1. Record Nr. UNINA9910760255403321 Autore Lepa Steffen Titolo Classical Music and Opera During and after the COVID-19 Pandemic: Empirical Research on the Digital Transformation of Socio-Cultural Institutions and Aesthetic Forms Pubbl/distr/stampa Cham:,: Springer,, 2023 ©2023 **ISBN** 3-031-42975-3 Edizione [1st ed.] 1 online resource (157 pages) Descrizione fisica Collana Music Business Research Series Altri autori (Persone) Müller-LindenbergRuth EgermannHauke Música Soggetti **Òperes** Reproducció en temps real Pandèmia de COVID-19, 2020-Llibres electrònics Lingua di pubblicazione Inglese **Formato** Materiale a stampa Livello bibliografico Monografia Intro -- Classical Music and Opera During and After the COVID-19 Nota di contenuto Pandemic: An Introduction and Overview of the Volume -- Contents --Chapter 1: Quo Vadis Classical Music? Remarks on the Post-pandemic Condition -- 1.1 First Act: Going Online -- 1.1.1 The Musical Ecosystem Silenced -- 1.1.2 Balcony and Living Room Concerts --1.1.3 Streaming Platforms -- 1.1.4 Virtual Orchestras and Choirs -- 1.2 Second Act: Re-setting the Stage -- 1.2.1 Strategies Applied -- 1.2.2 Drive-in Opera -- 1.2.3 The Pandemic as Inspiration for Artistic Production -- 1.3 Third Act: Projections -- References -- Chapter 2: Opera (Training (Research)) During Lockdown -- 2.1 Introduction --2.1.1 COVID-19 in British Columbia -- 2.1.2 UBC Opera's Il Viaggio a Reims -- 2.1.3 Opera Research at UBC -- 2.1.4 Aims -- 2.2 Experiences with Opera Training Under Lockdown -- 2.2.1 Impact on Opera and Opera Training -- 2.2.2 Staging -- 2.2.3 Mask Wearing --

2.2.4 Audience Engagement -- 2.2.5 Training Opportunities -- 2.2.6 Further Remarks -- 2.3 Research on Stress Levels During Performance

-- 2.3.1 Impact on Opera Training Research -- 2.3.2 Data Collection --2.3.3 Data Processing -- 2.3.4 Stress During Opera Performance -- 2.4 Conclusion -- References -- Chapter 3: The Pandemic as a Peephole into the Ongoing Digital Transformation of Opera -- 3.1 Introduction -- 3.1.1 The Pandemic as a Global Field Experiment on the Digital Transformation of Opera -- 3.1.2 Berlin's Three Opera Houses --3.1.3 Managerial Perspectives on the Challenges and Chances of the Digital Transformation of Opera -- 3.2 Methods -- 3.2.1 Interview Guide and Recruitment of Participants -- 3.2.2 Interview Implementation and Transcription -- 3.2.3 Qualitative Analysis Strategy -- 3.3 Results -- 3.3.1 Dramaturgy and Artistic Production -- 3.3.1.1 Perceived Challenges with Digitalization. 3.3.1.2 Perceived Chances of Digitalization -- 3.3.2 The Marketing and Communication Perspective -- 3.3.2.1 Challenges Perceived with (Live) Streaming of Opera Performances -- 3.3.2.2 Opportunities Perceived with (Live) Streaming of Opera Performances -- 3.3.3 Future Prospects Perceived for the House in Terms of Digitalization -- 3.4 Discussion --3.4.1 Summary of Interview Findings -- 3.4.2 Broader Interpretation and Limitations of Generalizability -- References -- Chapter 4: The Role of Artistic Directors of Classical Music Festivals in COVID-19 Crisis Communication -- 4.1 Introduction -- 4.2 Theoretical Framework --4.2.1 Artistic Director -- 4.3 Festival Communications -- 4.4 COVID-19 Crisis Management in the Festival Sector -- 4.5 Crisis Communication at the Festival -- 4.6 Methodology -- 4.7 Results: COVID-19 Crisis Communication of Festival Organizers -- 4.7.1 Official Communication Channels -- 4.7.2 Twitter, Instagram, and Co. -- 4.7.3 Virtual Music Formats -- 4.8 Spokespersons -- 4.9 Artistic Director: A Spokesperson -- 4.10 The Artistic Director's Personal Commitment: Empathy Through Creativity and Authenticity -- 4.10.1 "Artistic Director of Security ' -- 4.11 Discussion -- References -- Chapter 5: Streaming Opera: Compromise Solution or Future-Oriented Reception Form? -- 5.1 Introduction: Opera in the Digital Age -- 5.2 Theoretical Context -- 5.2.1 Opera Audience Research -- 5.2.2 Opera in Intermedial Forms -- 5.3 Methodology -- 5.4 Findings -- 5.4.1 Motivation for Streaming Opera -- 5.4.2 Streaming Situation and Reception Mode -- 5.4.3 Opera Streaming and Opera Attendance in Comparison -- 5.4.4 Advantages of Streaming Opera -- 5.4.5 Satisfaction with Opera Streaming -- 5.5 Discussion and Conclusion --References -- Chapter 6: Digital Concert Experience: An Online Research Project on Live Streaming During the Pandemic -- 6.1 Introduction.

6.2 Background: Challenges for Classical Concerts -- 6.3 State of Empirical Concert Research -- 6.4 Digital Concert Experience -- 6.5 Outlook -- References -- Chapter 7: Did Lockdowns Stimulate Digital Cultural Participation? Mapping the Post-pandemic Berlin Classical Concert Audience... -- 7.1 Introduction -- 7.1.1 Audiovisual Concert Streams: A New Media Offer in the Classical Field -- 7.1.2 The Social Structure of the Classical Concert Audience -- 7.1.3 Media Usage Patterns of the Classical Concert Audience -- 7.1.4 Media Repertoire Analysis as a Way to Explain the Adoption of Audiovisual Concert Streams -- 7.1.5 Did the Pandemic Affect the Media-Musical Habitus of the Classical Music Audience? -- 7.2 Methods -- 7.2.1 Sample Composition -- 7.2.2 Weighting Approach -- 7.2.3 Questionnaire Structure -- 7.2.4 Statistical Analysis Methods -- 7.3 Results -- 7.3.1 Socio-demographics, Concert Attendance, and Concert Stream Use --7.3.2 Media Use and Dominant Media Repertoires -- 7.3.2.1 The ``Analogues'' -- 7.3.2.2 The `Occasionals' -- 7.3.2.3 The `Digitals' -- 7.3.2.4 The `Enthusiasts' -- 7.3.3 Determinants of Audiovisual

Classical Concert Stream Use Frequency -- 7.3.4 Determinants and Type of Changes in Concert Stream Usage Frequencies Alongside the Pandemic -- 7.4 Discussion -- 7.4.1 Summary of Findings -- 7.4.2 General Discussion -- 7.4.3 Limitations -- 7.4.4 Outlook -- References -- Chapter 8: Combining Two Different Worlds: A Post-pandemic Interview with the Dramaturgs Dr. Merle Fahrholz and Dr. Ulrich Lenz.