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

Objective
• To examine the difference between a live concert and a livestreamed concert in promoting connectedness, kama muta, and awe.

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

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

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

References