Corwin & Clemens, 2012), providing dependable records to support impending interpretations (Stake, 1995). The use of observations in Strand 2 responded to emerging survey data, which revealed public stakeholder perceptions about the limited accessibility of classical music in the studied community. Through observation and fieldnotes, the presence of hard copy advertisements of classical music in the case-study community was systematically recorded and compared with evidenced stakeholder perceptions.

Observational methods used in this project were structured (Veal, 2011). Structured observation is a precise, details-oriented process bound by formal rules that determine what type of material should be observed (Veal, 2011). Structured observation in this project was determined by a clear goal to map the physical presence of classical music advertisements in the case-study city across a range of commercial, food/entertainment, and public outlets on a single weekday (Monday, March 25) in 2019. To achieve this, I visited a selection of locations by foot in the CBD, and by car within an extended 2 km radius.[56] Forty-six outlets were visited within a 4-hour period, including 18 commercial enterprises, 16 food/entertainment

---

[56] The latter strategy was adopted to correct a mid-observation discrepancy between the number of public and commercial/food/entertainment outlets visited (given a limited number of public outlets within the visited radius).

outlets and 12 public outlets. Accordingly, methodical "steps of observation" (Veal, 2011, p. 216) were covered, including planned site choices, a bounded time period, and specifications of what was observed.

Structured observations typically involve a quantitative component that needs to be recorded systematically (Veal, 2011). In this study, a table format was adopted to consistently record fieldnotes about the observed locations and types of advertisements present. These tables recorded the outlet name, type, and location. The presence of music advertisements was recorded, including the genre, type of advertisement, and location of the specific advertisement. Photographs were taken as supporting evidence for observations, as exemplified by Figure 6. Given that advertisement identification was the focal point of observation, an unobtrusive type (Veal, 2011, p. 207) of "full-observer" observation was used; the researcher had minimal-to-no contact with participants and did not participate in activities (Plowright, 2011). As the advertising materials were already provided for public viewing, there were no ethical concerns about the "covert" aspects of being a full observer (Plowright, 2016). Further unobtrusive observation was undertaken online through targeted searches of events calendars, websites, and public Facebook pages to determine the presence of classical music events during the subsequent month (March 25, 2019 to April 30, 2019).

Figure 6. Photograph of community noticeboard (intentionally blurred).

3.4.5 Artefact analysis

Artefact analysis aims "to develop a deeper and critical understanding of the ideological values expressed by social and cultural artefacts" (Plowright, 2011, "Conclusion," para. 1). Artefacts refer to objects or events produced by people (Plowright, 2011) and are deemed worthy of rigorous analysis based upon their ability to reflect culture-specific elements of "aesthetic taste, values, motivations, and rhetorical decisions" (K. Martin, 2017, para. 1). Artefacts may act as vessels to store and transfer knowledge (Reischauer, 2015), and processes of analysis allow for "a reconstruction of … meaning structures" associated with artefacts (Meyer, Hoellerer, Jancsary, & van Leeuwen, 2013, p. 503). Artefact analysis produces process-generated data that is non-reactive (Baur, 2009).

Examples of suitable material for artefact analysis includes written texts, visual material, and sound data. Events and performances may also constitute a valid basis for artefact analysis (Plowright, 2011). Despite a wide-ranging definition, text-based and visual artefacts were the only types used for this study. Text-based artefacts can include books, letters, prospectuses, brochures, and leaflets (Plowright, 2011). Plowright's model informed the development of categories for two sets of print artefacts that were separately obtained, complementing interview and survey data in Strands 1 and 2. Unpublished private records of the history, development, and correspondence of the CMS were obtained from the founder of the CMS (R1) in February 2017. Thirty-five artefacts were voluntarily contributed (without request) by the founder, including unpublished organisational materials, histories, photographs, and personal artefacts to assist with research into local classical music and the CMS. Separately, 40 artefacts were obtained on March 25, 2019 during observations (Strand 2), providing evidence to support claims about advertisement identification for classical music. Artefacts were individually categorised and described in two large tables, which are provided in Appendix B.

3.5 Interpretation and analysis

Interpretation and analysis processes in this thesis were primarily concerned with qualitative data through inductive analyses of interview, autoethnographic, artefact, and open-ended survey data. Score-based methods of musical analysis were also applied to retrospectively analyse improvisation techniques executed in

performance. Quantitatively, descriptive statistics were analysed by calculating averages for Likert-scale data, and aggregating responses for closed-ended survey questions and observation data.

3.5.1 Analysis and interpretation of qualitative data

3.5.1.1 Interviews

In this constructivist study, interviews were regarded as a data generating collaboration between two people (D. Silverman, 2014). Knowledge was jointly constructed on a "specific interpretive occasion" (Freebody, 2003, p. 136), allowing the researcher to access the subjective experiences of the interviewee (Peräkylä & Ruusuvuori, 2011). Reflexivity was a critical component of interview analysis (D. Silverman, 2014) to acknowledge my own interest in the phenomenon for research purposes (Polkinghorne, 2013). Interviews were recorded simultaneously on two devices by the researcher. The clearest recording was submitted to a professional transcription service, after which transcripts were reviewed and adjusted separately for words and punctuation by the researcher (e.g., Love, 2013).

3.5.1.2 Surveys

Open-ended survey responses produced qualitative data (Hammond & Wellington, 2013; Yin, 2014) as text data in print format (e.g., Kondracki, Wellman, & Amundson, 2002). Following an immersive reading of the raw open-ended responses (Tesch, 1990), data were comprehensively reread to oversee a transition from initial impressions and analyses to the development of codes (Hsieh & Shannon, 2005), which were tabled with the aid of inductive techniques (Hatch, 2002; Saldaña, 2013). All data were securely transferred to Microsoft Excel spreadsheets, facilitating the calculation of averages and comparison of participants' responses. Demographic components were enumerated and catalogued into specific brackets to ascertain the backgrounds and potential biases of respondents.

3.5.1.3 Artefacts

Whilst content analysis (e.g., Cho & Lee, 2014; Hsieh & Shannon, 2005) represents a primary model for structured approaches to artefact analysis (Plowright, 2011), this study draws upon consistent methods of inductive analysis and coding of

interviews and open-ended survey data (Freebody, 2003; Hatch, 2002; Saldaña, 2013; D. Silverman, 2014).

3.5.1.4 Analysis techniques

3.5.1.4.1 Frames

The qualitative analysis approach taken in this study for interviews, reflections, artefacts, and open-ended survey data was guided by Hatch's model of inductive analysis (2002) and Saldaña's coding strategies (2013). Hatch's inductive model, whilst based on the theory of Strauss and Corbin (1998), aimed to offer greater flexibility than postpositivist models (Miles & Huberman, 1994; Spradley, 1980). It started with specific observations in the data and moved towards more general assessments (Hatch, 2002) to inspect and compare all elements that arose within a case (D. Silverman, 2014). This included all marginal, or "non-representative" accounts (Freebody, 2003, p. 135) that suggested a need to modify provisional case features or the system of classification itself (D. Silverman, 2014). After gaining familiarity with the scope of data, frames of analysis were established to make sense of the data (Hatch, 2002).

3.5.1.4.2 Domains

Once frames of analysis were established, domains were created to chart relationships in the data. By rereading the transcript and starting with particulars, domains were uncovered, shedding light on participants' understandings and operations in the world. Domains were governed by semantic relationships that existed within frames of analysis (Hatch, 2002). Spradley (1979, p. 111) outlined nine semantic relationships that are particularly pertinent for domain analysis: strict inclusion, spatial, cause-effect, rationale, location for action, function, means-end, sequence, and attribution. Table 18 exemplifies how major domains were initially identified within interview data, using varied types of semantic relationships (show in italics).

Table 18

Example of Identification Process for Major Domains

Included term[57]		Semantic relationship	Cover term[58]
The CMS Beefy Strings A local wind quintet A local chamber choir		**are kinds of** *(Strict inclusion)*	Local classical performing groups
Performing Administration Teaching Leadership roles		**are ways for** *(Means-end)*	Local performers to work in the music field
Practical considerations Issues of Music Identity		**are characteristics of** *(Attribution)*	Performers' careers
Local musicians' self-perceptions of professionalism		**are a kind of** *(Strict inclusion)*	Music Identity
Identifying with Engaging with Advertising for	audiences	**are steps in** *(Sequence)*	Performances organised by local musicians
Local performers'	Personal involvement with improv; Perceptions about improv	**are characteristics of** *(Attribution)*	Performers' attitudes towards improvisation
Community venues		**are places where** *(Spatial)*	Local performers engage with local audiences

Given the multifaceted channels of data in this project, two first-cycle coding methods were chosen from elemental and grammatical categories:

1. Structural coding is a foundation approach that relates portions of data to a particular research question through conceptual or content-based phrases that reflect an inquiry topic. Structural coding is well suited to an exploratory case study with semi-structured interviews (Saldaña, 2013, p. 64).

---

[57] Included terms identify the members of a particular category (Spradley, 1979; see also Hatch, 2002).
[58] Cover terms name "the category into which all the included terms fit" (Hatch, 2002, p. 165).

2. Simultaneous coding describes two or more varying codes being applied to a single piece of data, or coinciding instances of two or more varying codes being applied to successive components of qualitative data. It is used to enhance the organisation and texture of the data, capturing complex meanings (Saldaña, 2013, p. 80).

Potential bias in the coding processes was managed by embracing the notion of virtuous subjectivity (Peshkin, 1988, 1994; see also Barone, 1992; Henne, 2007), in this study. I used my own lens of virtuous subjectivity in order to include my experiences as a way of interpreting what I was finding. In tandem with reflexivity, virtuous subjectivity represented a core aspect of the ethnographic approach to this project.

3.5.1.4.3 Membership categorisation analysis—interviews

The construction of social orders during interviews drew upon aspects of Membership Categorisation Analysis (MCA; Freebody, 2003, p. 155), an analytic framework that allows the researcher to gain "access to the cultural worlds and moral orders on which the texts hinge" (Peräkylä & Ruusuvuori, 2011, p. 533). Freebody (2003, pp. 157–164) described various applications of MCA that categorise insightful observations within interview/survey responses. The following examples are accompanied with interview data from this project:

- Documenting the "critical moves" (Freebody, 2003, p. 55) that speakers make to substantiate their claims through explanations that stem from categories and attributions:

  Categorisation: "People in our local chamber choir ..."

  Attributes: "... have always just sung whatever"

  Explanation: "They're fairly open and now a couple of them love to come to concerts with me."

  Substantiation: "And then Monique loved it." She said, "Oh that was lovely" (R5).

The previous passage suggested that the speaker views herself as more musically informed than members of a local chamber choir, based on her knowledge/appreciation of repertoire. She viewed herself adopting a "facilitating" role as a requisite part of this.

- Symmetry/asymmetry in accounts is concerned with the distinction between contingent and typed accounts.[59]

  Example:

  Typed account: *"This was heard only by [Stoneville] audiences and they didn't know" (R1)*

  Contingent account: *"I don't think small groups of musicians can entertain as effectively as larger groups unless they add some entertainment value there other than just playing the music" (R4).*

The previous example caused asymmetry in the process of accounting for "why the audience may not have been entertained" and illuminated different attitudes towards engagement practices.

- Lists in talk build upon the "etcetera procedure" (Freebody, 2003, p. 164) as a means of inviting the reader to draw inferences that expand on a general point being made.

  Example:

  "So I've come to this outback thing seeing [the local band] with the [sings bass guitar notes, implying inaccuracy], "We don't smoke marijuana,"[60] then with the Arabic belly dancing, followed by gypsy swing, followed by classical Indonesian gay plate dancing ... in full costume and [accompanied by] Indonesian classical music." (R8).

In the previous example, a cumulative "list in talk" (Freebody, 2003, p. 164) has been used to invite the reader to share an outsider's shock at the unexpected diversity of musical styles/origins at a local dance in Godfrey Downs.

---

[59] Freebody (2003, p. 163) posited that "persons can be described as behaving the way they do because of the conditions in which they operate and the reasonable choices and practices that they exercise; other categorizations can have their behaviours explained in terms of their membership of a category, as 'that type of person'. When we find these two kinds of explanations given — which we may call, in the first case, contingent accounts, and in the second case, typed accounts — we have an instance of asymmetery in the accounting process."

[60] R8 is quoting the opening line of the song "Okie from Muskogee" composed by Merle Haggard and Roy Burris.

3.5.2 Musical analysis: Improvisation

Improvisation generates a form of tacit knowledge (Biggs, 2004) in real time (Dolan, 2005). Improvisation techniques were demonstrated in selected components of trial performances in Strand 3 in classical and cross-genre chamber music contexts. These techniques illuminated structural aspects of the improvisation process and were included so as to demonstrate the practical function of improvisation as an engagement technique for classical music. This material provided a reflective lens into the "engine room" of the performers, demonstrating shifting musical and genre-based considerations in developing approaches to improvisation. Insights were generated through practitioner reflections and a retrospective score-based analysis.

Postperformance reflective processes undertaken by three improvising musicians (e.g., Dolan et al., 2018) revealed practitioner perceptions of the improvisation process, including the development of techniques and their presentation. Improvisation, as it occurred in performance, was later subject to a process of retrospective analysis (e.g., Mermikides & Feygelson, 2018, p. 175). This process involved watching back 1 hour and 35 minutes of video footage from Concert 1 (and selected excerpts from Concert 2), whilst handwriting timestamps in tabled format.

Drawing upon perfect pitch, handwritten musical scores of selected excerpts were developed to shape my reflexive perceptions of the intent, logic, and musical function of improvisation. Score excerpts were subject to a traditional bar-to-bar analysis (Tovey, 1931); the analysis was therefore conducted in a subjectively perceived rhythmic framework. Key parameters of structure, harmony, melody, and rhythm were drawn upon to comprehend (Richardson, 1994; Stake, 1995) the role of improvisation in constructing an engaging performance.

Retrospective analysis of video footage allowed the researcher to:

- **Validate or challenge performers' reflective observations.** The audio/video resource provided a valuable "backstop" for inter-reflexive interpretations arising from "partial yet complementary sensings, seeings, feelings and hearings" (Barrett & Mills, 2009, p. 417). Retrospective analyses of musical frameworks as anchoring points for improvisation clarified non-technical reflective observations of performers.

- **Develop emerging observations about intuitive improvisational processes** (Dovic, 2015); for example, strongly intuitive and responsive improvisational practices were transcribed and described in Czardas (duo version, Concert 2).

- **Interpret in-concert dialogue,** where concert remarks were coded verbatim through an "in-vivo" technique (Saldaña, 2013) to illuminate performer perceptions of improvisation communicated to the audience. For example, my quotation about "crossover agendas" reflected a perceived transmutability of styles through improvisation; and Fred's quotation about "just getting a handle on it" represented a collaborator's lower confidence, implying the non-translatability of certain cross-genre practices.

3.5.3 Analysis and interpretation of quantitative data

3.5.3.1 Quantitative data (surveys)

Audience survey responses were aggregated into critical or general categories in order to compartmentalise qualified practitioner and non-qualified attender perspectives. Vox pop survey responses were initially grouped together as a descriptively representative sample of public stakeholder views about classical music. Public perspectives were later separated along demographic lines in order to ascertain attendance trends specific to age, gender, occupation, or income. Perspectives were also grouped within classical attender and non-attender categories so as to compare the views of engaged and disengaged public stakeholders.

Aggregation of Likert-scale data occurred by identifying the complete number of responses for each category and calculating the mean, standard deviation, and median for each. Analyses of Likert-scale data compared mean and median responses, identifying any differences between critical and general responses to alternative presentation strategies. Broad differences or similarities of audience responses across divergent concert programs were also identified. Collated perspectives of general and critical respondents were discussed in relation to topical perspectives in the literature.

3.6 Presentation of findings

The presentation of findings for each case strand was structured so as to capture the essence of salient themes emerging from the data, supported by continual references to the literature. Quotations from interviews/surveys and the tabled

presentation of descriptive statistics further support claims. Findings presented in Strand 1 were wholly qualitative, gleaned primarily from in-depth interviews. In Strands 2 and 3, both qualitative and quantitative data were used to support claims, including the presentation of descriptive statistics (with means and medians calculated) from Likert-scale survey data.

Vignettes (Stake, 1995) were used in Strands 1 and 3 to convey experientially constructed meanings through narrative structures (Mattingly & Garro, 2000) that reflect my immersion in the studied community during (and prior to) the research project. Throughout this thesis, vignettes are shown in italicised text and describe elements of the case-study location, planning, and performance processes. A creative decision was made to frame the presentation of Strand 1 with a musical structure, operating "in concert" with vignettes to direct the flow of analytical sections.

3.6.1 Strand 1: A concerto in crisis

The structure of Strand 1 is framed by a concerto structure that utilises contrasting sections and instrumentation to alternate between recurring ensemble sections and solo episodical sections. This choice is designed to creatively represent group dynamics and facets of repetition that characterise the institutional view of chamber music. The idioculture of chamber music is represented by a conservatively designed concerto in ritornello form.

Shaping paragraphs to a concerto structure explores "a performative epistemology that emphasizes intersubjectivity … [i.e.,] Knowing together and knowing differently … as a way of bringing the world into play" (Rumbold, Allen, Alexander, & van Laar, 2008, p. 298). This orientation channels emotive, non-linear accumulations of knowledge (Hutchens, Paz, Vogt, & Wakeford, 2019), acknowledging the function of intersubjectivity as both "cognitive agreement between individuals or groups" and "relating simultaneously to others out of … diverging subjective perspectives" (Cooper-White, 2014, p. 882). Traditional academic presentation formats may constrain "what can be achieved in allowing … participant voices to be heard" (Turner, 2016, p. 542). Experimental and affective presentation techniques may instead convey a "performative assembling … of … diverse voices and … emotional charges, sustained preoccupations, and anxieties that [participants convey]" (Turner, 2016, p. 542).

3.6.1.1 Ritornello form

In musical terminology, "Ritornello" refers to recurring musical sections that alternate with contrasting episodic material (Augustyn et al., 2014). In ritornello form "motto-themes [are employed] to introduce successive periods" (Talbot, 2001, para. 6). Contrasting episodes visit different keys and their frequency can "be increased at will, making this 'ritornello form' almost indefinitely expandable" (Talbot, 2001, para. 6). Originating in 14th century madrigals, ritornello techniques were applied to the concerto in the 18th century. Intricately developed ritornello structures appear in concertos by Antonio Vivaldi[61] (Talbot, 2001). Vivaldi used such formats as a signature feature of solo concertos (Haramaki, 2014), with interchanging solo episodes and tutti ritornello sections.

The specific choice of ritornello form, as developed within a solo concerto format by Vivaldi (Haramaki, 2014), guides the structural flow of Strand 1 through:

- the predominance of a solo instrument, reflecting researcher perceptions of the foregrounded agenda, perspectives, and opinions of the "staunch founder," which constrains the collaborative effectiveness of the organisation; and
- repetitive restatements of the opening ritornello to represent an institution that reiterates core foundational values and objectives, without flexibly adapting to changing times and sociocultural contexts (e.g., Eapen, 2010; Friis, 2006).

The project-specific layout of contrasting ritornelli and episodes reflects facets of the institution, its place, its audience, and shaping factors for music identity. Contrasting sections represent diverse factors that influence the sustainability of the institution. Ritornelli and episodes are depicted in Table 19.

3.6.2 Strands 2 and 3

Strands 2 and 3 are presented in a more traditional format, directed by a flow of key topics guided by the research questions informing the study. A traditional presentation format is more strictly adhered to in Strand 2, which focuses on the interpretation of qualitative and quantitative survey data from public stakeholders. Given that autoethnographic reflection is a key data source for Strand 3, narrative vignettes complement the traditional layout. These vignettes provide personal

---

[61] Antonio Vivaldi (1678–1741) was an Italian composer of the baroque period.

reflections and anecdotes that aim to capture the atmosphere of my experiential encounters as a participant in the pilot project. Most examples function as sectional interludes, adding shades of narrative texture to illuminate the flow between key paragraph topics.

Table 19

Layout of Ritornelli and Episodes in Strand 1

Musical section in ritornello form	Topic (Strand 1)
Opening ritornello	Administration: The organisation and funding
Episode 1	Space, place, and venue
Ritornello 2	The audience
Episode 2	Concerts as an educational service
Ritornello 3	Competition: Cultural implications
Episode 3	Volunteerism vs professionalism
Ritornello 4	Music identity and motivation
Episode 4	Low performance standards
Closing ritornello	Alternative presentation strategies
Coda	Conclusion/summary

3.7 Evaluating mixed-methods research

3.7.1 Validity and reliability

Validity refers to the soundness or integrity of a study (Miller, 2008) and notions of validity within constructivist studies can be described as "dependent on the resonance of their findings with participating communities' common discourses" (Miller, 2008, para. 2). A mixed-methods approach, as adopted in this study, can increase the consistency and accuracy with which participants' perspectives are conveyed (Guest, MacQueen, & Namey, 2012). Measurement error within quantitative survey results is a key area for caution that can mar the validity of results

(Fink, 2003). Pitfalls of measurement were avoided through carefully constructed survey questions (e.g., avoiding technical language) that allowed for a mixture of quantitative and qualitative responses.

3.7.2 Trustworthiness

Trustworthiness is a concept that allows qualitative researchers to describe the virtues of their research in terms other than through the traditional quantitative benchmarks of reliability, validity, and generalisability, instead focusing on concepts of "transferability, credibility, dependability, and confirmability" (Given & Saumure, 2008, para. 1). In studies that incorporate narrative inquiry, trustworthy findings are those that resonate, telling "a story that is respectful, responsible, rigorous and resilient" (Abad, 2018, p. 86; see also Stauffer & Barrett, 2009).

3.7.3 Triangulation

Processes of triangulation within constructivist research promote consistency between findings and data, aided by multiple sites, data sources, and/or investigators (Merriam, 1998; Stake, 1995). The triangulating convergence of data in case-study research benefits from multiple channels of evidence (Yazan, 2015; Yin, 2014). Triangulation within this study occurred through the inclusion of multiple research sites and data generation sources. Multiple sites included two performance venues (Strand 3), and a variety of public spaces and outlets (Strand 2). Multiple sources of data drew upon interviews, surveys, observations, artefact analysis, diaries, and video footage.

3.7.4 Member checks

Member checking involves reconsulting with research participants, aiming to enhance the trustworthiness of qualitative findings (Sandelowski, 2008). In this study, member-checking procedures were carried out for all interviews (Strand 1) after the completion of transcription processes. Each respondent was provided with a copy of the transcript of their interview and invited to read and comment on the material to confirm accuracy, clarify/expand upon responses, correct errors, and add/remove any information, as desired. Three respondents provided small edits to the transcripts, and one of these respondents expanded considerably upon original responses (by hand,

which was later transcribed by the researcher and added to the transcript). The researcher assured respondents that names and places would remain de-identified, as per the ethics protocol.

3.8 Ethical considerations

Ethical approval for this project was granted by a school-based ethics committee at the University of Queensland. Care and consideration of all participants is a vital component of a constructivist study and aligns with the principles of justice, integrity, and beneficence espoused within the *National Statement on Ethical Conduct in Human Research* (National Human and Medical Research Council, Australian Research Council, & Australian Vice-Chancellors' Committee, 2007). Towards this aim, all participants received a relevant Information Sheet that detailed the aims, benefits, and risks of the project, as well as the intended nature of their participation. Consent forms were signed by participants in order to confirm their understandings of these aspects of the study prior to their involvement.

Details of minimising harm, maximising benefit, and maintaining the privacy of participants were extensively detailed in the ethics application for this project. The most contentious ethical issues surrounded the execution of interviews and surveys, including ruling out the use of surveys for any promotional purpose (Cowles & Nelson, 2015) and ensuring that the interviewer maintained a healthy tension between constructing knowledge and showing respect for interviewees' integrity (Kvale, 2007).

The identities of all research participants (including interviewees, survey respondents, and performers) were anonymised in the research report. Pseudonyms for people, places, organisations, and groups are provided in Table 20, Table 21, and Table 22. In their signed consent forms, all participants acknowledged that there is a chance that they could be identified by readers with "insider knowledge" of the local music community. Data collected have been stored securely throughout all stages of the research project, including phases of transit. Colleague/collaborator diaries have also raised ethical concerns: Hammond and Wellington (2013) noted that diarists can lose sight of the intended audience or become oblivious to the consequences of describing others' behaviour. These considerations have been accounted for through the judicious choice of autoethnographic passages that illustrate the case.

3.9 Summary

This intrinsic case study combined qualitative and quantitative research methods to investigate the multiple sociocultural facets that shape chamber music engagement in a regional city in Queensland, Australia. The case study drew upon ethnographic and narrative approaches, situated within a constructivist and interpretivist framework. The essential role of the researcher within the investigated social world was reflexively acknowledged.

Table 20

Key to Pseudonyms (People)

Description	Pseudonym
Member of the classical duo[62] featured in Strand 3	Rowena
Cross-genre collaborator (singer-songwriter and guitarist) featured in Strand 3	Fred
Deceased daughter of Fred	Acacia
Deceased daughter of Fred, as characterised in song title	Waterbaby
Manager of the alternative venue used for the workshop and Concert 1 in Strand 3	Kaitlyn
My first strings teacher—school instrumental program	Mrs Barnacle
Local arts administrator and author (R3), as characterised in vignettes	Doug
Current member of the CMS (R2), as characterised in vignettes	Renée
Former members of the CMS	Marjory Emmett (deceased), Father Bob Chalice, and Barry
Husband of a member of the CMS	Derek
Young performers in Stoneville	Charlie and Toby
Regular CMS audience members	Bill (deceased), Gertrude, and Mildred
A famous Australian tennis player	Reg Gunner

---

[62] I am the other member of the classical duo. My shortened first name, Rob, is used.

The three strands in my project investigated institutional, public stakeholder, and audience/practitioner viewpoints about engagement practices, with respect to the sustained participation of contemporary audiences for classical chamber music. The case favoured particularisation over generalisation and was clearly bounded in space and time.

Diverse methods and techniques were employed to traverse a rich range of perspectives that crystallise learnings about the case. These methods directly drew upon practitioner perspectives (through interviews, critical surveys, and autoethnographic reflections), and stakeholder perspectives of classical music attenders and non-attenders (through audience and vox pop surveys). Observation and artefact analysis were used as supplementary forms of evidence. Observation helped to identify opportunities for enhanced classical music engagement in a regional community setting, and artefact analysis provided enriched understandings of the music institution.

Table 21

Key to Pseudonyms (Places)

Description	Pseudonym
A regional city in north-eastern Australia (Queensland)	Stoneville
An inland community approx. 40 km from Stoneville	Godfrey Downs
Coastal communities approx. 50 km from Stoneville	Magpie Grove and Jinderup
An Aboriginal community approx. 2 hours from Stoneville	Boggadoona
The main river in Stoneville	Scott River
The alternative venue for Concert 1	The Warehouse
The traditional venue for Concert 2	Jack Bolger Cultural Centre (JBCC)
Other alternative venues in Stoneville	Lavender Place and Evelyn Gardens
An alternative venue near Stoneville	Regional Caves
Private music school in Stoneville	Con Brio Music School

Table 22

Key to Pseudonyms (Organisations and Groups)

Description	Pseudonym
Classical duo featured in both collaborations in Strand 3	Lalor Duo
Predecessor to Lalor Duo (quartet)	Lalor Ensemble
A regional chamber music institution	The Chamber Music Society (CMS)
A community choir administered by the CMS	Harmony-Us Choir
Community string orchestra that was formerly administered by the CMS	Beefy Strings
Local youth orchestra (est. 1975)	Stoneville Youth Orchestra (StYO)
Local symphony orchestra (est. 2018)	Stoneville Symphony Orchestra (StSO)
Local brass band	Regional Gold Band
Local wind orchestra	Regional Winds
Local pipe band	Angus Pipes and Drums
Local arts organisation	Arts Inc.
Former local council in Stoneville	Stoneville City Council (SCC)
Current local council in Stoneville (post-amalgamation 2008)	Stoneville Regional Council (SRC)

Chapter 4: Case Strand 1—Institutional View
The Chamber Music Society

4.1 Where's the beef in the Beethoven? A concerto in crisis

I negotiated a two-lane roundabout at the town entrance beneath the beady gaze of an iconic bull statue that alerts visitors to Stoneville's proud status as the "beef hub" of Australia. My electric windows groaned against the scorching sun—a reminder of the interminable summers of my youth, sweltering at the riverbank, or racing bottle tops through the gutter amidst a subtropical deluge. Craning my neck for a glimpse of the traffic lights on Highway 1, I found myself dwarfed by jacked-up[63] utes piloted by impatient workers in high viz[64] and loaded semitrailers streaming through the town centre.

As I pulled up in front of the imposing concrete façade of the Jack Bolger Cultural Centre, I recalled discovering my youthful musical identity in this bustling regional Queensland community. I was curious to find out how the CMS had fared since those vital years in my musical development (aged seven to nine).

The CMS had been a close-knit musical organisation with a diverse membership, and monthly performance opportunities, in 1998. I recalled the Catholic recorder player (aptly named Father Bob Chalice) with a congenial nature and nervous temperament. He had long left town. I remembered being greeted warmly by the venerable (late) pianist Marjory Emmet—a terrific sightreader, who dependably appeared with curried-egg sandwiches for morning tea. Marjory received a Medal of the Order of Australia for services to community music and, following my move away, had posted a surprise cheque to "help further your musical success." I had kept in touch, intermittently, with two other CMS members over the years—a former cello teacher and a local conductor—but I had barely seen their associates since the day

---

[63] "Jacked-up" refers to vehicles that have been lifted (with modified suspension), often to accommodate larger tyres for off-road activities.
[64] "High viz" refers to high visibility workwear.

that I was whisked away as a ten-year-old to continue my education in the big smoke,[65] a day's drive south.

I climbed the front steps and observed the fresh layout of the heritage-listed cultural centre. The CMS had reportedly shifted rooms twice since I left. I noticed how different community arts groups outlined their territory clearly with distinctive signs and attractive displays. I'd never really noticed them in my youth—perhaps it was "music nerd" syndrome or selective memory. The building's interior no longer possessed the grungy qualities of its former existence as a mercantile warehouse. The renovated lobby was well-lit, with sophisticated sculptures and a new kiosk. After ascending a twisting stairwell, I peered through the age-old hallways, eventually stumbling upon a small banner that announced: "Chamber Music Society."

4.2 The organisation [Ritornello 1a]

The CMS was a non-profit organisation founded in 1973 (Artefact #1) to give local classical musicians an opportunity to play and perform for the regional community of Stoneville (Artefact #85). The CMS was perched within the landscape of "tens of thousands of not-for-profit organizations in Australia [including] small arts and craft organisations" (Bellamy & Leonard, 2015, p. 125). In addition to promoting "the playing and appreciation of chamber music" and providing "facilities and guidance for those interested" (Artefact #95), it has been a primary aim of the CMS since inception to encourage young musicians to develop their skills alongside more experienced adult performers (Artefact #1; Artefact #82). The CMS started in home venues (Artefact #95) and was granted a free space for rehearsals and performances in the Jack Bolger Cultural Centre (JBCC) in 1981 under a long-term tenancy agreement with the Stoneville City Council (Artefact #2). The CMS also coordinated yearly holiday music schools between 1974 and 1983 (Artefact #2) that received funding from the Queensland Government and the ACA (Artefact #82), bringing together students and tutors from across the state, including from isolated communities (Artefact #95). The CMS lobbied to form the StYO in 1975 and both groups currently share administrators. During my engagement with the community as a researcher, the CMS was holding weekly meetings and presenting free public concerts. These were

---

[65] "Big smoke" is a colloquial term referring to a large city.

held on the second Sunday of each month in the StYO Room (next door to the CMS) in the JBCC (Artefact #3).

4.2.1 Administration

4.2.1.1 Executive and administrative leadership

The CMS was voluntarily administered by a committee consisting of the musicians themselves. Major positions within the CMS administration were president, secretary, treasurer, librarian, and the society's representative to the JBCC Tenants' Committee (Artefacts #8; #23). Unofficial/untitled roles have included concert coordinator, grant-writer, arranger/transposer, and tutor (Artefact #23). Administrative duties are often shared by chamber musicians, who "typically [handle] their own business affairs, dividing the duties of concert scheduling, accounting, travel planning, and rehearsals coordination amongst themselves" (Murnighan & Conlon, 1991, p. 168).

4.2.1.2 Artistic leadership

The CMS lacked an artistic director role, aligning with a trend that Terracini (2007, p. 36) observed in some Australian arts organisations. This trend has raised challenges for sustainable engagement practices. Pitts and Spencer (2008, p. 228) noted that long-term audience members for chamber music can place significant trust in artistic direction "to bring them quality performances of stimulating music." Such creative leadership has been demonstrated to promote continued participation (J. Lee, Davidson, & Krause, 2016) and group cohesion (Rowley, Bennett, & Reid, 2016) in community music settings.

4.2.1.3 Group collaborations

In addition to their regular activities, the CMS has acted as an umbrella organisation for other classical performing groups in the Stoneville community. These included:

- Harmony-Us, a volunteer-based community choir, administered by the CMS, despite rehearsing at a different venue. Their conductor was the secretary of the CMS.

- Beefy Strings, an unpaid semi-professional string orchestra, was formerly administered by the CMS. The CMS has previously received donations from Beefy Strings (Artefact #31). The former director of Beefy Strings was concurrently the former president of the CMS.

Both "sub-groups" reciprocally performed in the CMS monthly concert series.

4.2.2 Summary: Organisation and administration

The CMS was a longstanding regional Australian non-profit arts organisation that promoted the playing, appreciation, and learning of chamber music (Artefact #1). The CMS held weekly meetings, presented free monthly concerts (Artefact #85), and maintained a long-held tenancy in a community arts centre (Artefact #2) through a council community lease (Artefact #112). The group was administered by the musicians themselves without a designated artistic director, which potentially constrained the sustainable engagement practices of the institution. The CMS fostered collaboration by administering other local classical music groups, which was reciprocated through their performances in the CMS monthly series.

4.3 Character profiles [Ritornello 1b]

The concerto of the CMS was being led by a stable core of players, though its themes were woven around the character profile of a solo instrument. Secondary themes were rendered sotto voce.[66] The staunch founder directed the flow and paced the modulations as recognisable strains of the ritornello recurred.

4.3.1 A stable core: Extended family

A feature that consistently underpinned the interplay of group dynamics (J. Harris & White, 2018; Tuckman, 1965) within the CMS was the stability of its core membership. It has "got a stable centre" (R1) and "it's always been a really core group that have kept things going … they've kind of given that solid vein right through" (R6). R2 concurred that the group is comprised of a "good core of people" and R5 asserted that she has been involved "since its very inception [in 1972]." Long-term CMS members have collaborated on musical projects for 20–45 years and

---

[66] Sotto voce is an Italian musical direction meaning "spoken or sung in an undertone."

exhibited interpersonal dynamics that resembled the complexities of an extended family (Tuckman, 1965).

4.3.2 The "staunch founder"

The staunch founder (R1) was a retired 80-year-old violist, who cofounded the CMS with her late husband in 1972. She was awarded Stoneville Citizen of the Year during the 2009 Australia Day Awards to recognise 38 years of active involvement in Stoneville's cultural community. Whilst maintaining regular attendance at the CMS meetings and concerts, the staunch founder stepped aside as president in 2012 after 40 years in executive roles with the CMS. The staunch founder suggested that the CMS has "achieved over the years all we set out to do" (R1).

4.3.3 The "neutral helpers"

The neutral helpers were:

- a woodwind player who was the president of the CMS (R4). She joined in the 1970s (with a hiatus whilst studying at an interstate conservatorium). She was a school music teacher and former conductor of the StYO; and
- a multi-instrumentalist who joined the CMS in the 1990s. She served as secretary of the CMS (R7). She conducted a local choir and formerly conducted the StYO. She was an amateur musicologist and retired music teacher.

Leadership is an influential factor in group dynamics (Jauncey, 2010). As president and secretary, the neutral helpers have earned key leadership positions in the CMS primarily through long associations with the organisation. R7 emphasised accumulated experience as directing her leadership activities, rather than a specific vision for the organisation:

> Gradually, I've just sort of grown in those experiences and taking on leadership roles as the time has passed and as there's been a need for it. Someone else might not have the time any more or they might want to be involved in something else. (R7)

4.3.4 The "marginalised aspirers"

The marginalised aspirers were:

- a pianist in her 70s who belonged to the original core group of the CMS (R5). She was the main accompanist in Stoneville and had recently retired from school music teaching; and

- a cellist in her 50s who grew up in Brisbane and moved to the Stoneville region in the 1980s to become a school/private music teacher (R2). She was president of the CMS for two years (2012–2013).

4.3.5 The "younger influencer"

The younger influencer was a pianist in her 40s who joined the CMS as a student member in the 1980s and returned, after a hiatus, as an adult music teacher. The younger influencer communicated an underlying respect for the founder's agenda, suggesting that the influencer may be an effective mediator for the institution:

R6:   Today—and this is just the way it is now, [the staunch founder] has been left … she probably hasn't got the contacts that I had.

M: And then there's the technological side of things.

R6:   Most definitely …. She's just relying on people coming to her now, whereas we used to go out to the community, find people, find the singers.

4.3.6 The "outsiders"

Outsiders were non-members of the CMS, who offered external perspectives about the CMS and/or the broader classical music community in Stoneville:

- R3, the "arts administrator," was the president of a local community arts organisation. He was a well-known author, educator, and nonpractising musician;

- R8, the "singer-songwriter," was a composer and performer who worked within popular music genres. He was married to the hermit composer, moving to the region in 2014;

- R9, the "hermit composer," was a composer and performer who worked within both classical and popular styles. She moved to the region in 2014 and did not participate in the CMS or other local classical music activities; and

- R10, the "versatile outsider," was a well-established local performer/educator with approximately 25–30 years' experience across a range of musical genres

including classical, folk, and rock music. He was an active improviser and performed chamber music commercially for weddings and events. He performed with the CMS "quite a long time ago" but was not a member.

4.4 Funding [Ritornello 1c]

The Secretary fidgeted as she explained the current financial outlook of the institution. "We're in a bit of a tight spot, these days. It's expensive to keep everything running, with public liability insurance, instrument insurance, and all of that humdrum. We're only a small community group and not really business-minded people. There is a whole lot of darn government paperwork that still needs to be sorted out. It's a rather terrifying lot of work and, frankly, no-one has the time or energy to deal with it. Very little comes in from membership fees and concert donations, so we're just staying afloat really."

4.4.1 The CMS: Fixing the basics

The ongoing pursuit of funding has been a persistent concern for community arts organisations in Australia (Cahill, 1998; Comte & Forrest, 2012). Despite its longstanding role in the Stoneville arts community, the CMS has neither obtained DGR status[67] nor appeared on the Australian Government's Register of Cultural Organisations (Commonwealth of Australia, 2017b). At the outset, this severely limited the organisation's ability to acquire funding, and pay administrators and/or musicians. As noted by the president of the CMS, "We don't have the money to pay anybody at all. The bank account is very low" (R4). The secretary added that "[the CMS] hasn't filled in the paperwork [to be a beneficiary of the Marjory Emmet Trust], which is now much more considerable than when the [StYO] became a … whatever it is" (R7).[68] A lack of administrative will to address a resolvable organisational obstacle was being demonstrated by the executives. The president conceded that "we don't have any sponsorship for our concerts here except for the council [venue and advertising in council brochures]" (R4).

---

[67] Deductible Gift Recipient status allows approved Australian organisations to obtain tax-deductible donations.
[68] R7 was referring to obtaining DGR status.

4.4.2 Public and private funding

A laissez faire organisational structure and dearth of engagement with funding sources represented a series of missed opportunities for the CMS to facilitate sustainable engagement with local audiences. To foster linkages between public, business, and philanthropic arts funding networks, federally administered Creative Partnerships Australia (CPA) aimed to bring "the arts, donors and business together for mutual benefit" (CPA, 2019, para. 1). Remarks by key administrative figures in the CMS suggested a mixture of unawareness and disinterest in seeking sustainable funding, beyond the rare acquisition of grants. The secretary of the CMS clarified the limited scope of funding sources:

> M: Has there been much luck with the Chamber Music Society achieving sponsorship from different sources, especially business-related sources …?
>
> R7: It's not a road that we've gone down. We have received [a state government grant] a few years ago where we acquired that beautiful piano. That was a major thing.

The CMS was not supported by local businesses and had only received two grants during the last 15 years:

- $14,200 from the Gambling Community Benefit Fund[69] in 2005. This enabled the CMS to purchase a grand piano (Artefact #8).
- $300 from a local insurance company for six music stands in 2004 (Artefact #8; Artefact #96).

During a March 2019 visit to the chamber music rooms, I noticed a large cheque commemorating the $300 grant from 2004 (15 years later)—displayed on the wall above the upright piano (see Figure 7). The continued recognition of the memento appeared to imply low expectations of future funding opportunities. Whilst grants have supported the purchase of musical equipment for the institution, they have not provided substantial or consistent support for the development of sustainable engagement practices.

---

[69] The Gambling Community Benefit Fund is Queensland's largest one-off programme for community grants, distributing $54 million dollars per year, with individual grants ranging from $500 to $35,000 (State of Queensland, 2017).
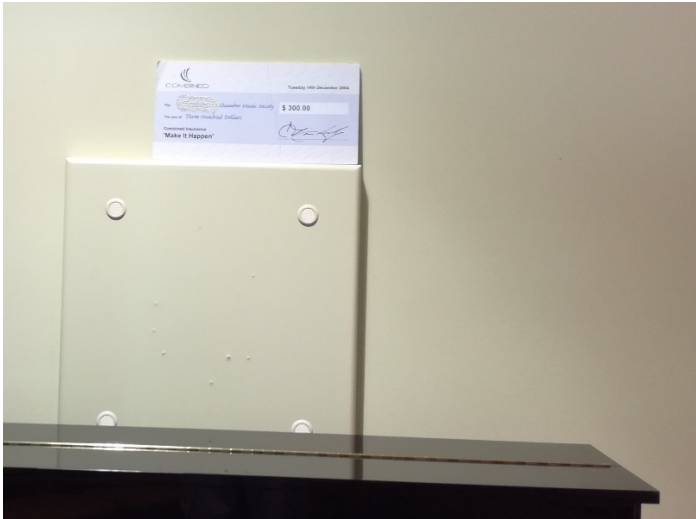
Figure 7. $300 cheque displayed at the CMS.

4.4.3 Funding challenges

Despite a range of funding opportunities, the daunting task of raising funds through both government and private sources can be difficult for regional arts organisations to sustain. A local arts organisation, for example, successfully secured funding from the Playing Queensland Fund and a private sponsor in 2017 for a month-long touring quartet based in Stoneville (of which I was a part). This was framed as a pilot project to map opportunities for audience engagement. The regional tour was shortlisted for an APRA/AMCOS Art Music Award (Artefact #117) and received overwhelming support through audience surveys (Artefact #79). A subsequent proposal proffered by the organisation in 2018, premised upon the learnings of the pilot project, was unsuccessful in securing government funding and did not proceed (R3, personal communication, July 17, 2018). Such an example emphasised the critical need for arts organisations to secure a multiplicity of funding sources to ensure sustainable artistic growth and development.

Crowdfunding is an example of a funding source that carries sustainability challenges for small arts institutions. Crowdfunding is a powerful tool for entrepreneurs (Martinez-Canas, Ruiz-Palomino, & del Pozo-Rubio, 2012; Strähle & Lang, 2018) and musicians (Strähle & Lang, 2018; see also Kickstarter, 2017). Nevertheless, unsuccessful (or suboptimal) crowdfunding attempts can cause negativity and lowered motivation (Gamble, Brennan, & McAdam, 2017). As a local example, the newly formed Stoneville Symphony Orchestra (StSO) aimed to raise

$5,000 through the Australian Cultural Fund to support its launch in 2018, yet only received 7% of the requested funds (Artefact #90). Despite this hurdle, the StSO demonstrated industry skills akin to a "swiss army knife" (Joss, as cited in Higgins, 2012, p. 48), proceeding to launch the orchestra with the support of at least nine local businesses (Artefact #115). This eventuality suggests that a business-oriented mindset (rather than reliance on a specific funding source) is a critical component of sustainability for local arts institutions.

4.4.4 Summary: Funding

Australian arts organisations face a competitive arts funding environment, in which they seek increasingly diverse forms of financial support to sustain themselves (CPA, 2019; H. Mitchell, 2011). Despite this challenging climate, the CMS has pursued a limited range of funding sources and has not obtained DGR status. This situation constrained the financial resources of the institution, limiting its ability to sustainably engage an audience for classical music.

4.5 Space and place [Episode 1a]

During our interview, the staunch founder guided me through the history of the CMS. "Back in the early days," she recounted, "we performed our quartets in people's homes, because there was nowhere else for us to go." Her mouth curved into a smile. "We had one mayor here for many years. He took an interest in supporting little community groups like us. He bought this historic warehouse in the '70s and turned it into a community arts centre. In 1981, we were granted a thirty-year lease— imagine that." As the narrative unfurled, I began to understand why their current building is closely tied to the identities of the musicians. "The council installed ceiling fans, lights, and power points. After that, they just said, 'Off you go!'" The staunch founder reclined slightly and gestured from floor to ceiling. "Look at the height of those walls—we painted them ourselves. We had to purchase our own carpets. We put up the huge curtains. We even made our own music stands and wooden chairs. We really made it our own."

A performance space shared by the CMS and the StYO comfortably held 60 people. There was a kitchenette at the back to prepare afternoon tea following the CMS concerts. It was not an ideal performance space, featuring a single

entrance/exit, dry acoustic, and large pillars that partially obscure the performers.
But it was sufficiently large and comfortable to service local chamber music events.

4.5.1 History

The CMS was a community tenant group in the JBCC where the organisation had resided since January 1981 (Artefact #2). The building formerly belonged to Jack Bolger and company, a prosperous Stoneville wholesaler during the late 19th century (Artefact #97). The company traded in general merchandise, spirits, and wine, acting as a local agent for British companies and supplying stations and hotels in Queensland's central west regions. The present site on the edge of the CBD (built between 1900 and 1902) was the largest mercantile store in Queensland. It symbolised the importance of Stoneville's port at the turn of the century, according to the Queensland Heritage Register (Artefact #116).

The building was purchased by SCC in 1975 and converted into a cultural centre that housed diverse creative groups, including weavers, spinners, potters, lapidarists, an art society, camera club, and the performing arts (Artefact #97). Kenny (2011) noted that historical legislative steps in Ireland instigated partnerships between local government and arts bodies during the same time period (1973) as the founding of the CMS and repurposing of JBCC as a cultural centre, suggesting an international trend. Despite a local historian's claim (Artefact #97) that the JBCC is "unique in Australia," there are numerous other examples of cultural centres occupying heritage venues in Australia[70] (Cahill, 1998, p. 55).

4.5.2 Leasehold arrangement with regional council

A long relationship between the CMS and the regional council was a key shaping factor for music identities within the institution. The formal establishment of the CMS in 1973 followed 3 years of regular meet-ups by local chamber music enthusiasts held in the home of the two founding members (a married couple). On January 1, 1981, the CMS was granted a 30-year lease by the Stoneville City Council (SCC) for one room on the first floor of the JBCC (Artefact #2), which had been

---

[70] Examples include the Footscray Community Arts Centre in Henderson House (pre-dating JBCC by 1 year) (Barry, 2012), Abbotsford Convent (Maguire, 2012), Old Museum Building (State of Queensland, 2016), and the Australian National Academy of Music in the South Melbourne Town Hall (ANAM, 2018).

adapted for community arts activities 6 years prior (Artefact #97). By this stage, the CMS had formed a pre-tenancy relationship with SCC through use of the old Town Hall Art Gallery for performances (Artefact #2). Local governments have played a key role in the development of music communities in numerous countries (de Quadros & Lichtensztajn, 2014; Kenny, 2011; Langston, 2011; State of Queensland, 2019), strengthening networks of linking social capital (Langston, 2011). These networks have facilitated sustainable community engagement practices (Kenny, 2011).

The Stoneville Regional Council[71] (SRC) maintained rental agreements with numerous non-profit community organisations that used council properties through leases or licence agreements (Artefact #112). Under the leasehold arrangements for the CMS, the SRC provided the basic operating facilities. The CMS took responsibility for suitably adapting the room for classical music rehearsals and making cosmetic improvements. This involved painting the walls, staining large wooden beams (supporting the next floor), buying carpets, and hanging heavy velvet curtains across one side of the room to improve acoustics. Institutional responsibilities also extended to the construction and purchase of suitable chairs for performers and audiences (Artefact #2).

4.5.3 Competing for space

Occupying a stable venue since 1981 represented a central shaping factor for music identities in the CMS. Nevertheless, recent years had seen increased competition for space in the building. Langston (2011) observed that proliferating music/arts groups rarely receive local council support that reflects their expanding activities. The CMS was forced to relocate and downsize within the building in 2002, creating a period of uncertainty and anxiety for the organisation. R1 admitted that "it was disappointing to move to the second floor where the [SRC] shifted societies into new and smaller rooms in about 2002–2003." Keller (2018, p. 166) agreed that competing for physically demarcated spaces is problematic and risks impeding outreach. Later, the length of the CMS's lease was downgraded. Council restructuring in 2014 created a threat of eviction, causing the organisation to reach out to the community for support. John-Steiner (2006, p. 91) observed that community

---

[71] Four local councils, including the Stoneville City Council, amalgamated to become the Stoneville Regional Council in 2008 under reforms instigated by the Queensland government. One of the four councils later de-amalgamated.

engagement fosters sustainability for arts groups, noting that "creative groups … may function for a while through determination … sacrifice, and intermittent funding, but long-term survival requires stable inclusion in the larger society."

4.5.3.1 Inter-group power sharing

A growing sense of place-based instability meant that inter-group collaboration was an increasingly important shaping factor for the music identities of local classical practitioners. Closer administrative ties between the CMS and the StYO were a serendipitous outcome of the council's eviction threat, as explained by the CMS secretary:

> [The CMS was] moved again recently—perhaps 2014—so that council could take over upstairs and turn it into office space for their engineers. [Nearly] everyone on the top floor had to be relocated. For a while, we didn't know if we would be evicted but after petitions and meetings with the mayor, it was all sorted out. It wasn't handled well by the council as there was quite a bit of uncertainty and concern by all the groups who received the notice. We had to go through the process of accepting a new lease, initially for 1 year then 3 years …. This was when [R4] and I came back into the committee for [the StYO] so it wouldn't fold. That way, the president and secretary was the same for both [the StYO] and [the CMS] to ensure the groups were working together, sharing the two rooms and enabling the availability of the [the StYO] rooms for concerts, rehearsals, etc. (R7, personal communication, November 3, 2017)

An administrative power-sharing agreement between the CMS and the StYO strengthened trust between the organisations, allowing bridging social capital to accrue (Jones & Langston, 2012; Langston, 2011). The literature broadly concurred that mutual benefits are derived from community cooperativeness and collaboration (Cox, 1995; Falk & Kilpatrick, 2000; Langston, 2011; Putnam, 2000; Sirianni & Friedland, 1995), including the promotion of prosocial action when people connect through small groups (Stukas et al., 2016). Averting eviction by the council provided a common-fate goal to facilitate collaboration and counteract conditions for conflict (Ashmore, 1970; Young & Colman, 1979).

4.5.3.2 Inter-group space sharing

Place-based constraints can (paradoxically) facilitate sustainable engagement practices by encouraging the shared use of resources by practitioners. Shared administrative arrangements with the StYO enabled the CMS to use the StYO's larger performance space in the neighbouring room, with both groups "sharing rooms, sharing facilities, sharing administrators for a long time now. I think we're not big enough to be too parochial about it. You've gotta work together" (R7). The CMS paid a nominal fee to the StYO for use of its room for performances, which was taken directly from the CMS concert donations, as the president explained:

> On the Sunday afternoons, everyone [in the audience] just pays their gold coin donation. We probably end up with anything from $30 to $60, and $30 of that has to go to the youth orchestra organisation to pay for the use of the room. (R4)

An "entry 'by donation'" model is popular with Australian cultural consumers who visit museums (Burke et al, 2010, p. 147), though free classical concerts do not sustainably attract paying audiences to subsequent ticketed events (Rizkallah, 2009; Saayman & Saayman, 2016). Nevertheless, the shared performance room was a multifunctional space, used by local and visiting performers on a hire basis:

> [The StYO Room] is a really important venue … because if you lose the [Stoneville] Youth Orchestra rooms, it's a venue that is lost for the Eisteddfod as a performance space, for groups that come to town that just need a nice small space for auditions, for the AMEB[72] exams …. Now, none of those things bring in huge amounts of money but it's an important venue. (R7)

4.5.4 JBCC: Space, belonging, and identity

The cost-effectiveness of using a council-operated space veiled a deeper connection between practitioners and their place, which represents a shaping factor for music identities. The president explained that the cost-effectiveness of a council-provided venue was a major asset for the CMS because "we don't have to pay for other venues" (R4), whilst R6 hinted at deeper feelings of belonging, stating that "we've got this venue that doesn't cost anything and it's there for us" (R6). Relationships with place determine human identities (Heidegger, 1971; Merleau-

---

[72] Australian Music Examinations Board.

Ponty, 1962; Tomaney, 2012). Kenny (2011, p. 217) also noted that "the relationship between music and locality also bears huge significance within local government initiatives." The long-term residency in a council-provided space created a perception of belonging to the space, echoing Tuan's notion (1977, p. 6) of a transition between "undifferentiated space" and place. This concept reflects a growing sense of value over time in a specific site infused with "elaborated cultural meanings" (Lawrence-Zuniga, 2017, para. 1). Reflecting the notion that relationships with place can foster a sense of belonging (Gallina, 2017), R6 emphasised feelings of ownership and flexibility. She described the CMS Room in JBCC as a firmly established leisure space: "We've got something that's ours and we're able to use that [space] at any time we want" (R6). The institution's longstanding history with an established venue encouraged practitioners to feel a strong sense of belonging to the place.

4.5.5 Summary: Space and place

The CMS has established an historical connection with place through a longstanding council community lease (Artefact #2) in a converted heritage-listed building (Artefact #97). The institution's relationship with this place was a key shaping factor for the music identities of local practitioners. Competition for space in recent years saw a forced relocation that caused the society to reach out to the community for support and establish tighter administrative links with the StYO through power-sharing and space-sharing agreements.

4.6 Alternative venues [Episode 1b]

Music Australia (Strahle, 2016a, 2016b), the ACA (2010), and federal policymakers (Commonwealth of Australia, 2013) have acknowledged that alternative venues provide an important opportunity for classical musicians to appeal to a broader audience base. Chamber music performances in alternative venues routinely engage a younger (Strahle, 2016b, 2017) and less wealthy audience demographic (Robinson, 2013), who seek increased interactivity with the art form itself (Markusen & Brown, 2014). Both within and outside the CMS, there was a perception that the organisation needs to seek alternative performance spaces to attract new audiences.

4.6.1 Leaving the "comfort zone"

Performing in alternative venues was viewed by individual interviewees as a way for local practitioners to challenge themselves and engage a wider audience. R2 suggested that "broadening the audience base would be taking [the CMS] out of where they are—taking them out of that comfort zone and allowing a little more adventurousness in there." Haferkorn (2018) agreed that, in order to engage an audience, new performance formats for classical music require confidence and support from practitioners. R3 reinforced that "chamber music needs to get out of the [Jack Bolger] Centre … and be seen to be in other places, because you can't attach an audience to what it is you're doing if they don't even know you exist." This perspective was confirmed by the widespread perception of arts non-attenders that a lack of information about arts events is available (ACA, 2010, p. 9). Performing in alternative venues was perceived by R2 and R3 as a way for CMS members to challenge themselves and expand their audience, implying a need for musicians to avoid cliquish behaviour (Hruschka & Henrich, 2006) and stimulate bridging social capital to foster "broader identities and reciprocity" (Putnam, 2000, p. 23).

4.6.2 Finding a balance

A compromise that balanced JBCC performances with a conservative use of alternative venues was suggested by the younger influencer as a potential audience engagement strategy for the CMS. She optimistically noted that having "a change one month and [deciding] to do it in one of the cathedrals might be just beautiful and might bring in different people that have never … set foot in a chamber concert" (R6). Performing classical music in cathedrals is an audience engagement strategy that has been trialled in Stoneville across a wide timespan, as noted in local published literature (Artefact #84; Artefact #121). R10 similarly observed the local availability of parish, masonic, and community halls as alternative chamber music venues. Haferkorn (2018) and Strahle (2016a, 2016b) recommended a more radical shift from traditional venues, noting that bar, nightclub, and house-based venues are more effective options for classical musicians to connect with younger, newer audiences.

4.6.3 Diversity and mobility

Using a range of alternative venue types and locations was suggested by R2 as an incentive for the CMS to engage with a wider audience. As Schippers and Bartleet (2013) noted, community music ventures can be marked by a tension between extreme flexibility and rigidity. R2 suggested "maybe doing a concert at a school hall; maybe doing it at an old people's home; maybe doing it at a university. Just broadening, making the organisation more mobile." As Hambersin (2017) noted, schools can act as recognised intermediaries to increase the accessibility of cultural experiences. To increase its mobility as an organisation, the CMS could also expand its activities to engage with new audiences in surrounding districts. When R2 was president, she:

> wanted [the CMS] to do a concert in [Jinderup] and a concert in [Magpie Grove][73]—
> at least one of those places every year, so the people in those towns can participate …
> most of them don't come to [Stoneville] to participate. (R2)

A metaphorical satellite model (Heimovics, n.d.) of touring was suggested by R2, whereby planned performances in nearby towns revolve around a centrally based chamber group in a regional city. Such an approach has been executed in the Stoneville region by visiting professional quartets (Artefact #117), a local play (Artefact #94), and formerly by the CMS, as described by R5:

> M: What would you describe as some of the most powerful chamber music
>   experiences you've had in [Stoneville] …?
>
> R5:   That to me … I'd have to go back a few years … maybe in the '90s … we
>   used to play in City Hall. We'd take our little groups out west; we'd take
>   them to [Jinderup]; we'd play in just different venues and the art gallery here.

Practitioners could occupy venues in liminal communities (Delanty, 2003) to engage with potential stakeholders for classical music within the community. The hermit composer reflected on this possibility:

> Yeah, it's tricky. I think maybe to hook up with like, not the pubs so much, but
> maybe like the newsagent and do like a Tuesday morning classical coffee thing? Or at
> the bakery, you know, classical morning for 2 hours or something like that. (R9)

---

[73] These pseudonyms refer to coastal communities within 50 km of Stoneville.

Snake-Beings (2017, p. 119) agreed that community musicians can diversify their practice through "liminal [stagings] of performance." Glover (2017, p. 874) observed "the sometimes liminal quality of leisure" gives participants "permission to embrace the moment [and] share the experience."

4.6.4 Minimal costs

Chamber musicians who perform in alternative venues often seek a multiplicity of funding sources; furthermore, it is common for club and bar venues to offer a free performance space for artists (Robinson, 2013, p. 80). In this scenario, no new costs would be incurred by the CMS and the greatest challenge would be locating a well-maintained keyboard for specific ensemble formations (Robinson, 2013). The cathedral concert format desired by some CMS members could be financially accommodated; as the president remarks, "You don't actually have to pay [to play in a Stoneville cathedral], but you give a donation" (R4).

4.6.5 Place-based entrapment

Despite the potential for the CMS to use alternative venues at free to minimal cost, the institution remains firmly attached to the embattled council venue. Gallina (2017) and Pretty et al. (2003) agree that the negative connotations of place attachment are underexplored in place-based literature. Gallina (2017, p. 15) observed that people can experience place-based entrapment whilst remaining unaware that shifting community dynamics inhibit their current needs. Such a phenomenon reflects the institutional attachment to their long-term venue. Gallina (2017, p. 17) noted that entrapment has been underexplored in musical contexts. Encouraging community musicians to use non-council facilities stimulates self-generated activities (Schippers & Bartleet, 2013) and reduces an unsustainable dependence upon government resources (Hawkes, 2012).

The dependence on JBCC was associated by the institution with perceived financial pragmatism and notions of territorialisation connected with belonging (Glover, 2017, p. 886). These perceptions counteracted the willingness of CMS members to explore new horizons. Glover (2017, p. 886) noted that space can be "at once both emancipatory and discriminatory," reflecting CMS's fraught relationship with their venue as a facilitator and constraint for the institution. The president and

secretary of the CMS explained the financial benefits of using the council space, warning that "If you're going to another venue, you've got to pay for it" (R4) and "If we do the concert in our [StYO] rooms, that's fine [but] if you do your concert somewhere else, you've got so much to pay out" (R7). R6 recognised the quandary, observing that "[It should not] be a problem, but I guess the cost is always a factor, whereas we've got something that's ours, and we're able to use that at any time we want." Belonging and perceived financial prudence were two major components of place-based entrapment for practitioners.

The perception that public liability insurance is a prohibitive cost attached to performing outside JBCC also constrained the willingness of institutional practitioners to pursue opportunities in alternative venues. The secretary cautioned that "you get some nice spaces in churches but then, if we go there … we have to take out public liability to do a concert eleven times a year—for our monthly concerts, it's not possible" (R7). Public liability insurance for performers and entertainers in Australia typically offers twelve months of cover (Aon Risk Services Australia, 2019; APRA AMCOS, 2019b; Music NSW, 2019). Therefore, it is possible that flawed understandings of public liability insurance further impeded the willingness of the CMS committee members to trial alternative venues as an engagement strategy. Instead, members were content to perform in their home venue, which guaranteed public liability cover whilst accommodating a small audience. As R4 noted, "[JBCC's StYO room] is a small enough venue that we can fill the venue if we need to." A complex range of financial, insurance, and place-based concerns underwrote notions of entrapment that constrained sustainable engagement for the institution.

4.6.6 Summary: Alternative venues

Whilst the CMS had developed deeply felt notions of belonging to a space, issues of contested space suggested that the CMS had to safeguard the sustainability of its engagement practices. This could be facilitated through a quasi-rhizomatic model of engagement (Deleuze & Guattari, 1987; Hillier, 2013) that incorporates the use of alternative venues. To achieve this, the CMS could consider investing in bridging social capital (Putnam, 2000) and mobilising the organisation by diversifying venues at minimal cost (Robinson, 2013). Currently, such moves are being avoided

due to a sense of place-based entrapment (Gallina, 2017), perceived financial pragmatism, and venue-related insurance concerns.

4.7 The audience at CMS concerts [Ritornello 2]

"When I was a little vegemite,[74] my Dad kept a violin under the bed," *Gertrude explained as I seated myself beside her to watch the CMS concert. "One* *day, he decided to teach me how to play it. They were tough times during the Great* *Depression." She leaned in closer, lowering her voice. "Once, when I snapped a* *string, Dad strode off into the back paddock." Gertrude gleefully mimed a rifle* *discharging. "Before we knew it, he'd stripped the guts out of a sheep and wound me* *up a new string before tea-time."[75] Observing my raised eyebrows, Gertrude cackled.* *"Wound you up too—believe that and you'll believe anything!" She digressed, "But* *it's wonderful to see the young musicians getting up on stage every month. It gets* *them good and confident for their exams." She added, "We leave our rifles at home."* *I noticed a well-dressed young boy perch himself in the front row, stealing a quick* *glance around the room. Gertrude gave him a thumbs up. He smiled, leafing through* *a music score. His family members joined him as the concert was about to begin—* *sister, Mum, and Grandma trailing five steps behind. "I feel like the Queen Mother* *today," Grandma remarked to a friend in the next row.*

4.7.1 Age: Retired

The trend of an ageing audience was confirmed by members of the CMS. R7 noted that "at our chamber music monthly concerts, they're a much older audience," and R6 agreed, "I'd say our audiences tend to be the older generation." These views aligned with ABS (2014) statistics, stating that the highest levels of attendance at classical concerts in Australia falls within the 65–74 years age bracket. Accordingly, most regular attenders at CMS concerts were retired pensioners:

> M: Describe the typical audience member for chamber music in [Stoneville].
>
> R2:   Retired.
>
> R1:   … the pensioners, who have been coming regularly for years.

---

[74] "Little vegemite" is an Australian slang term for a child, originating from the brand of an iconic food spread.
[75] Gertrude was referring to the traditional process of making strings from sheep or goat intestines.

> M: Are they the more regular audience members …?
>
> R1: Yes … they love our concerts.

R4 agreed that, in the CMS audience, "those regulars at the moment are mainly pensioners." The intimate audience size and retired status of most attenders at a CMS concert in 2017 were noted by R1:

> <u>Concert held Sunday 8 October 2017.</u>
> 30 people attended. At least 20 were retirees. (R1) [76]

The age range present at CMS concerts was contested by practitioners in the institution. One member stated that "our audiences are probably 40-plus age group" (R4), whilst another suggested a more restrictive age bracket of "usually retired, older, probably over 50. Very unusual for there to be anyone under 50, under 60" (R2). These assertions were contested by the president. She painted a wider picture, suggesting that "our audiences range from very young children, to teenagers, to adults, to pensioners, and retired people" (R4). Data collected at a CMS concert in 2016 indicated that 80% of audience respondents (16 out of 20) were 50 years plus. Whilst the president's observation was accurate (attenders across all adult age brackets were present), the rarity of audience members under 50 years of age suggested that the CMS could consider strategies to engage a younger and more age-diverse audience.

4.7.2 Audience instrumentalists

Long associations with the CMS were evidenced by audience members who attended their holiday music schools in the 1970s/80s: "These pensioner people—they are now retired—the ones that were involved in our music schools 1975–1982—some of them are still alive and come along [to our concerts]" (R1). Whilst their presence suggested individual loyalties to the institution, it did not imply that the institution was engaging widely. Pitts (2013, p. 88) confirmed that "chamber music attracts an audience with some insider knowledge of the instruments and music being played," and personal instrumental skills sensitise listeners to instrument-specific musical literature (Radocy & Boyle, 2012). R10 agreed that "if … a string quintet [performs] … it's probably going to be more interesting to string players … than others. Whereas

---

[76] This memo was a written amendment to R1's interview transcript, made in October 2017.

if it's a wind quintet, it's going to appeal to a slightly different demographic." Small (2001) surmised that audience members bring personal values and experiences to performances that act as sense-making tools.

4.7.3 Families

Another group of attenders at the CMS concerts were identified as the families of student performers. Given that attendance of families at CMS concerts was intermittent, it did not reflect sustainable engagement practices of the institution. Finnegan (2013, p. 152) noted that "performers' friends, relatives and supporters" were often present at amateur musical events. Their attendance opportunities may be limited by the negative impact of family commitments upon concert attendance (Fernandez-Blanco et al., 2017). Respondents noted that families typically only attend to support relatives performing:

> M: What characterises audiences here?

> R1:   At the moment, it's the parents of the performers who are playing—students … their parents, grandparents, brothers, and sisters—for the first two or three times they perform. After that, they don't come so often.

R7 clarified that families often attend "around Eisteddfod time or around AMEB examination time and we've got a lot of kids playing getting a practice opportunity." As described by R4, "it's usually the parents and relatives of those performing that come, plus a few regulars [who are] mainly pensioners."

4.7.4 Summary: The audience

Unsustainable engagement practices of the institution were evidenced by a dearth of younger attenders and newcomers in the concert audience. Attenders at CMS concerts exhibited stereotypical features of classical music audiences. Practitioners noted the predominance of elderly pensioners, though a small non-senior group of attenders traversed multiple age brackets. It was reported that CMS attenders are often musically educated (e.g., Pitts, 2013) and maintained long associations with the institution. Families of student performers formed another identifiable audience segment (e.g., Finnegan, 2013/1989), attending to support relatives who perform.

4.8 Concerts as an educational service [Episode 2]

When I was growing up, the monthly opportunities to perform for a congenial and familiar audience at the CMS were an important component of my musical development. The gentle nexus of welcoming adult mentors and the routine appearance of an amicable audience provided an enjoyable opening for my nine-year-old self to take risks in performance without a perceived threat of public shaming.

4.8.1 Youth development and wellbeing

The staunch founder suggested that the established CMS audience was non-judgemental, facilitating the musical and personal development of young performers:

> If the kids make a mistake, it's a friendly audience and they just start again …. After 4 years with a little girl who's been taught in the school system in group lessons, we challenged her to play a Corelli Concerto last Christmas … [from] a little girl who would never smile, to one that has blossomed out and can smile and talk to people. (R1)

Non-formal musical experiences such as these may contribute strongly to youth development (Bartleet, 2012; Temmerman, 2005). R10 agreed that "performing alongside your students … is one of the greatest teaching environments because you're there, you're demonstrating … you can give them feedback that's immediate and help that's immediate in a real-world … musical environment." The CMS concerts were viewed by members as collaborative opportunities for students through which they could expand their performance activities beyond the limitations of school music programs:

> [The CMS] brought me in and I started playing in small groups with them. I really enjoyed playing with the adults as well because it gave me something more than what I had available in the school program at the time. (R4)

Block (2010, p. 58) agreed that extracurricular ensembles "fill a void" for music students in communities with limited school-based support, as confirmed by R7:

Sometimes we are able to invite school ensembles because they don't always get a great deal of performance opportunities. The kids are practising week in, week out and then they're only performing at school functions or eisteddfod. (R7)

Nevertheless, the educative performance model focused on the musical development of performers rather than audiences. Audiences increasingly look upon performing arts experiences (including chamber music) as educative opportunities to stimulate their own intellectual and cognitive growth (Foreman-Wernet & Dervin, 2013; Pitts & Spencer, 2008; Radbourne et al., 2013). To this end, community music practitioners can be agents to extend and develop music within their communities (Schippers & Bartleet, 2013).

4.8.2 Seasonal music schools

An alternative educational model—seasonal music schools—has been used to foster sustainable engagement with classical music in the region. Seasonal music camps have a rich history in Australian youth music (Pear, 2007; see also Australian Youth Orchestra, 2019). Holiday music schools in the studied region were instigated by the CMS during 1974–1983 (Artefact #95). A different annual music camp for students was instigated in 2003 by Paul Dean and Southern Cross Soloists in response to experienced shortfalls in audience attendance at their Stoneville concerts. As noted by a 2010 article in The Age newspaper:

The turning point came in 2001 when Dean and the Soloists, a group he formed in 1995, performed in front of about 50 people in a 1000-seat hall in the Queensland city of [Stoneville]. "We stayed up talking and decided there had to be a better way of organising things than overnight touring in the hope that an audience would just materialise." This led to a pilot education weekend in 2003 that developed into an annual week-long course in [Stoneville] every July with up to 1600 students. (Artefact #120)

This outcome suggests that concerts as an educational service can directly improve audience engagement for classical music, but such an outcome was facilitated by a strategic plan and professional performers.

4.8.3 Summary: Concerts as an educational service

Young performers at CMS concerts were supported by a central aim of the institution, which was to provide concerts as an educational service. This service was perceived to enhance youth wellbeing (e.g., Dharmaindra, Lorentzen, McEune, Oakley, & Sampson, 2009) and complement school-based performance opportunities (e.g., Block, 2010). The educational focus of CMS concerts built on a former practice of coordinating seasonal music schools. Despite numerous benefits for younger populations, this model prioritised education above fostering sustained engagement with the wider community.

4.9 Competition culture: Eisteddfod [Ritornello 3a]

Despite making accelerated progress and receiving a raft of trophies, the local eisteddfod was a yearly high-pressure event that impacted upon my developing sense of "musical wellbeing." At my teacher's recommendation, I was enlisted as a participant aged seven and I received a crash course in Student Performance Anxiety Training (colloquially, SPAT). It wasn't the stress of building on success after my first "highly commended" for Miriam Hyde's "Gnomes Marching." Instead, the mind games of fellow performers instilled in me a genuine fear of leaving the wings. "Aren't you nervous? You wait until you're my age. There's nothing you can do about it."

4.9.1 The CMS and the eisteddfod

The Stoneville Eisteddfod was a regular event (Filmer-Davies, 2001; Artefact #92) that shaped the music identities of local practitioners (Artefact #99). The CMS entered both adult and youth sections of the eisteddfod (chamber music) on a yearly basis (Artefact #3). The institution attached significant value to success at the eisteddfod, as noted by CMS Facebook posts (Artefact #86). Beefy Strings (Artefact #89) and the major brass bands in Stoneville (Artefact #83; Artefact #103) also played competitively. R3 described the eisteddfod as a training-based competitive model that was widely accepted in the region:

> I think we do have a certain model, which is the eisteddfod model, which is about training, and also something that's very well understood in [Stoneville] is

competition, because it's a sports-mad town. Competition, a la eisteddfod, is understood by the whole of community. (R3)

Though it shaped identities, the eisteddfod model did not represent a form of sustained engagement for the institution. Audiences hold a weak position in the power structure of classical music competitions (McCormick, 2015) and the largely repetitious nature of eisteddfod sections means that "of all those for whom the Eisteddfod has value … the audience is considered least" (Filmer-Davies, 2001, p. 7).

4.9.2 Eisteddfod: Recruitment vs regulation?

The recruitment of eisteddfod participants for CMS monthly performances ingrained the institutional model of concerts as an educational service. To recruit student performers, CMS members extended direct invitations to both student performers and music teachers in the community. Many teachers enthusiastically pursued "extracurricular performance opportunities for their students" (B. Sorenson, 2007, p. 21). The staunch founder explained that "we'd been in contact with the music teachers and sometimes [the co-founder of the CMS] would invite the students to play with us" (R1). This occurred both individually and through invitations to larger school-based ensembles:

> When I was organising more concerts ... I would have school groups. It might be a small group or I might have seen one in the eisteddfod, or I might have seen one at a school like a wind quintet or something, woodwind quintet or something. I would say, "Oh that was lovely," [and then] contact the teacher if I knew them. Which, you tend to know most of them and you say, "Can they come along?" (R6)

Eisteddfod-based recruitment contributed to lowered regulation and short-term planning of CMS concerts. The staunch founder noted that "outside players—students of other music teachers—choral groups—singers—they form the bulk of the program" (R1). The president described the short-range and impromptu process of organising monthly concerts:

> So, we just ring around the teachers in town if we're in charge of organising that concert and say, "Have you got any students to play, or do you want to come and play yourself?" So, it's open for anybody. It's usually the parents and the relatives of those people performing that come, plus a few regulars. (R4)

The short-term vision of such organisational processes offered limited opportunities to sustainably engage a local audience for chamber music.

4.9.3 Group conflicts: Schadenfreude

Another negative aspect of the competitive culture was that it shaped conflicts between idiocultural music identities in Stoneville. Both respondents below claimed that non-communicativeness between performers has been a principal problem arising from these conflicts. R5 viewed competitiveness as a cultural disposition that stimulated group exclusivity:

> R5:   I think if we can break down that competitive thing and that ownership of …
> like "that little choir belongs to me. This is *us* … That [other] little choir—oh
> no, we don't sing with them. We're the blue choir and then the yellow choir's
> over here" …. If we could get people to come together, I often think of the
> potential that's in this city ….
>
> M: To what extent do you think the competitiveness, which perhaps is a cultural
> attitude here, holds that sort of thing back?
>
> R5:   Very [much] … a lot.

This description of group rivalries related to Putnam's (2000, p. 23) notion of "strong in-group loyalty" that can co-exist with "strong out-group antagonism," that is, bonding at the expense of bridging social capital. This antagonism can materialise as a type of schadenfreude (Dasborough & Harvey, 2017) between groups, as identified by R3:

> So, what happens here is it tends to be everybody goes into their silo, so for example,
> I was talking to somebody from the … [Regional Gold] Band the other day about
> whether they had any band instruments to send out to Boggadoona. Knocked about,
> whatever, but instruments. They said no, and I said, "Is there anybody else in town?"
> They said, "Oh, well, I hear that the [Stoneville] City Band is foundering at the
> moment." And it's almost like this element of triumphalism coming into her voice,
> this person's voice who's recounting this because they're going to go under. I just
> thought, "This is a small town. These are band musicians, and same as you, they're
> just in a different band. This is bad form. Do you have to compete with them until
> they're dead? You have to kick them while they're down?" It just had this awful
> sound to it. (R3)

R3 shared a view propagated by Putnam (2000) and Langston (2011) that robust social networks facilitate harmonious community relations.

4.9.4 Teacher conflicts

The competitive culture shaped teacher identities, stimulating further conflicts in the Stoneville music community. Zembat (2012) noted that competitive attitudes can exacerbate teacher conflicts in educational environments. R3 theorised that classical performances in Stoneville provided an opportunity for teachers to compete by proxy:

M: How do you think that most classical musicians in [Stoneville] appeal to their audience? What do they do?

R3: It's competitive and it's social …. Most of the people who put on or put up things to go on in classical music in [Stoneville] are doing so because they have students who they want to expose, too … that's where they put their best students to show them off and to also train them up in performance …. Why do these teachers want their students up there? Because they're competitive with other teachers. That's the eisteddfod model.

Teacher conflicts have hindered constructive communication in the local music teaching community. Icy relationships between teachers inhibited CMS concert planning processes, as noted by the staunch founder: "[We] learned that we had to get permission from the music teachers [to invite students to perform at the CMS monthly concerts] … won't mention any names here" (R1). R10 expressed a similarly guarded perspective, noting that "[I'm] just being a little cautious what I say … when I arrived … I certainly did hit some barriers from some senior members and local persons in the arts community." Conflicts between teachers and between groups represent negative shaping factors for music identities in the studied community.

4.9.5 Summary: Competition culture

Historically, the eisteddfod is an important institution in Australian musical culture (Binns, 1982; Lees, 2003). The Stoneville Eisteddfod has been one of the region's major cultural events (Filmer-Davies, 2001) and represented an important shaping factor for regional music identities. The CMS entered the eisteddfod yearly and institutional members recruited young eisteddfod participants to perform in the

CMS concert series. Negative side effects of eisteddfod-based recruitment included lowered audience engagement (Filmer-Davies, 2001), lowered regulation of concerts, and the precipitation of conflicts in the music community.

4.10 TPS and cultural cringe [Ritornello 3b]

I dried my sweating hands on my trousers as I prepared to enter the stage for my penultimate eisteddfod performance. I detested the nervous wait for the adjudicator's bell. Next month would be the big move down south, uniting the family in the capital city. At least it would be away from this dreaded stage. My piano teacher was seated in the sixth row of the audience. As she later divulged, she suppressed a smirk at overhearing an irate family conversation nearby. "Oh, look, he's about to waltz on again. It's just not fair. Everyone else does their best, but this bastard cleans up[77] without even trying. He should be disqualified by the committee. Give the other punters a shot for once."

4.10.1 TPS

Egalitarian components of TPS, according to R5, have impeded the willingness of Stoneville musicians to pursue excellence. Their hesitation reportedly arose from a fear that collegial relationships may be damaged by associations with exclusivity:

> If I could say, "I want you, and you, and you, and you, and you only, and we'll make this lovely little vocal group," people would see that as—see that as being, "Oh, that's an elite group, she doesn't want me." (R5)

R3 perceived a regional arts culture where exclusive skill sets were regarded disdainfully by local practitioners:

> R3:   I hate to say this, but if the arts have a place in the world, if chamber music has a place in society, it must be that I have a set of skills that you do not have; therefore I am different from you, and I have something to say with that set of skills which is different from what you can express for yourself. Therefore, it's exclusive. But every profession is exclusive, you know?

---

[77] "Cleaning up" was used as a colloquial term for winning.

M: That's not necessarily a bad thing?

R3:   It's not, but it is assumed it is [in the local arts community].

4.10.2 Cringe: Culture for export

4.10.2.1 Artists

Manifestations of cultural cringe in regional Australia (Butterworth, 2019; Diprose, 2019; Huntley, 2019b; Rääbus, 2019) were perceived by R3 as another shaping factor for the identities of local artists in the studied region. This shaping factor was conceptualised by R3 as an "export culture" in which regional artists are discouraged from making sustainable community contributions:

> This region is about export …. Everything we create, we export … coal, beef, [grain], any sort of agricultural product. Whatever it is, we export it …. It's not used here, so the idea of a "whole of culture" creating something that stays here isn't really part of the culture. Even government services like the railway, it's just to transport stuff from here and to make sure that stuff transports through here …. It's not set up … for people here, and that's actually one of the reasons why we set up [Arts Inc.] because it's about saying, "Here is where it's at. We support artists here." And we have to show them how they can live a life here and change this culture of export. (R3)

R3's observation was reinforced by a news release from the local university entitled "Coal country exporting performing arts gems" (Artefact #88), celebrating the overseas success of recent graduates. R3 explained that a key rationale for his establishment of a community arts organisation was to incentivise local artists to challenge the "export culture" by fostering local cultural creation.

4.10.2.2 Sportspeople

A direct link was perceived by R3 between the competitive music training model in Stoneville and a propensity for skilled sportspeople to achieve sustained recognition on the proviso that they leave the region (and don't return). Such attitudes reflected a regional-scale model (Butterworth, 2019; Diprose, 2019) of Australian cultural cringe (Hughes, 2018; A. Phillips, 1950/2006; Roennfeldt, 2011; Willoughby et al., 2013). As R3 noted:

> Competition … [which] is understood by the whole of the [Stoneville] community … does have the effect on players [that] where they are individually good players, they

become successful when they are exported … [We've] got [former Stoneville residents] who are gold medallists in [the] Olympics and Commonwealth Games. There are three male hockey players who are in … [the] Australia men's hockey team, from [Stoneville] …. There are a number of recent [residents at the] Commonwealth Games winning gold medals. A whole lot of them … live in [Stoneville], but you wouldn't know them. They're in no way given any kudos for being here now. Not by the locals. (R3)

R3 specifically referred to achievements of a locally born tennis champion to demonstrate a perceived absence of local cultural recognition as a shaping factor for practitioner identities:

[Reg Gunner's] a case in point—born and bred in [Stoneville]. Won three consecutive rings, you know, four grand slams in consecutive years. No-one's ever done that since .... People know about [Reg Gunner] in [Stoneville], but you won't see any cultural expressions of it. There's no "[Reg Gunner]: the musical," there's no pieces written and dedicated to [Reg Gunner], there's no statue in the park. [Whilst a stadium in a capital city is named after him], there's not even a "[Reg Gunner] Tennis Court" in [Stoneville]! (R3)

A competitive sports culture oriented towards "skills export" was paralleled with the local eisteddfod as a training model for talented musicians to "earn a ticket" to other regions, rather than forge a regional music identity:

[In Stoneville], you get trained in performance. If you're good … if you're innately a musician, that's a fantastic training because you can go and take it anywhere you want. You can go into anything you want with that once you've got the training, the basic training. It's up to you, but you won't do that here. (R3)

4.10.3 Low self-esteem

Related to both regional cultural cringe (Diprose, 2019) and TPS (Feather, 1991) was a reported tendency for low self-esteem to shape the identities of local artists. A jocular personal encounter with a friend following R3's return to Stoneville from living in a capital city illustrated a link between regional cringe culture and low self-esteem:

When I came back here after having been in Brisbane for a number of years, one of my friends of the family, I met him at the shop and he said, "Oh, G'day [R3], what are you doing here—slumming it?" I said, "What do you mean, Bob? … I live here."

He said, "Did your career go bad?" I said, "What?" He said, "Well, the only reason you'd come back here is if you couldn't make it somewhere else." (R3)

Low self-esteem was perceived to influence the music identities of chamber musicians in Stoneville, as observed by R3: "The [Stoneville] Chamber Music Society … needs to value itself and, by 'valuing itself,' I think it has low self-esteem and I think it has low expectations." Hallam (2017, p. 482) noted that self-belief is "important for long-term commitment to involvement with music." Low self-esteem appeared to constrain institutional attitudes towards audience engagement, as indicated by the CMS president: "Our goal is not to achieve big audiences for chamber music, because we know we can't …. I don't think small groups of musicians can entertain as effectively as larger groups" (R4). The staunch founder further suggested that afternoon tea may hold higher appeal than the music, when articulating typical audience traits: "the audience, at the moment … just come along … I think they come for the afternoon tea!" (R1).

4.10.4 Summary: TPS and cultural cringe

Interviewees' perceptions of TPS and cultural cringe were closely associated with further perceptions that low self-esteem resided within the Stoneville chamber music community. In the view of a local arts administrator, the competitive training model was linked with a culture of export in the local arts and sports communities. The notion of an "export culture" (R3), which discouraged regional professionalism, can be regarded as a regional manifestation of cultural cringe (Diprose, 2019; A. Phillips, 1950/2006). The chamber music culture in Stoneville was instead sustained by principles of community service and volunteerism.

4.11 Community service and volunteerism [Episode 3a]

As the applause subsided at the CMS concert, the staunch founder busied herself in the kitchen. Plates of fresh scones and biscuits quickly emerged. Young Charlie was complimented on his rendition of Fur Elise *as his Mum edged him towards the door for afternoon football. The pensioners banded together at tables to discuss the vicissitudes of the week in solidarity. Gertrude had acquired a great-grandson. "Can we sign up a new member, please?" she joked. The baby was reportedly transfixed by Mozart's* Requiem *on Classic FM. Bill's funeral last Tuesday*

evoked a wave of nostalgia. Concerts would not be the same without his trademark
dash to the coffee pot. "You could call him anything except late for afternoon tea,"
bounced a bold remark from the next table. The mirth persisted as the staunch
founder cleared the way for Gertrude's wheelchair to reach the exit.

4.11.1 Concerts as a community service

From an institutional perspective, chamber music concerts were regarded as a
public good in Stoneville. As observed by R3, "[In Stoneville,] you … have music
[presented] as almost like a public good … It's a duty as a citizen to present music
because it's a public good. That's one element that's very strong, particularly in [the
studied region]" (R3). The presentation of community-service concerts as a public
good aligned with significant links between the arts and community identity in the
studied region, as noted by an Arts Queensland study (Artefact #81).

A central aim of the CMS has been to "[bring] music to … elderly members of
our community" (Artefact #1). From the staunch founder's perspective, a key
principle of community engagement for the CMS was to provide free afternoon
concerts as a community service for retired pensioners. She observed that "they're on
the pension and they love our concerts …. It's an outing that they don't have to pay
[for, though we appreciate a] gold coin donation" (R1). R10 agreed that "there's a
community service part" of performing in Stoneville that included volunteering for
Carols by Candlelight and local musical productions. Pitts and Spencer (2008) noted
that retirees can experience a more sociable and fulfilling life by attending chamber
music concerts. A community-service model can theoretically attract both retirees
(Joseph & van Niekerk, 2018) and younger audiences to concerts (Telin, 2017).
Nevertheless, the established demographic suggested that the model primarily caters
for older audiences at the CMS.

4.11.1.1 Afternoon tea, affordability, and accessibility

Complimentary afternoon teas were centrally associated with the community-
service model for CMS concerts. Offering food and drink options at concerts
enhances audience interactivity and enjoyment (A. Brown, 2013; Burrows, 2009). The
easy adaptation of the JBCC performance space for afternoon tea helped the CMS to
engage amicably with their audience. The staunch founder explained that "we give

them a wonderful afternoon tea and you see them piling their bickies on their plate"
(R1). The president added that the JBCC facilitated an enjoyable culinary experience
after concerts: "We've got air-conditioning in there too and it's comfortable and we
can serve afternoon tea, too" (R4). The use of the council venue was perceived by
CMS members to facilitate engagement by providing an affordable and accessible
community-service experience. The president simply observed that "a lot of [audience
members in the 40+ age group] don't like to pay money to go and see those concerts"
(R4). The secretary offered an expanded perspective, identifying issues of class,
affordability, and accessibility as constraints for elderly attenders that are addressed
by the concerts model:

> For the elderly population, the community in [Stoneville], they don't have the options
> that the wealthy, middle-class younger people would. They can't afford to be going
> out to the [main] Theatre. They can't afford to pay $30 just to go off to a concert. $30
> is cheap but they can't necessarily go out at night-time so this is an option that they
> really do appreciate. (R7) [78]

4.11.1.2 Performances in aged care facilities

A central mission of the CMS has been to "[bring] music to disabled and
elderly members of our community" (Artefact #1). A practical manifestation of the
community-service model for the CMS was (formerly) the provision of concerts for
accommodation-bound citizens in local aged care facilities.[79] Such facilities often
welcome opportunities for residents to experience entertainment and interact with
community-oriented events (Wright, 2014). Langston (2011, p. 180) observed that
community music groups "may have particular significance at government policy
level in terms of addressing the health and well-being of Australia's ageing
population." In Queensland, Camerata performed chamber orchestra concerts in
respite/aged care facilities during their regional tours (Camerata, 2019). For the CMS,
performances in such facilities were linked to the community-service model.

---

[78] Bennison (2015) further notes that participation in Australian arts/cultural events is significantly
lower among persons with a disability—a situation that she believes should be addressed through the
National Disability Insurance Scheme.
[79] These performances occurred between 1984 and 2008, when "members of the [CMS would]
entertain … residents [at two aged care facilities] twice a month during their midday meal" (Artefact
#2).

4.11.2 Volunteerism and CMS

Volunteerism underpinned the activities of the CMS and the institution resisted adjustments to this approach. Volunteerism is a common trend in community arts (Comte & Forrest, 2012) and in regional Australia (Isa, 2018; Lyons & Hocking, 2000). The president of the CMS aimed to improve the function of the organisation through purely voluntary activities. The administrative and artistic demands of such roles were time-consuming and included recruiting musicians, organising rehearsal rosters, and selecting repertoire:

> M: What do you think could work better about the way that the [CMS] operates?
>
> R4:   Probably to have someone who's got the time to get out there and recruit some more musicians to come and play, but have the mornings more organised with a timetable and selected repertoire for each group. But that's a big job and I don't have the time to do it.
>
> M: You'll need a volunteer, will you?
>
> R4:   Oh, definitely a volunteer. We don't have money to pay anybody at all.

Performance and teaching obligations of most musicians also make regular volunteering a difficult commitment (Wright, 2014). Arts organisations staffed by volunteers "working for psychic income out of love rather than … money" were also perceived by Dorn (1995, p. 188) to risk developing "antibusiness attitudes." Connections with local business networks have been neither sought nor pursued by the CMS (R7) in favour of a purely voluntary organisational model.

4.11.2.1 Religion and volunteerism

Religious motivations are a strong aspect of volunteerism and have influenced the way that music identities were shaped in the CMS. Volunteering and religious involvement are closely linked (D. Campbell & Yonish, 2003; Haers & von Essen, 2015; Hustinx, Van Rossem, Handy, & Cnaan, 2015; Putnam, 2000; Stukas et al., 2016). Putnam (2000) observed high faith-based memberships within arts groups. Two members of the CMS (R1; R6) emphasised their Christian beliefs as central components of their music identity.[80] R1 expounded at length:

---

[80] Christian beliefs were raised by both R1 and R6, despite an absence of interview questions concerning religious influences.

Personally, I can express myself on viola when I am praising and thanking God for all His blessings as Paul writes Ephesians 5: 18–20. Let the Holy Spirit fill and control you. Then you will sing psalms and hymns and spiritual songs among yourselves—making music to the Lord in your hearts. And you will always give thanks for everything to God the Father in the name of our Lord Jesus Christ. Sometimes when [R6's son] is playing I can recognise the presence of the Holy Spirit, and, in turn I give glory to God. Likewise, when I play I pray that people will see that I am "in the world" but not part of it—that there is a difference between me and those who do not acknowledge the gift of salvation. (R1)

Deeply Christian motivations underpinned performing for R1, reflecting devout positionalities of Ignatius of Loyola and Martin Luther, who "situate volunteering in the relationship with a God who calls to us through creation and through fellow human beings in a process that human beings cannot fully control and that defines them in their very being" (Haers & von Essen, 2015, p. 38). R6 peripherally referenced her own Christian beliefs within a musical context:

It's amazing, within our band now, which I run the music side of the band. We play a lot of modern, Christian music. (R6)

The staunch founder claimed that the prevalence of Christian beliefs among classical musicians in Stoneville influenced their engagement practices. She theorised that:

Fifty percent-plus of [Beefy Strings] players are "born again Christians" and this must flow on to those we meet and how we perform as a group … so in everything give thanks to God, that He will lead and direct your path. (R1)

4.11.2.2 Charity work

Strong links exist between volunteerism and charity work, particularly in religious circles (Nemeth & Luidens, 2003; Putnam, 2000). Illustratively, charity concerts were an important component of voluntary service in the CMS. R3 explained how this trend functioned in an institutional context:

It's charity. It's "good works" for others, so it's attached to, in [Stoneville] for example, there are a number of people within the classical music scene who are very strongly attached to religion—in fact, almost all of them—and those people see it as a good work in the way that an active charity is a good work providing food for the

poor; they're providing food for your soul if they present this sort of stuff to you. (R3)

The CMS "is often invited to perform at charity concerts, e.g. for the Royal Flying Doctor Service" (Artefact #5). A listing of charity concerts coordinated by the staunch founder included:

> 1970–Current—Regular rehearsal and organisation of chamber music performances at … charity performances (including Koala Ball, Miss Australia, Relay for Life, Royal Flying Doctor Service, Clean Up Australia, Carols by Candlelight). (Artefact #8)

A letter of appreciation demonstrated the positive community impact of such events:

> On behalf of U3A Garden Lovers Group, please accept our thanks, and gratitude for [the CMS's] contribution to our Cancer Morning Tea on 24th May, 2014 … which raised $1348.50 for Cancer Council Queensland. (Artefact #35)

Vroon (2014, p. 43) facetiously noted that musicians themselves can also be "charity cases," though the CMS performance model remained firmly rooted in volunteerism (Artefact #82). Christian beliefs influenced the volunteer model that shaped music identities in the CMS. The following section considered the fluid complexities of music identities themselves and their relationships to the goals of the institution.

4.11.3 Summary: Community service and volunteerism

Music identities of CMS members were shaped by notions of citizens' duty (Cox, 2000), with performances aiming to benefit the public good and charity causes (Artefact #5). These values were reflected by the institutional model of concerts as a community service for retired pensioners (e.g., Joseph & van Niekerk, 2018). This model was based on volunteerism; a pronounced trend in regional Australia (Isa, 2018; Lyons & Hocking, 2000). Volunteerism was influenced by the religious affiliations of practitioners. The volunteer efforts of the institution benefitted the community yet propagate a self-generating reliance upon volunteers (Putnam, 2000).

Volunteer services were time-consuming for practitioners and undermined opportunities for the institution to engage with probusiness practices.[81]

4.12 Music identities: Professional vs amateur [Episode 3b]

Doug, the local arts administrator,[82] was comfortably splayed on the opposite couch at his residence in Magpie Grove. Ciders in hand, we had spent the hours since sundown engaged in a spirited discussion about the role for professional arts in the Stoneville region. As we began to clear the dishes, a set of headlights crawled into the driveway. Doug's wife Renée,[83] formerly a cellist with a professional orchestra, was returning from a long session conducting school ensembles at the Stoneville Eisteddfod. After greeting me with her trademark enthusiasm, Renée signalled that she would retire early tonight, rather than join in with our shenanigans. "This job really takes it out of you," she remarked, "Giving orders, herding students through corridors, and checking everyone's tuning backstage. Tonight, I was the emergency repairwoman. Toby's bridge fell off because his Dad threw the cello in the back of the 4WD without its case. Of course, Charlie disappears into the ether at the last minute and turns up just as the spotlights come on. The music happens in there somewhere." As quiet snores began to emanate from the adjacent room, Doug returned from the kitchen clasping a fresh bottle of scotch. "Bit early for that, mate!" I exclaimed. The clock had barely ticked past 9:00 p.m.

4.12.1 Practitioner identities: Music and teacher

The identities of members of the CMS were characterised by overlapping tensions between music identity (Hargreaves et al., 2017), performance identity (J. Davidson, 2017), and career/vocational identities (Hennekam & Bennett, 2016; Perkins, 2012). Teaching forms a significant component of musicians' portfolio careers in Australia (Bennett & Bridgstock, 2015; Bennett & Stanberg, 2006; Watson, 2010). Music teachers assume fluid roles that shift between the identities of musician, music teacher, and teacher. Tension occurs when only one of these identities is assumed as paramount (Ballantyne et al., 2012). Negative perceptions of musical self-

---

[81] It is noted that the prevalence of volunteerism sits within a larger cultural dynamic in Australia, reinforced by elected leaders, in which the sustainability of the arts sector is confronted by persistent difficulties in areas of funding and policy development (Tabrett, 2013).

[82] R3.

[83] R2.

efficacy can sway a music teacher's professional identity away from "musician" and more singularly towards "music teacher" (Ballantyne et al., 2012, p. 213).

Teacher identity is the main component of music identity for three performers in the CMS. R4 demonstrated negative perceptions of musical self-efficacy, insisting that "I'm not a professional musician, I'm a professional teacher … and … an amateur musician." R6 similarly stated that "No, I don't [regard myself as a professional performer] … I'm an educator, yes." For R2, an unbalanced share of performing and teaching was determined by the demanding time commitments of teaching:

R2: The majority of my involvement in the music scene is as a teacher … more as a teacher than as a player.

M: It's a balance of both … to some extent?

R2: No … there's no balance between them. I teach more than anything else.

Exhaustion and tiredness were by-products of the tension between music and teacher identities, limiting the capacity of CMS members to perform. Many music teachers suffer from isolation, overwork, and tiredness (Ballantyne & Zhukov, 2017). R2 admitted that "I, myself, [have] a job [as an instrumental music teacher] and I'm really tired all the time." R5 added that it is difficult to avoid fatigue when balancing music teaching with performance work:

M: In terms of piano accompanying in town, do you take on a good portion of it?

R5: A very big portion of it, sometimes. I overload myself to the point where I get quite tired, so I've got to be very careful.

M: Is that because you feel there are few other people doing it, or—

R5: There aren't many of us, and we're all very busy, and teachers.

Her statement epitomised the challenges faced by regional performers who are juggling music and teacher identities.

4.12.1.1 Multiple career roles

Multiple career roles were reflective of fluid teacher identities for CMS members. As Ballantyne et al (2012, p. 212) observed, "teacher identity has also been associated (in music education) with multiple 'musical identities' … related to musical preferences, teacher skills, and the alternation between the roles of musician

and educator." R7 described a multiplicity of career roles, among which teaching was the most identifiable:

> I've spent all my life teaching as a music teacher of primary school music. But, what am I really when I fill in on my passport? I'm a teacher, you know. So now, if I travel and they ask you what your profession is, I've got to think about it 'cause I've done quite a few different things [including research, conducting, performing, and producing] …. I've even thought about writing down "musicologist" because of my production last year. (R7)

A plethora of teaching, conducting, and performing roles was similarly undertaken by R10 across a range of musical styles:

> [I have been an] active participant in the arts community as an educator, performer, conductor, active musician … quite a few different hats .... At one stage, [I was] working 4 or 5 days a week with Education Queensland teaching … plus a small private practice; plus performing with string quartet, bush band, as well as performing for school musicals and [a de-identified local choir organisation] and then conducting a youth orchestra. (R10)

> R7 emerged from a non-musical career to become a music teacher. In this case, an identity transition from amateur to professional occurred, "[leading] to a desire to improve musical skills, which may involve increased practice [and] more involvement in group music making" (Hallam, 2017, p. 484). As R7 reflects:

> I think because I was a teacher of music … then [my playing roles] expanded through the organisations that I belonged to … I came into music at a time when music teachers did not have to have a fully-fledged music degree to be a music specialist. In fact, all my degrees are in education. So, my music has come out of my experience. (R7)

4.12.1.2 Tier system: Performances for multiple stakeholders

To support the complex music identities of practitioners, a tier system catering for the aims of multiple stakeholders in the institution was recommended by a marginalised aspirer:

> I would love to see more chamber music [in Stoneville] at a high level, but also at a semi-high, good quality amateur level as well as the professional … I would love to see some tiers there, that everyone would see, "This is the big picture" …. I think the

Chamber Music Society should be able to do that, but not until we've … got rid of some dead wood. (R2)

R2's view that systematic development was hindered by "dead wood" was influenced by her former role as a president of the organisation. She explained that her attempts to develop a tier system in the CMS were rejected by a senior powerbroker in favour of the status quo: "[Becoming president] meant that I could have more of a say in what was going on in the Chamber Music Society. [A key member] was not keen for things to change, so I backed off."

4.12.2 Music identity and non-music professional identity

Whilst numerous CMS members negotiated tensions between music and teacher identities, the music identities of other members coexisted with professional non-music identities. A local historian (Artefact #97) observed the dual identities of prominent community members as musicians and as community professionals: "E.N. Symons [1870–1950] who could have become a professional flautist chose instead to devote himself to his family, his pharmacy, and to creating 'perfect notes' for the music lovers of [the studied region]." Similar examples exist in the contemporary CMS community. R6 mentioned a recorder-playing doctor who has "come in from somewhere .... He's here in [Stoneville] for a season and it's wonderful." R1 described a multi-instrumentalist local lawyer with a "PhD in Law [who] plays flute, violin, clarinet, [and] bassoon [in the CMS]."

4.12.3 Summary: Music identities—professional vs amateur

Members of the CMS negotiated multiple and overlapping music identities. Numerous members identified as both professional teachers and amateur musicians (Ballantyne et al., 2012). For some, multiple career roles negotiated through experience reflected diverse and fluid teacher identities (Ballantyne et al., 2012). For others, heavy teaching workloads (Ballantyne & Zhukov, 2017) exacerbated tensions between music identity and teacher identity. Non-teacher members typically negotiated a tension between music identity and non-music professional identity, a phenomenon with regional historical roots (Artefact #97). According to one member, the fluidity of performance identities in the CMS could be supported by developing a

tier system for the institution. The following section considers the role for professional performance identities in the Stoneville music community.

4.13 Perceptions of professionalism [Episode 3c]

4.13.1 Resistance to professionalism

Professional identity was not a viable component of music identity for regional practitioners, according to the staunch founder. She perceived a lack of funding mechanisms to support professional aspirations:

> M: Why is it different in [Stoneville]? Why shouldn't [musicians] regard themselves as professionals or developing professionals here?
>
> R1:   Nobody would have the money to spend on it.

She suggested that there was a role for visiting professionals in the region: "Students [and professionals] on tour who are coming up as quartets and give workshops and concerts … should [be paid], because it is part of their training and livelihood." For local practitioners, however, "in [Stoneville], it is just for the love of it" (R1). R10 adopted a more acquiescent view, stating that "[I think] professional musicians [should] get paid for their craft, but it doesn't happen here."

4.13.2 Definitions of "professional"

4.13.2.1 Professional identity—"being paid"

The notion of "professional musician" presented above by R1 and R10 rests primarily in payment. This distinction implies an amateur/professional divide "dependent on the extent to which [musicians] make their living from music rather than their level of expertise" (Hallam, 2017, p. 476). R5 accepted paid work as a piano accompanist and three other respondents[84] occasionally undertook commercial performance work for weddings and events. This type of work was described by R10:

> I played with various quartets including [R2's] quartets and iterations of that, as well as running my own string quartet for a while. Mostly for weddings; occasionally corporate functions .... So, that was very commercial/popular. Your *Eine kleine* and your *Pachelbel* type stuff. (R10)

---

[84] R2, R4, and R10.

R4 similarly noted "if it's a wind quintet, we're out to make a bit of money for gigging." R10 confessed that "I don't think [that receiving a fee] changes my motivation in terms of performing very much at all," reflecting norms of volunteerism.

4.13.2.2 Professionalism—a threat

Music professionalism was regarded with suspicion by community institutions in Stoneville. Historically, practitioner desires to depart from a voluntary model were discouraged by the CMS. Desires expressed by some members "to request fees for playing at functions" were interpreted by cofounders of the CMS (Artefact # 82) as one of "the difficulties which the [CMS] has encountered." Halsall et al (2016, p. 464) confirmed that "professionalism … may, somewhat paradoxically, be a threat to the nature of voluntary groups which become less responsive to lay members." R10 experienced challenges in securing a professional fee for music services at a local school:

> I was called into taking on a musical director role … for a local musical … [A local school's] musical director/classroom music teacher who was fulfilling that role within their musical was no longer able to … and they were … 4 weeks out from performance … I got asked if I could come and fill in—and it would be a paid thing …. So, yes, I agreed. [I conducted] rehearsals [and] performance, and then sat down and actually had to have a good, long, hard look at [recommended Musicians' Union rates] …. I went into the boss of this organisation after I had really considered the invoice for my time. And he was a little bit shocked at the fee, which was a few thousand dollars. And he said, "Ah, we were going to offer you a thousand dollars." I said, "That's really unfortunate because you're raising it with me now." And I said to the principal, "Outside, you're getting a new building built but you don't get the sparkies[85] to finish doing all their wiring and electrical and then, at the end of their job, say to them 'Ah, we're just going to give you a thousand dollars.' Why's that different when you've … asked me to come in as a professional with a track record and known, and then just offer me a token payment." (R10)

A local arts organisation instead suggested that "professional growth and economic opportunity" should be nurtured "for both emerging and practicing creatives" in Stoneville (Artefact #80). Divergent perceptions of the role for

---

[85] "Sparky" is a colloquial term for an electrician.

professionalism therefore underlay tensions between institutional perspectives of arts engagement in the region.

During interviews, I found it awkward to approach the question of professionalism within Stoneville's performance culture. Here I was, returning to Stoneville with firm perceptions of my own professional performance identity, yet—as I suspected—my former mentors did not regard themselves in the same way. I wondered if there were other ways in which my respect for these musicians could be reinterpreted as professional qualities.

4.13.2.3 Professional identity—time and quality

An alternative perspective suggested that the time invested by musicians in "musical engagement" is a key predictor of reaching expertise (Coulson, 2010; Hallam, 2017; Hallam et al., 2012). Performance as serious leisure (Stebbins, 2017) can parallel professional standards if suitable investments in time and quality are made by practitioners (Gates, 1991; Hallam, 2017). Two CMS musicians acknowledged that retirement allows them to invest time in active musical engagement:

> I've retired … I can now become a proper musician because I've got the money … I've sort of done it in reverse.[86] (R7)

> … now that I have personally more free time during the day [following retirement from a music teaching position], like I do today talking to you, I can engage with the eisteddfod maybe a little bit more [as an accompanist] and be freer to do exams, maybe exams where I would have had to decline that before. (R5)

A marginalised aspirer underwent a retrograde transition of professional identity after moving from an Australian capital city to Stoneville. This reflected a lack of time and stimulation to pursue skills development:

> M: Do you regard yourself as a professional cellist?
>
> R2:   I haven't for a while, because I haven't been spending the time on my own personal practice and trying to improve my skills. I would like to change that …. When I first moved back here, I did regard myself as a professional cellist, but now I also know that there's varying degrees of skills in

---

[86] R7 noted, upon amendment, that this is a "tongue-in-cheek" description.

professionalism. I just think I'm pretty much down at the bottom at the moment.

4.13.2.4 Professional identity—personal confusion

After describing changing self-perceptions of professional identity, R2 concluded that "I'm not a professional musician." Her wavering response aligned with confusion experienced by another marginalised aspirer. R5's definition of music professionalism rested in payment, performance quality, and guild membership. Whilst these attributes were present in her personal situation, she was reluctant to assert her professional identity within the local community:

M: Do you regard yourself as a professional musician in [Stoneville]?

R5:   Well, other people say I am, but I don't particularly look at myself like that … I don't put myself out there in the community as [a professional], even though I'm … a professional member of the Music Teachers' Association and the Accompanists' Guild of Queensland …. I guess I've got a little bit of mixed feelings about that. I like to think that at all times I would be professional …. I charge $60 an hour [for accompaniment] … I've been charging that for years.

I suggested to the younger influencer, an adept pianist, that she might assume a professional identity, described by Weller (2012, p. 55) as residing in "self-responsibility and personal accountability." She was taken aback by this possibility:

M: Do you regard yourself as a professional performer in [Stoneville]?

R6:   No, I don't … no, definitely … as far as accompanists go, there aren't many [of us], that's true ...

M: Personally, I imagine a lot of people would perceive you as a professional.

R6:   Yeah, right. That's interesting.

4.13.3 Is professionalism a goal?

Conflicting notions existed regarding the importance of aspiring towards professionalism in the Stoneville arts community. R2 observed that members of a local string ensemble actively resisted professionalism in favour of a lighter commitment that accommodated outside work/life commitments:

[In Beefy Strings, members] wanted it to become more of a general community group. They didn't want me to push the professional side of things; the big concerts. I wouldn't really say big concerts, but good quality concerts. They were finding they were a bit too much hard work for them, the pressure was too much for them, because everyone has their own busy lives, and they just found it a bit too much. (R2)

Conversely, the importance of pursuing professionalism to foster sustainability in the Stoneville arts community was emphasised by R3. He perceived a need to actively promote a local culture that values the arts:

Well, I started [a community arts organisation] … [to fight] for a place for the arts at a professional level in the region. I don't think we're unusual ... I think every region has exactly that problem, but I would love to be the region that says, "Hey, this is what you can do about it. This is how you can build the centre." (R3)

Within the CMS, there was tension between competing views on the function of the organisation. The staunch founder perceived pensioner audiences and young performers as the key stakeholders. For a marginalised aspirer, it should be the musicians themselves, who she perceived are missing opportunities to develop under the current model:

Chamber music in [Stoneville] is not working as well as I would like it to work. I guess that comes down to the ideas … that certain people who hold key positions in the Chamber Music Society have … particularly our monthly concerts …. Sometimes [the concept that we're here to "nurture the young musicians"] overshadows the real, true concept of the Chamber Music Society concerts …. I have brought it up in meetings a couple of times. (R5)

These insoluble views concern the role of the institution in supporting professional development opportunities for practitioners.

4.13.4 Summary: Perceptions of professionalism

Professional performance identities were not pursued or encouraged by the chamber music institution. Professional identity was primarily perceived by CMS members in terms of awarded payments (Hallam, 2017), or personal investments of time and quality (Coulson, 2010; Hallam, 2017; Hallam et al., 2012). Professional aspirations were discouraged by the institution and viewed with caution or confusion by some members. Other local practitioners viewed professional identity as a critical

factor in fostering sustainable engagement practices for the arts. This view was conveyed by another local arts organisation (Artefact #80).

4.14 Music identity and motivation in the CMS [Ritornello 4]

I was welcomed by the five in attendance at the subsequent CMS meeting. Four familiar faces comprised the stable core of the institution. Another enthusiastic chap, in his early 40s, introduced himself as a doctor from Perth. He was stationed at the Stoneville hospital for six months. After browsing a council events guide, he'd attended a CMS concert at the local cultural centre. The secretary soon learned that the newcomer had played the clarinet in a high school band. The doctor welcomed her invitation to the weekly meets. It helped him feel part of the local community.

4.14.1 Enjoyment-based motivation

Enjoyment of playing was a principal reason that the CMS members engaged and performed with their organisation, as observed by three respondents:

M: What's the main motivation for performing chamber music in [Stoneville]?

R1:   Us performing? Because I love playing chamber music. My love of music.

I think there's a good core of people [in the CMS] at a very good amateur level who really love chamber music and who love playing and who have always loved playing … They just brought people together to just enjoy playing together. I think that enjoyment of playing is something that [R1] fosters, and also the other people do as well. They foster that coming together and enjoying playing and for them it doesn't matter what they play. It's more about the enjoyment of playing together. I think that's what keeps it alive is there's always those people who really enjoy playing. (R2)

I was very regular at those Saturday mornings [the CMS rehearsals]. It was just part of what I did every week. I loved it. Really enjoyed it. (R6)

Hallam (2017) and Hargreaves et al (2017) concurred that enjoyment was part of developing a music identity and sustaining involvement in music. Enjoyment of performance was also a key component of engaging an audience (Perkins, 2012). R5 connected the interactivity of accompanying with inspiring work experiences:

I do love the accompanying. That's where my true heart is. If I were to be truly honest, and I am being truly honest with you now, it's the accompanying that I love

… it's the interaction with another person … it's a big responsibility to please the
other person and do a good job. (R5)

4.14.2 Friendship/fellowship in the CMS

Music identities are performative as well as shaped by social settings and
relationships (Barrett, 2017; Hargreaves et al., 2017). Involvement with the CMS
helped build friendships for R6, who noted that "the social friendships and
connections you make with people [in the CMS] over the years have been really
special." Langston and Barrett (2008) noted that fellowship is a neglected indicator of
social capital in community music contexts. Notions of fellowship within the CMS
were again influenced by its religious membership, which facilitated the generation of
social capital (Jones & Langston, 2012; R. Mitchell, 2007). Langston's (2011, p. 176)
assertion that "shared norms and values are … features of community [that] lead to a
common bond" was echoed by R5. She asserted that friendships in the CMS
community were a source of comfort: "I do love the community [within the CMS] ….
Do you know what I love? I love the security of having such good friends around me"
(R5). R6 added that friendships in the CMS were particularly suited to the prototype
of musical and culinary fellowship in home-based venues:

> There were lovely days when we were at Marjory Emmet's, when we had to leave the
> Jack Bolger [Centre] for a while. Everyone just turned up and all got in the kitchen
> [and] had morning tea. Then all wandered out to the [piano room] .... Someone had
> dragged music out and we all just played. It was all those experiences. Those
> friendships. (R6)

4.14.2.1 Fellowship as hospitality

A key feature of *fellowship* in the CMS reflected Higgins's (2012) notion of
community music as an act of hospitality. The institution rejected the association of
chamber music with "ingrained elitist attitudes" (Small, 2001, p. 153), as noted by the
staunch founder:

> I think it's friendship [and] fellowship within [the CMS]. There was no, "I want to do
> this. I'm not going to play with you because you cannot reach my standard." We
> adjusted our playing to the stage of the person we were playing with. (R1)

The modest adjustments to musicianship described by R1 portray an
empathetic basis for student–mentor relationships in the CMS. Such relationships are

described by Elliot and Silverman (2017, p. 29) as "intersubjective contexts in which people of all ages and abilities can positively co-construct empathetically each other as persons."

4.14.2.2 "Obliterating the stranger"

Leisure activities are viewed by Cohen-Gewerc (2017) as contexts for building community-oriented relationships that obliterate the notion of the stranger:

> Leisure provides a framework [for] open and pluralistic associations between real people. Through leisure we reconnect to our human dimension; from this perspective, the concept of stranger becomes obsolete and every individual is perceived to offer a new and inspiring world, where the aim is to be wholly oneself. (p. 681)

Interested strangers were welcomed to the institution, as noted by R1:

M: That's a very stable membership.

R1:   A core; stable core.

M: Stable core, but inviting to others?

R1:   Oh, yes.

In a letter to the secretary, Barry described how gestures of fellowship in the CMS helped him to feel included as a newcomer:

> My wife and I moved to the [Stoneville] district in 2004 from [a southern Australian state]. We were new to the area, and were delighted to discover the [CMS] …. Then we met [R1], the [former] president, and she welcomed us and encouraged us to participate in the music-making activities of the group. Very quickly we became involved in all sorts of chamber music ensembles …. Everyone was extremely friendly and helpful, so at no stage did we feel like outsiders. (Artefact # 12)

4.14.2.3 Transient workforce

Transient workers who move to the Stoneville region were welcomed into CMS through the institution's framework of friendship and fellowship. The Department of Immigration and Citizenship (Commonwealth of Australia, 2011) noted high (and increasing) levels of population mobility in Australia. Barry's temporary membership in the CMS reflected his transient role in the Stoneville community. R10 explained that "[we are seeing] a more transient population … [which results in] a bit more acceptance of new people coming to [Stoneville]."

Anderson (2018) suggested that labour/lifestyle mobility is embedded within the mentalities of many regional Australians. R4 explained that building sustainable friendships with transient members was a way that the CMS engaged with the community through new-member recruitment.

M: So, in that sense do you feel like the base has stayed pretty stable over the years? Like, a lot of the original people?

R4: They did for a long time, and there were new people coming in and out—people that would come to town. They'd stay for 3 or 4 years, and then they'd move out of town again, and they'd stay a member for a long period of time …. Some of them came every Saturday morning because they wanted to socialise and play. Some of them came because they just wanted to play.

In 2017, one temporary member belonged to the substantial population of transient medical workers in regional/rural Queensland (Broom et al., 2018). R6 explained that "we've had quite a few like that. Some of course then have moved on" (R6). They are drawn to the principles of friendship, fellowship, and enjoyment that are espoused by the CMS as shaping factors for music identity.

4.14.3 Summary of music identity and motivation

Shaping factors for the music identities of CMS members were enjoyment (Hallam, 2017), friendship (Elliot & Silverman, 2017), and fellowship (Langston & Barrett, 2008). These factors acted as key motivators for classical practitioners in Stoneville. Fellowship underpinned student–mentor relationships in the CMS. Newcomers to the institution were welcomed through a leisure framework (Cohen-Gewerc, 2017), including members of a growing transient workforce in Stoneville.

4.15 Low performance standards [Episode 4]

The program of the previous week's CMS concert had been quite a smorgasbord. A renaissance recorder trio was followed by a saxophone jazz quartet from the local high school. Charlie's innocent rendition of Fur Elise *prefaced rousing excerpts from* Jerusalem *performed by the community choir (minus a few bass parts). At the meeting, core members responded to my gentle queries about quality and consistency in programming. "Often, we only hear from performers at the last minute. Some groups have trouble finding time to rehearse. It's a bit like a lucky dip."*

Another leader chimed in, "It doesn't matter, as long as everyone gets to have a go. These concerts have been running for 45 years. The audience just turns up—it doesn't make any difference to them if we've been rehearsing for three months or three hours." Her associate nodded, "Yes, it's good to get up and have a go without the expectations. We're all in the same boat."

4.15.1 Enjoying low standards: The frog-pond effect

Under the current institutional model in the CMS, enjoyment took precedence over quality in performance. This was confirmed by a marginalised aspirer and the younger influencer:

> I think that there's a good core of people at a very good amateur level …. It's very much an amateur, yeah, let's come along and we'll show you how enjoyable it is to play in a group of people and we'll teach you how to do that … [but] the standard is not very high. (R2)

> [I was] enjoying playing and really enjoying playing the music [with the CMS]. It was wonderful, even though it's not always the highest standard. (R6)

Gaining fulfilment from low quality performances can be explained by Davis's (1966) seminal analysis of the frog-pond effect. Davis identified "a negative relation between school quality and students' perceptions of their abilities and aspirations after controlling for their academic aptitudes" (McFarland & Buehler, 1995, p. 1055). In an institutional context, maintaining lower musical standards in the CMS contributed to player enjoyment by ensuring that individual musicians performed well in relation to their peer group. This theory was nevertheless contradicted by two members, who claimed that they enjoyed being challenged. R1 stated that "I enjoy playing with people who are better than me" and R2 expands on this response by highlighting self-motivational properties that emerged from collaboration across divergent skillsets:

> For me, I always get a lot more out of playing when I'm challenged, when I'm playing with people who are better than me, and they make me rise to the occasion and actually try. That's what motivates me to do something really well. (R2)

As an alternative explanation, two marginalised aspirers suggested a connection between the educational service model of concerts and low performance standards in the CMS:

The chamber music as such doesn't attract people who are of a good standard because their concerts are very much … either it's a very amateur chamber music group or it's kids getting up and playing their AMEB pieces. I think it's fantastic. I think that's really good. I think that's a great organisation to have, it's a great outlet for kids and kids get so much performance experience from having that organisation, but that's where it is and that's where it's always been. (R2)

M: What do you think is holding [back the performance of serious chamber music] from progressing [at the CMS], apart from specific individuals, maybe?

R5:   A real focus on the little people, and "everybody must have a go," no matter what the standard .... Look, I'm not saying that in any derogatory way at all …

A marginalised aspirer (R5) was concerned about a culture in the CMS that she suggested prioritised informal, passive approaches over the pursuit of excellence: "I think that when adults don't do their best, don't practise enough, and don't strive for that little bit more excellence, in anything, in vocal work/instrumental work, I don't really think it's acceptable" (R5). Her perspective suggested that limited development opportunities were available to practitioners through the institution. Higgins (2012), G. Harrison (2010), and Schippers and Bartleet (2013) reminded us that excellence is only one of numerous criteria for community music practitioners. Nevertheless, innovation and leadership were also lacking in the CMS, according to R5. She stated that "it has become more … not relaxed … it's terribly informal … not lackadaisical, but 'Let's have a concert next month. Oh, it doesn't matter'" (R5). Australian community arts directors suggested an alternative model: nurturing organisational sustainability by setting healthy benchmarks (Maguire, 2012) and prioritising "innovation, progression and leadership" over the concept of excellence (Barry, 2012, p. 61).

4.15.2 Underpreparedness

The difficulty of attracting musicians to the CMS rehearsals raised challenges for sustainable engagement. Such challenges resonated with broader declines in civic engagement, observed in America (Putnam, 2000) and Australia (Leigh, 2010, 2015). Symptomatically, infrequent and last-minute preparation for CMS concerts marginalised quality standards in performance. This trend appeared to discourage

skilled musicians in the community from associating with the institution.[87] Despite Falk and Kilpatrick's (2000) insistence that quality learning interactions are a precondition for developing social capital, the staunch founder was optimistic that last-minute rehearsals provide a constructive challenge for performers:

> We had a one-off rehearsal this morning (7 October 2017) because there is a concert tomorrow. Great experience for our student players … on Sunday 8 October 17 we are performing *The Virtuous Wife Suite* by Purcell—assisted by other chamber music string players—[3 names withheld]. It will be a challenge—our first get-together on the day before the concert—but that's [Stoneville] Chamber Music Soc!! (school holidays—no rehearsal). (R1) [88]

The prioritisation of musician enjoyment over quality standards leads to the presentation of incomplete works in CMS performances. The staunch founder explained this process, theorising that CMS audiences were unlikely to notice the difference:

> Well, we got as far as the first page [of Schubert's *Arpeggione* sonata] for performance. We did play the whole thing for practice—for fun … well, this was heard only by [Stoneville] audiences and they didn't know we only played the first page and the last few bars …. We don't bother about the audience. (R1)

Whilst this conveyed a nonchalant approach to audience engagement, Bastien and Rose (2014) suggested that directives to ignore the audience are frequently a psychological aspect of classical music training; it may not imply a disdainful attitude. Nevertheless, R3 suggested that the prioritisation of enjoyment and fellowship in the CMS would be adequately served without an audience:

> [Members of the CMS] feel good; they have an opportunity to play. That's great; that's all you need as a musician …. You don't even need an audience for that. You just need to sit down with a group of friends and … come back week after week. (R3)

---

[87] During my engagement with the Stoneville community, I was introduced to a professional violinist with a PhD in music performance, who previously attended a prestigious music academy in the USA. (She was unavailable to be interviewed in Strand 1, later participating in Strand 3 as CR44.) I was later informed that another local violinist previously won a prize in a major Australian music competition. Both violinists resided in Stoneville and were not directly associated with the CMS.

[88] This excerpt is from R1's handwritten amendment to the interview transcript.

Such a perspective suggested that sustainable audience engagement was not being prioritised by the institution, nor was it a core aspect of music identity for local chamber musicians.

4.15.3 Unstructured programming

The absence of a specific repertoire framework constrained the ability of the CMS to program engaging performances. The staunch founder explained that "we don't have specific repertoire … at the moment" (R1) and R10 doubted that "specific repertoire is going to induce a broader or different audience." Such perspectives were concerning, given that chamber music audiences often attend to hear specific repertoire that affirms or extends their musical tastes (Pitts & Spencer, 2008). To achieve a coherent programming framework, the president hinted that the CMS could seek alternative leaders with an increased capacity to commit to the organisation:

> M: From a musical engagement perspective, are there other things you would like to see happening differently [in the CMS] … repertoire … programming?

> R4: I think if you had the right people running it, who had the time and the inclination to do that, yes. But it's finding the right people to do it.

The secretary agreed that programming was a concern but preferred to adopt a conservative approach: "I think, at the moment, what we're doing for our Sunday afternoon concerts seems to be working alright, but I acknowledge the fact that there's going to have to be some changes happening" (R7). Their perspectives were challenged by Matthews (2012, p. 64), who suggested that Australian arts organisations need to engage with the community in a "flexible, fast-moving [and] adaptive" manner.

Unstructured programming in the CMS contributed to inconsistent musician attendance, which in turn constrained repertoire planning through reduced instrumentation. This created a vicious cycle. As noted by Watson and Forrest (2016, p. 131), "the concern of repertoire [for chamber musicians involves] the very human consideration of works that suit the development and capability of the players." The lack of a clear timetable and repertoire at CMS meetings (R4) discouraged musicians from attending. The secretary confirmed that some participants were "happy to come along and perform for a concert, but they're not so happy as to have a regular coming

in on a Saturday morning to participate" (R7). Consequently, the staunch founder noted that "we don't have a regular quartet; we can only play music for the instruments available …. It would be great if we could get a quartet together on Saturday mornings" (R1). The constraints of instrumentation caused by the cyclical connection between poor repertoire planning and low performer attendance raised concerns for the society's ongoing engagement with the community.

4.15.4 Summary: Low performance standards

The motivational emphasis on enjoyment, friendship, and fellowship was prioritised over quality performance standards and innovative leadership in the CMS. A link between high practitioner enjoyment and low musical quality in the CMS can be interpreted as the frog-pond effect (Davis, 1966; McFarland & Buehler, 1995). This effect is amplified in small communities (Chen, 2005). It is suggested that the frog-pond effect negatively impacts on the audience experience in Stoneville, though this view was contested by practitioners. Musical standards in the institution were constrained by low performer preparation, unstructured programming, and diminishing musician attendance at meetings.

4.16 Alternative presentation strategies [Closing Ritornello]

Alternative presentation strategies have been trialled by classical practitioners in Stoneville, including themed concerts and improvisation. Whilst both strategies were beneficial for audience engagement, they have not been strategically implemented by the institution.

4.16.1 Themed concerts: Community engagement

Two themed CMS concerts in 2014 fostered audience engagement by incorporating collaborations and connecting with community identity. World War I commemoration events in 2014 saw a significantly inflated audience across a series of two CMS concerts. The events incorporated multiple musical genres (chamber/choral) and artforms (poetry and theatrical re-enactments). Cross-artform and cross-genre collaborations are a way for classical musicians to engage a wider audience (Bradley, 2017). These strategies were described by the secretary:

R7:   In 2014, with the celebration of 100 years since the beginning of [WWI], or the commemoration I should say, I did a series of concerts and two of them were for the Chamber Music Society and they were devoted to the music of WWI. It was intended to be one concert, but it became two because we had so much to do. Not only was it choral singing but it was inviting other people to come in and say poetry and perform music … that was in the [StYO] rooms.

M: OK, and a good audience?

R7:   We had enormous audiences. The first one, I think, it was something like 160, 180 and, you know the size of that room; it was packed. We had soldiers in uniform standing at the back because we'd invited a group along who … they were the ninth infantry re-enactment unit, and so they had original designs/uniforms on. I think their uniforms cost $1,500 each to be actually made like the WWI. They brought their kitbags along and they pulled out their kitbags and showed the audience what was involved, what they had to carry, and what you'd find there.

The healthy audience presence at an event laden with historical and community overtones reflected the impact of the arts on "community pride and identity" in the studied region (Artefact #81). Such performances on a "grand scale" were perceived by R10 to enhance audience engagement for classical music. The younger influencer noted that the commemoration event exceeded the seating capacity of the regular venue:

The biggest concert we've had in the recent couple of years is the one [R7] organised to do with commemorating war …. It was around ANZAC Day and she got someone in to speak. They did music that had that theme through it and a poet came in. It was a little bit different. We had songs from that era. Music from that era and it was a wonderful concert …. People had to stand. I don't think everyone was able to even have a seat. (R6)

The staunch founder agreed that themed concerts facilitated engagement:

If you give people a "theme" for the concert, they accept [it] … [for example] "from jazz to classical"—somebody would give a concert on a jazz theme, then we'd have a theme with singers in it (choral—accompanying the choirs if we could). There was often a theme to the concert, which made things much easier. (R1)

4.16.2 Improvisation: Practitioner perceptions

4.16.2.1 Benefits for performers—classical and cross-genre

As an alternative presentation strategy, improvisation was positively regarded by classical musicians in Stoneville but remained an unexplored avenue of musical engagement at CMS concerts. R. Levin (2011) noted that platforms for audience–performer interactivity were strengthened by qualities of spontaneity and immediacy inherent in improvisation. A marginalised aspirer stressed that performers can experience individual musical benefits through improvisation, stating that "[improvisation] can engage with … classical musicians in that it frees them up to actually be able to play in their own level" (R2). Hallam and Gaunt (2012) confirmed that improvisation can enhance technical and stylistic understandings for classical musicians. The versatile outsider perceived that skills developed through classical training facilitate his ability to use improvisation in alternative genres:

> [If I'm playing with a] country-and-western band, where I don't necessarily know the tune … chart … band or the players, I get thrown a lead break, but I've got enough of the melody I can feel … anticipate the chord progression. And so, [given] my classical training, I can, I think, quite well and quite strongly [improvise my way through]. (R10)

4.16.2.2 Benefits for audiences

According to the president of the CMS, improvisation can "[work] very effectively" in classical contexts (R4). She noted that performers can use improvisation to enhance audience engagement: "I think you've got to talk to the audience first and say, 'We're going to try a bit of improvisation here and I want to know after the piece what you thought of it'" (R4). A marginalised aspirer agreed, "as long as it's not long-winded improvisation [and] doesn't go on for too long." Improvisation was therefore regarded as an effective alternative presentation strategy for classical music by individual practitioners in the institution.

4.16.2.3 Negative perceptions in the CMS

Another marginalised aspirer raised dissent, suggesting that improvisation was not a practicable presentation strategy for classical music. She offered an

apprehensive view of improvisation; one rooted in convictions about the primacy of the work-concept (Goehr, 1992) and former experiences:

> I think we have to be very careful with [improvising in performance] .... It's been tried with a couple of choirs, and in my musical opinion, it didn't work. And I think we have to be very careful. I'm not saying improvisation shouldn't be used at all, but I think when you're going to perform it in public you've got to have, I think, what the composer wrote. That's first and foremost. Because it's been there for a reason. It's done for a ... it's been written like that for a good reason. I think sometimes to fiddle with it when you don't have that high expertise, Robert, I think it's ... can be a bit dangerous. (R5)

Another reason that improvisation was resisted by the CMS members as an audience engagement strategy was the self-perception of poor improvisational skills, which Dolan (2005) noted is a common affliction for classical musicians. As R6 observed, "there's a lot of obviously classical musicians that wouldn't be able to play something outside what's written." The president and secretary implied that an educational imperative would allow members to develop improvisational skills. The president noted that "I was never exposed to [improvisation] young enough and don't know how to go about it" (R4). The Secretary agreed that "I would like to be better able to improvise" (R7).

4.16.2.4 An outsider's perspective

Improvisation was regarded by the versatile outsider as an effective audience engagement strategy for classical music. Nevertheless, he confirmed that "my improvisational experiences … here in [Stoneville]—the last 25 or 30 years—have almost exclusively not been classical" (R10). He resolved that "classical musicians should improvise," advocating for expressive and emotional benefits:

> With improvisation you are much freer to speak. A chance to express more broadly—more expressively. There's a chance to … verbalise/externalise—both … mental and emotional—that you can get through improvisation, certainly that I've experienced … that you just don't get from playing the charts. (R10)

Hill (2017, p. 222) agreed that improvisation can be used as a tool to "expand expressive possibilities" and Sloboda (2014) linked improvisation with emotional engagement. R10 recalled one instance of using classical improvisation at a wedding

performance. He explained how a mobile performance role allowed him to enhance the intimacy and interactivity of performer–audience relationships:

> I was … playing solo violin for the pre-dinner drinks on the lawn … a music stand [and] charts … felt … very sterile—very remote and removed … So, I left the stand and just wandered. And I improvised [fragments] in a classical style of things I knew … and would then, just literally, musically wander and explore and play and respond to what I'd played. Something I hadn't really ever done before. People … standing [with] drinks … were far more interactive and responsive, even if it was non-verbal, than … hiding behind my stand. So, it was really quite exciting …. Because I was … physically close—the sound was closer to them. They could make eye contact with you and you could respond … I think there were occasions where people said, "I really like that, oh that's really great," so [I gave] them some more. (R10)

Whilst improvisation was not a contemporary presentation strategy for institutional chamber music in Stoneville, its engagement benefits for audiences and performers were acknowledged by scholars and local musicians.

4.17 Conclusion [Coda]

Strand 1 addressed the following research questions from an institutional perspective:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?
2. What are the music identities of members of a regional chamber music society and their shaping factors?

The final research question of this study was addressed from local practitioner perspectives:

4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

In summary, the CMS was a regional classical music organisation with a longstanding community presence, and an inclusive mission. The institution's ageing audience and receding membership partly reflected declines in civic engagement (Leigh, 2015; Putnam, 2000). More specifically, diminishing attendance at CMS concerts reflected unsustainable engagement practices for chamber music in a regional Australian community. Engagement practices of the CMS institution were

creatively constrained by the absence of an artistic director and financially constrained by the limited pursuit of funding sources.

The CMS maintained a longstanding connection with a council-operated venue that was strongly valued by practitioners. This community arts venue facilitated the convenient operation of monthly concerts and reinforced practitioner perceptions of belonging and financial prudence. Unfortunately, the venue constrained sustainable engagement practices through place-based entrapment at the expense of adapting to shifting community dynamics (Gallina, 2017). There was also growing competition for space in the community arts centre. CMS practitioners perceived risks associated with using alternative venues, even though such spaces can provide gateways to reach a wider, younger audience for classical music (Haferkorn, 2018; Strahle, 2016a, 2016b).

The institution's engagement with the local eisteddfod through performances (Artefact #86) and recruitment processes represented a shaping factor for regional music identities. A core component of the eisteddfod–CMS relationship was to provide an educational service for young musicians. A fixation on competition carried problematic implications for sustainable audience engagement practices (Filmer-Davies, 2001; McCormick, 2015), including under-regulated concert planning. Related effects of regional cringe culture (Diprose, 2019) and TPS (Dore, 2017) influenced a perceived epidemic of low self-esteem in the local arts community.

CMS concerts adopted a community-service model (Telin, 2017) to benefit the public good (Pike, 2016). This model reflected norms of volunteerism in regional Australia (Isa, 2018; Lyons & Hocking, 2000), which were influenced by religious involvement (R. Mitchell, 2007). Volunteerism risked becoming a self-propagating culture (Putnam, 2000), inviting critical examination (Cox, 2000). The regional volunteer model constrained professional development opportunities for local practitioners, who negotiated a labyrinth of music, career, and teacher identities. Tensions between identities were influenced by conflicts between the professional aspirations of some individual practitioners and the bedrock of volunteerism endorsed by the institution.

Friendship (Elliot & Silverman, 2017), fellowship (Langston & Barrett, 2008), and enjoyment (Hallam, 2017) were key shaping factors for music identity in the

CMS. A reported connection between enjoyment and low performance standards in the regional institution could be interpreted as the frog-pond effect (Davis, 1966). Possible symptoms of this effect were unstructured programming, low performance preparation, and low attraction of new stakeholders to the institution. These consequences constrained sustainable engagement practices for the CMS. An upward trend for engagement was demonstrated by themed concerts that promoted cross-artform collaborations (Bradley, 2017) and connected the arts with community identity (Artefact #81). Improvisation was another engagement strategy for classical music that was positively regarded by numerous practitioners. Nevertheless, themed concerts and improvisation were not strategically implemented by the institution to foster sustained engagement for classical chamber music.

Chapter 5: Case Strand 2—Stakeholders' Views

This chapter presents Strand 2 of the case study. This strand continues the investigation of musical and community engagement strategies that facilitate and constrain sustained participation from contemporary audiences for classical music. The core research question addressed in this strand is:

3. How do public stakeholders perceive the role of classical music in a regional Australian community?

It was found that classical music attenders in Stoneville demonstrated recreational engagement with music and valued facets of performance associated with community-mindedness, liveness, and the presence of specific artists. Non-attenders avoided classical concerts for various reasons, including disinterest, lack of a social network, lack of knowledge, lack of time, and proximity to events. Younger respondents were significantly less likely to have attended a classical concert, affirming parallel concerns raised in the literature (Barlow & Shibli, 2007; Bradley, 2017; Price, 2017; Strahle, 2017). It was inferred from data that classical attenders and non-attenders demonstrated comparable levels of cultural awareness within the sample. A disconnect between interest in classical music as a genre, and grassroots engagement with local classical events, was identified and highlighted.

To investigate the disconnect, public stakeholder perceptions regarding poor visibility and approachability of local classical music were considered. Key constraints were perceived by public stakeholders as poor advertising and limited practitioner engagement with the community. A perception that classical groups rarely leave their home precincts aligned with notions of place-based entrapment (Gallina, 2017). Such perceptions invited an examination of the impact of traditional and alternative venues on public stakeholder engagement with classical music. Specifically, a discrepancy between the abilities of public stakeholders to identify local classical groups (10%) and local classical venues (68%) implied that classical music activities in Stoneville were not typically associated with local practitioners.

Finally, alternative presentation strategies for classical music that foster engagement were suggested by public stakeholders. Three major areas were identified. Firstly, the use of alternative venues, including food venues and liminal spaces, was recommended. Secondly, bolder and more impactful advertising techniques were suggested by public stakeholders and confirmed through observation. Thirdly, musical engagement strategies of cross-genre and cross-artform collaborations were posited as a solution to perceived traits of practitioner disengagement with public stakeholders. In Strand 2, the temporary expansion in focus from "chamber music" to "classical music" accommodated a tendency for public stakeholders to possess non-technical knowledge in this area.

5.1 Attenders: Profile

A small majority of surveyed members of the public in Stoneville attended live classical music but no respondents were regular attenders. Sixteen out of 31 survey respondents (52%) had previously attended a live classical concert (see Table 23). Stoneville respondents exhibited a higher level of engagement than most public stakeholders in the studied region, who had neither attended nor participated (55%) in music, according to an Arts Queensland study (Artefact #81). Despite Australians' high levels of participation in the arts (98%; ACA, 2017a, p. 9), fewer attend live music (54%; ACA, 2017a, p. 9). Sixty-three percent of survey respondents in Stoneville who attended a live classical concert had only been once or twice, 19% attended approximately once a year, and 19% attended once every few months (see Table 23). There were no frequent attenders (once a month or more) within the sample.[89] Local rates of attendance amplified trends in UK data, which suggested that most classical music audience members attend seldom, with 67% booking once every 2 years (Bradley, 2017, p. 8). A significant proportion of classical attenders appeared at concerts only once or twice per year (Price, 2017, p. 18). Within the survey sample, males were more likely to attend classical music (9:7) and attend more often than females. This trend suggested that the sample was not fully representative of broader

---

[89] An absence of frequent attenders is not caused by an absence of regular classical concerts in Stoneville. Performances by local classical groups include monthly concerts by the CMS, three concerts per year by a symphony orchestra, concerts by a string orchestra, and three local choirs. A cross-section of local music events during a 1-month period in 2019 is given in Table 32. Classical events are also presented in Stoneville by touring companies—including the QSO, Opera Queensland, and Opera Australia.

data, which indicated that females attend and consume more classical music than males (e.g., Saayman & Saayman, 2016).

Table 23

Frequency With Which Stoneville Attenders of Classical Music Attend Live Classical Concerts

Frequency of attendance	Attenders	
	No.	**≈%**
Seldom (once or twice)	10	63
Occasionally (approx. once per year)	3	19
Sometimes (once every few months)	3	19
Often (once a month or more)	0	0
Total no. of attenders	**16**	**100**

Note. "Attender" is defined as a respondent who has been to a concert at least once.

5.1.1 Musical recreation and liveness

The role of music in the lives of public stakeholders was associated with recreation and further connected with enjoyment, the live experience, and specific artists. Table 24 shows that music was the highest single recreational interest of respondents. Quantitative results indicated that respondents' significant recreational engagement with music extended to classical music. During surveys, 29% of respondents indicated a recreational interest in classical music.[90] R18 specifically stated that "I really enjoy [classical music]," whereas R12 remarked that his appreciation for classical music was part of a broader enthusiasm for music that hinges upon the live experience (see Auslander, 2008; Baker, 2007; S. Brown & Knox, 2016; Earl, 2001; Price, 2017; Radbourne et al., 2014). R12 stated that "music is one of my loves and nothing beats live music." The presence of admired specific performers attracted three attenders to live (R12; R21) and recorded (R11) listening

---

[90] R11; R12; R18; R21; R25; R26; R30; R38; R41.

experiences. These responses accorded with 87% of Australians, who agree that "being inspired by the skill of a great artist" is an individual benefit of arts involvement (ACA, 2010, p. 30).

Table 24

Recreational Pursuits of Vox Pop Survey Respondents

Recreational trend	No. of resprondents
No Response	10
Music or Musical Theatre	7
Music Alone	6
Reading	4
Sport or Fitness	3
Family	2
Cooking	2
Country Music	2
Guitarist	2

Note. Categories are not mutually exclusive.

5.1.2 Community-mindedness

Some attenders engaged with classical events through a framework of community-mindedness and tolerance. An attender (R26) and non-attender (R36) both emphasised the importance of community-oriented events. R26 "totally [appreciates] local opportunities to hear beautiful music" and R36 observed that a community focus is a strong personal motivator for attendance: "It is always good to have things on in the region. I try to support local events." R30 more conservatively expressed tolerance of traditional artforms, observing that "I don't mind most classical music." Community-minded attitudes were consistent with an observed trend that public stakeholders in the studied region (54%) have a significantly stronger belief than Queenslanders overall (45%) that "the arts can impact on community pride and

identity" (Artefact #81). This reinforced the importance of music (Clarke et al., 2010) and the arts (Grieves, 2014) as components of regional community identity.

5.1.3 Cultural awareness and advice

Both classical music attenders and non-attenders in Stoneville demonstrated culturally-aware perspectives about classical music. Most respondents, including 10 attenders and nine non-attenders, were willing to engage with classical music by offering advice about accessibility (see Table 25). Such respondents could be characterised as attending and non-attending advisers. Engagement strategies were suggested in response to a survey question about how to make live classical music more accessible in Stoneville. Out of 19 attending and non-attending advisers (NAAs), 16 (84%) confirmed that they would be more likely to attend a classical concert if their advice were implemented. These profiles suggested that significant opportunities exist to engage with both classical music attenders and non-attenders in Stoneville. NAAs in Stoneville shared characteristics with culturally-aware non-attenders (CANAs; Winzenried, 2004; see also Price, 2017, pp. 23–24). NAAs do not attend classical music yet suggest strategies to incentivise their engagement; CANAs do not attend classical music yet broadly engage with the arts. As observed by Pitts (2016), irregular arts attenders, who might be assumed to be the least engaged, are often highly selective in their reasons for attendance. It can therefore be inferred that NAAs and CANAs in Stoneville can offer valuable advice to enhance engagement.

A "CANA effect"[91] was discernible in the studied region of Queensland from a broader perspective of arts involvement. In Stoneville, the presence of CANAs in a classical music context was affirmed by the observation that surveyed non-attenders of classical music identified *more* local classical groups than classical music attenders[92] (see Table 27). This implied that non-attenders were regionally more "culturally-aware" (Winzenried, 2004) than attenders, suggesting a disconnect between attenders' genre-based and community-based interests in classical music. An

---

[91] "CANA effect" here refers to arts non-attenders who express an interest in engaging with the arts.
[92] This result may represent an anomaly, given the limited data pool. Only three respondents could name a local classical group. Two of these respondents had not attended a classical concert before. This result implied that personal exposure to live classical music in Stoneville was negligibly (or negatively) related to attending locally produced classical concerts.

extensive survey by Arts Queensland[93] published in 2014 (Artefact # 81) revealed that a significant proportion (41%) of public stakeholders in the studied region, who are currently not engaged with the arts, expressed an interest in future attendance.

Table 25

Advice Offered to Improve Classical Music Accessibility by Vox Pop Survey Respondents

Offered advice to improve classical music accessibility	Classical attenders		Classical non-attenders		Total respondents	
	No.	≈%	No.	≈%	No.	≈%
Yes	10	32	9	29	19	61
No	6	19	6	19	12	39
Total	**16**	**51**	**15**	**48**	**31**	**100**

5.2 Non-attenders: Profile

5.2.1 Disinterested non-attenders

According to survey data, 40% of classical music non-attenders in Stoneville exhibited disinterest as the primary reason for non-attendance (see Table 26). This observation concurred with literature, which indicated that lack of interest is a primary indicator of disengagement with the arts in Australia (ACA, 2017a, p. 37; Canham, 2011). Though lack of interest was the primary reason for non-attendance within the local survey sample, the rate (40%) was considerably lower than parallel observations in a national survey sample (55%) (ACA, 2017a, p. 65). Such a result could be influenced by perceptions of elevated community engagement in regional over metropolitan areas of Australia (Collins, 2012). Non-attenders of classical music who asserted a personal lack of interest in performances (Small, 2001) are difficult to address from an audience development perspective because little is understood about how mature adults adopt an interest in classical music (Price, 2017, p. 20). Whilst

---

[93] Results that specifically pertained to the Local Government Area (LGA) of the case-study region in Queensland formed part of a larger document prepared for Arts Queensland and the ACA that drew upon a pool of 3,004 surveys across Australia.

disinterest was the primary reason for non-attendance at classical concerts in Stoneville, numerous other factors influenced the disinclination of public stakeholders to attend such events. Negative factors identified in surveys included belonging to a younger age group, lacking a social network associated with classical music, a perceived lack of knowledge, time challenges, or difficulties relating to the location of events.

Table 26

Reasons That Stoneville Non-Attenders of Classical Music do not Attend Live Classical Concerts

Reason	Non-attenders	
	No.	≈%
Personally, I have no interest	6	40
I don't know anyone with an interest in classical music	3	20
I feel like I have a lack of knowledge about classical music	3	20
Events are poorly marketed	3	20
Too expensive	1	7
Lack of enjoyment	1	7
Total no. of non-attenders	**15**	**100**
Total no. of nominations	**17**	**N/A**

Note. This question asked respondents to nominate the answer that best represented their perspective. R15 misread the question and selected three answers. Reasons are not mutually exclusive because the multiple preferences of R15 are included in this table; hence total numbers of non-attenders and nominations are listed separately.

5.2.2 Young non-attenders

The lowest levels of classical music attendance in the Stoneville survey sample occurred in the two youngest age brackets.[94] Proportionally, surveyed respondents in these brackets (18–33 years of age) demonstrated significantly lower

---

[94] 18–25 and 26–33 years of age.

rates of previous attendance at classical concerts (27%) than older populations aged 34+ years (68%).[95] This observation aligned with a widely acknowledged concern that the sustainability of classical music is threatened by the disinclination of younger populations to attend classical (Bradley, 2017; Price, 2017; Strahle, 2017) and chamber music concerts (Barlow & Shibli, 2007). Nevertheless, the low attendance rate of young people at classical concerts in Stoneville contrasted with their lower rate of disinterest as a primary reason for non-attendance, when compared with the surveyed population on average.[96] This supported the perspective that young people find traditional modes of presentation unappealing at classical music concerts (A. Brown, 2013; Haferkorn, 2018; Neher, 2010)—rather than expressing disdain for the genre itself.

5.2.3 Unconnected non-attenders

Lacking a social network associated with classical music was identified as a significant reason that Stoneville non-attenders avoid classical concerts. Three out of 15 non-attenders (20% of non-attenders) primarily did not attend because they didn't know anyone with an interest in classical music (see Table 26). This situation inferred the absence of an "in-group" through which potential attenders can develop a social identity (Tajfel & Turner, 1979). Sources disagreed on the extent to which less-engaged classical music attenders prioritise social aspects of concert attendance (A. Brown, 2002; Price, 2017) over other features such as quality, liveness, and repertoire (Dobson & Pitts, 2011; Pitts, 2016). Nevertheless, data from this survey of public stakeholders suggested that the absence of social connections is a factor that keeps non-attenders away from classical concerts.

5.2.4 Unknowledgeable non-attenders

A perceived lack of personal knowledge about classical music was another significant reason that Stoneville non-attenders avoid classical concerts. Three out of 15 non-attenders (20% of non-attenders) primarily do not attend for this reason (see Table 26). Lack of knowledge about classical music can be "a strong barrier to future

---

[95] One survey respondent who declined to give their age was not counted.

[96] Whilst it is acknowledged that the small survey sample could bias the results, 37.5% of respondents aged 18–33 years cited "lack of interest" as the primary reason for non-attendance at classical concerts, compared with 40% of the surveyed population on average. Another factor could be the shorter-to-date lifespans of younger respondents that constrained their opportunity to attend events thus far.

attendance" (Dobson & Pitts, 2011, p. 355). McGee-Collett (2018, p. iii) agreed that "the classical concert can be an intimidating and isolating experience for the classical music novice." Performer-led interventions can ensure that first-time attenders at classical music concerts overcome their perceptions of lacking knowledge/experience about musical content, terminology, and concert etiquette (Dobson & Pitts, 2011). Duly publicised, such interventions could encourage non-attenders in Stoneville to engage with classical events; these non-attenders may feel that their limited knowledge of the genre currently excludes their participation.

5.2.5 Frazzled families (time-poor)

Family commitments contributed to tight schedules that prohibit classical music attendance for two infrequent Stoneville attenders (R18; R37). R37 revealed that recreational interests are consumed by "spending time with family" and R18 inferred that extra-familial arts commitments are minimal with "two small kids" that allow her "v[ery] limited time." Australian arts non-attenders typically lack time to attend the arts (ACA, 2010; ACA, 2017a) and family commitments can impact negatively on individuals' abilities to attend concerts (Fernandez-Blanco et al., 2017). In Australia, family obligations broadly contribute to a drop in receptive arts participation (ACA, 2010). R19, a non-attender, shifted concern to the nature of events, stating that "I have children and these [classical music] events are not usually child-friendly." Parents' musical beliefs shape children's future musical identities (Borthwick & Davidson, 2002), presenting opportunities for classical practitioners to engage with family audiences to secure the next generation of attenders.

5.2.6 Regionalism

Classical music can be difficult to access in Stoneville, according to R17. A visitor to the community, R17 credited her capital-city neighbourhood as a primary conduit to her regular engagement (attending classical concerts once every few months). This aligned with supply, given that three quarters of professional artists live in metropolitan areas (ACA, 2017b). R26 suggested stimulating touring models that "[include] smaller towns … like old arts council tours." In an extensive national survey in Australia, 28% of arts non-attenders cited the reason for non-attendance as "there aren't enough opportunities close to where I live" (ACA, 2010, p. 9). If

conducted on a regional scale, organised touring models could engage a wider audience for classical music and increase professional opportunities for local performers.

Commuting was a tangible factor that constrained respondents' engagement with classical music (and the arts more broadly). A scarcity of local events restricted access to classical music for two respondents from Godfrey Downs[97] (R25; R26). They both stated that "access [is a key factor affecting our current level of interest in classical music] … not much opportunity living in [Godfrey Downs]" (R25; R26). In the studied region, public stakeholders commonly avoided attendance due to a lack of opportunities nearby, according to an Arts Queensland survey (Artefact #81). This conflicted with a ministerial expectation that regional Queensland audiences will commute into "medium-sized regional cities" to attend arts events (Brandis, 2014).[98] R26 perceived that, irrespective of a willingness to commute, arts events in Stoneville were not widely known about in surrounding towns: "I often miss out on [arts] events because I hear about them too late!" (R26). Regional constraints of commuting in Stoneville concurred with a broad observation in the literature that music consumption is less common in non-urban areas (Favaro & Frateschi, 2007; Fernandez-Blanco et al., 2017; Gray, 2003; Lewis & Seaman, 2004). This trend reinforces challenges for public stakeholder engagement with classical music in the Stoneville region.

5.2.7 Affordability

Affordability was rarely the primary factor that governed respondents' decisions to attend classical concerts in Stoneville. Only one in 15 non-attenders (7%) chose to avoid classical performances primarily because they are too expensive. This contradicted a trend whereby Australian arts non-attenders (ACA, 2010) and rare attenders (ACA, 2017a) frequently cite prohibitive cost as a reason for non-attendance. Stakeholders in the studied region of Queensland have spent 16.7% more on arts events (based on TEG ticket data) than Australians on average, yet purchase fewer tickets, according to ACA data (Artefact #77). This implies a regional acclimatisation to higher prices for the arts. In contrast, Queenslanders have spent

---

[97] Godfrey Downs is 40 km from Stoneville.
[98] George Brandis was the federal Arts Minister of Australia between 2013 and 2015.

significantly less per capita on tickets to live performances than Australians on average (LPA, 2018, p. 35). The price of live classical performances in Australia also has been mildly decreasing (LPA, 2018, p. 61). The ACA (2017a, p. 11) noted that, whilst Australians increasingly believed that "the arts are too expensive," their propensity to adopt this view was influenced by narrow perceptions of what constitutes art. Complex issues surround audience perceptions of affordability, which make it a difficult concept to pinpoint as a determinant of attendance.

Qualitatively, affordability was a constraint for some public stakeholders in the study. R15, R25, and R26 admitted that the cost of classical concerts was a factor that negatively affected their attendance, and R30 stressed the importance of "reasonable prices." Whilst R15 and R26 observed that high costs discourage regular attendance, R25 viewed affordability as a constraint for low earners, noting that "cost is prohibitive on a limited income." The evidence was mixed: 63% of lowest-income respondents (under $20,000 p.a.) previously attended a classical concert, whereas four out of five had only attended once or twice. Only the highest earners leaned towards more frequent attendance (two out of three highest-income attenders went to classical concerts once every few months).

Increasing government subsidies to counteract perceived financial constraints was an economic strategy suggested by R25 to facilitate the attendance of low-income groups at classical concerts. His position aligned with an assumption shared by seven in 10 public stakeholders in the studied region (69%; and slightly fewer Australians on average) that the arts should receive public funding (ACA, 2017a; Artefact #81). R26 suggested that more free events would equalise income-based decisions to attend. Rizkallah (2009) and Saayman and Saayman (2016) warned against this strategy, suggesting that free classical concerts are an ineffective way to attract ticket buyers to future events.

5.2.8 Summary: Non-attenders

Lack of interest was the principal reason for non-attendance at classical concerts in this study. Surveyed younger populations were particularly disinclined to attend classical concerts, yet this did not align with higher rates of disinterest in the genre. Other non-attenders lacked a social network associated with classical music events, felt unknowledgeable about such events, were time-poor, and/or perceived

limited opportunities to attend the arts near their residence. Notably, affordability concerns did not represent a significant reason for public stakeholder non-attendance at classical concerts.

5.3 Where is the music?

Classical music occupied a marginal or absent role in the Stoneville community, according to the views of surveyed public stakeholders. Their perspectives generated concern regarding the sustainability of engagement practices for classical music in the local community. Regional Australian artists can provide opportunities for local populations to experience the arts (Markusen, 2006; Masters et al., 2011) and boost economic activity in regional areas (Markusen & Schrock, 2006; Masters et al., 2011). Nonetheless, public stakeholders in Stoneville reported limited exposure to classical music, which reflects lower attendance trends at music events in regional Australia (ACA, 2010). Numerous public stakeholders suggested that classical practitioners may have to step outside of their comfort level to be noticed, a perspective endorsed within the literature (Haferkorn, 2018; Hambersin, 2017; Sandow, 2010a). The following paragraphs illuminate public stakeholder perspectives of limited visibility, lack of information, and lack of exposure associated with classical music.

Classical groups in Stoneville were widely unknown, despite an interest in classical music among members of the public. Despite slightly over half the respondents having attended a classical concert (52%), very few could name a local classical group (10%), as shown in Table 27. The local CMS—founded in 1972—was unanimously unknown by surveyed public stakeholders. R38 knew about one commercial quartet with a revolving membership that undertook tailored freelance work for weddings and corporate events. Low awareness of grassroots classical ensembles in Stoneville suggested that most public stakeholders perceived a negligible role for classical music in the local community.

Live classical music in Stoneville was perceived to be largely invisible and there was a lack of information available about such events, according to public stakeholders. Symptomatically, respondents with an interest in classical music reported feeling deprived (R26) and unaware (R23) of local events. R26 associated limited access to live classical music with regional lifestyles, stating that "[I] have felt

deprived of live classical music since moving [to the Stoneville region] from Sydney." Despite the presence of classical music events in Stoneville, R26's observation was consistent with a dearth of professional practitioners in regional Australia (ACA, 2017b). R23 was surprised that local practitioners exist, admitting that "I don't think I have ever heard anything about classical music to do with [Stoneville]." This echoed a broad perception of Australian arts non-attenders that there has been a lack of information available about events (ACA, 2010), particularly in regional areas (ACA, 2010, p. 41).

Table 27

Identification of Local Classical Music Groups by Vox Pop Survey Respondents

Identified local classical music groups	Classical attenders		Classical non-attenders		Total respondents	
	No.	≈%	No.	≈%	No.	≈%
Yes	1	3	2	6	3	10
No	14	45	13	42	27	87
Ambiguous	1	3	0	0	1	3
Total	**16**	**51**	**15**	**48**	**31**	**100**

Following on from perceptions of limited information about arts events was a lack of public stakeholder exposure to arts events. Surveyed public stakeholders affirmed that a lack of exposure carried negative consequences for their engagement with classical music, as articulated by R14: "[I] don't particularly enjoy classical music. I think this is mainly a result of a lack of continued exposure." Accordingly, R22 acknowledged that knowing about local classical music performances would increase the personal likelihood of attendance. Lack of exposure was unsurprisingly identified as a major obstacle to arts participation in Australia (ACA, 2010). Another consideration is that reduced opportunities to sustain professional arts careers in regional Australia (Masters, Russell, & Brooks, 2011) constrain the abilities of practitioners to provide increased exposure.

To address limited exposure, public stakeholders suggested that local classical groups could step outside of their comfort zone to engage with a wider audience. Accordingly, R39 recommended that local musicians engage boldly with their communities, noting that "[if it has] a real big kick … it's out there to see it." R38 attributed a personal lack of exposure to a perceived reluctance of classical groups to leave their home venues: "I lived here for 8 years and had never heard of the [Stoneville] Musical Union. I never saw a [Stoneville] choir or [Stoneville] band because they stay in their halls and don't come out." The perceived reluctance of local classical groups to emerge from hibernation is consistent with notions of place-based entrapment (Gallina, 2017). The identification of place as a constraint for sustainable engagement practices of classical music invites a consideration of public stakeholder perspectives about traditional and alternative venues.

5.4 Venues

Local classical venues in Stoneville were widely known by survey respondents (see Table 28), with 68% of respondents being able to identify at least one classical music venue in the city. Across the data set, respondents identified all traditional venues for classical music in Stoneville and a range of alternative venues. A discrepancy between respondents' abilities to name local classical groups (Table 27) and venues (Table 28) portrayed a disconnect between the visibility of local events and their contexts for presentation.

Table 28

Identification of Local Classical Music Venues by Vox Pop Survey Respondents

Identified local classical music venues	Classical attenders		Classical non-attenders		Total respondents	
	No.	≈%	No.	≈%	No.	≈%
Yes	11	35	10	32	21	68
No	5	16	5	16	10	32
Total	**16**	**51**	**15**	**48**	**31**	**100**

5.4.1 Traditional venues: Main theatre

The traditional main theatre in Stoneville was the venue most associated by public stakeholders (58%) with classical music presentations. Nevertheless, this venue has typically catered for visiting acts and ensembles, rather than facilitating sustainable engagement for local classical practitioners.[99] MPA companies Opera Australia, Opera Queensland, and the QSO have toured to Stoneville (Artefact #101; Artefact #111), and MPA companies have generated most revenue and attendance for classical music in Australia (AMPAG, 2017). They typically performed in Stoneville's main theatre (Artefact #101; Artefact #110; R25; R26). Competition from touring MPA companies can create challenges for Australian regional performers who wish to engage with their own communities (Hume, 2014). Struggling Stoneville-based ensembles competing with touring performers for an audience was not a new phenomenon. A local historian noted precedent in the 19th century:

> For various reasons the [Stoneville] Philharmonic was soon in trouble again; in addition to internal problems it had to compete in [1872] with such popular visiting entertainers as Billy Barlow "the original Blue Tail'd Fly," while Miss Joey Gougenheim who was to become a perennial favourite with [Stoneville] audiences, made her debut in 1874. (Artefact #97)

The popularity of the main theatre reinforced a tendency for audiences to engage with touring events over presentations by grassroots performers. As an alternative, Markusen and Brown (2014) recommended that regional arts complexes build relationships with local artists to enhance sustainable audience participation at venues. Hambersin (2017) added that traditional venues can be used in non-standard ways, with performances in foyers and surrounding spaces. Such suggestions may present cheaper hire alternatives for Stoneville groups with limited financial resources (Artefact #82) who wish to engage with publicly-known venues.

5.4.2 The old and the new

Whilst the traditional main theatre was the most widely recognised venue in Stoneville, a variety of alternative venues for classical music were identified by public

---

[99] Whilst one local classical group, the Stoneville Musical Union, sometimes uses the main theatre for cross-genre performances under a substantial hire discount for local groups, the cost and size of the venue prohibit its use for most classical performances by local practitioners.

stakeholders.[100] Respondents who identified classical venues in Stoneville were evenly split between single recognition of the main theatre (10 out of 21 identifiers ≈ 48%) and identifying other traditional/alternative spaces for classical music, separate from or in addition to the main theatre (52%). Whilst most respondents identified traditional venues (29 out of 45 nominations ≈ 64%), a greater range of alternative venues were nominated (15 out of 20 spaces = 75%; see Table 29). Eight alternative venue references were to specific locations; therefore, a greater number of specific alternative venues (8) than traditional venues (5) were identified by respondents. Respondents nominated a variable number of venues each, with 97% of respondents naming between zero and four venues (see Table 30). The variety of venue nominations aligned with Neher's (2010, p. 129) observation that "new venues are critical for audience development … [but] there is room for both the new and the old in classical music connoisseurship." Classical musicians increasingly perform in alternative venues (Haferkorn, 2018; Robinson, 2013), which is a cost-effective way (Robinson, 2013) to engage with younger demographics and new audiences for classical music (Haferkorn, 2018; Neher, 2010).

Table 29

Frequency With Which Venue-Identifying Respondents Identified Traditional and Alternative Spaces for Classical Music in Stoneville

Name of venue/space (**Indoor** or **Outdoor**)	Traditional venue	Alternative venue	Venue identifiers who associate this venue with classical music No. (≈ %)
Main theatre	x		18 (86)
Stoneville Music Bowl	x		5 (24)
Jack Bolger Cultural Centre	x		4 (19)
Stoneville Musical Union's Hall	x		1 (5)
Stoneville Pipe Band Hall	x		1 (5)

---

[100] In this thesis, traditional venues are defined as: (a) Venues that are specifically designed as performing arts complexes; (b) Community arts centres; or (c) Venues that are directly associated with long-standing (over 80-year-old) musical institutions in Stoneville. All other types of venues are regarded as alternative venues.

Name of venue/space (**Indoor** or **Outdoor**)	Traditional venue	Alternative venue	Venue identifiers who associate this venue with classical music No. (≈ %)
The Warehouse (café/bar)		x	1 (5)
Stoneville Heritage Centre		x	1 (5)
Scott Riverbank		x	1 (5)
Lavender Place (heritage-listed, former market)		x	1 (5)
Evelyn Gardens		x	1 (5)
Regional University		x	1 (5)
Stoneville Botanic Gardens		x	1 (5)
Stoneville Airport		x	1 (5)
Regional Caves (26 km)		x	1 (5)
Church halls (general)		x	1 (5)
Pubs (general)		x	1 (5)
Restaurants/cafes (general)		x	2 (10)
Hospitals (general)		x	1 (5)
Shopping centres (general)		x	1 (5)
The beach (46 km)		x	1 (5)

Note. Total spaces: 20; Total tradtional venues: 5; Total alternative venues: 15; Total identifiers: 21; Total nominations = 45.

Note. Respondents could nominate multiple venues.

Note. Seven names described alternative venues/spaces in general terms that could refer to multiple sites. These names were: Scott Riverbank, church halls, pubs, restaurants/cafes, hospitals, shopping centres, and the beach.

Note. R16 self-identified as a non-identifier of venues but nominated four alternative spaces for classical music. These suggestions are included in the table above, but R16 is listed as a non-identifier as per his survey response.

5.4.3 Alternative venues

Alternative venues could play an increasingly important role for classical music engagement in Stoneville, as public stakeholders associated such venues with diverse community settings and functions. Alternative venues associated with opportunities for classical music engagement by stakeholders included food/entertainment venues, creative, and public spaces. Within such settings, liminality occupied a notable role. Overall, nominated alternative spaces in the survey comprised a 2:1 ratio of indoor to outdoor spaces (see Table 29) across a range of outlet types. These included food service (e.g., The Warehouse, restaurants), commercial (e.g., Regional Caves, shopping centres), and publicly operated venues (e.g., Scott Riverbank, Lavender Place—heritage building). The wide span of venue types across such outlets was typical for alternative venues that are harnessed for performance events (A. Brown, 2013; Pearce, 2013).

Table 30.

Number of Venues Identified by Each Respondent

Number of venues identified	Respondents	
	No.	≈ %
0	9	29
1	13	42
2	4	13
3	1	3
4	3	10
5	0	0
6	0	0
7	1	3
Total	31	100

5.4.3.1 Food/entertainment venues

Cafes, restaurants, and pubs are suggested by respondents as effective places for classical musicians to expand their performance forums in the local community. R16 emphasised that cafe venues provide opportunities to expose a wider audience to classical music, noting that they are "high traffic … places." Cellist Matt Haimovitz set a precedent for engaging contemporary audiences with classical music at coffee houses as part of a national touring program (Beeching, 2012). Historically, the "coffee concert" has been an enduring concept dating back to 18th century (Strahle, 2016b). R41 suggested that restaurants were appropriate settings for live classical music, but acknowledged the integrative challenges faced by performers in these locations. She warned that "when performing [classical] music at a restaurant … be aware of the surroundings" (R41). R26 similarly recommended "[performing] in popular venues like pubs" to increase the accessibility of live classical music. R26's suggested model paralleled established concert programs that use pub/club settings to increase audience engagement with live classical music. Examples have operated in The Netherlands (Utrecht's Muzieklokaal), UK (London's Nonclassical; Strahle, 2016b), and Australia (Brisbane's Dots+Loops; Dots+Loops, n.d.).

The presence of food and drink at events can enhance engagement opportunities between classical practitioners and public stakeholders by appealing to both recreational and work environments. The Warehouse Stoneville[101] was specifically mentioned by R36 as an engaging location for classical music that combined interactivity with culinary components. He added that "the entry fee to a classical music concert would be more enticing if it includes a drink" (R36). Food/drink options enhance audience interactivity (A. Brown, 2013) and enjoyment (Burrows, 2009). Such environments may hold appeal for Australians who support the arts but prefer to "[go] out for dinner and drinks" (ACA, 2017a, p. 37). R36 also noted that the fashionableness of events in cafe/bar venues increases their suitability for work-related functions, stating that "my employees are right across Australia, so when they visit [Stoneville], I … see if anything cool is happening." Approximately half of Australians (52%) have similarly invited colleagues or friends to arts events (ACA,

---

[101] This venue was used for the trial performance in Strand 3.

2010, p. 43). The presence of food and drink in an interactive environment may facilitate such decisions by public stakeholders in the community.

5.4.3.2 "Creative concept" venues

The selection of alternative venues with creative appeal enhanced public stakeholder engagement with classical music in Stoneville. R40 noted the creative appeal of natural venues, explaining that "creative concepts that make me want to go and see it [make live classical music more accessible in the Stoneville region], for example Opera at [Regional Caves, operated by the Underground Opera company]." As A. Brown (2013, p. 51) noted, "Setting plays an increasingly important role as a decision factor among cultural consumers, and therefore is a subtle, if not profound, driver of arts participation." R38 also suggested using heritage venues; "[engaging] more widely by … [playing] in more creative venues like the [Heritage Centre]." This strategy was adopted by the newly formed StSO, who performed their first concert in the Shearing Shed in Stoneville Heritage Centre in November 2018[102] (Artefact #119). This performance extended a precedent in the local region of performing orchestral works in shearing sheds (Isisford—2003 Queensland Music Festival; Bevan, 2003). Such creative concepts were associated by public stakeholders with positive engagement outcomes for classical music in the local community.

5.4.3.3 Liminal spaces

Liminal spaces have an important role to play for classical music engagement in Stoneville, according to surveyed public stakeholders. During surveys, a miniature performance experiment trialled the effect of exposure to classical music in liminal spaces, resulting in qualitative evidence of positive engagement outcomes. Liminal communities (Delanty, 2003) are transitional environments with strong links to notions of collective community consciousness (Higgins, 2012), and liminal spaces can facilitate audience engagement with classical music (Beeching, 2012). Survey respondents identified public spaces (outdoor) and pop-up spaces (indoor/outdoor) as liminal spaces for performance in Stoneville.

---

[102] The inaugural StSO performance occurred in the same month that vox pop surveys were conducted (November 2018), which may have influenced public stakeholder identification of the Heritage Centre as a creative venue choice for local classical musicians.

5.4.3.3.1 Public spaces

Performances in outdoor public spaces could enhance public stakeholder engagement with classical music in Stoneville by drawing upon transitional locations that are used for recreation. The Scott Riverbank was suggested by three respondents (R18; R19; R26) as a performance location to increase the accessibility of live classical music in Stoneville. R18 and R19 both noted that riverbank events are a way for classical musicians to connect with family-oriented audiences who struggle to find time to attend concerts. R26 suggested that outdoor spaces, such as the Scott Riverbank and local botanic gardens, promise positive engagement outcomes for classical music.

5.4.3.3.2 Pop-up performances

Pop-up performances in liminal spaces (e.g., A. Brown, 2012) were suggested by R16 as an effective way to increase audience reach, noting that airports, hospitals, and shopping centres are high-traffic venues. Such venues have been trialled by classical performers. The QSO staged pop-up performances at Brisbane Airport through its artist-in-residence program (QSO, 2016). Live classical music has enhanced clinical waiting-rooms (M. Silverman & Hallberg, 2016) and music in hospitals has served an extensive range of medical/therapeutic functions (Clarke et al., 2010; Giannouli & Syrmos, 2016). Pop-up performances and busking were recognised by R37 as community engagement opportunities. He recommended that classical musicians "pop-up at community events [and undertake] busking." A Stoneville-based string trio set a precedent for engaging local shoppers with live classical music in the early 1990s (Artefact #121). Rizkallah (2009) and Saayman and Saayman (2016) noted that classical musicians need to align their artistic objectives with community needs to promote sustained engagement.

5.4.3.3.3 An engagement experiment

Positive engagement outcomes were linked to musical engagement strategies trialled with 15 public stakeholders in liminal spaces during the survey process. I performed excerpts from solo Bach cello suites for these respondents prior to survey completion. Nine mini-performances were presented at a small cafe, six at the Botanic Gardens, and one inside a bookshop. Whilst completing the survey, one classical non-attender (R41) demonstrated an observable lift in engagement with classical music.

Prior to the performance, she had suggested that low audibility increases the accessibility of classical music, advising: "don't be too loud—people like background music, so tone it down a bit, especially when performing [classical] music at a restaurant, but also in concert halls." After listening to the cello, her concluding remarks portrayed a revised perspective: "Wow, I didn't know the cello was a good solo instrument and not just backing." R13 and R25 were respectively inspired and impressed by engaging with classical music. R25 stated that "listening to the cello [at the cafe] was inspiring [and] uplifting" and R13 enthused that "the talent of this performer is unbelievable." R25 complemented her enjoyment with a desire for continuing engagement, stating that the performance "made me want to hear more." The enthusiasm qualitatively expressed by these respondents indicated the immediate benefits of engaging public stakeholders with classical music in liminal spaces.

Liminal spaces represent a subcategory of alternative venues identified by public stakeholders as an engaging presentation format for classical music. Their suggestions addressed concerns of place-based entrapment (Gallina, 2017) associated with poor approachability and visibility of classical music in the community. Public stakeholders perceived that another shaping factor for limited visibility was poor advertising of classical music events.

5.5 Advertising

Public stakeholder perceptions of poor advertising for classical music events in Stoneville was the primary reason for the non-appearance of 20% of surveyed non-attenders (three out of 15; see Table 26). Sandow (2011) noted that classical music non-attenders do not respond to conventional marketing and PR techniques undertaken by classical music entities. The following section outlines the limited visibility of classical music advertisements in Stoneville through observation and artefact analysis. Negative engagement impacts of low approach rates by classical musicians to local businesses are then discussed. Finally, public stakeholder perceptions of advertising practices that facilitate engagement with classical music, through traditional mediums and social media, are considered.

5.5.1 Observation and artefact analysis

Advertisements for local classical music groups in Stoneville were rarely visible in community settings. I visited 46 outlets in Stoneville on Monday March 25, 2019 to determine the presence of hard copy music advertisements. This included "chamber music" and (other) "classical music" subsets (see Table 31). Outlets were visited in the CBD and additional northside locations to compensate for a lack of public outlets in the CBD. Additionally, I searched online events calendars (e.g., Timely Trek) and Facebook pages of known music groups in Stoneville to uncover numerous scheduled events in March/April that were not widely advertised (see Table 32). The StSO were also rehearsing for their scheduled *Fiesta* concert in June 2019 (Artefact #91). Investigations determined that classical music advertisements in Stoneville were scarce, inconspicuously designed, and difficult to identify among other advertisements.

Table 31

Presence of Hard Copy Music Advertisements at Outlets Visited in Stoneville on March 25, 2019

Type of outlet	Outlets visited No. (≈ %)	Chamber music advertisements No. (≈ %)	Classical music advertisements (Non-chamber) No. (≈ %)	Other music advertisements (Non-chamber/ Non-classical) No. (≈ %)
Commercial Enterprises	18 (39)	0 (0)	0 (0)	1 (2)
Food and Entertainment Services	16 (35)	0 (0)	0 (0)	3 (7)
Public Outlets[103]	12 (26)	2 (4)	2 (4)	3 (7)
Total number of outlets	**46 (100)**	**2 (4)**	**2 (4)**	**7 (15)**

---

[103] Public outlets that I visited in Stoneville were the council chambers, council economic development office, the public trustee, community library, post office, courthouse, community arts centre, public hospital, welfare agency, National Disability Insurance Scheme office, Medicare office, and Queensland Department of Transport and Main Roads centre.

Table 32

Locally Produced Musical Events in the Stoneville Region in March/April 2019

Group name	Type of event	Date (DD/MM/YYYY)	Location
Beefy Strings	String orchestra concert	30/03/2019	Jack Bolger Cultural Centre
The CMS	Chamber music concert	14/04/2019	Jack Bolger Cultural Centre
StMU	Choir performance 1	30/03/2019	Stoneville Musical Union Hall
StMU	Choir performance 2	31/03/2019	Stoneville Musical Union Hall
Regional Gold Band and Regional Winds	Collaborative pre-championships concert	07/04/2019	[De-identified] College Hall
Stoneville Pipe Band and Angus Pipes and Drums	Collaborative festival performance	15/04/2019	Magpie Grove Festival of the Wind
Stoneville Pipe Band	ANZAC Day Performance	25/04/2019	Magpie Grove
Stoneville Eisteddfod	Instrumental and Vocal events	Commencing 30/04/2019	Main theatre

5.5.1.1 Scarcity

Advertisements for chamber music and other classical music were only present at public outlets in Stoneville. Chamber music advertisements were present at two public outlets (the community arts centre and the council chambers). The first of these buildings was the venue in which the CMS resides and performs. Other (non-chamber) classical music advertisements were also present at two public outlets (the community arts centre and the regional council library). Overall, two classical/chamber groups were advertised (both local) in four separate advertisements. Given that one location was in common (the community arts centre), classical advertisements were present at three out of 46 ($\approx$7%) of outlets visited. The absence of classical music advertisements in commercial, food, and entertainment venues

represented a lost opportunity to engage with a wider audience in frequently visited local areas.

5.5.1.2 Inconspicuous design

Chamber music advertisements were difficult to identify because they were included within a larger events guide (at the council chambers) or within a larger group listing (at the community arts centre). The non-chamber classical music advertisement was a small flyer for a local choir (with identical versions distributed at the community arts centre and regional library). This flyer invited members of the public to join the choir but did not identify any upcoming performances.

5.5.1.3 Hidden locations

Classical music advertisements were difficult to locate at public outlets among an overabundance of competing posters, flyers, forms, and brochures. At the community arts centre and council chambers, flyers were positioned in freestanding brochure stands in the foyer. At the regional library, the flyer was pinned on a wall-mounted noticeboard at the far right of the foyer. Individual artefacts collected from the community arts centre demonstrated that advertisements for classical music events comprised two out of 40 flyers (5%) exhibited at the venue. Classical music advertisements accounted for two out of 11 ($\approx$18%) music-related flyers at the venue. Photographic evidence from the council chambers revealed that the events guide (listing chamber music concerts) sat among 64 flyers/forms displayed in the foyer ($\approx$2%). Photographic evidence from the library showed that one out of (at least) 63 flyers ($\approx$2%) advertised classical music. These findings suggested that current advertising efforts to raise the profile of classical music in Stoneville were largely ineffective and misplaced.

5.5.2 Retail managers' perspectives

An absence of classical music advertisements in commercial enterprises indicated low approach rates by local musicians. Perceptions that local classical musicians are antibusiness were conveyed by two retail managers. R40 was a retail manager who previously worked for a major home entertainment company. She observed that musicians rarely approach businesses in Stoneville:

My background is working at a record store and it was rare to see local bands coming in, especially classical music on a local level. As far as I know, we never once had a classical band approach us with a poster at [a major home entertainment company]. (R40)

R41 confirmed that classical musicians were not approaching her non-music business in the CBD to seek assistance with advertising. She remarked that this trend is reflective of a broader disinterest among stakeholders to approach her business: "I'm a manager at a bookshop in the CBD, and nobody is approaching me and bringing posters—especially not classical musicians. Maybe it's because they think my shop is old and tatty" (R41).

Entrepreneurial skills are increasingly required in the classical music industry (Bartleet et al., 2012), though artists have faced challenges in adopting probusiness stances (Bunting, 2011; Dorn, 1995), and their activities often compete with family and paid work commitments. Classical music practitioners could utilise advertising opportunities in both music and non-music businesses in Stoneville to communicate a clear agenda, according to public stakeholders.

5.5.3 Advertising strategies

5.5.3.1 Advertising for impact and range

More advertising and more effective advertising techniques were suggested by public stakeholders as strategies to raise public awareness of local classical music activities in Stoneville. R35 observed that "I don't hear any media about classical music here" and others insisted that increased quantity (R22; R23; R34; R39; R40) and quality (R22; R26; R34; R39; R40) of advertising was necessary. R11 emphasised the importance of impactful advertising that acknowledges the "wow factor." R39 agreed that classical musicians should challenge conservative inhibitions by advertising with "a real big … opening or display [so that you] catch your eye on it." R26 noted the importance of reaching out to surrounding communities during the advertising process.

5.5.3.2 Traditional media

Despite divergent perspectives in the literature about the effectiveness of traditional advertising media public stakeholders suggested that such media could

play a role in classical music engagement in Stoneville. R34 and R40 recommended that local groups advertise through radio (R34; R40) and public signage (R40). Other physical media suggested were paper flyers and posters in shop windows (R39). Advertising by direct mail/email correspondence can be an effective strategy to connect with established music (Baskerville & Baskerville, 2017) and classical music (Barlow & Shibli, 2007) audiences. Sources disagree about the effectiveness of advertising music events through traditional broad-based channels, including newspapers, radio, and television (Baskerville & Baskerville, 2017; Saayman & Saayman, 2016).

Table 33

Local Classical Music Groups With a Website[104]

Classical music group	Maintains a website	
	Yes	No
StSO	x	
Beefy Strings		x
CMS		x
String quartet	x	
Wind quintet		x
Harmony-Us (choir)		x
StMU (choir)	x	
Georgian choir		x

5.5.3.3 Social media

The reported benefits of reaching a wider audience through Facebook (Baskerville & Baskerville, 2017) were not contributing substantial advancements to the accessibility of music groups in Stoneville. Local classical groups have been developing websites (see Table 33) and a Facebook presence (see Table 34). The Facebook page of the CMS was updated one to four times per month, but a small

---

[104] Groups that maintain a Facebook presence only are not included in this categorisation.

following (193 followers)[105] limited its capacity to act as an effective "umbrella" page for other classical music ensembles (as noted in Table 34). R38 agreed that "Facebook has changed [the engagement practices of local classical music groups, but only] a bit." Reduced impacts of social media arts marketing in Stoneville may relate to the tendency of public stakeholders in the studied region to engage less frequently with the arts online than most regional Australians, according to the ACA (Artefact #77). In turn, regional Australians engaged less frequently with the arts online than metropolitan Australians (ACA, 2017b; see Table 35). Social media has transformed the arts marketing landscape (R. Harris, 2014). Nevertheless, social media marketing strategies are not always an effective means to engage with classical music audiences, including new (Crawford et al., 2014) and established audiences (Saayman & Saayman, 2016; Schedl & Tkalčič, 2014).

Table 34

Local Classical Music Groups with a Facebook Page

Classical music group	Maintains a Facebook page	Maintains a Facebook presence through the CMS's Facebook page	No Facebook page or presence
StSO	x		
Beefy Strings		x	
CMS	x		
String quartet			x
Wind quintet	x		
Harmony-Us (choir)		x	
StMU (choir)	x		
Georgian choir			x

For younger demographics, the internet is an increasingly convenient source of information about arts events (ACA, 2010). R40 noted the underutilised

---

[105] As at March 5, 2020.

capabilities of social media to engage with younger populations who are unaligned with but curious about classical music:

> [To increase the accessibility of live classical music in Stoneville, I recommend using] social media to tap into the younger market. There is a very valuable market for classical music that is not tapped into as much as it could be. New marketing methods are very important. (R40)

Table 35

Effects of Regionality Upon the Rate (%) at Which Australians Engage With the Arts Online

Metropolitan Australians	Regional Australians	Public stakeholders in the studied region
82%	77%	74%
(ACA, 2017b, "Online arts engagement," para. 2)	(ACA, 2017b, "Online arts engagement," para. 2)	(Artefact #77)

R22 agreed that local classical musicians should "utilise social media to the best of [their] ability" to engage a wider audience, concurring with the perspectives of R27, R36, and R39. R36 recommended that musicians maximise the impact of Facebook marketing by "[putting] heaps of information [on Facebook calendar of events] and [having] all the details included. I am an introvert, so I like to find out all the details when I browse an event." Determining an appropriate volume of information is challenging, given perceptions that social media can be a superficial form of engagement (Canham, 2011). Hough (2016) has suggested that the instantaneousness of online communications is poorly aligned with the organic qualities of arts experiences. The development of aesthetically sensitive online strategies is outside the scope of this thesis, but social media is identified as a tool for classical musicians through which they may enhance their connections with younger audiences.

5.6 Perceptions of practitioner disengagement

Behavioural patterns of local musicians were perceived by four public stakeholders (R11; R19; R22; R38) as limiting the ability of classical groups to

engage an audience effectively. R38 perceived that local presentations are unengaging, leading to the pursuit of classical music experiences outside of Stoneville: "When I have gone to [classical music] events [in Stoneville], I have decided to discontinue attending …. I have attended concerts whilst travelling to Europe [instead]—I saw the *Four Seasons* in Venice and attended a classical concert in Austria." This perspective suggested that classical music in Stoneville may not contribute to the increasing faith of the Australian public that the arts shape and express Australian identity (ACA, 2017a). Public stakeholder perceptions of unsustainable engagement practices determined by musician behaviour may contribute to constraints for classical music evident in the studied community. Perceived inclinations that hamper engagement are exclusivity, elitism, conservatism, and risk-averseness.

5.6.1 Exclusivity

The existence of a cultural trend within the Stoneville community that discourages sharing practices was perceived by R38, reflecting broader declines in civic engagement and social capital (Putnam, 2000). R38 claimed that the cultural trend towards disengagement filters across generations and provides a challenging atmosphere for new residents, highlighting acculturation stress experienced by migrants in regional Australia[106] (Joyce & Liamputtong, 2017). As R38 explains:

> There is a multigenerational tendency not to share [in Stoneville] …. A lot of people are born and bred here. There is a rift between the old [Stoneville] crowd and newcomers. It is especially hard for refugees and people from other cultures [to feel accepted and welcome in Stoneville]. (R38)

Borthwick and Davidson (2002) further noted that multigeneration family influence can play a significant role in shaping individuals' attitudes towards music. R38 argued that antisharing trends within local culture breed cliquishness (Hruschka & Henrich, 2006) and exclusive idiocultures (Tracey, 2010). R38 stated that "I have found that [Stoneville] in general is not accessible … groups are cliquey … [local] classical music groups stay in their own cliquey spaces" (R38). Such perceptions contradict the aims of Stoneville classical musicians to "promote public awareness,

---

[106] Such stresses are exacerbated by xenophobic overtones within contemporary political discourse (Polakow-Suransky, 2017).

community access" (Artefact #1) and "enrich the community" (Artefact #102). The scenarios described by R38 reflect growing disengagement between classical performers and contemporary audiences (Canham, 2011).

5.6.2 Elitism

A perceived unapproachability of the arts was associated with "elitist" tendencies by R19, and R11 inferred that classical musicians exude pretensions of cultural superiority, observing that "classical [musicians'] seem/appear [as belonging] to [a] cultured group." Small's (2001, p. 164) assertion that classical music is often associated with "snobbery and social climbing" was echoed by R38, who expressed exasperation with "[seeing] way too much snobbery and bitchery in arts groups here." Thirty-one percent of public stakeholders in the studied region have associated the arts with elitism or pretentiousness, according to an Arts Queensland study (Artefact #81). More broadly, Australians increasingly believe that the arts attract a small elite with which they do not identify (ACA, 2017a, p. 11).

5.6.3 Conservatism

Repertoire and performers' attire were identified by R38 as conservative trends that discourage her from attending classical concerts in Stoneville: "Generally, [local classical groups] are very staid and conservative … I have decided to discontinue attending, due to just hearing the old classics, and having to sit there and watch people parade around in silly uniforms" (R38). Sandow (2010a) agreed that a stubborn adherence to traditions of formal attire and conservative repertoire leaves classical music prone to floccinaucinihilipilification[107] within contemporary culture. Ross (2010) suggested that, to engage a wider audience, classical musicians need to reconcile the traditionalism inherent in their practice with respect for contemporary culture.

5.6.4 Risk-averseness

There is a perception that risk-averse behaviour in classical groups narrows opportunities for audience engagement. R38 suggested that "classical musicians [in Stoneville] could engage more widely by stepping outside of their comfort zones."

---

[107] The act of rendering something unimportant, or lacking in relevance.

R22 posited that engagement techniques should target disinterested non-attenders, stating that "it's important [for classical musicians] … to figure out how to appeal to the uninterested." This opinion aligned with Bennett's (2008, p. 96) suggestion that "openness and adaptability to change" are key personal attributes for sustaining a career in the arts.

5.7 Cross-genre collaboration: Stakeholders

Cross-genre and cross-artform collaborations are musical engagement strategies that can address public stakeholder perceptions of unsustainable engagement practices for classical music. Collaborating across musical genres gives classical musicians the opportunity to reach new audiences (Funnell, 2018). Musical theatre and contemporary music were identified as key genres with which classical music could interact in order to enhance engagement with stakeholders. Cross-artform collaborations that appealed to public stakeholders included the fusion of classical music with dance or "arts and craft" pursuits.

5.7.1 Musical theatre

Cross-genre traversals of classical music and musical theatre already occurred in Stoneville—carried out by the only group associated with classical music by three public stakeholders (10%). This group, the Stoneville Musical Union, was widely associated with local musical theatre performances (Artefact #102). The positive engagement impact for classical music of collaborating in musical theatre contexts was supported by data that showed significant growths in revenue and attendance for musical theatre in Queensland (LPA, 2018, p. 35). Musical theatre has possessed a higher industry share of revenue (22.1%) and attendance (17.6%) in Australia than classical music (4.1% and 5.7%, respectively; LPA, 2018, p. 14). Cross-genre collaboration between classical music and musical theatre therefore represents an engagement opportunity for classical musicians.

5.7.2 Contemporary music

Collaborating with contemporary musicians represented a key opportunity for local classical practitioners to reach a wider audience. R36 asserted a personal preference for non-classical music genres and R11 noted that social factors and

stylistic familiarity reinforced through media determined his taste for contemporary music: "In my circle of friends, not many have tasted/[been] introduced to classical music. [It is] more common to focus on radio and music [that is] current [and] popular at [the] moment." Contemporary Music was the largest contributor to Queensland's live performance revenue and attendance in 2017 (LPA, 2018, p. 35). Contemporary music has possessed a much higher industry share of revenue (43.8%) and attendance (36.8%) than classical music (4.1%; 5.7%) in Australia (LPA, 2018). In Stoneville, a specific recreational interest in country-and-western music was expressed by R29 and R30. R35 inferred that collaborative activities with country musicians could increase the approachability and visibility of classical music. Fusions of classical and contemporary genres can attract classical non-attenders (Rizkallah, 2009) and younger audiences (Rizkallah, 2009; Saayman & Saayman, 2016) for classical music. Country music therefore represents a style of contemporary music that could assist classical musicians to engage with public stakeholders in Stoneville.

5.8 Cross-artform collaboration: Stakeholders

Cross-artform collaborations can facilitate engagement practices for classical music (Ford & Sloboda, 2013). Arts/craft and dancing were primary recreational pursuits for R20 and R26, respectively. Audiences for dance have been growing in Queensland (ACA, 2017a), suggesting that classical–dance collaborations could benefit audience engagement for classical music. Bradley's (2017) recommendation that classical musicians engage with other artforms was shared by R26, who suggested combining music and dance to increase the accessibility of live classical music. NZTrio's collaboration with the New Zealand Dance Company (Bathurst & Williams, 2014) and Southern Cross Soloists' collaboration with Expressions Dance Company (2015) have demonstrated connections between chamber music and dance. Richard Tognetti (Vittes, 2014), the OzAsia Festival (Fletcher, 2007), and the QSO's collaboration with beatboxer Tom Thum (QSO, 2019) have provided further Australian examples of cross-artform collaborative activity that fosters engagement.

5.9 Conclusion

The purpose of this research strand was to identify public stakeholder perceptions regarding the role of classical music in a regional Australian community.

Regional classical performers in Australia face challenges in engaging an audience. Contributing factors have included lower regional attendance rates (ACA, 2010), competition from touring MPA companies (e.g., Opera Queensland, 2018; Artefact #101; Artefact #111), and the concentration of professional careers in metropolitan areas (Masters et al., 2011). The implications of these challenges for public stakeholder engagement with classical music were investigated in Stoneville, Queensland. Vox pop surveys with 31 members of the public provided the main data source for Strand 2, complemented by observation, artefact analysis, and miniature performances.

Findings from Strand 2 revealed that, whilst 52% of surveyed public stakeholders had attended a classical concert, their participation typically did not constitute sustained engagement. Nevertheless, cultural awareness of classical music was often demonstrated by attenders and non-attenders, suggesting that opportunities exist for practitioners to engage with a range of public stakeholders in the community. Classical music attenders in Stoneville often connected music with recreation and community-mindedness. Surveyed non-attenders avoided classical concerts for a variety of reasons, including lack of interest, absence of associated social networks, perceived lack of knowledge, limited time, or limited opportunities based on location. Affordability did not represent a major constraint for non-attenders.

Whilst younger populations were particularly disinclined to attend classical events, this trend was not consistent with elevated levels of disinterest. Instead, it suggests that alternative presentation strategies are required to connect with younger stakeholders. The need to enhance engagement was broadly reinforced by public stakeholder perceptions that classical music is invisible or confined to the margins of community activities. Classical music groups were largely unknown, with public stakeholders perceiving a lack of information and receiving a lack of exposure to events. Their perceptions were inconsistent with a wealth of local classical events and a rich history of classical music in Stoneville. Local classical practitioners could challenge public stakeholder perceptions that they are entrapped in their venues by emphasising emboldened engagement with the community.

In contrast to a low identification of local classical groups (10%), public stakeholders were widely familiar with local classical venues in Stoneville (68%), highlighting a discrepancy between the conspicuousness of practitioners and the

spaces in which they perform. Public stakeholders identified a variety of traditional and alternative venues in Stoneville, and suggested that the latter type could help classical practitioners to engage a wider audience. Nominated types of alternative venues included public, creative, liminal, and food/entertainment venues.

Poor advertising was identified by public stakeholders as fuelling the limited visibility of classical music in Stoneville. Observations of both the researcher and local business managers confirmed a dearth of classical music advertising in the community. To foster community engagement with classical music, public stakeholders suggested that more effective advertising methods could be implemented. Traditional media were suggested, as well as social media to target younger populations. Increased visibility through advertising may translate to increased attendance, but this link would need to be examined by further research.

A final issue that limited the visibility and approachability of classical music in Stoneville—in the perceptions of public stakeholders—was practitioner disengagement. Problematic aspects of practitioner behaviour were perceived to engender traits of exclusivity, elitism, conservatism, and risk-averseness in the classical music community. To address issues of poor visibility and approachability, public stakeholders suggested that cross-genre and cross-artform collaborations were alternative presentation strategies that foster audience engagement. Such types of collaborations present opportunities for local classical practitioners to connect with new audiences in Stoneville.

Chapter 6: Case Strand 3—Pilot Project

This chapter presents the final strand of the case study, which examined musical and community engagement strategies that facilitate and constrain sustained participation by contemporary audiences for classical music. Addressed through a pilot performance project, the central research question of this strand is:

4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

An alternative and traditional venue were used to engage audiences for Concert 1 (cross-genre) and Concert 2 (classical), respectively. Through these two concerts and a workshop, improvisation was trialled as an alternative presentation strategy for classical chamber music. To engage an audience with improvisation, cross-genre and classical techniques were developed and trialled in collaborative contexts. Audience feedback confirmed that improvisation represents a compelling engagement strategy for classical chamber music.

6.1.1 Planning processes: The early stages

Concert 1 (July 7, 2016) grew out of a 3-month planning period that was initiated by an in-person approach to Kaitlyn, the manager of an alternative venue in Stoneville. My initial proposal to undertake a classical duo concert at her venue, The Warehouse, was accepted, subject to negotiated adjustments. On behalf of my classical colleague, Rowena, I agreed that the duo would contact a local performer from a different genre to arrange a collaboration for the proposed event. Furthermore, I accepted Kaitlyn's suggestion to present a pre-concert workshop together in order to strengthen community engagement with the event. Through these negotiations, Kaitlyn facilitated a networking opportunity for Lalor Duo by connecting us with Fred, a non-classical performer. Following my phone contact at his workplace, Fred accepted the duo's proposal and a 3-day rehearsal schedule was mapped out for July 4–6, 2016. When a firm date was established for Concert 1, we began to advertise for the concert, including invitations to local musicians through known networks. One such conversation generated a reciprocal invitation for the string duo to perform in the

monthly concert series of the CMS on July 10, 2016. This opportunity became Concert 2, in which classical duo works and classical collaborations with CMS musicians were presented in a traditional venue, the JBCC. Table 36 outlines each of the three performance and workshop events featured in Strand 3.

Table 36

The Performance and Workshop Events in Strand 3

Event	Location	Time	Date
Improvisation workshop	Alternative venue (The Warehouse)	4:00 p.m.	07/07/2016
Concert 1	Alternative venue (The Warehouse)	7:00 p.m.	07/07/2016
Concert 2	Traditional venue (Jack Bolger Cultural Centre)	2:00 p.m.	07/07/2016

The following sections in Strand 3 chronologically document the planning processes, flow of events, and feedback channels as they unfolded in the pilot project.

6.2 Alternative venues

The inviting aroma of freshly brewed coffee enveloped me as I manoeuvred the cello inside the cafeteria. A busy light-filled interior with an eclectic selection of wooden chairs and tables fronted a short passage accommodating various nooks and crannies. This passage led to a seated outdoor area between the bustling kitchen and a larger building with a small wooden stage and bar facilities. The building backed onto one of Stoneville's iconic CBD laneways.

"That's Kaitlyn," gestured my friend Doug towards a woman armed with a crate of bottles rapidly commuting between the kitchen and the rear building. Doug, a local arts administrator,[108] knew that I wished to use this quirky space—The Warehouse—as an alternative venue for a chamber music performance. A repository of local knowledge, Doug—deeming the current moment opportune—suggested that I throw the cello into the car (it might come in handy, he'd suggested, with a twinkle in

---

[108] CR50.

his eye) and join him on a spontaneous visit to The Warehouse. In his opinion, this was the best way to meet the industrious manager, Kaitlyn.

"Oh, hi! I see … yep." Summoned from her routine, Kaitlyn provided intermittent responses to my garbled spiel about being a classical musician from Brisbane who was hoping to organise a duo performance here. "Super busy—we have the markets here tonight—but, feel free to try out the space. Maybe we can talk about it sometime."

Seated on a small wooden platform in the rear building, surrounded by a conglomerate of tables, chairs, and armchairs, I noticed Kaitlyn's ears prick up whilst she busily restocked the adjacent bar area in preparation for the evening's festivities. I tested the waters with The Swan[109] *and some well-weathered excerpts of solo Bach.[110] Doug hovered around the room providing feedback about acoustics.*

As I packed the cello away, Kaitlyn swooped in, announcing, "You know, you could have told me you were the real deal!" Within 5 minutes we had agreed upon a date for a Thursday night classical duo performance in 3 months' time with my violinist colleague, Rowena.

6.2.1 An alternative venue in Stoneville

The Warehouse Stoneville (TWS) opened in 2015, doubling as a coffee shop and creative arts hub that aimed to attract young people to community events in the CBD (Artefact #98). The venue promoted interactivity in local arts by "bringing the [Stoneville] community together through markets, creative experience and live music" (Artefact #100). TWS offered an alternative to Stoneville's major performance venues, such as the Main theatre and JBCC, where the CMS resided (Artefact #78). My direct interactions with Kaitlyn—including quickly securing a performance date—typified the independence, reduced pressure, and quicker planning processes that increasingly draw chamber musicians to present their work in alternative venues (Robinson, 2013).

---

[109] *The Swan* is the 13th movement of *The Carnival of the Animals* by Camille Saint-Saëns, originally scored for solo cello, accompanied by two pianos.

[110] J. S. Bach's six suites for unaccompanied cello (BWV 1007–1012) are regarded as canonical works for the instrument.

Alternative settings can subtly drive arts participation by animating the art and capturing the "imagination of audiences in new ways" (A. Brown, 2013, p. 51). A. Brown noted that venues can play a key role in realising contemporary audience desires of coauthorship and "sovereignty" over their arts experiences (p. 55). His description of a "next generation" concert venue reinforced coauthorship and interactivity:

> During the day, the venue would be open as a coffee house-music lounge, where anyone can come to hear, share, and acquire music. At night, it would transition to a venue for live concerts where patrons can move fluidly between different spaces designed for intensive listening, "partial-attention" listening, and socializing while watching the concert on a large screen. (A. Brown, 2013, p. 55)

A. Brown's description of an alternative venue that fosters audience engagement through interactivity was reflected by my autoethnographic documentation of TWS:

> [The Warehouse Stoneville] was a dynamic, collaborative space with an upbeat hipster vibe and a quirky shopfront, a coffee shop by day …. As the sun descended on a typical Friday night, TWS transfigured itself into a miniature bazaar. A warm glow emitted from outdoor stalls offering various cuisines and creative light displays laced the sidewalls …. Entering an open-plan rear building, one encountered a bearded bartender …. Small groupings of acquaintances babbled excitedly among scattered tables, chairs and couches. (Rob, written description of performance, February 7, 2017)

Parallels between A. Brown's (2013) hypothetical venue and our use of TWS include use of fluid spaces, areas for socialising, and dual cafe/live-music facilities.

6.2.2 Standard and non-standard seating

In our concert at the Warehouse, a mixture of standard and non-standard seating options was provided, allowing audience members to engage with the performance from multiple angles. A standard seating option comprised parallel straight rows of seats facing the front of the stage area. Non-standard seating options comprised comfortable lounge chairs positioned towards the left-hand side of the stage, as well as tables and chairs positioned to the right of the stage. This arrangement was described and sketched by CR43 during the concert, as shown in

Figure 8. Audience members positioned themselves in both standard and non-standard seating areas, but most attenders elected to occupy standard rowed seats. During my earlier tour of the venue, Kaitlyn had pointed out the advantages of the different forms of seating:

> *"As you can see, plenty of room for an audience—they can hang out wherever they want. The stragglers can grab a couple of beers over there; if you're bringing any of your serious types, they can hop into one of those"*—she gestured towards a snug assortment of vintage armchairs positioned close to the stage.

During this earlier discussion, Kaitlyn had strongly recommended that we collaborate across musical genres and extend the scope of the event to foster audience engagement:

> *"You can have the space for free; we want to see more live music in the CBD." Kaitlyn didn't pull any punches. "You'll have to get an audience in here somehow. We gotta sell some drinks, you know? Most folks are not keen to sit around like lame ducks at a classical concert. How about you guys team up with another great muso from around here—you know, a singer-songwriter or guitarist? You guys could do a workshop before the concert to get folks a bit more involved with the music. Quite a few local talents out here who play tracks for the markets or music nights. Hang on, here's my card—ring me and we'll talk more—I'll give you a couple of contacts and stuff. Gotta go!"*
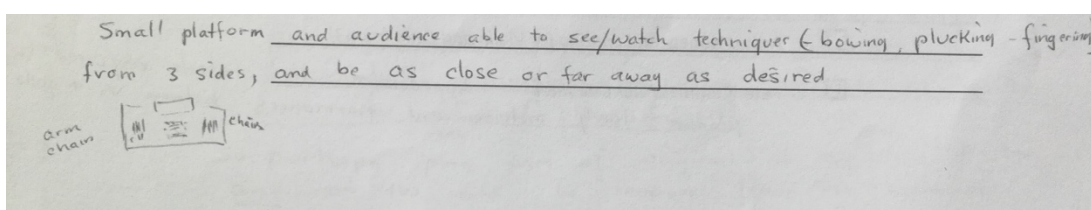

Figure 8. Sketch of seating arrangement in Concert 1 by Critical Respondent 43.

6.3 Cross-genre collaboration: Pilot

Kaitlyn's concerns about securing an audience are commonly expressed by alternative venue owners when approached by classical musicians; they are often unfamiliar with programming this genre (Robinson, 2013). Typically, the use of bar venues is provided free of rental costs for presenters (Robinson, 2013) and alternative

venues take risks as a for-profit business entering a partnership with performers (Robinson, 2013). Kaitlyn's astute suggestion to share our proposed duo performance with a local musician from a non-classical genre recognised that musical "collaboration has the potential to bring different audiences together, as each partner in the collaboration attracts its own audience" (R. Davidson, 2014, p. 73). In the case of new (or visiting) ensembles, alternative venues can play an important role in helping them to network with other musicians and grow an audience (Robinson, 2013). Kaitlyn knew of a local singer-songwriter/guitarist, Fred, who had moved to the region a couple of years earlier. He had become involved with The Warehouse shortly after it opened, performing at some of their regular public events, such as the night markets. Fred was on a shortlist of local musicians who Kaitlyn suggested we might contact to arrange a collaboration for Concert 1. Whilst Fred lived with his family in nearby Godfrey Downs, Kaitlyn noted that I could contact him through a local music school in Stoneville where he taught guitar. I called him "out of the blue" and soon found myself in the middle of an enthusiastic conversation:

Fred's voice boomed down the 600-kilometre phoneline between Brisbane and Stoneville. "Sounds fantastic. Alright, let's give it a crack!" I was surprised to hear Fred's enthusiasm in response to a stranger's musical proposal. At Kaitlyn's request, I'd phoned Con Brio Music School where Fred taught guitar riffs to kids twice a week. I wasn't really expecting a response—Katrina told me that Fred previously had a successful career as a session player and soloist in Victoria. Rumour had it that he'd once supported Prince's band on an Australian tour. Nevertheless, here I was pitching my idea for him to collaborate with an unknown classical duo at The Warehouse. Fred exclaimed, "Mate you know I come from a non-reading, non-classical background, right?" He continued, "I've worked as a lead guitarist/singer-songwriter. I used to tour around pubs in Victoria and New South Wales. You and your mate have done this classical "Academy" stuff. I mean, musically we're poles apart, but I'm keen to see where it will go!"

Fred was referring to the 2 years that Rowena and I spent as students at ANAM in 2012–2013, in addition to the gruelling years of AMEB, school, and tertiary training that facilitated our arrival at the nation's flagship performance training institute. During that time, we participated in intensive courses of classical improvisation. Fred was fascinated by this concept and our conversation gravitated

towards our shared interest in improvisation. Fred had been jamming with bands for as long as he could remember, professing that "Improv has been a central theme to my life." In recent years, this had evolved into a teaching career, inspiring guitar students at "Con Brio" to improvise by ear. During our previous regional tours, Rowena and I had run our own improvisation workshops at schools adapted to variable instrumental resources and skillsets. Improvisation seemed like the obvious connection between Fred and us.

6.4 Improvisation: The central connection

As the rehearsal period for Concert 1 unfolded in July 2016, improvisation was identified by performers as the central factor that facilitated the cross-genre collaboration. The importance of shared improvisation skills was reinforced by the combination of score-based and non-score-based methods of musical comprehension. Improvisational contexts can transcend genre (Blumenfeld, 2013), respecting performers' individuality whilst promoting cohesiveness across diverse musical backgrounds (Burland et al., 2014). Fred described our individual musical experiences being drawn together by improvisation at our first rehearsal: "After meeting Rob and Rowena and jamming with them I discovered to my delight that their passion and ability at improvisation was the central connection that brought our two otherwise very different personal and musical experiences together" (Fred, reflection, August 2, 2016). Consistent with the concept of "distributed creativity" (Sawyer & DeZutter, 2009), improvisation can operate as a collaborative tool (Hill, 2017). As noted by Rowena:

> Connecting via improvisation was key to the success of our collaboration ….
> [Otherwise,] we either would have ended up with a traditional classical player as a
> collaborator, or got someone outside that style to play with us—in which case, if we
> couldn't connect through improvisation, their role would have been more support act
> than collaborator. Our mutual interest in improvisation allowed us to bridge the gap
> of stylistic differences and truly collaborate. (Rowena, reflection, January 29, 2017)

Paradoxically, greater cultural distances between collaborating musicians (e.g., different genres) can create a "need for communication" that results in an increased clarity of purpose (R. Davidson, 2014, p. 75). As Fred noted, "I could not imagine two musically [sic] lives being more poles apart … my knowledge of

Classical music was extremely limited and frankly still is" (Fred, reflection, August 2, 2016). Through improvisation, we found a way to bridge our musical differences through cross-genre collaboration.

6.5 Cross-genre improvisation

In preparing a cross-genre performance for Concert 1, Lalor Duo and Fred selected specific works from their separate repertories to perform as cross-genre trio works with improvisation. Programming choices respected a balance of collaborative contributions, reflecting the culturally omnivorous tastes of contemporary arts audiences (Hazir, 2018; Peterson, 1992). Of the 10 works nominated for performance, four pieces were selected from multiple musical genres as collaborative trio works. Improvisation was used as a collaborative technique to translate between genres, facilitating the development of an engaging performance and workshop.

6.5.1 Cross-genre program

In formulating a cross-genre collaboration as a musical engagement strategy for classical music, each of the three performers made a balanced contribution to the program for Concert 1. This approach drew upon "democratic and even-handed" properties of collaboration typical within the "indie classical" scene (R. Davidson, 2014, p. 66). We matched performers' genre backgrounds with a 1:2 ratio of programmed items, giving each performer the choice of selecting three pieces of repertoire. Initially, this resulted in selecting three of Fred's solo pieces and six violin/cello duo pieces to perform in the concert. The program included four Australian compositions (by Fred, Don Banks, Stuart Greenbaum, and Peter Martin). Later, an encore (*Czardas* by Monti) was added to the program:

Fred's pieces:

- Django Reinhardt: *Blue Drag* (1935)
- Traditional: *House of the Rising Sun*
- Fred's composition: *Waterbaby* (ca. 2001)

Lalor Duo's pieces:

- G. F. Handel and Johan Halvorsen: *Passacaglia* (1893)
- Erwin Schulhoff: *Duo for violin and cello* (1925)

- J. S. Bach and Don Banks: *Inventions for violin and cello* (combined work: ca. 1720–1723/1951)
- Stuart Greenbaum: *Sonata for violin and piano* (2000)
- Peter Martin: *Confetti* (2016)
- Arthur Honegger: *Sonatine for violin and cello* (1932)
- Vittorio Monti: *Czardas* (1904)

From this program, we selected four works to present as cross-genre trio pieces with improvisation:

- *Waterbaby* and *House of the Rising Sun* from Fred's repertoire
- *Passacaglia* and *Czardas* from Lalor Duo's repertoire.

The pieces that Lalor Duo and Fred selected for cross-genre improvisation traversed a diverse range of genres. By combining popular, folk-rock, and classical genres as stimuli for collaborative improvisation, we acknowledged the obliteration of boundaries between popular and (so-called) art music (Taruskin, 2008) that continues to inform 21st century developments in Australian arts practice (Ritchie, 2014). Such developments challenge a "common misconception that classical musicians bring to the study of popular music [being] that the two art forms exist across a seemingly vast, unbridgeable gulf" (Allsup, 2011, p. 31). Fred agreed that a "gross misconception [is] that one cannot cross from one perceived style to another" (Fred, reflection, August 2, 2016). He claimed that our open-minded attitudes towards collaboration allowed us to dispense with genre-based labels: "[Rowena and Rob] were not 'classical' musicians. They were musicians. Hungry, open minded, passionate, and inquisitive about music in all of its manifestations" (Fred, reflection, August 2, 2016). This epitomised Clarke and Doffman's (2017, p. 3) definition of collaboration as "combined labour in which the work of one person combines with, changes, complements or otherwise influences the work of another (or others) *and is in turn influenced by it*." The open-minded and passionate attitudes perceived by Fred influenced his selection of his composition *Waterbaby* as a work for cross-genre improvisation. Fred later explained to the audience the strong personal and narrative components of this work:

> We were sitting in my little home in [Godfrey Downs] and we were talking and [Rob] said "Do you have an original song" that I can do? … I've pulled one out that I

haven't done in quite a long time. It's about my daughter [Acacia] who passed away about 15 years ago, when she was 6, through a long, drawn-out illness. And the tune's called [Waterbaby]. For anyone who's got a "horoscope" sort of tilt, she was what they call a "double water" in a horoscope. She was born in July—cancer cancer—(but she didn't have cancer) …. At the end part of her illness, she had a permanent catheter in her chest and she was not allowed to swim anymore, which was a big issue for us 'cause we all liked swimming …. Yeah, so this is a bit of a personal song for me …. These guys have brought it back to life. (Fred, in-concert dialogue, July 7, 2016)

The next section moves from program development to exploring the improvisation techniques used by Lalor Duo and Fred to cross musical genres and engage an audience. Accordingly, it considers the use of improvisation as a platform to connect the divergent experiences and knowledge bases of performers.

6.5.2 Cross-genre techniques

To address challenges of divergent music backgrounds and score-reading abilities, the use of existing musical models and structures facilitated the development of improvisation techniques (Hill, 2017). In chosen works, patterns of structure, tonality/harmony, and melody were identified to facilitate cross-genre translation. Developing logical patterns of cross-genre improvisation in rehearsal from an intuitive baseline of shared musical and emotional understandings presaged audience engagement with classical music in the performance.

Connecting with macroscopic and intuitive processes provided departure points for the development of cross-genre improvisation processes. Fred noted the breadth of early discussions in rehearsal: "[Rowena], Rob and me talked a lot about … approaches to improvisation, music with form, music with less or no form and trying to define music itself" (Fred, reflection, August 2, 2016). Group discussions reflected Dolan's (2005) conviction that overarching structures should precede details-oriented technical solutions in improvisation. This approach inverted strategies of traditional notational analysis:

As an applied exercise tool in improvisation, this concept of starting from the basic plan is, essentially, the opposite process of analysing a musical phrase or section in the traditional manner: rather than proceeding from the foreground—the actual musical text—to the underlying structure, the process requires one to begin with a

basic long-term structural gesture and improvise different foreground solutions that "fill it in." (p. 111)

Accordingly, impulses for technical solutions during rehearsals were emotionally oriented. Links between improvisation and emotional engagement have been confirmed by Dolan (2005) and Sloboda (2014). Fred recalled, "When we rehearsed I was more than content with Rob and Rowena playing what they felt. It was never the same twice." Fred described an intuitive process of improvisation, informed by the internalisation of unstated rules (Higgins & Mantie, 2013). Intuition provided a crucial departure point for the collaboration. Musical models were superimposed on this intuitive basis to facilitate cross-genre improvisation.

Models for cross-genre improvisation were guided by referents, defined as chosen musical constraints that intersect with practitioners' knowledge bases (Dolan, 2005; Pressing, 1988). The identification of key musical elements (form, tonality/harmony, and melody) illuminated how the process of improvisation was used to engage an audience. Such processes were developed in rehearsal, trialled in Concert 1 and later analysed through score-based examples. Three of the four works nominated for cross-genre improvisation provided models for analysis: *Passacaglia* (classical), *House of the Rising Sun* (folk-rock) and *Waterbaby* (popular). Points of cross-genre translation identified in trio rehearsals (including notions of adaptation and reinterpretation) facilitated engagement and are discussed in relation to the score analysis. Video links that support score examples are provided in Appendix E.

6.5.2.1 Form

Musical forms and cadence points facilitated the development of cross-genre improvisation techniques. These techniques allowed collaborators to translate between classical and folk-rock genres in *Passacaglia* and *House of the Rising Sun*. Identified structures highlighted opportunities for changes to instrumentation and changes between solo and accompaniment roles taken by the musicians.

Figure 9. Transition from Fred's improvised solo guitar cadenza to Handel/Halvorsen, *Passacaglia*, bars 49–52.

Rowena noted that mutual understanding of "theme and variations" form in *Passacaglia*, rooted in 4-bar chordal patterns, helped to coordinate shifting instrumentation (Rowena, diary entry, June 2016). Sloboda (1985, p. 139) agreed that "theme and variations … is a common form in classical, folk, and jazz idioms," and that "improvisation flourishes" in this form. Rowena verified that "some sections in particular worked really well with a guitar added into the [original string duo] mix, given the theme and variation nature of the piece" (Rowena, reflection, January 29, 2017). Sections of extended improvisation stretched these patterns, but clear cadence points operated as structural signposts to indicate musical transitions between improvisatory and score-based material. This strategy combined the revolving appearance of perfect cadences (bars 4, 8, 12, and 16) with the tendency of jazz soloists to cease "expressive deviations" at cadence points (Ashley, 2014, p. 671). This was demonstrated by a transition from an improvised guitar solo to a text-oriented violin/cello section (bars 49–52) with improvised guitar accompaniment (using tremelos based on the repeated chordal pattern). Crucially, the transition between these two sections was indicated by a perfect cadence with a jazz-inspired twist: D augmented (V+) to G minor (i) chords (see Figure 9).

Figure 10. Trad, *House of the Rising Sun*, transition from Verse 1 to improvised violin and cello solos.

In *House of the Rising Sun*, we also converged on cadence points to signify shifting patterns of improvisation. These points of convergence were translatable to a verse–chorus structure. For example, the end of Verse 1 (16 bars) indicated a changeover point, where the closing text "Down in New Orleans" invited Lalor Duo to transition from an accompaniment role (see Figure 10, bars 1–4), to a section that prominently featured Lalor Duo with improvised solos (bars 4–13). This transition was guided by a consistent chordal pattern on guitar, mapped below (see Table 37) as a 16-bar ABAC pattern in a compound duple time (6/8 time).

Table 37

Trad, House of the Rising Sun*: 16-bar ABAC Chord Pattern in 6/8 Time*

Structure	Chord Pattern	Bars
A	A minor, C major, D major, F major	1–4
B	A minor, C major, E major, E major	5–8
A	A minor, C major, D major, F major	9–12
C	A minor, E major, A minor, A minor	13–16

Note. Each chord occupies the duration of a dotted minim.

6.5.2.2 Tonality/harmony

Models of tonality and harmony provided guideposts for the development of cross-genre improvisation techniques that allowed further translations between classical and popular styles in *Passacaglia*, *Waterbaby*, and *House of the Rising Sun*. In this analysis, key components of the translation process are described as "adapting" and "reinterpreting." These processes refer to types of musical transplantation that occurred between the performers, where material originating in one genre was applied with a new interpretation in another.

The establishment of clear tonalities guided cross-genre improvisation throughout our performance (e.g., G minor in *Passacaglia*; A major in *Waterbaby*). Parallel principles of tonal organisation underlie Western classical music and jazz (Ashley, 2014; Larson, 2002). Harmonically, clear chord patterns underpinned melodic improvisation. *House of the Rising Sun* had a 16-bar chord pattern (Table 37) culminating in a perfect cadence and Fred's song *Waterbaby* rebounded between A major and C major tonalities, incorporating triads and seventh chords across a verse–chorus structure (see Figure 11). Despite more complex structural features in the classical works that required additional rehearsal time, *Passacaglia* provided a clear harmonic framework for cross-genre improvisation, offering a repeated chordal pattern supported by a ground bass across balanced 4-bar phrases (see Table 38).

Figure 11. Fred, *Waterbaby*, vocal line with chords (shifting tonalities marked in yellow).

The following section outlines how processes conceived as "adaptation" and "reinterpretation" were musically applied by the cross-genre performers in Concert 1 to translate between classical and jazz harmonies. In *Passacaglia*, Fred borrowed the classical framework of an improvised solo cadenza (Dolan, 2005), to which jazz chords were applied. His manoeuvres were based on the classical score that oscillated between tonic minor (G minor) and relative major (B♭ major) keys. Fred's improvised cadenza expanded the harmonic language to include an augmented chord (D+), half-diminished seventh chords (Aø7), and an extended tertian chord (B♭ major ninth) into the original harmonic framework (see Figure 12).

Table 38

Handel/Halvorsen, Passacaglia*: 4-bar Recurring Chord Pattern in 4/4 Time*

Bar 1		Bar 2		Bar 3		Bar 4	
G minor	C minor	F major	B♭ major	E♭ major	C minor	D major	G minor

Figure 12. Fred's improvised solo guitar cadenza in Handel/Halvorsen, *Passacaglia*.

To develop my own improvisation techniques in *Waterbaby*, I used my own knowledge of classical theory to reinterpret an unusual harmony. Allsup (2011) noted that harmonic motion is often conceptualised very differently by classical and popular musicians. Strikingly, in *Waterbaby*, the final chord of Fred's chorus used the notes B♭, D, E, and G♯ in the context of A major (see Figure 13). Fred described this vaguely as a "bent" seventh chord using a "flat five." In the key of A major, I initially reinterpreted Fred's seventh chord as a second-inversion dominant seventh with a Neapolitan[111] twist. I felt that this interpretation was too complicated to help me comprehend the harmonic context in real time. Instead, if Fred's chord was isolated and analysed in a theoretical framework, it was clearly a French augmented sixth chord in the context of D minor, implying the resolution: D minor (second inversion) → A major (root position) → D minor (root position). Reapplied to Fred's original context, a modified/partial realisation of this classical progression already occurred:

---

[111] Neapolitan refers to a harmony based on the flattened second degree of the scale.

the final chord of the chorus (B♭ "French augmented sixth") was re-routed to the opening tonic chord (A major) of the verse. As well as facilitating my improvisation, Fred learned the classical definition of a progression that he had implemented.

Figure 13. Fred, *Waterbaby*: Different harmonic interpretations of the closing chord progression.

6.5.2.3 Melody

Melodies were also a translatable component of cross-genre improvisation. Lalor Duo improvised countersubjects—melodic patterns derived from classical fugue style—to complement Fred's vocal line in *House of the Rising Sun* and *Waterbaby*. In *House of the Rising Sun*, Lalor Duo used the tone set of an A minor scale with a chromatic passing note (D♯) "as a vocabulary or lexicon … on which [improvised] transformations may be effected" (Ashley, 2014, p. 670). The countersubjects wove independently around the sung melody, with harmonic motion directed by the original guitar chords (see Figure 14). When similar techniques were applied in *Waterbab*y, melodic interventions created new harmonic outcomes. Towards the end of the piece, a "classical" countersubject emphasised the note "D," reinforcing a jazz harmony by transforming Fred's F♯ minor chord into a D major seventh harmony in first inversion (see Figure 15). This chord functioned as a secondary dominant oscillating firmly with G major (Chord V in C major). Melodic techniques influenced melodic and

harmonic properties, demonstrating the flexibility required by performers improvising across genres.

Figure 14. Trad, *House of the Rising Sun*, Verse 1 (voice/guitar) with improvised countermelodies (violin/cello).

6.5.3 Rehearsal challenges: Collaboration

Whilst existing musical structures shaped the development of cross-genre improvisation techniques, divergent working methods challenged our preparation of an engaging performance. I reflected that differing strategic priorities and levels of focus during rehearsals caused self-perceptions of unpreparedness: "Fred likes to collaborate with a free-thinking, free-form approach—less planned than comfortable … lots of cups of tea and chat … I've never felt so unprepared for a concert!" (Rob, diary entry, July 8, 2016). Accordingly, R. Davidson (2014, p. 70) explained that "in working together towards the goal of a concert … the rehearsal habits of participants are thrown into sharp relief through contrast, exposing differing priorities and opportunities for expansion." Proper accommodation of divergent priorities through collaboration can result in strengthened skills. Rowena agreed, stating that "it was … a fruitful collaboration," especially as a means to learn about and integrate our "very different approaches to improvisation" (Rowena, reflection, January 29, 2017).

Figure 15. Fred, *Waterbaby*.

Additional external factors of a limited timeframe and unfocused workspace for rehearsals were perceived by the classical performers to constrain the preparation of an engaging performance. These constraints were highlighted by difficulties faced in devising cross-genre improvisation techniques for the challenging *Passacaglia*. R. Davidson (2014, p. 70) explained that time is a critical factor in a successful collaboration, especially where different priorities and outlooks need to be negotiated. Rowena voiced concerns that "we had limited [rehearsal] time to work on *Passacaglia* … quite a complex and long piece" (Rowena, reflection, January 29, 2017). I agreed that we "lacked enough time for practice or rehearsal" (Rob, diary entry, July 5, 2016), noting difficulties with obtaining a focused rehearsal space: "[the] rehearsal venue [was] difficult … we mostly used Fred's house but he has a lot

of kids, so we were often distracted" (Rob, diary entry, July 4, 2016). Milanovic (as cited in R. Davidson, 2014, p. 73) noted that the combination of divergent skill sets and short time frames is a "danger of collaboration" that can negatively impact upon the production of an engaging performance. In contrast to the constraints of divergent working methods and external rehearsal factors, the following section considers how joint preparation of an improvisation workshop helped us to develop engaging techniques.

6.6 EVENT: Improvisation workshop

Concert 1 was preceded by an improvisation workshop (a community engagement activity that emerged from negotiations with Kaitlyn). For Rowena, Fred, and me, preparing to run an improvisation workshop facilitated our development of the cross-genre collaborative techniques we later used in Concert 1. Rowena reflected that, as classical performers, we "probably learned the most in the lead up to the improvisation workshops [with] Fred." By exploring our different approaches to improvisation from different genre-based perspectives "as a [classical] duo this [opened] us up to running more meaningful improvisation workshops for musicians both within and outside the classical paradigm" (Rowena, reflection, January 29, 2017). The commonly perceived taboo of crossing musical genres (Allsup, 2011) was overcome during this process, observed Fred:

> Rowena, Rob and myself talked a lot about how the workshop could run, which evolved into discussions … [about] the gross misconception that one cannot cross from one perceived style to another. The classic being a Jazz musician would have great difficulty crossing to Classical and vice versa. It became very obvious that Rowena and Rob were living breathing evidence [as] to how untrue that statement is. (Fred, reflection, August 2, 2016)

Delivering an improvisation workshop involved administrative and creative challenges for each performer in the cross-genre collaboration. Exhausting processes of planning, publicising, and operating the workshop were described in my reflective account of the experience:

> *Kaitlyn had suggested a presentation package, prefacing our cross-genre performance with a 1-hour improvisation workshop for the community. We'd released a call for participants through print media, music teachers, and venue-based*

networks in Stoneville. We aimed to nurture creative and ensemble-based skills through a guided group development of an improvised piece. Our working concept was to foreground alternating musical elements within an overall dramatic structure. As a collaborative team of three instructors with diverse musical backgrounds, Fred, Rowena, and I commenced with visual imagery printed on A3 sheets. The presentation of these images stimulated creative discussions about separate aspects of musical design: we used "clocks" to depict rhythmic precision and "oceans" to evoke musical textures.

My earlier conversation with a sceptical local music teacher assisted our preparation for the technical considerations of diverse playing standards. Catering for transposing instruments was another consideration. These challenges were confirmed as violinists, flautists, guitarists, and a keyboardist filed through the door. There were students ranging from eisteddfod prize winners to upper primary students whose music engagement was shaped by participation in Orff Schulwerk ensembles. Adult participants included a music teacher and local improvisor. We soon split into three working groups; each allocated a separate musical element. Participants were encouraged to circulate between groups. A natural hierarchy of leaders and followers developed within each group. Adult participants helped to facilitate our leadership, guiding the contributions of the younger students. After reconvening, a convincing musical structure unfolded as each subgroup foregrounded a distinctive musical element at progressive junctures in a guided improvisation. Overall, the sections were connected by a plan of dynamic intensity.

6.6.1 Impact of workshop attendance on engagement in Concert 1

Three critical respondents at Concert 1 were dual workshop/concert attenders. Audience engagement with improvisation in Concert 1 was linked with attendance at the workshop, according to two critical respondents and a performer. According to Markusen and Brown (2014, p. 878), participatory events such as workshops can help stakeholders to "re-engage in artistic experiences." Accordingly, two critical respondents claimed that engagement with improvisation in a workshop setting enhanced audience engagement with improvisation in Concert 1. CR50 noted that "interestingly those who seemed to respond most [to improvisation in the concert] had been at the workshop on improv techniques held the same afternoon." CR43 similarly

stated that "those who attended [the] afternoon workshop (4:00–5:00 p.m.) … appreciated improvisation methods and result achieved." This sentiment was echoed by my perception of positive feedback from dual attenders in informal dialogue after the concert (Rob, diary entry, July 8, 2017). Whilst the data pool was small, the positive impact of workshop attendance on audience engagement with improvisation in the subsequent performance was observed.

6.7 EVENT: Cross-genre concert [1]

Concert 1 was held shortly after the workshop on the same evening. This performance was attended by an intimate audience of 15. I reflected on the stress of occupying multiple administrative and musical roles in the lead-up to the event:

A huddled raft of familiar faces appeared before us as we mounted the modest platform of the lounge-cum-theatre. It was an unusually cool winter night in north-eastern Australia. Prior to the performance, I had struggled to multitask between the roles of stage manager, ticket seller, record salesman, artistic liaison, socialite, doorman, and navigator (for lost souls exploring untrodden corners of the CBD).

As my stomach heaved, I noticed myself projecting a good-humoured introduction on autopilot. Assembled before us was a discerning audience weighted towards the local classical fraternity—music teachers, chamber society members, two former professional string performers, a multi-genre composer from Fred's "camp," and a couple of curious theatre practitioners connected with a local arts organisation.

I was struck by mixed emotions. I was relieved by the dependable appearance of research participants. I was bemused by the odd juxtaposition of conservative classical attenders with the eclectic hipster vibe of the alternative venue. During the postconcert reception, Rowena seemed confused or displaced by the parochial dynamics. She swiftly retired to a musician-free corner of the performance space where she communed intently with one of Fred's children. Perhaps she was deterred by the intimacy of my conversations with former musical mentors.

Given an overall poor audience turnout, I was touched by the graciousness of manager Kaitlyn, who endowed me with a postconcert scotch. After a brief reception,

I inferred from her subtle inflections that it was time to "wrap it up" soon. The classical fraternity was avoiding the bar and the gainfulness of her venture was losing traction. Kaitlyn's attitude was firm rather than dismayed. She had calculated the risk of hiring classical musicians and nevertheless enjoyed the thrill of the performance.

6.7.1 Improv in an alternative venue

Playing in The Warehouse, an alternative venue, facilitated audience engagement with the improvisation processes developed by Fred, Rowena, and me. Small alternative venues provide classical performers with opportunities for musical innovation (Robinson, 2013; see also Alter, 2008). Responding to our performance at TWS,[112] a general respondent noted that "having the concert at The Warehouse [Stoneville] Bar helped to aid immersion of the pieces and complemented the 'Break-the-mold' improvisational style" (GR56). Burland et al. (2014, p. 101) agreed that "the situating of the performance" attains increased importance in improvised musical contexts. CR42 felt that non-standard seating was a key component, stating that "the less formal [seating] arrangement created a relaxed atmosphere ideal for improvisation" (CR42). The relationship between performance practice and venue set-up is related by Tromans (2016, p. 203) to complex processes "of resonance and feedback." Performing in an alternative venue therefore added complexity to the dialogue between musical genres that was supported by improvisation.

Whilst the previous section has considered the development of cross-genre improvisation techniques and their application within a workshop and Concert 1, the next section explores how improvisation was used in classical pieces performed by classical musicians in both concerts.

6.8 Classical improvisation

Classical improvisation, defined as improvisation applied to classical repertoire by classical performers, was featured in both Concerts 1 and 2 as an alternative presentation strategy. In Concert 1, classical improvisation linked two works from different periods that used the same compositional format of the

---

[112] The Warehouse Stoneville.

invention.[113] The two works were by J. S. Bach and Australian composer Don Banks. In a different program for Concert 2, classical improvisation techniques were applied in two pieces: both a duo work and collaborative piece with CMS musicians. Classical improvisation techniques aimed to engage an audience by deepening insights into repertoire, expanding interpretive possibilities (Hill, 2017), and promoting interactivity (Hallam & Gaunt, 2012).

6.8.1 Concert 1

Classical improvisation techniques used in Lalor Duo's performance of the *Inventions* aimed to engage an audience by deepening insights into traditional repertoire (Hill, 2017). Stylistic links between a baroque German work and a 20th century Australian work were illuminated by improvisation, jointly programmed as "J. S. Bach and Don Banks: *Inventions for violin and cello* (combined work: ca. 1720–1723/1951)." The two pieces were chosen with matching compositional structures and tonal centres (F). Despite being composed in different periods (Baroque/20th century) and across different harmonic languages (diatonic/twelve tone), both included an exposition with a principal theme and countersubject in free counterpoint. They also included a development section that modulated to closely related keys (restating the theme in the dominant in both works). Prior to performing the works, I briefly explained our concept of an improvised link to the audience. This demonstrated that the repertoire, improvisation, and audience response was conceived by the duo interactively. Such an approach challenges traditional notions of one-way communication from composer, through performers, to the audience (Small, 1998).

Classical improvisation techniques used in the link between the *Inventions* were anchored to harmonic and rhythmic focal points in the compositions. Our improvised link between the *Inventions* (Figure 16) transformed F minor into an F minor-modal tonality through extemporised modal and octatonic scalic passages. These passages gravitated towards harmonic reference points (Chord V—dominant, Chord iv—subdominant, and Chord ii—supertonic), which signposted upcoming key areas in the Banks work. During the improvised link, we introduced two rhythmic

---

[113] Inventions are short musical compositions that use two-part counterpoint, usually composed for the keyboard. The performed work by J. S. Bach was transcribed for violin and cello from its original keyboard format.

patterns in 4/4 time, borrowed from the main subject of the Banks *Duo* (♫ ♩ ♫ ♩

and ♩ ♩ ♩ ♩ as a three-crotchet anacrusis).

Figure 16. Lalor Duo's improvised link between Bach, *Invention* in F minor, BWV 780 and Banks, *Duo for violin and cello*.

6.8.2 Concert 2

The duo's contribution to the subsequent chamber music concert comprised five pieces: three duo works, and two collaborations with CMS instrumentalists and the Harmony-Us Choir. The program consisted of classical works to accommodate the format of a chamber music concert. We performed primarily French repertoire to accommodate a pre-established concert theme of *Music in France*.[114] Collaborative works were learned and rehearsed in one session prior to Concert 2. Rowena and I performed three duo pieces:

- Arthur Honegger: *Sonatine for violin and cello* (1932);
- Jules Massenet: *Meditation* from *Thais* (1894); and
- Vittorio Monti: *Czardas* (1904).

A fourth piece, *Tambourin* from *La Petite Suite* (ca. 1733) by Jean-Phillipe Rameau, was performed as a collaboration between Lalor Duo and CMS instrumentalists. A fifth piece, *Cantique de Jean Racine*, Op. 11 (1865), by Gabriel Faure, was performed as a larger collaboration between Lalor Duo, CMS

---

[114] The addition of *Czardas* was based on a request from a CMS member who had attended Concert 1.

instrumentalists, and the Harmony-Us Choir. Scores were used for the duo works *Sonatine* and *Meditation* and the collaborative work *Cantique de Jean Racine*. Classical improvisation techniques were applied in collaborative (*La Petite Suite*) and duo settings (*Czardas*), as next described.

6.8.2.1 *La Petite Suite* by Rameau

In Rameau's *La Petite Suite*, Lalor Duo collaborated with three CMS instrumentalists (one violist and two recorder players). The CMS instrumentalists read the score and Lalor Duo improvised with them. Classical improvisation techniques were developed by Lalor Duo in order to engage an audience with *La Petite Suite* in two ways:

- expanding interpretive possibilities (Hill, 2017) by enriching melodic, rhythmic, and harmonic variety with improvised ornaments and motifs; and
- promoting interactivity between performers (Hallam & Gaunt, 2012) through responsive patterns of musical dialogue.

La Petite Suite was in Rondo Form (ABACABA as depicted by Figure 17) with each section consisting of eight bars in 4/4 time, except the "C" section with 16 bars.

Rowena used improvisation to support and vary the score through melodic and harmonic figurations. In the opening ABA section, she doubled the descant recorder line on violin (see Figure 18) and then improvised melodic ornamentation (see Figure 19). She then added harmonic variety by incorporating double stops (see Figure 20) in the initial recapitulation of Section A. During the same period, I expanded the interpretation by contributing harmonic, rhythmic, and textural variations:

- Adding colour to a printed bass line with double stops in the "A" opening section (see Figure 21).

- Adding a driving rhythmic pattern in "B" (e.g., in 4/4 time, ♩ ♫ ♩ ♩ | 𝅝 — see Figure 22).

- Strumming pizzicato chords on the initial return to "A" (see Figure 23).

Figure 17. Rameau, *La Petite Suite* [melody/structure].

Figure 18. Rameau, *La Petite Suite*, bars 1–2 with anacrusis.

Figure 19. Rameau, *La Petite Suite*, bars 8–10.
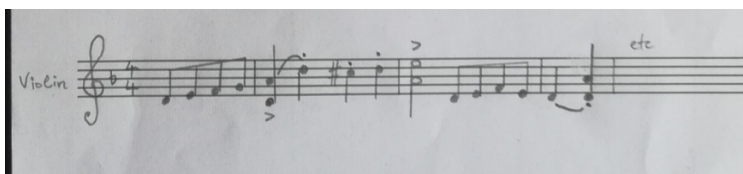
Figure 20. Rameau, *La Petite Suite*, bars 18–21.

Figure 21. Rameau, *La Petite Suite*, bars 20–24.

Figure 22. Rameau, *La Petite Suite*, bars 8–10.

Figure 23. Rameau, *La Petite Suite*, bars 16–20.

In the repeated "C" section (two groups of eight bars in 4/4 time), Rowena improvised a countermelody with a repetitive syncopated rhythm (♪♩♪ ♪♩♪ , as shown in Figure 24). This provided a rhythmic and motivic undercurrent propelling the forward flow of the ensemble. I complemented this effect with melodic and textural variations by improvising a running bass line of pizzicato quavers (see Figure 25). Rowena further expanded interpretive possibilities by improvising a subtle

deviation from baroque style—instigating a folky Dorian flavour with an added B natural in the melody. In the ABA reprise, I complemented Rowena's folk sensibilities by developing a declamatory folk rhythm with a strong flourishing lilt, using double-stopped fifths (see Figure 27).

Perceptions of interactivity were fostered through improvised melodies and rhythms. This was exemplified by Rowena's development of an improvised countermelody in D minor that worked in rhythmic canon with Rameau's main melodic figuration (♫ ♫ ♩ ♩) in a later statement of Section A (see Figure 26).
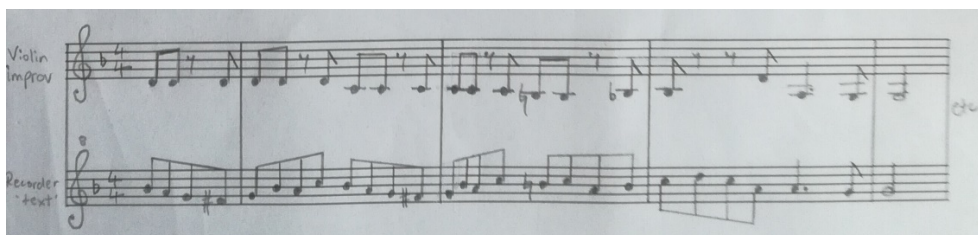
Figure 24. Rameau, *La Petite Suite*, bars 28–31.
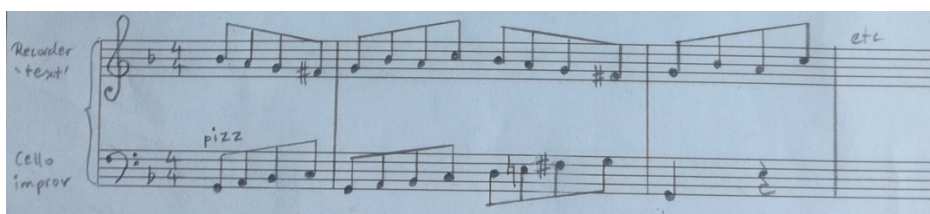
Figure 25. Rameau, *La Petite Suite*, bars 24–26.
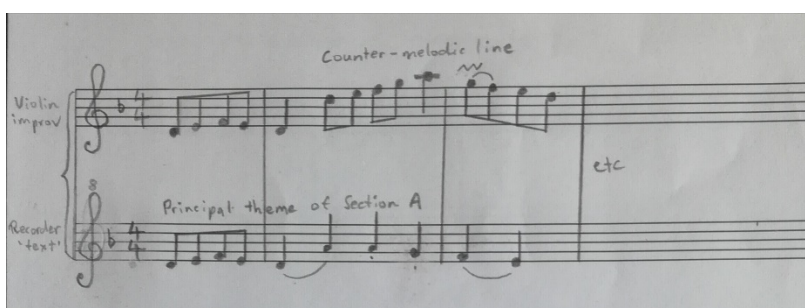
Figure 26. Rameau, *La Petite Suite*, bars 1–2 with anacrusis.
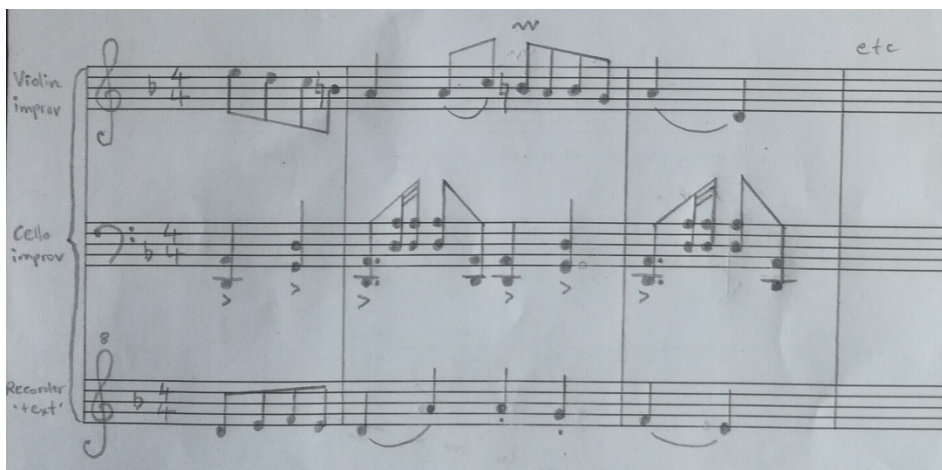
Figure 27. Rameau, *La Petite Suite*, bars 4–6.

6.8.2.2 *Czardas* by Monti

The use of improvisation by Lalor Duo in *Czardas* was rooted in the same principles of engagement through improvisation: expanding interpretive possibilities (Hill, 2017) and generating interactivity (Hallam & Gaunt, 2012). Improvisation techniques in *Czardas* were distinguished from *La Petite Suite* by a more free-form approach. Musical flexibilities afforded by the duo's experience with improvisation allowed sectional boundaries of *Czardas* to be stretched, rather than adhering to the rigid structure of *La Petite Suite.* Improvisation that engaged the audience in *Czardas*, as confirmed by audience reactions, was characterised by unplanned scenarios in performance. These included the phantom appearance of cross-genre improvisation techniques in a classical context and the use of improvisation as a creative management strategy for errors in performance.

6.8.2.2.1 Interpretation and interactivity

As in *La Petite Suite*, classical improvisation techniques in *Czardas* used elements of melody, rhythm, and harmony to expand interpretive possibilities (Hill, 2017) and promote interactivity (Hallam & Gaunt, 2012). These aims were achieved through the rhythmic interplay of motivic material between violin and piano within a shared harmonic context. In an extended extemporised passage based on the harmony of the opening *Largo*, Rowena wove a melodic pattern that expanded into a rising sequence of semiquavers. I rhythmically "received" this pattern, which was continued within a chordal framework, providing an accompanying pattern to a new ornamented lyrical line generated by Rowena. This line was propelled forward with increased

dramatic intensity evident in Rowena's responsive accented semiquavers in the final bar of Figure 28. These processes demonstrate the interpretive expansion of ideas that occurred in the interactive process of improvisation.

Figure 28. Monti, *Czardas*, improvised interlude by Lalor Duo.

6.8.2.2.2 Cross-genre influences

Although improvisation in *Czardas* was undertaken by a classical duo in a chamber music concert, cross-genre techniques crept into the performance, expanding our expressive palette (e.g., Ashley, 2014). The appearance of cross-genre influences in *Czardas* demonstrated the impact of cross-genre collaboration in Concert 1 upon the mindset of classical performers in Concert 2, as I reflected after the performance. Examples of jazz aesthetics introduced into *Czardas* included extended tertian harmonies and "bent" notes that are depicted in Figure 29. Cross-genre influences in a classical performance context reflect Higgins's (2012) concept of community musicians as "boundary walkers," here negotiating the interstices of musical genres.

Figure 29. Monti, *Czardas*, last two bars of the D major section (scored in 4/4 time) with improvisational alterations.

6.8.2.2.3 Creative solutions to errors

Audience reactions to *Czardas* demonstrated that improvisation facilitated engagement with the audience by functioning as a creative tool that transformed performer errors into working components of the musical design. Unexpected note choices in improvised melodies and accompaniments spawned musical responses that adopted new motivic material within a flowing musical framework. This practice aligned with Dolan's (1996, p. 13) observation that "the work of improvisation is about how to manage risks … to keep within the flow of time and even turn [musical lapses] into a beautiful event." This function of improvisation reflected Westney's (2006) broader advice about practice techniques:

> Honest mistakes are not only natural, they are immensely useful. Truthful and pure, full of specific information, they show us with immediate, elegant clarity where we are right now and what we need to do next. This is why a particular wrong note can indeed be thought of as perfect. (p. 43)

Rowena's unexpected note choice in an improvised melodic line generated an improvised harmonic response from me that contextualised her "wrong note,"

eliciting a positive audience reaction. Towards the end of the D major section in
Czardas, Rowena, whilst executing an improvised E minor arpeggio in violin
harmonics with appoggiaturas, erroneously arrived at the pinnacle of the phrase on an
F natural. This generated a strikingly chromatic note within the key of D major. In
response, I (accompanying at the piano) temporarily tonicised Rowena's deviation by
reinforcing her "mistake" with a lowered mediant major chord (F major). In turn,
Rowena responded by "bending" the note up one quarter tone, creating an additional
melodic upbeat to precede a homecoming tonic chord in second inversion in the
following bar (shared between violin and piano). The original score version is
depicted in Figure 30, followed by Lalor Duo's creative solution (see Figure 31).
Figure 32 demonstrates the expected resolution of the progression with Rowena's
appoggiaturas and my accompaniment—leading to a more unimaginative simple
resolution from Chord ii to Chord I in second inversion. In our performance, the
unexpected chromatic resolution (perhaps combined with comical facial expressions)
elicited laughter and audible murmurs of appreciation from the audience (Monti,
Czardas, video excerpt, 6:37). As Dolan (1996, p. 13) noted, "The audience takes part
in the [improvisation] process [in live performances]—their reaction immediately
reflects on the artist. It's also an important aspect of the interaction between musicians
in, for instance, a chamber music performance."
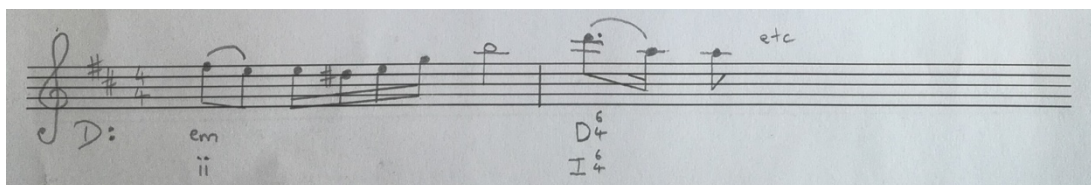
Figure 30. Monti, *Czardas*, bars 27–28, original notated version.

I similarly demonstrated the adaptation of a "wrong note" in the
accompaniment part. In an improvised passage of thirds, broken thirds, and passing
notes to accompany the melodic line, I unintentionally struck a sharpened dominant
(A♯) in D major (see Figure 33), creating false relations within the harmonic
framework of the first bar. I responded by reinforcing the unexpected note in the
following bar. This was used as the basis for a sequential passage that alternated
between the dominant (A) and a simple pattern of progressively raised notes,
functioning as chromatic passing notes in D major. Listening retrospectively, the

contextualised A♯ appeared to serve a purposeful context from the first note, as it anticipated the forthcoming progression.

Figure 31. Monti, *Czardas*, the unscripted improvised modulation.

Figure 32. Monti, *Czardas*, the "expected" resolution.

The following section describes the scene of the classical performance, as a precursor to collated audience feedback provided at both concerts.

Figure 33. Monti, Czardas, bars 24–25 of the D major section with improvised alterations.

6.9 EVENT: Classical concert [2]

Concert 2, our classical performance in JBCC, was largely attended by older age groups.[115] Strong attendance by citizens aged over 65 years is a typical hallmark of classical music attendance in Australia (ABS, 2014; ACA, 2010). Audience members at Concert 2 were largely regular attenders of the CMS series, including some who remembered my performances as a youthful member in the 1990s:

A parade of walking sticks and sensible shoes signalled the sedate entrance of the Chamber Music Society's regular patrons, greeting the local performers with a friendly grin. A picture of communal routine unfolded as each pensioner clasped a gold coin, poised for its disposal into a donation box on a wooden table at the entrance. A youthful face wove between the lines of the parade, heading towards the stage with her music teacher and a copy of Debussy's "Children's Corner" *suite.*

Community choir members donning berets were positioned in the front row, chatting jovially after a quick lunchtime run-through of a French pastiche. It had sufficed as a dress rehearsal for a musical prologue to afternoon tea. Derek faithfully positioned the video recorder, preparing a performance tape destined to slot into a comprehensive archive of society concerts stretching back to the 1990s.

Rowena and I awkwardly clutched our instruments and scores as we prepared to present our French duo pieces. Our walk-on was postponed by an octogenarian

---

[115] 80% of the audience was aged 50 years or older, and 50% of the audience was aged over 65 years.

audience member, dear Mildred, who delivered a rambling welcome speech that recounted my first performance for the society in 1997. This contribution was accompanied by some approving murmurs of remembrance. Next, the founder of the society presented their guest Rowena with a hand-made scarf, knitted in patriotic French colours. Taken aback, Rowena wore it during the performance.

6.10 Quantitative audience feedback: Improvisation

Audience feedback confirmed that improvisation is an effective musical engagement strategy for audiences of classical music. This finding is drawn from data that were generated through Likert-scale ratings and closed-ended questions in audience surveys at Concerts 1 and 2. Survey questions aimed to measure audience perceptions of engagement with improvisation across several facets, described and justified in Table 39. Though improvisation was endorsed as an alternative presentation strategy by critical and general respondents, the latter group was more strongly convinced that improvisation enhanced audience engagement across each facet. Isolated examples of contrasting audience reactions to improvisation were evident in both critical and general samples.

Table 39

Survey Questions with Justifications (Audience Engagement with Improvisation)

Survey question	Justification
Did you appreciate the inclusion of improvisation in the performance?	In a broad sense, this question aimed to determine whether perceptions of audience members confirmed evidence that improvisation enhances audience engagement (e.g., Dolan et al., 2018; Hill, 2017).
Did improvisation help to create a more immersive concert experience?	This question sought to determine whether improvisation enhanced engagement through perceptions of immersion, interpreted as "a heightened quality of shared experience" between audience members and performers (Dolan et al., 2018, para. 1).
Did improvisation help to show stylistic links between pieces?	This question aimed to ascertain whether improvisation enhanced audience engagement with

Survey question	Justification
	classical music through deepened insights into traditional repertoire[116] (e.g., Hill, 2017).
When we improvised, how successfully did it reduce the formality of the concert atmosphere?	This question sought to measure the extent to which improvisation enhanced audience engagement through perceptions of lowered formality.[117]
When we improvised, how successfully did it increase your desire to attend another classical performance with improvisation?	This question aimed to determine the extent to which improvisation was likely to elicit reattendance for classical music, a key indicator of audience engagement (Radbourne et al., 2009).
When we improvised, how successfully did it complement the repertoire presented?	This question aimed to determine the extent to which improvisation engaged an audience by integrating smoothly with score-based components of performance[118] (e.g., Dolan, 2015).

Note. Minor variations in the structure of questions on the same topic accommodated the shifting formats of closed-ended questions and questions tailored to generate Likert-scale data, observable between Table 40 and Table 41.

6.10.1 Positive overall audience perceptions of engagement

Positive audience perceptions of improvisation supported R. Levin's (2011) suggestion that spontaneity and immediacy strengthen audience engagement with classical music, invigorating the future of the genre. At our first concert with Fred, nine out of 10 critical respondents appreciated the inclusion of improvisation in our performance[119] (see Table 40, Row A). General respondents at both concerts felt that improvisation in our concert firmly increased their desire to attend another classical performance with improvisation. Accordingly, mean/median results of 4.67/5

---

[116] During the concert, our intention to connect a traditional classical and contemporary classical work (Bach/Banks) with an improvised link was explained to the audience, prior to the performance of this item.

[117] The literature suggests that reduced formality can enhance audience engagement with classical music (e.g., Kriete, 2015) by lowering perceptions of snobbishness (Botstein, 1999), elitism (Ross, 2010), and sacralisation (Levine, 1988) associated with classical music.

[118] The difficulty of distinguishing between score-based and improvised aspects of performance was a challenging aspect of this question that may have influenced the results. See "Musical familiarity and improvisation" (Section 6.11.2.2) for further discussion.

[119] It is acknowledged that my personal connections with most critical respondents could have influenced their gravitation towards a favourable "overall" rating.

(Concert 1) and 4.75/5 (Concert 2) were calculated, when measured on a 5-point
unipolar Likert scale. These results are displayed in Table 41, Row C.

Table 40

Survey Results from Critical Respondents at Concert 1 (TWS): Improvisation

Improvisation questions	Count of audience responses				
	Yes No. (%)	**No** No. (%)	**Somewhat** No. (%)	**Perhaps** No. (%)	**Total** No. (%)
A. Did you appreciate the inclusion of improvisation in the performance?	9 (90)	0 (0)	N/A	1 (10)	10 (100)
B. Did improvisation help to create a more immersive concert experience?	6 (60)	2 (20)	2 (20)	N/A	10 (100)
C. Did improvisation help to show stylistic links between pieces	4 (40)	2 (20)	3 (30)	N/A	9 (90)

Note. Total Sample Size (Critical Respondents) N = 10.

Note. One survey respondent did not complete Question C.

6.10.2 Reduce formality, increase immersion, and enhance repertoire

Improvisation consistently enhanced audience engagement through facets of
formality, immersion, and repertoire complementarity. In Table 41, Row A
demonstrates audience perspectives that improvisation reduced the formality of the
concert atmosphere. The easing of formality in classical presentations closes a
perceived divide between performers and audiences (Botstein, 1999; Sandow, 2010a;
Small, 1998). Accordingly, most general respondents (see Table 41, Row B) and 60%
of critical respondents (see Table 40, Row B) at Concert 1 felt that improvisation
created a more immersive concert experience.[120] Musically, improvisation was
viewed by audiences as a means to enhance repertoire presented (see Table 41, Row

---

[120] Concert 2 surveys were more concise in order to encourage their completion by general respondents
(e.g., Cowles & Nelson, 2015). These respondents were not questioned about immersion.

E). Audience feedback aligns with claims by Hallam and Gaunt (2012) and Dolan (2005) that improvising within classical performance contributes to richer understandings of stylistic structures.

General respondents were more convinced than critical respondents that improvisation enhanced classical performance across two subcategories. General respondents felt that improvisation successfully illuminated stylistic links between pieces and created a more immersive concert experience, as shown in Table 41. In contrast, only 40% of critical respondents were convinced that improvisation illuminated stylistic links and a small majority (60%) felt that improvisation enhanced immersion (see Table 40). The discrepancy between critical and general views on the notion of stylistic links applied to classical improvisation techniques used in the Bach/Banks *Inventions*. Some confusion was expressed by critical respondents in relation to this specific question, which may have influenced their ratings. Contrasting audience responses to improvisation related to its use overall and in relation to specific repertoire. In Concert 2, GR76 felt that improvising strongly detracted from the repertoire presented, selecting the lowest survey rating. Contrasting views contributed to a higher standard deviation of 0.97 in that category (see Table 41, Row E: Concert 2), whilst responses typically yielded a standard deviation of 0.47 (see Table 41).

6.11 Qualitative audience feedback: Improvisation

The forthcoming section analyses qualitative data from open-ended responses in surveys to determine audience perceptions of improvisation as a musical engagement strategy. Audiences broadly engaged with improvisation through interactive and novel aspects of performance. Audiences musically engaged with improvisation through familiar and unfamiliar repertoire, including contemporary Australian compositions. Finally, connections were drawn by audience members between improvisation and emotional engagement, in line with contemporary scholarship (Dolan et al., 2018; Sloboda, 2014).

Table 41

Likert Scale Survey Results from General Respondents at Concert 1 and Concert 2: Improvisation

Improvisation questions When we improvised, how successfully did it …	Concert 1 (TWS)		Concert 2 (CMS)	
	Mean (*SD*)	Median	Mean (*SD*)	Median
A. reduce the formality of the concert atmosphere?	4.67 (0.47)	5	4.63 (0.58)	5
B. create a more immersive concert experience?	4.33 (0.47)	4	N/A	N/A
C. increase your desire to attend another classical performance with improvisation?	4.67 (0.47)	5	4.75 (0.7)	5
D. help you to understand stylistic links between pieces?	4 (0)	4	N/A	N/A
E. complement the repertoire presented?	4.67 (0.47)	5	4.5 (0.97)	5

Note. Concert 1 Audience *N* = 5; Concert 2 Audience *N* = 20.

Note. Concert 1 Audience = Two respondents did not complete these questions in the survey.

Note. Ratings: 1 = Unsuccessfully, 5 = Very successfully (Questions A, B, and D); 1 = Not at all, 5 = Definitely (Question C); 1 = Detracted from it, 5 = Enhanced it (Question E).

Note. SD = Standard Deviation.

Note. The mean, standard deviation, and median are reported to account for the presence of outlying results.

6.11.1 Improvisation—interactivity and novelty

Interactivity and novelty were noted by critical respondents to be core characteristics of improvisation that fostered audience engagement with classical

music. Audience perceptions of interactivity aligned with notions of cocreation and audience perceptions of novelty elicited cautiously open-minded stances towards improvisation. Multi-instrumentalism was perceived by critical and general respondents as a novel technique that enhanced audience engagement with improvisation, as outlined below.

6.11.1.1 Interactivity

Improvisation was perceived by critical respondents as an agent for interactivity, aligning with perspectives in the literature (Burland et al., 2014; Hill, 2017). CR48 claimed that improvisation "improved audience participation" in our performance and CR49 agreed that it "[broadened performers'] perspective of interaction with [the] audience." CR44 explained that improvisation promoted performer–audience interactivity through spontaneity, noting that "the act of improvising involves more immediate creation and responding to the moment for performer and audience." Such views acknowledged the role of audiences as cocreators of value (Linson & Clarke, 2017; Markusen & Brown, 2014; Radbourne, Glow, & Johanson, 2010). CR46 focused on parallels between improvising and performing by memory that enhanced audience perceptions of interactivity, observing that it "removes the music/music-stand barrier … [increasing] engagement rather like a singer does with an audience." Interactivity was thus identified by critical respondents as a key facet of engagement that was facilitated by improvisation.

6.11.1.2 Novelty

Consistent with the slow reintegration of improvisation into classical performance practice (Dolan, 2005; Hill, 2017), critical respondents regarded the presence of improvisation as a novelty. CR43 remarked that improvisation is "something not usually heard on a grand scale" and CR45 specifically referred to its unusual placement in a classical context, stating that "it added a different element as I've not heard much of it in 'classical' concerts I've attended." CR51 interpreted these audience reactions as audience members seeing improvisation "as a novelty."

In response, critical respondents were cautiously accepting of the use of improvisation in Concert 1. CR46 demonstrated an open-minded attitude that sought deepened exposure, confessing that "it is a lot to take in, in one go. It starts you thinking though and makes the listener look more deeply." CR49 noted that a sense of

ease grew through familiarity during the concert: "I think it was somewhat 'new' at first but became very comfortable." CR42 adopted a more cautious stance that sought a balance of traditional and improvised presentation styles, positing that "in some of the works improvisation worked well whereas sometimes it is satisfying to hear a piece in its predictable, original form." This desire for a more tempered exposure to improvisation may be consistent with Berlyne's (1971) observation that there is an inverted U-shaped relationship between liking and arousal, where "stimuli that create intermediate levels of arousal are preferred" (Dobson, 2013, p. 64).[121] A mixture of cautious and open-minded desires characterised critical engagement with improvisation as a novel entity.

6.11.1.3 Multi-instrumentalism

A novel aspect of musical engagement was instrument swapping between cello, piano, and recorder used by Lalor Duo in both concerts. This process is defined by G. Campbell (2006, p. 3) as "multi-instrumentalism ... [i.e.,] use of multiple instruments by a single performer in a single performance." Our performance of *Czardas* demonstrated multi-instrumentalism: In the Concert 2 version, I swapped between cello, piano, and recorder and Rowena swapped between violin and piano. The recorder finale of *Czardas* was deemed a highlight, with the audience joining in by clapping in time with the final *Allegro* section (Monti, *Czardas*, video excerpt, 4:30).

Audience feedback indicated that the novel combination of multi-instrumentalism and improvisation fostered audience engagement with classical music. GR68 (at Concert 2) noted that multi-instrumentalism and improvisation both increased engagement with the performance: "Switching from instrument to instrument [in *Czardas*] and obvious improvisation challenged and informed/enhanced [my experience as an audience member]." From the perspective of avant-garde jazz, Steinbeck (2008, p. 419) concurs that multi-instrumentalism enhances "interactive improvisational possibilities" in the music. CR43 agreed that combining multi-instrumentalism with improvisation improved audience engagement and was further enhanced through musical familiarity. She professed that "everybody

---

[121] Whilst an exploratory connection is drawn here, the relationship between preference and arousal can vary, depending on the individual observers and their levels of expertise.

knows *Czardas* in one form or another and enjoyed the melody and improvisation being played/shared over 4 instruments" (CR43). Her description of audience enjoyment of *Czardas* in Concert 1 was matched by interjections of audience laughter and murmurs in response to the first (3:42) and final (7:42) instrument swaps (Monti, *Czardas*, video excerpt)[122] in Concert 2. Without specifically referring to improvisation, GR59 agreed that "it was good to see the performers shifting to alternative musical instruments during the performance" and GR69 noted that "it was great to see several instruments used so well." Such views align with Wolkstein's (2013) observation that improvisation nurtures versatility in classical performers.

6.11.2 Improvisation and repertoire: New vs familiar

Improvisation was an alternative presentation strategy that fostered audience engagement with both contemporary Australian and familiar classical repertoire. Audiences engaged with both classical and cross-genre forms of improvisation in these contexts.

6.11.2.1 New work

Contemporary and rarely performed Australian compositions fostered engagement with critical and general respondents at Concert 1. Performing new work is a traditional measure of quality in the performing arts (Radbourne et al., 2010) and an increasingly vital practice for securing the future of classical music (Sandow, 2014). Accordingly, three works programmed in Concert 1 were 21st century Australian compositions by Greenbaum (2000), Martin (2016), and our collaborator Fred (2001). Another Australian piece by Don Banks was composed in 1951 with no traceable recordings or performances. Programming this work answered Paul Dean's (2011, para. 2) call to revive "incredible scores that are gathering dust in the Australian Music Centre." Critical and general respondents engaged favourably with the presentation of Australian compositions in Concert 1. Six audience members at the first concert (three critical respondents—CR46, CR49, and CR51; and three general respondents—GR53, GR54, and GR56) specifically mentioned an interest in hearing these works.

---

[122] The latter audience interjection responded to a harmonised trill improvised between recorder and violin marking a cadence point that preceded the closing *Prestissimo*.

The engagement with new work by critical and general respondents can be linked with the presence of improvisation. In Concert 1, classical improvisation was used to complement the Don Banks piece and cross-genre improvisation was used to complement Fred's piece. CR49 noted that "there were examples of classical impro and modern impro [and both styles shared a sense of] connected worth." The following two sections describe how each form of improvisation enhanced audience engagement with the contributions of classical performers.

6.11.2.1.1 Classical improvisation

Classical improvisation techniques were determined by critical respondents to enhance engagement by deepening musical insights (e.g., Hill, 2017) into the linked classical and 20th century *Inventions* by Bach and Banks. Classical improvisation heightens acute listening between performers and audience (Dolan, 2005). In response to the improvised transition, CR50 articulated how classical improvisation can embody the concept of new work through deepened musical insights: "Bach and Banks were a really interesting match and effectively a new work because of programming … improv was great. Would have liked more [classical improvisation] in the Bach/Banks linked styles." As Clarke et al. (2010, p. 49) noted, improvisation is a "close cousin" of composition. CR42 agreed that classical improvisation enhances audience engagement by structurally linking pieces, observing that "I think [improvisation showing stylistic links between pieces] worked very well in the Bach *Inventions* in the segue improvisation on the motives from the *Invention*." CR44 concurred that improvising "helped make the initial transition to the Banks [*Duo* from the Bach *Invention*]."

6.11.2.1.2 Cross-genre improvisation

Cross-genre improvisation techniques complemented the power of narrative in Fred's song *Waterbaby* to foster critical engagement with an Australian contemporary piece. Critical respondents specifically engaged with the use of classical instrumentation in this work. In *Waterbaby*, improvisation facilitated musicians' self-expression in response to traumatic events (e.g., Gabrielsson, 2011; MacDonald, 2014) through the song's narrative. Performers Fred, Rowena, and I each experienced traumatic deaths or illnesses of close family members and identified closely with emotions conveyed through the song. The engagement of critical respondents with

Waterbaby, as their favourite Australian work, responded to both cross-genre improvisation and the deeply personal (and local) narrative conveyed by Fred's song (and his spoken introduction). CR46 confirmed this observation, noting that "[Fred's song is one of my favourite selected works due to the presence of [a] personal connection [combined] with absolutely beautiful layers of improvised harmony [provided by violin and cello]." CR43 similarly described the appeal of fusing musical genres as "lovely [improvised] melodies and harmonies between violin and cello [accompanying guitar]."

6.11.2.2 Musical familiarity and improvisation

Musical familiarity was another strong component of audience engagement with repertoire, particularly among general respondents in Concert 2. Links were also identified by critical respondents between familiar programming and their engagement with improvisation techniques used in Concert 1. The perceptible separation of improvisation from the score was a key reason for this preference.

Familiarity can increase listening pleasure by instigating a musical prediction response (Dobson, 2013) that "serves the biologically essential function of rewarding and reinforcing those neural circuits that have successfully anticipated the ensuing events" (Huron, 2006, p. 140). General respondents preferred the presentation of familiar repertoire[123] at Concert 2, nominating well-known classical works as favourites above lesser-known works (see Table 42). This contrasted with the preferences of critical respondents at Concert 1, who selected a mixture of well-known and lesser-known works (see Table 43). As Dobson (2013) reflected, familiarity is one of various variables that determine audience enjoyment of live performance. The contrasting results suggest that musical education stimulates audience appreciation of unfamiliar repertoire. Accordingly, Pitts (2013, p. 88) suggests that audiences with some prior "insider knowledge" of repertoire are likely to be attracted to chamber music concerts.

---

[123] The nomination of familiar and unfamiliar repertoire is based on my autoethnographic reflections and personal professional knowledge of the repertoire.

Table 42

General Nominations for Favourite Pieces From Concert 2

Repertoire	Number of votes	Familiar or unfamiliar repertoire
Jules Massenet: *Meditation from Thais*	15	Familiar
Vittorio Monti: *Czardas*	14	Familiar
Arthur Honegger: *Sonatine for Violin and Cello*	6	Unfamiliar
Gabriel Faure: *Cantique de Jean Racine, Op. 11*	6	Unfamiliar
Jean-Phillipe Rameau: *La Petite Suite*	5	Unfamiliar

Note. Audience members could nominate multiple favourite works.

Table 43

Critical Nominations for Favourite Pieces From Concert 1 (selection)

Repertoire	Number of votes	Familiar or unfamiliar repertoire
Vittorio Monti: *Czardas*	8	Familiar
G. F. Handel and Johan Halvorsen: *Passacaglia*	7	Familiar
Erwin Schulhoff: *Duo for Violin and Cello*	7	Unfamiliar
Fred's composition: *Waterbaby*	6	Unfamiliar

Note. Audience members could nominate multiple favourite works.

Nevertheless, critical respondents appreciated connections between improvisation and familiarity: At Concert 1, CR46 explained that improvisation complemented familiar repertoire, as "it was appreciated [by audience members at Concert 1], especially when incorporated in familiar pieces." CR43 adopted a firmer

stance, positing that familiarity with repertoire was a necessary precondition for listener enjoyment of improvisation in Concert 1. She suggested that the juxtaposition of traditional and improvisational musical formats assisted listeners' engagement with improvisation: "To appreciate an improvisation, you <u>have to be familiar with the original piece/composition</u>. So, perhaps play part of original at beginning of item <u>and</u> at the end to 'recover' from the improvisation experience" (CR43). Despite differing views on the necessity of combining improvisation with familiar repertoire, these critical respondents felt that familiarity was an important pretext for engagement with improvisation. Such preferences related to the easier discernibility of improvised material. CR46 noted that improvisation adopted incognito properties in unfamiliar musical contexts: "When less known repertoire uses improv, it isn't always evident how much improv is incorporated" (CR46). CR45 agreed that this creates perceptual confusion, stating that "I was not familiar with much of the repertoire tonight, so I wasn't sure what was written or improvised" (CR45). She reiterated that the solution was to perform familiar "pieces like 'House of the Rising Sun'… in which I would recognize the improvisation."

6.11.3 Improvisation—emotional engagement

Audience members at Concert 1 emotionally engaged with improvisation through performers' expressions and gestures, and through aspects of performance that subverted expectations. The synthesis between improvisation and cross-genre collaboration further enhanced attenders' emotional engagement with the performance. Negative emotional engagement with improvisation techniques, expressed by one attender at each concert, reflected outlying audience perceptions. An interruption during Concert 1, instigated by Fred in response to performance anxiety, was a more emotionally engaging event for performers than audience members.

Links between improvisation and emotional engagement were perceived by critical and general respondents at Concert 1. CR46 perceived that heightened emotional engagement was achieved through facial expressions and gestures: "Live performance allows the audience to engage with improv … more closely by seeing the performers' faces/emotions and ensemble members' responses to each other" (CR46). This perspective aligns with observations by Dolan et al. (2018) and Sloboda (2014) that musical improvisation heightens emotional engagement for audiences.

Sloboda (2014) also noted that listeners feel strongest emotions in response to the unexpected (Sloboda, 2014). A general respondent at Concert 1 affirmed that "I enjoyed pieces in particular which subverted my expectations" (GR52). CR50 offered an alternative view that improvisation enhanced the performance but was ultimately inseparable from other features of engagement: "[Improvisation] adds interest at another level, but so does interpretation, presentation of new work, [and] players swapping [instruments]." Despite a range of perspectives, elements of spontaneity in performance were deemed by respondents to foster audience engagement.

6.11.3.1 Benefits of collaborating with a local performer

The connection of improvisation with the cross-genre collaboration encouraged critical respondents to emotionally engage with the performance experience. CR44 felt that "having a local performer [to collaborate with] made the audience more open to engaging with repertoire that was challenging. Reaching out always helps." CR49 added that collaborating with Fred elicited feelings of local pride "The inclusion [of Fred] may have allowed the audience to feel an importance in terms of their standing as an audience member." The collaboration, which included improvisation and a strong personal narrative through *Waterbaby*, helped audience members to emotionally engage with the performance.

6.11.3.2 Improvisation—negative audience feedback

Consistent with the polarising effect described earlier, improvisation contributed to instances of negative emotional engagement. CR51 disapproved of our improvisation, stating that "it was not well enough presented or prepared or thought about." This response challenged the definition of improvisation itself "as a spontaneous creative activity in which artistic decisions are made in the moment of performance" (Hill, 2017, p. 222). CR51 contradicted this definition, arguing that improvisation should be "very well-prepared and every player involved [needs to understand] what they are doing." Alternative perspectives stress the value of risk-taking (Dolan, 2005; Sloboda, 1985) and "complete unpreparedness" (Kusters & Schulz, 2010, p. 112) as key facets of improvisation. At Concert 2, GR76 also expressed a negative response to improvisation in classical contexts. A personal predilection for musical familiarity was cited, rather than perceptions of performer incompetence: "I love the less improvised and more traditional, but that is just me …

it would be awesome to hear a more familiar concert one day with less improvising and more traditional [approaches]" (GR76). Negative emotional engagement with improvisation reflected personal tastes and definitions.

6.11.3.3 Performance anxiety: A mental blank

A tense moment of emotional engagement for performers arose through an incident of performance anxiety experienced by our collaborator Fred. During Concert 1, after recounting the deeply personal narrative of *Waterbaby* to the audience, Fred stopped during the performance. He had forgotten the words to his own song, as he retrospectively described:

> As we began performing at the concert, I had something happen that I can't remember happening really before. I started singing and got into the wrong verse immediately and could see no way of improvising my way out. The irony is stupefying. LOL.[124] My mind went a complete blank looking up at Rob and Rowena with their kindly but surprised and enquiring faces. Rob said something along the lines of let's just keep playing and it will come together. A professional call. Sorry about that one. (Fred, reflection, August 2, 2016)

In a diary entry (June 2016), Rowena noted that Fred experienced nerves prior to the concert. Fred's statement that "[I was] thrilled and honoured … to be playing with 2 such exceptional musical talents" (Fred, reflection, August 2, 2016) suggested that he perceived divergent abilities and felt pressure to perform at a high standard. Tucker (2016, p. 195) suggested that "improvising across abilities [is] a rich site for boundary stretching that pulls at paradoxes of identity, community and difference." I expressed concerns on the day after our joint performance that feelings of inadequacy may have exacerbated existing pressures for Fred to perform in an unfamiliar cross-genre context (Rob, diary entry, July 8, 2016). Interestingly, the incident was not remarked upon in critical or general surveys. This omission suggests that the technical error was more emotionally disturbing for performers than audience members. It is feasible that audience respondents excused the lapse on a "human" level, ascribing it to the strong emotions experienced by Fred as the songwriter–performer.

---

[124] LOL is an initialism that stands for Laughing Out Loud, often used in internet slang.

6.12 Conclusion

A key aim of this case study was to examine the musical engagement strategies that facilitate and constrain sustained participation by contemporary audiences of classical music. Accordingly, this strand investigated alternative presentation strategies that fostered audience engagement for classical chamber music in Stoneville, a regional Australian community. These strategies were designed, trialled, and evaluated through a series of events undertaken by a classical duo, Lalor Duo, in collaboration with local performers in Stoneville: a cross-genre collaboration with a local singer-songwriter Fred and a classical collaboration with members of the CMS. Shaped by a 3-month planning period, the main events were two concerts and an improvisation workshop in July 2016, held in alternative and traditional venues. Audiences at both performances completed surveys to evaluate their engagement with trialled presentation strategies from critical and general perspectives.

This strand sequentially documented planning, rehearsal, workshop, and performance processes. These processes were documented from performer and audience perspectives. Findings suggest that the use of an alternative venue, cross-genre collaboration, and improvisation were major factors that facilitated the development and presentation of an engaging performance.

Improvisation was a leading facilitator for program development and audience engagement. Cross-genre and classical improvisation techniques were used by performers in both concerts, though performers suggested that the role of improvisation was most crucial in facilitating a cross-genre collaboration. In a cross-genre context, an improvisation workshop facilitated both performers' development of and audience engagement with improvisation in live performance (Concert 1). In classical contexts (Concerts 1 and 2), improvisation techniques were developed in order to engage an audience by exploring new interpretative possibilities (Hill, 2017), and generating interactivity between performers (Hallam & Gaunt, 2012). Using an alternative venue was another component of engagement that was interrelated with cross-genre collaboration and improvisation.

Audience members at both concerts reported that improvisation enhanced their engagement with classical chamber music. Aspects of engagement that were enhanced by improvisation included lowered formality and heightened immersion, as

well as the compatibility of improvisation with programmed repertoire. Improvisation helped audience members to engage with both familiar and new repertoire, including Australian compositions. Improvisation was perceived by audience members to enhance their engagement through interactive and novel aspects of performance, including the role of multi-instrumentalism. General respondents more consistently perceived that improvisation enhanced their engagement with performances, providing higher ratings for its role in linking styles and fostering immersion. For critical respondents, classical improvisation deepened insights into specific repertoire, and cross-genre improvisation fostered emotional engagement. Non-uniform views were presented by some audience members in response to improvisation, demonstrated by a minority of firmly negative responses.

Chapter 7: Findings and Discussion

"Why doesn't the whole world love chamber music?" (Small, 2001, p. 340)

This thesis sought to understand the factors that facilitate and constrain sustained participation from contemporary audiences for classical chamber music through community engagement and musical engagement. The research was undertaken as a case study with three strands, each situated in Stoneville, a regional city in Queensland. This chapter synthesises and discusses findings presented across the three separate strands of the study (Chapters 4–6). A variety of perspectives are represented, including those of a local chamber music institution, local practitioners (Strand 1), public stakeholders (Strand 2), and audiences and collaborative performers in a pilot project (Strand 3). The following chapter explores interwoven connections between sustainable audience engagement, practitioner music identities, public stakeholder perceptions, and alternative presentation strategies for classical chamber music. Focus areas overlap to some extent, consistent with the embedded and complex character of case-study research (Stake, 1995). The following research questions are examined in order:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?
2. What are the music identities of members of a regional chamber music society and their shaping factors?
3. How do public stakeholders perceive the role of classical music in a regional Australian community?
4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

7.1 Research Question 1: What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?

Members of a regional CMS reported that, despite a longstanding performance presence in Stoneville, they were struggling to sustainably engage an audience for classical music (Strand 1). The CMS members were found to have a complex relationship with place, as adapted for rehearsal and performance purposes. Their use of a space leased from the local council on a long-term basis acted as both a facilitator and constraint for institutional chamber music practice in the studied community. Administrative and financial obligations were eased through the benefits of the steady, affordable council venue. Nevertheless, the routine use of this venue constrained engagement between the CMS institution and the wider community. For local practitioners, such challenges reflected place-based entrapment, which can be viewed as a negative facet of place attachment underexplored in the place-based literature (Gallina, 2017; Pretty et al., 2003). Place-based entrapment contributed to unenthusiastic stakeholder perceptions of local classical groups. It is argued that the veneer of security offered by the current CMS venue engendered institutional conservatism. Relaxed planning processes were influenced by perceptions of place security, constraining both innovative programming, and engagement between practitioners and community stakeholders.

7.1.1 Place and entrapment

From an administrative perspective, occupying a leased space in the council venue has facilitated the convenient operation of chamber music concerts, rehearsals/meetings, and local group collaborations (R1; R4; R7). Whilst this access to a steady venue provided a safety net, it was also constraining innovative engagement with classical music and the generation of bridging social capital. An institutional reticence to trial alternative venues for performance (R4; R7) ignored evidence that such venues facilitate audience engagement for chamber musicians (Robinson, 2013). Individually, a CMS practitioner agreed that "broadening that audience base would be taking [us] out of where [we] are" (R2), but her suggestion was not implemented by the institution. Accordingly, a public stakeholder bemoaned that local classical groups "stay in their halls and don't come out" (R38). In this way,

place-based entrapment may ingrain the public's lack of exposure to classical music by constraining practitioner engagement with the community. Lack of exposure to the arts is identified as a major constraint for arts participation in Australia (ACA, 2010) and it is suggested that place-based entrapment contributed to this situation in Stoneville.

7.1.2 Programming

A constraint upon musical engagement that further reflected place-based entrapment was a conservative approach by CMS members towards programming in the monthly concert series. Innovative programming is linked with using alternative venues through shared engagement properties that appeal to younger audiences (Haferkorn, 2018) and non-classical audiences (Mitic, 2016). Such audience groups are inclined towards cultural omnivorousness (Fernandez-Blanco et al., 2017; Peterson & Kern, 1996). By avoiding the use of alternative venues, the CMS was missing an opportunity to access new audience demographics. Consequently, the CMS lacked an incentive to program innovative repertoire that would connect with these audiences, creating a negative cycle for engagement. It also absolved the institution of a need to negotiate with management teams of alternative venues, who may have exerted pressure to expand audience numbers so as to generate increased income for the venue. Such income may involve the venue acquiring a percentage commission or undertaking food/drink sales at events (Burrows, 2009; Robinson, 2013). Instead, the CMS maintained an internally focused attitude towards repertoire and audience engagement, confirmed by the institution's founder, who stated that "we don't have specific repertoire … we don't bother about the audience … we do it for ourselves" (R1). This position reflected the growth of bonding at the expense of bridging social capital. Constraints upon sustained audience participation for the CMS reflected conservative, non-specific programming strategies, as well as place-based entrapment.

7.1.3 Finances

Financial implications of place-based entrapment included an institutional fear of financial risks associated with using alternative venues, complicated by the non-development of administrative skills to seek diversified funding sources. Holding an

affordable council community lease has eased the institution's financial burden by providing a semi-permanent space for unlimited rehearsals and performances. Conversely, this luxury represented a primary reason that CMS members avoided opportunities to engage with a wider audience through alternative venues (R4; R6; R7). Alternative venues are often provided to independent musicians without hire fees (Robinson, 2013, p. 80). Accordingly, CMS members' concerns about rental and insurance costs (R4; R6; R7) may have been associated with a fear of the unknown rather than an evidence-based cost analysis. As the president of the CMS observed, at least one local alternative venue was available for chamber music concerts on a donations-only basis (R4).

An institutional reluctance to secure multiple funding sources was linked with the non-development of administrative skills that would enable CMS members to navigate multiple application processes for funding. Channels include public support from multiple tiers of government (Mills, 2018) and private support through growing networks of businesses and donors (H. Mitchell, 2011; Serow, 2015). The CMS has only received one substantial grant ($14,200) in the last 20 years. Members' low expectations of securing further funding opportunities (R4; R7) represented a sedentary mindset supported by the cushioning effect of a council venue that was providing "life support" for the CMS. The comfort of the venue constrained opportunities for members to incrementally develop the necessary skills to enable them to reach beyond the council resource and secure wider funding sources.

In 2018, a new symphony orchestra (with a chamber music arm) was birthed in the local community, leveraging a range of public and private funding sources to hold its first concert (Artefact #115). The CMS, with its 48-year performance history, has not secured sustainable funding and, as noted by the president, "the bank account is very low" (R4). Consequently, the identity of the CMS was at risk of being lost to a strategically shrewd new institution, which clearly constrains the ability of CMS to engage an audience into the future.

7.1.4 Security: A facade

Despite members' perceptions of familiarity and financial security, the long-term stability of the council-operated venue was little more than a facade. Irrespective of the existing tenure of a leasehold arrangement, the society remained at the mercy of

the regional council's decisions. Such decisions were influenced by issues of contested space. Previously, the council had imposed unwanted directives upon the CMS, including moving rooms within the building, downsizing to a smaller space, and threatening eviction (R7). The unpredictability and lack of negotiation in these instances suggested that reserves of linking social capital (Szreter & Woolcock, 2005) had diminished across the tenancy. This contrasted with the council's arts and cultural policy that promised to "maintain an open and transparent culture of communication and engagement with the arts and cultural sectors" (Artefact #107). Though some of these difficulties have caused the CMS to seek widened community support (R7), their continued place-based reclusiveness—and the associated waning of their audience—makes such community support progressively harder to obtain.

7.1.5 Section conclusion

CMS members were attached to their leasehold council venue for numerous positive reasons, including financial pragmatism, administrative convenience, and upholding tradition. Conversely, place-based entrapment was linked with the institution's negative dependence upon a single venue, spawning conservative engagement practices through internally focused approaches to administration, programming, and skills development. The perceived security provided by the council venue was nonetheless subject to the vicissitudes of council policy and restructuring, and the threat of contested space. It is suggested that the level of security provided by the current venue has been outweighed by missed opportunities for the CMS to engage with a wider range of stakeholders in the community.

7.2 Research Question 2: What are the music identities of members of a regional chamber music society and their shaping factors?

CMS musicians negotiated complex music identities that were shaped by place, competition culture, and career-oriented tensions between volunteerism and professionalism. A regional cringe culture has arisen through the conflation of competitive structures and poor opportunities for professional development, lowering practitioner morale and discouraging sustained audience participation at local events. Despite an institutional view that fellowship and egalitarianism underpinned chamber music practice, public stakeholders felt alienated, connecting perceptions of

exclusivity and elitism with local classical music groups. The prevailing institutional model of concerts as a community service insufficiently aligned with career aspirations of practitioners, who sought to present performances that reflected multiple tiers of volunteerism and professionalism. Current institutional performances were purely voluntary and represented a type of charity work for senior-citizen audiences. The conservative institution avoided implementing strategies to grow audience participation or support practitioners' professional development.

The following sections address place and competition culture as shaping factors for music identity that challenged sustainable engagement practices for classical chamber music in Stoneville. Public stakeholder perceptions of exclusivity are subsequently compared with perceptions of inclusivity from the chamber music institution. Links between cultural cringe and competition culture are next explored in a regional context. Tensions between volunteer-based and professional aspirations of institutional members are then compared with inconsistencies in the stance of the institution. Finally, the prevailing institutional model of chamber music concerts as a community service is considered alongside concerns of public stakeholders and scholars.

7.2.1 Place-based music identities

Feelings of belonging to a familiar rehearsal/performance venue shaped the music identities of CMS members, yet constrain opportunities for engagement. These feelings were encapsulated by a CMS member who stated that "we've got something that's ours … to use [for rehearsals and performances] … at any time we want" (R6). Her statement acknowledged that social settings and relationships shape music identities (Hargreaves et al., 2017), reflecting broader links between place and human identity (Merleau-Ponty, 1962; Tomaney, 2012). Whilst the CMS venue reinforced a sense of belonging through music identity, the acclimatisation to a comfortable, secure venue led members to adopt a blinkered view of audience engagement. Their current perspective constrained their ability to clearly evaluate the effect of the venue upon community engagement for the institution. This represented a form of place-based entrapment, which Gallina (2017, p. 15) suggested can occur when shifting dynamics in the community misalign with current needs of practitioners. Accordingly,

negative components of place attachment can disrupt relationships between identity and place (Kudryavtsev et al., 2012).

7.2.2 Competition culture: A cyclical shaping factor

A key component of music identity in the studied region was competitiveness, which problematised audience engagement through cyclical recruitment processes that distracted from broader artistic visions. The role of the eisteddfod as a primary cultural event in Stoneville reflected broader Australian trends linking eisteddfodau with regionalism (Filmer-Davies, 2001; Lees, 2003). The eisteddfod fulfilled a cyclic role in local chamber music practice, providing both a pool of recruited participants for CMS concerts (R1; R4; R6) and a performance outcome, whereby CMS concerts fulfilled an educational service for competitors (R1; R4; R5). Whilst the monthly CMS concerts benefitted performers preparing for the yearly eisteddfod, the lack of a balance between the regularity of these events tarnished the reciprocity of the relationship. The competition cycle also constrained the development of consistent programming objectives for the CMS. It helped to reinforce a drifting engagement agenda marked by non-strategic programming (R1) and the absence of an artistic director. Power structures of competitions dismiss the impact of performer–audience interactivity (McCormick, 2015) and repetitive eisteddfod programming constrains audience engagement (Filmer-Davies, 2001). Accordingly, the competitive model was a problematic shaping factor for local music identities.

7.2.3 Ex/Inclusivity: Paradoxes of perception

Music competition culture reinforced public stakeholder perceptions of idiocultural exclusivity (e.g., Tracey, 2010), which contradicted the inclusive bedrock values of the institution. Local classical groups were publicly perceived as "cliquey" (R38) and elitist (R11; R19; R38), reflecting commonly perceived links between the arts and elitism (ACA, 2017a; Ross, 2010; Small, 2001). Local practitioners signalled an alternative explanation that cliquishness (Hruschka & Henrich, 2006) was symptomatic of competition culture, which caused tensions between music groups (R3) and between music teachers[125] (R1; R5; R10) in the local community. Whilst the

---

[125] Music teachers in the local community already negotiate personal tensions between teacher identity and music identity (R2; R4; R5; R6; R7), reflective of challenging work environments (Ballantyne &

CMS participated in competitions, institutional values were rooted in friendship and fellowship (R1; R5; R6), consistent with community music trends (Langston & Barrett, 2008). Furthermore, TPS, which aggressively reinforces egalitarianism (Peeters, 2004), was reported within the local classical music community (R5). A conflict between practitioner perceptions of egalitarianism and stakeholder perceptions of exclusivity coloured the activities of music groups who participated in local competitions. This confused portrait suggests that competition culture shaped music identity in a manner that was unaligned with public stakeholder perceptions, obscuring opportunities to foster sustained participation for classical chamber music.

7.2.4 Cringe culture

Local music identities were negatively shaped by links between competition culture and a regional cringe culture. Historically, Australian cultural cringe is a widely reported phenomenon (Hughes, 2018; A. Phillips, 1950/2006; Roennfeldt, 2011; Willoughby et al., 2013), and a negative stigma surrounds regional lifestyle/career choices in Australia (Butterworth, 2019; Diprose, 2019; Huntley, 2019b; Rääbus, 2019). Negative effects of this stigma upon practitioner self-esteem were suggested by a local arts administrator, who described a regional cringe culture that encouraged the export of skills from the community (R3; see also Artefact #88). If regional music identities were to be defined by an exodus of local artists, whilst the remainder engaged in combat, local practitioners were certainly not prioritising the cultivation of sustained engagement with local audiences.

7.2.5 Volunteerism vs professionalism

Tensions between volunteerism and professionalism shaped the reported music identities of CMS members, but the institution did not provide professional development opportunities for its practitioners. Local practitioners navigated multiple, fluid career identities, and conceptualised their own professionalism in complex and varied ways. The institution advocated a pecuniary definition of "professional." Accordingly, the cofounders of the institution regarded professional fees, desired by some members, as a "difficulty" for the institution (Artefact #82). Current leaders

---

Zhukov, 2017). Competition culture adds interpersonal teacher conflicts (Zembat, 2012) to existing tensions of identity.

viewed professional aspirations as a financial impossibility for local musicians (R1; R4). The institution disregarded opportunities for regional artists to demonstrate professionalism by boosting regional economic activity (Markusen & Shrock, 2006; Masters et al., 2011) and addressing lower attendance rates at music events in regional areas (ACA, 2010). Instead, the CMS ascribed to a common model of volunteerism in regional Australia (Isa, 2018; Lyons & Hocking, 2000), perpetuating a performance model that "fosters more volunteering" (Putnam, 2000, p. 121). Their stance failed to reconcile tensions of music identity or assist local musicians to harness professionalism as a sustainable component of practitioner engagement.

7.2.6 Concerts as a community service

The institution provided chamber music concerts as a community service, though scholars and public stakeholders raised concerns about this model as a predominant format for engagement. Aligning with attendance trends, CMS executives viewed concerts as affordable, accessible opportunities to enhance socialisation and wellbeing outcomes for old-age pensioners (R1; R4; R7). Whilst this is important work (Heo et al., 2013; Joseph & van Niekerk, 2018; MacRitchie, 2016), the institution limited its engagement strategy to a charity-oriented model targeting a specific demographic. Equating classical performance with charity work reflected strong connections between CMS members and church associations (R1; R3; R6) that generate social capital in regional Australia (R. Mitchell, 2007). Unfortunately, tailoring charity concerts for an ageing demographic neglected the need to expand the range and participation of audiences for a struggling institution. Scholars confirmed that classical music audiences have been ageing rapidly (A. Brown, 2002; Keen & Williams, 2009; Philliber & Whitaker, 2003; Sandow, 2010b) and have not been replaced by younger attenders (Bradley, 2017; Clouse, 2016; Price, 2017; Strahle, 2017). Furthermore, the prioritisation of affordability through a donations-based ticketing model (R4; R7) contradicted public stakeholder data: affordability was not a key decider for their attendance at classical concerts. Affordability and pensioner-focused engagement were core facets of the community-service model for CMS concerts, but neither strategy strengthened sustained audience participation for classical music.

7.2.7 Section conclusion

Concerts were presented as a community service by the chamber music institution in a regional Australian city. Whilst noble in intent, this model neglected to address declining classical music attendance or tensions between volunteerism and professionalism that shaped local music identities. Place-based music identities of CMS practitioners were largely static, further constraining opportunities to engage with community stakeholders. The institution's outside participation in the eisteddfod—a core facet of regional music identity—clouded performer–stakeholder interactivity by stoking debates about the inclusiveness of classical music culture. Competitions reportedly have fuelled a regional cringe culture that negatively shapes music identities in the Stoneville community.

7.3 Research Question 3: How do public stakeholders perceive the role of classical music in a regional Australian community?

A discrepancy between the public identification of local classical groups and venues in the studied region suggested that local classical musicians were not engaging effectively with stakeholders in the community. Descriptive statistics from surveys with public stakeholders painted a bleak picture of regional engagement with chamber music. Such a portrait was symptomatic of depleted administrative and financial resources that constrained the institution's ability to engage with publicly identified venues. Wide public knowledge of a large town theatre instead reflected its association with multiple musical genres, multiple artforms, and a range of touring performers.

Audience participation for classical music in Stoneville was enhanced by prioritising community identity within the content of performances, according to suggestions by public stakeholders and local practitioners. Connecting performances with community identity would represent a substantive change from the mainstream CMS model, which delivered concerts as a community service without tailoring programming to localised themes. Collaborations across musical genres and artforms can enhance connections with community identity, building networks of bridging social capital by engaging with public stakeholders and venues. Benefits of such collaborations for chamber music engagement were confirmed by local precedents (R6; R7) and a trial performance in the pilot project.

In the sections that follow, variable levels of public stakeholder engagement with local classical groups and venues are first addressed from public and institutional perspectives, and through my observations of advertised events. Secondly, community identity is discussed as a marker of public stakeholder engagement in the studied community, which could enhance engagement between the general public and local classical practitioners. Thirdly, the potential for cross-genre and cross-artform modes of presentation to further promote public stakeholder engagement with classical music is considered. Finally, the specific role of cross-genre collaboration in helping classical musicians engage with public stakeholders in traditional and alternative venues is explored. Public stakeholder perspectives are presented acknowledging the limitations of this case-study research that draws upon a small sample size.

7.3.1 Public perceptions: Groups vs venues

The capacity to identify local classical groups and venues by public stakeholders was found to be divergent. This parallels discrepancies between community-oriented and genre-oriented engagement with classical music by public stakeholders. According to data in Strand 2, most public stakeholders identified at least one local classical venue (68%), whereas only 10% of public stakeholders identified a local classical group. The divergence in public stakeholder identification of groups and venues encircled moderate levels of public stakeholder engagement with classical music as a genre (52%). Overall, data suggested that public stakeholders were moderately acquainted with classical music and frequently associated specific venues with classical music. Nevertheless, they demonstrated very limited engagement with classical music on a grassroots community level. The data implied that classical events previously attended by public stakeholders were likely to have been presented by non-local groups. These results confirmed findings from an institutional perspective in Strand 1 that local classical musicians were not engaging effectively with the wider community.[126]

---

[126] An unexpected statistical result emphasised the limitations of grassroots engagement with classical music in the studied community. Despite a negligibly low rate of local classical group identification (three out of 31 respondents ≈ 10%), two of the three respondents who identified classical groups were non-attenders. Therefore, surveyed members of the public who previously attended live classical music were even less engaged with local classical groups than non-attenders. Given the low sample rate, this unusual result is likely to be an anomaly and unrepresentative of larger populations. Nevertheless, for the purpose of illustration, it truly highlighted a disconnect between stakeholder engagement with classical music as a genre, and as a locally practised activity in the community.

7.3.2 An institutional perspective

Institutionally, local chamber musicians were ill-equipped to engage with the types of classical venues that were identified by public stakeholders, including the main theatre and a wide selection of alternative venues. CMS members were jointly constrained by low financial resources and administrative will to utilise these venues—a scenario symptomatic of place-based entrapment. Low finances prohibited access to the widely identified main theatre, which cost $670 per performance session for local not-for-profit groups[127] (Artefact #113). Furthermore, the non-pursuit of wider funding resources by the institution (which would be facilitated by obtaining DGR status) constrained its ability to engage with a range of known venues. The situating of CMS performances in a venue that was not widely associated with classical music by public stakeholders reflected a dearth of bridging social capital (Putnam, 2000) that inhibited performer–audience connectivity. The current administrative and financial constraints of the local chamber music institution kept practitioners from fostering sustainable connections with public stakeholders in venues with which the latter group were familiar.

7.3.3 Venue visibility: Advertising and touring events

The discrepancy between public awareness of classical groups and venues also reflected the greater visibility of venues in the studied community. For the main theatre, visibility was achieved through effective advertising, and associations with diverse local and visiting acts, across various musical genres and artforms. Visible reserves of hard-copy advertising material in local community settings was strongly weighted towards events hosted by the main theatre, rather than events associated with classical music.[128] Observations (Strand 2) revealed that classical and chamber music advertising was only present at 8% of visited outlets. At the community arts centre, there were seven times as many (14) advertisements for events at the main theatre compared with classical music events (2). Theatre advertisements included events across a variety of artforms and genres (e.g., music, dance, and musical theatre). Across the year, the main theatre hosted a range of events, including local

---

[127] As noted by the president of CMS, the (currently) waning audience was also better accommodated by smaller venues (R4).

[128] This discrepancy would be influenced by the divergent budgets of classical music institutions and the council-operated main theatre in Stoneville.

and touring productions. Classical events in the theatre were primarily associated with touring companies (Opera Queensland, 2018; Artefact #101; Artefact #111). A perceived association between the main theatre and non-local classical performers was qualitatively confirmed by public stakeholders (R25; R26). Although collaborations between touring and local performers occasionally occurred (R2), the local institution seldom collaborated with visiting artists.

7.3.4 Community identity

Local arts events that connected with community identity facilitated engagement, according to public stakeholders, practitioners, and published survey data from the case-study region (Artefact #81). Community-mindedness was identified by public stakeholders as a core facilitator for classical music engagement (R26; R30; R36; R37). A larger-scale survey conducted by Arts Queensland (Artefact # 81) concurred that impacts of the arts upon "community pride and identity" were particularly strong in the studied region.[129] Data suggested that incentivising public attendance by connecting with community identity may address the divide between those who have attended classical music (52%) and those who connect with it on a community level (10%). Local anecdotal evidence supported the data, recounting a significantly inflated CMS audience (160–180)[130] at a WWI commemoration event with local infantry re-enactments (Artefact #87; R6; R7). This event placed community identity at the centre of programming. Nevertheless, the CMS rarely programmed events that substantively connected with local community identity, favouring looser organisational principles such as seasonal celebrations.[131] Other CMS concerts used miscellaneous programming (English, 2014), effectively repackaging eisteddfod preparation as a community service. Instead, placing community identity at the heart of events would facilitate sustained audience participation for classical music, as suggested by practitioners, and surveys of public stakeholders.

---

[129] In a Queensland region that incorporates the case-study location, 54% of respondents agreed that "the arts can impact on community pride and identity" compared with 45% of Queenslanders on average (Artefact #81).

[130] The average audience at contemporary CMS concerts was 30 (R1); therefore, the audience at the WWI event was inflated by approximately 6 times this number.

[131] The non-local nature of CMS concert themes was demonstrated by loosely themed events listed on their Facebook page (2019–2020): "Celebration of Young Musicians," "A Celebration," "Showstoppers," "The Luck of the Irish," and "Christmas Concert."

7.3.5 Non-classical collaborations

Cross-genre and cross-artform collaborations were alternative presentation strategies that effectively engaged public stakeholders with local classical groups. Whilst music was the most popular recreational interest of public stakeholders, non-classical genres were favoured.[132] Accordingly, the local classical group identified by three public stakeholders straddled genres of classical music and musical theatre. The public identification of this group over other classical groups reflected substantially higher attendance rates for non-classical music genres in Australia,[133] illuminating opportunities for classical artists to engage a wider audience through cross-genre collaboration (e.g., Funnell, 2018). A similar principle for cross-artform collaboration was observable in the WWI-themed CMS concert (2014). It drew upon musical, theatrical, and poetic elements (R7), reflecting the widening trend for Australian classical music to connect with other artforms (Fletcher, 2007; QSO, 2019; Vittes, 2014). Local examples supported broader evidence that non-classical collaborations facilitate sustained participation for classical music by appealing to a wider palette of audience interest.

7.3.6 Cross-genre collaboration and venue

Cross-genre collaboration presented opportunities for local classical groups to connect with public stakeholders in known venues. The most identified local classical group secured performances in the 1,000-seat main theatre (identified by 58% of public stakeholders) by engaging with both classical and musical theatre audiences. Furthermore, the pilot project demonstrated that cross-genre collaboration was a key diplomatic tool for classical musicians in order for them to secure a performance opportunity in an alternative venue. This was achieved by mitigating risks of poor attendance for classical music commonly perceived by venue managers (Robinson, 2013). Such venues offer opportunities for classical musicians to connect with new audiences. Cross-genre collaboration is an important variable in raising attendance for classical music and negotiating the tension between alternative/traditional venues (e.g., Neher, 2010) as platforms for engagement.

---

[132] As noted by R11, R12, R13, R22, R29, R30, R35, R36, and R40.

[133] According to recent data, nationwide classical music attendance was 1,261,565 in 2018 (LPA, 2019a) compared with 10,088,329 for contemporary music (LPA, 2019b) and 3,917,532 for musical theatre (LPA, 2019c).

7.3.7 Section conclusion

Limited engagement between local classical performers and public stakeholders in Stoneville was illustrated by divergences in public stakeholder identification of groups and venues associated with classical music. High levels of public engagement with the main theatre in Stoneville reflected its visibility as a community fixture, its association with diverse genres/artforms, and prolific advertised events. Whilst the CMS drew upon a much smaller pool of resources, institutional collaborations with non-local classical performers could present opportunities for the CMS to engage with a wider audience through the popular main theatre. Localised engagement opportunities for chamber music (Robinson, 2013) were also presented by alternative venues for classical music, which were widely identified by public stakeholders. Connecting with community identity and collaborating across genres/artforms were ways for classical chamber musicians to enhance their community interactions and present their work in a range of local venues.

7.4 Research Question 4: What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

7.4.1 Introduction

Alternative venues and improvisation were both identified as alternative presentation strategies for chamber music that foster audience engagement in Stoneville. Performing in alternative venues was widely confirmed by local audiences, public stakeholders, and contemporary scholars (Haferkorn, 2018; Robinson, 2013; Strahle, 2016b) as a key strategy for classical musicians to expand their engagement with communities. The regional pilot study (Strand 3) demonstrated the fiscal viability of coordinating a chamber music concert in an alternative venue, as noted by Robinson (2013).

Pilot performers also adopted an approach of disciplined improvisation (Sawyer, 2004) across genres to develop translatable musical frameworks for collaboration. These frameworks fostered shared musical understandings and bridging social capital, supporting the presentation of innovative repertoire. Both alternative

venues and improvisation were found to strengthen audience engagement for classical music, as inferred by Alter (2008), and both presentation strategies facilitated interactive, intimate, and informal concert experiences (Markusen & Brown, 2014; Hill, 2017; Steinbeck, 2008). Institutional perspectives remained polarised, questioning the viability of innovative engagement strategies for regional chamber music.

In the following sections, engaging features of traditional and alternative venues are first considered as candidates for compromise. Liminal and interactive features of alternative venues are next discussed, along with the viability of their use by independent chamber musicians. Ambivalent perspectives of the CMS institution towards alternative venues and improvisation are then presented. Finally, improvisation is considered as a facilitator for cross-genre collaboration and audience engagement. Audience perspectives are drawn from small samples in a specific regional community, again reinforcing the limitations of this case-study research.

7.4.2 The old and the new

Seeking a balance between traditional and alternative venues for classical music reflected the identification of multiple venue types by public stakeholders. This strategy could represent a compromise between tradition and innovation for CMS practitioners. Numerous local alternative spaces (15) were associated with classical music by public stakeholders, who linked such spaces with positive engagement outcomes including socialisation, creativity, and accessibility.[134] Practitioners and stakeholders recognised the need for local performers to broaden their audience base (R2; R38). Accordingly, alternative venues could alleviate effects of place-based entrapment (Gallina, 2017; see also Pretty et al., 2003). Balancing the need to shift venues (in order to heighten public awareness) with the practical benefits of a council-operated headquarters invoked Neher's (2010, p. 129) reminder that "new venues are critical for audience development … [but] there is room for both the new and the old in classical music connoisseurship." A compromise was suggested by Hambersin (2017) through the musical occupation of alternative pockets in traditional venues (e.g., theatre foyers). This strategy represents a compromise between traditional and

---

[134] As noted by R16, R18, R19, R26, R36, R37, R38, R40, and R41.

alternative spaces that would capitalise on high stakeholder identification of the main theatre, whilst encouraging CMS members to engage outside of their home venue.

7.4.3 Liminality

Alternative venues that embrace liminal qualities (Delanty, 2003; Glover, 2017; Higgins, 2012) were suggested by public stakeholders[135] and interviewees (R2; R9) as an effective way for classical musicians to engage a wider audience. Though not a current practice, local precedents existed for chamber music performances in liminal venues, including shopping centres (Artefact #121; R2). Literature confirmed that aligning artistic objectives with community needs can enhance sustained audience participation for classical music (Rizkallah, 2009; Saayman & Saayman, 2016). Liminal venues offer opportunities to strengthen grassroots bonds between practitioners and local audiences, promoting the growth of bridging social capital (Putnam, 2000) and increasing the visibility of classical music in the community.

7.4.4 Interactivity: Food and drink

Interactivity, intimacy, and informality were key components of heightened engagement for surveyed audience members in the pilot project.[136] Positive perceptions of performer–audience interactivity were linked with the presence of food and drink catering (CR46; CR47). The culinary link was also identified by public stakeholders (R25; R26; R36; R41), practitioners (R1; R4; R9), and scholars (Haferkorn, 2018; Strahle, 2016b) as an engagement strategy for classical music. Whilst afternoon tea was already a central component of CMS performances, it was consumed after concerts, rather than interactively enhancing the live experience. Nonetheless, the existing benefits of food and drink for CMS engagement practices were acknowledged by the founder, who described the allure of afternoon teas for audiences (R1). Audience data indicated that practitioners could integrate catering with the live concert experience as an alternative presentation strategy to strengthen engagement. In this way, food and drink would help to lubricate the performer/audience divide, acting as "WD-40" (Putnam, 2000, p. 23) to generate bridging social capital for classical music.

---

[135] (R16; R18; R19; R26; R37).
[136] As noted by CR42, CR43, CR44, CR45, CR46, CR47, CR48, CR49, and CR50.

7.4.5 Affordability: Food and drink

Negotiating with alternative venue managers is a way for chamber musicians to secure affordable engagement opportunities (Robinson, 2013) and catering plays an important role in these transactions. Negotiations with alternative venue management in the pilot project confirmed observations in the literature: Robinson (2013) noted that club/bar venues often provide a free performance space for chamber musicians, on the proviso that food and drink profits are generated at the performance. In the pilot project, the venue manager was willing to risk a loss (Robinson, 2013) based upon a community engagement agenda (Artefact #98; Artefact #100) shared with performers. Such venue–performer transactions represent the effective production of bridging social capital (Putnam, 2000) to foster musician outreach and draw a wider audience for classical music.

7.4.6 Institutional stance: Venues and improvisation

Alternative venues were discussed but not implemented as a performance strategy for the CMS. Members expressed interest in "a change [of venue] one month" (R6) and discussed how alternative venues could make "the organisation more mobile" (R2). The president even acknowledged the financial viability of the strategy, given the donation-based hire costs of some alternative venues (R4). Whilst local practitioners would like to explore performances in alternative venues, institutional inaction reflected a lack of sustained interest or administrative willpower to enact a change. Similarly, the chamber music institution adopted an ambivalent stance towards improvisation as an alternative presentation technique. Local classical practitioners demonstrated polarised views about the utility of improvisation as a collaborative technique. Within the institution, advocates for improvisation claimed that it enhanced performer–audience interactivity (R2; R4; R7). Negative perspectives emphasised perceptions of poor practitioner abilities (R4; R5; R6; R7) and the primacy of the work-concept (R5; see also Goehr, 1992). Overall, local classical music practitioners were open-minded regarding the use of improvisation in classical contexts[137] and CMS members participated in an improvised performance in the pilot

---

[137] As communicated by R2, R4, R6, R7, R8, R9, and R10.

project. Nevertheless, the local classical institution did not actively pursue improvisation as a musical engagement strategy.

7.4.7 Improvisation and cross-genre collaboration: Performers' perspectives

In the pilot project, musical improvisation skills were core facilitators for cross-genre collaboration, as determined by performers' reflections. Improvisation was viewed as "the central connection" (Fred, reflection, August 2, 2016) between performers, acting as a translational tool to "bridge the gap of stylistic differences and truly collaborate" (Rowena, reflection, January 29, 2017). The concept of disciplined improvisation (Sawyer, 2004) underpinned the development of musical frameworks for cross-genre collaboration in rehearsal—providing mutually understood guideposts of structure, harmony, melody, and rhythm. The function of improvisation as a collaborative lubricant for cross-genre musical practice reflected the role of bridging social capital in the facilitation of mutuality and respect across divergent social backgrounds (Szreter & Woolcock, 2005). The function of improvisation as a key collaborative tool for classical music justifies its growing inclusion in higher education syllabi (Berkowitz, 2010; Dolan, 2005; Hill, 2017). The resourcefulness of improvisation in regional music contexts (Joseph, 2014) highlights its practical application as an engagement tool for music graduates working outside of metropolitan areas.

7.4.8 Improvisation: Audience experience

Musical improvisation was strongly endorsed by audiences as an engagement strategy for classical music in the pilot project. Their endorsement confirmed the effectiveness of improvisation as an alternative presentation technique for local practitioners. Audience respondents confirmed that improvisation enhanced interactivity (A. Brown, 2013; Burland et al., 2014), informality, and intimacy (Pitts, 2005b). Improvisation also complemented and enhanced audience appreciation of repertoire. Audience members sought a balance between traditional and improvised presentation formats (CR42; CR46; CR49), paralleling the tension between traditional and alternative venues identified by public stakeholders. Links drawn between

improvisation and alternative venues suggested the emergence of a symbiotic relationship that enhances engagement (CR42; GR56; see also Alter, 2008).

Data suggests that improvisation appeals to younger audiences (ACA, 2010). Nevertheless, many audience respondents in the pilot project were established classical attenders in senior age brackets. Improvisation therefore held appeal for both traditional classical aficionados and emerging audiences. The openness of traditional attenders to improvisation challenged the strategies of classical music organisations that preserve traditional formats so as to retain established audiences (Bennett, 2008). Improvisation enhanced engagement through multiple facets of the audience experience—including connections with place and repertoire—enhancing concert experiences for new and established classical audiences.

7.4.9 Section conclusion

Improvisation and alternative venues were identified as effective alternative presentation strategies for classical chamber music. For chamber musicians, the affordability of using alternative venues was governed by negotiated agreements within a hybrid landscape of interactions between performers and venue managers (Robinson, 2013). Food and drink catering for attenders assumed an important role in these negotiations and made a broader contribution to interactive qualities of engagement through performance. The use of alternative venues—especially food/entertainment and liminal venues—was endorsed by local audiences, stakeholders, and practitioners as a means of enhancing outreach for classical music. Despite endorsements from numerous local practitioners, neither alternative venues nor improvisation were pursued as engagement strategies for chamber music in Stoneville. In the pilot project, improvisation was perceived by performers and audiences as a facilitator for engagement with classical music. For performers in the pilot project, a working approach of disciplined improvisation (Sawyer, 2004) was an essential component of cross-genre collaboration. Parallels between the function of improvisation and the growth of bridging social capital (Putnam, 2000) support the role of improvisation as a tool to both facilitate cross-genre collaboration and enhance engagement with community audiences.

Chapter 8: Conclusion and Recommendations

This study sought to investigate the musical and community engagement strategies that facilitate and constrain sustained participation from contemporary audiences for classical chamber music. Adopting a case-study design, the project was situated in and framed by the culture of a regional Australian community. This chapter provides a conclusion to the thesis, followed by a set of recommendations for future research, practice, and policy. Perspectives of a chamber music institution, public stakeholders, performers, and audiences were drawn upon to answer the following four research questions:

1. What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?
2. What are the music identities of members of a regional chamber music society and their shaping factors?
3. How do public stakeholders perceive the role of classical music in a regional Australian community?
4. What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

These questions, which were individually answered in the previous chapter, are drawn to a conclusion below. Contradictions observed in both the institutional model and the associated role of local government are then outlined. A closing summary is provided in relation to the focus questions, after which recommendations are proffered.

8.1 Conclusion

The local CMS in Stoneville, a regional Australian city, struggled to sustainably engage an audience for classical music and connect with public stakeholders in the community. Unsustainability was evident through the poor identification of local classical groups by public stakeholders (10%), despite elevated rates of classical concert attendance (52%) and classical venue identification (68%). Unsustainability was further evident through the struggles of the CMS to secure

consistent funding and participation rates from a broad demographic in the community. A key institutional constraint for local classical music engagement was entrapment within a venue, which can be viewed as a negative component of place attachment (Gallina, 2017; Pretty et al., 2003). Although alternative venues were widely perceived by local practitioners and public stakeholders to facilitate classical music engagement, the institution (CMS) remained firmly attached to a council-operated venue to avoid perceived threats to financial stability, tradition, and music identity. The non-development of effective administrative, financial, and programming strategies reflected the institution's dependence upon a venue that isolated them, fuelling public stakeholder perceptions of idiocultural exclusivity (Tracey, 2010) and cliquishness (Hruschka & Henrich, 2006) associated with the classical music community.

Classical music practitioners in Stoneville negotiated tensions between music, teacher, and other career identities. Music identities of CMS practitioners emphasised fellowship (Langston & Barrett, 2008) and egalitarianism (Peeters, 2004), contradicting public stakeholder perceptions of exclusivity and elitism in classical music (Ross, 2010). These stakeholder perceptions were exacerbated by the institutional association of classical music with competition culture, a key shaping factor for regional music identities. The complexities of competition culture and poor opportunities for professional development fuelled a regional cringe culture that constrained sustainable engagement practices.

A long-established institutional model presented chamber music concerts as a community service tailored for an elderly demographic. CMS concerts also functioned as an educational service, featuring performances by students (and adults) preparing for the eisteddfod and exams. Public stakeholders suggested that alternative performance models could help classical practitioners to engage with audiences. Suggested models substantively linked programming with community identity, and endorsed collaborations with practitioners from other genres and artforms. Performers in the pilot project demonstrated that cross-genre collaboration facilitates both audience engagement and performance opportunities in alternative venues. The development of the cross-genre pilot project was crucially enabled by techniques of disciplined improvisation (Sawyer, 2004). Audience surveys confirmed that improvisation was a core facilitator for engagement with classical music. Central to

its appeal as an engagement strategy were facets of increased interactivity, increased intimacy, and decreased formality.

8.1.1 The institutional model: Contradictions

A central observation about institutional chamber music in the studied community is a discrepancy between projected and implemented strategies for classical music engagement. Strategies suggested by practitioners frequently align with research findings, yet a lack of collective willpower or administrative capability constrained the institution from enacting the strategies of its own members. Instead, a laissez faire attitude towards engagement was conveyed: "We don't bother about the audience" (R1). The inaction of the institution ignored the evidence of diminishing attendance at concerts and the individual recognition that "there's going to have to be some changes happening" (R7).

Funding opportunities were considered difficult to obtain and the institutional bank account was "very low" (R4), but the need for skills development to negotiate cross-sector funding opportunities was not acknowledged or pursued by members. The engagement benefits of alternative venues (R2; R4; R6) and the unpredictability of council behaviour (R1; R7) were observed, yet the institution clung to a widely unrecognised[138] council venue to uphold tradition (R1), preserve a sense of belonging (R4; R6; R7) and avoid perceived financial hazards such as public liability insurance (R4; R7).

The CMS ethos promoted friendship and fellowship through classical music (R1; R5; R6; Artefact #12; Artefact #31). Nevertheless, the institution unwittingly detached itself from public discourse by isolating itself in a venue and engaging with a competition culture that tacitly endorsed a regional cringe culture (e.g., Diprose, 2019). Professional aspirations of performers (R2; R5) were rejected by a dated institutional model rooted in regional volunteerism (Isa, 2018). Engagement strategies, including cross-artform collaboration and improvisation (in the pilot project), had been trialled by the institution with positive engagement outcomes, but such strategies were not harnessed or pursued sustainably.

---

[138] Twenty-seven out of 31 public stakeholders (87%) did not identify the council-operated community arts centre as a venue for classical music.

8.1.2 The local governmental role: Contradictions

Another core constraint for chamber music engagement was a depleted reserve of linking social capital (Szreter & Woolcock, 2005) in the relationship between the institution and the regional council. As noted by O'Hara (2017), venue-based support is sometimes provided for community arts groups by local governments in Australia, but their broader levels of proactivity and strategic direction vary widely. The local chamber music institution was supported by a council venue, but discrepancies between promised and implemented arts policies echoed the unrealised engagement strategies of the institution.

The regional council's policies acknowledged a governmental role in local arts sustainability, promising to "maintain an open and transparent culture of communication and engagement with the arts" whilst investing "in arts and cultural programming … in recognition of its vitality in activating, engaging with and responding to the community" (Artefact #107). Despite this valiant agenda, poor communication characterised the council–institution relationship. In the wake of forced moves, shortened leases, and a threatened eviction, the vitality and confidence of the institution has been diminished (R7). Features of the council's arts policy that contradicted the reality of the council–institution relationship included pledges to:

- assist arts organisations to obtain information that connects them with wider funding sources;
- help arts organisations to increase their visibility within the community;
- support the growth of professionalism in regional arts; and
- facilitate cross-region arts exchanges.

The CMS has not received measurable support for audience engagement, professional development, or marketing, which highlights a contradiction between policy promises and implemented levels of support.

8.1.3 Summary against Research Questions (RQs)

RQ 1: What are the facilitators and constraints for sustainable engagement practices of institutional chamber music in a regional Australian community?

Institutional chamber music in a regional Australian community was constrained by numerous unsustainable engagement practices. These practices were influenced by place-based entrapment and a conservative institutional culture that largely depended on local government resources. The uncertain delivery of these resources was characterised by inconsistent support and poor communication between local government and the institution. Under the reported institutional model, concerts typically provided a community and/or educational service. Whilst these models benefitted small sectors of the community, broader engagement with stakeholders was not keenly pursued by the institution.

RQ 2: What are the music identities of members of a regional chamber music society and their shaping factors?

The music identities of members of a regional chamber music institution were reported as being rooted in fellowship and egalitarianism. These identities somewhat contradicted the institution's association with competition culture. By providing opportunities for performance preparation, the institution benefitted the local eisteddfod without securing significant returns for community engagement. Competition, along with a culture of limited support for professional development, combined as shaping factors for local music identities. These shaping factors closely aligned with notions of regional cringe culture (Diprose, 2019), which effectively subtracted value from local music identities. Evidence of this depletion was demonstrated by the negative self-perceptions of local practitioners.

RQ 3: How do public stakeholders perceive the role of classical music in a regional Australian community?

Public stakeholders in Stoneville perceived a very limited role for classical music in Stoneville. Public stakeholders' disengagement with local classical events was evident through a discrepancy between their identification of local classical groups and classical venues. Accordingly, public stakeholders conveyed perspectives that grassroots classical events are exclusive, elitist, and cliquish. Local evidence

suggested that public stakeholders would attend these events if substantive links were perceived between event programming and community identity. The articulation of such links would require clear artistic planning and advertising from an institutional perspective.

RQ 4: What alternative presentation strategies for classical chamber music foster audience engagement in a regional community?

According to audiences and performers, improvisation was a key alternative presentation strategy that fostered engagement with classical chamber music in Stoneville. These views were underpinned by principles of interactivity (A. Brown, 2013) and spontaneity in performance (R. Levin, 2011; Sandow, 2014) that help to secure the future of classical music. Other alternative presentation formats for classical music promoted community engagement and musical engagement, supporting an improvised approach. Such formats included the use of alternative venues, innovative programming, and cross-genre/cross-artform collaborations. In Stoneville, endorsement of these formats was provided by audiences and public stakeholders.

8.1.4 Contributions of this research

This project paves new territory within current scholarship by:

- drawing a substantial link between place-based research and audience engagement for chamber music;
- drawing connections between negative facets of place attachment and classical music practices; and
- observing, documenting, and analysing institutional perspectives of chamber music practice in a regional Australian city.

8.2 Recommendations

The following sections outline the recommendations of this thesis. They are addressed sequentially as recommendations for further research, practice, and policy. The recommendations draw upon community engagement and musical engagement strategies discussed in this thesis.

8.2.1 Further research

Recommendation 1: Expand place-based and regional scholarship for chamber music practices

Further research is required to expand the contribution of place-based research to classical music scholarship, explore the sociocultural role for classical music in regional Australia, and map institutional perspectives of chamber music practice. Given that this intrinsic case study focuses on a specific community, further regional studies of chamber music would unlock opportunities for cross-case analysis. Further studies may strengthen understandings of the roles played by practice and policy in sustaining audience participation for regional classical music.

Recommendation 2: Investigate links between improvisation and alternative venues

Whilst the benefits of improvisation for classical music engagement are acknowledged (Dolan, 2005; Hill, 2017; R. Levin, 2011), further research could investigate emerging observations of a symbiotic relationship between improvisation and alternative venues as pillars for audience engagement with classical music.

Recommendation 3: Further investigate links between community identity and regional arts engagement

Further research could undertake a deeper level of sociocultural analysis to determine underlying links between community identity and regional arts attendance. Such work could strengthen understandings about the role of the arts in social capital generation and civic engagement in regional communities. This would provide valuable data for regional arts organisations and visiting companies that are tailoring programs to engage with regional audiences.

8.2.2 Practice

8.2.2.1 Community engagement

Recommendation 4: Explore models of practice that embrace a multiplicity of performance outcomes and place-based opportunities for engagement

Collaborative models of practice that promote community engagement for chamber music are described by the metaphor "Planting seedlings on terraces." A seedling is a "young plant that grows from a seed that is germinated" (Park & Allaby, 2013, "Seedling," para. 1). The horticultural metaphor is inspired by Hillier (2013, p. 105), who observed properties of germination that are "heterogeneous, dynamic and concerned with performance or 'doing', rather than representations of coded categorisation."

Seedlings represent a grassroots model of engagement for performers, reaching beyond the comfort of "home" so as to build relationships with multiple alternative venues in the community. Alternative venues such as pubs, cafes, markets, gardens, or homes (including Airbnb experiences) allow local classical musicians to connect with new and younger audiences.

Terraces represent a tier system that caters for the multiple aims of practitioners who navigate complex music identities. For regional practitioners, chamber music performance can represent an act of charity, offering to God, professional pursuit, or simply an expression of friendship. A multiplicity of performance motivations reflects the complex definition of "chamber musician" in a regional music community.

Recommendation 5: Build institutional relationships with local businesses in order to foster engagement with public stakeholders

Through greater practitioner engagement with local businesses, the institution could identify opportunities for advertising or in-kind support that facilitate stakeholder engagement with community arts activities. It is suggested that closer practitioner–business relationships would help to narrow the divide between public stakeholders' familiarity with local classical groups and local classical venues observed in Stoneville.

Recommendation 6: Seek external support in order to enhance administrative and financial outcomes for the institution

It is recommended that local chamber musicians seek external support to:

- improve the financial position of their institution—by obtaining DGR status and ascertaining opportunities/requirements for public and private funding; and

- implement administrative frameworks that align with performance goals, for example that they consider registering as a charity or pursuing opportunities to further professional development outcomes.

Recommendation 7: Shape programming in order to connect with community identity through performance

By emphasising community identity within the thematic content of classical performances, practitioners could engage more effectively with regional audiences. It is suggested that embracing "community identity" is an effective way to connect with culturally-aware non-attenders (Price, 2017; Winzenried, 2004) in regional Australia. Within this study, CANAs represent a significant band of public stakeholders who demonstrate a genre-based interest in classical music but are not connecting with it on a community level.

It is suggested that concerts as "community identity" could support a terraced model of practitioner performance aims. This would replace the current "community-service" model of the institution, which is strongly linked to the music identities of specific members who endorse volunteerism and performance as a charitable act.

"Community identity" concerts could include music by local composers and connect with local historical themes. Consultations with traditional owners could identify ways for classical performance to support intercultural collaborative projects and generate opportunities for reconciliation.

8.2.2.2 Musical engagement

Recommendation 8: Use musical improvisation in order to engage with new genres and new audiences

It is suggested that local classical practitioners seek opportunities to develop improvisation skills in order to facilitate:

- sustained participation from contemporary audiences for classical music by increasing levels of interactivity, intimacy, informality, and immersion within the audience experience; and
- cross-genre collaborative opportunities, which foster connections with alternative venues and new audiences.

Practitioners could acquire improvisation skills by seeking opportunities to engage with specialist improvisers (visiting or non-classical local performers) through workshops and/or collaborative performances.

Recommendation 9: Approach competition judiciously as a facet of skills development

It is suggested that the chamber music institution continues to participate in competition culture so as to benefit from opportunities for technical/musical development. Nevertheless, wider stakeholder engagement with classical music would be facilitated by refocusing on alternative models, such as promoting musical engagement and fostering collaborative contexts for achievement. This adjustment would help to avoid negative repercussions for music identities caused by a complex link between competition and cringe cultures.

8.2.3 Policy

8.2.3.1 Community engagement

Recommendation 10: Encourage local, state, and federal governments to identify and support a range of venues for chamber music

Supportive measures by governments can be characterised by the metaphor "Water the seedlings." Given that the SRC operates a community arts centre, main

theatre, alternative performance venues, and recreational facilities across multiple towns, they are in an optimum position to help the institution engage sustainably by:

- facilitating an affordable diversification of venues for performance;
- offering opportunities for the institution to use smaller spaces within the main theatre in adjacent timeslots to larger events—perhaps through welcome performances in the foyer or a stall at the kiosk, where the institution could engage with patrons and offer information packs; and
- providing opportunities for "satellite" chamber music tours to neighbouring communities where classical music is difficult to access locally, and offering financial incentives (such as travel support and reduced hire fees) to perform in council-operated venues.

Recommendation 11: Link council community leases to an engagement/marketing plan

It is proposed that tenancy conditions for council community leases include strategies for engagement and marketing that are agreed upon between the regional council and institution. The implementation of such plans would alleviate place-based entrapment and ensure that community music groups effectively engage with the local community. As a condition of holding a council community lease, the institution would be required to regularly meet with dedicated community engagement and marketing officers in order to implement evidence-based strategies for effective engagement. Such transactions would implement a dormant council policy to "maintain an open and transparent culture of communication and engagement with the arts and cultural sectors" (Artefact #107).

Within the community arts centre, it is suggested that the regional council could stimulate opportunities for community arts groups to collaborate by resourcing larger spaces and promoting opportunities for intergroup exchanges. This would facilitate the policy-based implementation of "cross-artform exchanges" (Artefact #107) and help to draw audiences together (R. Davidson, 2014).

Recommendation 12: Provide external support in order to enhance administrative and financial outcomes for the institution

The regional council could offer training programs to help CMS members develop skills that strengthen financial and administrative frameworks. Such programs would align with an existing policy to "encourage financial sustainability of artists and organisations by providing information that connects the arts and cultural sectors to philanthropy and other alternative means of financing" (Artefact #107). The council could also assist CMS members to pursue professional development, in line with a stated aim to "support professional and emerging professional artists to facilitate industry development" (Artefact #107).

8.2.3.2 Musical engagement

Recommendation 13: Foster sustainable collaborations with visiting practitioners

Local government could play a pivotal role in fostering collaborations between local practitioners and visiting artists across multiple genres and artforms. The regional council plays a coordinating role in booking/hire arrangements for many arts events in Stoneville. They could actively promote collaborations and development opportunities for local groups by encouraging visiting artists to undertake community engagement activities with local practitioners.

8.3 Concluding remarks

These recommendations have illuminated ways that future research, practices, and policies could facilitate sustained participation from contemporary audiences for classical music in a regional Australian community. Importantly, it is suggested that links between grassroots institutional practice and local government are enhanced and nurtured, strengthening reserves of linking social capital in the community (Szreter & Woolcock, 2005). Such relationships can encourage innovation, whilst fostering connections between classical musicians, public stakeholders, and community identity.

8.4 Epilogue

The phone rang. It was my friend Doug, the arts administrator who had spoken passionately during his interview about the need to build sustainable identities for artists in Stoneville. Three years had slipped by since our interview. Doug's voice was crackly over the hands-free microphone in his car. "I've just come from a board meeting with the Chamber Music Society." Beneath the enthusiastic veneer of his tone, I could detect a sense of vanquishment. Doug was accustomed to fighting difficult battles with limited support. "The committee has just moved to wind up the organisation. No-one wants to lead it anymore and they just don't see it being viable to keep it running. The old society will fold, and chamber music will become an arm of the Stoneville Youth Orchestra organisation. I thought you'd want to know." I closed the call with sadness. During my engagement with the research site, I had identified issues of entrapment, inertia, and conservatism that had endangered chamber music in Stoneville. It appeared that such factors had now taken their toll. I pondered the future for grassroots classical music in Stoneville, and hoped that publishing this dissertation would encourage other regional arts organisations to connect with stakeholders in different ways.

As classical musicians in contemporary society, we must remain open to innovation; to embrace alternative venues, genres, and techniques to expand our voice. Through our practice, we can encourage people to connect with their communities and bridge their differences; to show how our artform can foster harmony in an increasingly fragmented and volatile post-COVID world.

List of References

Abad, V. (2018). *Music Early Learning Programs: Parental beliefs, aspirations and participation* (Doctoral dissertation, University of Queensland, Brisbane, Australia). Retrieved from https://espace.library.uq.edu.au/view/UQ:720582

Adams, S. (2018, August 9). Evenings at Peggy's: Colin Bright. *ABC New Waves.* Retrieved from https://www.abc.net.au/classic/programs/new-waves/evening-at-peggys-colin-bright/10093604

Adams, S. (2020). New Waves. Retrieved from https://www.abc.net.au/classic/programs/new-waves/

Agar, M. (1986). *Speaking of Ethnography.* London, England: SAGE.

Agrell, J. (2013). *Improvised Chamber Music: Spontaneous Chamber Music Games for Four (or Three or Five) Players.* Chicago, IL: GIA.

Alberge, D. (2020, June 6). Why today's musicians should follow classical greats … and improvise. *The Observer.* Retrieved from https://www.theguardian.com/music/2020/jun/06/why-classical-musicians-need-to-learn-how-to-improvise?fbclid=IwAR0Bfit5JqoZCXeNp3Ay4lenc60OujVaW6PKShTf1Q1ZSmes4x4fwTcPAVY

Allsup, R. E. (2011). Popular Music and Classical Musicians: Strategies and Perspectives. *Music Educators Journal, 97*(3), 30–34. doi:10.1177/0027432110391810

Alter, A. (2008, November 28). Music: Making Up the Classics. *Wall Street Journal*, p. W.1.

Anderson, E. (2018). Belonging, Temporariness and Seasonal Labour: Working Holidaymakers' Experiences in Regional Australia. In S. Werth & C. Brownlow (Eds.), *Work and Identity: Contemporary Perspectives on Workplace Diversity* (pp. 117–131). Cham, Switzerland: Springer.

Andriani, L. (2013). *Social Capital: a Road Map of Theoretical Frameworks and Empirical Limitations* [Working paper]. London, England: Birkbeck University. Retrieved from http://www.bbk.ac.uk/management/docs/workingpapers/WP1.pdf

Anwar McHenry, J. (2011). Rural empowerment through the arts: The role of the arts in civic and social participation in the Mid West region of Western Australia. *Journal of Rural Studies, 27*(3), 245–253. doi:10.1016/j.jrurstud.2011.03.001

Aon Risk Services Australia. (2019). Performers and Entertainers: Public Liability Insurance. Retrieved from https://business-insurance.aon.com.au/Professions/Entertainment/Performers

Arts Queensland., & Australia Council for the Arts. (2014). *Arts Participation Survey: Queensland*. Surry Hills, Australia: Instinct and Reason. Retrieved from https://www.arts.qld.gov.au/images/documents/artsqld/Research/arts-in-daily-life-queenslanders-and-the-arts.pdf

Ashley, R. (2014). Musical Improvisation. In S. Hallam, I. Cross & M. Thaut (Eds.), *The Oxford Handbook of Music Psychology* (pp. 667–679). Oxford, England: Oxford University Press.

Ashmore, R. D. (1970). *Intergroup contact as a prejudice-reduction technique: An experimental examination of the shared-coping approach and four alternative explanations* (Doctoral dissertation, University of California, Los Angeles, CA). Retrieved from https://psycnet.apa.org/record/1971-21103-001

Atkinson, P., & Silverman, D. (1997). Kundera's immortality: The interview society and the invention of the self. *Qualitative Inquiry*, *3*(3), 304–325. doi:10.1177/107780049700300304

Augustyn, A., Bauer, P., Duignan, B., Elridge, A., Gregersen, E., Lotha, G., . . . Zelazko, A. (2014). Ritornello. In A. Augstyn, P. Bauer, B. Duignan, A. Elridge, E. Gregersen, A. McKenna, . . . A. Zelazko (Eds.), *Encyclopaedia Britannica*. Retrieved from https://www.britannica.com/art/ritornello

Auslander, P. (2008). *Liveness: performance in a mediatized culture* (2nd ed.). London, England: Routledge.

Australasian Performing Right Association and Australasian Mechanical Copyright Owners' Society. (2019a). 2019 Art Music Awards. Retrieved from http://apraamcos.com.au/awards/2019-awards/art-music-awards/

Australasian Performing Right Association and Australasian Mechanical Copyright Owners' Society. (2019b). Buy the discounted insurance you need online in 5 minutes from Aon. Retrieved from http://apraamcos.com.au/about-us/apra-amcos-benefits/insurance/aon/

Australia Council for the Arts. (2010). *More than bums on seats: Australian participation in the arts.* Surry Hills, Australia: Instinct and Reason. Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/research/full_report_more_than_bums_on_-54325919b74d6.pdf

Australia Council for the Arts. (2015). *Arts Nation: An Overview of Australian Arts.* Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/arts-nation-final-27-feb-54f5f492882da.pdf

Australia Council for the Arts. (2017a). Connecting Australians: Results of the National Arts Participation Survey, June 2017. Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/connecting-australians-natio-59520692c614a.pdf

Australia Council for the Arts. (2017b). The Arts in Regional Australia: a Research Summary. Retrieved from https://www.australiacouncil.gov.au/research/regional-arts-summary/

Australia Council for the Arts. (2017c). *Regional and remote arts touring projects receive a $2.8 million boost* [press release]. Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/news/170509-regional-and-remote-arts-touring-projects-receive-a-2.8-million-boost.pdf

Australia Council for the Arts. (2017d). *Australia Council strengthens bilateral arts relationship with China* [press release]. Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/news/170327-australia-council-strengthens-bilateral-arts-relationships-with-china-1-.pdf

Australia Council for the Arts. (2017e). Australia Council Delivers more than $6 million for arts projects. Retrieved from http://www.australiacouncil.gov.au/news/media-centre/media-releases/australia-council-delivers-more-than-6-million-for-arts-projects/

Australia Council for the Arts. (2019). Major Performing Arts Framework. Retrieved from https://www.australiacouncil.gov.au/programs-and-resources/major-performing-arts-framework/

Australian Broadcasting Corporation. (2019). ABC Open Closes. Retrieved from https://www.abc.net.au/news/abcmyphoto/abc-open/

Australian Bureau of Statistics. (2004). Measuring Social Capital: An Australian Framework and Indicators. Retrieved from https://www.ausstats.abs.gov.au/Ausstats/free.nsf/Lookup/13C0688F6B98DD45CA256E360077D526/$File/13780_2004.pdf

Australian Bureau of Statistics. (2014). 4172.0 - Arts and Culture in Australia: A Statistical Overview, 2014: Attendance and Participation. Retrieved from https://www.abs.gov.au/ausstats/abs@.nsf/Lookup/4172.0main+features192014

Australian Bureau of Statistics. (2015). Volunteers contribute 743 million hours to the community. Retrieved from http://www.abs.gov.au/ausstats/abs@.nsf/Latestproducts/4159.0Media%20Release102014?opendocument&tabname=Summary&prodno=4159.0&issue=2014&num=&view=

Australian Chamber Orchestra. (2015). #MY4SEASONS. Retrieved from https://web.archive.org/web/20150923161302/https://www.aco.com.au/instacomp

Australian Chamber Orchestra. (2020). Regional Strings Workshops. Retrieved from https://www.aco.com.au/learning-and-outreach/community-engagement/regional-strings-workshops

Australian Major Performing Arts Group. (2017). Audience Development. Retrieved from https://www.ampag.com.au/article/audience-development

Australian Music Centre. (1998). Improvisation / by Arf, Arf. Beneath that crack in the door / by David Tolley. Retrieved from https://www.australianmusiccentre.com.au/product/improvisation

Australian Music Centre. (2017). CD: Birdsong at dusk / William Barton. Retrieved from https://www.australianmusiccentre.com.au/product/birdsong-at-dusk

Australian National Academy of Music. (2016). Listen to ANAM – Australian Voices. Retrieved from https://anam.com.au/whats-on/news/anam-mary-finsterer

Australian National Academy of Music. (2018). History of the South Melbourne Town Hall. Retrieved from https://anam.com.au/contact-us/p_contact-us

Australian String Quartet. (2020). Support Australian Composers. Retrieved from http://www.asq.com.au/news/support-australian-composers/

Australian Taxation Office. (2016). Register of Cultural Organisations. Retrieved from https://www.ato.gov.au/Non-profit/Getting-started/In-detail/Types-of-DGRs/Register-of-Cultural-Organisations/

Australian Youth Orchestra. (2019). Through the ages. Retrieved from https://www.ayo.com.au/content/1950s/gjhzqx

Bailes, F., & Dean, R. (2012). Comparative Time Series Analysis of Perceptual Responses to Electroacoustic Music. *Music Perception, 29*(4), 359–375. doi:10.1525/mp.2012.29.4.359

Bailey, L. E. (2008). Observation research. In E. F. Provenzo & J. Renaud (Eds.), *Encyclopedia of the Social and Cultural Foundations of Education*. Thousand Oaks, CA: SAGE.

Baker, T. (2007). Stop re-inventing the wheel. (Original work published in 2000). Retrieved from http://culturehive.co.uk/wp-content/uploads/2013/04/Stop-Reinventing-the-Wheel-Guide-to-Classical-Music-Audiences.pdf

Ballantyne, J., & Zhukov, K. (2017). A good news story: Early-career music teachers' accounts of their "flourishing" professional identities. *Teaching and Teacher Education*, *68*, 241–251. doi:10.1016/j.tate.2017.08.009

Ballantyne, J., Kerchner, J. L., & Aróstegui, J. L. (2012). Developing Music Teacher Identities: An International Multi-Site Study. *International Journal of Music Education, 30*(3), 211–226. doi:10.1177/0255761411433720

Bannister, P., Burman, E., Parker, I., Taylor, M., & Tindall, C. (1994). *Qualitative methods in psychology: A research guide*. Buckingham, England: Open University Press.

Barlow, M., & Shibli, S. (2007). Audience development in the arts: A case study of chamber music. *Managing Leisure, 12*(2–3), 102–119. doi:10.1080/13606710701339272

Barnes, M. (2011). "Music to our ears": understanding why Canadians donate to arts and cultural organizations. *International Journal of Nonprofit and Voluntary Sector Marketing, 16*(1), 115–126. doi:10.1002/nvsm.405

Barone, T. (1992). On the Demise of Subjectivity in Educational Inquiry. *Curriculum Inquiry, 22*(1), 25–38. doi:10.1080/03626784.1992.11075391

Barrett, M. S. (2017). From Small Stories: Laying the Foundations for Narrative Identities In and Through Music. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 63–78). New York, NY: Oxford University Press.

Barrett, M. S., & Mills, J. (2009). The inter-reflexive possibilities of dual observations: An account from and through experience. *International Journal of Qualitative Studies in Education, 22*(4), 417–429. doi:10.1080/09518390802448549

Barrett, M. S., & Stauffer, S. L. (2009a). *Narrative Inquiry in Music Education: Troubling Certainty*. Dordrecht, The Netherlands: Springer.

Barrett, M. S., & Stauffer, S. L. (2009b). Narrative Inquiry: From Story to Method. In M. S. Barrett & S. L. Stauffer (Eds.), *Narrative Inquiry in Music Education* (pp. 7–17). Dordrecht, The Netherlands: Springer.

Barry, J. (2012). Interview with Martin Comte. In M. Comte (Ed.), *Community Arts* (pp. 50–64). North Melbourne, Australia: Australian Scholarly Publishing.

Bartleet, B.-L. (2009). Sound Links: Exploring the social, cultural and educational dynamics of musical communities in Australia. *International Journal of Community Music, 1*(3), 335–356. doi:10.1386/ijcm.1.3.335_1

Bartleet, B.-L. (2012). Building Vibrant School-Community Music Collaborations: Three Case Studies from Australia. *British Journal of Music Education, 29*(1), 45–63. doi:10.1017/s0265051711000350

Bartleet, B.-L., & Ellis, C. (2009). *Music autoethnographies: making autoethnography sing / making music personal*. Bowen Hills, Australia: Australian Academic Press.

Bartleet, B.-L., Bennett, D., Bridgstock, R., Draper, P., Harrison, S., & Schippers, H. (2012). Preparing for portfolio careers in Australian music: Setting a research agenda. *Australian Journal of Music Education, 1,* 32–41.

Baskerville, D., & Baskerville, T. (2017). *Music business handbook and career guide* (11th ed.). Los Angeles, CA: SAGE.

Bastien, D., & Rose, J. (2014). Cooperative Activity: The Importance of Audiences. In N. Denzin (Ed.), *Revisiting Symbolic Interaction in Music Studies and New Interpretive Works* (pp. 21–36). Bingley, England: Emerald.

Bathurst, R., & Williams, L. (2014). Music Beyond the Chamber: NZTrio and Embodied Communities. In D. Ladkin & S. Taylor (Eds.), *The Physicality of Leadership: Gesture, Entanglement, Taboo, Possibilities* (pp. 135–152). Bingley, England: Emerald.

Baur, N. (2009). Problems of Linking Theory and Data in Historical Sociology and Longitudinal Research. *Historical Social Research, 34*(1), 7–21.

Beeching, A. M. (2005). *Beyond talent: creating a successful career in music*. Oxford, England: Oxford University Press.

Beeching, A. M. (2012). Musicians made in the USA. In D. Bennett (Ed.), *How to make Music Graduates Employable* (pp. 27–43). Champaign, IL: Common Ground.

Bellamy, J., & Leonard, R. (2015). Volunteering Among Church Attendees in Australia: Individual and Collective Dimensions. In L. Hustinx, J. von Essen,

J. Haers & S. Mels (Eds.), *Religion and Volunteering* (pp. 121–143). Cham, Switzerland: Springer.

Bennett, D. (2008). *Understanding the Classical Music Profession: the Past, the Present and Strategies for the Future*. Farnham, England: Ashgate.

Bennett, D. (2012). Staying Afloat: Skills, Attributes and Passions. In D. Bennett (Ed.), *How to make Music Graduates Employable* (pp. 63–78). Champaign, IL: Common Ground.

Bennett, D., & Bridgstock, R. (2015). The urgent need for career preview: Student expectations and graduate realities in music and dance. *International Journal of Music Education, 33*(3), 263–277. doi:10.1177/0255761414558653

Bennett, D., & Stanberg, A. (2006). Musicians as Teachers: Developing a Positive View through Collaborative Learning Partnerships. *International Journal of Music Education, 24*(3), 219–230. doi:10.1177/0255761406069646

Bennison, E. (2015). Arts access Australia NDIS and the arts: Recreation and beyond. *Interaction: The Australian Magazine on Intellectual Disability, 28*(3), 8–12.

Berkowitz, A. (2010). *The Improvising Mind: Cognition and Creativity in the Musical Moment*. Oxford, England: Oxford University Press.

Berlyne, D.E. (1971). *Aesthetics and Psychobiology*. New York, NY: Appelton-Century-Crofts.

Bevan, S. (2003, July 21). Journeys into a state of sound. *Sydney Morning Herald*. Retrieved from https://www.smh.com.au/entertainment/music/journeys-into-a-state-of-sound-20030721-gdh4q8.html

Bhattacharjee, Y. (2019, January 25). Smartphones revolutionize our lives – but at what cost? *National Geographic.* Retrieved from https://www.nationalgeographic.com/science/2019/01/smartphones-revolutionize-our-lives-but-at-what-cost/

Biggs, M. (2004). Learning from Experience: approaches to the experiential component of practice-based research. In H. Karlsson (Ed.), *Forskning, Reflektion, Utveckling* (pp. 6–21). Stockholm, Sweden: Vetenskapsradet.

Binns, G. (1982). *Musical aspects of Eisteddfods and the Royal South Street Society Competitions in Ballarat to 1900* (Honours thesis, University of Melbourne, Australia).

Block, D. (2010). Secondary: Civic Music Ensembles Aid Schools and Fill a Void. *Teaching Music, 17*(6), 58.

Blumenfeld, L. (2013, April 22). Beyond Genre: Where Classical Music And Jazz Collaborate. *Wall Street Journal*, p. D.5.

Bochner, N. (2010). A study of the use of improvisation in the teaching of classical musicians: 2009 Churchill Fellowship. Retrieved from https://www.australianmusiccentre.com.au/article/a-study-of-the-use-of-improvisation-in-the-teaching-of-classical-musicians

Boland, M. (2020, April 8). Coronavirus has shut down Australia's arts industry but artists say the Government has ignored them. *ABC Arts*. Retrieved from https://www.abc.net.au/news/2020-04-08/arts-sector-say-need-emergency-funding-to-survive-shutdown/12130398

Borthwick, S., & Davidson, J. (2002). Developing a Child's Identity as a Musician: A Family 'Script' Perspective. In R.A.R. MacDonald, D.J. Hargreaves & D. Miell (Eds.), *Musical Identities* (pp. 60–78). New York, NY: Oxford University Press.

Botstein, L. (1999). The Audience. *The Musical Quarterly, 83*(4), 479–486. doi:10.1093/mq/83.4.479

Botstein, L. (2008, October 3). WEEKEND JOURNAL: The Unsung Success of Live Classical Music. *Wall Street Journal*. Retrieved from https://www.wsj.com/articles/SB122299103207600279

Bourdieu, P. (1984). *Distinction: a social critique of the judgement of taste.* Cambridge, MA: Harvard University Press.

Bourdieu, P. (1986). The Forms of Capital (R. Nice, Trans.). In J. G. Richardson (Ed.), *Handbook of Theory and Research for the Sociology of Education* (pp. 280–291). Westport, CT: Greenwood.

Bozza, A. (2009). *Why AC/DC matters.* New York, NY: William Morrow.

Bradley, C. (2017). *National Classical Music Audiences: An Analysis of Audience Finder box office data for classical music events 2014–2016.* Retrieved from The Audience Agency website: https://www.theaudienceagency.org/asset/1303

Brandellero, A., & Pfeffer, K. (2015). Making a scene: exploring the dimensions of place through Dutch popular music, 1960–2010. *Environment and Planning A, 47*(7), 1574–1591. doi:10.1177/0308518x15595781

Brandis, G. (2014). 'Regional Arts Australia Summit: On the Edge of Something Big'. Interviewed by Michael Cathcart for *ABC Radio National*, October 20. Available at: https://www.abc.net.au/radionational/programs/booksandarts/on-the-edge-of-something-big/5762252

Bresler, L. (2009). Research Education Shaped by Musical Sensibilities. *British Journal of Music Education, 26*(1), 7–25. doi:10.1017/s0265051708008243

Brewer, J. D. (2000). *Ethnography*. Buckingham, England: Open University Press.

Brinkmann, S. (2014). Unstructured and Semi-Structured Interviewing. In P. Leavy (Ed.), *The Oxford Handbook of Qualitative Research* (pp. 277–299). Oxford, England: Oxford University Press.

British Council. (2016). *As Others See Us: Perceptions of the UK from young people across G20 countries.* Retrieved from https://www.britishcouncil.org/sites/default/files/as_others_see_us_2016_0.pdf

Brook, J. E. (2011). *Rural routes: Place-based music education in two rural Canadian communities* (Doctoral dissertation, Queen's University, Kingston, Canada). Retrieved from Proquest Digital Dissertations. (AAT NR78366)

Broom, J., Broom, A., & Kirby, E. (2018). Context-sensitive antibiotic optimization: A qualitative interviews study of a remote Australian hospital setting. *Journal of Hospital Infection, 100*(3), 265–269. doi:10.1016/j.jhin.2018.06.002

Broughton, M. (2017). Audience. Retrieved from https://play.google.com/store/apps/details?id=com.ministryofapps.audience&hl=en

Brown, A. (2002). *Classical Music Consumer Segmentation Study: How Americans Relate to Classical Music and their Local Orchestras*. Retrieved from https://www.esm.rochester.edu/iml/prjc/poly/wp-content/uploads/2012/04/2002_Classical_Music_Consumer_Report.pdf

Brown, A. (2012). All the World's a Stage: Venues and Settings, and the Role They Play in Shaping Patterns of Arts Participation. *GIA Reader, 23*(2).

Brown, A. (2013). All the World's a Stage: Venues and Settings, and Their Role in Shaping Patterns of Arts Participation. In J. Radbourne, H. Glow, & K. Johanson (Eds.), *The Audience Experience: A critical analysis of audiences in the performing arts* (pp. 49–66). Bristol, England: Intellect.

Brown, B. [Barbara], & Perkins, D. D. (1992). Disruptions in place attachment. In I. Altman, & S. M. Low (Eds.), *Place Attachment*. New York, NY: Plenum Press.

Brown, B. [Bruce] (2010). Descriptive statistics. In N. J. Salkind (Ed.), *Encyclopedia of research design*. Los Angeles, CA: SAGE.

Brown, M., & Edelson, D. C. (2001, April 11). *Teaching by design: Curriculum design as a lens on instructional practice*. Paper presented at the Annual meeting of the American Educational Research Association, Seattle, WA. Retrieved from http://www.inquirium.net/people/matt/BrownAERA2001.pdf

Brown, S. C., & Knox, D. (2017). Why go to pop concerts? The motivations behind live music attendance. *Musicae Scientiae, 21*(3), 233–249. doi:10.1177/1029864916650719

Bruni, L., & Sugden, R. (2000). Moral canals: Trust and social capital in the work of Hume, Smith and Genovesi. *Economics and Philosophy, 16*(1), 21–45. doi:10.1017/s0266267100000122

Bryant, N. (2012). Cultural creep: Australian arts on the march. *Griffith REVIEW, 36*, 100–110.

Bryman, A. (2001). *Ethnography*. London, England: SAGE.

Bullen, P., & Onyx, J. (1999). Social Capital: Family Support Services and Neighbourhood and Community Centres in NSW. Retrieved from http://www.mapl.com.au/A12.htm

Bullock, M. (2012). Australia. In C. A. Zimring and W. L. Rathje (Eds.), *Encyclopedia of Consumption and Waste: The Social Science of Garbage.* Thousand Oaks, CA: SAGE.

Bunting, C. (2011, January 4). The Challenges of Being in a Creative Business. *Business News Daily.* Retrieved from https://www.businessnewsdaily.com/554-surviving-art-business.html

Burke, P., Burton, C., Huybers, T., Islam, T., Louviere, J. J., & Wise, C. (2010). The scale-adjusted latent class model: application to museum visitation. *Tourism Analysis, 15*, 147–165. doi:10.3727/108354210x12724863327605

Burland, K., Windsor, L., de Bezenac, C., Bourne, M., Fadnes, P., & Katuszonek, N. (2014). Moving the Gong: Exploring the Contexts of Improvisation and Composition. In K. Burland & S. Pitts (Eds.), *Coughing and Clapping: Investigating Audience Experience* (pp. 101–114). Farnham, England: Ashgate.

Burrows, J. (2009). Developing Community-Based Music Initiatives. *College Music Symposium, 49/50*, 25–32.

Butterworth, K. (2019, October 28). Breaking the stigma of choosing to live in your regional hometown. *ABC Life.* Retrieved from https://www.abc.net.au/life/facing-regional-hometown-stigma/11545510

Cahill, A. (1998). *The community music handbook: a practical guide to developing music projects and organisations*. Sydney, Australia: Currency Press in association with the Music Council of Australia.

Camerata (2019). 2019 Regional Tour. Retrieved from https://camerata.net.au/2019-regional-tour/

Camerata (2020). About Camerata. Retrieved from https://camerata.net.au/about/

Campbell, D. E., & Yonish, S. J. (2003). Religion and Volunteering in America. In C. E. Smidt (Ed.), *Religion as Social Capital* (pp. 87–106). Waco, TX: Baylor University Press.

Campbell, G. (2006). *"A Beautiful, Shining Sound Object": Contextualizing Multi – instrumentalism in the Association for the Advancement of Creative Musicians* (Doctoral dissertation, University of Washington, Seattle, WA). Retrieved from Proquest Digital Dissertations. (AAT 3224193)

Can classical music be cool? (2016, January 15). *The Economist*. Retrieved from https://www.economist.com/prospero/2016/01/15/can-classical-music-be-cool

Canham, N. (2011). *Democracy versus creativity in Australian classical music*. Strawberry Hills, Australia: Currency House.

Cannane, S., & Deavin, G. (2015, May 15). Budget 2015: Changes to arts funding disastrous, says former chair of Australia Council, *Lateline*. Retrieved from http://www.abc.net.au/news/2015-05-14/changes-to-arts-funding-disastrous/6471338

Cannavò, P. F. (2007). *The Working Landscape: founding, preservation, and the politics of place*. Cambridge, MA: MIT Press.

Carruthers, G. (2012). Musicians in Society: Making the Connection. In D. Bennett (Ed.), *How to make Music Graduates Employable* (pp. 79–97). Champaign, IL: Common Ground.

Cascone, S. (2019, March 18). Trump's 2020 Budget Is the Largest in Federal History—and It Would Entirely Eliminate the National Endowment for the Arts. *Artnet News*. Retrieved from https://news.artnet.com/art-world/trump-budget-national-endowment-arts-1490917

Chen, Y.-R. (2005). A Big Fish in a Small Pond or a Small Fish in a Big Pond? Importance of Intra-Versus Intergroup Status Across Cultures. In M. C. Thomas-Hunt (Ed.), *Research on Managing Groups and Teams* (Vol. 7, pp. 43–68). Bingley, England: Emerald.

Cho, J. Y., & Lee, E. H. (2014). Reducing confusion about grounded theory and qualitative content analysis: Similarities and differences. *Qualitative Report*, *19*(32), 1–20.

Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco, CA: Jossey-Bass.

Clandinin, D. J., Pushor, D., & Orr, A. M. (2007). Navigating sites for narrative inquiry. *Journal of Teacher Education, 58*(1), 21–35. doi:10.1177/0022487106296218

Clarke, E. F., & Doffman, M. (Eds.) (2017). *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*. Oxford, England: Oxford University Press.

Clarke, E. F., Dibben, N., & Pitts, S. (2010). *Music and mind in everyday life*. Oxford, England: Oxford University Press.

Cleaver, D. (2009). Storying the Musical Lifeworld: Illumination Through Narrative Case Study. In M. S. Barrett & S. L. Stauffer (Eds.), *Narrative Inquiry in Music Education* (pp. 35–56). Dordrecht, The Netherlands: Springer.

Cleaver, D. (2012). Jeremiah Jones and the Musical Crusade. In M. S. Barrett & S. L. Stauffer (Eds.), *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education* (pp. 37–59). Dordrecht, The Netherlands: Springer.

Clouse, C. M. (2016). *Revitalizing Classical Music Interest and Concert Attendance: Why Today's Youth Are Deterred From Classical Music and Why Symphony Orchestras and Businesses Need to Get Involved* (Honours thesis, James Madison University, Harrisonburg, VA). Retrieved from https://commons.lib.jmu.edu/cgi/viewcontent.cgi?article=1235&context=honors201019

Cohen, S. (1995). Sounding out the City: Music and the Sensuous Production of Place. *Transactions of the Institute of British Geographers, 20*(4), 434–446. doi:10.2307/622974

Cohen-Gewerc, E. (2017). Leisure, Community, and the Stranger. In K. Spracklen, B. Lashua, E. Sharpe & S. Swain (Eds.), *The Palgrave Handbook of Leisure Theory* (pp. 667–682). London, England: Palgrave Macmillan.

Coleman, J. S. (1988). Social Capital in the Creation of Human Capital. *American Journal of Sociology, 94*, S95–120. doi:10.1086/228943

Coleman, J. S. (1990). *Foundations of social theory*. Cambridge, MA: Harvard University Press.

Collins, B. (2012, August 31). The importance of a sense of community. *ABC Kimberley.* Retrieved from http://www.abc.net.au/local/audio/2012/08/31/3580482.htm

Commonwealth of Australia. (1994). *Creative nation: Commonwealth cultural policy, October 1994*. Canberra, Australia: Department of Communications and the Arts.

Commonwealth of Australia. (2011). *Population distribution effects of migration in Australia* [Research report]. Canberra, Australia: Department of Immigration and Citizenship. Retrieved from https://www.homeaffairs.gov.au/research-and-stats/files/migration-full-report.pdf

Commonwealth of Australia. (2013). *Creative Australia: National Cultural Policy*. Canberra, Australia: Office for the Arts. Retrieved from https://apo.org.au/sites/default/files/resource-files/2013-03/apo-nid33126.pdf

Commonwealth of Australia. (2017a). *Private sector support for the arts in Australia: Background statistical paper.* Retrieved from https://www.communications.gov.au/file/28241/download?token=uNVv8ldR

Commonwealth of Australia. (2017b). *Register of Cultural Organisations (ROCO) – Organisations and funds as of December 2017.* Retrieved from https://www.arts.gov.au/file/4956/download?token=yCgZugsW

Commonwealth of Australia. (2019a). Major Performing Arts Framework. Retrieved from https://www.arts.gov.au/have-your-say/major-performing-arts-framework

Commonwealth of Australia. (2019b). *Major Performing Arts (MPA) Framework: Summary of the Second Phase Public Consultation Outcomes.* Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/mpa-consultation-outcomes-5ca6-5cb56ab18aed4.pdf

Commonwealth of Australia. (2020a). The G20. Retrieved from https://www.dfat.gov.au/trade/organisations/g20/Pages/g20

Commonwealth of Australia. (2020b). Regional Arts Fund. Retrieved from https://www.arts.gov.au/funding-and-support/regional-arts-fund

Comte, M. (2012). *Community Arts*. North Melbourne, Australia: Australian Scholarly Publishing.

Comte, M., & Forrest, D. (2012). Community Arts in Australia: An Overview. In M. Comte (Ed.), *Community Arts* (pp. 1–9). North Melbourne, Australia: Australian Scholarly Publishing.

Conifer, D. (2015, October 28). Arts Sector welcomes rethink on Brandis's controversial funding changes. *ABC News*. Retrieved from http://www.abc.net.au/news/2015-10-28/controversial-arts-funding-program-to-be-changed/6893996

Connelly, F. M. and Clandinin, D. J., (2006). Narrative inquiry. In J. Green, G. Camilli and P. Elmore (Eds.), *Handbook of complementary methods in education research*. (pp. 375–385). Mahwah, NJ: Lawrence Erlbaum.

Cook, J. (2008). *National Orchestral Training Pathways: Report to the Australia Council [Executive Summary]*. Retrieved from https://web.archive.org/web/20140212041529/https://www.australiacouncil.gov.au/__data/assets/pdf_file/0020/47333/Orchestral_Musicians_Development_-_Executive_Summary.pdf

Cooper-White, P. (2014). Intersubjectivity. In D. A. Leeming (Ed.), *Encyclopedia of Psychology and Religion* (pp. 882–886). Boston, MA: Springer.

Corwin, Z. B., & Clemens, R. F. (2012). Analysing fieldnotes: A practical guide. In S. Delamont (Ed.), *Handbook of qualitative research in education* (pp. 489–502). Cheltenham, UK: Edward Elgar.

Coulson, S. (2010). Getting "Capital" in the Music World: Musicians' Learning Experiences and Working Lives. *British Journal of Music Education, 27*(3), 255–270. doi:10.1017/s0265051710000227

Cowles, E. L., & Nelson, E. (2015). An introduction to survey research. New York, NY: Business Expert.

Cox, E. M. (1995). *A truly civil society* (Boyer lectures). Sydney, Australia: Australian Broadcasting Corporation.

Cox, E. M. (2000). The 'Light and Dark' of Volunteering. In J. Warbuton & M. Oppenheimer (Eds.), *Volunteers and Volunteering* (pp. 140–149). Leichhardt, Australia: The Federation Press.

Crawford, G., Gosling, V., Bagnall, G., & Light, B. (2014). Is there an app for that? A case study of the potentials and limitations of the participatory turn and networked publics for classical music audience engagement. *Information, Communication & Society, 17*(9), 1–14. doi:10.1080/1369118x.2013.877953

Creative Partnerships Australia. (2015). Fact Sheet: Private Sector Support: the Basics. Retrieved from https://www.creativepartnershipsaustralia.org.au/assets/fact-sheet-private-sector-supprt-the-basics.pdf

Creative Partnerships Australia. (2019). Creating opportunities for art & investment. Retrieved from https://www.creativepartnershipsaustralia.org.au/

Creswell, J. W. (2013). *Qualitative inquiry and research design: choosing among five approaches* (Vol. 3). Thousand Oaks, CA: SAGE.

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper Perennial.

Csikszentmihalyi, M. (2002). *Flow: The classic work on how to achieve happiness*. London, England: Rider.

Cunningham, H. (2012, May 12). Listen to this. *Sydney Morning Herald.* Retrieved from https://www.smh.com.au/entertainment/music/listen-to-this-20120510-1ydnh.html

Curtis, R. A. (2010). Australia's Capital of Jazz? The (re)creation of place, music and community at the Wangaratta Jazz Festival. *Australian Geographer, 41*(1), 101–116. doi:10.1080/00049180903535618

Dasborough, M., & Harvey, P. (2017). Schadenfreude: The (not so) Secret Joy of Another's Misfortune. *Journal of Business Ethics, 141*(4), 693–707. doi:10.1007/s10551-016-3060-7

Davidson, A. (2002). Globalisation, uneven development and marginalisation: dairy restructuring in New South Wales. *Australian Journal of Social Issues, 37*(1), 85–102. doi:10.1002/j.1839-4655.2002.tb01112.x

Davidson, J. W. (2015). Practice-based Music Research: Lessons from a Researcher's Personal History. In M. Doğantan-Dack (Ed.), *Artistic Practice as Research in Music* (pp. 93–106). Farnham, England: Ashgate.

Davidson, J. W. (2017). Performance Identity. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 364–382). New York, NY: Oxford University Press.

Davidson, J. W., & Good, J. M. M. (2002). Social and Musical Co-ordination Between Members of a String Quartet: An Exploratory Study. *Psychology of Music, 30*(2), 186–201. doi:10.1177/0305735602302005

Davidson, R. (2014). Collaborating Across Musical Style Boundaries. In M. Barrett (Ed.), *Collaborative Creative Thought and Practice in Music* (pp. 65–78). Farnham, England: Ashgate.

Davidson, R. (2020). Creative Music Making (MUSC3890). Retrieved June 21, 2020, from https://my.uq.edu.au/programs-courses/course.html?course_code=MUSC3890&offer=53544c554331494e

Davis, J. A. (1966). The campus as a frog pond: An application of the theory of relative deprivation to career decisions of college men. *American Journal of Sociology, 72*, 17–31. doi:10.1086/224257

Dean, P. (2011). Interview with 3MBS Radio. Melbourne, Australia: 3MBS. Retrieved from

https://web.archive.org/web/20160318114751/https://3mbs.org.au/feature_articles/australian-voices/

de la Fuente, E., & Murphy, P. (2010). *Philosophical and cultural theories of music*. Boston, MA: Brill.

Delanty, G. (2003). *Community*. New York, NY: Routledge.

Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia* (B. Massumi, Trans.). Minneapolis, MN: University of Minnesota Press.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1994). *Handbook of Qualitative Research*. Newbury Park, CA: SAGE.

de Quadros, A., & Lichtensztajn, D. (2014, July 15–18). *Musical Excellence and Community Music: Uncovering Tensions, Interrogating Paradigms: A Conversation between André de Quadros and Dochy Lichtensztajn*. Paper presented at the 2014 Seminar of the Commission for Community Music Activity, Salvador, Brazil (pp. 153–157). Retrieved from https://www.isme.org/sites/default/files/documents/proceedings/CMA%20XIV_Full_Proceedings_FINAL_MC.pdf

de Tocqueville, A. (2012). (J.T. Schleifer, Trans.). *Democracy in America*. Indianapolis, IN: Liberty Fund. (Original work published in 1832).

Dharmaindra, N., Lorentzen, M., McEune, R., Oakley, K., & Sampson, A. (2009) *The value of community based performing arts organisations for young people* [Working Paper]. University of East London, England: Centre for Institutional Studies.

Dimmick, J. (2015). *Music Performance as Embodied Social Communication: Investigating Empathy in the Relational Processing of New Classical Music Performance* (Honours thesis, University of Queensland, Brisbane, Australia). Retrieved from https://espace.library.uq.edu.au/view/UQ:386347

Diprose, K. (2019, November 10). Working in a capital city doesn't make you better at your job. *ABC New: Analysis.* Retrieved from

https://www.abc.net.au/news/2019-11-10/stigma-of-working-in-regional-australia-couldnt-cut-it-in-city/11672266

Dobson, M. C. (2013). The Effects of Repertoire Familiarity and Listening Preparation on New Audiences' Experiences of Classical Concert Attendance. In E. King, H. M. Prior & G. Welch (Eds.), *Musical and Familiarity: Listening, Musicology and Performance* (pp. 63–80). Farnham, England: Ashgate.

Dobson, M. C., & Pitts, S. E. (2011). Classical Cult or Learning Community? Exploring New Audience Members' Social and Musical Responses to First-time Concert Attendance. *Ethnomusicology Forum, 20*(3), 353–383. doi:10.1080/17411912.2011.641717

Dobson, M. C., & Sloboda, J. A. (2014). Staying Behind: Explorations in Post-performance Musician Audience Dialogue. In K. Burland & S. Pitts (Eds.), *Coughing and Clapping: Investigating Audience Experience* (pp. 159–174). Farnham, England: Ashgate.

Doğantan-Dack, M. (2012). The art of research in live music performance. *Music Performance Research, 5*, 34–48.

Dolan, D. (1996, March/April). Taking the risk and enjoying it. (J. Duchen, Interviewer). *Classical Piano*, 13. Retrieved from http://www.david-dolan.com/wp-content/uploads/2015/11/talking_the_risk.pdf

Dolan, D. (2005). Back to the future: towards the revival of extemporisation in classical music Performance. In G. Odam & N. Bannan (Eds.), *The Reflective Conservatoire: Studies in Music Education* (pp. 97–131). Barbican: Guildhall & Farnham, England: Ashgate.

Dolan, D. (2015, July 20). *A DAY OF MUSIC* with David Dolan (interview for Life at ANAM web log). Retrieved from https://lifeatanam.wordpress.com/2015/07/20/chamber-music-day-with-david-dolan/

Dolan, D., Jensen, H.J., Mediano, P. A. M., Molina-Solana, M., Rajpal, H., Rosas, F., & Sloboda, J. A. (2018). The Improvisational State of Mind: A

Multidisciplinary Study of an Improvisatory Approach to Classical Music Repertoire Performance. *Frontiers in Psychology, 9*, 1341. doi:10.3389/fpsyg.2018.01341

Donaldson, R. (2019). Race, Place, and American Music. *Journal of Urban History, 45*(4), 875–880. doi:10.1177/0096144219843846

Donnellan, M. B., Trzesniewski, K. H., & Robins, R. W. (2011). Self-Esteem: Enduring Issues and Controversies. In T. Chamorro-Premuzic, S. von Stumm & A. Furnham (Eds.), *The Wiley-Blackwell Handbook of Individual Differences* (pp. 718–746). Malden, MA: Wiley-Blackwell.

Dore, M. (2017, December 18). How to deal with Tall Poppy Syndrome. *ArtsHub*. Retrieved from https://www.artshub.com.au/education/news-article/career-advice/professional-development/madeleine-dore/how-to-deal-with-tall-poppy-syndrome-254962

Dorn, C. (1995). Privatization of the Arts and the Public Interest: An Issue for Local Arts Agencies. *The Journal of Arts Management, Law, and Society, 25*(3), 182–191. doi:10.1080/10632921.1995.9941798

Dots+Loops. (n.d.). About Us. Retrieved April 21, 2019, from http://dotsandloops.com.au/about.html

Dovic, M. (2015). The Art of Improvisation in Literature and Music. *Primerjalna Knjizevnost, 38*(2), 99–116.

Dueck, B. (2017). Imagining Identifications: How Musicians Align their Practices with Publics. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 383–400). New York, NY: Oxford University Press.

Durkheim, E. (1933). *The Division of Labor in Society*. Glencoe, IL: Free Press.

Dys, S. P., Schellenberg, G., & McLean, K.C. (2017). Musical Identities, Music Preferences, and Individual Differences. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 247–266). New York, NY: Oxford University Press.

Eapen, G. (2010). *Flexibility: Flexible Companies for the Uncertain World*. Boca Raton, FL: CRC.

Earl, P. E. (2001). Simon's travel theorem and the demand for live music. *Journal of Economic Psychology, 22*(3), 335–358. doi:10.1016/S0167-4870(01)00037-X

Egan, T. (2016, January 22). The Eight-Second Attention Span. *The New York Times*. Retrieved from https://www.nytimes.com/2016/01/22/opinion/the-eight-second-attention-span.html

Egermann, H., Pearce, M., Wiggins, T., & McAdams, G. (2013). Probabilistic models of expectation violation predict psychophysiological emotional responses to live concert music. *Cognitive, Affective, & Behavioral Neuroscience, 13*(3), 533–553. doi:10.3758/s13415-013-0161-y

Elliot, D. J., & Silverman, M. (2017). Identities and Musics. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 27–45). New York, NY: Oxford University Press.

Ellis, C., & Adams, T. (2014). The Purposes, Practices and Principles of Autoethnographic Research. In P. Leavy (Ed.), *The Oxford Handbook of Qualitative Research* (pp. 254–274). Oxford, England: Oxford University Press.

Ellis, C., & Bochner, A. (2000). Autoethnography, personal narrative, reflexivity: Researcher as subject. In N. K. Denzin, & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 733–768). Thousand Oaks, CA: SAGE.

English, H. (2014). Music-making in the Colonial City: Benefit Concerts in Newcastle, NSW in the 1870s. *Musicology Australia, 36*(1), 53–73. doi:10.1080/08145857.2014.896071

Erikson, E. H. (1963). *Youth: Change and challenge.* New York, NY: Basic Books.

Erikson, E. H. (1968). *Identity: Youth and crisis.* New York, NY: Norton.

Ewing, R. (2010). *The arts and Australian education: realising potential*. Melbourne, Australia: ACER Press.

Expressions Dance Company. (2015). Natalie Weir's THE HOST. Retrieved from http://expressionsdancecompany.org.au/edc/the-host/

Eyles, J. (1989). The geography of everyday life. In D. Gregory & R. Walford (Eds.), *Horizons in human geography* (pp. 102–117). Totowa, NJ: Barnes & Noble.

Faithfull-Williams, K. (2019, September 23). Five ways to get your family into classical music. *The Guardian.* Retrieved from https://www.theguardian.com/sounds-of-our-lives/2019/sep/23/five-ways-to-get-your-family-into-classical-music

Falk, I., & Kilpatrick, S. (2000). What is Social Capital? A Study of Interaction in a Rural Community. *Sociologia Ruralis, 40*(1), 87–110. doi:10.1111/1467-9523.00133

Favaro, D., & Frateschi, C. (2007). A discrete choice model of consumption of cultural goods: The case of music. *Journal of Cultural Economics, 31*(3), 205–234. doi:10.1007/s10824-007-9043-x

Feather, N. T. (1991). Attitudes towards the high achiever: effects of perceiver's own level of competence. *Australian Journal of Psychology, 43*(3), 121–124. doi:10.1080/00049539108260134

Feather, N. T. (1999). *Values, Achievement, and Justice: Studies in the Psychology of Deservingness.* New York, NY: Kluwer Academic/Plenum.

Feather, N. T., & McKee, I. R. (1993). Global Self-Esteem and Attitudes Toward the High Achiever for Australian and Japanese Students. *Social Psychology Quarterly, 56*(1), 65–76. doi:10.2307/2786646

Fernandez-Blanco, V., Perez-Villadoniga, M. J., & Prieto-Rodriguez, J. (2017). Looking into the Profile of Music Audiences. In V.M. Ateca-Amestoy, V. Ginsburgh, I. Mazza, J. O'Hagan & J. Prieto-Rodriguez (Eds.), *Enhancing Participation in the Arts in the EU: Challenges and Methods* (pp. 141–154). Basel, Switzerland: Springer Nature.

Fetterman, D. (1998). *Ethnography: Step by step* (2nd ed., Vol. 17). Thousand Oaks, CA: SAGE.

Field, J. (2008). *Social Capital*. New York, NY: Routledge.

Filmer-Davies, C. (2001). Eisteddfod: a Welsh tradition in Australia. St Lucia, Australia: Seren Press.

Fine, G. A. (2012). *Tiny Publics: a theory of group action and culture*. New York, NY: Russell Sage.

Fink, A. (2003). *The survey handbook* (2nd ed.). Thousand Oaks, CA: SAGE.

Finnegan, R. (2013). *The Hidden Musicians.* Middletown, CT: Wesleyan University Press. (Original work published in 1989).

Fletcher, M. (2007). OzAsia Festival 2007: Adelaide Festival Centre. *Artlink, 27*(3), 13.

Flick, U. (2007). Preface. In S. Kvale (Ed.), *Doing Interviews* (pp. xvii-xix). London, England: SAGE.

Ford, B., & Sloboda, J. A. (2013). Learning from Artistic and Pedagogical Differences between Musicians' and Actors' Traditions through Collaborative Processes. In H. Gaunt & H. Westerlund (Eds.), *Collaborative learning in higher music education* (pp. 27–36). Burlington, VT: Ashgate.

Foreman-Wernet, L., & Dervin, B. (2013). In the Context of Their Lives: How Audience Members Make Sense of Performing Arts Experiences. In J. Radbourne, H. Glow & K. Johanson (Eds.), *The Audience Experience: A critical analysis of audiences in the performing arts* (pp. 67–82). Bristol, England: Intellect.

Frantz, E. L. (2015). *Is Technology the Way Forward for Classical Music? Exploring Audience Engagement in the Digital Era* (Master's thesis, The Ohio State University, Columbus, OH). Retrieved from https://etd.ohiolink.edu/!etd.send_file?accession=osu1429625667&disposition=inline

Freebody, P. (2003). *Qualitative Research in Education Interaction and Practice.* London, England: SAGE.

Fried, M. (2000). Continuities and Discontinuities of Place. *Journal of Environmental Psychology, 20*(3), 193–205. doi:10.1006/jevp.1999.0154

Friis, P. (2006). Presence and spontaneity in improvisational work. In P. Shaw & R. Stacey (Eds.), *Experiencing Risk, Spontaneity and Improvisation in Organizational Change* (pp. 75–94). Milton Park, England: Routledge.

Friis, P., & Larsen, H. (2006). Theatre, improvisation and social change. In P. Shaw & R. Stacey (Eds.), *Experiencing Risk, Spontaneity and Improvisation in Organizational Change* (pp. 19–43). Milton Park, England: Routledge.

Fukuyama, F. (1995). *Trust: the social virtues and the creation of prosperity*. London, England: Hamish Hamilton.

Funnell, A. (2018, October 5). Classical music is undergoing a revolution – and you're probably a fan without realising it. *ABC Radio National.* Retrieved from https://www.abc.net.au/news/2018-10-05/classical-music-game-of-thrones-soundtrack-revolution/10332496

Gabrielsson, A. (2011). *Strong Experiences with Music: Music is much more than just music*. Oxford, England: Oxford University Press.

Gallina, A. A. (2017). *Motivation and Place: Music Participation in Rural Australia* (Doctoral dissertation, University of Melbourne, Australia). Retrieved from https://minerva-access.unimelb.edu.au/handle/11343/192654

Gamble, J. R., Brennan, M., & McAdam, R. (2017). A rewarding experience? Exploring how crowdfunding is affecting music industry business models. *Journal of Business Research, 70*, 25–36. doi:10.1016/j.jbusres.2016.07.009

Gates, J. T. (1991). Music Participation: Theory, Research, and Policy. *Bulletin of the Council for Research in Music Education, 109*, 1–35.

Giannouli, V., & Syrmos, N. (2016). Applications of classical and traditional folk music in psychiatric settings. *European Psychiatry, 33*, S519. doi:10.1016/j.eurpsy.2016.01.1919

Gilfillan, E., & Morrow, G. (2018). Sustaining artistic practices post George Brandis's controversial Australia Council arts funding changes: Cultural policy and visual artists' careers in Australia. *International Journal of Cultural Policy, 24*(2), 186–204. doi:10.1080/10286632.2016.1153083

Given, L. M., & Saumure, K. (2008). Trustworthiness. In L. M. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods*. Los Angeles, CA: SAGE.

Glover, T. (2017). Leisure, Social Space, and Belonging. In K. Spracklen, B. Lashua, E. Sharpe & S. Swain (Eds.), *The Palgrave Handbook of Leisure Theory* (pp. 873–890). London, England: Palgrave Macmillan.

Goehr, L. (1992). *The imaginary museum of musical works: an essay in the philosophy of music*. Oxford, England: Clarendon Press.

Goffman, E. (1967). *Interaction ritual: essays in face to face behavior*. Chicago: Aldine.

Goldsworthy, A. (2015, October). The Lost Art of Listening: Has classical music become irrelevant? *The Monthly,* 42–49.

Gordon, A. (2012). *Community music, place and belonging in the Bega Valley, NSW, Australia* (Masters dissertation, University of Wollongong, Australia). Retrieved from https://ro.uow.edu.au/theses/3718/

Granovetter, M. S. (1973). The Strength of Weak Ties. *American Journal of Sociology, 78*(6), 1360–1380. doi:10.1086/225469

Gray, C. M. (2003). Participation. In R. Towse (Ed.), *A handbook of cultural economics* (p. 365). Cheltenham, England: Edward Elgar.

Greasley, A., & Lamont, A. (2013). Keeping it Fresh: How Listeners Regulate their own Exposure to Familiar Music. In E. King, H. M. Prior & G. Welch (Eds.), *Music and Familiarity: Listening, Musicology and Performance* (pp. 13–31). Farnham, England: Ashgate.

Grewe, O., Nagel, F., Kopiez, R., & Altenmüller, E. (2007). Emotions Over Time: Synchronicity and Development of Subjective, Physiological, and Facial Affective Reactions to Music. *Emotion, 7*(4), 774–788. doi:10.1037/1528-3542.7.4.774

Grieves, G. (2014). 'Regional Arts Australia Summit: On the Edge of Something Big'. Interviewed by Michael Cathcart for *ABC Radio National*, October 20. Available at: https://www.abc.net.au/radionational/programs/booksandarts/on-the-edge-of-something-big/5762252

Griffin, C., & Bengry-Howell, A. (2008). Ethnography. In C. Willig & W. Stainton-Rogers (Eds.), *The SAGE Handbook of Qualitative Research in Psychology* (pp. 14–32). London, England: SAGE.

Guba, E., & Lincoln, Y. (2005). Paradigmatic controversies, contradictions, and emerging confluences. In N.K Denzin & Y.S. Lincoln (Eds.) *The SAGE Handbook of Qualitative Research* (3rd ed., pp. 191–215). Thousand Oaks, CA: SAGE.

Guest, G., MacQueen, K. M., & Namey, E. E. (2012). *Applied thematic analysis*. Los Angeles, CA: SAGE.

Haers, J., & von Essen, J. (2015). Christian Calling and Volunteering. In L. Hustinx, J. von Essen, J. Haers & S. Mels (Eds.), *Religion and Volunteering* (pp. 23–40). Basel, Switzerland: Springer.

Haferkorn, J. (2018). Dancing to Another Tune: Classical Music in Nightclubs and Other Non-Traditional Venues. In C. Dromey & J. Haferkorn (Eds.), *The classical music industry* (pp. 148–171). New York, NY: Routledge.

Haley, F. (2007). Check Mate. *Psychology Today, 40*(3), 34–35.

Hall, R. F. (2013). Mixed Methods: In search of a paradigm. In T. Le & Q. Le (Eds.), *Conducting Research in a Changing and Challenging World* (pp. 71–78). Hauppauge, NY: Nova Science.

Hallam, S. (2017). Musical Identity, Learning, and Teaching. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 475–492). New York, NY: Oxford University Press.

Hallam, S., Creech, A., Papageorgi, I., Gomes, T., Rinta, T., Varvarigou, M., & Lanipekun, J. (2016). Changes in motivation as expertise develops: Relationships with musical aspirations. *Musicae Scientiae, 20*(4), 528–550. doi:10.1177/1029864916634420

Hallam, S., Creech, A., & Varvarigou, M. (2017). Well-Being and Music Leisure Activities through the Lifespan: A Psychological Perspective. In R. Mantie & G. D. Smith (Eds.), *The Oxford Handbook of Music Making and Leisure* (pp. 31–60). New York, NY: Oxford University Press.

Hallam, S., & Gaunt, H. (2012). *Preparing for success: a practical guide for young musicians*. London, England: Institute of Education.

Hallam, S., Rinta, T., Varvarigou, M., Creech, A., Papageorgi, I., Gomes, T., & Lanipekun, J. (2012). The development of practising strategies in young people. *Psychology of Music, 40*(5), 652–680. doi:10.1177/0305735612443868

Halsall, J., Cook, I., & Wankhade, P. (2016). Global perspectives on volunteerism. *The International Journal of Sociology and Social Policy, 36*(7/8), 456–468. doi:10.1108/ijssp-11-2015-0125

Hamamura, T., & Septarini, B. G. (2017). Culture and Self-Esteem Over Time: A Cross-Temporal Meta-Analysis Among Australians, 1978–2014. *Social Psychological and Personality Science, 8*(8), 904–909. doi:10.1177/1948550617698205

Hambersin, M. (2017). Classical Music: New Proposals for New Audiences. In V.M. Ateca-Amestoy, V. Ginsburgh, I. Mazza, J. O'Hagan & J. Prieto-Rodriguez (Eds.), *Enhancing Participation in the Arts in the EU: Challenges and Methods* (pp. 311–322). Basel, Switzerland: Springer Nature.

Hammond, M., & Wellington, J. (2013). *Research methods: the key concepts*. New York, NY: Routledge.

Hanifan, L. (1916). The Rural School Community Center. *The ANNALS of the American Academy of Political and Social Science, 67*(1), 130–138. doi:10.1177/000271621606700118

Hannah, T. (2019). Peter Coleman-Wright and Nexas Quartet present 'Composers in Exile'. Retrieved from https://musicaviva.com.au/media-releases/peter-coleman-wright-and-nexas-quartet/

Haramaki, G. (2014). Vivaldi and the Ritornello Concerto Format. Retrieved from http://www.sjsu.edu/people/gordon.haramaki/courses/baroque/s1/9.-Vivaldi-and-Ritornello-Form.pdf

Hargreaves, D. J., MacDonald, R., & Miell, D. (2017). The Changing Identity of Musical Identities. In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.),

Handbook of Musical Identities (pp. 3–23). New York, NY: Oxford University Press.

Harris, J., & White, V. (2018). Group dynamics. In J. Harris & V. White (Eds.), *A Dictionary of Social Work and Social Care*. Oxford, England: Oxford University Press.

Harris, R. (2014, September 20). TSO sampler shows why classical matters. *The Globe and Mail*, p. CR47.

Harrison, A. K. (2014). Ethnography. In P. Leavy (Ed.), *The Oxford Handbook of Qualitative Research* (pp. 223–253). Oxford, England: Oxford University Press.

Harrison, A. K. (2018). *Ethnography*. New York, NY: Oxford University Press.

Harrison, G. (2010). Community Music in Australia. *International Journal of Community Music, 3*(3), 337–342. doi:10.1386/ijcm.3.3.337_1

Haslam, S. A., Jetten, J., Postmes, T., & Haslam, C. (2009). Social Identity, Health and Well-Being: An Emerging Agenda for Applied Psychology. *Applied Psychology, 58*(1), 1–23. doi:10.1111/j.1464-0597.2008.00379.x

Hatch, J. (2002). Doing Qualitative Research in Education Settings. Albany, NY: State University of New York Press.

Hawkes, J. (2012). Challenges for local cultural development. In M. Comte (Ed.), *Community Arts* (pp. 10–32). North Melbourne, Australia: Australian Scholarly Publishing.

Haynes, T. (2018, May 1). Dopamine, Smartphones & You: A battle for your time [Web log message]. Retrieved from http://sitn.hms.harvard.edu/flash/2018/dopamine-smartphones-battle-time/

Hazir, I. K. (2018). Cultural Omnivorousness. In *Oxford Bibliographies*. Retrieved from https://www.oxfordbibliographies.com/view/document/obo-9780199756384/obo-9780199756384-0134.xml

Heidegger, M. (1971). (A. Hofstadter, Trans.). *Poetry, Language, Thought.* New York, NY: Harper Collins.

Heimovics, D. (n.d.), Using Metaphor to Describe Organizations. Retrieved June 17, 2019, from http://h.web.umkc.edu/heimovicsr/MISC/Using%20Metaphor.htm

Henne, R. B. (2007). From 'Subjective I's' to 'Self-evident I-deologies' in Qualitative Research: Developing Peshkin's Perception. *Qualitative Research Journal, 6*(2), 117–131. doi:10.3316/qrj0602117

Hennekam, S., & Bennett, D. (2016). Involuntary career transition and identity within the artist population. *Personnel Review, 45*(6), 1114–1131. doi:10.1108/pr-01-2015-0020

Heo, J., Stebbins, R.A., Kim, J., & Lee, I. (2013). Serious leisure, life satisfaction, and health of older adults. *Leisure Sciences, 35*(1), 16–32. doi:10.1080/01490400.2013.739871

Hesse-Biber, S. (2010). Qualitative Approaches to Mixed Methods Practice. *Qualitative Inquiry, 16*(6), 455–468. doi:10.1177/1077800410364611

Hewitt, A., & Allan, A. (2012). Advanced youth music ensembles: Experiences of, and reasons for, participation. *International Journal of Music Education, 31*(3), 257–275. doi:10.1177/0255761411434494

Hidalgo, M., & Hernández, B. (2001). Place Attachment: conceptual and empirical questions. *Journal of Environmental Psychology, 21*(3), 273–281. doi:10.1006/jevp.2001.0221

Higgins, L. (2012). *Community music: in theory and in practice*. Oxford, England: Oxford University Press.

Higgins, L., & Mantie, R. (2013). Improvisation as Ability, Culture, and Experience. *Music Educators Journal, 100*(2), pp. 38–44. doi:10.1177/0027432113498097

Hill, J. (2017). Incorporating improvisation into classical music performance. In J. Rink, H. Gaunt & A. Williamson (Eds.), *Musicians in the Making: Pathways to Creative Performance* (pp. 222–240). Oxford, England: Oxford University Press.

Hillier, J. (2013). Troubling the place of the border: on territory, community, space and place. *Australian Planner, 50*(2), 103–108. doi:10.1080/07293682.2013.776981

Holden, K. (2020, June 15). Unleash the 'Gong boy. *ABC Classic.* Retrieved from https://www.abc.net.au/classic/read-and-watch/music-reads/richard-tognetti-on-30-years-leading-the-aco/12356244

Hough, S. (2016). Interview with Carlos Gardels. In C. Gardels, Why Musicians Need Silence in an Always-Connected World. *New Perspectives Quarterly, 33*(3), 44–49.

Hruschka, D. J., & Henrich, J. (2006). Friendship, cliquishness, and the emergence of cooperation. *Journal of Theoretical Biology, 239*(1), 1–15. doi:10.1016/j.jtbi.2005.07.006

Hsieh, H., & Shannon, S. (2005). Three Approaches to Qualitative Content Analysis. *Qualitative Health Research, 15*(9), 1277–1288. doi:10.1177/1049732305276687

Hughes, M. (2018). Reversing the cultural cringe. *Books+Publishing, 98*(2), 5.

Hull, G. P., Hutchison, T. W., & Strasser, R. (2010). *The music business and recording industry: delivering music in the 21st century*. New York, NY: Routledge.

Hume, L. (2014). 'Regional Arts Australia Summit: On the Edge of Something Big'. Interviewed by Michael Cathcart for *ABC Radio National*, October 20. Available at: https://www.abc.net.au/radionational/programs/booksandarts/on-the-edge-of-something-big/5762252

Huntley, R. (2019a, May 8). Volunteering benefits our community and society, but rates are declining. *ABC Life.* Retrieved from https://www.abc.net.au/life/benefits-of-volunteering-to-community-and-society/11075998

Huntley, R. (2019b, October 28). Why we need to understand Australians' experiences outside the city bubble. *ABC Life.* Retrieved from https://www.abc.net.au/life/understanding-australians-experiences-outside-the-city-bubble/11203298

Huron, D. (2006). *Sweet Anticipation: Music and the Psychology of Expectation*. Cambridge, MA: MIT Press

Husek, M. (2016). Volunteerism and Civil Society. *Institute of Public Affairs Review, 68*(2), 38–41.

Hustinx, L., Van Rossem, R., Handy, F., & Cnaan, R.A. (2015). A Cross-National Examination of the Motivation to Volunteer: Religious Context, National Value Patterns, and Nonprofit Regimes. In L. Hustinx, J. von Essen, J. Haers & S. Mels (Eds.), *Religion and Volunteering* (pp. 97–120). Switzerland: Springer.

Hutchens, J., Paz, A., Vogt, N., & Wakeford, N. (2019) Let's Keep Dancing. *OAR: The Oxford Artistic and Practice Based Research Platform, 3*. Retrieved from http://www.oarplatform.com/introduction-thats-all-there-is/

Hutchinson, S. (2011). Típico, folklórico or popular? Musical categories, place, and identity in a transnational listening community. *Popular Music, 30*(2), 245–262. doi:10.1017/S0261143011000055

Isa, N. (2018, August 29). 'Invisible volunteering': The online army of millennials quietly contributing in regional communities. *ABC Riverland*. Retrieved from https://www.abc.net.au/news/2018-08-29/invisible-millennial-volunteers-helping-communities/10166024

Jauncey, P. (2010). *Understanding ourselves and others.* Brisbane, Australia: CopyRight.

Jeannotte, M. S. (2003). Singing alone? The contribution of cultural capital to social cohesion and sustainable communities. *International Journal of Cultural Policy, 9*(1), 35–49. doi:10.1080/1028663032000089507

Johnson, B. (1995). The pursuit of excellence? The centralist bias of our current arts policy. *Arena Magazine (Fitzroy, Vic), 19*, 9–10.

Johnson, D., Headey, B., & Jensen, B. (2005). *Communities, social capital and public policy: literature review* (Department of Family and Community Services). Canberra, Australia.

Johnson, J. (2019). Share of albums sales going on classical music in the United Kingdom (UK) from 2005 to 2016. Retrieved from

https://www.statista.com/statistics/322779/classical-music-market-share-of-album-sales-uk/

John-Steiner, V. (2006). *Creative Collaboration.* Oxford, England: Oxford University Press.

Jolly, R. (2018). Australia Council: restored funding. Retrieved from https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/BudgetReview201718/Arts

Jones, P. M., & Langston, T. W. (2012). Community Music and Social Capital. In G. E. McPherson & G. F. Welch (Eds.), *The Oxford Handbook of Music Education, Volume 2* (pp. 120–137). Oxford, England: Oxford University Press.

Joseph, D. (2014). Community music-making in regional Australia: Creating, improvising and performing at a festival. *International Journal of Community Music, 7*(3), 379–395. doi:10.1386/ijcm.7.3.379_1

Joseph, D., & van Niekerk, C. (2018, July 15–20). *Quality of life and artistic senior citizenship: A case study of the Helderberg village choir, South Africa*. Paper presented at the 33rd World Conference on Music Education, Baku, Azerbaijan (pp. 75–84). Retrieved from https://www.isme.org/sites/default/files/documents/2018_isme_conference_proceedings.pdf

Joyce, L., & Liamputtong, P. (2017). Acculturation stress and social support for young refugees in regional areas. *Children and Youth Services Review, 77*, 18–26. doi:10.1016/j.childyouth.2017.03.016

Jupp, V. (Ed.) (2006). *The SAGE Dictionary of Social Research Methods.* Thousand Oaks, CA: SAGE.

Kantor, P. T., & Kershaw, S. (2010). Parametric statistics. In N. J. Salkind (Ed.), *Encyclopedia of research design*. Los Angeles, CA: SAGE.

Keen, D., & Williams, K. (2009). *2008 Survey of Public Participation in the Arts: Research Report #49*. Washington, DC: National Endowment for the Arts. Retrieved from http://arts.gov/sites/default/files/2008-SPPA.pdf.

Keller, S. (2018). *Community: Pursuing the Dream, Living the Reality.* Princeton, NJ: Princeton University Press.

Kenny, A. (2011). Mapping the Context: Insights and Issues from Local Government Development of Music Communities. *British Journal of Music Education, 28*(2), 213–226. doi:10.1017/s0265051711000088

Kickstarter. (2017). Stats. Retrieved from https://www.kickstarter.com/help/stats

Kilpatrick, S., Johnson, L., King, T., Jackson, R., & Jatrana, S. (2015). Making connections in a regional city: Social capital and the primary social contract. *Journal of Sociology, 51*(2), 207–220. doi:10.1177/1440783313487813

Kirschner, J. (2015). Performing in Space and Place. *Liminalities: A Journal of Performance Studies, 11*(5), 1–12.

Kirwan-Taylor, H. (2006). Brain Food: Are you suffering from tall poppy syndrome. *Management Today*, 15.

Knowles, E. (Ed.). (2005). *The Oxford Dictionary of Phrase and Fable* (2nd ed.). Oxford, England: Oxford University Press.

Kokotsaki, D., & Hallam, S. (2011). The perceived benefits of participative music making for non-music university students: a comparison with music students. *Music Education Research, 13*(2), 149–172. doi:10.1080/14613808.2011.577768

Kolb, B. M. (2005). *Marketing for cultural organisations: new strategies for attracting audiences to classical music, dance, museums, theatre & opera* (2nd ed.). London, England: Thomson Learning.

Kolb, B. M. (2008). *Marketing research: a practical approach.* Los Angeles, CA: SAGE.

Kondracki, N., Wellman, N., & Amundson, D. (2002). Content Analysis: Review of Methods and Their Applications in Nutrition Education. *Journal of Nutrition Education and Behavior, 34*(4), 224–230. doi:10.1016/s1499-4046(06)60097-3

Kriete, N. (2015). Emerging Artists: Fresh and Fashionable [Web log message]. Retrieved from https://web.archive.org/web/20160303205116/https://www.aco.com.au/blog/post/emerging-artists-fresh-and-fashionable

Kudryavtsev, A., Stedman, R. C., & Krasny, M. E. (2012). Sense of place in environmental education. *Environmental Education Research, 18*(2), 229–250. doi:10.1080/13504622.2011.609615

Kusters, P., & Schulz, T. (Eds.) (2010). *Pierre Courbois: Révocation*. Utrecht, The Netherlands: Van Gruting.

Kvale, S. (2007). *Doing interviews*. London, England: SAGE.

Lamont, A. (2002). Musical identities and the school environment. In D. Hargreaves, R. MacDonald & D. Miell (Eds.), *Musical Identities* (pp. 41–59). New York, NY: Oxford University Press.

Langston, T. (2009). The Importance of Being Henry. In M. S. Barrett & S. L. Stauffer (Eds.), *Narrative Inquiry in Music Education* (pp. 63–80). Dordrecht, The Netherlands: Springer.

Langston, T. (2011). It is a life support, isn't it? Social capital in a community choir. *International Journal of Community Music, 4*(2), 163–184. doi:10.1386/ijcm.4.2.163_1

Langston, T., & Barrett, M. (2008). Capitalizing on community music: A case study of the manifestation of social capital in a community choir. *Research Studies in Music Education, 30*(2), 118–138. doi:10.1177/1321103x08097503

Lanier, J. (2018). *Ten Arguments For Deleting Your Social Media Accounts Right Now.* London, England: The Bodley Head.

Larsen, H. (2006). Risk and 'acting' into the unknown. In P. Shaw & R. Stacey (Eds.), *Experiencing Risk, Spontaneity and Improvisation in Organizational Change* (pp. 46–72). Milton Park, England: Routledge.

Larson, S. (2002). Musical forces, melodic expectation, and jazz melody. *Music Perception, 19*(3), 351–385. doi:10.1525/mp.2002.19.3.351

Latham, C. (2004). *Survival of the Fittest: the Artist versus the Corporate World*. Strawberry Hills, Australia: Currency House.

Law, J. (2016a). Closed-ended questions. In J. Law (Ed.), *A Dictionary of Business and Management*. Oxford, England: Oxford University Press.

Law, J. (2016b). Open-ended question. In J. Law (Ed.), *A Dictionary of Business and Management*. Oxford, England: Oxford University Press.

Lawler, E. J. (2005). Role of Status in Group Processes. In M. C. Thomas-Hunt (Ed.), *Research on Managing Groups and Teams* (Vol. 7, pp. 315–325). Bingley, England: Emerald.

Lawrence-Zuniga, D. (2017). Space and Place. In *Oxford Bibliographies*. Retrieved from https://www.oxfordbibliographies.com/view/document/obo-9780199766567/obo-9780199766567-0170.xml

Leavy, P. (2014). *The Oxford handbook of qualitative research*. Oxford, England: Oxford University Press.

Lebrecht, N. (2008). *Maestros, masterpieces and madness: the secret life and shameful death of the classical record industry*. London, England: Penguin.

Lee, C. W. (2014). *Do-it-yourself democracy: The rise of the public engagement industry*. Oxford, England: Oxford University Press.

Lee, H. (2014). *The Influence of Pop Music in the Works of Three Contemporary American Composers: Steven Mackey, Julia Wolfe and Nico Muhly* (Doctoral dissertation, University of California). Retrieved from Proquest Digital Dissertations. (AAT 3623632)

Lee, J., Davidson, J. W., & Krause, A. E. (2016). Older people's motivations for participating in community singing in Australia. *International Journal of Community Music, 9*(2), 191–206. doi:10.1386/ijcm.9.2.191_1

Lees, J. A. (2003). *Eisteddfoditis: the significance of the City of Sydney Eisteddfod in Australian Cultural History 1933–41* (Doctoral dissertation, University of Western Sydney, Australia). Retrieved from http://researchdirect.uws.edu.au/islandora/object/uws%3A714

Leigh, A. (2010). *Disconnected.* Sydney, Australia: University of New South Wales Press.

Leigh, A. (2015). Connected Communities: How Australia's Social Capital Has Declined. Retrieved from https://probonoaustralia.com.au/news/2015/08/connected-communities-how-australias-social-capital-has-declined/

Leiva, L., Böhmer, M., Gehring, S., & Krüger, A. (2012, September 21). *Back to the app: the costs of mobile application interruptions.* Paper presented at the 14th International Conference on Human-Computer Interaction with Mobile Devices and Services, Oldenburg, Germany (pp. 291–294). doi:10.1145/2371574.2371617

Leontyeva, E. G., Kalashnikova, T. V., Danilova, N. E., & Krakovetckaya, I. V. (2015, May 18–22). *Subjective Well-being as a Result of the Realization of Projects of the Elderly's Involvement into the Social Life*. Paper presented at the 2nd International Scientific Symposium on Lifelong Wellbeing in the World (WELLSO 2015), Tomsk, Russian Federation. doi:10.15405/epsbs.2016.02.1

Levin, R. (2011). Text and the Volatility of Spontaneous Performance. *Common Knowledge, 17*(2), 247–268. doi:10.1215/0961754x-1187959

Levin, S. (2009). Games, Groups, Norms, and Societies. In S. Levin (Ed.), *Games, Groups, and the Global Good* (pp. 143–153). Berlin, Germany: Springer.

Levine, L. W. (1988). *Highbrow/lowbrow: the emergence of cultural hierarchy in America.* Cambridge, MA: Harvard University Press.

Lewis, G. B., & Seaman, B. A. (2004). Sexual orientation and demand for the arts. *Social Science Quarterly, 85*(3), 523–538. doi:10.1111/j.0038-4941.2004.00231.x

Lin, N. (2001). *Social Capital: a theory of Social structure and Action.* Cambridge, England: Cambridge University Press.

Lincoln, Y. S., & Guba, E. G. (2005). Paradigmatic controversies, contradictions, and emerging confluences. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 191–215). Thousand Oaks, CA: SAGE.

Linson, A., & Clarke, E. (2017). Distributed cognition, ecological theory and group improvisation. In E. Clarke & M. Doffman (Eds.), *Distributed Creativity: Collaboration and Improvisation in Contemporary Music* (pp. 52–69). Oxford, England: Oxford University Press.

Live Performance Australia. (2018). Live Performance Industry in Australia: 2017 Ticket Attendance and Revenue Report. Retrieved from http://reports.liveperformance.com.au/pdf/2017/LPA-Ticket-Survey-2017.pdf

Live Performance Australia. (2019a). Live Performance Industry in 2018: Classical Music. Retrieved from https://reports.liveperformance.com.au/pdf/2018/category-data-classical-music.pdf

Live Performance Australia. (2019b). Live Performance Industry in 2018: Contemporary Music. Retrieved from http://reports.liveperformance.com.au/pdf/2018/category-data-contemporary-music.pdf

Live Performance Australia. (2019c). Live Performance Industry in 2018: Musical Theatre. Retrieved from http://reports.liveperformance.com.au/pdf/2018/category-data-musical-theatre.pdf

Lizardo, O. (2011). Cultural Capital. In D. Southerton (Ed.), *Encyclopedia of Consumer Culture.* Thousand Oaks, CA: SAGE.

Love, K. G. (2013). *Composer Development: Learning from Performance and Performers* (Doctoral Dissertation, University of Queensland, Brisbane, Australia). Retrieved from https://espace.library.uq.edu.au/view/UQ:321137

Lyons, M., & Hocking, S. (2000). Australia's Highly Committed Volunteers. In J. Warbuton & M. Oppenheimer (Eds.), *Volunteers and Volunteering* (pp. 44–55). Leichhardt, Australia: The Federation Press.

MacDonald, R. (2014). We Are All Musical: Investigating Improvisation as Collaborative Creativity. In Barrett, M. (Ed.), *Collaborative Creative Thought and Practice in Music* (pp. 79–90). Farnham, England: Ashgate.

MacDonald, R., Hargreaves, D. J., & Miell, D. (Eds). (2002). *Musical Identities*. New York, NY: Oxford University Press.

Mackay, H. (2007). *Advance Australia Where? How we've changed, why we've changed, and what will happen next.* Sydney, Australia: Hachette Livre.

MacRitchie, J. (2016). Ageing in harmony: why the third act of life should be musical. Retrieved from https://theconversation.com/ageing-in-harmony-why-the-third-act-of-life-should-bemusical-57799

Magowan, F., & Wrazen, L. J. (2013). *Performing gender, place, and emotion in music: global perspectives.* Suffolk, England: Boydell and Brewer.

Maguire, M. (2012). Interview with Martin Comte. In M. Comte (Ed.), *Community Arts* (pp. 33–49). North Melbourne, Australia: Australian Scholarly Publishing.

Mantie, R. (2017). Leisure Grooves: An Open Letter to Charles Keil. In R. Mantie & G. D. Smith (Eds.), *The Oxford Handbook of Music Making and Leisure* (pp. 619–638). New York, NY: Oxford University Press.

Mantie, R., & Smith, G. D. (2017). Grasping the Jellyfish of Music Making and Leisure. In R. Mantie & G. D. Smith (Eds.), *The Oxford Handbook of Music Making and Leisure* (pp. 3–9). New York, NY: Oxford University Press.

Manzo, L. C. (2005). For better or worse: Exploring multiple dimensions of place meaning. *Journal of Environmental Psychology, 25*(1), 67–86. doi:10.1016/j.jenvp.2005.01.002

Marcia, J. E. (1966). Development and validation of ego-identity status. *Journal of Personality and Social Psychology, 3*(5), 551–558. doi:10.1037/h0023281

Marcia, J. E. (1980). Identity in Adolescence. In J. Adelson (Ed.), *Handbook of Adolescent Psychology* (pp. 159–187). New York, NY: Wiley.

Markusen, A. (2006). Urban development and the politics of a creative class: Evidence from a study of artists. *Environment and Planning A, 38*(10), 1921–1940. doi:10.1068/a38179

Markusen, A., & Brown, A. (2014). From audience to participants: new thinking for the performing arts. *Análise Social, 49*(213), 866–883.

Markusen, A., & Schrock, G. (2006). The Artistic Dividend: Urban Artistic Specialisation and Economic Development Implications. *Urban Studies, 43*(10), 1661–1686. doi:10.1080/00420980600888478

Martin, K. N. (2017). Artifact Analysis. In J. Matthes, C.S. Davis & R. F. Potter (Eds.), *The International Encyclopedia of Communication Research Methods*. Hoboken, NJ: Wiley.

Martin, N. P., & Storr, V. H. (2012). Bay Street as Contested Space. *Space and Culture, 15*(4), 283–297. doi:10.1177/1206331212466081

Martinez-Canas, R., Ruiz-Palomino, P., & del Pozo-Rubio, R. (2012). Crowdfunding and social networks in the music industry: Implications for entrepreneurship. *The International Business & Economics Research Journal, 11*(13), 1471–1476. doi:10.19030/iber.v11i13.7449

Maslow, A. (1968). Music Education and Peak Experience. *Music Educators Journal, 54*(6), 72–171. doi:10.2307/3391274

Maslow, A. (1971). Peak experiences in education and art. *Theory into Practice, 10*(3), 149–153. doi:10.1080/00405847109542321

Masters, T., Russell, R., & Brooks, R. (2011). The demand for creative arts in regional Victoria, Australia. *Applied Economics, 43*(5), 619–629. doi:10.1080/00036840802584976

Matthews, M. (2012). Interview with Martin Comte. In M. Comte (Ed.), *Community Arts* (pp. 83–97). North Melbourne, Australia: Australian Scholarly Publishing.

Mattingly, C., & Garro, L. (Eds.). (2000). *Narrative and the cultural construction of illness and healing*. Berkeley, CA: University of California Press.

Mauss, M. (1969). (I. Cunnison, Trans.). *The gift: forms and functions of exchange in archaic societies*. London, England: Cohen & West.

May, T., & Perry, B. (2011). *Social research & reflexivity: content, consequences and context*. Los Angeles, CA: SAGE.

McCormick, L. (2015). *Performing Civility: International Competitions in Classical Music*. Cambridge, England: Cambridge University Press.

McFarland, C., & Buehler, R. (1995). Collective Self-Esteem as a Moderator of the Frog-Pond Effect in Reactions to Performance Feedback. *Journal of Personality and Social Psychology, 68*(6), 1055–1070. doi:10.1037/0022-3514.68.6.1055

McGee-Collett, A. (2018). *Shaking off the 'uncool': Increasing classical concert appeal through familiarity, inclusion and understanding* (Master's thesis, Sydney Conservatorium of Music, Australia). Retrieved from https://ses.library.usyd.edu.au/handle/2123/18599

McGlone, P. (2019, March 19). For third year in a row, Trump's budget plan eliminates arts, public TV and library funding. *The Washington Post*. Retrieved from https://www.washingtonpost.com/lifestyle/style/for-third-year-in-a-row-trumps-budget-plan-eliminates-arts-public-tv-and-library-funding/2019/03/18/e946db9a-49a2-11e9-9663-00ac73f49662_story.html

McLeod, S. (2019). Social Identity Theory. Retrieved from http://www.simplypsychology.org/social-identity-theory.html

Melbourne, K. (2020, March 16). How artists can adapt to COVID-19. *ArtsHub*. Retrieved from https://www.artshub.com.au/news-article/opinions-and-analysis/covid-19/kath-melbourne/how-artists-can-adapt-to-covid-19-259994

Melbourne Recital Centre. (2015). Australian Voices. Retrieved from https://web.archive.org/web/20161227103018/http://www.melbournerecital.com.au/events/series/australianvoices/

Mellor, A. (2019, April 29). China and classical music: an extraordinary story of growth. *Gramophone*. Retrieved from

https://www.gramophone.co.uk/feature/china-and-classical-music-an-extraordinary-story-of-growth

Merleau-Ponty, M. (1962). (C. Smith, Trans.). *The Phenomenology of Perception.* London, England: Routledge and Kegan Paul.

Mermikides, M., & Feygelson, E. (2018). The shape of musical improvisation. In D. Leech-Wilkinson & H. M. Prior (Eds.), *Music and Shape*. Oxford, England: Oxford University Press.

Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco, CA: Jossey-Bass.

Merriam, S. B., & Tisdell, E. J. (2016). *Qualitative research: a guide to design and implementation* (4th ed.). San Francisco, CA: Jossey-Bass.

Messenger, A. (2014). Review: Ghosts In The Orchestra (QSO, TAV). Retrieved from https://web.archive.org/web/20170724191102/www.limelightmagazine.com.au/live-reviews/review-ghosts-orchestra-qso

Meyer, R. E., Hoellerer, M. A., Jancsary, D., & van Leeuwen, T. (2013). The Visual Dimension in Organizing, Organization, and Organization Research: Core Ideas, Current Developments, and Promising Avenues. *The Academy of Management Annals, 7*(1), 487–553. doi:10.5465/19416520.2013.781867

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: A sourcebook of new methods.* Newbury Park, CA: SAGE.

Miller, P. (2008). Validity. In L. M. Given (Ed.), *The SAGE Encyclopedia or Qualitative Research Methods*. Los Angeles, CA: SAGE.

Mills, D. (2018). Australian National Arts Policy. Retrieved from http://musicinaustralia.org.au/index.php?title=Australian_National_Arts_Policy

Mitchell, H. (2011). *Building Support: Report of the Review of Private Sector Support for the Arts in Australia.* Canberra, Australia: Department of Communication and the Arts.

Mitchell, R. (2007). Social Capital and the Rural Church. *Rural Society, 17*(3), 273–285. doi:10.5172/rsj.351.17.3.273

Mitic, G. B. (2016, August 24). Bringing Classical to the Club Scene. *The New York Times*, p. 10.

Morris, L. (2015, September 18). Nick Cave implores Malcolm Turnbull to remove Arts Minister George Brandis. *Sydney Morning Herald*. Retrieved from http://www.smh.com.au/entertainment/books/nick-cave-implores-malcolm-turnbull-to-remove-arts-minister-george-brandis-20150918-gjpkva.html

Moser, P. (2018). Growing Community Music Through a Sense of Place. In B. Bartleet & L. Higgins (Eds.), *The Oxford Handbook of Community Music* (pp. 213–228). New York, NY: Oxford University Press.

Mthembu, T. G., Abdurahman, I., Ferus, L., Langenhoven, A., Sablay, S., & Sonday, R. (2015). Older adults' perceptions and experiences regarding leisure participation. *African Journal for Physical, Health Education, Recreation and Dance, 21*(1:1), 215–235.

Murnighan, J., & Conlon, D. (1991). The Dynamics of Intense Work Groups: A Study of British String Quartets. *Administrative Science Quarterly, 36*(2), 165–186. doi:10.2307/2393352

Music NSW. (2019). Insurance. Retrieved from http://www.musicnsw.com/workshops/public-liability/

National Human and Medical Research Council., Australian Research Council., & Australian Vice-Chancellors' Committee. (2018). *National Statement on Ethical Conduct in Human Research*. Canberra, Australia. (Original work published in 2007).

Neher, E. (2010). Classical Music and Its Venues. *The Hudson Review, 63*(1), 123–129.

Neill, R. (2020, January 9). Neglect of music history 'our new cultural cringe'. *The Australian.* Retrieved from https://www.theaustralian.com.au/higher-education/neglect-of-music-history-our-new-cultural-cringe/news-story/aa4f17550fd8e04436ebe5ae75a283a9

Nemeth, R. J., & Luidens, D. A. (2003). The Religious Basis of Charitable Giving in America: A Social Capital Perspective. In C. E. Smidt (Ed.), *Religion as Social Capital* (pp. 107–120). Waco, TX: Baylor University Press.

Nikken, P., & Schols, M. (2015). How and Why Parents Guide the Media Use of Young Children. *Journal of Child and Family Studies, 24*(11), 3423–3435. doi:10.1007/s10826-015-0144-4

Nowotny, K. M., Fackler, J. L., Muschi, G., Vargas, C., Wilson, L., & Kotarba, J. A. (2010). Established Latino music scenes: Sense of place and the challenge of authenticity. In N. K. Denzin (Ed.), *Studies in Symbolic Interaction* (Vol. 35, pp. 29–50). Bingley, England: Emerald.

Nugent, H. (1999). *Securing the Future: Final Report.* Canberra, Australia: Department of Communications, Information Technology and the Arts.

Nugent, H. (2015). *National Opera Review: Discussion Paper.* Canberra, Australia: Department of Communications and the Arts.

O'Hara, S. (2017). SWOT Analysis of Local Government and Music. Retrieved from https://www.musicinaustralia.org.au/swot-analysis-of-local-government-and-music/

O'Neill, S., & Sloboda, J. A. (2017). Responding to performers. In J. Rink, H. Gaunt & A. Williamson (Eds.), *Musicians in the Making: Pathways to Creative Performance* (pp. 322–340). Oxford, England: Oxford University Press.

Omoto, A., & Packard, C. (2016). The power of connections: Psychological sense of community as a predictor of volunteerism. *The Journal of Social Psychology, 156*(3), 272–290. doi:10.1080/00224545.2015.1105777

Opera Queensland. (2018). Ruddigore, or The Witch's Curse! Regional Tour. Retrieved from https://operaq.com.au/whats-on/ruddigore-regional-tour/

Organisation for Economic Co-operation and Development. (2014). Social Capital. Retrieved from https://stats.oecd.org/glossary/detail.asp?ID=3560

Paccagnella, M., & Grove, J. R. (2001). Attitudes towards high achievers in sport: an adaptation of Feather's Tall Poppy Scale. *Journal of Science and Medicine in Sport, 4*(3), 310–323. doi:10.1016/s1440-2440(01)80040-2

Paget, C. (2015). Review: QSO & Tim Shiel (QSO Current). Retrieved from http://www.limelightmagazine.com.au/live-reviews/review-qso-tim-shiel-qso-current

Paldam, M., & Svendsen. G. T. (2000). An essay on social capital: Looking for the fire behind the smoke. *European Journal of Political Economy, 16*(2), 339–366. doi:10.1016/s0176-2680(99)00064-6

Parakilas, J. (1984). Classical Music as Popular Music. *The Journal of Musicology, 3*(1), 1–18. doi:10.1525/jm.1984.3.1.03a00010

Park, C., & Allaby, M. (2013). *A Dictionary of Environment and Conservation.* Oxford, England: Oxford University Press.

Pear, D. (2007). Youth Orchestras and Repertoire: Towards an Australian Case Study. *Australasian Music Research*, *9*, 79–93.

Pearce, P. (2013). From Discord to Harmony: Connecting Australian Music and Business Through the Experience Economy. In P. Tschmuck, P. Pearce & S. Campbell (Eds.), *Music Business and the Experience Economy: the Australasian Case* (pp. 1–9). Berlin, Germany: Springer-Verlag.

Peeters, B. (2004). Tall poppies and egalitarianism in Australian discourse: from key word to cultural value. *English world-wide, 25*(1), 1–25. doi:10.1075/eww.25.1.02pee

Peräkylä, A., & Ruusuvuori, J. (2011). Analysing Talk and Text. In N. Denzin & Y. Lincoln (Eds.), *The Sage handbook of qualitative research* (4th ed., pp. 529–544). Thousand Oaks, CA: SAGE.

Perkins, R. (2012). Rethinking 'Career' for Music Students: Identity and Vision. In D. Bennett (Ed.), *How to make Music Graduates Employable* (pp. 11–23). Champaign, IL: Common Ground.

Peshkin, A. (1988). In Search of Subjectivity—One's Own. *Educational Researcher, 17*(7), 17–21. doi:10.3102/0013189x017007017

Peshkin, A. (1994). The Presence of Self: Subjectivity in the Conduct of Qualitative Research. *Bulletin of the Council for Research in Music Education, 122,* 45–56.

Peterson, R. A. (1992). Understanding audience segmentation: From elite and mass to omnivore and univore. *Poetics, 21*(4), 243–258. doi:10.1016/0304-422x(92)90008-q

Peterson, R. A., & Kern, R. M. (1996). Changing Highbrow Taste: From Snob to Omnivore. *American Sociological Review, 61*(5), 900–907. doi:10.2307/2096460

Philliber, S., & Whitaker, L. (2003). *Innovations to Save Our Orchestras: Agonizing but Successful Change.* Miami, FL: John S. and James L. Knight Foundation.

Phillips, A. (1950). The Cultural Cringe. *Meanjin, 9*(4), 299–302. Retrieved from http://search.proquest.com/docview/1299119494/

Phillips, A. (2006). *A. A. Phillips on the Cultural Cringe.* Melbourne, Australia: Melbourne University Press. (Original work published in 1950).

Phillips, G. L. (2008). *Dead composers, living audiences: the situation of classical music in the twenty-first century*. Amherst, NY: Cambria Press.

Pierce, S., Hodge, K., Taylor, M., & Button, A. (2017). Tall poppy syndrome: Perceptions and experiences of elite New Zealand athletes. *International Journal of Sport and Exercise Psychology, 15*(4), 351–369. doi:10.1080/1612197x.2017.1280834

Pike, P. D. (2016, July 20–23). *Creativity, Leadership & Advocacy: Core Abilities for the Next Generation of Musicians*. Paper presented at the 21st International Seminar of the ISME Commission on the Education of the Professional Musician, Fife, Scotland (pp. 197–209). Retrieved from https://www.isme.org/sites/default/files/documents/ISME%20CEPROM%20Proceedings%202016_final.pdf

Pinnegar, S., & Daynes, J. G. (2007). Locating narrative inquiry historically: Thematics in the turn to narrative. In D. J. Clandinin (Ed.), *Handbook of narrative inquiry: Mapping a methodology* (pp. 3–34). Thousand Oaks, CA: SAGE.

Pitts, S. E. (2005a). *Valuing Musical Participation.* Farnham, England: Ashgate.

Pitts, S. E. (2005b). What Makes an Audience? Investigating the Roles and Experiences of Listeners at a Chamber Music Festival. *Music and Letters, 86*(2), 257–269. doi:10.1093/ml/gci035

Pitts, S. E. (2013). Amateurs as Audiences: Reciprocal Relationships between Playing and Listening to Music. In J. Radbourne, H. Glow & K. Johanson (Eds.), *The Audience Experience: A critical analysis of audiences in the performing arts* (pp. 83–94). Bristol, England: Intellect.

Pitts, S. E. (2014). Musical, Social and Moral Dilemmas: Investigating Audience Motivations to Attend Concerts. In K. Burland & S. Pitts (Eds.), *Coughing and Clapping: Investigating Audience Experience* (pp. 21–34). Farnham, England: Ashgate.

Pitts, S. E. (2016). On the edge of their seats: Comparing first impressions and regular attendance in arts audiences. *Psychology of Music, 44*(5), 1175–1192. doi:10.1177/0305735615615420

Pitts, S. E. (2017). "The Violin in the Attic": Investigating the Long-Term Value of Lapsed Musical Participation. In R. Mantie & G. D. Smith (Eds.), *The Oxford Handbook of Music Making and Leisure* (pp. 171–185). New York, NY: Oxford University Press.

Pitts, S. E., & Burland, K. (Eds.) (2014). *Coughing and Clapping: Investigating Audience Experience*. Farnham, England: Ashgate.

Pitts, S. E., & Spencer, C. P. (2008). Loyalty and Longevity in Audience Listening: Investigating Experiences of Attendance at a Chamber Music Festival. *Music and Letters, 89*(2), 227–238. doi:10.1093/ml/gcm084

Plowright, D. (2011). *Using Mixed Methods: Frameworks for an Integrated Methodology*. London, England: SAGE.

Polakow-Suransky, S. (2017). *Go back to where you came from: The backlash against immigration and the fate of western democracy*. New York, NY: Nation Books.

Polkinghorne, D. E. (1995). Narrative configuration in qualitative analysis. *International Journal of Qualitative Studies in Education, 8*(1), 5–23. doi:10.1080/0951839950080103

Polkinghorne, D. E. (2006). An agenda for the second generation of qualitative studies. *International Journal of Qualitative Studies on Health and Well-Being, 1*(2), pp. 68–77. doi:10.1080/17482620500539248

Polkinghorne, D. E. (2013). Phenomenological Research Methods. In R. S. Valle (Ed.), *Existential-Phenomenological Perspectives in Psychology: Exploring the Breadth of Human Experience* (pp. 41–60). Boston, MA: Springer.

Polzella, D., & Forbis, J. (2014). Relationships between Traditional Music Audience Participation and Pro-Social Behaviors. *Empirical Studies of the Arts, 32*(1), 109–120. doi:10.2190/em.32.1g

Pompe, J., Tamburri, L., & Munn, J. (2013). Symphony concert demand: Does programming matter? *The Journal of Arts Management, Law, and Society, 43*(4), 215–228. doi:10.1080/10632921.2013.818085

Pope, J. (2019). *The role of infrastructure in addressing regional disadvantage in Victoria: Background paper.* Retrieved from https://www.infrastructurevictoria.com.au/wp-content/uploads/2019/11/Background-paper_The-role-of-infrastructure-in-addressing-regional-disadvantage.pdf

Potter, W. (2015). *A case study of the life and work of an Australian Orchestral Portfolio Conductor* (Doctoral dissertation, University of Queensland, Brisbane, Australia). Retrieved from https://espace.library.uq.edu.au/view/UQ:372963

Pound, E., & Schafer, R. M. (1978). Ezra Pound and music: the complete criticism. London, England: Faber & Faber.

Pressing, J. (1988). Improvisation: Methods and Models. In J. Sloboda (Ed.), *Generative Processes in Music: The Psychology of Performance, Improvisation, and Composition* (pp. 129–178). Oxford, England: Clarendon.

Pretty, G. H., Chipuer, H. M., & Bramston. P. (2003). Sense of place amongst adolescents and adults in two rural Australian towns: The discriminating features of place attachment, sense of community and place dependence in relation to place identity. *Journal of Environmental Psychology, 23*(3), 273–287. doi:10.1016/s0272-4944(02)00079-8

Price, S. (2017). *Risk and reward in classical music concert attendance: investigating the engagement of 'art' and 'entertainment' audiences with a regional symphony orchestra in the UK* (Doctoral dissertation, University of Sheffield, England). Retrieved from https://core.ac.uk/reader/80689225

Putnam, R. D. (1993). *The prosperous community: Social capital and public life.* Retrieved from https://pdfs.semanticscholar.org/7ca2/ff64d7db151775ed4ff002754157189ddc a0.pdf

Putnam, R. D. (2000). *Bowling Alone: The Collapse and Revival of American Community*. New York, NY: Simon & Schuster.

Putnam, R. D. (2004). Commentary: 'Health by association': some comments. *International Journal of Epidemiology, 33*(4), 667–671. doi:10.1093/ije/dyh204

Putnam, R. D., Leonardi, R., & Nanetti, R. (1993). *Making democracy work: Civic traditions in modern Italy.* Princeton, NJ: Princeton University Press.

Queensland Symphony Orchestra. (2014). *Annual Report 2014*. Retrieved from https://qso.com.au/sites/qso/files/attachments/qso_2014_annual_report.pdf

Queensland Symphony Orchestra. (2016). *Sweet symphony set to serenade travellers at BNE* [press release]. Retrieved from https://www.qso.com.au/sites/default/files/attachments/bne_announces_secon d_artist-in-residence_0.pdf

Queensland Symphony Orchestra. (2018). *Annual Report 2018*. Retrieved from https://www.qso.com.au/uploads/QSO2019_Annual2018_A4_Web_02MAY1 9.pdf

Queensland Symphony Orchestra. (2019). Tom Thum: Beatbox. Retrieved from https://www.qso.com.au/about/musicians/tom-thum

Rääbus, C. (2019, October 26). How Phoebe fought small town stigma to find a life she loved. *ABC Life.* Retrieved from https://www.abc.net.au/life/regional-life-is-not-lesser-than-the-cities/11608368

Radbourne, J. (2013). Converging with Audiences. In J. Radbourne, H. Glow & K. Johanson (Eds.), *The Audience Experience: A critical analysis of audiences in the performing arts* (pp. 143–158). Bristol, England: Intellect.

Radbourne, J., Glow, H., & Johanson, K. (2010). Measuring the intrinsic benefits of arts attendance. *Cultural Trends, 19*(4), 307–324. doi:10.1080/09548963.2010.515005

Radbourne, J., Glow, H., & Johanson, K. (2013). Knowing and Measuring the Audience Experience. In J. Radbourne, H. Glow & K. Johanson (Eds.), *The Audience Experience: A critical analysis of audiences in the performing arts* (pp. 1–14). Bristol, England: Intellect.

Radbourne, J., Johanson, K., & Glow, H. (2014). The Value of 'Being There': How the Live Experience Measures Quality for the Audience. In K. Burland & S. Pitts (Eds.), *Coughing and Clapping: Investigating Audience Experience* (pp. 55–67). Farnham, England: Ashgate.

Radbourne, J., Johanson, K., Glow, H., & White, T. (2009). The Audience Experience: Measuring Quality in the Performing Arts. *International Journal of Arts Management, 11*(3), 16–29.

Radocy, R. E., & Boyle, J. D. (2012). *Psychological foundations of musical behavior* (5th ed.). Springfield, IL: Charles C Thomas.

Regional Australia Institute. (2012). *The Priorities and Research of Non-Metropolitan Regional Development Australia Committees.* Retrieved from http://www.regionalaustralia.org.au/home/wp-content/uploads/2013/06/RAI-RDA-Survey-Report.pdf

Reischauer, G. (2015). Combining artefact analysis, interview and participant observation to study the organizational sensemaking of knowledge-based

innovation. *Historical Social Research, 40*(3), 279–298. doi:10.12759/hsr.40.2015.3.279-298

Rentschler, R. (1999). *Innovative arts marketing*. St. Leonards, Australia: Allen & Unwin.

Richards, F. (2007). *The soundscapes of Australia: music, place and spirituality*. Burlington, VT: Ashgate.

Richardson, L. (1994). Writing: A method of inquiry. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 516–529). Thousand Oaks, CA: SAGE.

Rickard, N. S., & Chin, T. (2017). Defining the Musical Identity of "Non-musicians". In R. MacDonald, D. J. Hargreaves & D. Miell (Eds.), *Handbook of Musical Identities* (pp. 288–303). New York, NY: Oxford University Press.

Ritchie, B. (2014). 'Regional Arts Australia Summit: On the Edge of Something Big'. Interviewed by Michael Cathcart for *ABC Radio National*, October 20. Available at: https://www.abc.net.au/radionational/programs/booksandarts/on-the-edge-of-something-big/5762252

Rivers, G. (2015). MOD Productions. Retrieved from http://modprods.com/production/aco-virtual-orchestra-pilot

Rizkallah, E. G. (2009). A non-classical marketing approach for classical music performance organizations: An empirical perspective. *Journal of Business & Economics Research, 7*(4), 111–124. doi:10.19030/jber.v7i4.6870

Roberts, M. (2015). Queensland Symphony Orchestra celebrate success under new CEO. Retrieved from http://www.internationalartsmanager.com/2015/07/queensland-symphony-orchestra-celebrate-success-under-new-ceo/

Robin, W. (2018). The Rise and Fall of "Indie Classical": Tracing a Controversial Term in Twenty-First Century New Music. *Journal of the Society for American Music 12*(1), 55–88. doi:10.1017/s1752196317000529

Robinson, S. M. (2013). *Chamber Music in Alternative Venues in the 21st-century U.S.: Investigating the effect of New Venues on Concert Culture,*

Programming and the Business of Classical Music (Doctoral dissertation, University of South Carolina). Retrieved from https://scholarcommons.sc.edu/cgi/viewcontent.cgi?article=2656&context=etd

Roennfeldt, P. (2011). Beyond the Ivory Tower – Higher Education Institutions as Cultural Resource: Case Study of the Queensland Conservatorium of Music. *History Compass, 9*(4), 231–245. doi:10.1111/j.1478-0542.2011.00762.x

Rogers, J. (2013). *The death and life of the music industry in the digital age*. New York, NY: Bloomsbury Academic.

Roose, H. (2008). Many-Voiced or Unisono?: An Inquiry into Motives for Attendance and Aesthetic Dispositions of the Audience Attending Classical Concerts. *Acta Sociologica, 51*(3), 237–253. doi:10.1177/0001699308094168

Roose, H., & Vander Stichele, A. (2010). Living Room vs Concert Hall Patterns of Music Consumption in Flanders. *Social Forces, 89*(1), 185–207. doi:10.1353/sof.2010.0077

Ross, A. (2010, November 12). When people hear 'classical' they think 'dead': Classical music is stuck in a cult of 'mediocre elitism' fostered by its fans. *The Times*, pp. 7–9.

Rowley, J., Bennett, D., & Reid, A. (2016, July 20–23). *Leadership as a Core Creativity for Musician Identity*. Paper presented at the 21st International Seminar of the ISME Commission on the Education of the Professional Musician, Fife, Scotland (pp. 43–51). Retrieved from https://www.isme.org/sites/default/files/documents/ISME%20CEPROM%20Proceedings%202016_final.pdf

Rumbold, J., Allen, J., Alexander, L., & van Laar, C. (2008). Knowing Together Differently – Intersubjective Responding. In P. Liamputtong, J. Rumbold, D. Alridge, L. Alexander, J. Allen & C. Bagley (Eds.), *Knowing Differently: Arts-Based and Collaborative Research Methods* (pp. 297–326). New York, NY: Nova Science.

Saayman, M., & Saayman, A. (2016). Clustering attendees at the Philharmonic Orchestra's Summer Festival. *Leisure Studies, 35*(3), 1–18. doi:10.1080/02614367.2014.962582

Sabatini, F. (2009). Social capital as social networks: A new framework for measurement and an empirical analysis of its determinants and consequences. *Journal of Socio-Economics, 38*(3), 429–442. doi:10.1016/j.socec.2008.06.001

Saldaña, J. (2013). The coding manual for qualitative researchers (2nd ed.). London, England: SAGE.

Salt, B. (2019, December 7). Taming the tyranny of distance. *The Weekend Australian Magazine.* Retrieved from https://www.theaustralian.com.au/weekend-australian-magazine/taming-the-tyranny-of-distance/news-story/c19ad397944ac5612e31c3b70994bc69

Sandelowski, M. (2008). Member Check. In L. M. Given (Ed.), *The SAGE Encyclopedia or Qualitative Research Methods*. Los Angeles, CA: SAGE.

Sandow, G. (2009, June 3). Excitement for the future [Web log message]. Retrieved from http://www.artsjournal.com/sandow/2009/06/excitement_for_the_future.html

Sandow, G. (2010a). Rebirth: The Future of Classical Music. Chapter 1 - Rebirth and Resistance. Retrieved from http://www.gregsandow.com/BookBlog/RevisedCh1RiffsShort.pdf

Sandow, G. (2010b). Rebirth: The Future of Classical Music. Chapter 2 - Dire Data. Retrieved from http://www.gregsandow.com/BookBlog/Ch2RiffShort.pdf

Sandow, G. (2010c). Rebirth: The Future of Classical Music. Chapter 5 – The Myth of Classical Music Superiority (part one). Retrieved from http://www.gregsandow.com/BookBlog/Ch5Riff-1.pdf

Sandow, G. (2011, March 7). Four keys to the future [Web log message]. Retrieved from http://www.artsjournal.com/sandow/2011/03/four-keys-to-the-future.html

Sandow, G. (2014, August 26). The future of classical music [Web log message]. Retrieved from https://www.artsjournal.com/sandow/2014/08/the-future-of-classical-music.html

Sarason, S. (1974). *The psychological sense of community: Prospects for a community psychology*. San Francisco, CA: Jossey-Bass.

Saunders, J. A. (2010). Identity in music: Adolescents and the music classroom. *Action, Criticism and Theory for Music Education, 9*(2), 70–78.

Sawyer, R. K. (2004). Creative Teaching: Collaborative Discussion as Disciplined Improvisation. *Educational Researcher, 33*(2), 12–20. doi:10.3102/0013189x033002012

Sawyer, R. K., & DeZutter, S. (2009). Distributed Creativity: How Collective Creations Emerge From Collaboration. *Psychology of Aesthetics, Creativity, and the Arts, 3*(2), 81–92. doi:10.1037/a0013282

Saxton, G., & Benson, M. (2005). Social Capital and the Growth of the Nonprofit Sector. *Social Science Quarterly, 86*(1), 16–35. doi:10.1111/j.0038-4941.2005.00288.x

SBS World News Australia [Video file]. (2017, November 11). *A growing number of classical musicians are using social media to introduce the genre to a new audience* [video file].

Schedl, M., & Tkalčič, M. (2014, November 7). *Genre-based Analysis of Social Media Data on Music Listening Behavior: Are Fans of Classical Music Really Averse to Social Media?* Paper presented at the First International Workshop on internet-scale multimedia management, Orlando, FL (pp. 9–13). doi:10.1145/2661714.2661717

Schippers, H., & Bartleet, B.-L. (2013). The Nine Domains of Community Music: Exploring the Crossroads of Formal and Informal Music Education. *International Journal of Music Education, 31*(4), 454–471. doi:10.1177/0255761413502441

Schlemmer, K., & James, M. (2011). Adolescents' evaluation of classical music after visiting a live concert. *Bulletin of Empirical Music Education Research 2*(1),

1–25. Retrieved from https://www.b-
em.info/index.php/ojs/article/view/49/108

Schubert, E., Vincs, K., & Stevens, C. (2009, December 3–4). *Measuring audience response on-line : an evaluation of the portable audience response facility (pARF).* Paper presented at the 2nd International Conference on Music Communication Science, Sydney, Australia. Retrieved from https://www.researchgate.net/publication/228362583_Measuring_audience_response_on-line_an_evaluation_of_the_portable_audience_response_facility_pARF

Seddon, F. A., & Biasutti, M. (2009). Modes of Communication Between Members of a String Quartet. *Small Group Research, 40*(2), 115–137. doi:10.1177/1046496408329277

Serow, B. (2015). Private sector support for the arts continues to grow. Retrieved from http://www.ampag.com.au/article/private-sector-support-for-the-arts-continues-to-grow-1

Shansky, C. (2010). Adult Motivations in Community Orchestra Participation: A Pilot Case Study of the Bergen Philharmonic Orchestra (New Jersey). *Research and Issues in Music Education, 8*(1). Retrieved from https://files.eric.ed.gov/fulltext/EJ894766.pdf

Shaw, P. (2006). Introduction: working live. In P. Shaw & R. Stacey (Eds.), *Experiencing Risk, Spontaneity and Improvisation in Organizational Change* (pp. 1–16). Milton Park, England: Routledge.

Sheehan, M., & Pearse, S. (2015). *One moment please: It's time to pay attention.* Sydney, Australia: Hay House.

Sheffield, G. (2017). The art of Brexit. Retrieved from https://www.britishcouncil.org/research-policy-insight/insight-articles/art-brexit

Silverman, D. (2006). *Interpreting Qualitative Data Methods for Analyzing Talk, Text and Interaction* (3rd ed.). London, England: SAGE.

Silverman, D. (2014). *Interpreting qualitative data* (5th ed.). London, England: SAGE.

Silverman, M. J., & Hallberg, J. S. (2016). Staff perceptions of live classical music in an urban medical clinic: A qualitative investigation. *Musicae Scientiae, 19*(2), 135–146. doi:10.1177/1029864915583375

Simons, H. (2014). Case Study Research: In-Depth Understanding in Context. In P. Leavy (Ed.), *The Oxford Handbook of Qualitative Research* (pp. 455–469). Oxford, England: Oxford University Press.

Simpson, J., & Proffitt., M. (Eds.). (2016). *Oxford English Dictionary* (3rd ed.). Oxford, England: Oxford University Press.

Sirianni, C., & Friedland, L. (1995, August). *Social capital and civic innovation: Learning and capacity building from the 1960s to the 1990s.* Paper presented at the Social Capital Session of the Annual Meeting of the American Sociological Association. Retrieved from http://srdc.msstate.edu/fop/levelthree/trainarc/socialcapital/socialcapital-sirianni&friedland.pdf

Skandalis, A., Banister, E., & Byrom, J. (2016). Marketplace orchestration of taste: insights from the Bridgewater Hall. *Journal of Marketing Management, 32*(9–10), 926–943. doi:10.1080/0267257x.2016.1187196

Sloboda, J. A. (1985). *The Musical Mind: The Cognitive Psychology of Music.* Oxford, England: Oxford University Press.

Sloboda, J. A. (2014). Interview with Jascha Hoffman. In J. Hoffman, Q&A John Sloboda: Melodic psychologist. *Nature, 506*(7489), 433. doi:10.1038/506433a

Slynn, D. (2017). *Music, place and public space: street music in Rundle Mall, South Australia* (Master's thesis, Elder Conservatorium of Music, Adelaide, Australia). Retrieved from https://digital.library.adelaide.edu.au/dspace/handle/2440/118608

Small, C. (1998). *Musicking: the meanings of performing and listening*. Hanover, NH: University Press of New England.

Small, C. (1999). Musicking - the meanings of performing and listening. A lecture. *Music Education Research, 1*(1), 9–22. doi:10.1080/1461380990010102

Small, C. (2001). Why Doesn't the Whole World Love Chamber Music? In C. Small & R. Walser, *The Christopher Small Reader* (pp. 153–172). Hanover, NH: Wesleyan University Press.

Smilde, R. (2012). Change and the Challenges of Lifelong Learning. In D. Bennett (Ed.), *How to make Music Graduates Employable* (pp. 99–123). Champaign, IL: Common Ground.

Smith-Sullivan, K. (2008). Diaries and Journals. In L. M. Given (Ed.), *The SAGE Encyclopedia or Qualitative Research Methods*. Los Angeles, CA: SAGE.

Snake-Beings, E. (2017). Community of difference: The liminal spaces of the Bingodisiac Orchestra. *International Journal of Community Music, 10*(2), 109–120. doi:10.1386/ijcm.10.2.109_1

Sorenson, B. (2007). Lessons Learned in Starting a Community Youth Orchestra. *American Music Teacher, 56*(5), 21–22.

Sorenson, T. (2000). *Regional Development: Some Issues for Policy Makers: Research Paper.* Retrieved from https://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/rp/rp9900/2000RP26

Spencer, R., Pryce, J., & Walsh, J. (2014). Philosophical Approaches to Qualitative Research. In P. Leavy (Ed.), *The Oxford Handbook of Qualitative Research* (pp. 81–97). Oxford, England: Oxford University Press.

Sport, K. (2015). *Women's music in Australia: space, place, bodies, performance* (Doctoral dissertation, Macquarie University, Sydney, Australia). Retrieved from http://minerva.mq.edu.au:8080/vital/access/manager/Repository/mq:40497

Spradley, J. P. (1979). *The ethnographic interview.* New York, NY: Holt, Rinehart and Winston.

Spradley, J. P. (1980). *Participant observation.* New York, NY: Holt, Rinehart and Winston.

Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, CA: SAGE.

Stake, R. E. (2006). *Multiple case study analysis*. New York, NY: Guilford.

Stanley, J. [John], Stanley, J. [Janet], Balbontin, C., & Hensher, D. (2019). Social exclusion: The roles of mobility and bridging social capital in regional Australia. *Transportation Research Part A, 125*, 223–233. doi:10.1016/j.tra.2018.05.015

State of Queensland. (2016). Old Museum Building. Retrieved from https://apps.des.qld.gov.au/heritage-register/detail/?id=600209

State of Queensland. (2017). Gambling Community Benefit Fund. Retrieved from https://www.business.qld.gov.au/industries/hospitality-tourism-sport/liquor-gaming/gaming/community-benefit-fund

State of Queensland. (2018). *Creating Queensland's Future: 10-year Roadmap for the arts, cultural and creative sector*. Retrieved from https://www.arts.qld.gov.au/images/documents/artsqld/Roadmap-discussion-paper-full.pdf

State of Queensland. (2019). Regional Arts Development Fund. Retrieved from https://www.arts.qld.gov.au/regional-arts-development-fund

Stauffer, S. L. (2012). Place, music education, and the practice and pedagogy of philosophy. In W. D. Bowman & A. L. Frega (Eds.), *The Oxford Handbook of Philosophy in Music Education* (pp. 434–452). New York, NY: Oxford University Press.

Stauffer, S. L., & Barrett, M. S. (2009). Narrative Inquiry in Music Education: Toward Resonant Work. In M. S. Barrett & S. L. Stauffer (Eds.), *Narrative Inquiry in Music Education* (pp. 19–29). Dordrecht, The Netherlands: Springer.

Stebbins, R. (1992). *Amateurs, professionals and serious leisure*. Montreal, Canada: McGill–Queen's University Press.

Stebbins, R. (2017). Leisure Music Production: Its Spaces and Places. In R. Mantie & G. D. Smith (Eds.), *The Oxford Handbook of Music Making and Leisure* (pp. 347–362). New York, NY: Oxford University Press.

Steijn, A. M. M. (2014). Classical music, liveness and digital technologies. In G. Richards, L. Marques & K. Mein (Eds.), *Event Design: Social Perspectives and Practices* (pp. 137–160). Milton Park, England: Routledge.

Steinbeck, P. (2008). "Area by Area the Machine Unfolds": The Improvisational Performance Practice of the Art Ensemble of Chicago. *Journal of the Society for American Music, 2*(3), 397–427. doi:10.1017/s1752196308080127

Stige, B. (2005). Ethnography and Ethnographically Informed Research. In B. Wheeler (Ed.), *Music Therapy Research* (pp. 2131–2201). Gilsum, NH: Barcelona Publishers.

Stone, L. (2008). Epistemology. In L. M. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods*. Los Angeles, CA: SAGE.

Stothart, C., Mitchum, A., & Yehnert, C. (2015). The Attentional Cost of Receiving a Cell Phone Notification. *Journal of Experimental Psychology: Human Perception and Performance, 41*(4), 893–897. doi:10.1037/xhp0000100

Strahle, G. (2016a, February 16). Under the radar: Australia's house concert scene. *Music Australia News.* Retrieved from https://musicaustralia.org.au/2016/02/under-the-radar-australias-house-concert-scene/

Strahle, G. (2016b, January 18). The first crowdfunded classical music pub opens its doors. *Music Australia News*. Retrieved from https://musicaustralia.org.au/2016/01/the-first-crowdfunded-classical-music-pub-opens-its-doors/

Strahle, G. (2017, July 3). What's Turning Young People Off Classical Music Concerts? *Music Australia News*. Retrieved from https://musicaustralia.org.au/2017/07/what-is-turning-off-young-people-from-attending-classical-concerts/

Strähle, J., & Lang, F. (2018). Crowdfunding: Learnings from the Music Business. In J. Strähle (Ed.), *Fashion & Music* (pp. 223–243). Gateway East, Singapore: Springer.

Strauss, A. L., & Corbin, J. (1998). *Basics of qualitative research: Techniques and procedures for developing grounded theory.* Thousand Oaks, CA: SAGE.

Strong, J. (2005). *A New Era - Orchestras Review Report*. Canberra, Australia: Department of Communications, Information Technology and the Arts.

Stukas, A., Snyder, M., & Clary, E. (2016). Understanding and encouraging volunteerism and community involvement. *The Journal of Social Psychology, 156*(3), 243–255. doi:10.1080/00224545.2016.1153328

Susen, S. (2013). The place of space in social and cultural theory. In A. Elliott (Ed.), *Routledge handbook of social and cultural theory* (pp. 333–357). London, England: Routledge.

Swartz, D. L. (2018). Cultural Capital. In *Oxford Bibliographies.* Retrieved from https://www.oxfordbibliographies.com/view/document/obo-9780199756384/obo-9780199756384-0209.xml

Sydney Dance Company. (2020). Collaborators: Australian Chamber Orchestra. Retrieved from https://www.sydneydancecompany.com/people/australian-chamber-orchestra/

Sydney Improvised Music Association. (2020). Regional Touring. Retrieved from http://www.sima.org.au/regional-touring

Szreter, S., & Woolcock, M. (2005). Health by Association? Social Capital, Social Theory, and the Political Economy of Public Health. In S. Szreter (Ed.), *Health and Wealth* (pp. 376–415). Suffolk, England: Boydell and Brewer.

Tabrett, L. (2013). It's culture, stupid! Reflections of an arts bureaucrat. Strawberry Hills, Australia: Currency House.

Tajfel, H., & Turner, J. C. (1979). An Integrative Theory of Intergroup Conflict. In W. G. Austin & S. Worchel (Eds.), *The Social Psychology of Intergroup Relations* (pp. 43–47). Monterey, CA: Brooks/Cole.

Talbot, M. (2001). Ritornello. In D. Root, P. V. Bohlman, J. Cross, H. Meconi & J. H. Roberts (Eds.), *Grove Music Online*. Oxford, England: Oxford University Press.

Taruskin, R. (2008). *The Danger of Music and Other Anti-Utopian Essays*. Oakland, CA: University of California Press.

Telin, M. (2017). 100 Years Young. *Symphony, 68*(4), 64.

Temmerman, N. (2005). Children's Participation in Music: Connecting the Cultural Contexts - An Australian Perspective. *British Journal of Music Education, 22*(2), 113–123. doi:10.1017/s0265051705006091

Terracini, L. (2007). *A Regional State of Mind: Making Art Outside Metropolitan Australia*. Strawberry Hills, Australia: Currency House.

Tesch, R. (1990). *Qualitative research: Analysis types and software tools*. New York, NY: Falmer Press.

Throsby, D., & Hollister, V. (2003). *Don't give up your Day Job: an Economic Study of Professional Artists in Australia*. Surrey Hills: Australia Council for the Arts.

Throsby, D., & Petetskaya, K. (2017) *Making Art Work.* Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/making-art-work-throsby-report-5a05106d0bb69.pdf

Throsby, D., & Zednik, A. (2010). *Do you really expect to get paid? An economic study of professional artists in Australia.* Retrieved from https://www.australiacouncil.gov.au/workspace/uploads/files/research/do_you_really_expect_to_get_pa-54325a3748d81.pdf

Tomaney, J. (2012). Parochialism -- a defence. *Progress in Human Geography, 37*(5), 658–672. doi:10.1177/0309132512471235

Tovey, D. F. (1931). *A companion to Beethoven's pianoforte sonatas (bar-to-bar analysis)*. London, England: The Associated Board of the Royal Schools of Music.

Tracey, E. (2010). *Trust and Boundaries in Three Small Group Communities: Urban Knitting Groups and the Construction of Small Group Exclusivity* (Masters dissertation, Loyola University, Chicago, IL). Retrieved from Proquest Digital Dissertations. (AAT 1480881)

Tromans, S. (2016). Improvising Music Experience: The Eternal Ex-temporisation of Music Made Live. In M. Reason & A. Lindelof (Eds.), *Experiencing Liveness in Contemporary Performance: Interdisciplinary Perspectives* (pp. 198–207). New York, NY: Routledge.

Tuan, Y. (1977). *Space and place: the perspective of experience*. London, England: Arnold.

Tucker, S. (2016). Stretched Boundaries: Improvising Across Abilities. In G. Siddall & E. Waterman (Eds.), *Negotiated Moments: Improvisation, Sound, and Subjectivity* (pp. 195–198). Durham, England: Duke University Press.

Tuckman, B. W. (1965). Developmental Sequence in Small Groups. *Psychological Bulletin*, 63, 384–399. doi:10.1037/h0022100

Turner, J. (2016). Voicing Concerns: (Re)Considering Modes of Presentation. *GeoHumanities, 2*(2), 542–551. doi:10.1080/2373566x.2016.1211485

United States Government. (2019). A Budget for a Better America: Promises kept. Taxpayers first. Retrieved from https://www.whitehouse.gov/wp-content/uploads/2019/03/msar-fy2020.pdf

Valastro, A. (2012). Volunteerism, solidarity and social capital. *Italian Sociological Review, 2*(1), 24–32.

Veal, A. (2011). *Research Methods for Leisure and Tourism*. Harlow, England: Pearson Education.

Vittes, L. (2014). 5 minutes with Richard Tognetti. *Strings*, *28*(10), 14–15.

Vroon, D. (2014). Critical Convictions. *American Record Guide, 77*(4), 43–44.

Ward, A., Duke, K., Gneezy, A., & Bos, M. (2017). Brain Drain: The Mere Presence of One's Own Smartphone Reduces Available Cognitive Capacity. *Journal of the Association for Consumer Research, 2*(2), 140–154. doi:10.1086/691462

Watson, A. (2010). Guiding the professional practice of the Australian studio music teacher. *Victorian Journal of Music Education, 1,* 3–11.

Watson, A., & Forrest, D. (2016, July 20–23). *Emerging Leadership and Professional Development in a Chamber Orchestra*. Paper presented at the 21st

International Seminar of the ISME Commission on the Education of the Professional Musician, Fife, Scotland (pp. 125–132). Retrieved from https://www.isme.org/sites/default/files/documents/ISME%20CEPROM%20Proceedings%202016_final.pdf

Watts, R. (2015, September 15). What Prime Minister Malcolm Turnbull means for the arts. *ArtsHub.* Retrieved from https://web.archive.org/web/20150919033440/http://www.artshub.com.au/news-article/news/public-policy/richard-watts/what-prime-minister-turnbull-means-for-the-arts-249268

Weller, J. (2012). Composed and Improvised: The Transition to Professional Life. In D. Bennett (Ed.), *How to make Music Graduates Employable* (pp. 45–61). Champaign, IL: Common Ground.

Wellington, J., & Szczerbiński, M. (2007). *Research methods for the social sciences*. New York, NY: Continuum International.

Wells, K. (2011). *Narrative inquiry*. New York, NY: Oxford University Press.

Westney, W. (2006). *The Perfect Wrong Note: Learning to Trust Your Musical Self*. Pompton Plains, NJ: Amadeus.

Whitney, K. (2015). Following Performance across the Research Frontier. In M. Doğantan-Dack (Ed.), *Artistic Practice as Research in Music* (pp. 107–126). Farnham, England: Ashgate.

Whittaker, A., & Banwell, C. (2002). Positioning Policy: The Epistemology of Social Capital and Its Application in Applied Rural Research in Australia. *Human Organization, 61*(3), 252–261. doi:10.17730/humo.61.3.bcr1xbyn7cam8xp3

Willoughby, L., Starks, D., & Taylor-Leech, K. (2013). Is the Cultural Cringe Alive and Kicking? Adolescent Mythscapes of Australian English in Queensland and Victoria. *Australian Journal of Linguistics, 33*(1), 31–50.

Wilmer, H., Sherman, L., & Chein, J. (2017). Smartphones and Cognition: A Review of Research Exploring the Links between Mobile Technology Habits and Cognitive Functioning. *Frontiers In Psychology, 8*, 605. doi:10.3389/fpsyg.2017.00605

Wilschut, R. G. (2018). *Close Encounters – Chamber Music in Small Venues.* (Doctoral dissertation, Queensland Conservatorium Griffith University, Brisbane, Australia). Retrieved from https://research-repository.griffith.edu.au/handle/10072/382020

Winzenried, R. (2004, January-February). Stalking the Culturally Aware Non-Attender. *Symphony*, 26–32.

Wolkstein, R. (2013). *Teaching Versatility to Post-Secondary Violin Students* (Doctoral dissertation, University of Toronto, Canada). Retrieved from Proquest Digital Dissertations. (AAT NR96153)

Woodard, J. (1987, June 1). Keith Jarrett. *Musician, 104*, 19–22.

Woodhouse, A. (2006). Social capital and economic development in regional Australia: A case study. *Journal of Rural Studies, 22*(1), 83–94. doi:10.1016/j.jrurstud.2005.07.003

Woolcock, M. (2001). Microenterprise and social capital: A framework for theory, research, and policy. *Journal of Socio-Economics, 30*(2), 193–198. doi:10.1016/s1053-5357(00)00106-2

Wright, E. (2014). Get involved in your community in 4 steps. *Strings, 28*(11), 23–24.

Xiao, B., & Yang, S. (2020, June 14). Beijing's racism warning to students could hurt Chinese-owned businesses in Australia. *ABC News.* Retrieved from https://www.abc.net.au/news/2020-06-14/china-warning-students-hurt-asian-australian-businesses/12345170

Yau, C. (2016). The role of the instrumental teacher in a student's career development: Negotiating professional identities. In E. Chong (Chair), Proceedings of the 21st International Seminar of the ISME Commission on the Education of the Professional Musician, Saint Andrews, Fife, Scotland. Retrieved from https://www.isme.org/sites/default/files/documents/ISME%20CEPROM%20Proceedings%202016_final.pdf

Yazan, B. (2015). Three Approaches to Case Study Methods in Education: Yin, Merriam, and Stake. *The Qualitative Report, 20*(2), 134–152.

Yin, R. K. (2014). *Case study research: design and methods* (Vol. 5). Los Angeles, CA: SAGE.

Young, V., & Colman, A. (1979). Some Psychological Processes in String Quartets. *Psychology of Music, 7*(1), 12–18. doi:10.1177/030573567971002

Zavala-Rojas, D. (2014). Unipolar scales. In A.C. Michalos (Ed.), *Encyclopedia of Quality of Life and Well-Being Research* (pp. 6775–6776). Dordrecht, The Netherlands: Springer.

Zembat, R. (2012). A Study on Preschool Teachers' Perceived Conflict with School Administrators, Colleagues and Parents. *Egitim Ve Bilim, 37*(163), 203–215.

Appendix A
Ethical Approval Form

THE UNIVERSITY OF QUEENSLAND

SCHOOL OF MUSIC

Approval Form for Experiments on Humans
Including Behavioural Research

Chief Investigator:	Mr Robert Manley
Project Title:	Community and musical engagement strategies to foster sustained participation from contemporary audiences for classical music: A duo residency in ▮▮▮▮▮▮▮▮
Supervisors:	Professor Margaret Barrett
Discipline:	PhD
Project Number:	SoM-ETH16-04/RM
Duration:	Three years

Comments:
Approved.

Name of Responsible Panel: School of Music Ethical Review Panel

This project complies with the provisions contained in the *National Statement on Ethical Conduct in Human Research* and complies with the regulations governing experimentation on humans.

Name of School of Music Ethics Review Coordinator:

Dr Mary Broughton

Date: 20 June, 2016

Appendix B
Artefacts and De-Identified References—Strands 1 and 2

Artefacts: Strand 1

During Strand 1, in February 2017, a series of artefacts (see Table B1) enclosed in a folder were obtained from the founder of the CMS during a scheduled interview. These artefacts included both text-based and visual data that demonstrate characteristics of informational, presentational, and representational artefacts (Plowright, 2011). Case-specific examples of informational artefacts are copies of grant application sections, with descriptive information about history, activities, and desired outcomes. Presentational artefacts include copies of letters, which present information as ideas and/or events to others. Representational artefacts include:

- photographs that offer viewers impressions of the interactivity of historic rehearsals/concerts; and
- a mission statement, which represents collectively agreed practices of the CMS (reproduced within the first section of a grant application).

Table B1

Print Artefacts Obtained From the Founder of the CMS in February 2017

#	Type	Description	Author/Photographer	Date: YYYY or DD/MM/YYYY	Published (P) or Unpublished (U)
1	Grant application (section)	"Reason for establishment of [the CMS]," including a mission statement.	President of the CMS	2008	U
2	Grant application (section)	"Brief History of [the CMS]"	President of the CMS	2008	U
3	Grant application (section)	"Activities of [the CMS]"	President of the CMS	2008	U
4	Grant application (section)	"Involvement of Society with the local community"	President of the CMS	2008	U
5	Grant application (section)	"Wider community benefits as a result of this project"	President of the CMS	2008	U
6	Newspaper clipping (photograph)	"Regional winners of… Australia Day Awards (ADA)"	Unknown	2009	P
7	Newspaper clipping (text)	An article excerpt about the founder receiving "Citizen of the Year" award	Unknown	2009	P
8	Award application	Copy of application for ADA, submitted on behalf of the founder	Secretary of the CMS	2008	U

#	Type	Description	Author/Photographer	Date: YYYY or DD/MM/YYYY	Published (P) or Unpublished (U)
9	Letter	Statement supporting founder's ADA application	Patron of the CMS	21/12/2008[139]	U
10	Letter	Statement supporting founder's ADA application	Vice-President of the CMS	24/12/2008	U
11	Letter	Statement supporting founder's ADA application	PR Officer of the local youth orchestra	22/12/2008	U
12	Letter	Statement supporting founder's ADA application	Former member of the CMS (Transient resident)	21/12/2008	U
13	Letter	Statement supporting the society's grant application for a new grand piano	Deputy Mayor of Stoneville	01/06/2005	U
14	Letter	Statement supporting the society's grant application for a new grand piano	Manager, local venues and events	02/06/2005	U
15	Letter	Statement supporting the society's grant application for a new grand piano	Manager, arts services, local council	31/05/2005	U
16	Photograph	CMS rehearsal, sextet, held at the home of the founder	Unknown	Unknown ca. 1975	U
17	Photograph	CMS concert, quintet + page turner, held at the Art Gallery	Unknown	01/11/1972	U

---

[139] Dates are here presented in the Australian format DD/MM/YYYY.

#	Type	Description	Author/Photographer	Date: YYYY or DD/MM/YYYY	Published (P) or Unpublished (U)
18	Newspaper clipping (text)	Call for applications for the inauguration of the local youth orchestra	Unknown	17/03/1975	P
19	Newspaper clipping (text and photo)	Article about auditions for the inauguration of the local youth orchestra	Unknown	24/03/1975	P
20	Newspaper clipping (text)	Article about the first tutorials for the local youth orchestra	Unknown	26/05/1975	P
21	Newspaper clipping (text)	Article about the forthcoming first rehearsal for the local youth orchestra	Unknown	22/04/1975	P
22	Photograph	Members of the Queensland Youth Orchestra collaborating with the CMS in Stoneville	Unknown	13/07/1975	U
23	Timeline (handwritten)	Description of activities of the CMS and formation of the youth orchestra	Founder of the CMS	1974–1975	U
24	Photograph	Rehearsal for a 'Vacation School of Music' operated by the CMS	Unknown	1977	U
25	Photograph	Achievement Award presentation for the founder's services to the CMS	Unknown	15/12/1989	U
26	Programme	Australia Day Awards	Unknown	16/01/2004	P
27	Certificate	Cultural Award from local council's Australia Day Awards	Mayor of Stoneville	26/01/2004	U
28	Letter	Thank you for support in founding the local university's (former) philharmonic orchestra	Senior lecturer, university in Stoneville	01/07/1997	U

#	Type	Description	Author/Photographer	Date: YYYY or DD/MM/YYYY	Published (P) or Unpublished (U)
29	Timeline (handwritten)	Description of activities of the local university's philharmonic orchestra and the de-identified city's concert orchestra	Founder of the CMS	1997–2003	U
30	Planning notes and information	"…used to compile 900-word submission" for ADA application on behalf of founder, detailing her activities for the CMS	Secretary of the CMS	2008	U
31	Letter	"Thank you," accompanying a donation made to the CMS from a local string orchestra	Leader of a local string orchestra	n.d.	U
32	Concert programme	"An Afternoon with Friends" presented by the CMS	The CMS	13/09/2009	U
33	Concert programme	Non-themed concert programme, presented by the CMS	The CMS	11/10/2009	U
34	Concert programme	Non-themed concert programme, presented by the CMS	The CMS	08/11/2009	U
35	Letter	"Thank you" for a charity performance contributed by CMS on behalf of a U3A Gardening society to raise money for a "Cancer Morning Tea"	Representative (President?) of the U3A Gardening Society	12/06/2014	U

Artefacts: Strand 2

Whilst conducting observations for Strand 2 on March 25, 2019, 40 print artefacts were obtained by the researcher from leaflet stands at a community arts centre and council chambers in the CBD of Stoneville. These artefacts include both text-based and visual data in the form of hard-copy advertisements, providing physical evidence to support claims made during the period of observation. An events guide was obtained from the council chambers, and a comprehensive selection of music and non-music advertisements were obtained from the flyer stand at the community arts centre, to illuminate the visibility of classical music advertising in the building that houses the CMS.

During observation conducted on March 25, 2019, one print artefact (events guide) was obtained from the local council chambers, which included information about chamber music concerts. All other print artefacts were obtained from the local community arts centre that houses the CMS. The contents of the artefacts from the arts centre are detailed in Table B2.

Table B2

Print Artefacts Obtained From Flyer Stands at the Community Arts Centre on March 25, 2019

ID[140]	Type	Artform	Genre	Description	Event date: YYYY or MM/YYYY or DD/MM/YYYY	Local (L) or Visiting (V)
36	Recruitment flyer	Music	Classical	Seeking members to attend rehearsals for a community choir	N/A	L

---

[140] ID Numbering is a continuation of artefact IDs in Strand 1 to ensure that each artefact has a unique numerical code.

ID[140]	Type	Artform	Genre	Description	Event date: YYYY or MM/YYYY or DD/MM/YYYY	Local (L) or Visiting (V)
37	Advertising postcard	Music	Classical	Services and contact for a local music teacher	N/A	L
38	Advertising flyer	Music	Popular/soft rock	Tribute performance at the main theatre	01/04/2019	L
39	Advertising flyer	Musical theatre		Performance at the main theatre	15–23/03/2019	L
40	Advertising flyer	Music	Popular	Tribute performance at the main theatre	18/10/2019	V
41	Advertising flyer	Music	Rock and Soul	Tribute performance at the main theatre	19/07/2019	V
42	Advertising flyer	Music	Country	Performance at the main theatre	14/06/2019	V
43	Advertising flyer	Music	Popular	Performance at the main theatre	03/05/2019	V
44	Advertising flyer	Music	Rock	Tribute performance at the main theatre	24/08/2019	V
45	Advertising flyer	Music	Popular/rock	Tribute performance at the main theatre	25/05/2019	V
46	Flyer – arts group guide	All	Classical [et al.]	Location, meetings times and contact details for all resident groups in the community arts building	N/A	L
47	Recruitment flyer	Dance	Folk/oldtime	Seeking new members for a bush dancing club	N/A	L
48	Advertising bookmark	Letterpress		Services for books, posters, cards, workshops, commissions, stationery	N/A	L

ID[140]	Type	Artform	Genre	Description	Event date: YYYY or MM/YYYY or DD/MM/YYYY	Local (L) or Visiting (V)
49	Recruitment flyer	Fibre Arts		Seeking new members to participate in activities including "knit, crochet, spin, weave, dye or felt"	N/A	L
50	Advertising flyer	Clairvoyance		Show at the main theatre	07/05/2019	V
51	Recruitment flyer	Theatre		Seeking youth participants for activities/workshops	N/A	L
52	Brochure	Visual art		Events guide for regional art gallery	01–03/2019	L
53	Advertisement	Film	Comedy	Film club, public screening	11/04/2019	L
54	Recruitment poster	Knitting/crochet		Information about cost, location, scheduled activities, contact	N/A	L
55	Advertising flyer	Comedy		Roadshow of an Australian Comedy Festival	05/05/2019	V
56	Advertising flyer	Dance		Performance of a Queensland dance company	28/05/2019	V
57	Recruitment flyer	Visual arts		Information about university course	N/A	L
58	Recruitment flyer	Mahjong		Invitation (no description)	N/A	L
59	Advertising flyer	Photography		Exhibition – landscapes	21–31/03/2019	L
60	Recruitment flyer	Yoga		Teacher training workshops	2019–2020	L

ID[140]	Type	Artform	Genre	Description	Event date: YYYY or MM/YYYY or DD/MM/YYYY	Local (L) or Visiting (V)
61	Recruitment flyer	Yoga		Laughter Yoga participants sought	N/A	L
62	Advertising flyer	Musical theatre		Children's show	01/07/2019	V
63	Advertising flyer	Art	Visual/installation	Regional artist/community collaboration	03–04/2019	V
64	Advertising flyer	Theatre		Children's play suitable for all ages	18/06/2019	V
65	Advertising flyer	Theatre		Stage adaptation of an Australian classic	01/08/2019	V
66	Advertising flyer	Non-Arts		Zoo attractions and activities	N/A	L
67	Advertising flyer	Circus		Children's show	03/04/2019	V
68	Advertising flyer	Cinema		Rewards program for a local cinema chain	N/A	L
69	Advertising flyer	Non-Arts		Gardens attractions	N/A	L
70	Information flyer	All Arts		Grants programs (state/local govt partnerships)	Yearly dates provided for 3 grant rounds	L
71	Advertising flyer	Lapidary		National gem and mineral show	19–22/04/2019	L
72	Advertising flyer	Cinema	Historical / Romance	Film screening in town hall of a nearby regional town	28/03/2019	L
73	Advertising flyer	Visual art		Awards presentation and exhibition in another town 340 km away	18–20/06/2019	(L)
74	Advertising flyer	Technical services for Arts		Services of stage design/maintenance company	N/A	L

ID[140]	Type	Artform	Genre	Description	Event date: YYYY or MM/YYYY or DD/MM/YYYY	Local (L) or Visiting (V)
75	Informational flyer	Non-Arts		Composting advice and grub information from a local botanical society	N/A	L
76	Promotional card	Cinema		Discounts offered for cinema visits	N/A	L

De-identified references

Table B3

List of De-Identified Published References

ID	De-identified reference item[141]
77	ACA. (2019). Electorate Profiles: [de-identified region in Queensland]. Retrieved from [de-identified URL].
78	Advance [Economic Development Unit of Stoneville Regional Council]. (2019). Information about [main theatre] & [JBCC]. From Economic Development Unit of the [Stoneville Regional Coucil].
79	[Arts Inc.]. (2017, June 17). [A de-identified visiting ensemble] performs string quartet works from European and Australian composers [Facebook event]. Retrieved from [de-identified URL].
80	[Arts Inc]. (2019). About. Retrieved from [de-identified URL].
81	Arts Queensland. (2014). [De-identified region in Queensland]—Arts in Daily Life: Queenslanders and the arts. Retrieved from [de-identified URL].
82	[Co-founders of the CMS] (1990). Founding and Maintaining a Chamber Music Society. In [de-identified author] (Ed.), *The Music History of [Stoneville]* (pp. 339–40). [Stoneville]: [de-identified publisher].
83	[Regional Gold Band]. (2017, September 23). Great result! Only 3 points separating B and C (two bands) contesting [Facebook status update]. Retrieved from [de-identified URL].
84	[De-identified] cellist brings Bach to [De-identified region]. (2017, June 3). *[De-identified local newspaper].* Retrieved from [de-identified URL].

---

[141] De-identified information is placed within square brackets. Sources are in original alphabetical order (disrupted where the author is anonymised).

85   CMS Concert. (2012). *[De-identified local newspaper]*. Retrieved from [de-identified URL].

86   CMS. (2012, June 11). The [CMS] won four sections at the local Eisteddfod which thrilled [a de-identified member] very much. All her hard work paid off [Facebook status update]. Retrieved from [de-identified URL].

87   CMS. (2014, November 8). A snapshot from the last WW1 concert—It's a Long Way to Riverina! [Facebook status update]. Retrieved from [de-identified URL].

88   Coal country exporting performing arts gems. (2010, November 17). [*De-identified news source*].

89   [Beefy Strings]. (2016a, May 10). [Main theatre] pre-Eisteddfod [Facebook status update]. Retrieved from [de-identified URL].

90   Creative Partnerships Australia. (2019). [StSO] Launch. Retrieved from [de-identified URL].

91   Fiesta! With [the StSO]: Saturday, [de-identified date], 2019 from 6:30 pm to 09:00 pm. (2019). Retrieved from [de-identified URL].

92   [De-identified journalist]. (2015, 28 April). Eisteddfod experience invaluable for [Stoneville]'s youth. *[De-identified local newspaper]*. Retrieved from [de-identified URL].

93   [De-identified journalist]. (2017, July 5). Move over Mozart, here's [Stoneville]'s teen musical genius. *[De-identified local newspaper]*. Retrieved from [de-identified URL].

94   [De-identified blogger]. (2017, September 27). [De-identified subject]: First World War Lyricist and Poet Digital Story [blog post]. Retrieved from [de-identified URL].

95   [Late member of the CMS]. (1990). The [Stoneville CMS]. In [de-identified author] (Ed.), *The Music History of [Stoneville]* (p. 339). [Stoneville]: [de-identified publisher].

96   [De-identified journalist]. (2004, 16 December). [De-identified number of] groups share in community project funds, *[De-identified local newspaper]*. Retrieved from [de-identified URL].

97   [De-identified author: distinguished local historian]. (1995). *[Stoneville]: a history of city and district* (2nd ed.). [Stoneville]: [Stoneville City Council].

98   [De-identified journalist]. (2015, January 8). [The Warehouse] adds a lease of life to CBD culture. *[De-identified local newspaper]*. Retrieved from [de-identified URL].

99   [De-identified journalist]. (2013, 24 February). [Stoneville] Eisteddfod to showcase region's top talent. *[De-identified local newspaper]*. Retrieved from [de-identified URL].

100 [De-identified journalist]. (2016, April 8). Unique business [Warehouse Stoneville] goes up for sale. *[De-identified local newspaper]*. Retrieved from [de-identified URL].

101 QSO. (2016a). [Stoneville] – Messiah. Retrieved from [de-identified URL].

102 [Stoneville Musical Union]. (2019). Welcome to [StMU]. Retrieved from [de-identified URL].

103 [Stoneville] City Brass Band. (2017). History. Retrieved from [de-identified URL].

104 [Stoneville] Pipe Band. (n.d.). Hall Hire. Retrieved March 28, 2019, from [de-identified URL].

105 [Stoneville]. (2011). In A. Augustyn, P. Bauer, B. Duignan, A. Elridge, E. Gregersen, J. E. Lubering, A. McKenna, M. Petruzzello, J. Rafferty, M. Ray, K. Rogers, A. Tikkanen, J. Wallenfeldt, A. Zeidan & A. Zelazko (Eds.), *Encyclopaedia Britannica*. Retrieved from [de-identified URL].

106 [SRC]. (2015). [Stoneville] Region: Economic Development Strategy, Summary Report. Retrieved from [de-identified URL].

107 [SRC]. (2016). Arts and Cultural Policy (Community Policy). Retrieved from [de-identified URL].

108 [SRC]. (2017). SRC: Population summary. Retrieved from [de-identified URL].

109 [SRC]. (2018). [Stoneville]: Estimated Resident Population. Retrieved from [de-identified URL].

110 [SRC]. (2019). [Main theatre]. Retrieved from [de-identified URL].

111 [SRC]. (2019). Madama Butterfly—Opera Australia. Retrieved from [de-identified URL].

112 [SRC]. (2019). Community Leasing. Retrieved from [de-identified URL].

113   [SRC]. (2019). Major Venues. Retrieved from [de-identified URL].

114   [SRC]. (n.d.). SRC: Factors of population change. Retrieved January 2, 2020, from [de-identified URL].

115   [StSO]. (2019). Supporters. Retrieved from [de-identified URL].

116   State of Queensland. (2016). *[Jack Bolger] Community Arts Centre.* Retrieved from [de-identified URL].

117   [De-identified author]. (2018). [De-identified visiting ensemble]: APRA/AMCOS Art Music Award. Retrieved from [de-identified URL].

118   [De-identified author]. (1981). *A history of the [Stoneville] Musical Union [c. 1880–1980].* (Masters dissertation). [De-identified university].

119   TryBooking. (2018). A Night at the Proms: [Stoneville] Symphony Orchestra. Retrieved from [de-identified URL].

120   [De-identified journalist]. (2010, June 9). [Topic: article about an Australian Artistic Director]. *The Age,* p. 15.

121   [De-identified author]. (1990). *The music history of [Stoneville].* [Stoneville]: [de-identified publisher].

Appendix C
Interview Schedule—Strand 1 (Institutional Strategies)

Questions in italics concern promotional and financial aspects of chamber music concerts and will only be asked of interviewees who fit at least one of the following criteria:

- *Current or former President of the [Stoneville] Chamber Music Society*
- *Current or former Conductor of a [Stoneville] band or orchestra*
- *Person with experience as a music producer, music administrator or board member of a music society in [Stoneville].*

These criteria for selection will not be made explicit in the published study.

1. How are you involved in the [Stoneville] musical community? How long have you been involved?
2. What is your role in promoting chamber music in the [Stoneville] community?
3. What makes chamber music work in [Stoneville]?
4. What are some of the powerful chamber music experiences you've had in [Stoneville]?
5. What attracts audiences to chamber music concerts in [Stoneville]?
6. What venues do you use? Which are more attractive?
7. Which venues attract a larger audience? Give a more intimate experience? Are more profitable?
8. Which venues are not often used for chamber music? Why not?
9. What is the usual setup for the audience? Have you ever 'messed around' with that? How did it feel?
10. Have touring musicians ever collaborated with [Stoneville] based musicians? How long ago? Has it happened since? What stopped people doing that again?
11. *How do you promote chamber music events in [Stoneville]? Do you rely on word of mouth or advertise more widely? (What works best? What is less effective?)*
12. *Have you previously arranged support from [Stoneville]-based businesses for chamber music events? How was it supported? Did you provide any reciprocal support for the business?*

13. *In a typical chamber music concert in [Stoneville], would you describe the profit margin for individual performers as a) Loss; b) Break even; c) Small profit $0-$100; d) $100–200; e) $200–300; f) over $300 each?*

14. *What is the main source of financial returns? (e.g. Ticket sales? Member fees? External sponsorship? Another source?)*

15. How much do you usually speak to the audience during a concert? What do you talk about? How does the audience react?

16. What characterises a typical audience member in [Stoneville]? Who would you like to see more of in the audience?

17. Have you introduced anyone to classical music? How do you get them to come? What was their reaction?

18. Do you often perform music by Australian or New Zealand composers? How does the audience react?

19. Have you performed any music by local composers? How did the audience react?

20. Have you ever improvised on instruments during a chamber music concert? What was the context? Did you hear any feedback from the audience about it?

21. Is there anything we haven't covered about the musical or planning aspects of chamber music concerts in [Stoneville]?

Appendix D

Survey Templates—Strands 2 and 3

Copies of the following surveys are included in this section:

- Strand 2: Vox pop surveys
- Strand 3: Critical audience surveys (Concert 1)
- Strand 3: General audience surveys (Concert 1)
- Strand 3: General audience surveys (Concert 2).

Strand 2: Vox pop survey template

1. Please specify your gender: M / F

2. Please describe your job/occupation: _____

3. Please specify your age bracket:

   18–25 ☐

   26–33 ☐

   34–41 ☐

   42–49 ☐

   50–57 ☐

   58–65 ☐

   66–73 ☐

   74–81 ☐

   82+   ☐

4. What is your approximate income bracket *(optional)*:

   a) Under $20,000 per year   ☐

   b) $20,000–40,000 per year   ☐

   c) $40,000–60,000 per year   ☐

   d) $60,000–80,000 per year   ☐

   e) $80,000–100,000 per year   ☐

   f) $100,000–120,000 per year   ☐

   g) Over $120,000 per year   ☐

5. What is your primary recreational pursuit?

   _____

6. Have you ever attended a live classical music concert? (Y / N)

   ➔ **If yes,** how often?

   a) Seldom (once or twice)   ☐

   b) Occasionally (approx. once per year)   ☐

   c) Sometimes (once every few months)   ☐

   d) Often (once a month or more) ☐

   What factors (quality, price, friends, etc) influence your current level of interest?

_____

_____

→ **If no**, why not? Choose the answer that best represents your perspective.

a) Personally, I have no interest   ☐

b) I don't know anyone with an interest in classical music   ☐

c) I feel like I have a lack of knowledge about classical music   ☐

d) Events are poorly marketed   ☐

e) Too expensive   ☐

f) Other (please specify):

_____

7. Can you name any classical music groups in [Stoneville]? (Name as many as you can)

_____

_____

8. Can you name any venues for classical music in [Stoneville]? List as many as you know.

_____

_____

9. Can you offer advice on how to make live classical music more accessible in [Stoneville]?

_____

_____

10. Would these factors make you more likely to attend personally? (Y / N) Why?

_____

_____

11. How much should it cost to attend a classical music concert in [Stoneville]?

_____

Strand 3: Critical audience survey template

In this concert, we trialled the following practical measures to enhance the level of engagement between the performers and the audience:

- Programming numerous works by Australian and NZ composers, including contemporary composers that the performers share personal connections with.
- Using improvisation to create a more immersive concert experience and to illuminate stylistic connections between selected pieces.
- Collaborating with [Stoneville]-based performers to connect with the local music community.
- Speaking to the audience to promote our interactive relationship, as performers, to the audience and to the works presented.
- Using non-standard seating arrangements for the audience, without raised staging, to decrease the formality of the concert experience and increase opportunities for performer-audience interaction.

Please provide a review of the performance with respect to the following criteria:

1. Venue choice
    a. How appropriate was the concert venue?
    [Inappropriate 1 2 3 4 5 Very appropriate]. Please give a reason for your rating.

    _____
    _____

    b. Would a different [Stoneville] venue have been more suited to this type of concert?
    (Y / N)
    Why?

    _____
    _____

    c. Did the non-standard seating arrangement of the audience affect the way that you:
    i) Engaged with the performers? (Y / N) Comments:

    _____
    _____

    ii) Engaged with the music? (Y / N) Comments:

    _____
    _____

    d. Did the non-standard seating arrangement affect the formality of the concert experience? (Y / N) Comments:

_____

_____

2. Dialogue with the audience

    a. When the performers spoke, how did it contribute to:

        i. Your appreciation of the selected works themselves?

          _____

        ii. Your understanding of why the selected works were relevant to the performers?

          _____

        iii. The formality of the concert atmosphere?

          _____

        iv. The level of rapport between performers and audience members?

          _____

3. Repertoire

    a. **We performed these works:**

      ☐   Erwin Schulhoff: *Duo for Violin and Cello*

      ☐   J.S. Bach: Invention

      ☐   Don Banks: *Duo for Violin and Cello*

      ☐   Arthur Honegger: *Sonatina for Violin and Cello*

      ☐   G.F. Handel / Johan Halvorsen: *Passacaglia for Violin and Cello*

      ☐   Vittorio Monti: *Csárdás*

      ☐   Stuart Greenbaum: *Sonata for Violin and Piano*

      ☐   Peter Martin: *Confetti*

    Please tick the works that you enjoyed the most.

    Please comment on why you chose these works

    _____

    _____

    _____

    b. Was there a sufficient diversity of repertoire presented?
[Definitely……........Mostly……….….Somewhat……........Not really…..……….Not at all].

    c. Please comment on approaches to repertoire programming that might broaden appeal for the audience:

    _____

_____

_____

4. Improvisation

    a. Did you appreciate the inclusion of improvisation in the performance? (Y / N)

       Why/Why not?

       _____

       _____

       _____

    b. Did improvisation help to create a more immersive concert experience?

       (Y / N / Somewhat)

       Please clarify your answer:

       _____

       _____

    c. Did improvisation help to show stylistic links between pieces? (Y / N / Somewhat)

       Please clarify your answer:

       _____

       _____

    d. How do you think the audience reacted to improvisation in the performance?

       _____

       _____

       _____

5. How valuable was our incorporation of [Stoneville]-based musicians into the performance?

[Not valuable 1 2 3 4 5 Invaluable].

How could their role have been optimised?

_____

_____

6. Do you think that the inclusion of local performers in the concert created a more accessible environment for presenting our own repertoire? (Y / N)

Why?

_____

_____

7. Please comment on the nature of the audience response (e.g. size/enthusiasm) compared with previous chamber music experiences in [Stoneville]:

(Please leave blank if you have not previously attended a chamber music concert in [Stoneville])

_____

_____

How could we appeal to a wider audience in future [Stoneville] performances?

_____

_____

_____

8. Would you like to make any further remarks about the performance?

_____

_____

_____

_____

Strand 3: General audience survey template

Concert 1: General respondents

1. Please specify your gender: M / F

2. Please specify your age bracket:

   18–25 ☐

   26–33 ☐

   34–41 ☐

   42–49 ☐

   50–57 ☐

   58–65 ☐

   66–73 ☐

   74–81 ☐

   82+ ☐

3. Please describe your job/occupation:

   _____

4. What is your approximate income bracket *(optional)*:

   a) Under $20,000 per year ☐

   b) $20,000–40,000 per year ☐

   c) $40,000–60,000 per year ☐

   d) $60,000–80,000 per year ☐

   e) $80,000–100,000 per year ☐

   f) $100,000–120,000 per year ☐

   g) Over $120,000 per year ☐

5. How did you initially hear about our concert?

   a) Radio ☐

   b) Word of mouth – family, friend or colleague ☐

   c) Word of mouth – teacher ☐

   d) Saw us performing live in [Stoneville] ☐

   e) Poster ☐

   f) Online ☐

g) Community organisation ☐

h) Workplace ☐

i) Other (please specify):

_____

6. If you saw us performing in [Stoneville] during the last two weeks, where was it?

a) [Stoneville] Shopping Fair ☐

b) [De-identified] Café and Bar ☐

c) CBD mall ☐

d) [De-identified] Gardens ☐

e) [Stoneville] Botanic Gardens and Zoo ☐

f) [Heritage Centre] Markets ☐

g) [Stoneville] Arcade Markets ☐

h) Hospital ☐

i) Retirement Village ☐

j) Other (please specify):

_____

7. Please rate our concert presentation on the following terms:

    a.   Entertainment value [Not entertaining 1 2 3 4 5 Very entertaining]

    b.   Quality of chosen pieces [Low 1 2 3 4 5 High]

    c.   Formality of occasion [Very formal 1 2 3 4 5 Very informal]

8. When the performers spoke, how successfully did it:

    a.   Provide information about the pieces

        [Unsuccessfully 1 2 3 4 5 Very successfully]

    b.   Encourage a closer feeling of connection between performers and audience

        [Unsuccessfully 1 2 3 4 5 Very successfully]

    c.   Explain why performers connect with specific pieces

        [Unsuccessfully 1 2 3 4 5 Very successfully]

    d.   Any additional comments:

        _____

        _____

9. When we improvised, how successfully did it:

    a.   Reduce the formality of the concert atmosphere

        [Unsuccessfully 1 2 3 4 5 Very successfully]

      b.   Create a more immersive concert experience

         [Unsuccessfully 1 2 3 4 5 Very successfully]

      c.   Increase your desire to attend another classical performance with improvisation

         [Not at all 1 2 3 4 5 Definitely]

      d.   Help you to understand stylistic links between pieces

         [Unsuccessfully 1 2 3 4 5 Very successfully]

      e.   Complement the repertoire presented

         [Detracted from it 1 2 3 4 5 Enhanced it]

10. How appropriate was the concert venue for this type of concert?

    [Inappropriate 1 2 3 4 5 Very appropriate].

    Why?

    _____

    _____

11. Did the non-standard seating arrangement of the audience increase your ability to engage with the performance experience? (Y / N)

    Comments:

    _____

    _____

12. Was the ticket price reasonable? (Y / N)

    Comments:

    _____

    _____

13. Was the presence of [Stoneville]-based performers a strong factor in your attendance at this concert? (Y / N)

14.

      a.   **We performed these works:**[142]

        ☐   Erwin Schulhoff: *Duo for Violin and Cello*

        ☐   J.S. Bach: Invention

        ☐   Don Banks: *Duo for Violin and Cello*

        ☐   Arthur Honegger: *Sonatina for Violin and Cello*

        ☐   G.F. Handel / Johan Halvorsen: *Passacaglia for Violin and Cello*

        ☐   Vittorio Monti: *Csárdás*

---

[142] Django Reinhardt's *Blue Drag* was not included on this list, as Fred decided to include it on the day of the performance.

☐   Stuart Greenbaum: *Sonata for Violin and Piano*

☐   Peter Martin: *Confetti*

☐   Traditional: *House of the Rising Sun*

☐   [Fred]: *[Waterbaby]*

Please tick the works that you enjoyed the most.

Please comment on why you chose these works

_____

_____

_____

_____

15. Was there enough diversity in the programming of music? Please comment:

_____

_____

_____

_____

16. Would you like to hear more works by Australian/NZ composers? Y / N / Indifferent

Comments:

_____

_____

17. Would you like us to include works by Central Queensland composers next time?

Y / N / Indifferent

Comments:

_____

_____

18. Would you like to make any further remarks about the performance?

_____

_____

_____

_____

Concert 2: General respondents

1. Please specify your gender: M / F

2. Please specify your age bracket:

   18–25 ☐

   26–33 ☐

   34–41 ☐

   42–49 ☐

   50–57 ☐

   58–65 ☐

   66–73 ☐

   74–81 ☐

   82+ ☐

3. Please describe your job/occupation:

   _____

4. What is your approximate income bracket *(optional)*:

   a) Under $20,000 per year ☐

   b) $20,000–40,000 per year ☐

   c) $40,000–60,000 per year ☐

   d) $60,000–80,000 per year ☐

   e) $80,000–100,000 per year ☐

   f) $100,000–120,000 per year ☐

   g) Over $120,000 per year ☐

5. How did you initially hear about our concert?

   a) Radio ☐

   b) Word of mouth – family, friend or colleague ☐

   c) Word of mouth – teacher ☐

   d) Saw us performing live in [Stoneville] ☐

   e) Poster ☐

   f) Online ☐

   g) Community organisation ☐

   h) Workplace ☐

i) Other (please specify):

_____

6. If you saw us performing in [Stoneville] during the last two weeks, where was it?

a) [Stoneville] Shopping Fair ☐

b) [De-identified] Café and Bar ☐

c) CBD mall ☐

d) [De-identified] Gardens ☐

e) [Stoneville] Botanic Gardens and Zoo ☐

f) [Heritage Centre] Markets ☐

g) [Stoneville] Arcade Markets ☐

h) Hospital ☐

i) Retirement Village ☐

j) Other (please specify):

_____

7. Please rate our concert presentation on the following terms:

a. Entertainment value [Not entertaining 1 2 3 4 5 Very entertaining]

b. Quality of chosen pieces [Low 1 2 3 4 5 High]

c. Formality of occasion [Very formal 1 2 3 4 5 Very informal]

8. When the performers spoke, how successfully did it:

a. Provide information about the pieces

[Unsuccessfully 1 2 3 4 5 Very successfully]

b. Encourage a closer feeling of connection between performers and audience

[Unsuccessfully 1 2 3 4 5 Very successfully]

c. Explain why performers connect with specific pieces

[Unsuccessfully 1 2 3 4 5 Very successfully]

d. Any additional comments:

_____

_____

9. When we improvised, how successfully did it:

a. Reduce the formality of the concert atmosphere

[Unsuccessfully 1 2 3 4 5 Very successfully]

b. Create a more immersive concert experience

[Unsuccessfully 1 2 3 4 5 Very successfully]

c. Increase your desire to attend another classical performance with improvisation

[Not at all 1 2 3 4 5 Definitely]

    d.   Help you to understand stylistic links between pieces

         [Unsuccessfully   1   2   3   4   5   Very successfully]

    e.   Complement the repertoire presented

         [Detracted from it   1   2   3   4   5   Enhanced it]

10. How appropriate was the concert venue for this type of concert?

     [Inappropriate   1   2   3   4   5   Very appropriate].

     Why?

     _____

     _____

11. Did the non-standard seating arrangement of the audience increase your ability to engage with

     the performance experience? (Y / N)

     Comments:

     _____

     _____

12. Was the ticket price reasonable? (Y / N)

     Comments:

     _____

     _____

13. Was the presence of [Stoneville]-based performers a strong factor in your attendance at this

     concert? (Y / N)

14.

         We performed these works:

         ☐   Vittorio Monti: *Csárdás*

         ☐   Jules Massenet: *Meditation from Thaïs*

         ☐   Arthur Honegger: *Sonatina for Violin and Cello*

         ☐   Gabriel Faure: *Cantique de Jean Racine*

         ☐   Jean-Phillipe Rameau: *La Petite Suite*

         Please tick the works that you enjoyed the most.

         Please comment on why you chose these works

         _____

         _____

_____

_____

15. Was there enough diversity in the programming of music? Please comment:

_____

_____

_____

_____

16. Would you like to hear more works by Australian/NZ composers? Y / N / Indifferent

Comments:

_____

_____

17. Would you like us to include works by Central Queensland composers next time?

Y / N / Indifferent

Comments:

_____

_____

Would you like to make any further remarks about the performance?

_____

_____

_____

_____

Appendix E

Video Excerpts of Concerts—Links

The following six video excerpts, accessible through the University of Queensland eSpace, are supplementary files that accompany this thesis. These files provide supporting evidence for score-based musical examples in Chapter 6.

Concert 1:

J. S. Bach and Don Banks: *Inventions for violin and cello* (combined work: ca. 1720–1723/1951)

Fred's composition: *Waterbaby* (ca. 2001)

G. F. Handel and Johan Halvorsen: *Passacaglia* (1893)

Traditional: *House of the Rising Sun*

Concert 2:

Vittorio Monti: *Czardas* (1904)

Jean-Phillipe Rameau: *Tambourin* from *La Petite Suite* (ca. 1733)