

## Life is live: Experiencing music in the digital age

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### Abstract

*The music industry has seen many changes over recent decades: one of the most discussed is the change in user behaviour and its implications for buying behaviour. Although music reception has become omnipresent in everyday life, the music industry has faced a decrease in recorded music revenues while the live music sector has grown. This paper argues that through digital information/communication technologies the "immediate experience of music reception" is becoming a shared concept of "life 2.0" and live settings.*

**Keywords:** Customer experience, digital information and communication technologies, experiencing music, mediatisation

## 1 Introduction & objective

In 1966 Glenn Gould predicted "*the public concert as we know it today would no longer exist a century hence*", and that "*its functions would have been entirely taken over by electronic media*". (Gould 1966: 47) Since then the music industry has seen many changes and one of the most discussed in recent decades is the change of using behaviour and its implications on buying behaviour. Due to the development of information and communication technologies, music reception has become omnipresent in everyday life. At the same time the live music sector has grown while the traditional recorded music industry has seen decreased revenues. Within the context of the "Erlebnisgesellschaft" ("experience-driven society", see Gerhard Schulze 1992) this development poses the question how these two growing fields are linked.

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What Gerhard Schulze observed empirically and described in the early 1990s is formulated in upcoming marketing concepts that focus on experience-based added values of products or services. Experiences, rather than products or services, are sold, and customer-experience management has become a scientific subject. Adapting the customer experience model of Pine & Gilmore (1999) and the co-creation model of Prahalad & Ramaswamy (2004), this paper argues that through digital information and communication technologies an "immediate experience of music reception" has become more of a shared concept of "life 2.0" and live settings.

To outline this, the paper is structured as follows: after presenting and discussing relevant theoretical approaches of musicology, media studies and economics, a theory-based conceptualisation of the "immediate experience of music reception" is introduced. Following this, aspects of music reception within the digital age are posed in relation to the structures and constraints of the music industry. The paper concludes with a critical discussion and suggestions for further research.

## **2 Theoretical contexts**

This issue has to be considered within a broad interdisciplinary theoretical framework. Nevertheless, four theoretical approaches are considered; a) a musicological theoretical approach, which describes music as a phenomenon of mediatisation (Jauk 2009); b) the model of mediamorphosis (Weber 1921; Blaukopf 1989; Fiedler 1997; Smudits 2002); c) theoretical concepts of music reception in everyday life and d) a theoretical framework of customer experience management (CEM).

These approaches focus on three different aspects of the objective: a) the relation of music and its media fixations as well as the impact of media (especially of digital information and communication technologies) on cultural/musical work; b) modalities of music reception in everyday life and c) its embedding in a framework of CEM.

## 2.1 Music & Media/Media & Music

Media are literally "in-between"; within music-related contexts they occur in various forms, for example as a visual embodiment of music or as technical devices, etc. (e.g. transmission or storage media). Media free music from time and space and are the basis for its distribution and reproduction. The following section focuses on two theoretical approaches regarding the relationship(s) of music and media: the first considers music in terms of different levels of "mediatisation", while the second describes the impact of information and communication technologies on the reception, distribution and production of music.

The music as a phenomenon of mediatisation (Jauk 2009) approach follows the anthropological-based assumption that the cultural development of music can be seen as a process from "un-mediated" emotional expressions in sound and body movement to "high mediated" representations (e.g. fixations of music through notation). This theory allows a systematic description of "levels" of mediatisation and can be applied to music reception as well as to music production and distribution. In relation to digital information and communication technologies the relationship between mediatisation and music can be described as follows: from a technological point of view music reception in daily life is high mediated even if at the same time music reception itself is less mediated (Jauk 2009: 375-6). Whereas the first aspect refers to specificities of digital musical devices out of a technological point of view, the second refers to their high intuitive and therefore low mediated handling and its implications for reception. So the term mediatisation is used on one hand in order to describe the level of technologization of media, on the other hand it is used in order to describe the level of intuitive handling.

Through technological changes as well as the (economic, social and psychological, Jauk 2009: 432) availability of music-related digital technologies, music reception has become highly integrated in everyday life and is embedded in a network of expectations. Aside from genre-specific conditions, three aspects are crucial in choosing music: "availability" (music has to be available always and everywhere), "connectivity" (music has to be shared with friends in social networks) and "fitting of mood

and music" (Borgstedt 2011: 234). This leads to the second theoretical approach: the model of mediamorphosis (Weber 1921; Blaukopf 1989; Fiedler 1997; Smudits 2002), which formulates the impact of information and communication technologies on the production/creation, distribution and reception of culture, as well as on music. In this regard the so-called "digital mediamorphosis" is of central interest. The term "digital mediamorphosis" describes the impact of digital information and communication technologies on the production/creation, reception and distribution of culture in general and music in particular. In relation to music reception, the fusion of music reception and the creation of music (see Toffler 1984; Winter 2012; Bruns 2008) has to be considered. Furthermore, music reception takes place within extended (also multimedia) contexts (e.g. YouTube, social networks) and is highly integrated within daily life. The interaction with music (almost in real time) and the integration of music (technology) in everyday life are the main characteristics of music reception in the digital age providing alternative opportunities for the experience of music reception. In the following section these opportunities are contextualised within the theoretical framework of modalities of reception.

## **2.2 Modalities<sup>2</sup> and modes of music reception**

The literature provides several approaches to conceptualise music reception: a) an ecological approach to perception (Gibson 1982; Clarke 2005), b) approaches that consider "consciousness" to be the basic principle to differentiate modes of reception of music (e.g. Rauhe 1975; Rösing 1985; Herbert 2011)<sup>3</sup>, c) approaches of media studies to reception modalities (e.g. Gehrau, Bilandzic & Woelke 2005; Schramm 2005) and d) approaches of social psychology to reception strategies in everyday life (e.g. Hargreaves & North 1999).

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<sup>2</sup> Although there is no clear distinction between the terms reception "mode" and reception "modality" in literature, it is suggested here that "modality" terms an abstract concept whereas "mode" terms the realisation of abstract reception patterns. This distinction follows the suggestion of Hasebrink & Paus-Hasebrink (2005: 240).

<sup>3</sup> This concept includes in a broader sense the differentiation of autonomous and heteronomous listening and therefore the differentiation of "listener" and "hearer".

Reception modalities and strategies can be examined in regard to the question at hand. Whilst early approaches suggested an individual person is assigned one mode of reception (see Adorno's typology), it can be argued that, even when there are dominant individual modes of reception (e.g. Suckfüll 2004: 114), an individual has a repertoire of modes<sup>4</sup> to listen to music. These are affected by each other (Behne 1986; Rösing 2002: 188) and are related a) to habitual and situational listening patterns (e.g. Lehmann 1994), b) to the music genre (Schramm 2005a: 214) and c) to strategies of music reception and to functions of music in everyday life (Rösing & Bruhn 2002; Suckfüll 2002: 206; Hargreaves & North 1999). Furthermore, reception modes relate to the medial/non-medial (re)presentation(s) of music. Taken together, modalities of music reception depend on individual, social, situational and technological parameters.

An example that sheds light on the impact of music technology on reception modes of music, is the longitudinal analysis conducted by Behne (2002). This analysis was undertaken between 1991 and 1997 and found changes within the "concentrated", "compensatory" and "diffuse" modes of music reception. It showed the third mode (the "diffuse" mode, in terms of background music) grew whereas the "concentrated" and "compensatory" modes declined (Behne 2002: 115). However, the data only map the situation of teenagers in Germany between 1991 and 1997, i.e. an early stage of the digital era. It could be argued this observation was simply a result of the new technology-based possibilities for music reception. Additionally, Simon Frith's suggestion of the musical experience being a "soundtrack to everyday life" is worth considering here (Frith 1996: 236). According to Huber, the digital natives' general approach to music *"is playful, short-term, social, very visual and mobile. They like their music to be uncomplicated, convenient and inexpensive"* (Huber 2013: 31). The first sentence of this quote goes beyond reception

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<sup>4</sup> Behne (1986) empirically found eight modes of music reception: motor, compensatory, vegetative, diffuse, emotional, sentimental, associative and distancing. Schramm (2005a) empirically found five modes of music reception: emotional-vegetative, motor, diffuse, associative and distancing, whereas, in terms of individual relevance, the emotional-vegetative mode was rated highest and the distancing/analysing mode was rated lowest (Schramm 2005a: 159).

modes in the narrow sense and describes aspects of an experience-driven society.

### **2.3 Customer experience & customer experience management (CEM)**

Theoretical frameworks of customer experience are basically divided into a) behavioural-oriented models and b) economic models (Bruhn & Hadwich 2012: 10).

In relation to behavioural-oriented theories of customer experience, two approaches have to be distinguished. The first refers to the "Computational Theory of Mind" (Pinker 1997, modularity of mind), based on the assumption that humans use various mental modules of the brain for various tasks. Following this, a customer's experience results from the collaboration of those various mental modules. The multi-dimensional conceptualisation of customer experience is based on this approach. There is no common opinion on the number of those dimensions. Gentile et al. (2007) provide a theoretical structure of six components: a sensorial component, an emotional component, a cognitive component, a pragmatic component, a lifestyle component and a relational component (Gentile et al. 2007: 398). The relation of those dimensions and the perceived experience of the customer are determined by situational and customer-related moderator variables (Bruhn & Hadwich 2012: 14).

The second approach is based on the theory of hedonic consumption, which assumes the customer is considered to be hedonic as well. At the beginning of 1980s, Holbrook and Hirschman conceived customer experience in terms of hedonic consumption. Hence they focused on those facets of consumer behaviour that are related to multisensory, fantasy and emotive aspects (Holbrook & Hirschmann 1982: 92) and provided an additional approach to the predominant approach at that time of information processing.

Economic models are among others provided by Pine & Gilmore ("Experience Economy") and by Prahalad & Ramaswamy ("Model of Co-Creation"). Pine & Gilmore (1998) argue that Western economies are moving from service to experience economies: therefore economic val-

ue is generated through customer experiences in which the customer is more or less involved. They map various forms of CEM within the two dimensions "active-passive" (which maps the level of participation) and "absorption-immersion" (which maps the "*kind of connection, or environmental relationship, that unites the customers with the event or performance*", *ibid*: 31). In contrast, the role of the customer is considered explicitly to be an active one within the approach of Prahalad & Ramaswamy (2004). According to the authors, value is generated in collaboration between the company and the customer. Following this, co-creation is about "*joint creation of value by the customer and the company, [...] allowing the customer to co-construct the service experience to suit her context, [...] creating an experience environment in which consumers can have active dialogue [...] and co-construct personalized experiences.*" (Pralhad & Ramaswamy 2004: 8) The interaction of customer and company is central to the value chain.

On a very basic level, customer experience can be defined as "*the internal and subjective response customers have to any direct or indirect contact with a company.*" (Meyer & Schwager 2007) Therefore customer experience is based on a set of interactions between the customer and a product, a company, or a part of its organisation (Gentile et al. 2007: 397). In general there are various determinants that influence the construct of customer experience. Based on a review of the literature, Bruhn and Hadwich (2012: 18) found five determinants of customer experience: a customer-related, a company-related, a performance-related, a situation-related and an environment-related determinant.

CEM terms a process of strategic management in order to optimize the customers' experiences at all customer contact points (Bruhn & Hadwich 2012: 23).

### **3 Conceptualisation**

The term "experience of listening to music" is derived from two economic models of customer experience (Pine & Gilmore 1998 and Prahalad & Ramaswamy 2004).

As mentioned above, the model of Pine and Gilmore consists of two axes, which map a) the participation of the customer and b) the connection of the customer and the experience. Under additional consideration of the model of "co-creation" (Prahalad & Ramaswamy 2004) it is adapted to conceptualise experiencing music in the digital age. The two axes are modified in terms of "interaction with music" in general. More precisely, the horizontal axis maps the interaction as "co-creation" and the vertical axis maps "bodily interaction with music". Yet what do these two forms of "interaction" mean?

"Interaction as co-creation" captures the possibility of "affecting" the music, not merely by starting or stopping a musical piece on a technological device, but by the possibility of affecting music "itself". This includes, for example, all actions that fit into the concept of "prosume" (Toffler 1984) and "prosume" (Bruns 2008). Within the context of live settings it includes all actions of the audience that become part of the concert (e.g. encores, singing/shouting popular refrains, etc.) and which influence music. "Interaction as co-creation" within the context of experiencing music is interaction that influences the "appearance" of music intentionally. "Bodily interaction" is derived from the mode of music reception, which is characterised by accompanied body movements, e.g. dancing, tapping one's feet (Schramm 2005a: 159) or body movements in everyday life, like walking, cycling, etc. (see Bull 2007). This aspect is highly related to socially accepted behaviour and essentially refers to the relationship between body movement and music reception.

Following this, "the experience of music reception" is captured through a) interaction with music in terms of "co-creating" and b) bodily interaction with music in terms of body movement in the broadest sense.

It is suggested that both types of interaction can be graded in terms of "intensity", which is considered to be a "quality" with an ordinal character. It is assumed the "range" of this "intensity" is limited by the following constraints: a) there is no "zero point" of the intensity of interacting with music because 1) musical devices themselves "shape/influence" music or have an impact on music (see: model of mediamorphosis) and

2) within the context of live settings, music cannot be thought as strictly separated from the audience as a music influencing system. Furthermore, it is assumed that 3) there is no "zero point" of the intensity of bodily interaction with music, because music reception is sensory and therefore per se bodily.

Thus the levels of intensity (of these two kinds of interactions) differentiate the "experience of music reception" in terms of "immediacy". Based on the assumption that the recipient/customer and the experience of music reception are not considered to be "separated" "immediacy" is conceptualised as unipolar.

#### 4 Experiencing music in the digital age

The following section describes combinations of extreme forms of those two types of interactions with music. In general they differ with respect to mobility of technological devices (portable or not) on the one hand, and to being on- or offline on the other hand.

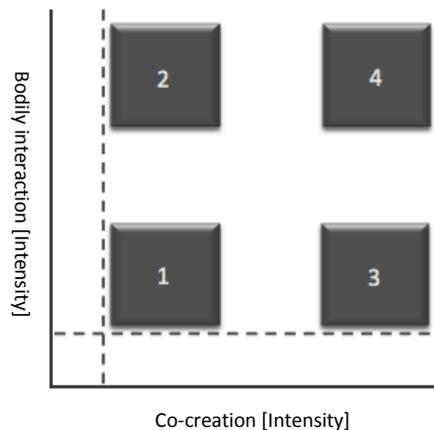


Figure 1: Schematic diagram of the combinations of extreme forms of interaction with music in mediated daily life settings

**Case 1:** Interaction with music in terms of co-creation is not intense, and bodily interaction with music is not intense either. This applies to the use of technological devices that do not provide the possibility of interacting with music in terms of co-creation and only provides possibilities to interact bodily to a small extent (such as non-portable technological devices that are mainly offline like Hi-Fi systems).

**Case 2:** Interaction with music in terms of co-creation is not intense but the bodily interaction with music is. This applies to the use of portable technological devices even though they do not provide the ability to interact with music in terms of co-creation and participation (such as portable mainly offline technological devices like the iPod<sup>5</sup>, MP3-Player etc.).

**Case 3:** Interaction with music in terms of co-creation is intense, while the bodily interaction with music is not. This applies to the use of technological devices that are not portable, but provide the possibility to interact with music in terms of co-creation (non-portable online technological devices, like a PC or laptop).

**Case 4:** Interaction with music in terms of co-creation is intense and bodily interaction is also intense. This applies to the use of digital devices: recipients interact with music in terms of co-creation and interact with music bodily (such as portable online technological devices e.g. smartphones). Furthermore, the additional option (probably case 5) of shaping/creating sounds through body movement (e.g. shaking a smartphone, Jauk 2011) should be mentioned here. Following this, the experience of music reception results from a fusion of "co-creation" and "bodily interaction". Cases 4 and 5 apply to settings of a life 2.0 as well as to live settings: "bodily interaction" (with technological devices as well as with musicians on stage) affects music in terms of co-creation and the other way around. Both cases require a new "interpretation/understanding" of music, which is connected to a specific legal and economic structure.

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<sup>5</sup> It should be mentioned here that in September 2014 it was announced that the iPod would no longer be produced.

The traditional music industry assumes music is immutable and inflexible, and intended for reproduction for passive recipients. Creating value is more or less located within the structure of the music industry. Whereas in many industries it is common practise to include the customer in the value-chain (e.g. furniture, etc.) in terms of a "bottom-up economy" (Redlich 2010), the music industry seems to be constrained by its own historical value chain.

Ueda (2008: 55) describes three types of value chains: the model of providing value, the model of adaptive value and the model of co-creative value. Whereas the model of providing value assumes that the value for the consumer and the product or service provider is independent and the environment is predictable, the model of adaptive value assumes that value for the consumer and product or service provider can be specified but that the environment is changing. The co-creative value model assumes that the value for the consumer as well as for the product or service provider cannot be determined independently because they interact. *"The producer (provider) and consumer (receiver) are, in addition to the environment and the service themselves, formed at the service site [...]."* (Ueda 2008: 55)

With regard to the "co-creation model", the well-known concept "prosume" (Toffler 1984; Winter 2012) and the concept "produce" (Bruns 2008) should be considered. Toffler suggested that mass-markets disappear in favour of individualisation and in his publication "The Third Wave: The Classic Study of Tomorrow" he identified three so-called waves of socio-economic paradigms: the agrarian economy, the industrial society and the information society. He exemplified and described these shifts and their implications for society across different industries. In reference to the newspaper, mass circulation magazine, radio and television markets, Toffler argued as early as 1980 that "de-massified media" is one characteristic of the third wave (1980: 155-7). Following this, he outlined the concept of the so-called "prosumer" as the associated "customer" of this paradigm (1980: 265). The concept "prosume" describes *"a much closer involvement of the consumer in production"*. (1980: 275). Although his argument mainly relates to the U.S. market, as

distinguished from the European or Asian media market structures he described the starting point of a development with great impact on media and music consumption nowadays. Whereas the concept "prosume" originally refers to the involvement of the consumers including their ideas or preferences within the framework of feedback loops in the value chain (essentially a passive role), the role of the consumer has become more and more active over recent decades, and the term "prosume" has been redefined in various ways. In 2005 Kevin Kelly adapted this concept in terms of Web 2.0 characteristics and suggested a prediction for 2015: *"What matters is the network of social creation, the community of collaborative interaction that futurist Alvin Toffler called prosumption. As with blogging and Bit Torrent, prosumers produce and consume at once. The producers are the audience, the act of making is the act of watching, and every link is both a point of departure and a destination."* Consequently, two new aspects become apparent, namely the simultaneous consumption and production (essentially one service characteristic) and a network-based communication in order to generate content. Kelly adapted Toffler's understanding of "prosume" to include the relationship between consumers as well. Subsequently the concept "prosume" is accompanied by the concept "produce" (Bruns 2008). This term consists of the words "produce" and "use" and reflects the rise of a "new" actor (the user) and a "new" action (using) as new concepts within a society constituted through digital information and communication technologies. In contrast to "prosume", "produce" focuses on a networked, collaborative creation of contents. Typical examples are Wikis, blogs, etc., as well as more and more creative content, like music. It is characterised by being open to all, heterarchical, process-oriented/not finalized and the commons.

Wikström's (2011) typology of music distribution models is worth mentioning here. Along the axis "ownership – access – context – play" he describes strategies to distribute music. The "play" model *"allows consumers to create music, to play with music, to remix others' music and to distribute it"* (Wikström 2011: 6). As a result, the paradigm of a "finished piece of music" is softened, while concepts like "property" and

"copyright" reduced in importance. Through portable devices music has become omnipresent and, provided that it is socially acceptable, is available in nearly every daily situation. Bull (2007), who shed light on using sound/music (iPod) for structuring everyday urban areas, argues that numerous, diverse bodily actions are accompanied by the functions of portable musical devices. Whatever may not have been feasible with an iPod is nowadays commonplace with the use of smartphones: shaping sounds in real time (also through body movement) in order to manage one's mood or to provide an appropriate individual sonic environment.

Taken together, these aspects suggest that the term "reception of music" has become blurred and will probably have to be replaced by "experiencing music". This shift is essential in supporting the proposition of the convergence of life 2.0 and live settings. Whereas the "immediate" experience of music in live settings is realised through enveloping, immersive sounds and interacting with music bodily, those aspects occur increasingly in life 2.0 settings. This means that the fusion of "bodily interaction" and "co-creation" is the basis for the immediate experience of music. It can be argued that until now, this kind of "experiencing" has not been implemented fully as a key factor in traditional music industry business models. There are various possible reasons for this: two noticeable ones are mentioned below

The first refers to the deeply rooted image of recipients being enemies of the music industry. Shoshanna Zuboff's (2002) approach is relevant here, given her argument, that the next (third) stage of capitalism is the so-called "Support Economy". Zuboff argues that after producing products and supply services, the next stage of the economy enables the support of individuals, to fashion their lives according to their ideas. This coincides with companies moving from asking what can be sold to asking consumers about how they are, what their needs are and what support they need, meaning implicitly every individual becomes part of the creation of value. This approach fits into the general shift of including the customer in value creation. According to Zuboff, this is a future scenario although currently she only observes hybrid models, like Apple, Google and Amazon. Apple for example recognised the music industry's troubles

and launched iTunes to provide a means to combine hardware and software. The reason Zuboff interprets this model as a hybrid model is a result of Apple releasing technical devices at frequent intervals on the market. In this paradigm value creation occurs exclusively within the company. Although Zuboff's approach seems to be somehow Utopian and perhaps unrealistic, especially with respect to the present issue, it is relevant because it leads to a second possible reason for the difficulties faced by the traditional music industry in providing frameworks to improve and stimulate experiencing music in a broader extent. The music industry assumes that music is immutable and inflexible with a focus on recorded music; this thinking is embedded within existing legal structures that support and strengthen this notion. At present an entire generation has grown up, without a restrictive and rigid understanding of music and it has developed a different "embodiment" of music. This generation can find its own ways to experience music, often away from the predominant economic paradigms. It is clear that the music industry must work on providing a new framework for the various forms of experiencing music. This does not mean designing technological devices or platforms, but rather enhancing the possibilities and immersive qualities for experiencing music by changing the legal and institutional conditions.

### **Critical discussion**

The following section sets out specific aspects of the argument to be considered in more detail. This concerns the conceptualisation, concepts that are related to the term "experience" and additional conditions that have not been covered earlier within this paper.

The first point focuses on the cases outlined in figure 1. As mentioned this maps the combinations of extreme forms of interactions and excludes transitions and moderate forms. It is assumed that, especially in order to develop business models, transition ranges must be noted in more detail, because customers are using music and technology in addition to these prototypes. This leads to another important aspect: both types of interaction have to be elaborated to include factors like music

genre, age, gender and cultural background<sup>6</sup> (most of the studies mentioned here were conducted in German-speaking countries) and associated user behaviour. This paper focuses mainly on the digital natives in order to extrapolate on a trend and ignores the earlier generations that had not grown up with digital information and communication technologies.

The following paragraph focuses on concepts that deal with the quality and intensity of the "relationship" between the recipient and medium/stimulus, for example involvement and immersion.

Originally involvement is defined within the context of television advertising as the "*number of conscious 'bridging experiences', connections, or personal references per minute that the viewer makes between his own life and the stimulus*". (Krugman 1965: 355) Krugman conceives involvement as process oriented and integrative in relation to the effect(s) of media and media use. Krugman's definition has been used within various media studies approaches and becomes nearly omnipresent in many research questions: as an independent variable, as a dependent variable, as a stimulus-related concept, as an intervening variable, as an effect, as property of recipients, etc. Without a doubt, involvement influences the experience of music. In the case of rock concerts (Hafen 1997), involvement is relevant for the emerging experience. Based on Hafen's results, involvement is caused by the interaction of the audience with the musicians as well as by bodily expressions and sensations of sound (Hafen 1997: 373). Applied to the conceptualisation of experiencing music mentioned here, involvement is part of the musical as well as the bodily interaction. To what extent and in which ways has to be clarified in further research.

According to several definitions, involvement relates a lot to the concept of immersion; immersion is defined as "attentional involvement", some kind of condition to "*derive enjoyment from an activity or to access an experience*". (Hansen & Mossberg 2013: 211)

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<sup>6</sup> See e.g. Nettama, E., Nirhamo, M. & Häkkinen, J. (2006) "A Cross-Cultural Study of Mobile Music – Retrieval, Management and Consumption".

Pine & Gilmore conceive immersion as *"becoming physically (or virtually) a part of the experience itself"* (Pine & Gilmore 1998: 31), thus as the opposite of "absorption". Given the unique characteristic of music reception/experiencing music as being per se bodily, the current concept replaced "immersion" with the "bodily interaction" dimension.

Furthermore the social interaction aspect has not been considered within the current argument. It is assumed that social interaction has a strong impact on experiencing music, so the two dimensions of interaction could to be adapted to take this into account.

## 5 Conclusion

To conclude, I will quote Gould's statement again: *"In an unguarded moment some months ago, I predicted that the public concert as we know it today would no longer exist a century hence, that its functions would have been entirely taken over by electronic media."* (Gould 1966: 47). Apart from the fact that since then the characteristics of public concerts as well as music genres have changed, to date Gould's prediction has not come true and needs to be refined. Within the digital age, experiencing music in everyday life is converging towards experiencing music in live settings. The structure that dictated the listening to recorded music for decades, namely the effective and perceived "separation" of musicians and recipients as well as the "separation" of music and recipients, has become porous. As a result, music reception through digital devices is shifting towards experiencing music similar to in live settings. Within the paradigm of an experience-driven society the sensual and therefore the immediate experience becomes an added value, created also by customers, users and recipients.

In summary, it seems that the whole story is not primarily about monetising music in terms of developing business models in the narrow sense, but rather how to design further possibilities and conditions for experiencing music. As history has shown, there has always been access to music, legal or illegal, and the dominant structures of the day are always too slow and ponderous to respond when undermined. Demand

seems to be that music needs to be experienced in diverse and uncomplicated ways and work is needed to widen the possibilities for recipients to experience music in an immediate way.

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