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Liveness, Liveliness, aLiveness:
An Empirical Study on Audience Experience
in Film-with-Live-Orchestra Concerts

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to my parents
R. Valarmathi
late M. Sekar

Abstract

We are now living in the screen age. There is a screen on every palm. There is a screen in every room. The incursion of screens in symphonic spaces seems only an inevitable eventuality. Since 2016, over 3 million people from 48 countries have watched symphony orchestras perform the score live to the projection of the *Harry Potter* films, in over 1300 Film-with-Live-Orchestra concerts. Due to accelerating audiovisual culture, ageing audiences, and declining state funding for classical music, arts organisations programme such events to introduce the sight and the sound of a symphony orchestra to newer, younger, and a more diverse audience. There does not exist any empirical study on the experience of the audience attending such concerts. Do the audience pay attention to the orchestra? How do people of screen age perceive such events? What, first, is a Film-with-Live-Orchestra (FLO) concert and how is it different from other screen-based concerts? What constitutes the experience of an audience member attending an FLO concert? In this exploratory study, I find answers to these questions. I followed a netnographic approach to collect data for the study. The dataset consists of over 2000 Twitter messages and over 250 online magazine reviews in which audiences have shared their FLO concert experiences. I conducted an inductive thematic analysis of the qualitative data and found that the experience of an audience member in an FLO concert constitutes Inclusion, Interaction, Immersion, Interruption, Intense affect, feeling, and emotion, Illumination, and Invigoration. From these '7 Is' emerge the theory of liveness in audience experience: Liveness, Liveliness, and aLiveness; a theory that could be used to understand what makes an encounter with any work of art unforgettable, and to understand the resonance, or lack thereof, between a perceiver and a perceived work of art.

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This PhD faced enormous obstacles and uncertainties. There was a global pandemic that caused unprecedented disruption in everyday lives of almost every single person in the entire world; many in my extended family succumbed to COVID-19 in a span of few weeks in India. In the middle of the pandemic, my father was diagnosed with cancer and soon he left us. There was so much helplessness, hopelessness, and loneliness during the course of this study that, I'm forever grateful to everyone who so much as offered a comforting nod and smile or an acknowledging 'Hi' while walking by.

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1. Introduction and Literature Review

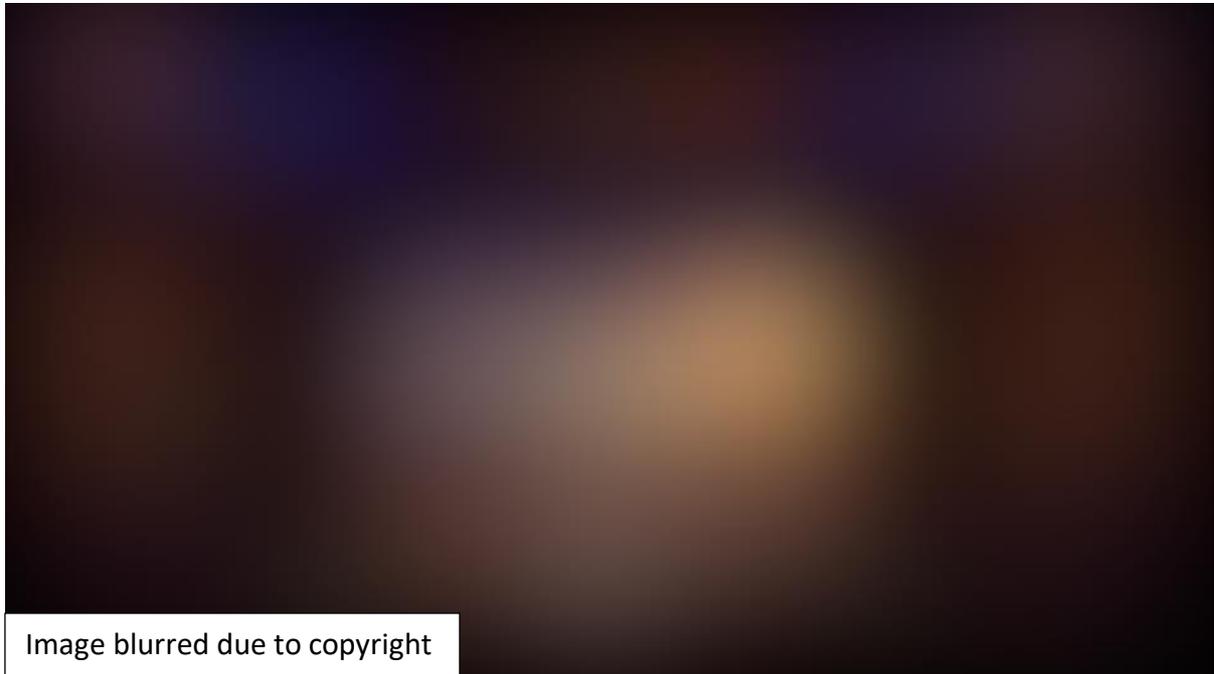


Figure 1 Titanic Live (a film-with-live-orchestra concert) at Royal Albert Hall, London © Avex Classics International

What constitutes the experience of an audience member attending a film-with-live-orchestra concert?

This is the research question I am attempting to answer in this exploratory study. Before I discuss what a Film-with-Live-Orchestra (FLO) concert is (Figure 1) and the rationale and significance of this study, let me begin with an account of what constituted my experience as an audience member when I attended an FLO concert in 2015, for the initial impetus for this study came not from literature but from my lived experience.

April 27, 2015. It has been seventeen years since I first watched the film *Titanic* (1997) at the Saraswathi theatre in Salem, India. I am about to watch the film on a big screen again at the London Royal Albert Hall. The Royal Philharmonic Concert Orchestra, conducted by Ludwig Wicki, is performing the entire score live to the projection of the film. James Horner, the composer, and James Cameron, the filmmaker, are seated in the stalls. I am standing far from the stage, up in the general gallery, close to the dome and the ceiling.

The orchestra musicians aren't seated in a dark pit under the podium like they are in an opera or ballet performance; they are up on the stage and given the prominence of that of a lead singer in a band. Subdued golden yellow spotlights on sheet music stands illuminate the stage just enough for the audience to observe the musicians, their musical instruments, and the conductor and his gestures. The film projection screen is dangling high above the stage, behind the orchestra, veiling the giant 9999-tube pipe organ installation.

There is a sense of occasion in the corridors carpeted in red. Men are all suited up. Women glittered up. Couples hold each other's hands and peck on each other's cheeks. Outside, in the foyer, there is a souvenir stall selling the film merchandise. T-shirts, music CDs, the glossy program book. And food. Popcorn. Crisps. Haagen-Dazs. Wine. Coffee. It is a quiet carnival.

"We request the patrons to occupy their respective seats. The main event is about to begin"—a booming voice alerts all the men hanging out at the bar and women waiting in a long queue outside the loo.

The lights are dimmed. Coughs and claps and murmurs subside. The screen wakes up. The conductor lifts the baton and waves at the orchestra. We slip into a collective dream.

Few minutes into the film, Jack is standing with his friend at the nose of the ship. So close to the edge that no part of the giant ship is in his line of sight. He is looking at the horizon. He is standing atop all earthly entities, like an emperor who just conquered the infinite ocean and summoned it to lay down at his feet.

When he begins to scream with unbridled joy, 'I'm the King of the World,' camera's eye is looking at him from a distance, and from forty-five degrees to his right. The sunlight glistening on the surface of the ocean splashes over the sky in the background turning it into a glaring white. The movements are kinetic, dramatic and its effect is beguiling because everything is set in frantic motion. The ship is cruising forward, the camera is moving relentlessly in different directions; towards, away or sideways around the nose of the ship, with its eyes always fixed on Jack, who is in a state of nirvana.

Camera movements are orchestrated like a symphony, with all the instruments at the director's disposal swiveling around a central motif that is Jack's infectious exuberance. James Horner's score is applied to this sequence to unify and transform all the fervent visual acrobatics into one seamless moment of stillness.

Precisely when Jack screams 'I'm the king of the world,' with a loud thud of a percussion and the crash of cymbals, the 60-piece strings section breaks free. I am standing still, clutching tight the handrails of the gallery. Strings soar high above all the other orchestral layers, and at its peak pronounces the ship's theme aloud. At once, in an infinitesimal moment, the bombast of the score fires up an electric pulse through every cell in my body. A million things are set in motion. And voila! A pearl of a tear in my eyes. Just a tiny moistening drop, forming a thin translucent film. The cruising images of *Titanic* I behold in my eyes wobble as if they fell on the ripples in a pool of water. (Sekar, 2018, pp.89-90)

As someone who had been writing and blogging about (Indian) film scores for several years, I was intrigued by the whole experience. I kept going back to many such concerts. I thought a lot about it. I wrote a lot about it. I kept asking a few questions: what is really going on here? How do those who do not often think, write, or blog about film scores experience this event? Do the audience pay attention to the orchestra? If they do, when and for how long? These questions gestated for years in my mind before finally taking the shape they did in this study in which I call an event such as this a Film-with-Live-Orchestra Concert.

Why the name *Film-with-Live-Orchestra Concert*? '*Titanic Live*' was the name of the event I wrote about in my personal essay (quoted above) in which I neither use the word concert nor call it a film screening. The company that produced the event, Avex Classics International, calls *Titanic Live* "The Event" (Titanic Live - The Event, n.d.) and this event has no definitive name yet.

Events like *Titanic Live* have been called many names: "live-score film screening" (Barham, 2021), "cine-concert" (McCorkle Okazaki, 2020), "live-to-picture event" (Ibid.), "live cinema" (Atkinson & Kennedy, 2016a), "concert movie" (McCorkle, 2016), "multimedia film" (Audissino, 2014b). Varied combinations of words 'live', 'concert', 'film', and 'movie' feature in the titles of these events in magazine articles, press releases, and promotional materials issued by concert halls, orchestras, and organisers: "live movie concert" (Burlingame, 2015), "film live" (Titanic Live - The Event, n.d.), "film concert" (European Film Philharmonic Institute, n.d.), "film with live orchestra" (Avex Classics International, n.d.), "film in concert" (Royal Albert Hall, 2019), "movie in concert" (moviesinconcert.nl, n.d.) etc.

I prefer the name *Film-with-Live-Orchestra Concert* because it clearly describes what an audience member gets to experience in this event—a film, and a live orchestral performance. ‘Film’, ‘movie’, and ‘cinema’ are often interchangeably used to mean motion pictures in various texts, contexts, and conversations in both public and academic discourse. I prefer *film*, because it is used in the name of most of the official institutions related to motion pictures: British Academy of *Film* and Television Awards; British Board of *Film* Certification; in academia, the discipline of studying motion pictures is called *Film* Studies, and those who study them are *Film* scholars; also, one goes to a *film* school to learn to make motion pictures.

With the name *Film-with-Live-Orchestra Concert* and the rationale for it established, in the following sections of this chapter, I review existing literature on film audiences, film music concert audiences, classical music audiences, audiovisual culture, theories on music in films, and theories of live performances, to set the context, to identify the gaps in knowledge on audiences of screen-based concerts, and to build a rationale for the study and arrive at the research question.

Lucy Noble, the artistic director of the Royal Albert Hall, London, said, “We’re so delighted... particularly in how it [film-with-live-orchestra concert] introduces new audiences to classical music...” (Royal Albert Hall, 2019), when issuing a press release about the slate of films that would be screened as part of the ‘Films in Concert’ series in 2020. Why are they so delighted? Why is it important to introduce classical music to new audiences?

1.1. Classical Music Audience

In 2018-19, 78% of classical music concert audiences were of age 55 and over (BBC, 2022, p.15). Of the audiences of 6989 classical music events that took place in 113 selected venues between April 2014 and March 2016 in the UK, “just 7% are likely to be aged under 31” (Bradley, 2017, p.9). In the same two-year period, a majority (67%) of people booked only once for classical music concerts, suggesting that the experience has not converted the ‘oncens’ into more frequent attenders (The Audience Agency, 2017). People who booked only once for a classical music concert bought the lowest-priced ticket (Ibid.). In the Arts Index England 2007-2018, the National Campaign for the Arts (NCA) reports that “local government funding is down 43% from its 2008 peak..., business contributions have dropped, down more than a third since 2012, and philanthropic giving has fallen 10% in the last three years” (West, 2020, p.4). On 17 April 2023, Guy Black, Lord Black of Brentwood (2023) offered a succinct summary of the situation in the parliament:

The ENO [English National Opera] and Britten Sinfonia are in huge difficulties following Arts Council England’s cuts, and BBC orchestras are under long-term threat. GCSE music entry is in free fall and music A-level is now the preserve of well-off and independent schools. One grass-roots music venue is closing each week and the number of music hubs is to be cut by 50%. There is an astonishing failure to recruit enough music teachers and, most cruelly of all, EU touring is now torturously difficult, with bookings for hard-pressed UK musicians in EU festivals down a staggering 45% since the disaster of the Brexit withdrawal agreement. My question

is simple: why do the Government seem so determined to destroy classical music in the UK?

So, the government is not helping, audiences are ageing, and new audiences are not forming soon enough. Price (2017) predicts that the “young non-attenders will not automatically become attenders with age and therefore the ageing audience for classical music may not replenish itself” (p.19).

Since 2010, the Sheffield Performer and Audience Research Centre (SPARC) has been conducting various empirical studies on live classical music audiences in the UK. Dearn (2017), Price (2017), and Dobson (2010) studied, using different research methods, the live classical music experience of high-frequency attenders and non-attenders (the audience participants who do not usually attend a core concert, but are made to attend one just for the study). Dearn (2017) specifically studied the experience of non-attenders under the age of 25. Price (2017) also studied the experience of the audiences attending the City of Birmingham Symphony Orchestra’s (CBSO) Friday Night Classics series in which the orchestra performed popular music, that is “well-known classical music, West End musicals, film soundtracks, and orchestral version of pop songs” (p.1). From the findings, all three studies offer similar suggestions to arts organisations regarding audience development, especially that of younger audiences. Price (2017) highlights the perceived elitism, formality, and difficulty of the classical genre as factors that keep the newer, younger audiences from attending classical music concerts. Dearn (2017) finds that the current length of the concert, lack of audience interaction, particularly the social media interaction, and lack of familiarity with the music performed are barriers for under 25s. Dobson suggests that “embedding

information” (2010, p.98)—that is performers talking about the piece or about the composer of the piece and setting the context before the beginning of the concert and during the intermission—helps the new attenders with little existing knowledge about classical music feel included, and that their enjoyment is lesser and the experience poorer without it. Dobson suggests also that arts organisations could:

introduce potential audience members to classical music by more frequently presenting it in conjunction with other art forms and/or other musical genres to increase potential audience members’ exposure with a context of cultural engagement with which they are already familiar. (2010, p.240)

That is exactly what CBSO attempted with the Friday Night Classics series, which Price (2017) terms ‘populist’ concerts, the orchestral concerts that are “designed to feature music that could be familiar to those without prior interest in classical music...” (p.1). CBSO performed, as part of this series, music familiar to audiences such as the music from the *Star Wars* films, and symphonic interpretation of the songs of the rock band Queen (CBSO, n.d.). Price (2017) also questioned CBSO’s motives behind programming populist concerts: Is it for financial sustainability? Or is it for audience development? On investigating CBSO’s box-office data, Price (2017) found that the audiences who attended Friday Night Classics—which remains a financially viable programme—did not eventually transition to classical music concerts. Money has been made, but audiences have not been developed, or at least they had not yet.

Pitts (2013) found that there is a link between musical training, even if it is lapsed training, and lifelong concert attendance. So, by eroding music from the UK school curriculum, Pitts says, we risk losing the future generations of audiences for live classical music (Pitts, 2020, 8:01). Neuroscientists, however, offer evidence to show that one need not be a trained musician to appreciate music. "According to the simulation mechanism implemented by the human mirror neuron system, a similar or equivalent motor network is engaged by someone listening to singing/drumming as the motor network engaged by the actual singer/drummer..." (Molnar-Szakacs & Overy, 2006, p.236), and therefore, "we do not need to be trained in music performance or appreciation to be able to reap its benefits" (Ibid., p.235).

Pitts' argument, however, is this: listening to one of the thousands of "Classical Music for Studying, Relaxation and Concentration" compilations on YouTube (YouTube Search, n.d.) and attending a live classical music concert (that is buying ticket to a concert, setting the time aside, driving to a concert hall, sitting and watching the musicians play the music live) are two different forms of engagement with music, and interest in the latter is declining. The innate human ability to appreciate music does not necessarily mean that we have an innate desire to watch musicians play music live. A connoisseur of classical music can now access, watch, or listen, to almost any piece of classical music on their personal screen via internet, anywhere, anytime.

There exists an opposition to arts organisations fretting over ageing audiences and wooing younger audiences. United Nations' World Population Ageing 2019 report says, "Globally, a person aged 65 years in 2015-2020 could expect to live, on average, an additional 17 years"

(UN, 2019, p.1). The ageing audiences are not disappearing anytime soon. Anthony Tommasini, a classical music critic, says that classical music audiences have always been older and that the “over-50 demographic keeps reproducing itself inside concert halls... at a certain point in their lives, many people start attending classical concerts, even if they did not when they were 20 or 30” (Tommasini, 2020b). However, Stern (2011) found almost a decade ago that age is not a major factor in arts participation and predicted that “the success of arts organizations will be guided by their ability to connect to the creative aspirations of current and future participants” (p.67). The creative aspirations of the audiences are increasingly being shaped by the accelerating audiovisual culture effected by invasive and pervasive, personal, pocket-sized digital technologies. The challenge might indeed be, as Tommasini (2020a) says, “diminishing attention spans in an era of nonstop connectivity”, because “for all the dynamic involvement of the musicians, [classical music] offers only so much visual stimulation.”

1.2. Audiovisual Culture

Visual stimulation is becoming the key to audience engagement. On YouTube, where two billion monthly active users spend one billion hours every day watching videos (DataReportal, 2020a, Slide 164), eight of the top ten searched words in 2019 were about music: ‘song’, ‘songs’, ‘music’, ‘DJ’, ‘La La La’, ‘Karaoke’, ‘musica’, ‘new song’ (Ibid., Slide 165), and ‘Song’ is still at the top of the list of most searched words in 2023 (We are social, 2023, Slide 236). A study conducted by the International Federation of the Phonographic Industry (IFPI) in 2019 found that listeners spent 3.5 hours each week listening to music via video streaming, which is almost equal to the time spent—4 hours—listening to music via

audio streaming each week (IFPI, 2019). 77% of music listeners globally had used YouTube to listen to music in the past month at the time of the study (Ibid.). It is possible to listen to music on YouTube without watching the video if you have a paid premium subscription, but YouTube's "22 million paying subs represent just 1% of YouTube's total 2 billion monthly visitors" (Spangler, 2020). Though there are also other ways in which non-members could listen to music on YouTube without watching the video, music is now rarely uploaded with a blank screen on YouTube. So, music is increasingly being consumed, or produced to be consumed, in audiovisual format.

Facebook, the most popular of all social media platforms with 1.79 billion daily active users (Facebook, 2020), reports that videos create more user engagement than static images, links, and textual status posts (DataReportal, 2020a, Slide 119). Facebook, based on its analysis of the users' content consumption behaviours, recommends that the advertisers, who run video campaigns on the platform, introduce the brand/product within the first three seconds for their campaign to be successful (Facebook, 2018). Perhaps coincidentally, the average shot length has come down from around 8-11 seconds in Hollywood films made between 1930 and 1960, to 3-6 seconds in films made in the 2000s, as part of a now-prevalent "intensified continuity visual style" (Bordwell, 2002, p.16). Facebook's suggestion to its advertisers and the decrease in the average shot length of a Hollywood film seem to suggest that people want from the art they consume intense sensory stimuli and instant gratification. In a live orchestral performance, however, there is no rapid cutting to the next intense moving image in 3-6 seconds; there is only one visual of the musicians, dressed in monochrome, moving their bodies to produce music. Is this enough to entice the people of this screen age, the "screenagers" (Rushkoff, 1996)?

The proliferation of smartphones and social media has enabled people to get instant access to intense audiovisual stimuli, anywhere, anytime. More than half of the world's population now use social media, and 99% of them access it through a smartphone (Kemp, 2020). The users aged between 16 and 24, whom Tomassini believes will eventually start attending classical music concerts, spend an average of 2 hours and 53 minutes per day on social media (Ibid.). In the UK, 42.4 million (63% of the population) people aged between 16 and 64 are active social media users, and they spend an average of 5 hours 28 minutes daily on the internet, of which nearly 1 hour 42 minutes is on social media, 3 hours 42 minutes is watching television, and 57 minutes is on a games console (DataReportal, 2020a, slide 22 – 27). So, in the UK, people aged between 16 and 64 spend at least five hours every day consuming audiovisual content.

These numbers show the extent to which screens have pervaded our everyday lives. However, Wilmer et al. (2017), who conducted a meta-analysis of the extant scientific literature on this subject, found that “though smartphones and related mobile technologies have the potential to affect a wide range of cognitive domains, the empirical research on the cognitive impacts of smartphone technology is still quite limited”. Though there is no clear evidence of the smartphone impacting on human cognition, such as causing “diminished attentional capacity” and creating a desire for “immediate gratification”, there seems to be a collective intuition that it probably does. Hence, in 2018 Apple introduced in iOS12 a feature called “Screen Time” to allow the users to monitor and restrict the time they spend looking at the smartphone screen (Apple, 2020).

Arts Council England's 2020-2030 ten-year strategy report states that:

As we move through the next decade, we expect to see changes in the tastes and habits of the public, alongside new technological opportunities, and ongoing pressure on public funding. To navigate these opportunities and risks successfully, cultural organisations will need to become more dynamic. This may involve organisations changing both their missions and their business models (ACE, 2020, p.49).

There seems to be some certainty about a change coming in audience's arts consumption behaviour and that it is coming soon. There seems to be no contention about the fact that arts organisations must know their audiences, be dynamic, and act quickly to adapt to the changes. There is, however, contention on what precisely are the factors, or the combination of factors—the variables rising from the constantly shifting social, cultural, political, behavioral, and technological landscapes—that necessitates new programming strategies. Maybe it is an exaggeration to say this: All the world's a screen, and all the music's being seen. But the data suggests that we are probably getting there. So, is it the ageing audiences? Or is it the accelerating audiovisual culture? We do not know.

Nonetheless, arts organisations' anxiety about waning audiences has created some unique cultural objects like Film-with-Live-Orchestra Concerts. These could have on the audience an effect that may or may not have been originally intended by arts organisations, but given the continued success of FLO concerts, the significance of their effect and an investigation of the causalities could help us understand some of the "creative aspirations" (Stern, 2011, p.67) of the audiences of this screen age.

1.3. Audiovisual Audience

The auditoriums are becoming videtoriums to attract newer, younger, wider audiences. Arts organisations now present Holst's *Planets*, as Dobson suggested, with "other art forms" (2010, p.240), a visual montage, with a giant screen installed above the orchestra showing moving images in high definition—the original images of the planets captured by NASA—playing as an accompaniment to the orchestra's playing of the pieces. Furthermore, the website *theplanetsonline.com* adds to the experience an interactive element in which a written commentary—with information about the music, about the planets, and about the images projected on the big screen—scrolls in sync with the moving image when the user plays the video recording of the concert.

In Price's definition, 'populist' concerts are those that feature "visual spectacles such as fireworks, alongside the music" (2017, p.2). Arts organisations, however, have long moved on to spectacles that are more immersive and engaging than fireworks and dancing strobe lights; they have moved on to the spectacle of moving images, the motion picture. They have gone much further than entertaining through musicians' colourful costumes or by having a conductor, dressed in a Darth Vader costume (see Smith, 2017), wave a lightsaber at the orchestra while conducting the "Imperial March" from *Star Wars*; Darth Vader himself now appears on a large screen installed above, while the orchestra plays his theme. Concert halls are becoming cinema halls. Increasingly, films are shown in a concert hall with a live orchestra performing the score live to the projection. Cine Concerts, a concert production company, announced on their website that since 2016, 2.6 million fans from 48

countries have watched, in over 1300 film-with-live-orchestra concerts, symphony orchestras perform the score live to the projection of the *Harry Potter* films (Figure 2).

Arts organisations believe that FLO concerts “introduce new audiences to classical music...” (Royal Albert Hall, 2019). The film is the context of cultural engagement the potential audiences “are already familiar with” (Dobson, 2010, p.240). The film might bring “the U25s [people under 25 years of age] who have grown-up in a multimedia-saturated society, which is far removed from the culture of live classical music” (Dearn, 2017, p.242), closer to live classical music.

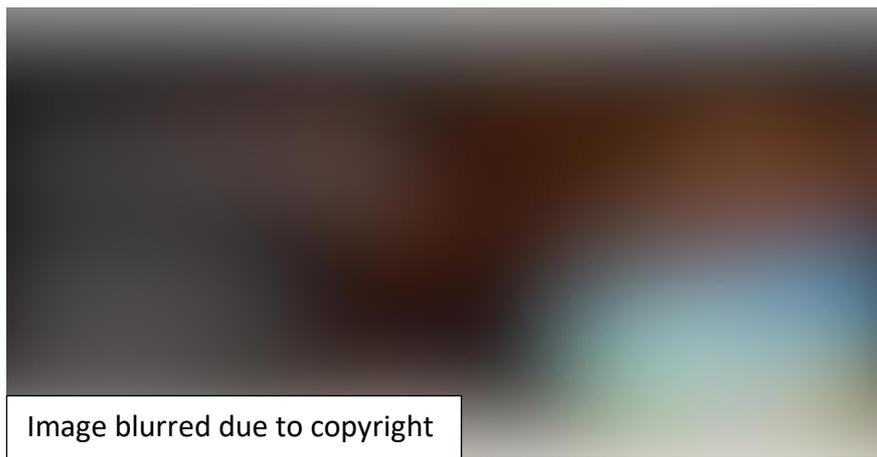


Figure 2 A screenshot from the official CineConcerts webpage. (see CineConcerts, 2020).

The effect of an audiovisual accompaniment on the audience experiencing live orchestral music has not yet been empirically studied. In all the empirical studies conducted by SPARC the audience participants have attended a music concert—a symphony, a piano concerto, chamber music, film music, symphonic interpretation of rock music—in which music was not presented “in conjunction with other art forms” (Dobson, 2010, p.240), such as a live dance performance or a film. In 2016, Brooke McCorkle Okazaki published a paper titled

“Fandom’s new frontier: *Star Trek* in the concert hall” in the *Journal of Fandom Studies*. This is the only literature available on the experience of FLO concert audiences. (Literature on other aspects of such events do exist and I discuss them in detail in Chapter 2). The paper is on the events *Star Trek* Movie Live and *Star Trek: The Ultimate Voyage* in which the orchestra’s performance of the music was accompanied by large-screen projection of the audiovisual from the film/TV series. In their study of the phenomenon as a whole—marketing and presentation format, *Star Trek*’s fandom and fan musicking practices—McCorkle Okazaki’s conclusions such as the events being “a form of public music pedagogy” (2016, p.188) are arrived at not from the analysis of empirical data collected from the audience, but from the interviews conducted with the event producers. So, we know little about the audience’s experience in music concerts with audiovisual accompaniment.

Though McCorkle’s paper is published in the *Journal of Fandom Studies*, FLO concerts are not attended only by fans or only by those who actively take part in the fandom culture associated the films shown. I found magazine reviews in which audience members, who have attended and enjoyed an FLO concert, mention that they are not necessarily a fan of the film, and some did not even like the film, or they thought of the film as silly: “took a movie I’ve never had affinity for and made it one of the more enjoyable orchestral performances I’ve seen of late” (Clark, 2016); “There were admittedly some niche classical music jokes that went over my head. I enjoyed the film, although it felt as if I had infiltrated a cultish meeting of ‘Amadeus’ fans.” (Waarala, 2019); “I did enjoy the experience of watching both the film (without being the biggest Potter fan) and watching the orchestra together” (Howard, 2018); “As presented by the Hall, *Home Alone* became much more than a silly Christmas comedy and was turned into a true, sophisticated treat”; and someone on

Twitter says, “At #HarryPotterInConcert, I overheard a man in the front seat tell his date that he had never seen Harry Potter films before. It was magical to vicariously experience a Harry Potter film for the 1st time through this adult reacting with child-like wonder to every plot turn.” So, not all audiences of FLO concerts are fans and those who identify themselves as fans need not necessarily be a part of the film’s fandom. Jenkins (2018) explains the difference:

In everyday speech, the word *fans* has a broad meaning, used loosely to describe anyone who forms an intense affective bond with a particular property, whether or not they share those feelings with anyone else. Sometimes, being a fan means nothing more than pressing a “like” button on some Facebook page. Fandom, on the other hand, refers to those who claim a common identity and a shared culture with other fans. News representations often define these fans in relation to singular texts (for example, “Trekkies,” or the preferred “Trekkers” in the case of *Star Trek*), but, in fact, a fandom is better understood as a more expansive subculture, whose members engage with a broad array of different media objects but who share traditions and practices built up over many years. (p. 16, original emphasis)

As we shall see in Chapter 4, from the data collected for this study, it is not easy to know whether a response is from a fan who has an intense affective bond with the film or from a fan who interacts with other fans and actively builds and participates in the fandom culture associated with the film. If this were a qualitative study conducted through interviews, I could have sought this information from the audience participants themselves, but due to COVID-19 lockdowns that continued for nearly two years, I had to choose a research

method that does not involve any form of interaction with the FLO concert audiences. Hence, I do not look at the FLO concert phenomenon through the lens of fandom studies. Doing so might lead one to assume that FLO concert is an event meant for and attended by the fans who are actively involved in the fandom activities related to the film, which, from the responses I have read so far, does not appear to be the case. This, however, does not mean that fandom-related experiences can be ignored. It means that instead of looking at all aspects of the experience as that of the fans, being a fan or their fandom activities could be discussed as one of many aspects of the experience of the audience attending an FLO concert.

Before discussing the FLO concert phenomenon further, it is necessary that the event form is defined and described, for as we will see in Chapter 2 there are many different forms of screen-based concerts that seem similar—while *Star Trek* Movie Live is an FLO concert, *Star Trek: The Ultimate Voyage* is not. Price (2017), Dobson (2010) and Dearn (2017) did not have to define or describe a symphony, a piano concerto or chamber music in their theses, for there exist volumes of literature and common cultural understanding about these different musical forms and what a live presentation of each of them entails. For an FLO concert, there exist only a few. In Chapter 2, I present a detailed review of the literature that exists on FLO concerts and, using existing theoretical frameworks from intermedial and multimodal studies, construct a definition of an FLO concert, and the definition I will arrive at the end of that chapter is:

In a film-with-live-orchestra concert, an audience gathered at a venue watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, present at the same venue, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, live in sync with the film.

1.4. Audience Engagement

Engagement, flow/immersion, and learning/development are co-dependent processes which exist in a symbiotic relationship because effective engagement captivates and immerses audiences in art, which in turn facilitates aesthetic growth and personal development, which fuels further engagement (Walmsley, 2019, p. 231).

Though Walmsley's focus is primarily on interactive theatre, where the line between the performers and the audience is blurred, 'audience engagement' in the case of an FLO concert is arts organisations programming a popular art form such as a feature film. By doing so, arts organisations hope to offer an 'immersive' experience through which the audience might 'grow/develop'. The audience could learn to appreciate the aesthetics and affective power of orchestral music, which might, as arts organisations hope, fuel further engagement, that is, attending classical music concerts.

There are two types of engagement Walmsley talks about here: one, engaging with the audience outside the performance, that is having a conversation about the art and

performance, heeding what they have to say, and making changes in the programming; and two, audience engagement during the performance. From the growing number of FLO concerts, arts organisations do seem to have heard the audiences (perhaps through audience scholars such as Price, Dobson, and Dearn), and found an intermedial music concert form that addresses what Price identifies as the three barriers that keep culturally aware audiences from attending classical music concerts: perceived elitism, difficulty, and formality.

1.4.1. Elitism

Those taking part in a musical performance are in effect saying—to themselves, to one another, and to anyone else who may be watching or listening—*This is who we are* (Small, 1998, p.134).

Small argues that in the case of a symphony concert, the audiences consider themselves to be “inherently superior to the rest of the society” (Ibid.), in other words, an elite. Is it possible that in a *Harry Potter* FLO concert, the ‘we’, who are *Harry Potter* fans, consider the others who are not, inferior or incapable of understanding or appreciating the film? *Star Wars*, *Harry Potter*, *The Lord of the Rings*, *Indiana Jones*, *Titanic*, *Jurassic Park* are some of the films that are frequently presented in the FLO concert format. These films are hugely popular in all parts of the world. People of all class, colour, culture, faith, nationality, and ethnicity have embraced these films. The venue of an FLO concert might still impose its own meanings, through its architecture, interior décor, and location, and through other types of art events that are often held in the venue and the audiences who come to attend these,

but the film screened as part of an FLO concert is a great leveller. A study conducted by BFI found that:

Ethnic minority respondents were more likely than white respondents to download or stream films from the internet at least once a week (23% compared with 11%); and at least once a month they were more likely to view films at a cinema (50% compared with 27%), on a mobile device (25% compared with 10%), and on a plane (14% compared with 3%). (BFI, 2011, p.8)

There are other forms of immersive entertainment events conceived around popular cinema, like 'Secret Cinema', which are designed to "accentuate, via immersive roleplay, the potential for fans to display subcultural capital and being 'in the know'" (Pett, 2016, p. 158). To make the audience 'in the know' feel included in the cult, the entry to the main event is priced higher than the more generic nightclub event (Ibid.). In an FLO concert, however, displaying the differences in the cultural capital amongst the people in the audience does not seem to be an integral part of the experience as it is in Secret Cinema.

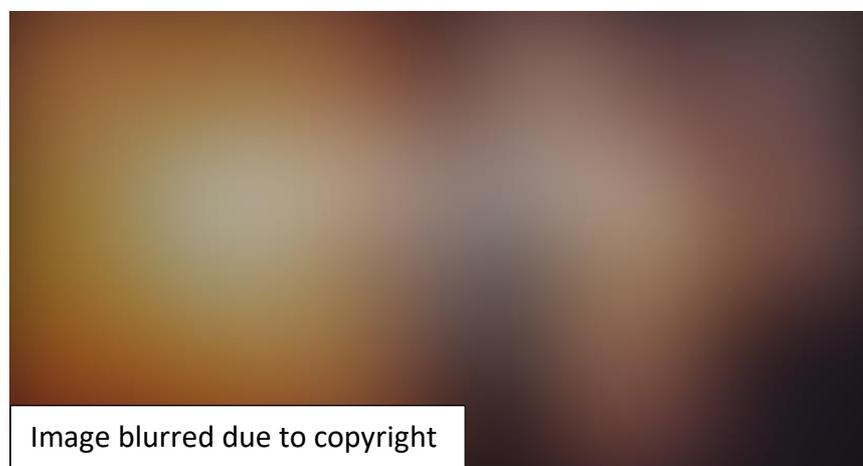


Figure 3 A screenshot of the thumbnail of the video on the webpage secretcinema.org

While some physical spaces of cultural activity like that of Secret Cinema still practice some form of hierarchy, digital spaces and technologies seem to be a leveller, making a cultural product accessible to those who wouldn't have engaged with it otherwise. Technology could help all art reach all people in some ways. Let us take the simple case of books: "Audiobook is the fastest growing part of the [publishing] market (up c. 150% between 2013 and 2017) and reaches a different profile of reader (who are more likely to be male, 18-44, BAME and in full-time employment than purchasers of other formats)" (Woodley & Mantell, 2020). Just as the transmediation of books, in the format of audiobooks, helps some discover the pleasure of reading, the digital technology that made FLO concerts possible and feasible could make the newer, younger, wider audience—those who might otherwise never have set foot into a concert hall—watch and experience and appreciate the pleasures of an orchestral performance.

Arts Council England's 2020-2030 ten-year strategy report says, "It is now time to... address the persistent and widespread lack of diversity and inclusivity in cultural organisations' leadership, governance, workforce and audience" (AE, 2020, p. 53). Even if not for the other reasons such as ageing audiences and accelerating audiovisual culture, programming FLO concerts could possibly be an answer to ACE's call for addressing the lack of diversity and inclusivity in the audience of traditional symphony orchestras.

1.4.2. Difficulty and Formality

Most of the films presented in the FLO concert format are Hollywood blockbusters that most people would have already seen at least once. Even if an audience member has not

seen the film presented in the FLO concert before, mainstream film is not an art form considered difficult to comprehend, for if it is, watching films would not be one of the most popular leisure activities for the people in the UK. A quantitative study initiated by the British Film Institute in 2011 found more about what films mean to people in the UK.

Watching films is one of the UK's most popular leisure activities. Interest in film correlates with a higher than average interest in other arts and entertainments and with an active interest in the world. When asked about its artistic value, people place film on a par with literature and classical music. Film is valued highly relative to other activities; people were significantly more interested in film than in pubs and clubs or watching or playing sport, and more than twice as many people are interested in films than religion (BFI, 2011, p. 2-3).

It seems, then, that it might be possible for FLO concerts to cultivate in those who have an interest in film "a higher than average interest" (Ibid.) in orchestral music.

Formality in a classical concert, that is, the audience having to sit still and quiet and not coughing or clapping, seems to be stated as an issue only in comparison to the casual and relaxed atmosphere of popular music concerts. Formality seems to be a problem when combined with the perceived difficulty to comprehend the art being presented. Sitting still and being quiet to watch a film in a cinema hall does not seem to have ever been a barrier for audience attendance or engagement.

There might still be some amount of difficulty in comprehending or enjoying the overall experience in an FLO concert, due to, say, lack of fidelity to the original score in the orchestra's performance, or the conditions in the concert venue being not as ideal for film viewing as they are in a cinema hall. But is it possible that this lack of fidelity, this measured deviation from the original, is the manageable challenge that an FLO concert poses to the adequately skilled audience member to give them an "optimal experience"

(Csikszentmihalyi, 1990), to take them to a state of 'flow'? An FLO concert asks the audience to watch a particular film, a film most of the audience are already familiar with and hence they may feel no anxiety; they are in their comfort zone. With the inclusion of a live orchestra, there is novelty; FLO concert poses them a challenge, asks them to pay attention to something—the score—they probably did not do earlier and process at once the multiple audio and visual stimuli coming from both the film and the live orchestra, and hence there is enough to do to not feel bored. Could this experience, if it turns out to be immersive, provide the audience with an opportunity to learn, grow and develop? They could learn or become curious about which instrument in the orchestra is producing which part of the score, or about how many instruments there are in an orchestra, or even recognise a new harmonic variation of a melody they remember from the film. To learn, the audience must consciously pay attention to the score being performed by the live orchestra, but when there is a dominant audio-visual media—a film with frantically moving images projected onto a large screen—would the audience have the mental resources to pay attention to the music and the musicians? We do not know. Mental activity and resources are the domain of cognitive studies, and in cognitive studies related to film music we might find some answers: Cohen's (2014) Congruence-Associationist model is one such model on how film music works.

1.4.3. Understanding Film/Music: Congruence-Associationist Model

C-A M explains how the mind simultaneously processes audio and visual stimuli when watching a film (Figure 4).

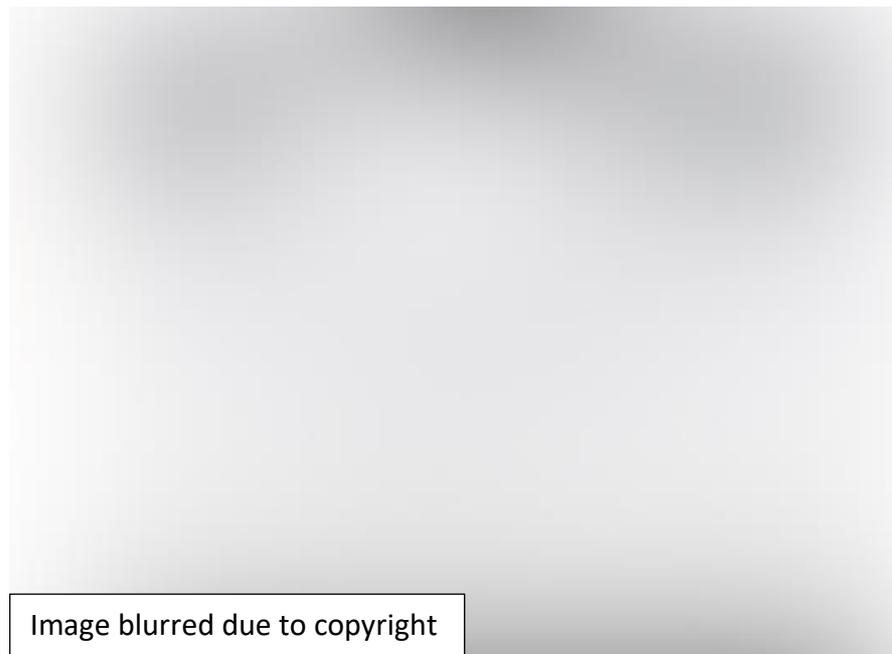


Figure 4 Annabel J. Cohen's Congruence-Associationist Model (Cohen, 2014, p.120)

- Step 1: At the surface level A, information from six physical/sensory domains—text, speech, visual, music, sound effects and kinaesthetic—are processed, and rough processed information is quickly sent to the long-term memory (LTE) at the level E.
- Step 2: At the level B, information from each sensory domain is split into its structural (high, low, fast, slow, up, down) and meaning (happy, sad) components.
- Step 3: At the level C, structural information from other domains that are congruent with the musical structure is processed first. For example, an 'ascending' scale in the

music makes a viewer prioritise processing the information of an object moving 'up' in the visual. Meaning of the music (happy or sad) is also sent to C.

- Step 4: At the level D, all the information sent from B to C is matched with the information retrieved from the long term memory (using the rough data sent to LTE in Step 1) .
- Step 5: Hypotheses—based on experience and the knowledge of story grammar retrieved from the level E—are generated at D to make sense of the six channels of information received at C. Example for story grammar: when an inquisitive character hesitantly walks towards and slowly opens the creaking doors of a dark, dilapidated building in a horror film—with no music playing in the background—we know that a stinger is coming, we expect a jump scare, for we have seen such films before, we have the narrative grammar of the genre stored in our long term memory.
- Step 6: Some of the information sent from D to C may be sent back to LTE to form new long term memories.

C-A M explains the mental activity when watching a film for the first time and not when re-watching a film, and the latter is what most in the audience are doing in an FLO concert. An FLO concert adds to the six elements of sensory information already identified by Cohen the following: the sight and sound of the musicians playing in the orchestra. C-A M cannot explain how this additional information from the live orchestra might be processed by the brain. It, however, gives us a clue about what mental resources might remain unused

because of the familiarity of the film and hence might be available to attend to the audio and visual stimuli from the live orchestra. On multiple viewings of a film, what is retrieved from the long-term memory may not be the narrative grammar of the genre; it could be the memory of watching the film the first time and the associated life events. In an FLO concert event, the long-term memory retrieved could even be that of the overall sound of the film, and hence the brain could be constantly comparing the new sound—a mix of pre-recorded and live—with that of the overall sound of the original film. In an FLO concert, the brain need not actively construct a working narrative all the time; there is no anticipation, tension and release, and setup and payoff; the audience know what happens next. So, in an FLO concert, steps 4, 5 and 6, as proposed in the C-A M may not be necessary. The resources used for these steps could be directed to attend to other novelties an FLO concert presents the audience with; novelties such as the background music, the sight and the sound of the orchestra, observing the reactions of the others in the audience, and consequently even decoding the larger message encoded by the producers of an FLO concert. The encoded message is this: come watch the film, take home the sight and the sound of a live orchestra, and come back to experience live classical music. Stuart Hall's (1972) encoding/decoding theory suggests that audiences interpret and make multifarious meanings from the same text, and the message encoded by the producer does not always reach the consumer/audience unaltered. "Though the audience was packed with cinemagoers mainly interested in seeing the new print of 'Alexander Nevsky,' made from the original nitrite film and projected, with subtitles, on the 50-foot screen, it was the music that drew the applause" (Wood, 1987), wrote a critic in his review of the 1987 *Alexander Nevsky* (1938) FLO concert. Is this true of all FLO concerts? Is it always the music that draws the applause?

As part of Gibbs' (2018) study of the London Royal Albert Hall as an evolving cultural venue, the audiences were interviewed about their experiences in attending multifarious musical and non-musical events held at the venue. About FLO concerts, Gibbs (2018) says,

West Side Story or *Gladiator* (both were with live orchestra) ... both films seemed to provoke an emotional response in the audience. At the end of *Gladiator*, the audience gave 'a standing ovation lasting several minutes', and at the end of *West Side Story* several patrons 'left in tears', citing the atmosphere in the auditorium as overwhelming. (p.208)

What made the audience shed emotional tears during *Gladiator* and *West Side Story* FLO concerts at the Royal Albert Hall? The live music? The film? The film and the live music? The communal experience? This study intends to find all the experiential aspects that made 'the atmosphere in the auditorium' overwhelming. While arts organisations' open statements about their aims for programming FLO concerts have been useful to set the cultural, economic, and socio-political context of FLO concerts and build the rationale for this study, the intent of this study is not to find if FLO concerts have been successful in achieving those aims. Live symphonic music, though a significant audiovisual element of the experience, is still only one of the many aspects of an FLO concert. With the available mental resource when re-watching a film on a big screen, the audience could learn not just about the music but also about other aspects of the film (editing, action choreography, the performance of a supporting character, costume design, etc.). So, rather than asking what in the experience of the audience tells us that they might develop a taste for classical music, the study asks an

open, exploratory question: What constitutes the experience of an audience member attending a film-with-live-orchestra concert?

1.5. Summary and Research Question

Audiences are changing, ageing and their attention span dwindling. Arts organisations are concerned. They programme popular events like FLO concerts to initiate newer, younger, wider audiences into classical music. The audiovisual culture is accelerating. There is a screen on every palm. There is a screen in every room. Many people in the world, at any given moment, are probably staring at a screen, consuming audiovisual media. The number of FLO concerts has consistently been increasing each year. An investigation into the audience's experience of an FLO concert could tell us how people of this screen age perceive screen-based music concerts, and how audiovisual projection on screen helps, if it does at all, the audience to appreciate the music. So, the question this study seeks to find an answer for is this:

What constitutes the experience of an audience member attending a film-with-live-orchestra concert?

McCorkle Okazaki (2020; 2016) provides some answers, but only some, about the fan musicking activities in an FLO concert. McCorkle Okazaki does not provide empirical evidence for the assertion that FLO concert is a form of public music pedagogy. Flow theory in combination with another model from cognitive neuroscience, Cohen's Congruence-Associationist model (C-A M), could help us understand how the audience might learn. By

adding a live orchestra to a film screening, an FLO concert adds a manageable challenge to the audience's experience of watching a familiar film, causing a state of flow, a level of immersion and deep engagement that facilitates aesthetic growth. Cohen's C-A M explicates how the brain processes audio and visual stimuli when watching a film, but it does not explain what happens when re-watching a film. The brain could skip a few steps in the process when watching a familiar film in an FLO concert. This available mental resource could be used to pay attention to the sight and the sound of the live orchestra and to learn to appreciate the affective power of orchestral music, or to even notice and appreciate other aspects of the film. Csikszentmihalyi's flow theory and Cohen's C-A M give us some clue about what might be going on in the mind of an audience member in an FLO concert. These are, however, still theories that need proving or disproving with empirical data. The aim of this exploratory study is to understand with empirical evidence all aspects of the experience of an audience member attending an FLO concert.

1.6. Structure of the Thesis

The findings of this study and the method I used to arrive at them are discussed in the subsequent chapters.

In Chapter 2, I review the definition/descriptions of an FLO concert in the existing literature. I provide a rationale for constructing a new definition of an FLO concert to delineate it from other screen-based concerts that seem similar. Then I discuss the types of screen-based concerts that are not FLO concerts and hence are not in the scope of this study. I draw from existing theoretical frameworks—Lars Elleström's conception of media types and

transmediation, and Nicholas Cook's model of analysing musical multimedia—to construct an audience-centric definition of an FLO concert. In the process, I also introduce and define the term 'Screencert' and establish a typology of screencerts.

In Chapter 3, I review the research methods audience scholars have used to study classical/orchestral music audiences and film audiences, and assess the methods that will be most suitable to answer the research question of this study. Then I discuss the disruption caused by COVID-19 and how it led to designing a research method based entirely on the data already available on the internet.

In Chapter 4, I discuss in detail how I created the dataset I used for the study. I discuss the netnographic method I used to collect FLO concert audience experience data from online magazines and Twitter. Then, I discuss how I applied Braun and Clarke's (2006; 2020) reflexive thematic analysis method to analyse the qualitative data.

In Chapter 5, I propose and discuss a generalisable 7I audience experience model made of seven themes, the seven experiential aspects I derive upon conducting thematic analysis of the data. I illustrate using audiences' quotes that the experience of an audience member attending an FLO concert involves Inclusion, Interaction, Immersion, Interruption, Intense affect, feeling, and emotion, Illumination, and Invigoration. I discuss each of the seven themes, with empirical evidence and with reference to existing theories related to each of the themes.

In Chapter 6, I propose the theory of liveness—Liveness, Liveliness, and aLiveness—I derive further from the audience experience data and explain how the 71 audience experience model and theory of liveness are interrelated. I argue that Liveness emerges from co-presence with performers and other perceivers in the audience; Liveness is the experience of being connected to other people, the experience of sharing the experience with others. I also establish a new audience-centric typology of liveness: p-Liveness (performer liveness), c-Liveness (communal liveness), t-Liveness (temporal liveness), v-Liveness (virtual liveness). Audience experience Liveliness differently in these difference modes of liveness. Liveliness emerges from the energy in the interaction amongst the co-present audience members, from the energy of coordinated performance of the musicians on stage, from the energy of the music itself, and from the energy in the action on screen. The compounding effect of Inclusion, Interaction, Immersion, Intense affect, feeling, and emotion, and Illumination is aLiveness, the experience of being connected to the work of art. I discuss the experiential phenomenon aLiveness in detail and illustrate how it can be applied to understand all kinds of art experiences the audience describe as ‘unforgettable’.

In Chapter 7, I conclude the thesis with a discussion on the key findings of the study and its implications to various stakeholders—arts organisations, event producers, and scholars in audience studies, film music studies, performance studies, culture studies, media studies, and fandom studies. I also discuss the limitations of the study. Finally, I discuss possible future research that could build upon the findings of this study.

2. What is a Film-with-Live-Orchestra Concert?

In this chapter, to clearly delineate FLO concert from other screencerts that seem similar at first glance, I construct a descriptive definition of an FLO concert, and by doing so I establish what an FLO concert is, and more importantly what it is not, and hence what events are in scope and what events are not in scope of this study.

Of the six screen-based concerts shown in the images (Figures 5, 6, 7, 8, 9, 10) below—all of which have a screen above showing some audiovisual and a stage below occupied by an ensemble of musicians playing music—only one is an FLO concert.



Figure 5 *The Artist Live (Absalom, 2014)*

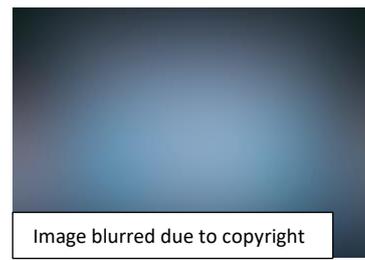


Figure 6 *Coco Live-to-Film Concert Experience (Costa, 2019)*



Figure 7 *Danny Elfman's Music From the Films of Tim Burton Concert (Delta Live, n.d.)*



Figure 8 *Titanic Live (Titanic Live—The Event., n.d.)*



Figure 9 *Pixar in Concert (Ito, 2014)*



Figure 10 *BBC Earth with Live Orchestra Concert (Paradise, 2021)*

Table 1 Comparison of Different Types of Screencerts

FLO concert is one of the many forms of screencerts. Screencert—a portmanteau derived from the words ‘screening’ and ‘concert’—is the common name I use for all screen-based music concerts. I define screencert as a concert in which the performance of music on stage is accompanied by a projection of associated audiovisual on screen. It is an event in which moving images projected on screen and music performance on stage interact with each other. The music played and the moving image screened in a screencert, in most cases, share a symbiotic relationship in an already existing audiovisual media. For example, one associated audiovisual of Stravinsky’s *Rite of Spring* is the animated visuals from Disney’s *Fantasia* (1940). So, Disney *Fantasia* Live in Concert—where *Rite of Spring* piece is performed live to the projection of visuals from *Fantasia*—is a screencert. Not all concerts with screens are screencerts, though. For example, music concerts where screens are used merely for projecting the performance on stage—to make it visible to the audience members who are seated further away from the stage—are not screencerts. Stravinsky’s *Rite of Spring* could also be performed without the projection of the visuals from *Fantasia* but with screens projecting the performance of the musicians on stage, and such an event is not a screencert.

2.1. Definition

Below is the definition I’ll arrive at after the theoretical analysis of the constituent elements of an FLO concert.

In an FLO concert, an audience gathered at a venue watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, present at the same venue, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, live in sync with the film.

The elements that make an FLO concert experience are the genre of the film that is narrative feature, sound, spoken words, completeness of the narrative, screen(s), orchestra (ensemble of musicians), venue, lighting, background music, songs, source music, liveness, subtitles, and the audience themselves. Before I explain each of these elements and how they combine to create the FLO concert experience, I will first discuss why we need a new descriptive definition of an FLO concert when a few already exist.

Atkinson & Kennedy (2016a) call FLO concert a 'Live Scored' event, one of the many forms of 'Live Cinema' events (p.141). They describe FLO concerts as "those where the full original score is played with the film exactly as originally intended... all other elements of the film soundtrack remain audible" (Ibid.). Audissino's (2014b) description of an FLO concert is that it is an event where the whole score is played against the whole film. McCorkle Okazaki's (2020) definition is this: "Cine-concerts, or live-to-picture events, feature a live performance of an underscore (and on occasion source music) accompanying a screening of a motion picture from the sound era (usually post-1930)" (p.3). All these definitions, while being succinct, focus only on what is presented and performed on the screen and the stage. They do not consider the other possible sensory stimuli in the performance space such as subtitles, lighting, and the sounds produced by the interactive audiences. FLO concert is

“experiential cinema” (Atkinson & Kennedy, 2016a), and it is important that any description or discussion of it includes all the other sensorial elements that the audience perceive, experience, and engage with in the performance space, in the space beyond the screen and the stage.

In *The Oxford Handbook of Cinematic Listening*, Cenciarelli (2021) describes how, in an animated TV series *Futurama* (1999-2013), a musical instrument called Holophonor triggers “holographic images, spectacular visions ranging from the abstract to the figurative” (p.1). He argues that studying cinematic listening “means trying to understand what makes cinematic listening possible in the absence of a Holophonor” (Ibid., p.3), that is listening cinematically in contexts outside cinema. In an FLO concert, the context is still very much the cinema. In an FLO concert, with the presence of a large orchestra, it does appear that listening to the score could not get any more cinematic. Audiences do not have to recollect from memory and play in their mindscreen the moving images the music is associated with; the visuals from the film play on the screen above as if the orchestra, with all its might and force, summoned them for the audience to see. On understanding the term ‘Cinematic Listening’, Cenciarelli (2021) mentions “the vagueness” of the cinematic and “the elusiveness” of listening (p.1). In the case of FLO concerts, however, with the film projected on the big screen and with a large orchestra occupying the stage, there is nothing vague about what is ‘cinematic’ and there is nothing elusive about what the audience is expected to be ‘listening’ to. The phrase “expected to be” is key here, for despite the live orchestra the score might still evade the audience; we will know better once we analyse the data. Cenciarelli also asks, “how is listening framed by specific venues and presentational

strategies?” (p.3). The presentational strategies that frame ‘cinematic listening’ are different in different types of screencerts.

Barham (2021) says that FLO concert as a ‘cinematic listening’ experience “undermine[s] theories of film as cohesive illusion by inscribing the ‘real’ (live music) into what is ‘represented’” (p.188). He, however, does not discuss another main element of an FLO concert that undermines the illusion—the intermission. FLO concert performances commonly feature a twenty-five-minute intermission when the projection is turned off, lights in the venue are switched on, the musicians leave the stage, and the audience members are forced out of the ‘represented’ world of the film to the snack counters selling popcorn, ice cream, and beverages. Illusion is deliberately shattered in an FLO concert during intermission, an element that is neither an intrinsic part of the narrative structure of the film nor a common aspect of the modern film exhibition practice in the western world (as they are in, say, Indian films and India—see Gopalan, 2019). Intermission could be an even cruder disruption of illusion than the presence of the moving bodies of the musicians on stage. The discussion of ‘theories of film as cohesive illusion’ would be more appropriate if and when orchestras enter the cinema halls and the audiences watch an entire film for the first time with a live orchestral accompaniment and without an intermission. Most of the audience members attending FLO concerts are not watching the film for the first time; hence, any definition or discussion that does not take into account these other everyday realities of the place and the people in the audience is incomplete.

Audiences are not always taken into account in film music studies. Godsall (2018) wrote that, in film musicology, formal analysis of films and their musical scores has been the

primary focus and “‘The audience’, by contrast, has often been a problematic concept, understudied and inadequately understood” (p.53). Barker (2021) too noted “a gap, of strange proportions” (p.337) in film music studies when it comes to considering the audiences, and calls for “*what difference might be made to our broader ways of thinking about film music, if we take audience responses into account? Or, what new questions might be generated as a result of looking at film music from the angle of audience research?*” (Ibid., original emphasis).

Film music has seldom been studied from the perspective of an audience member. David Neumeyer in his introduction to the *Oxford Handbook of Film Music Studies* says that the handbook is “on historical research, analysis and criticism and the construction of historical narratives,” and “not on cultural studies and sociology and anthropology-based media studies,” and that film music studies “begin from and always revolve around their repertoire base” (Neumeyer, 2013, p. 7). It perhaps is logical for film music studies “to entirely revolve around its repertoire base,” because the general audience often do not consciously pay attention to the music when watching a film. Much of film music is designed to stay invisible, inaudible, and “unheard” (Gorbman, 1987, p.73). Though film music can strive to not draw attention to itself within the filmic context, it has not been entirely inaudible to audiences. Film music has always been made available for extra-filmic consumption, as “a means of encouraging engagement with a movie beyond the initial viewing experience” (Lehman, 2018, p. 7).

The list of extra-filmic musical traces is extensive and includes artefacts (sheet music, soundtrack albums), activities (performances, covers, remixes), venues (concert

halls, recitals, theme parks) and discursive communities (Internet forums, enthusiast magazines, scholarship). Collectively, these forces can extend the afterlife of a soundtrack to an astonishing degree. (Ibid.)

Though Lehman highlights the cultural ubiquity of “film-music-*sans*-film” (Ibid.) and lists the various forms and means through which it has continuously been disseminated, his primary concern is that the sheet music of concert versions of film scores “has remained not just understudied by musicologists, but nigh untouched by music theorists” (Ibid.). He asks a question: “what does it mean for film underscore... to be plucked from its intended context and placed at the forefront of listener attention?” (Ibid.) He answers the question by theoretically analysing the music, finding the differences between the original version and the concert version of the musical object, the ‘text’, the score. When he does mention the listener and their listening, it is only to discuss the nature of ‘the music itself’. Lehman discusses listeners’ different modes of listening to film music to propose that “... these pieces [concert arrangements] ... welcome investigations into ‘the music itself’ to discover matters of style, construction, and technique” (Lehman, 2018, pp.11-12).

In an FLO concert, the underscore is literally plucked out of the film, but it is not entirely detached from its intended context; instead, it is placed at the forefront of the listener’s attention alongside the projection of the film. Audissino (2014a) draws attention to this extra-filmic and yet entirely contextual dissemination of film music. He says that FLO concerts “provide an immersive experience that allows of a better appreciation of film music: better than hearing it as a stand-alone musical arrangement” (Audissino, 2014b, p.48), and that “some interdisciplinary [or] multidisciplinary work may be needed [from]

music scholars, film scholars and multimedia scholars” (Ibid., p.54). However, he too calls only for “a study of the phenomenon in historical and aesthetic terms” (Ibid.) and not for the understanding of what the “immersive experience” of the audience in an FLO concert entail.

Barker (2012a) was critical of film studies too. He said, “the assumption that film/cinema have some ontological characteristics which will inscribe themselves onto their ‘spectators’ has taken on a seemingly unquestionable position” (pp.188-189). Such an ontological assumption cannot be made of the film especially in an FLO concert. There is no ‘*in the film itself*’ in an FLO concert; the projected audiovisual on its own is incomplete as an aesthetic object, for the score has been removed from the audio track. When the projection of a film becomes a performance, each instance is a new variant of the original film. There is no complete meaning ‘*in the music itself*’ either, for only when it is performed perfectly in sync with the film does the music become the film’s score as it was in the original film. The version of the film the audience experience in an FLO concert does not pre-exist as a thing in itself, it emerges only during the course of the event. This film’s becoming is experienced by the perceiving audience member who has in their memory, however vivid or vague it may be, a reference (the original film) against which the emergent film is compared with, assimilated, and assessed.

When used as a verb, the word ‘concert’ means, as per Merriam-Webster thesaurus, “to participate or assist in a joint effort to accomplish an end” (Concert, n.d.). In an FLO concert, the music produced by the orchestra and the moving images of the projected film participate in a joint effort to become the original film, the version the audience may have

seen already at home or in the cinemas (except the rare *Phantom Thread* Live event, the film's premiere show, where audience watched a sound film they had not seen before with a live musical accompaniment. See Anon, 2017). The attempt is to conform to the original film in the memory of the audience. Every bang and stinger in the score must land precisely at the right sync points as they do in the original film. There is a possibility of lack of synchronicity, the music and moving images could go totally out of sync. For example, I wrote elsewhere about an instance when the film that emerged in the FLO concert did not match with the original film:

The audio track of the songs too was split into two: the pre-recorded voices singing the lyrics came from the screen, and the orchestra performed only the backing arrangement. I don't know what exactly happened, but the orchestra was shockingly out of sync and was always struggling to catch up with the vocals... (Sekar, 2020)

Unless there is some strange technical fault in the projection and the audio system, this issue of synchronisation within the layers of a single piece of music would not happen in a cinema hall. The coming together of multiple constituent elements has happened already in a film projected in a cinema hall, whereas this coming together happens in real time in front of an audience in an FLO concert. This concert, the becoming of the film, is an attempt to re-synchronise live the re-produced music exactly as the recorded music was pre-synchronised with other media elements in the original film. About the 'becomingness' of theatre, Führer & Schoene (2021) wrote:

To explore theatre as a multimodal transformative process of becoming, we need to give up such conventions as studying merely the content of written language as a cultural text on its own, separated from the specific material and spatiotemporal conditions of the actualized performance on stage. (p.256)

Similarly, an FLO concert is more than the principal 'text'—the film, the score, and the orchestra. What is actualised on stage may not exactly be how it is intended by the producers of the original film. In a cinema hall, the shape and size of the space, the seating position and viewing angle of the audience members, the lighting, the sound systems, and other surrounding conditions, and even the audience etiquette are almost standardised. Whereas in the variety of traditional and bespoke performance spaces—spaces that are not essentially built for film screenings—in which FLO concerts have been happening for over a decade now, the surrounding material and additional technical conditions vary. For instance, the horizontal and vertical space between the musicians on the stage and the mounted screen vary; sometimes the screen is straight above the musicians' heads, sometimes the screen is behind the musicians, and sometimes the screen is at the front and the musicians are seated behind.

In my personal essay on *Titanic* Live experience (Sekar, 2018), the one I quote at the beginning of Chapter 1, I did not write only about the film *Titanic*, the score, and the orchestra. I wrote about how the stage was lit, where the screen was mounted, how the musicians were seated, where I was in the audience, who else was in the audience, the atmosphere in the foyer before the concert, the presence of the others in the audience and how 'we' slipped into a collective dream, and the experience of witnessing the

multidirectional interaction between the action on the screen and the music performed on the stage.

Even Audissino (2017b), who argues against applying reception or communications model to study film music, and who calls for an interdisciplinary or multidisciplinary research on FLO concerts “in historical and aesthetical terms” (Audissino, 2014b, p.54), said that film music-based screencerts provide “an immersive *experience* that allows of a better appreciation of film music: better than hearing it as a stand-alone musical arrangement” (p.48, my emphasis). He means that the presence of a live orchestra could help one appreciate film music better, and the one who is doing the experiencing and the appreciating is the perceiving audience member. This experience is shaped by elements beyond the moving images on the screen and the moving bodies on the stage. Constructing a descriptive definition of an FLO concert therefore requires a systematic analysis of each of the several media elements (which includes even the bodies of people in the audience) that come together to create the experience for the audience.

2.2. Applying Elleström’s Intermedial Theory and Cook’s Multimedia Model

Lars Elleström’s conception of media types and modalities of media, and Nicholas Cook’s multimedia model offer us some useful tools and a vocabulary of terms to dissect an FLO concert into its constituent media elements and analyse their interactions and interrelations. This dissection is necessary to systematically construct a descriptive definition of an FLO concert, and in the process, establish how different FLO concert is from other types of screencerts in the way the media elements are combined.

Elleström's (2021) all-encompassing analytical framework can be used to analyse the meaning of any communicative text, aesthetic or otherwise, from a wink at a friend to a Wagner opera. His theoretical concepts and terms such as media product, technical medium of display, basic media type, qualified media type, modalities of media, transmediation and media representation could be used to understand the inner workings of any media product. I will introduce only a few of these terms in this section and the other terms I'll discuss when appropriate in the subsequent sections.

A film shown in a cinema hall, the film's music streaming on Spotify, a rock music concert playing on television, an FLO concert happening in a concert hall, and this thesis that is now being read on a two-dimensional surface—each of these is a 'media product'. A media product is "a single physical entity or phenomenon that enables inter-human communication... that enables the transfer of cognitive import from a producer's mind to a perceiver's mind" (2021, pp. 8-13). A technical medium of display is "any object, physical phenomenon or body that *mediates* sensory configurations in the context of communication; it realises and displays the entities that we construe as media products" (ibid., p.34). The screen and the sound devices in a cinema hall, the device from which we play music on Spotify, the screen and the speakers in a television, the moving bodies of the musicians in a concert hall are each a 'technical medium of display'.

A media product could be analysed as a combination of one or more 'basic media types' such as image, text, and organised sound that are "the communicative 'building blocks'" (Bruhn & Schirrmacher, 2021, p.4). It could also be analysed as a combination of one or

more 'qualified media types' that are qualified and defined by "context, convention and history" (Ibid.). It could also be analysed as a combination of basic and qualified media types. For example, in the qualified media 'rock music', the basic media 'music' (organised sound) is qualified with the name of the genre 'rock' which is defined by its context, convention, and history. Sound itself "qualifies as music when organised following genre conventions/aesthetic expectations" (Ibid., p.66). When Cook (1998) discusses the usage of the audio of orchestral music against the visual of a rock music concert in the 1992 *Prudential Insurance* television commercial, he is discussing the interaction between one 'qualified media' with another in a media product which in itself is a 'qualified media', a television commercial.

What Cook calls 'multimedia', in Elleström's terms, is a 'media product', one that is made of more than one media element of type 'basic media' or 'qualified media'. When there is more than one media element, they interact and establish a relationship with one another. Cook suggests that there are three types of relationships that are possible between interacting media elements (the 'communicative building blocks') in various "instances of multimedia" (p.100), and the relationships are conformance, complementation, and contest. This interaction between constituent media elements could be at the level of 'basic media' elements (written text, auditory text, sound effect, and still/moving image in a film) or between elements that are 'qualified media' (orchestral music and dance in ballet).

Conformance is when the interacting media elements fully agree with each other. For example, interaction between the music and the moving images in the *Rite of Spring* sequence in the Disney animated film *Fantasia* (1940) is a case of an "unambiguous

conformance" (Ibid., p.208) because the movement in the music and the movements in the visuals are spatially and temporally fully congruent. Complementation is what is achieved in the production when each media element in an instance of multimedia is made to fill the "gaps" (Ibid, p.105) left by the other. Contest is what emerges when the audience perceive the interactions between the media elements as a conflict. For example, we perceive contest when in an instance of multimedia "we see the rock band performing, but... *hear* classical music" (p.13, my emphasis).

Film is a form of multimedia because its meaning emerges from the interaction between spoken word, written word, sound effects, music, and moving images. Orchestral performance is a form of multimedia because its meaning emerges from the interaction between musical sound and physical gestures of the musicians and the conductor (Ibid, pp.265-66). FLO concert is then a form of multi-multimedia, in which meaning emerges from the multidirectional and multifarious relationships that are possible between the individual constituent media elements of the film and that of the live orchestral performance. It might initially seem that the relationship between the two forms of multimedia interacting in an FLO concert is an unambiguous complementation: the projected film, an exclusive version of the film without the score, provides the 'gap' the live orchestral performance 'fills.' FLO concerts are, however, a complex multi-multimedia form in which both production (filling the gap) and reception (perceiving the interaction between constituent media elements) happen simultaneously in front of an audience. Thus, for example, in the perception of an audience member, a basic media element from the film could cross the boundaries of its domain and interact with a basic media element in the live orchestral performance that is not relevant to the ordinary meaning of the film. For example, the visual of Spider-Man

swinging between the skyscrapers in the film could interact and form a relationship with the visual of a conductor waving his baton at the orchestra.

Each media element in a multimedia is an “independent dimension of variance” (Ibid, p.264), that is, a variable that interacts and negotiates its space with the other variables to make a coherent whole. Each constituent media in a multimedia has its own autonomous historical identity (Ibid, p.261), which is similar to Elleström’s idea of ‘qualified media type’ being defined by its ‘context, convention and history.’ So, ballet is a multimedia because “in ballet there is a degree of autonomy as between music and dance; they constitute independent ‘dimensions’ of variance, and the aesthetic effect of ballet emerges from the interaction between the two” (Ibid, p.263). In screencerts, the affect, effect, and the experience depend on the interactions that are possible between and within constituent ‘basic’ and ‘qualified’ media elements. When comparing two media products, the mere difference in the number and types of interacting media elements could mean a difference in perceptual and cognitive processes the media products activate in a perceiver, a difference in their aesthetic effect and meaning potential. Therefore, this comparison will help establish how different the experience of the audience could be in an FLO concert compared to other types of screencerts, each of which have varied numbers of interacting media elements.

With this preamble about ‘basic’ and ‘qualified’ media elements conforming, complementing, and contesting in pairs in a media product, I will begin constructing the definition of an FLO concert by explaining why the film shown in an FLO concert is a sound film and not a silent film. Below is the skeletal definition of an FLO concert I start with; it

includes five essential elements that make the event—the film, the score, the orchestra, the screen, and the audience.

In an FLO concert, an **audience** watch a **film** on a big **screen** with an **orchestra** performing the **score** in sync with the film.

2.3. Film in an FLO Concert is a “Sound” Film

The visuals projected on screen in an FLO concert are those of a sound film and not a silent film, “a motion picture from the sound era” as McCorkle Okazaki (2020, p.3) defined. The film in an FLO concert is a sound film in which, besides the score, the audio track of the film constitutes a combination of these: auditory text and sound effects, and other organised sounds such as songs. When watching a sound film in an FLO concert, the audience could take their eyes off the screen and watch the orchestra’s performance because the other sounds in the audio track could be carrying some narrative information and hence ‘fill in the gaps’. Whereas with a silent film one cannot focus on the orchestra without missing some of the visual action and narrative, hence the two basic media elements—moving images on screen and moving bodies/objects on stage—are ‘fighting for the same terrain’ for the entire duration of the event. So, in the type of screencert that is in the scope of this study, that is, in an FLO concert, an audience watch a sound film and not a silent film.

McCorkle Okazaki (2020) considers screencerts of Charlie Chaplin’s films *City Lights* (1931) and *Modern Times* (1935) as FLO concerts because these films “while silent, included pre-recorded soundtracks on their initial release” (p.21), meaning that she hence considers

them sound films. Though by ‘context, convention and history’ they could qualify as a sound film, when they are presented with a live musical accompaniment, the interacting media elements of all silent films remain the same, so they are Silent-Film-with-Live-Orchestra (SFLO) concerts and not FLO concerts.

	Silent film with live orchestra	Sound film with live orchestra
Basic media elements	<p>Moving image</p> <p>organised sound (music)</p> <p>written text (opening/closing credits, other text on screen)</p> <p>body language (musicians)</p>	<p>Moving image</p> <p>auditory text (speech)</p> <p>sound effects</p> <p>organised sound (music)</p> <p>written text (opening/closing credits, other text on screen)</p> <p>body language (musicians)</p>

Table 2 Silent Film Vs. Sound Film

So,

In an FLO concert, an audience watch a sound film on a big screen with an orchestra performing the score in sync with the film.

2.4. Film in an FLO Concert is a “Full-length feature” film

‘Transmediation’ is a term from Elleström’s (2021) constellation of terms pertaining to intermediality, terms that could be used to conduct a comparative analysis of two media products. This concept of transmediation is useful to (i) compare the two media products relevant to this study—the film (as shown in a cinema hall), and the FLO concert, and (ii) to establish the distinctiveness of an FLO concert, to explain how it is different from the other

screenplays involving different forms of audiovisual narrative such as documentary series, TV series, video game, anime, and cartoon. More specifically, terms such as transmediation, media transfer, media transformation, and media representation are useful to explain the attributes 'full-length, narrative feature' that qualify the media 'film' in the definition of an FLO concert.

To understand transmediation, we need to understand Elleström's modalities of media which "form an indispensable skeleton upon which all media products are built" (Elleström, 2021, p.46). Elleström says that each media product can be analysed in terms of four types of traits: material, spatiotemporal, sensorial, and semiotic traits (Ibid., p.8).

For something to acquire the function of a media product, it must be *material* in some way, understood as a physical matter or phenomenon. Such a physical existence must be present in space and/or time for it to exist; it needs to have some sort of *spatiotemporal* extension. It must also be perceptible to at least one of our senses, which is to say that a media product has to be *sensorial*. Finally, it must create meaning through signs; it must be *semiotic*. This adds up to the material, spatiotemporal, sensorial and semiotic modalities. It follows from the definition of a media product as the intermediate entity that enables the transfer of cognitive import from a producer's to a perceiver's mind... (Ibid., p.47, original emphasis)

In *Intermedial studies: An Introduction to Meaning across Media*, Bruhn & Schirrmacher (2021) offer a handy guide of the possible combinations of material, spatiotemporal, sensorial and semiotic modalities of some of the most commonly consumed media such as

film (p.38), literature (p.53), music (p.66), computer games (p.75), and news media (pp.96-97). Developed using this guide is Table 3 below, which shows the basic pre-semiotic modalities a film and an FLO concert are built upon. As this is an empirical study, we shall know in the subsequent chapters what the audience have to say about what and how they perceive, process, and make meaning of all the sensory stimuli in an FLO concert. Hence, I restrict my analysis in this chapter to the traits that have semiotic *potential*, the pre-semiotic traits (material, spatiotemporal, sensorial), which are sufficient to establish the difference between the two media products.

	Film in a cinema hall	FLO concert in a performance space
Material modality	Screen sound waves light projection	Screen sound waves light projection moving bodies/objects
Sensorial Modality	Visual Auditory	Visual Auditory
Spatiotemporal modality	Two dimensional Temporal Sequentiality: Fixed sequence of moving images and audio Synchronicity: Music and the moving images are pre-synchronised	Three dimensional Temporal Sequentiality: Fixed sequence of moving images and some audio Synchronicity: Music and the moving images are not pre-synchronised

Table 3 Modalities of Film Vs. Modalities of FLO Concert

A film is an audiovisual (sensorial) media product, the narrative of which emerges over time (temporal) through the screen—a two-dimensional (spatial) flat surface—and the audio and projection systems in a cinema hall. An FLO concert is an audiovisual (sensorial) media

product, the visual narrative and some parts of its audio emerge over time (temporal) through the screen, the audio and projection systems in a concert hall; the musical score is realised through three-dimensional moving bodies/objects, that is musicians and musical instruments on stage.

In an FLO concert, a film screening is 'transformed' into a live performance art in which the synchronicity between the music and the moving images are achieved by the musicians performing live on stage. This process of 'transformation' is what Elleström calls 'transmediation.' In this process, the film as seen in a cinema hall is the source media product, and the FLO concert is the target media product. As it is evident from the text in bold in Table 3 above, "the material, sensorial, spatiotemporal, and semiotic differences between source medium and target medium... allow for inventive alterations of media products into new creations" (Elleström, 2020, p.35). Such a media transfer means "keeping something, getting rid of something else, and adding something new" (Ibid., p.28).

In an FLO concert, live musicians are newly added, the apparent veil behind which the score exists in a film is gotten rid of, and the fixed sequence of the moving images and all the other layers of audio (dialogues, sound effects) are kept as it is in the original film. "Fixed sequence" of emerging media elements in a media product is a spatial trait that is helpful to establish the distinctiveness of an FLO concert. Other types of screencerts feature excerpts or montages of selected moments from one of more films or film series, video games, cartoons, anime, TV series, and documentary series, hence the 'fixed sequence of images' in their concert form is not the same as it is in their respective source. When the sequence of the moving images changes, the narrative changes, and so do the aesthetic effect and

meaning potential of the media product. The degree of variance between the sequence of moving images in the source media product and that in the target media product is different for different types of screencerts, and hence each could offer a vastly different experience to the audience. The change in the sequence of moving images between the source and the target appears to be minimal in an FLO concert when compared to other types of screencerts. In other words, it is highly unlikely for an audience member who has never seen the film *Star Wars: A New Hope* (1977) to grasp and follow the story of the original film(s) when watching a screencert like *Star Wars: A Musical Journey* (Bennett, 2019) which features visual montages and excerpts from multiple *Star Wars* films. Whereas when watching an FLO concert of a *Star Wars* film, even those who have never seen the film would be able to follow the story. Hence, the qualifier 'full-length, narrative feature film' in the definition of an FLO concert is required to distinguish it from the other variants that might seem similar at first glance.

So, a screencert featuring a full-length, narrative feature film is an FLO concert. Other events such as Pixar in Concert, *Star Wars: A Musical Journey*, *Star Trek: The Ultimate Voyage*, and Giacchino at 50, are certainly screencerts but not FLO concerts. They are Excerpt/Montage-with-Live-Orchestra (EMLO) concerts in which the orchestra plays an excerpted suite of the film's score to the screening of a specially cut montage of visuals from one or more films. In the montages shown, sometimes even the dialogues and the sound effects from the original films are removed, creating an entirely new audiovisual entity. So, by the dictionary definition of the word 'concert', in EMLO concerts, interacting media elements participate in a joint effort to become an experience that invokes the original film in parts but have no intention of becoming the original film itself. Moreover, in

EMLO concerts, the music and the moving images are not always structurally synchronised, and hence they create an aesthetic effect that is different from that of an FLO concert. The orchestra consistently achieving perfect synchronization throughout the performance in an FLO concert is a sort of thrilling “high-wire act” (MaestroSanaboti, 2011, 7:26) that the audience do not always get to experience in EMLO concerts.

Audissino (2014b) said that in the events (EMLO concerts) where visuals are synchronised “more or less tightly with the music’s phrasing... having a live orchestra before one’s eyes and having the music thus foregrounded, the listener’s attention is now more focused on the music and on the conscious aesthetic evaluation of it” (p.49), that is ‘more focused’ compared to when watching the film in a cinema hall. McCorkle (2016), however, says that the audience found the visual montage chaotic in *Star Trek: The Ultimate Voyage* EMLO concert: “Adding to the confusion, most of the music was *attacca* – that is, the cues segued into each other without pause, making it challenging to identify distinct excerpts and composers” (p.182, original emphasis). Whereas in *Star Trek* FLO concerts, “because the film follows a single, unified narrative, audience members could be easily absorbed into the cinematic world” (p.185). Therefore, the overall aesthetic effect and experience of FLO concerts and EMLO concerts related to the Star Trek franchise were “vastly different” (Ibid). Similarly, I expect my experience of watching *Titanic*’s ‘I’m the King of the World’ scene would have been ‘vastly different’ if the moment had played as part of an EMLO concert, with the orchestra playing music to the projection of excerpts and montages from multiple films scored by James Horner, for I would not have stayed fully ‘absorbed into the cinematic world’ of *Titanic* long enough to intensely feel the emotion of the said moment.

Documentary-Series-with-Live-Orchestra concerts such as *The Planet Earth II Live in Concert*, *Blue Planet II Live in Concert*, *Frozen Planet Live in Concert*, *Our Planet Live in Concert*, are also EMLO concerts in which a multi-part documentary series is edited into a concert film consisting of a series of excerpts or montages. This is to fit the event into the standard two- to three-hour duration prescribed by the current concert economy. There are also Shorts-with-Live-Orchestra concerts such as *Bugs Bunny* at the Symphony where there is no ‘single, unified, narrative’ as multiple short films are compiled together so that the event could fit the duration of a typical concert. Video-Game-with-Live-Orchestra concerts like Video Games Live (About – Video Games Live, n.d.) are also EMLO concerts (exception: at the 2016 *Music and Gaming Festival*, an entire video game *Journey* was projected, as gamers played the game live, with an orchestra playing the score live to the projection; see MAGFest, 2016), and so are events based on TV series such as *Lost in Concert*, and *Game of Thrones Live Concert Experience*. All these other forms do not offer the audience the experience of a ‘single, unified, narrative’ over the duration of the concert.

Therefore, the film shown in an FLO concert is a full-length feature film, as it was shown in its original theatrical release, or in the extended edition or the director’s cut released later in cinemas, on home media or on online movie streaming services.

In an FLO concert, an audience watch a full-length, sound, narrative feature film on a big screen with an orchestra performing the score in sync with the film.

There are some screencerts where the visuals projected on screen and music performed on stage do not preexist as one cohesive, integrated work of art or media product. Concerts such as those mentioned by Audissino (2014a):

Multimedia presentations are now a regular feature of the Boston Pops concerts and are employed to enhance the musical experience of non film-music pieces as well: recent examples include the newly commissioned piece *The Dream Lives On: A Portrait of the Kennedy Brothers* (2010) – accompanied by archival footage of the Kennedys – and Gustav Holst's *The Planets* with projections of space footage and astronaut Buzz Aldrin as a narrator. (p.51)

Adrian M Wyard, a Seattle-based visual artist has created visuals that could be played as accompaniment on large screen for popular orchestral works such as Holst's *Planets*, Dvorák's *9th Symphony*, Mussorgsky's *Pictures at an Exhibition*, and Vivaldi's *The Four Seasons*. Wyard does exactly the opposite of what composers do while writing music for films; he composes visuals for the written score. Furthermore, in a live performance, the conductor does not attempt to synchronise the music with the visuals; the orchestra plays the music as it would in a concert without visual accompaniment. The visuals are played to synchronise with the music. The movement of the still and moving images in the visuals are performed by "an on-site choreographer [and] the conductor has no additional tasks and can focus entirely on the orchestra" (Wyard, n.d.). The on-site choreographer is another performer on stage who follows the conductor and makes the visuals congruent with the music. This is unlike what happens in an FLO concert where music must follow the visuals. Events like these offer an experience that is entirely different from FLO concerts not

because of the reversal of roles between the performing orchestra and the projected visuals but because there is no source media product with which the synchronization that happens during the concert can be compared. The audience could still perceive structural incongruence between the interacting multimedia, but that would not have arisen from any comparison with a remembered source media product.

2.5. Film in an FLO concert comes with “Subtitles”

The film will be shown in its original language (English) with subtitles in the local language – e.g., in France there will be French subtitles, and, in the Netherlands, there will be Dutch subtitles...The only exception will be in Germany where the film will be screened in German with German subtitles. (Admin, n.d., original emphasis)

The narrative information, in a feature film, is sometimes communicated through written text too; written text in the form of prologue and postscript in the opening/closing credits, text typed by a character on a smartphone, and other text on screen such as time and place of action, and through subtitles when characters speak in a language that is foreign to the target audience. Written text is a basic media element that is an integral part of most feature films.

	Film in a cinema hall	FLO concert in a performance space
Basic media element	written text (opening/closing credits, other text on screen) subtitles that appear when characters communicate in a	written text (opening/closing credits, other text on screen) subtitles that appear when characters communicate in a

	language that might be unfamiliar to the target audience	language that might be unfamiliar to the target audience subtitles for all the auditory text in the entire film
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Table 4 Subtitle - Film Vs. FLO Concert

The projected film in an FLO concert almost always comes with full subtitles because the sound of a live orchestra could sometimes overpower the dialogues. The subtitle fills a potential gap that might arise during the performance. This added text on the visuals could shape the experience of an audience member. The language of the text on the visuals, the spoken languages in the film, and the audience’s knowledge, or lack thereof, of these languages could have an aesthetic effect. For example, the English subtitles in the FLO concert of an Indian film *Baahubali* (S. S. Rajamouli, 2015) had some effect on my experience of the event.

Baahubali was originally made in two languages: Tamil and Telugu. Every scene in the movie was shot twice, once with actors speaking in Tamil and again with the same actors speaking in Telugu. The Hindi version was made by dubbing Hindi dialogues over the Telugu version of the film. I had only seen the Tamil version. In the 2019 *Baahubali* Live event at the Royal Albert Hall, I could see in the visuals that the characters are speaking in Telugu, but I heard Hindi dialogues as the dubbed Hindi version was screened, and the subtitle was in English. As I understand all the four languages, at certain moments during the performance, I kept thinking about the meaning lost in translation, both in Hindi dialogues and English subtitles. Even English subtitles for English films could influence the experience of an English-speaking audience. Some find the subtitles useful; some say that it helped them hear bits of dialogue

they had missed before and hence enhanced the experience (see Palmer, 2019; Hebbs, 2018; Norman, 2018; Jones, 2018; bamcat.com, 2017; welshslider, 2017; Korra'ti, 2016); and some found the subtitles distracting (see Simeonov, 2019; Carroll, 2019; Evangelista, 2017; Nissim, 2014; frontrowreviews.co.uk, 2011). Hence the subtitles too conform, complement or contest with other media elements in an FLO concert and hence shape the experience of an audience member.

In an FLO concert, an audience watch a subtitled, full-length, sound, narrative feature film on a big screen with an orchestra performing the score in sync with the film.

2.6. The “Orchestra” in an FLO Concert is an orchestra and other musicians

Orchestra in ‘Film-with-Live-Orchestra’ refers to an ensemble of musicians, and not necessarily a standard symphony orchestra with strings, woodwinds, brass, and percussion sections. Though the scores of many of the films presented in an FLO concert require a full symphony orchestra, others require special music ensembles, soloists, and voices. *Titanic Live* requires 96 orchestra musicians, Celtic soloists, soprano soloist, and a 30-piece boys’ choir (FAQ, n.d.). In the *Blade Runner* (Ridley Scott, 1982) FLO concert, the score that was originally composed, arranged, performed, and produced by Vangelis on synthesizers, was performed by a bespoke 11-piece band featuring synthesizers, strings, brass, bass, and percussion (Royal Albert Hall, n.d.). The instruments and the number of instruments could also vary from one performance to the other of the same film. For example, while some

performances of *The Matrix Live* would have a live choir, in others choir parts were played back from a pre-recorded track due to budgetary reasons (laserhotline, 2014, 36:31-37:03).

Birdman (Alejandro González Iñárritu, 2014) is one of the rare sound films in which a solo drummer has performed the entire score. Composer and drummer Antonio Sanchez, who composed the film's score, has been performing the score live to the projection of the film in *Birdman Live* events (BIRDMAN & FILMS, n.d.). But *Birdman Live* is not an FLO concert because a solo drummer is not an ensemble. In an ensemble's performance, the audience experience a synchronous whole emerge from the sum of its interdependent parts. The music emerges from the sonic interaction between the individual parts played by each musician in the ensemble. Each musician or section fills the gap left by the others to become the coherent whole. In an FLO concert, a musician's interaction is not only with the moving images but also with the others in the ensemble, and the ensuing characteristics such as synergy and synchrony among musicians are absent in a solo performance. So, *Birdman Live* maybe belongs to a broader category of Film-with-Live-Music concerts, but it is not a Film-with-Live-Orchestra Concert. So, in an FLO concert, an ensemble of musicians plays the score to fill the gap in the audio track of the projected film.

In an FLO concert, an audience watch a subtitled, full-length, sound, narrative feature film on a big screen with an ensemble of musicians performing the score in sync with the film.

2.7. The Score

In an FLO concert, a film and an orchestra come together live, in front of an audience, to create an experience that neither can create alone. Long before FLO concerts, there have been music-only film music concerts in which selected themes and excerpts from one or more films' scores are played, but there has never been any music-only concert where all the cues from the film's score are performed in a chronological order as they are played in an FLO concert. A film score typically has many interstitial incidental music cues of varying lengths that do not feel complete or coherent when heard independent of the visuals for which they were written. Listening to the score within the filmic context "can teach us to stop worrying and celebrate the musically 'incoherent'" (Lehman, 2018, p.12), but when the score must be performed as standalone concert music, the "'cue' [from the film] is changed into a 'piece'" (Ibid, p.15). For example, in *The Lord of the Rings Symphony: Six Movements for Orchestra and Chorus*, Howard Shore did not play all the music from all the films, but instead adapted parts of his scores "into a series of tone poems...adhering more to the traditions of the programmatic orchestral works" (Adams, n.d.). The degree of variance between the score in the source media product and that in the target media product is different for different types of screencerts, and hence each could offer a vastly different experience to the audience. Though Lehman (2018) does not discuss the concerts that include an audiovisual accompaniment, his "typology of extra-filmic film music" (p.9) that demonstrates "the tonal, sectional, and narrational *transformations* that occur between movie theater and concert hall" (p.1, my emphasis) fits the variety of musical cues performed in EMLO concerts too. That is, these are concerts in which projection of visual

excerpts/montages is added to the performance of one or more of the following types of adaptation of the music in the film.

Set piece (adapted)	Music originally heard as non-diegetic underscore reworked in substantial way.
Set piece (unadapted)	Music originally heard as non-diegetic underscore left largely unaltered.
Suite/Medley (abstract)	Multiple cues or themes joined without attempt to recapitulate narrative of film through music
Suite/Medley (narrative)	Multiple cues or themes joined without attempt to recapitulate narrative of film through music
Extra-diegetic piece	Paratextual selection like Overture, Main Title, Intermission, End Credits (Ibid., p.10)

There is another genre of screencerts where the original score is entirely replaced, and a newly composed score is performed to the projection of a sound film. For example, the film *Carnival of Souls* (1962) originally had an organ-based score by Gene Moore, but in an event titled 'Live Live Cinema: Carnival of Souls', an entirely new score written by composer Leon Radojkovic was performed alongside the film (Live Live Cinema: Carnival of Souls, n.d.). Similarly, George Lucas' *THX 1138* (1971) had Asian Dub Foundation performing a newly composed score alongside the film. Atkinson & Kennedy (2016a) call these new-score performances 'Live Re-Scored' events. In these screencerts, interacting media elements 'participate in a joint effort' to create a whole new experience, and the intention to not 'become the original film' is deliberate. When the score of a film is entirely replaced, the

interaction between the media elements could create new meanings and create an aesthetic effect entirely different from the original film even without a live music performance. Hence the events like Live Live Cinema: *Carnival of Souls*, and *THX 1138* Live are not FLO concerts. The score performed in an FLO concert must be the complete score as heard in the original film.

In an FLO concert, an audience watch a subtitled, full-length, sound, narrative feature film on a big screen with an ensemble of musicians performing the complete score in sync with the film.

McCorkle Okazaki (2020) states that the distinction between source music and background music remains a contested topic among film music scholars, and the contest is even more pronounced in an FLO concert because of the visibility of the musicians on stage. Not only the score, which is the background music, sometimes the source music too is played live by the orchestra. Source music is the music that rises from a source within the narrative world of the film, for example, the musicians playing Sarah Flower Adams' 'Nearer, My God, To Thee' while the ship is sinking in *Titanic* (James Cameron, 1997). Both the characters within the film and the audience can hear the source music. Background music is the orchestral music that swells when Jack and Rose kiss for the first time at the nose of the ship. This music that is audible to us the audience and inaudible to Jack and Rose, is background music.

Sometimes, in a film, the same piece of music is used both as source and background music. For example, the piece "Nearer, My God, to Thee", in the way it is used in *Titanic*, acts both

as source and background music (when the scene moves away from the musicians on screen to the shots of people resigning to their fate), blurring the distinction. In *Titanic* Live FLO concert, the distinction is complicated even further because the live orchestra on stage is now visibly the acoustical source of both the source and the background music. It gets even more complicated in the FLO concerts of musicals; sometimes, as in the FLO concert of *West Side Story* (Robert Wise & Jerome Robbins, 1961), the background orchestral arrangements of the songs are played live, and the vocal parts are played back from the pre-recorded audio track of the original film. There are also songs in films that are not musicals. In *Lord of the Rings: The Return of the King* (Peter Jackson, 2004) FLO concert,

Both Pippin and Aragorn sing diegetic tunes in the film accompanied by a nondiegetic underscore. In these moments, the film's pre-recorded voices remain tantamount, dictating the pacing of the orchestral cue. However, the Elvish song accompanying Arwen's vision of her unborn son is performed live with a female soprano soloist. (McCorkle Okazaki, 2020, p.13).

Discussion on theoretical soundness of the names such as score and source music, diegetic and non-diegetic music are beyond the scope of this study. However, it is necessary that we unpack the term 'score' in the definition to accommodate all the various layers of music performed in an FLO concert.

In an FLO concert, an audience watch a subtitled, full-length, sound, narrative feature film on a big screen with an ensemble of musicians

performing the complete background music, and sometimes the songs and the source music too, in sync with the film.

2.8. The Screen(s)

Typically, there is only one large screen at the centre in an FLO concert. Sometimes, in larger venues, there are multiple screens (see Adventures of Illya, 2020; eyezonjim68, 2019) showing the film so that it is visible to everyone in the audience.

In an FLO concert, an audience watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians performing the complete background music, and sometimes the songs and the source music too, in sync with the film.

Additional screens serve an entirely different purpose in other types of screencerts. In *The Nightmare before Christmas Live*, *Coco Live in Concert* and *The Little Mermaid Live* events, there are multiple screens above the stage; a large main screen at the centre and two additional smaller screens on either side. During musical numbers, the film is shown on the smaller screens, and the live feed of the visuals of the singers are projected on the large screen at the centre. The stage in these concerts has costumed singers singing and dancing, thereby adding more 'dimensions of variance' to the multi-multimedia performance. Instead of filling a gap, the singers double up the onscreen performance. They do not just sing and dance; they enact the song, often attempting to match the facial expressions of the animated characters in the visuals of the film. To observe the synchronicity, the audience

must watch two different visuals—of the film and of the live singers on stage—projected on screens of different sizes, while also keeping an eye on the orchestra and other moving bodies on stage. Such events are a combination of two experiences—FLO concert and live theatre, so they are Film-with-Live-Theatre-and-Orchestra (FLTO) concerts.

Screenings of *Carnival of Souls* (1962) publicized as ‘Live Cinema - Live Theatre - Live Music - Live Sound Effects’ go a step further, adding even more elements on stage that interact with the action on screen; in this event, the projected film has the entire audio track muted, and on the stage, actors deliver the lines, musicians perform the score and a foley artist creates the sound effects in sync with the film (Live Live Cinema: Carnival of Souls, n.d.). In an FLO concert, the singers and solo instrumentalists are seated among the musicians in the orchestra. For example, the singer singing Lisa Gerrard’s vocal parts in *Gladiator* (2000) FLO concert would be seated among the musicians in the orchestra. In FLTO concerts singers walk in and out of the stage in costume in the middle of a film, and they are at the front, at the centre of the stage and not seated as one among the musicians in the orchestra. In the 2019 *The Nightmare before Christmas* (1993) FLTO concert at the Wembley SSE Arena, the film projection was interrupted many times during the performance. This was to allow time for the singer-composer Danny Elfman to enter the stage before the song and to leave the stage after singing the song. All these varied activities and movements on the stage and the multiple screens make the FLTO concerts have an aesthetic effect that is much different from that of the ‘single, unified, narrative’ of the original film and hence of an FLO concert of the film. In an FLTO concert, with additional dramatic performers on stage and additional screens projecting their performances, it does seem that the attention of an audience

member is deliberately pulled away from the performance of the orchestra and even the film for a considerable amount of time. This does not happen in an FLO concert.

In an FLO concert, the multiple screens are used to project only the visuals of the original film and not the ongoing on stage. However, in some FLO concerts, during the end credits scroll, the side screens might project the visuals of the orchestral performance on stage, pulling the audiences out of the world of the film just as switching on the lights during the end credits does in a cinema hall.

	Film in a cinema hall	FLO concert in a performance space	FLTO concert in a performance space
Basic media elements (visual elements)	Moving images of the film	Moving images from the film projected on screen(s) body language (musicians on stage)	Moving images from the film projected on screen(s) Moving images — a live feed of the performance on stage — projected on screen(s) body language (musicians on stage) body language (singers and dancers on stage)

Table 5 Screen - Film Vs. FLO Concert Vs. FLTO Concert

2.9. The Audience

the atmosphere of a live football performance depends on the co-present audience... As soon as you enter a stadium, you participate in the dynamic structure of a mutual and performative self-constitution: you choose a role such as critical

observer, connoisseur, supporter, fan or ultra, and you participate as one of the multiple voices of an interactive communication. Some fans on the stands use their moving bodies as a basic medium to instigate group-based emotions. (Bäckström et al, 2021, pp.217-218)

Though the audience in an FLO concert may not be as fervent and agile as the fans in a football stadium, the moving bodies of the audience in the venue is also a basic media element that an FLO concert experience is built upon. The presence of the other feeling, reacting and emoting people in the audience could be an integral part of an individual audience member's experience of an FLO concert. Unlike when watching a film for the first time in a cinema hall or attending classical music concerts in a concert hall, in FLO concerts, audiences are encouraged to interact and participate; they are explicitly told that they are allowed to cheer, laugh, and loudly express their joy during the performance.

In the first of the two FLO concerts of *Lord of the Rings: The Fellowship of the Ring* (2001) I attended on the same day (on 29 May 2022 at the Royal Albert Hall London), the audience did not applaud or was hesitant to applaud at the beginning of the end credits, for they could see that the conductor was continuing to wave the baton and the orchestra was playing the end credits music without a pause after the last shot of the film. But in the second performance of the day, the whole auditorium erupted into an applause the moment the end credits began. This means that unlike in other performance arts with long tradition and history, in an FLO concert, the moment and the manner of showing appreciation has not been ritualised yet; there is no established convention as to when it is appropriate to applaud. In an EMLO concert in which multiple music pieces are played, the

orchestra stops playing for a few seconds in between each piece. The orchestra stopping to play automatically becomes a cue for the audience to applaud, but in the case of an FLO concert, the film continues to play without a pause until the intermission in the first half and until the end of the end credits in the second half of the event, leaving no obvious pauses for the applause. So, the moment and manner of showing appreciation by the audience in an FLO concert seems a spontaneous response, one that could happen at any point during the event. In the two FLO concerts of the film *Harry Potter and the Goblet of Fire* (2005) I attended on consecutive days at the Royal Albert Hall, the moments during the film when people cheered and laughed, and the loudness of cheering and laughing in those moments, were also different. This immediately perceivable, variable response of the collective audience is an integral part of the aesthetic experience. All of us have found ourselves laughing more when watching a comedy film with an audience in a cinema hall than when watching it alone at home, and this is due to the emotional contagion effect. A neuroscientific experiment finds that

People attending a concert together were more connected when they felt emotions or pleasure simultaneously, and that this effect was reinforced when they were physically closer... [and] musical emotions felt at an individual level could be influenced by other people through a mechanism of inter-individual emotional contagion (or resonance) and that the mere presence of other people could reinforce this effect. (Chabin et al., 2021)

So,

In an FLO concert, an audience gathered at a venue watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, in sync with the film.

It, however, has now become possible for the audience to experience a live concert without having to gather at the same place. Not even the musicians have to be together in one place to deliver a performance. For example, David Wolfson wrote an opera *Fortune's Children: A Zoom Opera* that could be performed by the musicians on Zoom, a video conferencing application (hartfordoperatheater, 2022). A musical performance with no audience physically present at the concert hall could be streamed 'live' on YouTube to a dispersed audience across the world. What then does 'live' in 'Film-with-Live-Orchestra' mean? When, and where, are the audience and the performers, in an FLO concert?

2.10. Liveness, of the Audience, of the Live Orchestra

Auslander (2008) defines 'Classic Liveness' as a type of liveness characterised by "physical copresence of performers and audience; temporal simultaneity of production and reception" (p.61). The concept of liveness has expanded beyond audience and performer being at the same place at the same time, and its definition has evolved alongside many technological developments in the last two decades (Ibid.).

Copresence is no longer a necessary characteristic of liveness. “Temporal simultaneity of production and reception; experience of event as it occurs” (Ibid) are the characteristics of ‘Live Broadcast’, for example the live broadcast of a music concert on television or radio or internet. There are now other types of liveness that have emerged since Auslander wrote the book *Liveness: Performance in Mediatized Culture* (2008): Simulcast Liveness and Streamcast Liveness. The term “simulcasting” (Wells, 2012) has been associated with opera since opera houses began to beam their performances live into cinema halls. Wells (2012) wrote: “a multitude of moviegoers and opera patrons have sat in a local movie theatre to watch a production that is simultaneously performed before an audience seated in New York’s Lincoln Center” (p.192). For an opera being simulcast, there are audiences both in the same place and not in the same place as the performers, but there is still a gathering of people at a place, in a cinema hall and in the opera house. With the live streaming of opera performances on YouTube, however, people need no longer gather at a place, they can watch a performance as it occurs from the comforts of their home, on their smartphone, Smart TV, tablet, or laptop; the audience need not gather at one place even within the same household. As Auslander (2008) says, liveness is not about the audience-performer interaction anymore, it is about “being connected to other people [who are audiencing the event], of continuous, technologically mediated co-presence with others known and unknown” (p.61). Like how in a live television broadcast of a concert the visual cuts to the facial expressions and quiet and loud reactions of the people in the audience, streaming provides an additional option of a live chatroom in which the written reactions to the performance could be seen alongside the performance. Unlike in a co-present concert setting, in a concert/opera being streamcast live, audience members could type messages and emojis in the chatroom to spontaneously share their thoughts and reactions for the

others to see even while the performance is on. Thus, audience's visible reactions could potentially become an integral part of the aesthetic experience.

It is not just opera, almost every performance art—music, theatre, dance—has moved on from classic liveness to other forms of liveness. They are being “livecast” (Barker, 2012b) in the local cinemas. Almost every art performed on stage has now been remediated onto the screen. The remediation that was once necessary to document and preserve the performance for posterity has now become an integral part of the immediate, first-hand experience of a performance art in the here and now.

With the FLO concert, however, it appears a new performance art form has emerged that might not be remediated further, or at least it has not happened yet. No FLO concert has yet been broadcast live on TV or radio, livecast or simulcast in the cinema halls, or streamcast on YouTube. The audience must come to a venue to experience an FLO concert; they must be present at the same place at the same time as the performing musicians. So,

In an FLO concert, an audience gathered at a venue watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, *present at the same venue*, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, in sync with the film.

Remediation of an FLO concert might not happen because it may not be financially viable, for as Burlingame (2015) said the initial cost of mounting an FLO concert is “in the low six-figures”, and its high cost is usually recovered by having it performed multiple times in various cities across the world as an exclusively live event entailing physical copresence. Moreover, a recording of an FLO concert will be an entirely different aesthetic experience for the audience. In an opera performance, musicians remain mostly disembodied as they play live from a pit both in the live and in the mediatized form, but in an FLO concert, the background music is in the foreground, it is not “pit music” (Chion, 1994, p.80) anymore; the musicians of the orchestra are given centre stage.

An audience participant in Barker’s (2012a) research says that watching an opera in a cinema hall is unlike watching an opera in a theatre “in that the camera did my thinking for me as to whom or what I wanted to watch” (p.203), and another audience participant says, “quirky camera angles were off-putting, and the continuity bits were very obviously unlike the theatrical version” (Ibid.). The audiovisual language that emerges through editing techniques and camera angles could make the mediatized version an entirely different aesthetic entity. Similarly, in the mediatized/recorded form of an FLO concert, the audience would probably not be able to shift their focus between the screen and the stage as spontaneously as they could in the live event, and hence it would be an experience, not necessarily better or worse, but vastly different. Hence, to be precise, the word ‘live’ in ‘Film-with-Live-Orchestra’ implies ‘Classic Liveness’—a physical copresence, and not a technologically mediated copresence, of the people in the audience, and between the audience and the performers. So,

In an FLO concert, an audience gathered at a venue watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, present at the same venue, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, live in sync with the film.

2.11. Undefined, Uncategorised Exceptions

This definition fits all the FLO concerts among hundreds of upcoming ‘movie screenings with live music’ events listed on *moviesinconcert.nl* webpage. But there will always be some exceptions where boundaries between different types of screencerts blur. For example, for the *Back to the Future* (Robert Zemeckis, 1985) screencerts, composer Alan Silvestri wrote twenty minutes of additional music that was not part of the original film (Ayers, 2015), and so it is a hybrid of the two categories of events suggested by Atkinson & Kennedy (2016a)—Live Scored and Live Re-Scored; the entire original score plus a few more cues that are variations of the original theme is performed. Unlike *THX 1138 Live*, the new music belongs to what the audience could consider as the original musical identity of the film. So, the *Back to the Future Live* event could still be considered as an FLO concert.

The same film could be screened in different screencert forms at different times. For example, though I discussed *The Nightmare Before Christmas Live* as an FLTO concert, the film has also been presented in the FLO concert format (AccioAly. mp4, 2018); just as in *West Side Story* FLO concert, the background orchestral arrangements of the songs are played live, and the vocal parts are played back from the pre-recorded audio track of the

original film. There are neither multiple screens nor any singers delivering a theatrical performance on stage.

Exceptions like these aside, the name of the more common screencert event, an event like *Titanic Live*, is film-with-live-orchestra concert, and the definition is:

In a film-with-live-orchestra concert, an audience gathered at a venue watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, present at the same venue, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, live in sync with the film.

Appendix III has the list of films whose screencerts fit the above definition and hence are FLO concerts and in the scope of this study. The list of films is made from the FLO concerts found on the website *moviesinconcert.nl*, concerts that happened around the world between 2011 and 2019. The process involved in making this list is discussed in detail in Chapter 4.

2.12. Modalities and Media elements of an FLO concert

Consolidated in Table 6 below is the skeleton upon which the media product film-with-live-orchestra concert is built. I also list for comparison the media elements that construct a film as we see in a cinema hall, and highlighted in bold are the elements that distinguish 'film-with-live-orchestra concert' from 'film in a cinema hall'. These are the basic and qualified

media elements that conform, complement, or contest with each other, creating affect, effect, and meaning potential in an FLO concert.

	Film in a cinema hall	Film-with-Live-Orchestra Concert
Material modality	Screen sound waves light projection	Screen sound waves light projection moving bodies/objects
Sensorial Modality	Visual auditory	Visual Auditory
Spatiotemporal modality	Two dimensional Temporal Sequentiality: Fixed sequence of moving images and audio Synchronicity: Music and the moving images are pre-synchronised	Three dimensional Temporal Sequentiality: Fixed sequence of moving images and some audio Synchronicity: Music and the moving images are not pre-synchronised
Basic media elements	Moving image auditory text (speech) sound effects organised sound (music) written text (opening/closing credits, other text on screen) subtitles that appear when characters communicate in a language that might be unfamiliar to the target audience	Moving image auditory text (speech) sound effects organised sound (music) written text (opening/closing credits, other text on screen) subtitles that appear when characters communicate in a language that might be unfamiliar to the target audience subtitles for all the auditory text in the entire film moving bodies (musicians)

	moving bodies (audience)	moving bodies (audience) Lighting Multiple screens
Qualified media element	Full-length narrative feature film Orchestral music (predominantly)	Full-length narrative feature film (but with an intermission) Orchestral music (predominantly)

Table 6 Modalities and Media Elements of a Film Vs. FLO Concert

Summary

In this chapter, in the process of constructing a definition of an FLO concert, a typology of screencerts is introduced: Film-with-Live-Orchestra Concert, Silent-Film-with-Live-Orchestra Concert, Film-with-Live-Theatre-and-Orchestra Concert, Shorts-with-Live-Orchestra Concert, and Excerpt/Montage-with-Live-Orchestra Concert which includes Documentary-Series-with-Live-Orchestra Concert, Video-Game-with-Live-Orchestra Concert, and TV-Series-with-Live-Orchestra Concert. There could be many more variants of such mixed-media music performances featuring projection of moving images on screen (for example, Anime-with-Live-Orchestra concert). The process of identifying and explicating each experiential and basic or qualified media element—sound, narrative, subtitles, orchestra, score, screen, lighting, audience, and liveness—has helped to distinguish the aesthetic effect and meaning potential of an FLO concert from that of the other types of screencerts. Other screencerts have more elements that take the experience of the target media product further away from that of the source; that is, in other screencerts, the combination of *re*-presentation of the moving images and the *re*-mediation of the music in a concert hall constructs an aesthetic entity that is vastly different from the pre-constructed original film(s) one

experiences in a cinema hall. So, for this study, I intend to use as empirical data the responses of only the audiences who attended an FLO concert. In the next chapter, I review the existing literature to assess the research methods scholars have used to collect and analyse empirical data on audience experiences and find the ones that are suitable to answer the research question of this study.

3. Methodological Review

An FLO concert is both a film screening and a live orchestral performance. So, to choose a research method that is best suited for understanding the audience experience of an FLO concert, it is necessary that we review the research methods that have been used by audience scholars to study the two different experiences that make up an FLO concert: watching a film and watching a live orchestral performance. In this chapter, I review the existing quantitative, qualitative, mixed, and other methods that have been used to understand the audiences of films and the audiences of orchestral music concerts.

3.1. Quantitative methods

Quantitative methods such as surveys and big data are commonly used by commercial market research agencies, government policy makers, and arts organisations' in-house marketing teams to gather information about current and prospective audiences (DCMS, n.d.; Woodley & Mantell, 2020; Bradley, 2017; BFI, 2011).

Audience Finder (The Audience Agency, 2020) is a tool to which most arts and cultural organisations funded by ACE (Arts Council England) must feed their box office data. The Audience Agency (2020) has "data on all UK households with data from over 800 cultural organisations: over 170 million tickets, 59 million transactions, approximately 750,000 surveys and web analytics from all the UK's major arts and cultural organisations." The demographics and ticket sales analytics generated from this 'big data' are used to understand the arts consumption behaviour of local and national audiences. That just 7% of

the live classical music audience in the UK are likely to be aged under 31 is found from the data fed into the Audience Finder tool, but the data does not tell *why* this is so. In this big data method, audiences are not directly involved in the data collection process. In surveys, however, the demographic data is collected directly from the audience participants. The Department for Digital, Culture, Media, and Sport (DCMS) has been conducting its Taking Part Survey since 2005 to understand engagement of people in arts and culture in the UK each year (DCMS, n.d.). The survey tells us, for example, that in the year 2015-16, 77.6% of participants aged between 16 and 24 watched a film at a cinema or other venue. However, the survey does not tell us more about the choice of cultural engagement, it does not tell us *why* people chose to engage with films the most. The longitudinal data from Taking Part survey, however, could be used to trace changes, if any, over the years in trends and consumption patterns of people's engagement with arts and culture (see Taking Part Survey, 2016).

In the academic sector, in arts and humanities disciplines, studies conducted using only quantitative methods are rare. Loges and Clark (2019) used only quantitative method to study the audience response to a performance of Clara Schumann's *Dichterliebe* at the Wigmore Hall. They used a self-report survey with questions that were answered either via short open responses, yes/no, or 10-point Likert-style scales to gather information on the "participants' demographics, concert attendance behaviours, familiarity with the music to be performed, emotional response to the performance, and a subjective assessment of factors that may have influenced the participants' enjoyment of the performance" (Ibid., p.48). It would be possible to use a survey in this study to collect the participants'

demographic data and to measure, using rating-scales, the factors influencing the experience of the audience attending an FLO concert.

Preparing such a survey requires prior identification of the possible set of factors that need measuring, which, in the case of an FLO concert, is still an unknown. Loges and Clark say: “To determine the content and areas of focus within our survey, we reviewed previous research that has explored variables found to influence audience members’ responses to and evaluations of ‘search for novelty’” (Ibid., p.48). As for the variables that influence audience’s response in an FLO concert, there does not exist yet any systematic empirical research from which these could be determined.

Loges and Clark’s (2019) is a cross-disciplinary study with a historical musicologist providing the qualitative element, explicating the empirical data obtained and analysed by a social scientist, but, interestingly, “although qualitative feedback was not explicitly sought on the self-report survey, a few participants still added comments” (Ibid., p.54). Some participants instinctively felt that they needed to say more, explain, justify their ratings with a descriptive comment, and provide a qualitative response. Just as Walmsley (2019) suggested, perhaps quantitative methods “need to be used in tandem with qualitative methods in order to produce meaningful insights into audience behaviour” (p.131).

Qualitative methods involve eliciting descriptive responses from participants for an in-depth understanding of the phenomenon being studied. Using quantitative methods in tandem with qualitative methods is called mixed methods. I discuss in the next section how mixed-methods approaches have been used by audience scholars.

3.2. Mixed methods

I discussed the findings of audience experience studies conducted by Price (2017), Dobson (2010), Dearn (2017), and McCorkle Okazaki (2016; 2020) in Chapter 1; following is a discussion on the research methods used in their respective studies.

Price's (2017) study of the engagement of the CBSO's 'Art' and 'Entertainment' audiences involved a post-concert survey followed by semi-structured interviews with participants recruited from among the survey respondents. One of the main aims of the study was to find if the audience participants transitioned from populist to core concerts of the CBSO. This is something arts organisations say could happen with an FLO concert, that is that the FLO concert experience could initiate the audience into classical music. Because Price's study was undertaken in collaboration with the marketing team of the CBSO, the survey was designed to answer the immediate, pressing questions the marketing team needed answers for about the audiences. The interviews, however, focused on the long-term implications of the audience's concert experience. The interviews used a life-history technique by which the participants were asked questions about the experience of a specific concert, and also their engagement with classical music over a lifetime: their first encounter with classical music, first experience of attending a CBSO concert, etc. The interview transcripts were coded, thematically analysed, and the themes were identified. Wherever necessary the quantitative data from the survey and the CBSO's ticket sales data were used to complement and further substantiate the identified themes and arrived conclusions. The life-history technique could be useful for the FLO concert audience experience study too, to know the audience participants' memories associated with the film, with the film's music,

their prior experience of watching live orchestral performances etc. It would help better contextualise the audience participants' account of their experience of a specific FLO concert.

Dobson's (2010) study on the audience experience of classical music concerts used survey questionnaires, focus group interviews, and semi-structured interviews to collect data from audience participants. Dobson's research design was more complex and elaborate than Price's. Descriptive accounts of the experiences of both attenders and non-attenders were sought through semi-structured interviews. Prior to the individual interviews, non-attenders participated in focus group interviews, whereas regular attenders answered an elaborate questionnaire that had many open questions requiring descriptive answers. Focus group interviews were conducted immediately after the concert to record non-attender participants' first impressions. The themes identified from focus group transcripts were used to shape and develop individual interviews and further to analyse and code the individual interview responses. Dobson's is also a longitudinal study; participants responded to a fortnightly online questionnaire about their music consumption and concert-going behaviour in the months following the first interview. The descriptive answers from the questionnaires, the focus group discussion transcripts, and the interview transcripts were compared, coded and thematically analysed to identify the factors that influence the enjoyment of the experience of a classical music concert. The non-attender part of Dobson's research design may not be appropriate for this study, for even if an audience member had never experienced a live orchestral performance, they most probably would have had the experience of watching a film on a big screen in a venue, and the whole FLO concert experience for some audience members could be just about watching a favourite film on a

big screen again. In the individual interviews, Dobson asked the participants to predict if their involvement in the study would have an effect on their music-listening and concert-attending habits. In the six-month long longitudinal study, these predictions were tested. The longitudinal data collected from non-attenders were coded to specifically track changes in attitudes and behaviour relating to classical music. With respect to FLO concerts, this line of questioning during an interview and a longitudinal study might be helpful to track the changes in concert-going and music consumption behaviour of the audience participants in the months following their attending an FLO concert. The duration of a PhD study may not be enough for considerable change to occur, though. Price (2017) felt even seven years “too short a time span” (p.46) for an audience member to transition from populist to core concerts, and concluded that “no CANA [culturally aware non-attender] had moved through populist concerts to being entirely a core attender” (p.114). Moreover, as the focus of this study is the experience of the audience *during* the FLO concert, a longitudinal study is not required.

As for the study of film audiences, Barker’s (2009) global study on the reception of the *Lord of the Rings* films conducted in 2003-04 is the largest film audience research yet, with almost 25000 participants from all over the world responding to a core ‘quali-quantitative’ questionnaire. The questionnaire had Likert-type rating scales, demographic questions, and open-ended questions that asked the participants to explain their quantitative responses. Follow-up interviews were then conducted using the life-history technique, as in Price’s study. The participants were asked about “how, when, and with whom they had seen the film, their sense of the event at the cinema, their feelings about the film trilogy’s worldwide success, how long they had known Tolkien’s story, and its importance in their lives” (Barker,

2008, p.19). In Price's and Dobson's studies, audiences volunteered to be interviewed, whereas Barker's study handpicked interviewees who "appeared to typify patterns and tendencies identified through analysis of the questionnaire database" (Barker, 2009, p.376). Barker says the interview stage of the study was "demanding and expensive... only some of our research teams had funding" (Barker & Mathijs, 2008, p.19), and that probably informed the decision to handpick the interviewees from among those who agreed to be contacted when filling the questionnaire. Barker could afford to handpick interview participants because of the sheer number of participants available to him for the study. Large number of participants is a good problem to have, but it is one this study, a PhD project conducted with limited resources, might not encounter.

Audience experience studies mostly seem to follow a set of methods: survey followed by semi-structured interviews; statistical analysis of quantitative data, and thematic analysis of written (qualitative responses in the survey) and spoken words (semi-structured interviews). The difference is often in the research design. To understand the experience of the audience attending 'Secret Cinema' event, Atkinson & Kennedy (2016b) had a multimodal approach to collecting data; they say:

In order to capture, describe, and analyse this complex 'live/lived' experience we have deployed a multimodal approach: combining elements of participant observation, microethnography, autoethnography, individual engagement with the event, group and shared engagements, critical/reflective individual writing (describing and analysing the individual experience), group feedback and further open discussion (p.255).

It is possible to use any or all of these methods to study FLO concert audience experience. It would be feasible to attend a few FLO concerts and record my observations on audience's behaviour. I have already written a few essays (autoethnographic accounts) of my experience as an audience member (this thesis begins with one such account). It is also possible to recruit participants who can write a critical/reflective on their experience or take part in group discussions post the event. A thematic analysis of the variety of qualitative data would give us some understanding of what constitutes the experience of an audience member attending an FLO concert.

Dearn (2017) used a totally different method to collect data, used a new visual methodology to understand the experiences of both regular and new audiences. This approach was used to circumvent the problem of audience participants "not having the appropriate language" (p.45) to describe their musical experiences. The audience participants were encouraged to draw pictures during the music performance, and this was the data that was interpreted to understand the audience's experience. This 'participatory method' aimed to accurately capture the lived experience of the audiences in a classical music concert, but Dearn is aware of its limitations. She acknowledges that "not only was the concert experience altered for audience members in this study, but also their behaviours as audience members may have been influenced because of their awareness of taking part in this research study" (p.60). The aim of this study, however, is to understand the lived experience of an FLO concert audience member, without them having to do anything more or different than what they would as a regular audience member. This study needs a non-intrusive method.

There is an activity that may be considered intrusive and distracting but is nonetheless becoming an integral part of the concert experience, and that is audience members accessing their phones, recording the performance using their phone camera, and posting pictures, videos and messages on social media. McCorkle Okazaki (2016) studied fandom culture and fan musicking activities by analysing the comments posted by the fans on the Facebook page created exclusively for *Star Trek: The Ultimate Voyage* concert tour, and the Facebook posts on *Star Trek* Live event using the search term 'star trek live'. The data created online by audiences could be useful for this study; it could be used to identify the variables that need measuring to understand an audience member's experience when attending an FLO concert. It would be an activity similar to the 'paired depth' interviews conducted before the survey to identify the themes and the language to be used in the survey questionnaire in the *Opening our Eyes* (BFI, 2011) project; this was a study initiated by BFI and UK Film Council to understand the cultural contribution of films. It is important to use in the survey words a general audience would use to refer to aspects of a film and its music for the survey to elicit relevant and useful responses. For example, using academic terms such as 'diegetic' and 'non-diegetic' music, 'liveness' and 'mediatized' in the survey might not be helpful. However, the younger demographic of people who are likely to frequently post messages on social media could be one of the limitations of this approach. For the *Opening our Eyes* project, the paired-depth interviews were conducted with people carefully selected in different age groups so that they are representative of the population of the UK. The data collected from social media may not be representative of the opinions of the audiences of all demographics attending an FLO concert. But given the fact that empirical study on the experience of FLO concert audience has never been done before, social media seems to provide immediate access to a huge volume of data on the

phenomenon, and so it is a useful place from which to initiate the study. Kozinets (2010) named this method of study using social media conversations 'Netnography', and defines it as "participant-observational research based in online fieldwork [which] uses computer-mediated communication as a source of data to arrive at the ethnographic understanding and representation of a cultural or communal phenomenon" (p.125).

3.3. Netnography

In a keynote address delivered at the second Symposium of the International Network for Audience Research in the Performing Arts (iNARPA) in Leeds, UK, Brown (2017) said this:

I ask you all to think about the role you can play in introducing a wider array of methods, especially ethnographic and other qualitative methods involving observation. For example, what if we asked whole communities of people to chronicle their arts experiences in an online scrapbook – a place for them to preserve memories of all of their arts experiences, and perhaps even share them with friends. (p. 58)

Some of the audiences of FLO concerts do preserve the memory of their experiences online (on social media platforms) and share them not just with friends but also with anyone who might be interested in similar experiences; and they do this without anyone having to ask. At a *Harry Potter* FLO concert, I saw a hashtag '#HarryPotterinConcert' advertised on the big screen once before the performance started and then again during the intermission (Figure

11). The message was an invitation to the audience, asking them to share their story, their thoughts and opinions on the event on various social media platforms.

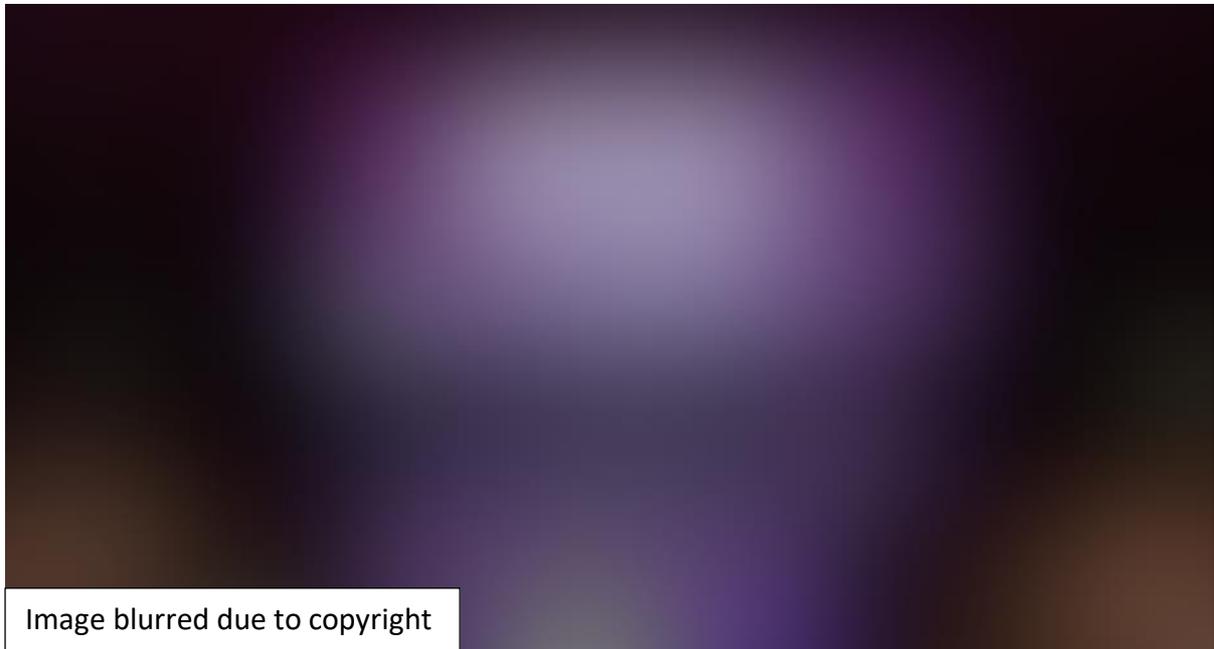


Figure 11 Harry Potter FLO Concert at the Royal Albert Hall on November 3, 2019. Shot by Sureshkumar P. Sekar

Hashtag is a way of directing all the online responses about the concert to one virtual place from where they can be easily retrieved. The audience members could also use the hashtag to read others' thoughts and opinions on the concert, and maybe engage in a conversation. Chris Messina, who introduced the concept of hashtag said he did so because he wanted to have "a better eavesdropping experience on Twitter" (Messina, 2007). Though hashtag is native to Twitter, it is now being widely used on all social media platforms. A search for the hashtag *#HarryPotterinConcert* yields thousands of results on Twitter, Facebook, YouTube and Instagram. Audiences from across the world have shared their thoughts on *Harry Potter* FLO concerts using this common hashtag. Such common hashtags exist for other FLO

concerts too: #AmadeusLive, #BladeRunnerLive, #TitanicLive, #GladiatorLive, #StarWarsinConcert, #JurassicParkLive, etc.

Tweeting or posting messages on a private WhatsApp group while watching a film in a cinema hall or a show on TV at home, or while attending a music concert in an auditorium or a sports event in a stadium, is an activity people do without anyone having to ask; it has now become an integral part of the lived experience of the audience (Bennett, 2016), and not as intrusive and separate an activity as “drawing pictures” (Dearn, 2017) while audiencing. The audiences of a show, say *The Great British Bake-off*, could tweet using a common hashtag ‘#GBBO’ while a new episode is being broadcast live on TV, a phenomenon that Atkinson (2014) calls “second-screening” (p. 79). The two- to three-minute commercial breaks give the audiences the time and space to continue engaging with the show in other ways. With the hashtag, they form an interpretive community in a virtual place; they share opinions, crack jokes, make memes, and talk to each other about the judges, the participants, and the cakes and the pastries being made in the show. In the case of an FLO concert, the audience could go on to a social media platform to post a picture of the venue before the event begins, during the 20-minute intermission, or during the journey back home, or sometimes even during the performance while watching the concert through the screens of the smartphones they pull up to record the performance (thousands of such FLO concert video clips exist on all social media platforms). This could be seen as intrusion, a less involved way of consuming art, but in audience research, the ‘activity’ in the term active engagement “can often be as banal as refusing to become involved in a film, or falling asleep, or not attending in other ways” (Barker, 2012a, p. 190). Hence, posting messages on social media while audiencing could be considered as valid a way of engaging with the art as

sitting still and quiet and paying utmost attention. Especially in an FLO concert, where the orchestra is not playing music for the entire duration of the film, and with the film often being one the audience have already seen before, there seems to be space for the audience to engage or not engage in 'other ways.'

Social media has been used as a data source for scholarly studies before. In culture studies, it is a method largely used to study broadcast television audiences (Aslanyan & Gillespie, 2015; Harrington et al., 2013; Bennett, 2012), film audiences (Llinares, 2017), and in fandom studies (McCorkle Okazaki, 2016). McCorkle Okazaki's (2016) study on FLO concerts based on the *Star Trek* franchise analysed the messages posted by fans on Facebook and Twitter; it is not clear how the data was analysed, but selected fans' tweets and Facebook posts are woven into the discussion on different aspects of the event. Godsall (2018) used interactions of film music fans on online discussion forum (in *jwfan.com*) as a data source to glean how 'score enthusiasts' interpret the use of pre-existing music in films. Godsall also conducted follow-up interviews over email with some of the members of the discussion forums to elicit more qualitative data clarifying their comments on the forum. Godsall, however, manually selected the messages that are related to the topic of his study, and did not use a method of data collection or selection that is repeatable. Another researcher might find a totally different set of messages on the subject from the same discussion forum. Social media data can be collected using a more reliable and repeatable method. There are also ethical concerns in using social media data, for we are, as the founder of the hashtag said, 'eavesdropping' on others' conversations when we read the messages posted in a closed discussion forum or posted using a specific hashtag in an open social media

platform. Townsend & Wallace (2016) have provided an ethical framework for using social media data for different types of studies.

The below ethical framework adapted from, and similar to, Case Study 6 of Townsend & Wallace's (2016) seems to fit the study of audience experience of an FLO concert using hashtag search on social media:

1. The researcher decides that the data is public because it is posted on a platform on which the default setting for posts is public. On the definition of public data, Townsend and Wallace says, "a password protected 'private' Facebook group can be considered private, whereas an open discussion on Twitter in which people broadcast their opinions using a hashtag (in order to associate their thoughts on a subject with others' thoughts on the same subject) can be considered public." (Ibid., p.5)
2. The use of hashtags implies that the platform users are keen to contribute to a community or debate and therefore expect an even greater number of people to see their data.
3. The researcher decides it is okay to access the data and present results from aggregate data, but it is not okay to publish a data set.
4. The researcher will use only the content of the posts and not the demographic information that may have been set to public by some of the users.
5. The researcher will present paraphrased quotes (removing ID handles) to reflect the themes that emerge and provide details on how interested parties might

recreate the data search for themselves. This is to anonymise the individuals whose social media messages on FLO concerts are included in the dataset.

So, by following the above framework, data from Twitter could be ethically used to conduct a netnographic study on the experience of the audience attending FLO concerts.

3.4. COVID-19

When I discovered Kozinets' Netnography, I did not know that a global pandemic, a sort of disruptive event that happens once in a century, was going to change the world, and that Netnography was going to be the only feasible method I would be able to use to conduct the study. The ethics committee of the Royal College of Music, London, approved the usage of Twitter messages for this study.

On 23 March 2020, the first COVID-19 lockdown officially began in England, and the relative normalcy did not return until 24 February 2022 when UK government's 'Live with COVID' policy came into effect (Johnson, 2022a; 2022b). The Prime Minister in his announcement about the first COVID-19 lockdown said that the government will immediately:

- close all shops selling non-essential goods, including clothing and electronic stores and other premises including libraries, playgrounds and outdoor gyms, and places of worship;
- we will stop all gatherings of more than two people in public – excluding people you live with;

- and we'll stop all social events, including weddings, baptisms, and other ceremonies, but excluding funerals. (Johnson, 2022a)

All performance venues in the UK were closed. All the scheduled FLO concerts were cancelled. As the situation unfolded, the date of return to normal operations was increasingly becoming uncertain. Hence, two years of COVID-19 and its aftereffects (during second and third year of this four-year PhD) made conducting surveys and in-person interviews with FLO concert audience participants impossible. One option was conducting online surveys and interviews (via video conferencing software applications such as Skype and Zoom) with audiences who have been to an FLO concert in the past, but this would be a retrospective account. The COVID-19 lockdowns began just within six months after I started my PhD, and by the time I became ready to recruit participants and conduct surveys and interviews online, there would have been months or even years of gap between the FLO concert event and the audience's retrospective account of that event. Especially given the total absence of social and communal life during the pandemic, the mood in the present and the nostalgia for pre-COVID normalcy could greatly influence the accounts of an FLO concert, a large communal event the audience participant experienced before the pandemic. So conducting surveys and semi-structured interviews entirely online was not an option either. I still considered this disruptive situation an opportunity than a crisis. It made me think of the role I could play "in introducing a wider array of methods, especially ethnographic and other qualitative methods involving observation" (Brown, 2017, p. 58) into audience studies.

Summary

Of the methods used to investigate the audience experience, mixed methods, a combination of quantitative and qualitative methods (such as survey followed by semi-structured interviews), seems to be the most common. These methods could be used to investigate the experience of the audience attending FLO concerts. However, the global pandemic and the lockdowns that followed made employing any of the commonly used in-person methods impossible. Conducting them online was not an option either, as these would be audiences' retrospective accounts of an event that happened months or years ago. Moreover, the social isolation most people experienced during COVID-19 lockdowns might greatly influence how they reflect on and re-construct a pre-COVID communal experience. So, I needed to, and I did, find a new qualitative method, which I discuss in detail in Chapter 4.

4. Research Data and Research Method

In this chapter, I discuss the steps I followed to collect data for this study. Then I discuss the method and tools I used to analyse the qualitative data to find what constitutes the experience of an audience member attending an FLO concert.

Even before the COVID-19 pandemic began, I had decided to collect and include in my dataset audience's tweets on FLO concerts. Once it became certain that conducting in-person interviews was not an option, and as tweets were short descriptions, I had to find a way to collect thick descriptions, detailed accounts of FLO concert experiences.

Kozinets (2020) proposes three different types of data collection operations one could perform to conduct a netnographic study: investigative, interactive, and immersive. The data collection operation I followed is, as per Kozinets' definition, investigative.

Investigative operations are selective; they choose from among the vast and ever-increasing wealth of informational traces created in the act of communication between people on social media platforms and saved in archives and real-time recordings of social media interaction. Investigative data are not directly created by the researcher's questions or writing but, instead, are created by generally unknown others and selected for various reasons by the netnographic researcher to include in the project. (Kozinets, 2020, p.193)

There was also some ‘immersion operation’ in my data collection, an operation that “involves an immersion journal, the netnographic equivalent of the ethnographer’s field notes.” (Ibid.). In this chapter, I draw from my journal/notes and reflect on “the process of doing the research, including the various social media sites visited, clues followed, paths taken and not taken, ideas explored” (Ibid., p.194) as I discuss various processes I followed to collect and analyse the data.

I did not opt for ‘interactive’ method in which data collection involved “some sort of researcher interferences, questioning, or prodding using social media or some other online or offline interrogatory tool” (Ibid., 193). As already discussed in Chapter 2, because we were in the midst of a global pandemic, these online conversations with audience participants would have been retrospective accounts of an experience they had months or years ago and nostalgia for pre-pandemic normalcy would have probably influenced the audience’s accounts of such large communal experiences. So, the approach I took was investigative and immersive, which means that I did not interact in anyway with FLO concert audiences whose online responses were included in the dataset I created for this study.

My search for ‘informational traces’ of FLO concert audience experience began long before I even started my PhD, when I started preparing to write a proposal for my PhD application. When I was searching online for existing literature on FLO concerts, I would often stumble upon longer reviews of FLO concerts published on online magazines and personal fan blogs. Once it became certain that online data was the only way forward for this study, I searched for and read online magazine reviews again. Initially I did not consider these reviews as potential data for the study as I assumed that they were written by experts, professional

film critics and music critics. I thought I could not consider these reviews as responses of everyday audience members. However, as I read more, I realised that, in the case of FLO concerts, these reviews and articles need not be considered as professional reviews or formal analysis by experts. Moreover, the hesitation to use these reviews stems also from my presumption that the so-called everyday audience members cannot have any useful insights into the formal elements of the film or its music.

Most online magazine reviews of FLO concerts were accounts of reviewers' personal experience. Film critics do not always write extensively about the score when they review films. In the FLO concert reviews, however, as the film critic must write about the score in a relatively greater detail, they write about the score and their experience of watching and listening to the orchestra's performance of the score; they do not always write in technical or analytical terms or in "historical and aesthetic terms" (Audissino, 2014b, p.54), but rather in affective terms. Music critics or film music critics, considering the unique format of the event that combines film screening with live orchestral music, write about it as a non-expert of a new form of performance art. Some of the online magazines where I found these reviews exclusively covered performance art, music concerts, and theatre, but most of the others are general pop-culture and lifestyle magazines that covered a variety of cultural events happening around the city. Moreover, the reviews were not always written by experts and professional film/film music critics, they were written by local journalists who wrote about a wide range of topics in these magazines. The reviewers offered a personal account of their experience rather than an impersonal critical analysis in aesthetic terms. So, I included in the dataset all the online reviews I could find on the basis that the accounts of

both experts and everyday audience members are not vastly different, in that, in the case of an FLO concert, they are deeply personal.

Another potential concern with using online magazine reviews was the fact that some reviewers admit that they received a complimentary ticket/pass from the event organisers to attend the event and write a review about it. As I did not find any instances of reviewers writing positive or favourable reviews of FLO concerts that were severely criticised by other reviewers or general audiences in their tweets, I included these reviews too in the dataset.

In my online search I also found that I had not been aware of several films that have been presented in FLO concert format. So, before I started a focused search for the reviews of FLO concerts, I needed to prepare a list of films that have been presented in FLO concert format so far. Then, with the names of the films from the list, I could search for the online magazine reviews of their FLO concerts. Below were the steps involved in preparing the final dataset

1. Building a database of FLO concerts that have happened so far, and from this database making a list of films that have been presented in FLO concert format.
2. Collecting online magazines reviews for the FLO concerts of each of the films in the list fetched in Step 1.
3. Collecting tweets posted by the audiences on their FLO concert experience.

4.1. Film-with-Live-Orchestra Concerts Database

There is no public database where the complete list of films that have been presented in FLO concert format is available. Even before I started my PhD, I had been following a website called *moviesinconcert.nl* (Figure 12), a website that was launched in 2010, supported by the European FilmPhiharmonic Institute. The administrators of the website published information related to a variety of film music concerts happening around the world. The website helped me to keep track of the upcoming film music concerts in and around London.

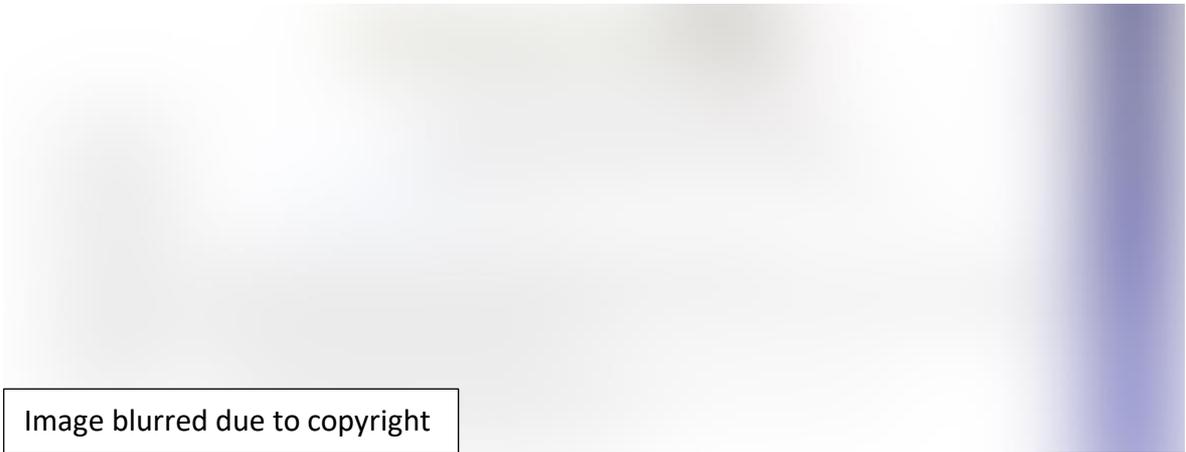


Image blurred due to copyright

Figure 12 Homepage moviesinconcert.nl

This website has a ‘Concert List’ page that has a list of all kinds of film music concerts that are scheduled to happen around the world in the coming months. This page also has the option to filter the list down to ‘only movie screenings with live music’, that is, only FLO concerts, excluding the information related to other types of screencerts. I contacted the administrators of the website and asked if they had a database containing the details of all the FLO concerts that had been listed on this page since the website was launched. They did not have it permanently stored anywhere. They said that the concert listings are deleted

from the website once the event has taken place (Flip & Ingmar, 2019). I checked if the archives of these pages are available on *web.archive.org*, and fortunately they were indeed available. The black vertical lines in Figure 13 show the number of times the webpage has been archived each year since 2011.

Image blurred due to copyright

Figure 13 Sample web.archive.org page

By clicking on the year band, we can see the dates on which the webpage was archived. In Figure 14, we can see that in 2011, the webpage was archived four times, on the dates highlighted with a blue circle: 9 March 2011, 13 July 2011, 12 August 2011, and 22 August 2011.

Image blurred due to copyright

Figure 14 Sample web.archive.org - Archived Dates

By moving the cursor over the date, a link to the archived snapshot of the webpage appears. On clicking this link, we can see the data on the 'Concert List' webpage (Figure 15) as it was on that specific date.



Figure 15 Archive of 'Concert List' page

From this page, I manually copied the data over to an Excel sheet. It is possible that the webpage was archived multiple times within the same month, and if it was, I copied all the data from the first and the last snapshot within the month and manually deleted the duplicate entries, if there were any, of concert events. Similarly, once I copied the data from all the archived months in a year, I looked for and deleted the duplicate entries. I repeated this process for each year from 2011 to 2019. The data on this webpage contains basic information about the concert: the title of the concert, the concert date, and the place (city, state, country). This archived webpage (unlike the live webpage) has information about all types of film music concerts that happened each year and there is no option to see 'only movie screenings with live music', so, the next step was to remove the rows of data that were not of FLO concerts.

I was often able to identify an FLO concert just from the title. For example, the title of an FLO concert often carried the full name of the film (see the titles in the grey column in Figure 16): *2001: A Space Odyssey*; *The Lord of the Rings: The Fellowship of the Ring* etc. Some of the films' music has not been presented in any other format, so it was easy to categorise an event listed with only the name of the film as an FLO concert. For example, *The Matrix* has no music-only concert-length event like there has been for the *Star Wars* films or the *Lord of the Rings* films.

2011 01.04.2011	Switzerland		Luzern	The Lord of the Rings Festival: The Return of the King	FLO	LOTR
2011 01.05.2011	Finland		Tampere	The Lord of the Rings: The Fellowship of the Ring	FLO	LOTR
2011 01.05.2011	Finland		Tampere	The Lord of the Rings: The Fellowship of the Ring	FLO	LOTR
2011 01.05.2011	USA	Texas	Houston	Alexander Nevsky	FLO	Alexander Nevsky
2011 01.10.2011	USA	Virginia	Richmond	Genworth Financial Symphony Pops - A Symphonic Night at the Movies: Casablanca	FLO	Casablanca
2011 02.04.2011	USA	Missouri	St. Louis	The Lord of the Rings: The fellowship of the Ring	FLO	LOTR
2011 02.04.2011	Switzerland		Luzern	The Lord of the Rings Festival: The Return of the King	FLO	LOTR
2011 03.04.2011	USA	Missouri	St. Louis	The Lord of the Rings: The fellowship of the Ring	FLO	LOTR
2011 03.04.2011	Switzerland		Luzern	The Lord of the Rings Festival: The Return of the King	FLO	LOTR
2011 03.11.2011	USA	Texas	Houston	Matrix Live: Film in Concert	FLO	Matrix
2011 04.06.2011	Netherlands		Rotterdam	The Lord of the Rings I - The Fellowship of the Ring	FLO	LOTR
2011 05.05.2011	Germany		Hannover	Ring Pops 4: "Matrix live"	FLO	Matrix
2011 05.06.2011	Netherlands		Rotterdam	The Lord of the Rings I - The Fellowship of the Ring	FLO	LOTR
2011 05.10.2011	Canada		Ottawa	Alexander Nevsky	FLO	Alexander Nevsky
2011 06.05.2011	Australia		Sydney	The Fellowship of the Ring: On stage and Screen	FLO	LOTR
2011 06.05.2011	Germany		Hannover	Ring Pops 4: "Matrix live"	FLO	Matrix
2011 07.04.2011	United Kingdom		London	2001 - A Space Odyssey	FLO	2001: A Space Odyssey
2011 07.05.2011	Australia		Sydney	The Fellowship of the Ring: On stage and Screen	FLO	LOTR
2011 08.04.2011	United Kingdom		London	2001 - A Space Odyssey	FLO	2001: A Space Odyssey
2011 08.05.2011	Australia		Sydney	The Fellowship of the Ring: On stage and Screen	FLO	LOTR
2011 08.10.2011	Germany		Leipzig	Matrix Live	FLO	Matrix
2011 10.06.2011	Denmark		København	Alexander Nevsky	FLO	Alexander Nevsky
2011 11.06.2011	Denmark		København	Alexander Nevsky	FLO	Alexander Nevsky
2011 12.10.2011	USA	Arizona	Glendale	The Lord of the Rings In Concert: The Fellowship of the Ring	FLO	LOTR
2011 13.10.2011	USA	California	San Diego	The Lord of the Rings In Concert: The Fellowship of the Ring	FLO	LOTR
2011 14.10.2011	USA	Nevada	Las Vegas	The Lord of the Rings In Concert: The Fellowship of the Ring	FLO	LOTR
2011 15.07.2011	USA	Georgia	Alpharetta	Casablanca	FLO	Casablanca

Figure 16 Sample Data - FLO Concert Listing

When an entry is not that of an FLO concert, the title usually has the name of the composer, names of multiple films, or some general name for Excerpt/Montage-with-Live-Orchestra concert such as *Blue Planet*, *Star Wars in Concert*, or a word suggestive of the genre of the narrative media such as 'film', 'Hollywood' or 'movie' or 'video game' in the title (Figure 17).

Some of the titles are not as straightforward to categorise. For example, the 'BBC Philharmonic Family Concert' could be an FLO concert of a kids-friendly/family-friendly film, or it could be a screencert of animated shorts. In these cases, I accessed the archive of

2011 01.06.2011	Sweden		Stockholm	Video Games Legends
2011 01.07.2011	Germany		Waldheim an	Sounds of Hollywood
2011 01.09.2011	Germany		Potsdam	Film-Live Concert: NOSFERATU - Eine Symphonie des Grauens
2011 01.10.2011	USA	Arkansas	El Dorado	The Planets
2011 01.10.2011	United Kingdom		London	The Cinematic Orchestra
2011 01.10.2011	Italy		Pordenone	Silent Film Festival: Opening Event
2011 01.10.2011	Spain		Barcelona	Inaugural Conert
2011 01.11.2011	United Kingdom		London	Ryuichi Sakamoto Trio
2011 01.11.2011	Germany		Gotha	Forrest Gump, James Bond & Co
2011 02.04.2011	USA	Texas	Houston	Symphony in Space
2011 02.04.2011	Canada		Saskatoon	SSO Goes to the Oscars
2011 02.04.2011	United Kingdom		Glasgow	Nicola Benedetti plays Korngold
2011 02.04.2011	USA	Georgia	Macon	Macon Symphony Goes to the Movies
2011 02.04.2011	Luxembourg		Luxembourg	Live Cnema: Film: Intolerance (1916)
2011 02.04.2011	Netherlands		Enschede	John Williams in Concert
2011 02.04.2011	USA	Nebraska	Omaha	Blue Planet
2011 02.04.2011	United Kingdom		Manchester	BBC Philharmonic Family Concert
2011 02.04.2011	United Kingdom		Manchester	BBC Philharmonic Family Concert
2011 02.06.2011	United Kingdom		London	Film Music Gala (previously known as Filmharmonic)
2011 02.07.2011	Germany		Leipzig	Der Glöckner von Notre Dame
2011 02.07.2011	Germany		Berlin	Classical concert
2011 02.09.2011	USA	Texas	Houston	Viva Itallia!
2011 02.09.2011	United Kingdom		London	Video Game Heroes
2011 02.09.2011	Germany		Peitz Am Hü	Sounds of Hollywood
2011 02.09.2011	USA	Texas	Dallas	Hamlisch plays Hamlisch
2011 02.09.2011	United Kingdom		London	Charlie Dark 's Cinematic Remix

Figure 17 Sample Data - Screencert Listing

the webpage to find more information on the row of data. In the archived webpage, upon moving the cursor over the title, a pop-up window displaying a brief description of the event appears. In Figure 18, we can see the text that appeared when I moved the cursor over 'BBC Philharmonic Family Concert' and it says something about a CBeebies presenter and something about storytelling, so I concluded that this may not be an FLO concert. When this description too was unhelpful, I did a text search on Google with the title, date, and place to find more details about the concert.



Figure 18 Archived 'Concert List' Page - Pop-up Text

For all the events identified as an FLO concert, I added 'FLO' in a new column next to the concert title. I consolidated all the rows with 'FLO' from the individual year-wise sheets (see Appendix I for an example) into one consolidated Excel sheet (see Appendix II) which now has the master list of all the FLO concerts that are reported (in *moviesinconcert.nl*) to have happened between 2011 and 2019. This, however, may not be the complete list of all the FLO concerts that happened in the said period. There may have been many more FLO concerts, but if an event was not listed on *moviesinconcert.nl* it would not be in the list I prepared either.

I still needed to verify if I had collected all the concerts that are indeed listed on *moviesinconcert.nl*. It was not feasible to check all the records, so I picked only one film franchise to verify. I used the Information about *Harry Potter* FLO concerts available on *cineconcerts.com* to validate my manual data collection process. Cine Concerts is the official producer of *Harry Potter* FLO concerts. They had a complete listing of all the concerts on their website, and when I checked, the total number of concerts was 937 between 2016 and 2019, and the number of *Harry Potter* FLO concerts in the list I prepared with the data from *movieinconcert.nl* is 978, so there is approximately 4% error in the number of *Harry Potter* FLO concerts in my list. I could spend more time doing this for the FLO concerts of all the other films, but I decided that it was not necessary because creating the most comprehensive database of FLO concerts is not the intended purpose of this data collection exercise and the potential errors will have no impact on the study. Some of the possible errors are these: an FLO concert that happened is not listed on *moviesinconcert.nl*; an FLO concert is listed on *moviesinconcert.nl* but I missed it while manually copying the information over to an Excel sheet.

Let us say that the FLO concert of a film happened one hundred times since 2011, and fifty of them were not listed on the webpage (an error in the source), and of those that are listed, I missed a few when copying the data over to an Excel sheet (an error in the data collection process). The name of the film would still be in the list of films I intend to use when searching for online magazine reviews of FLO concert reviews in the subsequent step. I may also have missed films that have been shown only a few times or even only once. This too is not an issue. I'm not attempting to collect the audience experience of every FLO concert that has ever happened. The intent was to gather audience experience of FLO concerts of as many and as diverse a set of films as possible. Missing a few rare films does not make the dataset inadequate to answer the research question. Even if I could collect the reviews of every FLO concert that has ever happened, it was not going to be possible, or rather was not necessary, to analyse them all to answer the research question. So, I considered the list I made using the archives of *moviesinconcert.nl* adequate to proceed to the next step of the data collection process, which is gathering the online magazine reviews. So, based on the data I collected from *moviesinconcert.nl*, the approximate number of FLO concerts that happened around the world between 2011 and 2019 was about 4135, and the list of films that is reported (in *moviesinconcert.nl*) to have been presented in the FLO concert format between 2011 and 2019 can be found in Appendix III.

4.2. Online Magazine Reviews

I have not been able to verify if each of the 4135 concerts of the 130 films listed in Appendix III is an FLO concert as defined in Chapter 2, for an online trace is not always available for each individual concert. Some of these could be a different type of screencert, but as I

would not be fetching the online magazine reviews of all the 130 films, I proceeded to the next step, because I would be able to verify more easily when I read the magazine reviews.

Before searching for the reviews online, I decided that I would first start searching for the reviews of FLO concerts of the films that have been presented more frequently in this format, because chances of finding reviews of the FLO concerts of these films are more.

Table 7 below has top 50 films/film series by the number of times they appear in the FLO concert database.

Film	No. of Concerts	Film	No. of Concerts	Film	No. of Concerts	Film	No. of Concerts
Harry Potter films	977	Back to the Future	73	Alexander Nevsky	34	Dracula	12
Star Wars films	498	Psycho	71	Gladiator	33	There will be Blood	12
Lord of the Rings films	318	Love Actually	69	The Red Violin	31	West Side Story	12
Pirates of the Caribbean films	159	Three Wishes for Cinderella	61	Ratatouille	30	Batman	11
E. T.—The Extra Terrestrial	150	Star Trek	59	Vertigo	26	Close Encounters of the Third Kind	11
Home Alone	145	Jaws	46	Ghostbusters	25	Skyfall	10
Raiders of the Lost Ark	140	Matrix	46	It's a Wonderful Life	23	Up	6
Amadeus	120	Frozen	44	On the Waterfront	20	Aliens	6
Jurassic Park	116	Casino Royale	39	Alice in Wonderland	19	Babe	6

The Godfather	83	2001: A Space Odyssey	38	Crouching Tiger Hidden Dragon	16	Under the skin	5
Casablanca	77	Beauty and the Beast (1991)	37	Interstellar	13	Apollo 13	4
Titanic	74	The Little Mermaid	36	The Jungle Book	13	Brassed Off!	4

Table 7 Number of FLO Concerts by Film

With the above list, I began the online search for the reviews of the FLO concerts of the respective films. Initially, I searched using random keywords, but they were not yielding useful results. What I call a film-with-live-orchestra concert is called by many different names by others, and a random search on Google with the names of the films led me to multifarious results—press releases, advertisements, and interviews with the composers, conductors, and other people involved in producing these concerts. After many attempts with different combinations of words, I found that searching on Google with the following combination yielded the best results.

“[Name of the film] with live orchestra review”

“[Name of the film] film with live orchestra review”

“[Name of the film] Live review”

“[Name of the film] movie concert review”

For example, Figure 19 shows the results of a search for “Jurassic Park with live orchestra review” on Google. I opened each link, stored the hyperlink to the webpage in an Excel sheet, copied the entire review text from the webpage onto a Word document, and named

the document in this format: “FLO” + four-digit number incremented sequentially (in the sequence I collected the reviews) + Name of the film or a shortened version of the name of the film. For example, FLO_0001_Jaws is the name of the first Word document I created and it contains the online magazine review of FLO concert of the film *Jaws*. I saved each FLO concert review in a separate Word document. I repeated the process for the same film with all four combinations of search terms; for example, for *Jurassic Park*, I searched for “Jurassic Park with live orchestra review”, “Jurassic Park film with live orchestra review”, “Jurassic Park Live review”, and “Jurassic Park movie concert review”.

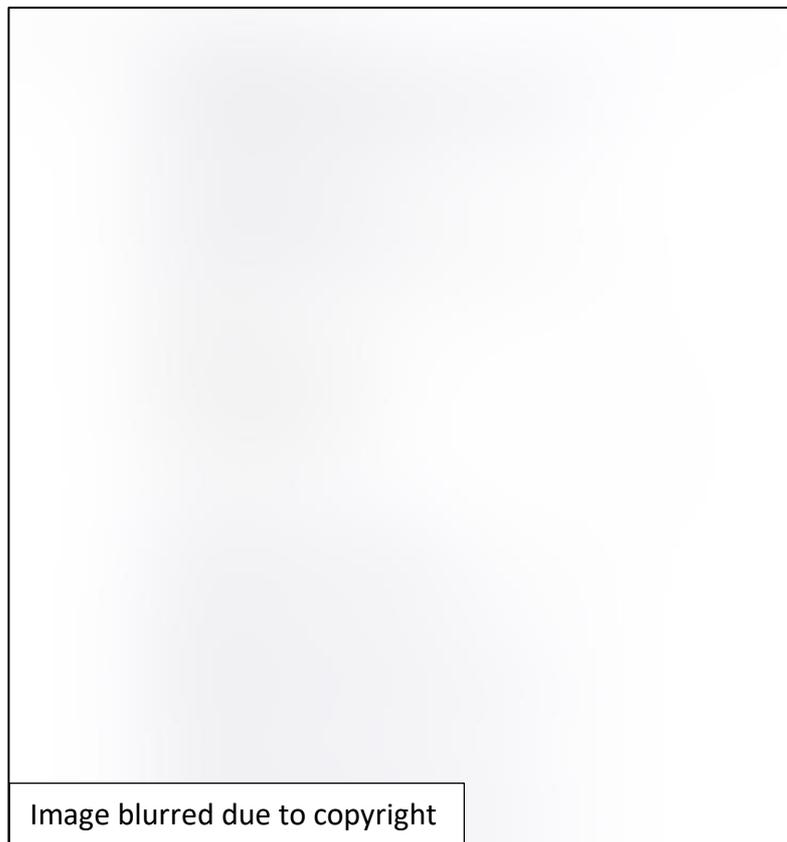


Figure 19 Sample Google Search for FLO Concert Reviews

The same set of webpages might appear in the search result for each of the above search terms, but before copying over the contents of a review, I would check if it already existed

in the dataset. Sometimes these search terms would fetch reviews of other types of live events related to the film. For example, there is a theatre show called *Jurassic Live!* (See www.jurassic-live.co.uk) in which large dinosaur puppets appear on stage, and the search terms I used fetched the reviews of these shows too. So, upon clicking each link, I read the content and checked if they were indeed the review of an FLO concert of the film. Similarly, many popular films such as *Titanic* have also musical theatre productions by the same name (see titanicthemusical.co.uk), so the reviews of these musicals also appeared in my search. Each film brought with it a unique problem and I had to deal with each of them differently while searching for the reviews of their FLO concerts. I had to ensure that I did not include the reviews of concerts titled *Star Wars in Concert* (formerly *Star Wars: A Musical Journey*) which is an Excerpt/Montage-with-Live-Orchestra concert and not an FLO concert, but the search would often fetch the reviews of both. In the case of *Harry Potter*, I found that the first film in the series has two different names, *Harry Potter and the Philosopher's Stone* (in the UK) and *Harry Potter and the Sorcerer's Stone* (in the US), so I had to search for reviews with both the names.

I repeated the online search for all the films in Table 7, and the output of this process was 415 Word documents, one document for each FLO concert review, and an Excel sheet with the list of hyperlinks to the webpages that are the sources of these 415 FLO concert reviews (see Appendix IV). Table 8 shows the number of FLO concert reviews I could find for each film/film series. Each of these reviews were at least 500 words long, so with 415 reviews, I had at least 200,000 words of audience's accounts of their experience of FLO concerts, and there were also ten thousand tweets that I had already collected (which I discuss in Section 4.3), which amounts to at least an additional 100,000 words of text. I could have continued

to search for more reviews, but considering the size of the dataset, I would not have been able to analyse all the reviews if I collected more, so I stopped searching after I reached over 400 reviews. I stopped the search also because the films with lesser number of FLO concerts yielded in my search only one or two reviews and for many of them there were no reviews at all. Moreover, given the fact that the reviews collected thus far included a diverse genre of films and film music, I felt that it was adequate to proceed to the next step.

Films	No. of Reviews
Harry Potter films	76
Star Wars films	59
Jurassic Park	26
Lord of the Rings films	26
Star Trek films	18
Indiana Jones (Raiders of the Lost Ark)	17
E. T. – The Extra Terrestrial, Psycho	15
2001: A Space Odyssey, Jaws	13 each
Back to the Future	11
Alexander Nevsky, Casino Royale, There will be Blood	10 each
Home Alone, Love Actually	8 each
James Bond films, West Side Story	7 each
Amadeus, Birdman, Gladiator, La La Land	6 each
Close Encounters of the Third Kind, Godfather	5 each
Fantasia, It's a wonderful life, The Little Mermaid, Titanic	4 each
Aliens, Beauty and the Beast, Coco, Ghostbusters, On the Waterfront, Raiders of the Lost Ark, Singin' in the Rain, The Artist, The Matrix, The Snowman, Under the Skin	3 each
Apollo 13, Independence Day, Interstellar, Ratatouille, The Addams Family	2 each
Alice in Wonderland, Babe, Batman, Blade Runner, Casablanca, Evil Dead, Frozen, Mary Poppins, Nightmare before Christmas, The English Patient, Vertigo, Wizard of Oz	1

Table 8 Number of FLO Concert Reviews by Film

4.3. Twitter Messages

As mentioned in Chapter 3, it is while attending one of the *Harry Potter* FLO concerts that I noticed the promotion (by event organisers) of a specific hashtag that the audience could add when they share their story, their pictures and videos and messages related to the FLO concert on social media platforms. First, I tried Twitter's search feature to collect all the tweets that had been posted with the hashtag #HarryPotterinConcert, but the search fetched only the tweets posted in the last seven days. Twitter restricts the search results to tweets posted in the last seven days. I wanted to fetch all the tweets that had been posted with the hashtag #HarryPotterinConcert so far. I found a website *vicinitas.io* (a social media data analytics company that helps brands understand their customers) from where I was able to download for free an Excel sheet containing the last 2000 tweets posted with the hashtag #HarryPotterinConcert. The Excel sheet had the actual tweet and the following other information related to the tweet.

Column	Description
tweet ID	Unique identification number assigned to each tweet by Twitter. This number can be used to access the original tweet
Screen name	Twitter user profile name
Date	Date on which the tweet was posted
Time	Time at which the tweet was posted
Source	The software/mobile application the user used to post the tweet. For example, "Twitter for iPhone", "Twitter for Android", "Twitter for Web App", "SproutSocial", "Twuffer".
Favourites	The number of times the tweet has been 'Favourited'
Retweets	Number of times the tweet has been retweeted
Language	The language of the tweet: 'en' for English
Text	The main textual content of the tweet
Quote	The text of the tweet that has been quoted (Quote Retweet)
Place	The city from where the tweet was posted
Latitude	Geographical location of the place

Longitude	Geographical location of the place
Media Type	'photo' – if the tweet has an embedded image. 'video' – if the tweet has an embedded video. 'animated_gif' – if the tweet has an animated gif image.
Media	Hyperlink to the media that is embedded in the tweet
tweet type	'reply' if it is a reply to another tweet. 'tweet' if it is a direct tweet

Table 9 Attributes of a Twitter Message in the Dataset

I found the information in the data sufficient for my study. I placed an order for 10000 tweets, which cost about \$60. I sent an email to *Vicinitas.io* with this request:

I would like to place an order for the latest 10K tweets in English language only with hashtag #HarryPotterinConcert. Exclude retweets.

Retweets are excluded so that there are no duplicate entries. They responded saying that there were only over 5600 tweets that matched the search criteria and sent me an Excel sheet with all the tweets. I sent more hashtags related to FLO concerts. I chose a variety of films: a film that does not require a symphony orchestra (#BladeRunnerLive); a film with classical music (#AmadeusLive); a non-English language film that attracted largely Indian audience (#BaahubaliLive); a film that might not invoke nostalgia, that is a film that is shown in FLO concert format just three months after its theatrical release (#InterstellarLive); a film with an academy award-winning score (#TitanicLive); a film that could attract as many children to the concert hall as *Harry Potter* films do, in other words, a film with dinosaurs (#JurassicParkLive); a popular film franchise I have very little knowledge of (#StarWarsinConcert); a historical epic (#GladiatorLive); one of the James Bond films (#SkyfallinConcert). I chose these films also because in my preliminary search on Twitter, I found a good number of tweets on the FLO concerts of these films with these specific

hashtags. Before I sent the request to *Vicinitas.io*, I tried searching on Twitter using several different combinations of words as hashtags, the ones audience may have used while posting messages about the FLO concert of a film, and I chose the ones that fetched a greater number of tweets. For example, before choosing the common #StarWarsinConcert, I tried hashtags with the names of the individual films in the series: *A New Hope*, *Return of the Jedi*, and *Empire Strikes Back*, but there were not enough tweets with hashtags containing complete, longer names of the individual films. There were also other problems. I wanted to fetch responses to the FLO concert of the film *E. T. – The Extra Terrestrial* with the hashtag #ETLive, but upon fetching the data *vicinitas.io* found the tweets with #ETLive were also about the 'Entertainment Tonight' channel. #PsychoLive fetched the tweets about a band. So, finally, I received over 4600 tweets with the following hashtags: #BladeRunnerLive, #BaahubaliLive, #TitanicLive, #AmadeusLive, #InterstellarLive, #JurassicParkLive, #StarWarsinConcert, #SkyfallinConcert, #GladiatorLive.

With all this data, the final dataset now consisted of:

1. Online magazine reviews of about 415 FLO concerts.
2. 10000 tweets posted by audiences using hashtags related to some FLO concerts.

Because of the size of the dataset and the number of individual accounts that have to be maintained in separate documents, I used NVivo, a qualitative data analysis software, to help me code the textual data and keep all the created codes in an easily accessible format in a central repository. I imported all the online magazine reviews into the NVivo software

and started the analysis. Before I discuss the data analysis methods, I will first establish my positionality and the limitations of this study.

4.4. Positionality

I am an everyday audience member. I cannot read or write music. I neither sing nor play any musical instrument. I do not have the knowledge or skill to understand ‘the music itself’ or question its immanence, but I do know that, as an audience member, I have the ability to interpret music, to make *some* meaning and derive pleasure from it. I also know that my lack of formal training or technical knowledge has never been a barrier to enjoying music. I have always loved music, all kinds of music. I have been writing about my musical experiences, and especially blogging about background scores in Indian films since 2003. I did my bachelor’s degree in mechanical engineering, and after working as a software engineer for thirteen years, I did my masters in Creative Writing (Biography and Creative Non-Fiction). I come from India, where classical music is voice-based, homophonic, and not orchestral. I, however, having grown up watching Indian films and listening to Indian film music, got initiated into western classical music because in Indian films “music is used in both songs and backing scores to express aspects of drama and narrative, and Hollywood-style symphonic music and some of its distinctive techniques have become an important part of that expression” (Morcom, 2001, p. 63).

I was twenty-four when I first watched a live symphony concert (at the Concertgebouw in Amsterdam). I have been attending classical music and orchestral film music concerts in London since 2013. Orchestral music has been an integral part of my everyday music

listening for the past 20 years, and I believe that it has greatly enriched my life. Of the audience typologies defined by Brown and Ratzkin (2011) based on the level of appetite and approach for engagement with arts—Reader, Critical Reviewer, Casual Talker, Technology-based Processor, Insight Seeker, Active Learner—I self-identify as an ‘Insight Seeker’ in my engagement with film music and film music concerts; insight seekers are those who “dive into the meaning of art...[are] intellectually motivated...” (p.24). I have always been interested in how background music works in a feature film (Indian or otherwise) since my childhood and more actively so since I started my blog.

Until the age of 18, I had seen only two Hollywood films—*Jurassic Park*, and *Titanic*. Except for these two films (and the *Lord of the Rings* films which I saw much later), I do not have memories of formative years of my life associated with any of the Hollywood films discussed in this thesis. Though I did not understand a word of dialogue at the time, these two films were unforgettable childhood experiences. Though we were taught in English in school, our teachers did not speak in the accent characters spoke in these films, and I had never conversed with anyone in English until I went to engineering college. In the dataset, there are reviews and tweets of FLO concerts of 55 different films and I have seen 17 of these 55 films, and perhaps 10 of these 17 films are some of my most favourite films; I have seen these films several times. I have seen only three *Harry Potter* films (1, 2, and 4), and I have not read any of the books, but I have heard John Williams’ score for the first three films hundreds of times. In fact I watched the three *Harry Potter* films only when I attended the FLO concert of the respective films, and I attended these FLO concerts only after I started my PhD. I am neither a fan nor am I someone who hates these films. I pick *Harry Potter* films

as an example here because, the largest number of reviews and tweets that make the dataset are that of the FLO concerts of *Harry Potter* films.

I know what it means to be a part of the fandom for a film franchise (*Lord of the Rings* films), but I am not part of the fandom of *Harry Potter* film franchise, or of some of the other popular films (Star Wars) that are discussed in this thesis. I know how it feels when a film evokes nostalgia, but most of the Hollywood films that I discuss in this study do not evoke nostalgia in me. I know the pleasures of paying attention to background score in films, but I first experienced this pleasure through Indian films, Tamil films to be precise, and not Hollywood films.

Symphonic (classical or otherwise) concerts, the kind that are discussed in this study, are situated in a specific socio-cultural continuum I did not grow up in. At an aesthetic level, however, I feel at home when I listen to symphonic music or orchestral music. I am a fan of film scores, in fact fan enough (fanatic even) to pivot totally from science and software engineering to arts and humanities in my thirties. I often listen to and enjoy film scores even before I watch the film, and even when I know that I will never watch the film. I have heard and enjoyed John Williams' *Harry Potter and the Prisoner of Azkaban* score several times though I have never seen the film.

All these multifarious identities and interests of mine would have some influence on the literature I choose to or choose not to read, literature I choose to or choose not to include, the way I collect and analyse and interpret the data, and present my findings.

Price's (2017) interpretation of the audience's experiences of symphonic concerts was shaped by the knowledge gleaned from working within the arts organisation, from being an insider. Price worked as part of the CBSO's marketing team and had access to all their data while conducting the research. The statement "understanding the conditions in which CBSO were operating was crucial to informing my findings" (p.47) clearly establishes Price's positionality. Pitts' (2013) study suggests that the experience of an audience member who is a musician is different from that of a non-musician, and so the biases of a musician studying audience experience of a music concert could be different from that of a non-musician. Price (2017), Dearn (2017) and Dobson (2010) have all had formal education in music, and they acknowledge that their biases might affect their research, and so layout the actions they have taken to not let that happen.

Dobson (2010) acknowledged that their musical knowledge and training might influence the interpretation of the data collected from the non-attenders, "a group of participants whose experiences and knowledge of classical performance differed markedly from the author's" (p.72). So, Dobson deliberately analysed the non-attender data first because

if analysis of the non-attender data had been undertaken after analysis of the data from Study 2 [regular attenders], there would be a greater danger of making the data try to 'fit' pre-existing theme categories that a) had been generated from the responses of regular concert-goers and b) which would therefore most likely affirm the author's preconceptions... (Ibid.)

Price says that her discontentment with classical concerts has helped to keep a critical distance and empathise with less-engaged attenders. Price (2017) admitted to being “dissatisfied with live classical music compared to other arts events” (p.60) but we do not get to know what in the experience of live classical music causes this dissatisfaction.

I have no formal associations with the organisations or people involved in producing FLO concerts. Neither did I formally study films or music. My personal interest in individual films or film scores or composers discussed in the thesis varies, so in every phase of the analysis and in the final write-up, I have been conscious to not be too eager to pick reviews and tweets related only to my ten favourite films, or film scores, or a specific composer’s works. I have also not entirely ignored the responses of the audience members who have expressed fondness for the works I am also fond of just so that I can demonstrate that I am exercising a cautious critical distance. Therefore, if the audience response that best illustrates an experiential aspect happens to be that of the FLO concert of one of my favourite films, I will have used them in the write-up. I was, however, conscious throughout the process that just because I came to listening and enjoying classical symphonic music through (Indian) film scores, I should be careful not to see only what I want to see in the data, that is, the evidence of audience developing a taste for classical symphonic music through orchestral film music.

4.5. Limitations

My lack of innate understanding or experiential knowledge of the significance of orchestral or classical music in the western world, or that of the socio-cultural context of symphonic

music, could be a limitation. For example, I know little about music education in schools in the UK, which Pitts (2013) says, is linked to lifelong concert attendance. I am a product of the Indian education system. Our school never had a music teacher; music was not a subject you could study in school, so there was no public discourse about it, and studying music was never a part of my consciousness while in school. Formal music education could only happen independently outside school, and hence it was far beyond our family's means. So I would not know what it is like to grow up in an education system where music has been made available in schools, or in some schools, and where you can choose it or not choose it for various reasons. So, I rely entirely on existing scholarship on these subjects to set the context for the rise of a phenomenon like FLO concerts. Moreover, if there were in-person interviews, it would have been possible to ask the audience participants themselves about how they have engaged with symphonic music or film music in the past; I could have asked them about how their place or position in society influenced how they engaged with different kinds of music. If I do comment on the socio-cultural context of music, it is only when there is an obvious Indian connection. For example, as someone who has been living in London for nearly a decade, and having heard about inclusion and diversity initiatives of institutions in the UK (not by reading literature but casually through public discourse), in the account of my experience of attending an FLO concert of an Indian film at the Royal Albert Hall, I wrote:

I thought I would see this: the whole western orchestra performing by sight-reading the notes from the sheets placed on the stands in front of them, the accompanying Indian musicians playing from memory, and the conductor in the middle using a common gestural language to synchronise the performance of the two very different

worlds of music. That would have been something. It would have taught us a thing or two about how to speak to the distinct other, have a conversation, offer a handshake; not just tolerate and coexist but collaborate, cooperate and be at ease in each other's presence, be at peace and in perfect harmony (Sekar, 2020).

Another limitation is that the dataset consists of online magazine reviews and tweets written in English only. Audiences from around the world do post messages about FLO concert experiences in other languages. To avoid losing or misinterpreting the meaning of the messages in the process of machine-based translation, I excluded non-English tweets. Fluently speaking or being able to write in English could itself be something only people of a certain demographic or socio-cultural status do in nations where English is not the first language of the majority, so by omitting non-English tweets, we miss some of these voices.

Diversity of the data itself could also be in some ways a limitation. As the data comes from various parts of the world, and the socio-cultural context of symphonic music in different countries could be different, it limits the possibility of culture-specific or country-specific interpretations. I excluded the place column when I imported the 10000 tweets into NVivo software for analysis. So, the focus of data analysis is largely to find patterns of shared meaning across class, creed, cultures, and continents, say between FLO concert experience of an Indian film (*Baahubali*) and an Indiana Jones (*Raiders of the Lost Ark*) film, between FLO concert experience in Dubai Opera, Bridgewater Hall, and Brisbane Convention Centre. This could perhaps be considered an opportunity to understand what unites the FLO concerts audiences across the world than what divides them.

It is with these limitations and from this complex personal position where multiple disciplines, cultures, ethnicities, affinities, arts and science clash and coalesce, I began to analyse the data.

4.6. Data Analysis

I began with the thematic analysis of the online magazine reviews. I followed Braun & Clarke's (2006; 2020) reflexive thematic analysis (RTA) method to analyse the data. David Byrne's (2022) comprehensive account and illustration of how to apply Braun and Clarke's RTA method was particularly useful. Reflexive thematic analysis is "an easily accessible and theoretically flexible interpretative approach to qualitative data analysis that facilitates the identification and analysis of patterns or themes in a given dataset." (Byrne, 2022). This is an approach that "emphasises the importance of the researcher's subjectivity as analytic *resource*, and their reflexive engagement with theory, data and interpretation" (Braun & Clarke, 2020, p.3, original emphasis).

Reflexive thematic analysis involves six phases: 1) data familiarisation and writing familiarisation notes; 2) systematic data coding; 3) generating initial themes from coded and collated data; 4) developing and reviewing themes; 5) refining, defining, and naming themes; and 6) writing the report (Braun & Clarke, 2020, p.4).

4.6.1. Data familiarisation and familiarisation notes

As I had to manually copy the text from each webpage to a Word document, during the data collection process, I had already read most of the reviews at least once, so was familiar with

the content of the online magazine reviews. After I collected 10000 tweets, I skimmed through a few hundred tweets to get a sense of the contents of the data. In this process, I realised that, given the size of the dataset, analysis of the tweets with embedded multimedia (image, animated_gif, and video) may not be feasible. This would have required transcribing the multimodal content into words, and conducting a multimodal analysis of possible meanings that emerge in the interaction between information presented in different modes (words, images, moving images, emojis, animated gifs). I picked a few such tweets and tried transcribing them into text. It took several minutes to deconstruct a single tweet. Hence, I decided to not use the tweets with images, animated_gif, and videos for the study. Moreover, once Elon Musk became the owner and CEO of Twitter, there prevailed some uncertainty about the future of Twitter. Multimedia content in tweets cannot be accessed and analysed without accessing Twitter. With text-only tweets, however, I can analyse them even without accessing Twitter. So, I did not want to risk spending time on multimodal tweets in the beginning, a process I might have had to abandon if Twitter became inaccessible.

As I read through the online magazine reviews and the tweets, I observed that the audiences largely write about one of these aspects: their life experiences and memories associated with the film, what they expected from the concert, different aspects of the film (actors' performance, story, key emotional moments), film's score, the composer, pre-concert talk by the cast and crew of the film, the orchestra's performance, the conductor, the venue, subtitles, behaviour of the others in the audience, intermission, their criticisms of some aspects of the event, their post-concert thoughts and activities. Especially while reading through the tweets, though I had not yet started the thematic analysis properly, I

made familiarisation notes systematically in the form of a table (see Figure 20), adding one column for each experiential aspect I found audiences mention in their tweets.

Coding notes	Pre/Post/Intermission	Film (1)	Music (2)	Orchestra (3)	Venue (4)	Overall Mood/Experience (5)	Personal (6)	Others (7) (For example, seating position, subtitles, Sound Quality)	Description of the "Other(7)"	Miscellaneous	Experience Positive or Negative
Video in the tweet	Pre	Fan				Excitement					
Butterbeers - A fan of the film	Pre	Fan									
Hufflepuff - A fan of the film	Pre	Fan									
	Pre	Fan		Y							
"Heaven"	Pre	Fan		Y	Y	Excitement	Birthday			Kids	
Hogwarts	Pre	Fan		Y		Excitement					
	Post	Fan		Y		Amazing					Positive
	Post	Fan		Y		Magical					Positive
	Post	Fan		Y	Y	Awesome					Positive
Time travel -- Nostalgia	Post	Fan	Y			Nostalgia				Nostalgia	Positive
	Pre	Fan		Y							
	Post	Fan		Y		Enjoyment					
Picture of the stage, sitting straight across from the screen	Pre	Fan		Y							
Can't wait - Excitement	Pre	Fan				Excitement					
	Pre	Fan				Excitement					
	Pre	Fan		Amazing		Excitement					

Figure 20 Twitter Data Familiarisation Process

Moreover, the process of theoretically constructing a definition of an FLO concert (discussed in Chapter 2) using Lars Elleström's and Nicholas Cook's concepts has helped me to identify some key elements that interact with each other to create an FLO concert experience: sound, narrative of the film, subtitles, orchestra, the film's score, screen, audience, lighting, and liveness of the orchestra. This process also helped to exclude some of the data I had collected for the study: the online magazine reviews of concerts of the films that are screencerts but not FLO concerts (*Coco*, *Nightmare before Christmas*, *La La Land*, *Fantasia*, *The Snowman*, *Birdman*, *The Artist*). In an earlier version of the list of FLO concerts (Appendix II), which I used to search online magazine reviews, I had wrongly tagged the

concert listing of these films as 'FLO' concerts. There were also a few reviews that were not reviews but informational/promotional pieces about the concert, and these were also excluded.

Twitter responses of people who enjoyed the FLO concert may seem emotional and effusive, but so are several online magazine reviews (as we will see in the passages quoted from the magazine reviews in Chapter 5), the reviews that are generally considered to be more restrained, carefully crafted critique or analytical accounts of the experience. Most of these gushing magazine reviews give the FLO concert experience a rating of 5 on the scale of 5. The emotional response seems not so much about the social media platform where it is expressed but about the experience itself, so in the subsequent steps, there is not any difference in the way I have coded and analysed the text in the tweets and the online magazine reviews.

Having made these broad familiarisation notes and observations about the content of the data, I began to code the online magazine reviews. Between online magazine reviews and tweets, I chose to code the former first because I wanted to read audience responses to FLO concerts of a wider variety of films at the beginning of the process rather than later: there are no tweets in the dataset for the FLO concerts of 37 of the 55 films (see Table 8) I chose for the study.

4.6.2. Systematic Data Coding

I performed inductive thematic analysis, open coding, coding that is not based on any existing codebook or framework. Coding involves reading each unit of meaning potential—a word, a sentence, a part of a sentence, multiple consecutive sentences, or a whole paragraph—and assigning a short description that conveys what I interpret as the meaning of the unit. I started with the review in the file FLO_0001_Jaws, a review of an FLO concert of the film *Jaws*.

I took a semantic approach in conducting the thematic analysis. As Braun & Clarke (2006) suggest, I coded the reviews based on “explicit or surface meaning of the data,” (p.84) as opposed to a latent approach in which one “goes beyond the semantic content of the data, and starts to identify or examine the underlying ideas, assumptions, and conceptualizations



Figure 21 FLO Concert Reviews Imported into NVivo Software

and ideologies that are theorized as shaping or informing the semantic content of the data” (ibid.). I analysed, coded, and categorised each unit of meaning potential into one of the broader categories of experiential aspects, categories I made note of when familiarising with the data. After coding over 70 online magazine reviews, I had created about 170 codes (see Appendix V for the complete list of codes). Listed below are some of the codes created in the first round of coding.

- audience - is - encouraged to react-cheer-clap loudly during the performance.
- audience member - considers specific moments from the film as musical highlights.
- criticism - intermission not needed.
- film - childhood memories associated with the film.
- FLO concert - audience member's first symphony experience
- orchestra - brings score to the forefront.
- orchestra - makes audience feel intense emotions.
- score - long stretches of silence help to appreciate the music when it appears.
- subtitles - is distracting.
- venue - has incredible acoustics.

As I continued to analyse and code more reviews, and after having coded nearly 100 FLO concert reviews, I observed that I was not adding any newer codes. I continued to code a few more reviews to be certain. I stopped the first round of analysis after coding about 125 FLO concert reviews. There was no specific reasoning behind choosing these 125 reviews out of 415 reviews to code first; however, I ensured that I analysed and coded at least one

review of each of all the different films that are part of the dataset. While analysing the last 25 of the 125 reviews, I did not create any new codes; all the units of meaning potential fit into one of the existing codes. This indicated that I might have reached a point of saturation, and that it was perhaps not necessary to code all the 415 online magazine reviews to develop themes.

There was, however, an entirely different type of data in the form of tweets, in which I might find experiential aspects not mentioned in the online magazine reviews. So, I imported the document with tweets into NVivo software. As I already mentioned, I excluded tweets with embedded images, animated gifs, and videos. I selected from the Excel sheet the rows in which 'Media Type' column is blank, and the 'text' column does not contain the string 'https://t.co/'—the presence of a link in the text means that the tweet is pointing to some multimedia content. The only non-textual content included in the dataset was the emojis. For coding the emojis in the tweets, I used Google to find their meaning. Emojis in the tweets were of various types: emojis that expresses how the audience member felt about the event a whole; emojis that conveys how much they liked the experience; emojis related to music (a treble clef); emojis that represent objects or characters in the films. I did add a few more new codes while analysing the tweets, which covered some of the experiential aspects that were not found in the online magazine reviews; for example, audience mentioning the night of the FLO concert as their date night, or the ticket to FLO concert as a birthday or anniversary gift from someone in the family or from a friend.

4.6.3. Generating Initial Themes

With nearly 180 codes I generated in phase 2 (systematic data coding phase), I started looking for themes, the “repeated patterns of meaning” (Braun & Clarke, 2006, p.86), and started grouping or consolidating generated codes under different themes. I used pen and paper to perform this task (see Figure 22). I wrote down all the code descriptions in a notebook and started grouping them under seven different themes: inclusion, interaction, immersion, interruption, illumination, intense affect, feeling, and emotion, and invigoration (see image below). Initially, there was another set of themes I was working with: euphoria, energy, education, entertainment, emotional effect, and engagement. There were also many other themes such as initiation, intermediation, inspiration, investment, but upon further analysis, they did not make the list of final set of themes. This was not a straightforward process. It took several days of staring at the code descriptions, reading the data that had accumulated under each theme in the NVivo software, and scribbling various possible combinations of themes in the notebook (Figure 22).

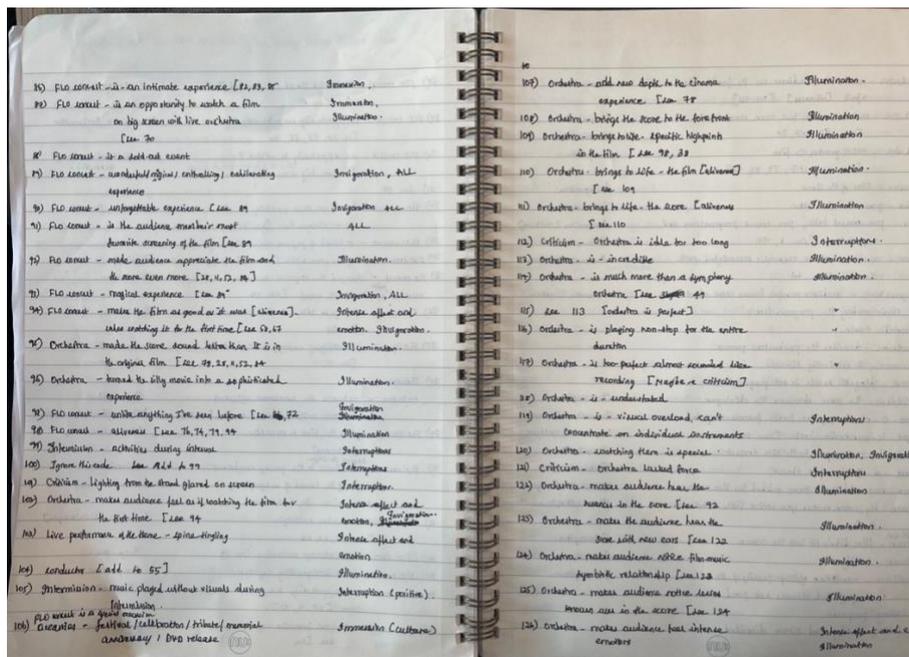


Figure 22 Data Coding with Pen and Paper

4.6.4. Developing and reviewing themes

In the above image, you can see that next to the code (95) I have written a comment within square brackets that reads: “See 78, 28, 11, 52, 84”. This means that this code (95) is similar to code 78, 28, 11, 52, and 84, and hence these could be grouped together and given a common code name. This helped to significantly reduce the number of codes. Rather than repeating this process of coding and generating themes, I decided that the best way to test its sufficiency to answer the research question would be to actually write-up the report with the generated codes and themes. So, this phase of reviewing and developing the themes also involved writing-up a 20000-word draft of the themes and discussion chapter, constructing a coherent narrative on the experience of the audience attending FLO concerts using the 180 codes and the seven generated themes. Thus, I condensed the 180 codes to less than 100 codes, rephrased the descriptions, and grouped the codes under the seven identified themes.

I used writing, or rather storytelling, as a method of analysis. I started to write one 100-word paragraph about each code, explaining my interpretation of the code. Then I selected quotes from audience’s responses that best illustrated my interpretation of the code. Even while writing the descriptions, I also planned the sequence in which the codes within a theme must be discussed and the sequence in which the seven themes must be discussed to make it a coherent, comprehensive narrative about the audience experience. This process of reading through audiences’ quotes under each theme helped me to fix some of the issues in the coding process. I realised that some of the quotes belonged to a different code, and some of the quotes could be grouped under an entirely new code. Thus, data analysis

continued as I wrote the report on the themes, connecting the dots, making connections with existing scholarship on specific codes or themes, and crafting a coherent story about the overall phenomenon being studied. Only after I developed the initial set of themes did I read the existing literature on each theme, and this led to further data analysis and refinement of themes: for example, after identifying 'Immersion' as a theme, I read existing literature on 'immersion' and that led to creating four sub themes: cultural immersion, sensorial immersion, narrative immersion, and challenge-based immersion. This meant a shift to deductive approach for a specific theme, that is coding based on an existing taxonomy of immersion. Though much of what I wrote in the 20000-word draft did not make it to the final thesis, the process of writing it helped me to fix the errors I had made in the previous phases and to refine and consolidate the codes and themes further.

4.6.5. Refining, defining, and naming themes

I now had created about 100 codes, all categorised under one of the seven themes. To make the code name easier to understand, I added to each code description the name of the theme the code belongs to. I rephrased the short descriptions of codes created in the previous phase to make them crisp and clear. The new set of codes followed this naming convention: *7i – [theme name] – [code name/description]*

All the new codes start with '7i' (seven themes and all their names starting with the alphabet 'i') to make it easy to identify that it is a code created in the second iteration of the coding process. So, each new code starts with '7i', and is followed by the name of the theme it belongs to and then the code name which is a short description of an experiential aspect

of the audience attending an FLO concert. The complete set of consolidated codes can be found in Appendix VI. Listed below are a few of them:

- 7i - Illumination - audience member did not appreciate the music in the film or music in films before.
- 7i - Immersion - Cultural - excitement because of audience's cosplay and other such fun fandom activities.
- 7i - Immersion - FLO concert is an immersive experience.
- 7i - Immersion - Narrative - audience member considers the cognitive and sensorial overload a challenge.
- 7i - Immersion - Sensorial - the size of the audience is big.
- 7i - Inclusion - audience member is encouraged to loudly express their emotions during the performance.
- 7i - Intense affect and emotion - quiet intense affect and emotion – goosebumps.
- 7i - Interaction - interaction between an individual audience member and others in the audience during the performance (communal experience).
- 7i - Interruption - abruptness of the arrival of intermission.
- 7i - Invigoration - audience member feels invigorated uplifted enriched.

To review if the themes and the condensed codes cover all aspects of an FLO concert mentioned in the dataset, I analysed a whole new set of online magazine reviews (another 103 reviews) and assigned the new '7i' codes. Then, I re-coded all the 125 online magazine reviews and all the tweets I had already coded with the new '7i' code names. This was necessary as it would be easier to construct the final narrative if I could see the audiences'

quotes from all the 250 reviews and tweets I have analysed and coded so far using the ‘7i’ set of codes I created in this phase. Table 10 below has the total number of online magazine reviews analysed and coded.

Films	No. of Reviews Coded
Harry Potter films	67
Star Wars films	30
Lord of the Rings films	15
Jaws	12
Jurassic Park	12
Back to the Future, Star Trek films	9 (each)
Indiana Jones	8
Love Actually, There will be Blood	7 (each)
Home Alone, Psycho	6 (each)
Godfather	5
It's a wonderful life, Skyfall, Titanic, West Side Story	4 (each)
Aliens, Casino Royale, Ghostbusters, Singing' in the Rain, The Little Mermaid, The Matrix, Under the Skin	3 (each)
Apollo 13, Beauty and the Beast, Close Encounters of the Third Kind, Independence Day, Interstellar, On the Waterfront, Ratatouille, The Addams Family	2 (each)
Babe, Blade Runner, Casablanca, Evil Dead, Mary Poppins, Wizard of Oz	1 (each)

Table 10 Number of Coded FLO Concert Reviews by Film

In this phase, I also wrote a pithy description for each of the seven one-word themes, which can be found at the beginning of Chapter 5.

4.6.6. Writing the report

Data analysis continued even while writing up the report. Just as I did while writing the draft report in phase 4 (Section 4.6.4), while writing Chapter 5 and Chapter 6 (the remainder of

this thesis) I was continuously reviewing the codes I had created and was still coding/re-coding some data. In the writing up process, I attempted to construct the narrative in such a way that the segue from the discussion of one theme to that of the next seems organic, and the story the data tells us about the audience experience unfolds seamlessly. I will now explain the content and structure of the narrative and other decisions I made while writing the report to effectively communicate the findings.

I discuss each of the seven themes with evidential quotes from online magazine reviews and tweets in the dataset. The quotes from online magazine reviews, I have provided as is. For the quotes from Twitter, to maintain the anonymity of the Twitter users, I have paraphrased the original tweet. Nowhere in the thesis the Twitter handles of the audience members who posted the quoted tweets are revealed. When paraphrasing, I have attempted to make it difficult to trace the quote back to the original tweet (through Google or other such search engines, or through search option in Twitter). However, a text search using a part of the quote might still point to a particular Twitter profile who may or may not be the original author of the paraphrased tweet. I have attempted to paraphrase in such a way that the emotion and meaning in the original tweets are retained. I have included 'PT' in the parentheses at the end of both indented and inline audience quotes to denote that it is a tweet. There are a few exceptions: when using only one word or fewer words from a tweet as an inline quote, I have not paraphrased, and these quotations have a 'T' in the parentheses; as these are widely used words and phrases, it is highly unlikely that an online search for these would point to one specific Twitter profile. When there is a number in the parentheses, it means that it is a quote from an online magazine review, and this number is the same as the number in the table of online magazine reviews provided in Appendix IV.

Only in the indented quotes, next to the number in the parentheses, I have also added the name of the film (or the name of the film series) that was projected in the FLO concert the quoted review is about. The reviews can be accessed by clicking the links provided against the numbers in the Excel sheet in Appendix IV. Some of the links may no longer work, but an archive of the webpage may still be accessed through the website *web.archive.org*.

In the dataset, there may have been over one hundred references under one code and fewer than ten references for the other, but higher frequency of occurrence does not mean that one experiential aspect is more important than the other. Similarly, variance in the number of audience quotes—both indented quotes and inline quotes—I have included to illustrate my interpretation does not mean that one aspect is more important than the other. In general, I have fairly consistently included three indented quotes from the dataset for each code or experiential aspect. I have included higher number of quotes—especially inline quotes—when the discussion is not about a specific experiential aspect but about the audiences’ overall experience; or when I felt that my interpretation might seem overt and hyperbolic without these additional quotes. Moreover, audience’s quotes are included not only as evidence for my assertions; they have been included so that the audiences’ voices become an inextricable part of the narrative, making the audiences co-authors of the narrative I construct to present the findings of this study. Gabrielsson (2011), whose music experience study had almost 1000 participants and whose book on the study contains over 500 audience accounts, says that his “comments on the accounts are for the main part short...the accounts speak for themselves and do not need unnecessary comments, nor should this be provided” (p.12). I have provided my comments/assertions/interpretations, and they are not short, but alongside I have also provided several audiences’ accounts so

that they could be heard in their own words. Audiences are not mere sources of data, they should *also* speak for themselves as much in an audience research report, for the truth about the audience experience can be found not only in what they say but also in ‘how’ they say it, and this ‘how’—the enthusiasm, the expressions, the exclamations, the excesses, the emojis, the emotions, and passion—is sometimes lost in the sterile, restrained, interpretive summaries.

No quantitative data was derived from, or used to interpret, the audience’s responses. If this study had been conducted with in-person audience participants filling surveys and answering interview questions, each participant would have had the same time and space to offer an account of their FLO concert experience. This study, however, was conducted using a dataset that includes accounts offered by the audiences on other platforms for other purposes at different times, so the time and space each audience member had had to reflect on their experience were vastly different. Some had just 140 characters or 280 characters, as was allowed in a single message on Twitter at the time it was posted, and some had space to write one thousand words about their experience as a review for an online magazine; some recorded their responses instantaneously on social media and some had time to consider their experience and construct a thorough analytical essay about it. Due to these differences in the audience responses included in the dataset, the frequency of occurrence of a theme is not of particular significance in this analysis. If only Twitter responses were considered, or only reviews of similar word length were considered, the frequency of occurrence of themes might have shed some light, but with the given dataset, an emphasis on these numbers could be misleading. Moreover, if this study had been done through surveys and in-person interviews with audience participants of recent FLO concerts

that happened in London, it would not have been possible to include responses of audience members of more than perhaps three concerts, and that would have meant experience of the audience watching not more than three different films, experiencing the performance of not more than three different orchestras at three different venues in one capital city. The current dataset, however, includes accounts of experience of FLO concerts of at least one thousand audience members (over 250 magazine reviews and over 2000 tweets), audiences of over 50 feature films of varied genres, with score performed by several symphony orchestras, at different times since 2011, at different times and seasons of a year, in concert venues of varied types, shapes, and sizes, in various parts of the world.

The number of online reviews and tweets that make the dataset are not proportionate either. Of the 50 films for which I found online magazine reviews, I could find Twitter responses—that could be traced with a common hashtag specific to the film, for example #BladeRunnerLive—only for ten films/film franchises. So, when I say that the frequency of occurrences could be misleading, I mean not only the actual numbers, but any indication of it in the description with the use of words such as ‘often’, ‘always’, ‘sometimes’, ‘some audience members’, ‘most audience members’, ‘a few audience members.’ When we say that something happens only ‘sometimes’, or to ‘some audience members’ we are emphasising not only its occurrences but also non-occurrences. If the audience member who posted an eight-word tweet had been given an opportunity to write 800 words on their experience or had been asked about specific aspects of the experience in an interview, they would have written and said more and that would have reduced the number of non-occurrences and changed ‘some’ to ‘often’, ‘some audience members’ to ‘many audience members’. It is, however, important to acknowledge that the experiential aspects discussed

are not experienced 'always' at 'all' concerts by 'all' audience members. So, instead of using 'not always', I have used 'some' or 'sometimes', and unless explicitly specified, these are never used to mean 'only' some/sometimes.

Summary

In summary, COVID-19 made conducting surveys and semi-structured interviews impossible. The situation provided an opportunity to take an entirely netnographic approach to data collection. I used the archives of the website *moviesinconcert.nl* to create a list of all FLO concerts that happened between 2011 and 2019. Then I used Google search to fetch over 400 online magazine reviews of FLO concerts of selected films from the list. Then I collected from Twitter the messages posted by the audiences on FLO concerts of a few selected films/film series from the list. I conducted a thematic analysis of the data to develop codes and themes, the themes that collectively tell us what constitutes the experience of an audience member attending an FLO concert.

5. Audience Experience in a Film-with-Live-Orchestra Concert

The experience of an audience member attending a film-with-live-orchestra concert constitutes Inclusion, Interaction, Immersion, Interruption, Intense affect, feeling, and emotion, Illumination, and Invigoration.

- **Inclusion**—people, of all ages and backgrounds, with all levels of interest in orchestral music, feel socially and culturally included
- **Interaction**—active interaction (applauding, screaming, quoting along) with the work of art, the artists, and the others in the audience, before, during, and after the concert
- **Immersion**—immersion in the subculture, the fandom, and the community (cultural immersion); immersion in the movie’s unfolding narrative (narrative immersion); immersion in the music, in the moving images, in the sight and the sound of a symphony orchestra (sensorial immersion); immersion as one attempts to optimally divide their attention between the screen and the stage (challenge-based immersion)
- **Interruption**—of the immersion
- **Intense affect, feeling, and emotion**—tears, goosebumps, excitement, happiness, nostalgia etc.
- **Illumination**—learning to appreciate better the film, the music, the role of music in films, and live orchestral music
- **Invigoration**—witnessing something old made anew makes one feel the same about the self; one feels invigorated, afresh, anew.

5.1. Inclusion

Audience members' personal information such as age, gender, and ethnicity are not found in the dataset, but the observations made by the audiences in their reviews and tweets do suggest that a diverse audience attend FLO concerts. These events bring together “an eclectic group of people” (0016), people from all “walks of life” (0204), “no matter their colour or creed” (0075).

Amongst the typical AARP and wine-drinking-soccer-mom set was a sprinkling of 20ish goths, hippies, and film-freak types who were excited to see Kubrick's classic cult film in a new light. (0397, 2001: A Space Odyssey)

it certainly can't hurt to have... newcomers come to Roy Thomson Hall, realize that the space is indeed not reserved for the “elite” concertgoer. (0030, Star Wars)

Audience members of all ages, including many families, entered Davies Symphony Hall over the weekend to watch *Ratatouille*. (0133, Ratatouille)

Family—father, mother, grandparents, aunt, uncle, cousin, and children—come together to attend FLO concerts. As the Hollywood blockbusters screened in FLO concerts have been watched, liked, and loved by multiple generations in a family at various stages of each individual family member's lives, people attend and enjoy FLO concerts together as a family, creating new life memories. This also means a presence of people of all ages — “kids from 6 to 86” (0263); the young and the old and everyone in between come together to express and celebrate their shared love for the film.

#SanDiegosymphony enjoying #HarryPotterinConcert with my wife, daughter, and a friend (PT)

It was wonderful to see families gather with their children to watch this movie together for the first time, and what a way to witness it. Next to us were two children with cowboy hats and their parents wearing Indiana Jones shirts, no doubt creating memories together that will last a very long time. (0204, Raiders of the Lost Ark)

At Saturday's night's performance the hall was nearly filled, yet I spotted not one of the regulars who normally attend orchestra concerts (surprisingly few kids, too). (0399, E. T.—The Extra Terrestrial)

Children attend FLO concerts. While there may be only a few of them for some films, they come in large numbers for other films from film franchises such as *Harry Potter*: “thousands of children dressed in Hogwarts’ school uniform” (PT). The children especially become curious and ask questions about the orchestra. Kids dressed in robes, waved wands, pretending to conduct the orchestra (0068). Some parents’ intention for taking children to these concerts is to introduce them to, and familiarise them with, the sound of orchestral music. Some audience members, who are into classical music and are frequent attenders of symphonic concerts, while sitting amongst a diverse audience, remark that FLO concerts do achieve what it intends to, that is, it makes symphonic music accessible and enjoyable to audience members who belong to the “gizmo-addicted” (0094) generation.

Here for #StarWarsInConcert with my little cousin. He looks at the orchestra and asks why the guitars are so huge. Well, kiddo, they are double bass and cellos. (PT)

I saw the look my daughter gave as the opening title starting to scroll. This is what I wanted, for my daughter to see Star Wars on a big screen with the iconic music live in an iconic venue. (0022, Star Wars)

So if all these members of a supposedly gizmo-addicted generation with truncated attention spans and little demonstrable interest in classical music are sitting happily through a ten-hour orchestral marathon, should the classical music world be pleased? No, because these young people come for a special event, not loyalty to an artistic genre. But also yes, because they come away having had an experience that makes the music of the past seem less like a foreign country, and because it reaffirms what every concert-hall habitué already knows: There’s no acoustic power in the world like the sound of a big orchestra going for broke. (0094, Lord of the Rings)

FLO concerts introduce the sight and the sound of a symphony orchestra to newer, younger, and a more diverse audience. Many audience members experience the acoustic power ‘of a big orchestra going for broke’ for the first time in an FLO concert. It is not just their first

experience of a symphony orchestra, it is also their first visit to a venue where symphonic music is often performed, a cultural space they might not have visited otherwise, or might have even felt not welcome due to “perceived elitism” (Price, 2017, p.197) of the space or of those who frequently visit the space.

TSO CEO Jeff Melanson...asked for a show of hands, how many had never been to a TSO performance before. Nearly half of the audience rose their hands. (0214, Back to the Future)

Here at the Dubai Opera for the first time to attend #HarryPotterInConcert (PT)

These hybrid orchestral-cinematic evenings are more than a thrilling opportunity to behave roguishly in an opulent concert venue: they are the Shangri-La of those who are indifferent to classical music but wish to experience the opulence of a venue such as the Sydney Opera House. (0264, Mary Poppins)

This ‘thrilling opportunity’ is expensive, though. Not everyone can afford it. McCorkle

Okazaki (2022) writes: “I had frequently wondered why *people pay so much* to attend FLO concerts of movies they have seen several times and could watch at home for free” (my emphasis). Audiences do mention in their reviews the high ticket price; they draw attention to the ticket price even if only to say that these events are still worth it: “If you’re willing [to] buy costly concert tickets to watch your favourite bands play the same songs you’ve heard repeatedly on Spotify, then why not Star Wars?” (0017). There are criticisms, though, of it being a blatant evidence of money-making intent behind the entire endeavour. Jon Burlingame (2015) called FLO concerts “a cash cow for the orchestras.”

Cried looking at the ticket prices for Interstellar Live film concert... I wish I was not a poor, penniless student (PT)

The event certainly wasn’t short on ticket sales: Manchester Arena has a capacity of 21,000 and I would hazard it was at least 80% full. With prices ranging from £25 to a whopping £65, that’s a lot of coinage – whoever thought up this particular money-spinner will be guffawing all the way to Gringotts’ Bank. (0053, Harry Potter)

#HarryPotterInConcert is an expensive way to watch the film but it is worth every penny 🙌❤️ (PT)

Perhaps it is worth every penny, but is it affordable to people belonging to all classes of the society? There is no mention of class in any of the audience's responses. The high ticket price itself could be a barrier, making FLO concert a cultural object inaccessible to many.

About the need to have culture accessible to all, Barrett (2022) writes:

The 'right to freely participate in the cultural life of the community, [and] to enjoy the arts' was recognised internationally as a right for all in 1948 when it was enshrined in Article 27 of the Universal Declaration of Human Rights (United Nations General Assembly 1948); and ever since, governments and their agents appear to have struggled to make their valorised culture relevant to all, with subsidised cultural institutions often failing to reach marginalised groups such as working class, Black, disabled and indigenous people. (p.161)

From the dataset, we do not know for certain if, and how many, people from different socio-economic backgrounds, people who are paid the lowest hourly wages, are attending FLO concerts. But, is the price of the ticket the only potential barrier for attending an FLO concert? Barrett (2022) says that the "cost of cultural attendance to working class people is much greater than the price of the ticket" (Ibid., p.160), and that

...research into attitudes to pricing by those who don't attend shows suggest that it is at best only one factor... one that is 'barely mentioned' by potential audience members themselves... So we have long known that cheaper tickets do not solve the problem (Ibid., p.162)

That is, however, about working class not attending “state-supported forms of culture...valorised culture” (Ibid., pp.163-164), which the blockbuster Hollywood films screened in FLO concerts are not. Moreover, valorised culture or not, Barrett says working class people attend all sorts of cultural events if they happen in a space where they “feel welcome” (Ibid.). The performance spaces where FLO concerts are usually programmed in the city of London, for example, are these: Royal Festival Hall, Royal Albert Hall, SSE Wembley Arena, Eventim Apollo, Barbican Centre. Though all kinds of art events are programmed in these venues, we do not know if working class people feel welcome in these spaces. Furthermore, FLO concerts happen less frequently in smaller towns and cities, so people living in these places have limited opportunities to experience such events. One audience member posted a tweet about spending their wages to pay for the train ticket to travel to, and stay in a hotel in, London to attend *Jurassic Park* FLO concert.

my wages will be spent on train tickets and hotel to watch Jurassic Park Live in London this November, but I am not complaining. Am I? (PT)

Not every ardent fan of *Jurassic Park* in the UK, the fans who earn minimum wages and live in smaller cities and towns, can financially afford to travel to and stay in London to attend an FLO concert. So, by inclusion, I do not mean that FLO concerts have been made accessible to everyone, everywhere, all the time. FLO concert is inclusive in the sense that in places where symphonic performances do happen often, when compared to more traditional performances involving orchestras, FLO concerts attract a more diverse audience. As conductor Ludwig Wicki says, “films [in FLO concerts] bring in a completely different audience, much more than a Mozart concert or a Beethoven concert and that is the biggest difference” (Royal Albert Hall, 2016, 2:09-2:13).

Once an audience member has bought the ticket and is in the concert hall, inclusion means something different; it is about them feeling comfortable, relaxed, and welcome in the space. Not all FLO concerts happen at grand, palatial, classical music venues though, and even when they do, FLO concerts are less formal compared to other screenless classical music concerts. The atmosphere is relaxed. The audience members eat chicken, crunch their crisps, munch their Maltesers, and are seen with “drinks in hand” (0123) during the performance; they practice cosplay, that is wear dress and makeup like one of the characters in the film, and carry around and flash properties—magic wands, pointy hats, lightsabers—that populate the narrative world of the film.

The atmosphere was a little looser than at Orchestra Hall — the guy in front of me was eating a basket of chicken fingers while he watched. (0418, Harry Potter)

The atmosphere is comfortable, warm – cheerful. The premiere of Mary Poppins sees Maltesers barrelling down the hard floors, out-of-tune humming from concertgoers during the show, the unself-conscious crackling and crunching of snacks through laughter and cheering. (0264, Mary Poppins)

I’ve been to see the symphony before and used to that setting – everyone in fancy dress sitting in silence during the performance. This was a bit more casual with families and fans alike. Some dressed up in their favorite house robes and scarves adding a special sense of homecoming to the evening. (0077, Harry Potter)

Audience feel included when they are explicitly told that they can loudly express their emotions during the performance. They need not worry about the etiquettes associated with the venue, a space perceived as one for only the quiet elite, a space for ‘valorised culture.’ The audiences are allowed to eat and drink and cheer and scream at any time during an FLO concert. The conductors themselves tell the audience in the beginning that they are allowed to loudly emote, express, and react to the moments and characters in the film during the performance.

He urged the audience to react, to laugh, to indulge in our natural responses. Being on our best behaviour was not on the agenda. “Tonight, you can let loose!” he boomed, expelling all remaining traces of stuffiness from the room. (0045, Harry Potter)

In referring to the talented musicians of the NJSO, Kitsopulous exclaims, “Everybody up on this stage is a rock star,” before explaining to the crowd, “Whenever your favorite character or a dramatic scene appears, don’t hesitate to cheer or boo!” (0312, Star Wars)

Taking his position at the Conductor’s podium, Timothy Henty was quick to establish the night as a vibrant, interactive celebration as opposed to a more traditional, orchestral concert, encouraging the crowd of adoring Potter maniacs to cheer and boo to their hearts’ content whenever the various heroes and villains appeared on screen. (0085, Harry Potter)

In over 30 FLO concerts I have attended in the last ten years, even if the conductor did not make an announcement about cheering and clapping during the performance, the audience have cheered and clapped during the performance. They seem to consider ‘letting loose’ an intrinsic and inevitable part of the experience and of the subculture surrounding the film. Perhaps the audience need no permission from anyone to loudly and actively interact with the film and with each other during the performance in an FLO concert. To an individual audience member, this immediately perceivable ‘interaction’ involving the fellow audience members, as discussed in Section 2.9, is one of the key aspects that contributes to them feeling included and contributes to shaping their overall experience of an FLO concert.

Interaction is the theme I discuss in the next section.

5.2. Interaction

There are critics with the facility to review the technical skill of conductor David Newman and the musicians, both individual and collective, who perform the score. Those critics should not be reviewing a Hollywood Bowl performance such as this, because the technical craft of the musicians, which do seem great to the untutored, are not relevant here. The point of the Hollywood Bowl performance of Star Wars... is the communal experience. (0422, Star Wars)

FLO concert is a communal experience created by active engagement of enthusiastic audience members who participate in “social interaction: with performers, with other audience members, and with anyone else present. These social interactions affect the structure, dynamic, and experience of performance” (Healey et al., 2022, p.308). In an FLO concert, by loudly interacting with the performers—the actors and action unfolding in the narrative on screen—an audience member interacts also with others in the audience, and anyone else present. By posting messages and video clips of an FLO concert on blogs, YouTube, and other social media platforms using hashtags, the audience members are also interacting with anyone else not present at the venue. Each interacting audience member, along with the film and the musical performance, is co-creating an experience for the self and the others present in the venue. Following are the various forms of interaction involving the audience that happen in an FLO concert:

- i) Interaction between artists and audience
- ii) Interaction between an individual and the others in the audience
- iii) Interaction over the internet with others known and unknown

5.2.1. Interaction between artists and audience

When the artists involved in the production of the film and its music attend FLO concerts, they make an appearance on stage, interact with each other and with the audience, at the beginning and/or at the end of the event. These artists who attend the event are not the unknown behind-the-scenes technicians, but the popular cast and crew of the film—the music composers, the filmmakers, and other celebrities who made the film and the film’s

music. Their appearance on stage, and their mere presence somewhere in the performance venue charges the space with energy so fervent and infectious that, they make the event special for the audience members who are fans that adore almost everyone associated with the film. Being in the same room and breathing the same air as these stars adds to the excitement the audience feel even before the screening/concert begins.

Actor Robert McNaughton (who played older brother Michael) was actually in the audience as a special guest and this only added to the already magical evening. (0160, E. T.– The Extra Terrestrial)

#InterstellarLive I saw Stephen Hawking, Brian Cox, Kip Thorne, Hans Zimmer and Christopher Nolan in the flesh today. It was the best moment of not just this year but my life so far (PT)

The evening came to an emotional end with an extra special surprise. Aliens director and cinema legend James Cameron took to the stage with lead star Sigourney Weaver and Producer Gale Anne Hurd...to pay tribute to the late composer James Horner... [t]he crowd went crazy... (0349, Aliens)

All the stars, celebrities, composers, conductors, directors, and physicists gather to offer more than just a dash of momentary excitement of their presence. They sit down and talk in front of the audience, engage in a conversation, in the form of a long pre-concert talk or a short introductory speech. Through their anecdotes about the making of the film, making of the film's music, and the making of the concert event, they impart knowledge about the filmmaking process, the role of music in films, the effort it takes to score a film, and the effort it takes to recreate that score live. Composer James Horner talked about having watched a 36-hour cut of the film *Titanic* (011). Michael Giacchino reminisced his love for *Star Trek* as a child (0142), and so did David Arnold about watching a James Bond film in a theatre in Luton (0259). Director J. J. Abrams told the audience that the score accounts for 51% of a good movie (0142). Hans Zimmer discussed the challenges in composing the complex, emotional score for *Interstellar* (0131). David Arnold explained the reason for not

including subtitles for the day's screening of the film *Independence Day* (0233). In some FLO concerts, an audiovisual featurette about the making of the film and the score is played on the big screen at the beginning as a substitute for in-person pre-concert talk (0355).

Sometimes, in the absence of composers and other celebrities, film music scholars and even the conductor offer an in-depth analysis of the film's score in the pre-concert talk (0103).

The evening commenced with a pre-event talk between Nolan, Zimmer and Kip Thorne (exec. Producer/scientific advisor), hosted by Brian Cox. This was such a joy to witness, talking about how the music and science go hand-in-hand with each other, this could of easily gone on all night as it was fascinating to hear these creators discuss so passionately about the decisions that were made behind the lens and in front. (0130, *Interstellar*)

Now a staple to Melbourne Symphony Orchestra film concerts, there is a pre-show talk by the team of 'Art of the Score' [podcast] consisting of Andrew Pogson, Dr Dan Golding and Conductor Nicholas Buc... I attended the pre-show talk on Friday night before the show and I thoroughly enjoyed it so much, I wished the talk was longer. (0379, *The Little Mermaid*)

[David] Arnold also talked about the mammoth job faced by Tristan Jakob-Hoff, the arranger, who spent nine months working on creating the live score from Nicholas Dodd's original orchestrations. Because the effects were late coming in, Arnold often composed the music before the scene was edited with all the elements, and there were numerous changes to the picture after the score was already in the can. This means there are moments in the cinematic version where a bar is repeated (think of it like a glitch in the Matrix – you hear a bar, and then you hear it again), to fill in the time so that the important musical moment can be achieved. Often this reworking is done without recourse to the composer, so this live version was an opportunity for some of the bumps to be smoothed out. (0233, *Independence Day*)

These pre-concert talks are a way of "embedding information" as suggested by Dobson (2010, p.98) to make new attenders, who are unfamiliar with orchestral music, feel included. In an FLO concert, the new attenders are not unfamiliar with the film or its music, but the interaction with the artists is still useful in enriching their experience. Through these talks audiences understand and appreciate better the creative and technical processes involved in bringing various elements together in a film and in an FLO concert. From the audience's comments above, it is evident that they find these talks insightful, illuminating,

and entertaining. These conversations also emphasise the fact that an FLO concert is more about the music than the film, priming the audience at the start to pay more attention to the music in the film, and to the musicians on stage playing the score live. There are also other interactions that an audience member finds as interesting in an FLO concert, the direct and indirect interaction between oneself and the others in the audience.

5.2.2. Interaction between an individual and the others in the audience

The audience members eavesdrop on lively, amusing, enjoyable conversations of fellow audience members, fellow fans of the film, before, during, and post the event.

At #HarryPotterInConcert, I overheard a man in the front seat tell his date that he had never seen Harry Potter films before. It was magical to vicariously experience a Harry Potter film for the 1st time through this adult reacting with child-like wonder to every plot turn (PT)

“MOM. DAD. We have to sit down or we’re going to miss the big, yellow letters! That’s the best part!” This was a quote I overheard from a rather rambunctious youth...at the Joseph Meyerhoff Symphony Hall... (0016, Star Wars)

One of the best parts of the evening was actually the walk back to our hotel. There were hundreds of grinning Indy fans heading in the same direction who couldn’t stop talking about the experience. To me that is geekdom, fandom or whatever you want to call it at his finest, a shared experience which is enjoyed by all. (0196, Raiders of the Lost Ark)

These conversations make the event livelier for an audience member. The individual also learns who they are amongst in the audience—children, an adult watching *Harry Potter* for the first time, teenagers, meme makers, fathers and mothers and families, fans, geeks, nerds—and what they have to say about various aspects of the film, the music, and the FLO concert. It is like listening to a lively running commentary of an ongoing sport event. “Just as listeners shape conversations, so do audiences shape performances” (Healey et al., 2022, p.312), but in the case of an FLO concert, the audience may not shape so much the

performance as the experience of the performance, for unlike Healey et al's example of a comedian whose performance is part preset and part improvisatory, a film projected on screen and the music being performed which is already precisely locked to the film do not change and are not extemporaneously improvised according to the audience's response, or at least not as structurally as a comedian could alter his script in the moment. A comedian can make up an entirely new city-specific punchline, but a conductor/musician cannot compose a new line of melody or spot a new sync point in the film in the middle of a performance. Even if the audience continue to cheer in the gap between 20th Century Fox theme and the *Star Wars* title crawl music in the FLO concert of one of the *Star Wars* films, the conductor cannot delay the opening symphonic blast even for a second. The music would have to leap from the sound of applause rather than from a moment of silence. To an audience member, however, as an experience, that bang ripping through loud cheers would be entirely different from it leaping off from total silence.

Though silence in the hall is not found mentioned in the audience's responses in the dataset, there are remarks about how attentive and quiet the audience was throughout the film: "The audience sat rapt, as if hypnotized by the combination of music and imagery" (0191). Total silence is still another form of an individual interacting with the others in the audience, conveying their need for an atmosphere conducive to uninterrupted attention. About the silence, theatre director Peter Brook said:

Sometimes an emotion ripples through the audience and the quality of silence is transformed. A few seconds later and you can be in a different silence, and so on,

passing from a moment of great intensity to a moment less intense, when the silence will inevitably weaken. (Brook in Healey et al., 2022, p.314)

While silence in the hall is not as keenly observed or mentioned by the audience members in their tweets or magazine reviews, the other ways in which audiences loudly interact and express their emotions have been mentioned aplenty. Cheering, laughter, gasping, jumping off the seat, singing along, quoting the dialogues along, and booing are as much a part of audience-audience interaction as they are audience-performer interaction. Such interactions happen right at the beginning: after the pre-concert talk and before the screening/concert begins, when the conductor walks in with his wand/baton and asks a hall full of *Harry Potter* fans to cheer and make some noise when their house name is mentioned. This is a sort of throat clearing for what would eventually follow, not much different from musicians in the orchestra tuning their instruments before the performance.

At the start of the performance, Reineke asked the fans in the audience which houses they represented, resulting in loud cheers. (0042, *Harry Potter*)

The crowd, for it was more a crowd than a conventional audience, cheered loudly as he called out to ask who belonged to which *Harry Potter* house. Everyone had one. (0063, *Harry Potter*)

#HarryPotterInConcert was amazing... they made us scream for our house in the beginning and I must say that Hufflepuff were the loudest (PT)

The audience carry this energy, enthusiasm, cheers and applause over to the performance, for, as mentioned in the discussion on the theme 'Inclusion,' audience is explicitly told and encouraged to react to the film without any inhibition. The loud, active interaction and participation by the passionate audience create a palpable energy and an electrifying atmosphere in the venue.

The energy in the room was electrifying... (0008, *Jaws*)

a full house of exuberant nerds. So many nerds. All of us. All cheering, shouting, laughing. A positive feedback loop of Trekkie superdork energy that, like a black hole, grew larger and larger as it fed upon itself. (0452, *Star Trek*)

#BaahubaliLive I have watched films all my life but have never experienced anything like this. It was my first time with a South Indian audience, it was the best atmosphere and energy ever! (PT)

This electrifying energy and atmosphere is created by a few initial responders, a few individual audience members loudly responding or expressing their emotions first. Then due to “emotional contagion” effect and “mutual influence” (Healey et al., 2022, p.314) the others eventually join in. The response/reaction passes on to audience members sitting next to the few initial responders. Then in no time everyone catches the fervour and collectively create a wave of emotion that permeates the entire venue. Audience response for the same film varies from event to event. An audience member compares the audience interaction in *Jaws* FLO concert in Southend with that of in the Royal Albert Hall, London:

Seeing *Jaws* live with an audience is almost like a religious experience of sorts, we all know the film inside out but collectively laugh at all the same places, the same was true with the Southend audience. Not quite as feverish as the fanatical RAH crowd – *Jaws* live Mecca if you will – there was no cheering and applause when Bruce exploded at the end. (0429, *Jaws*)

Similarly, as discussed in Chapter 2, in the first of the two FLO concerts of *Lord of the Rings: The Fellowship of the Ring* (2001) I attended on the same day, the audience did not applaud or was hesitant to applaud at the beginning of the end credits, because there were no strong, intelligible signals or responses from initial responders, signals strong and timely enough to initiate a wave of applause. About the initial signals Healey et al (2022) say:

...patterns of nodding, murmured 'yeahs', appreciative laughter and non-verbal cues such as posture shifts and raising hands can signal people's willingness to applaud. These cues are particularly important for the co-ordination of disaffiliative responses, such as booing, which are less predictable and unlikely to be effective if they are performed alone... isolated heckles and jeers often precede joint booing, and this can help a concerted booing response. (p.314)

When the non-verbal cues catch on and the positive response becomes concerted, the energy and enthusiasm in the venue is instantly palpable. Each reacting audience member in the venue contributes to the energy and atmosphere they are experiencing as a collective. The audience's loud expressions are not only to indicate their emotional state but are also a social display. They deliberately make their reactions instantly perceivable by the others in the audience, most of whom, the responding audience member knows, are also fans of the film and so might approve of the response and eventually join in.

People's facial displays are discretionary social signals that are designed to be recognisable to others rather than simple indicators of emotional state. Even at the most significant moments of personal happiness – such as winning an Olympic gold medal – people are much more likely to smile when they are engaging with others than if they are not...laughter is 30 times more likely during social contact than when social contact is absent. We are much more likely to talk when others are around us and our non-verbal displays are, like talk, productions whose primary function is to formulate our reactions in ways that are intelligible to others. (Ibid, pp. 316-317)

Some of the intelligible reactions of the FLO concert audiences found in the dataset are: cheering, chuckling, competitive cheering, booing, hissing, gasping, jumping off the seat, shouting, screaming, yelling, laughing, wolf whistling, clapping on beat, bobbing the head, tapping the foot, bouncing the knee, singing along, quoting the dialogue along, verbally reacting in various ways to the action and drama on screen, talking back—verbal response to a dialogue spoken by a character in the film, “ooh”ing, and “aah”ing.

Laughter

As the film progressed, it was interesting to hear the audience of Hill Auditorium erupt with laughter amid a contemporary, classical score. There were admittedly some niche classical music jokes that went over my head. I enjoyed the film, although it felt as if I had infiltrated a cultish meeting of “Amadeus” fans. (0448, Amadeus)

Cheer/applause

Audience participation was encouraged with roaring applause at every kill and iconic line like when Richard DeManincor’s Scott says to Bruce Campbell’s now iconic Evil Dead series character, “You’re not gonna leave me here, are you? Are ya, Ash?” (0378, Evil Dead)

Jump out of the seat

I had a very delicate, elderly, and rather posh old lady sitting next to me, who was obviously a regular at the Philharmonic and who kept asking me who the conductor was. I don’t think she was expecting to see a film, and seeing her shoot 3 feet out of her seat at the crescendo when the head pops out of the boat, made ME jump as well! She sat agog throughout the whole film, as did I. (0240, Jaws)

Verbal reaction

Indeed right from the start the stalls and balconies were in stitches as the orchestra played the opening credits including the unmistakable Universal Pictures sequence and there was an audible “awwww” when the trumpets popped up in unison with their on-screen counterparts during the surprise All You Need Is Love wedding scene. (0163, Love Actually)

Bobbing the head, tapping the foot, bouncing the knee

With such widespread love of each of Travers’ characters, it is no surprise that the event is packed out with Poppins buffs. Head-bopping, foot-tapping, and knee-bouncing accompanies the entire film. (0264, Mary Poppins)

Gasping

At one point, disgusted with his inability to compare to Mozart, Salieri tosses his crucifix into his roaring fireplace. The audience collectively gasped at this, as if this rather tame moment were the most shocking thing they had ever seen. (0191, Amadeus)

Booing

Umbridge appears and everyone in the audience immediately go “BOOOOOOOOOOO”
#HarryPotterInConcert (PT)

Quoting along

John Hammond’s proposition in Alan and Ellie’s trailer was quoted out loud across the Bowl. What a great place to be: among folks who could quote along. (0105, Jurassic Park)

Screaming

At one point an audience member let out a bloodcurdling scream, just proving that this 59-year-old film still has a punch. (0369, Psycho)

Singing along

The end of the performance saw reprises of some of the songs played over the credits, with audience members singing and humming along. (0444, Beauty and the Beast)

Talking back

At #HarryPotterInConcert
When Hagrid says: “do not ever disrespect Dumbledore in front of me”
Some kid in the audience: OR ME! (PT)

About audience interaction, in an interview with anthropologist Ellen Dissanayake, audience scholar Barrett (2022) notes,

...the shift over 2,000 years of Western performance venues from a communal arts environment in which audience interaction was a defining feature (e.g. the Theatre of Dionysus, the Globe, the Comedie Francaise, etc.) to a quieted environment where private and internal reception processing is encouraged. In a quieted arts environment, can we, biologically speaking, still feel close to other members of the audience? (p.33)

And Dissanayake (2022) replies,

I just watched a debate on television among the Democratic candidates for president. I felt close to the audience reaction and the candidates' obvious wish to explain their positions clearly and effectively. If there had been no audience reaction, my experience would have been diminished, I think. (Ibid., p.33)

That is an unconvincing answer. For a question on the experience in a live concert in which the individual is physically co-present with the others in the audience, Dissanayake responds using as an example, the experience as a remote audience member of a mediatized event, an event broadcast on television. This is jarring especially because the question is about the 'biological' ability to feel close to a quiet audience. Even in total silence, as already discussed with Peter Brook's quote, it might be possible for an individual audience member to biologically feel the varying intensities of silences in the venue and hence feel connected to the others in the audience. Nevertheless, in the context of an FLO concert, and depending upon the genre of a film, being amidst a quiet audience would be an experience vastly different from being in the midst of an audience who loudly express their emotions. For example, the audience might stay quiet throughout the FLO concert of the film *There will be Blood*—the reviews (0245;0249;0251) do not mention any audience reaction. Answering another question Dissanayake says that being in the position where we are forced to be quiet observers, that is, being a physically passive audience member, is "like having a vitamin deficiency but not knowing it" (Ibid., p.32) and so when you are suddenly allowed to be an active and interactive observer it is like "you start taking your vitamin D or B12 or whatever it is you suddenly feel really good" (Ibid., p.32). FLO concert audience do seem to

feel that shot of vitamin D or B12 when they interact and simultaneously experience the effect of others interacting at the same time with the film, with the musical performance, and with fellow audience members.

An individual audience member's emotion is intensified when they could immediately sense that the others in the audience too are having the same emotional response to the moment. Cumulatively, all these interactions and collective expression of emotions by the audience members, at various moments, through the entire length of the event, make the FLO concert a communal experience that is fun, "fascinating" (0352), "healing" (0423), "thrilling" (0312), "religious" (0075), emotional, and epic.

This magical atmosphere was only intensified by the audience interaction... Cinema doesn't have to be a solitary experience, cinema can bring people together in a shared passion – something I had not experienced before, and now something I crave with every film I see. (0080, Harry Potter)

#HarryPotterInConcert will never be as epic as tonight. Audience starting cheering and whistling and yelling when Dumbledore said that the exams were cancelled (PT)

#HarryPotterInConcert The loud reactions of the crowd made the experience more emotional for me 🤔😭 (PT)

Sedgman (2018) says, "Right at this minute arts institutions around the world are struggling to balance preserving the pleasures of quiet receptivity with encouraging more inclusive forms of participation," (p.4) but the format and the context of FLO concert makes this balance between more inclusive forms of participation (for example, loud and active interaction) and quiet absorption achievable to a certain extent. In relation to theatre, Sedgman (2018) asks, "what do different spectators believe is lost or gained when traditional rules of behaviour are relaxed?" With the question speaking of both loss and gain, it is evident that not all theatre audience seem to believe that something is gained

when there is loud, active participation and something is lost when there is quiet absorption. The quotes in this section have shown what the audience believe they gained from the relaxed, interactive atmosphere in an FLO concert. There are also responses in which audience talk about what is lost and these responses are discussed in Section 5.4.

5.2.3. Interaction over the internet with others known and unknown

There are other peripheral interactions an audience member has with others known and unknown, within and outside the performance venue, before, during, at the intermission, and post the event: interaction over the internet. This is an aspect I have already discussed in Section 3.3 Netnography. Moreover, as all the audience quotes in this entire thesis are an illustration of this form of interaction, I will keep the discussion on this aspect brief.

The interactions with those who are not in the audience happen over the internet, on social media platforms such as Twitter, Facebook, Instagram, TikTok, and YouTube. The message could be a simple text, or mixed media messages made of images, videos, emojis, gifs. This is one aspect of the experience that the audience do not specifically write about in their tweets or online magazine reviews, that is, no one tweeted about them or others tweeting-about-the-event being a part of their FLO concert experience, they just tweeted about their experience; no online magazine reviewer wrote about them or others tweeting before, during, or after the event. As communicating through social media is not something the audience do exclusively only during the FLO concert, perhaps this is an activity audience member does not consciously think of as being a part of their experience, but it could, nevertheless, shape an audience member's experience in certain ways. For example, the

audience could be clicking pictures or recording videos in the middle of a performance only so that they could share them, immediately or later, with others over the internet. There are thousands of video clips of various FLO concerts that have been uploaded by the audiences on YouTube and other social media platforms. Below is the only instance I found in the dataset where an audience member has written about another audience member capturing an image for social media.

Darkness quickly descended and, despite the best efforts of the visitor in front of me, aggressively attempting to get herself, her ticket, her beer, the orchestra and the screen in a single Instagram shot, pin-drop silence followed. (0245, There will be Blood)

These interactions may or may not immediately influence the experience of the audience in the venue. They certainly help in documenting the proceedings of an event that is otherwise ephemeral. These videos gives direct access to some knowledge of what happened during the FLO concert. As already discussed in Chapter 2, there has never been an official recording of an entire FLO concert made available to the public for asynchronous consumption. Reviews published in magazines too are a form of interaction with the wider public, a way for the audience to share their individual experience with the others who might be interested in knowing about all things related to the film or perhaps in attending an FLO concert of the film in the future. If an audience member attends an FLO concert after having read reviews and Twitter messages of those who have been to one before, the knowledge of others' experiences could influence the expectations of this audience member. The prospective audience member learns what an FLO concert is and what they might experience when they attend one. All the reviews and tweets quoted in this thesis are examples of such asynchronous interactions. This empirical study of audience experience

would not have been possible without these audience's interactions with the others known and unknown.

In fact, I, living in a part of India where there is no symphony orchestra, first discovered the FLO concert phenomenon through a YouTube video; it is a clip uploaded by an audience member of one of the *Lord of the Rings: Fellowship of the Ring* concerts. The tweet I posted immediately after watching the video is an evidence of the influence these interactions could have on future audience members of FLO concerts. I tweeted:

What would I not give for this experience! The Bridge of Khazad-dum score played live to projection <http://youtube.com/watch?v=joeHUj3hLeE...> #LOTR (Sekar, 2013)

With the word "experience", I did not mean the communal experience, though. The clip I shared in my message shows the entire screen and all the musicians on stage, and zooms in and out showing the singers in the massive choir as they sing the primal, guttural, chant for the Orcs chasing Frodo and the fellowship in the film. In that YouTube clip, there is no sign of the presence of an audience; they seem to be watching the thrilling action set piece with rapt attention in silence. In the dataset used for this study, the audiences have noted that the loud interactive reactions were at the "right" moments: "lively at all the right moments" (0089); "They clapped and gasped in all the right places" (0395); "leapt out of their seats and laughed at all the rights moments" (0007). This suggests that the audience were not loudly expressing themselves for the entire duration of the event. The other times, as in that YouTube clip in my tweet, the audience seem to be totally immersed in the narrative of the film, or in the performance of the musicians on stage, or both.

The deeper in the film got though, the less the fans cheered, and I think it was because the music really is just too great to cheer over. You want to sit there and absorb it all, but it did still feel electric and alive, like a convention or something else that was made just for all the Harry Potter fans. (0084, Harry Potter)

This *immersion* “deeper in the film” and in the “music... too great” is the experiential element, the theme, I discuss in the next section.

5.3. Immersion

When audience use the word ‘immersive’ to describe their experience of an FLO concert, they mean something different from what the word means in ‘immersive theatre’. In theatre and theatre studies, the word ‘immersion’ is used to mean participation, it is used “to suggest a ‘genre’ of theatre” (Machon, 2017, p.21) in which an audience member could become an active participant, become a performer themselves. There is a huge corpus of literature (See Carlson, 2012; Papaioannou, 2014; Alston, 2017; O’Hara, 2017; Westling, 2020; Gordon, 2023; Westling, 2023) on the works of the theatre company *Punchdrunk* that “creates work that disrupts the theatrical norm and places audiences at the very heart of the action.” (Punchdrunk, n.d.). The word immersive here is used to mean not just the sensorial immersion but also participatory immersion and thus used as an oppositional term to traditional theatre, as a disruptive practice in theatre. Frieze (2016) says:

The current of work calling itself ‘immersive’ reflects a valorisation of cultural forms that offer the chance to do more than ‘just’ observe or study; they offer a chance to interact with, even to become, the object of attention. This offer projects an

assumption that there is a cultural problem which the immersive claims to solve. If the problem projected by the immersive is a condition of spiritual and political detachment, the projected solution is a participatory form that will help us reconnect, to re-attach with one another and with ourselves. Championing of the immersive as a form of personal and cultural reparation frequently asserts/implies that theatre itself needs to be woken up, to be re-attached to an agenda of embodied, interactive engagement...Within both critical and commercial discourse, the binary of progressive/traditional has often worked in tandem with other binaries: sensory/rational, haptic/optic, agency/passivity. Together, these oppositions have aligned immersion and interaction with liberation from convention.

(pp. 1-2)

In the case of FLO concert, audiences are indeed liberated from the traditional concert hall etiquette and encouraged to loudly express their emotions and exhibit their appreciation, but they never become a performer, an 'object of attention' themselves. One of Felix Barrett's (*Punchdrunk's* Artistic Director) top tip to the spectators of their production *The Drowned Man* is this: "If a character looks you in the eye and takes your hand – go with them, you're in for a treat" (Wozniak, 2015, p. 323). This never happens in an FLO concert. It could happen in other forms of immersive entertainment events conceived around popular cinema: *Secret Cinema* for example, in which there is an element of "immersive roleplay" (Pett, 2016, p. 158). *Secret Cinema* invites the audience to "Enter the story. Live the story. Be the story" (Figure 3), where the audiences enter the world of the film and become one of its characters, where the audience members are participants, and "[t]he characters and the story become part of what the participant brings to the event and to the set design that is

lovingly reproduced or remodelled in particularly hard-sought environments/spaces” (Atkinson & Kennedy, 2016b). Whereas an FLO concert is a film screening, where there is no “spatialisation of the narrative,” that is, the spatial world of the film is not brought “off the screen” (Ibid.). In an FLO concert, audience’s enactive participation or performative interaction with the narrative world of the film is not more than what it could be in a cinema hall. Audiences of FLO concerts do not physically enter the story as they do in a Secret Cinema event or as they could when watching a film in a 4DX cinema.

4DX technology augments the cinematic image in front of the user with a range of immersive effects which are synchronised to the action. In *Jurassic World: Fallen Kingdom* (Amblin, 2018), there is...haptic effects, 3D illusions, and extensive lighting effects are explored. At times, the lights are completely turned off and sound and haptics are given prominence. The system adds smell components to the repertoire of immersive effects as well as temperature... When the cinematic vision locates the audience inside a vehicle (like a helicopter), the haptic [seat] movements add to the immersion in that journey. (Zika, 2018)

In an FLO concert, the audience do not sense the weather, smell the ambience, or physically move as one of the moving objects in the physical world of the film, but still audience describe FLO concert as an immersive experience. It is an experience in which an audience member stays seated; neither the audience member physically moves (or required to move) from one place to another, nor do their seats move in its position. FLO is:

an immersive experience that allows of a better appreciation of film music: better than hearing it as a stand-alone musical arrangement – in this case, the visuals that film music was designed to accompany are missing – and better than hearing it on the film’s soundtrack – where music is often drowned by sound effects, dialogue, and distracting visuals...[FLO concert] provides viewers/listeners with a more immersive experience because part of the show is being created before their eyes. (Audissino, 2014b, pp.48-49)

The immersion caused by the music “being created before their eyes” is only one of the four types of immersion the audience experience in an FLO concert. Nilsson et al. (2016) have established a taxonomy of immersion based on existing definitions originating from the study of video games, virtual environments, and literary works of fiction. I find this taxonomy appropriate to understand immersion not only in video games but in any experience involving audiovisual narratives. The four types of “immersion” audience experience in an FLO concert, adapted from Nilsson et al.’s taxonomy of immersion, are:

Cultural Immersion	Immersion as a response to the practice of bringing the entities from the reel world to the real world
Sensory Immersion	Immersion as a perceptual response
Narrative Immersion	Immersion as a response to narrative contents
Challenge-based Immersion	Immersion as a response to the cognitive challenge

Table 11 Types of Immersion

5.3.1. Cultural Immersion

The next tempting surprise was at the refreshment tables where a variety of Harry Potter themed snacks and beverages were featured. I was delighted and impressed that they had all these additional themed goods for sale to make the event more immersive for fans. The menu featured butterbeer, Bertie Bott’s Every Flavor Beans, Chocolate Frogs, Acid Pops,

candy wands and other Harry Potter themed treats. A few muggle food and beverage choices were offered as well. (0041, Harry Potter)

In an FLO concert, some audience members experience immersion in the world of the film even before the event begins, by wearing costumes worn by the characters in the film, by possessing, using, and displaying replicas of the artefacts and objects that are part of the narrative world of the film. Immersion in the fandom and subculture built around the film is an expression of, what Barker (2012a) calls, audience's "Investment."

...one variable which research has consistently shown to be crucial within audiences' responses: investment. By "investment" I refer to the multifaceted ways in which, and degrees to which, audiences become involved in cultural forms and activities... the different ways that audiences care about their media and cultural engagements, and how they matter to them, play radical roles in what they notice and attend to in them, their strategies for making sense of, assessing, critiquing, storing, and cataloguing them as "memories" (additions to self). All these interact with the complex kinds of preparation, expectations, hopes, and fears with which people approach such experiences, and the pleasures, surprises, frustrations, and disappointments they can experience. (Barker, 2012a, p.191)

The value and meaning the artefacts and objects associated with the film have to an audience member depends on how "invested" they are in the film as a work of art, as a cultural object, as a memory marking a moment or an episode in their life. For example, I possessed a metal replica of the One Ring with Elvish inscriptions from the world of the *Lord of the Rings* films for many years in my keychain until its golden sheen diminished to dark,

rusty brown. I have spent a great part of my wages to buy the DVDs, the Blu-ray discs of the *Lord of the Rings* films; have spent hundreds of hours repeatedly watching all the films, the extended editions of them, and the making-of documentaries. About the world of *Harry Potter*, however, I know nothing; I do not know what the words “butterbeer, Bertie Bott’s Every Flavor Beans, Chocolate Frogs, Acid Pops, and candy wands...muggle food and beverages” (0041) mean. I had not read the books or watched the films before I attended the FLO concerts of some of the films in the *Harry Potter* series for research purposes. I am not a fan, and am not interested in the artefacts and the objects from the world of these films. I did not experience cultural immersion when I strolled the foyer selling the film-themed treats and merchandise related to the *Harry Potter* franchise. I use myself as an example because I could not find or point to any audience member in the dataset who explicitly mentions having no interest whatsoever in the world of *Harry Potter*. For a so-called Potterhead or Pottermaniac, however, the experience of an FLO concert of *Harry Potter* films is likely to be entirely different from mine, as we will see in the course of this section. Many Hollywood blockbusters presented in the FLO concert format seem to have their own such fervent fandom. For these passionate, enthusiastic fans, the excitement and anticipation for the event begins months before the concert.

stoked to see #TitanicLive next year @RoyalAlbertHall (PT)

It is still nine months away.. but I am already excited for #JurassicParkLive at the Royal Albert Hall (PT)

when they become aware of the announcement of the programme,

As soon as I heard that this concert was on... I signed up immediately for the priority booking membership to secure our seats in the auditorium. (0022, Star Wars)

When the announcement was made that The Novello Orchestra was to tour the UK and bring the score of John Williams to a showing of Star Wars: A New Hope, I must admit I got a little excited. (0032, Star Wars)

when the ticket is booked after waiting in a long virtual queue online

OMG! Ticked an item on my bucket list... Booked tickets for #JurassicParkLive (PT)

I AM GOING TO #HARRYPOTTERINCONCERT TMRW... CAN'T BELIEVE THIS... BEYOND EXCITED... OMG OMG OMG... 🤩🤩🤩🤩🤩🤩🤩🤩🤩🤩 GOT a TICKET thru TICKETSWAP (PT)

when planning and preparing for the trip to the venue

Listening to STAY... Wow! Goosebumps!! It is going to sound even better when played live. I'm sure I will tear up.. I just did, seeing the film... #InterstellarLive (PT)

getting ready to watch HP film with a live orchestra performing the score #HarryPotterInConcert it is gonna be a blast... (PT)

weeks before the event

Fifteen more days to go to #InterstellarLive at @RoyalAlbertHall.. to say that I am a little excited is massive understatement (PT)

Just bought tickets for next week's #HarryPotterInConcert performance @ArshtCenter in Miami. Super duper excited!! (PT)

days before the event

One more week to do until #TitanicLive I'm so excited... seven more sleeps 🐼🐼 (PT)

I am going to #harrypotterinconcert in four days exactly!! 🤩❤️ (PT)

hours before the event

I'm wide awake as it's #interstellarlive today OMG!! Come soon 17:30... (PT)

minutes before the event

I'm at the Royal Albert Hall to watch #BladeRunnerLive... Soooooo excited!! (PT)

#harrypotterinconcert about to start in 40 minutes... so damn excited!! 🤩 (PT)

when deciding what to wear for the event

I'm ready!! Just bought the final pieces for my #HarryPotter themed costume for next Friday... so ready to watch @pghsymphony play the score for the Sorcerer's Stone #HarryPotterInConcert #PotterheadInPittsburgh (PT)

#JurassicParkLive @BridgewaterHall Tickets sorted... 🙏 can I go in my inflatable T-rex costume? (PT)

while travelling to the performance venue

I am so ridiculously excited... on my way to Nottingham for #HarryPotterInConcert (PT)

Making a special trip to Glasgow for #HarryPotterInConcert... Hope to have some Butterbeer (PT)

When posting these messages on Twitter or other social media platforms with a common hashtag, some audience members share their joy and excitement with others who might also be attending the same event, or they could make those who would have liked to attend the event but could not, jealous.

Thank you for Instagramming the HP event. 😁 I am so jealous! It sounds wicked! #HarryPotterInConcert. ⚡ (PT)

Apparently people burst into tears at the Interstellar concert on Monday. I'm jealous. #InterstellarLive #TARS (PT)

I'm so jealous of everyone who are watching #TitanicLive @RoyalAlbertHall.. it looks and sounds totally incredible!! 😭 (PT)

All this excitement the organisers hope to multiply manifold by programming the FLO concerts to fall on a specific day to mark anniversary celebration of the film—20th anniversary of *Titanic* (Royal Albert Hall, 2017); 25th anniversary of *Jurassic Park* (0106, 0121); 20th anniversary of *Harry Potter* (0081); 30th anniversary of *Back to the Future* (0215); 30th anniversary of *The Little Mermaid* (0403); 40th anniversary of *Star Wars: A New Hope* (0375); 30th anniversary of *Aliens* (0349); 35th anniversary of *Raiders of the Lost Ark* (0196).

Celebrating the 50th anniversary of Bernstein's award-winning musical on the silver screen, the Christchurch Symphony Orchestra (CSO) took on the Herculean task of providing the live soundtrack to the film. (0383, *West Side Story*)

Or, when the event is scheduled on a day or date that is of special significance to the film or to the characters within the film's narrative world—May the 4th – *Star Wars* films; Fourth of July – *Independence Day*.

Skyfall's Royal Albert Hall performance even coincided with James Bond Day, a social media celebration of all things 007, which has picked up momentum around the world. (0148, *Skyfall*)

Or, when the event is scheduled on one of the days closer to a festival, when the film is a festival favourite. Christmas – *Home Alone*, *Love Actually*. Halloween – *Evil Dead*, *Psycho*, *Ghostbusters*, *Addams Family*.

There was a nice touch too towards the end as the conductor, followed by the entire orchestra, donned Santa hats for their rendition of Mariah Carey's Christmas classic, All I Want for Christmas Is You, which sees a very young Thomas Brodie-Sangster, as Sam, learning the drums in little-over two weeks and playing to win the heart of his young love. My wife summed it all up by saying it was a wonderfully-magical night that really got everyone into the Christmas spirit. And I've got to be honest, I quite enjoyed it myself too. (0164, *Love Actually*)

Or, when the concert is scheduled around another event related to the film.

To coincide with the Blu-ray/DVD release, the film [*Interstellar*] was screened at the Royal Albert Hall on March 30th. (0131, *Interstellar*)

Some audience members mention attending an FLO concert to celebrate a personal occasion such as anniversary, birthday, and date night. Ticket to the FLO concert of a favourite film is a "birthday present from my father" (PT), "wedding gift from wife" (T), "birthday present from the husband" (PT), "a gift to us (mother, my daughter and me) from my best friend" (PT), "a Christmas gift" (PT), "anniversary present from the partner" (PT).

The event then takes a special significance for the individual audience member, for this experience is gifted by and shared with a special someone in their life, or with family and friends.

birthday present from my parents is tickets to watch #TitanicLive @RoyalAlbertHall... how amazing!! Can't wait!! (PT)

Date night with daughter... watching #AmadeusLive @HawaiiSymphony (PT)

Boyfriend suddenly wanted to go for a bike ride... made a stop @SECGlasgow and said we are going to #HarryPotterInConcert... best boyfriend ever 😊 (PT)

For the fans of popular film franchises, going to the FLO concert is a special occasion all by itself, for it has now become their annual tradition. For example, *Harry Potter* FLO concerts are programmed one film each year in consecutive years (except during COVID-19 lockdowns) at the same venue in some of the major cities around the world. Royal Albert Hall, London has been running “Films in Concert” series showing multiple films with live musical accompaniment each year since 2009. The regularity and consistency of the programming seem to have helped to turn FLO concert-going into an annual concert-going tradition involving films. This helps to build some cultural practices and rituals around attending these events.

We have gone every year to see #HarryPotterInConcert (PT)

We have come for every movie and @NJSymphony is absolutely amazing as always #HarryPotterInConcert (PT)

Cannot describe how I feel when I go to @Indy_Symphony. 😊😭😭😭😭 watching Deathly Hallows Part 2 tonight... I have been to all the films so far... #HarryPotterInConcert #artsandmusic #lovemusic (PT)

With all that excitement and anticipation right from the day the ticket was booked, with the day of concert being a special day related to the film, or a day of personal celebration

(birthday, date night, anniversary) with partner and friends and family, and after having done all the enthusiastic pre-concert preparation (watching the film, listening to the soundtrack, choosing what to wear), an 'invested' audience member steps into the performance venue, perhaps wearing a costume/makeup worn by a character in the film. This audience member's level of excitement only goes up, when they see other audience members dressed up as different characters from the film, see properties (lightsaber from *Star Wars*, magic wand from *Harry Potter*, unicorn origami from *Blade Runner*) from the world of the film being carried around, and witness everyone collectively flaunting their fandom, sharing their joy of attending this event. Fiske (2002) speaks about such popular culture fandom activities as a sort of productivity, because "popular culture is produced by the people out of *the products* of the cultural industries" (p.39, my emphasis). Of the three types of productivity—semiotic, enunciative, textual—cosplaying is a sort of "enunciative productivity" (Ibid., p.37). The fans perform their passion for the cultural object for others, especially fans, to see. In the case of FLO concerts, when the film "meets its fans, their participation reunites and reworks it, so that its moment of reception becomes the moment of production in fan culture" (Ibid., p.41), a production of new subculture of concert-going involving films, a culture perhaps with its own rituals and practices.

From my upper balcony vantage, I was surrounded by a pack of Back to the Future retro nerds wearing graphic Tees featuring McFly's signature orange puffy jacket... One fan even brought along a hoverboard. (0214, Back to the Future)

Of course, a Live Concert Experience wouldn't be complete without the appearance of a variety of our favourite characters, including Princess Leia, The Emperor, C-3PO, and Darth Vader who wandered through the crowds prior to the performance. (0031, Star Wars)

Inside the opulent belly of the Kauffman Center, children took their seats wearing black robes and the colored scarves of their designated wizarding house. A few pushed it a bit further, donning the trademark circular framed glasses with a lightning bolt scar, scribed off-center on their foreheads in black marker. Even some of the parents took part in the cosplay

aspect via Deathly Hallow leggings or a necktie subtly patterned in golden snitches. (0045, Harry Potter)

Audience mention that the venue too is dressed up, lit up, decorated, and propped up for the event, making the space immersive and inviting for the excited fans attending the event. The foyer is filled with artefacts and objects—professional cosplayers, photo booths, house flags from *Harry Potter* (0052), DeLoreans from *Back to the Future* (0426), DB5 car from James Bond films (0259), Ford Explorers from *Jurassic Park* (0105)—related to the world of the film. The area immediately outside the venue filled with film-related paraphernalia becomes a passage between the two worlds, the real world outside and the reel world that will unfold on the screen inside. This again is a space where the audience immerse themselves in the film-based culture—taking pictures with professional cosplayers, in front of life-size replica of objects from the film, drinking butter beer from *Harry Potter*, listening to musicians play Cantina music from *Star Wars* before the actual concert begins.

Before even stepping into Hammer Hall at the Arts Centre Melbourne, you were greeted by two huge crossed red and blue glowing Lightsabers, acting as a doorway into the venue. But what I found inside was even more impressive: Darth Vader himself walking around flanked by Storm Troopers searching for photo opportunities, and a 3 piece jazz band playing the Star Wars Cantina music. (0027, Star Wars)

Upon entering the concert hall I knew right off the bat that this concert was going to be a bit different than any other I have attended here over the decades. Patrons were greeted at the door by ticket takers wearing black wraparound sunglasses. “Whoa!”, I was entering Matrixville it seems! (0302, The Matrix)

Before we went in, and during an interval where the film was paused, there were people dressed and acting as various characters, including the Fat Lady from the Gryffindor common room portrait, Professor Sprout and Sirius Black. They took photos with anyone who wanted them, including the many people who dressed up in the spirit of the wizarding world for the event. (0056, Harry Potter)

This display of, and indulgence in, fandom at the venue may not be as immersive in the film’s subculture as Secret Cinema, an experience in which the audience “Enter the story.

Live the story. Be the story” (see Figure 3), where the audience enter the world of the film and become one of its characters, play a role, participate in the action, enact a scene, and interact with other professional performers in a real-life replica of the film’s narrative world. In the case of FLO concerts, once the audience is inside the venue, other kinds of immersion await them, for as one audience member put it “while all revelled in the fun and the excitement of the franchise and its fandom, it was truly the music behind it all that brought us together for this evening of entertainment” (0078). With all the activities before the concert, the audience experience a playful and performative cultural immersion, a tactile connect and physical proximity to the replicas of the objects and entities associated with the film, but it is still a sort of second order immersion in the narrative world of the film. It is only when the film starts and the musicians begin to perform the score that the audience experience immersion in the film, in the music, a kind of immersion entirely different from what they experienced in the lead up to the concert thus far.

5.3.2. Sensorial Immersion

Immersion is a metaphorical term derived from the physical experience of being submerged in water. We seek the same feeling from a psychologically immersive experience that we do from a plunge in the ocean or swimming pool: the sensation of being surrounded by a completely other reality, as different as water is from air, that takes over all of our attention, our whole perceptual apparatus. (Murray as quoted in Nilsson et al., 2016, p.110)

If the audience member is the swimmer, the performance venue is the swimming pool that holds the water that is the multisensory stimuli emerging from the screen, the stage, and the spaces in between and around. The opulence, grandeur, and architectural beauty of the venue itself could be stimulating and aesthetically pleasing to an audience member. The shape, size, and the acoustics of the performance venue aid the sensory immersion experienced by the audience, creating a space removed from the reality of the world, keeping the light and sound from the outside world, outside.

The Royal Albert Hall is certainly the grandest location we've ever watched a film in, at any rate. (0088, Harry Potter)

While the concert was not in the usual castle of Orchestra Hall, the Minneapolis Convention Center felt cozy and intimate with its perfect acoustics and ever-plush seats... The grand room had lights on the ceiling and sky-blue dome ceilings that emanated the feeling of the Hogwarts Great Hall. (0066, Harry Potter)

the Birmingham Symphony Hall provided the beautiful backdrop for a magical evening (0164, Love Actually)

In these grand venues, the screen and the sound system deliver the multisensory stimuli emerging from the film. The size of the screen—"big" (0125), "large" (0396), "huge" (063), "massive" (0001), "extra wide" (0006), "gigantic" (0396), "giant" (0085)—is noted by the audience in their responses. The light emanating from the giant screen in the darkened venue diminishes the significance of everything else in its path. To not overpower the images on the screen, the orchestra on stage is only dimly lit, just enough for the audience to observe the conductor and the musicians. So large is the screen and so crisp are the images projected in high definition that the audience cannot help but keep looking and be immersed in the world of the film. This sensory immersion, is the "feeling of being surrounded by the multisensory representation of virtual worlds delivered through large screens and powerful sounds" (Nilsson et al., 2016, p.111).

The film was presented on a huge HD screen made up of multiple panels...the film was so crisp and detailed that you could see the dust on the floors, the sweat on the faces, and the details of the Ring itself. (0272, Lord of the Rings)

events like this are also a rare chance to see a film released in 1975 on a big screen. A really big screen. And that's where Jaws really comes into its own. (0004, Jaws)

In an age of the multiplex and the ever-shrinking screen, it was wonderful to watch George Lucas's iconic 1977 film projected on an 18m by 8m screen (0021, Star Wars)

Furthermore, films are now being released directly on streaming platforms. They could be watched on smartphones, tablets, and laptops with various combinations of options made available for the viewer to customise their experience of the film. In this digital age, audience could watch a film whenever, wherever, in as many sittings, at any desired speed, image resolution, sound quality, spoken language, and subtitles. Hence, watching a film, on a big screen, as it is delivered to them, in a closed communal space, at a set concert duration, is in itself an experience. In FLO concerts, the audiences let the organiser of the event create a conducive environment to watch again, with minimal distraction, a favourite film they have seen before. Audiences may not have seen many of the Hollywood classics and blockbusters shown in FLO concerts on a big screen in many years, or may not have seen them on a big screen at all.

I know there are many fans that have never seen the original trilogy in the theatre, and this is a fantastic alternative to being able to do that. (0023, Star Wars)

It was a perfect, fun-loving choice for a summer evening, and seeing it on the gigantic screen itself was awesome enough in itself (0396, Back to the Future)

the opportunity to relive the awesome experience of the full-length Academy Award-winning motion picture projected on a giant screen (0096, Lord of the Rings)

FLO concert is also an opportunity to be one among the audience that "was the largest group of people seeing the film in one place ever!" (0426). Because of the high initial production cost—"the low six figures" (Burlingame, 2015)—it may not be financially viable

to programme FLO concerts in smaller venues. So, these concerts attract people in thousands: “8000” (0352); “5000” (0420); “4000” (0415). A large gathering of people in itself could be an immersive sensory experience, so immense is the sight and sound of thousands of people cheering, booing, singing, clapping in rhythm together (as discussed in section 5.2 Interaction). That electrifying energy and atmosphere too are stimuli for the senses, offering an immediate visceral experience. About the FLO concert of an Indian film *Baahubali*, an audience member writes:

A movie night with an Indian audience is a real adventure full of emotions. All emotions are loudly expressed... There are whistles, jokes, claps, calls. The hero simply needs to appear on the screen and already the hall is *shaking*. (VON BOLLYWOODELFE, 2019, my emphasis)

Hence the size of the audience does not go unremarked by the audience members in their responses.

There is an entirely new energy present when watching a movie with other people. Watching with friends is different to watching alone, and watching in a cinema is different to watching with friends. Watching in a sold-out 5,000+ capacity hall is a different experience all together. (0392, Harry Potter)

It is quite something to see joyfully mesmerised faces of five thousand people when the screen goes bright... #GladiatorLive (PT)

There were over four thousand people in the audience for #InterstellarLive (PT)

The screen is big, and it is getting bigger, to enable further, deeper immersion. All the advances in audiovisual technology—colour, 70mm, 3D, 4D, Dolby Atmos, IMAX, ScreenX 270 degree screens (Cineworld Cinemas, 2022), Immersive Cinema Experience Screens (ICE

Theaters, 2019), virtual reality—seem to have only one agenda and that is to “take all of our attention, our whole perceptual apparatus” (Murray as quoted in Nilsson et al., 2016, p.110). This is to ensure that the audience receive no sensory stimuli other than the ones produced by the media that are delivered to us through these technologies. FLO concert is yet another attempt at moving-image based immersion, except that in this case, no new technology is invented and the format is in fact a “throwback to the past” (Audissino, 2014b, p.46), the silent era, when films were screened with a live musical accompaniment. The depth, the third dimension of this new form is provided by the musicians on stage, performing the score live in sync with the projection of the film. Audience consider the presence of musicians performing the score perfectly in sync with the film an immersive experience, far more immersive than even the 3D technology.

To see a group of talented musicians on stage, beneath the rolling film, bringing forth that heavenly music creates a more immersive experience than any headache-inducing 3D can accomplish. (0191, Amadeus)

What was truly incredible about this film was the immersive feeling. Not only because of the enthusiasm from the audience, or the ability to experience this film with an audience, but the immersive experience was thanks to the opportunity to hear the score come to life in person. (0047, Harry Potter)

There were moments where hearing the stroke of the violin or the sound of a drum echo around immersed you in the experience... (0039, Harry Potter)

Audiences express the feeling of immersion not always with the words ‘immersion’ or ‘immersive’ but as: music “sucked us in” (0386); live score is “3D” for your ears (0346); the sound of the live score “thundered” (0025); “music filled every corner of the venue, transported your mind into the heart of the narrative world” (0348); “music surrounds us, penetrates us” (0029); the sound of the music “could’ve smashed through the wall” (0259); the live score “rattled our bones” (0045); ground literally shook (PT); the score “engulfed”

the room (T); “live score made us get lost in the world” (0443); the score “filled” every inch of the venue (0378); audience “bathed” in the music (0450). It is not just the volume of the live music that causes immersion. Through sensorial immersion, the audience also experience aesthetic immersion. The music is not only *hitting* the senses, but it is also pleasing to the senses. Music is not just big and bold in volume but it is also beautiful: “heavenly music” (0191); “Nothing compares to live music. Truly beautiful & immersive. #HarryPotterInConcert” (PT). One could be aesthetically immersed in the beauty of a piece of music even when hearing it playing feebly on a smartphone speaker, it does not always need to occupy “our whole perceptual apparatus.” But, with an event like FLO concert, when the sound is always big, it is difficult to spot the difference between aesthetic and sensorial immersion in the audience’s accounts. When the audience say “live score made us get lost in the world”, it could be about the volume of the music, or about the beauty of the music, or a bit of both. So I have infolded aesthetic immersion into sensorial immersion. So, live music, both sonically and aesthetically, makes FLO concert an overwhelmingly immersive experience; the music surrounded, engulfed, transported, penetrated, and bathed the audience.

“The Force is what gives a Jedi his power,” explains Obi-Wan Kenobi to Luke Skywalker upon their first meeting in Luke’s memory. “It’s an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together.” Old Obi-Wan could just as easily have been talking about the film’s score as performed by the NZSO. For on Saturday, May 4, 2019, this is exactly what the orchestra did with Williams’ score. (0029, Star Wars)

Underpinning all the fantastic visuals, acting and gun-fire, is an eerie and energetic score by James Horner. To hear it live whilst watching the film unfold is simply sensational. Ethereal strings and brash brass mix with guttural drums to transport your mind directly to the heart of LV-426. (0348, Aliens)

The film with live orchestra format is an interesting and variably effective one. After the initial novelty of the immersive live aspect of the film’s score, one tends to find themselves engrossed in what’s happening on screen. (0005, Jaws)

When the audience find themselves engrossed in what is happening on screen, they find themselves experiencing another kind of immersion—Narrative Immersion.

5.3.3. Narrative Immersion

A state of intense and focused attention on the story world & the unfolding events and acceptance of these as real...A state of intense focus on a narrative; can be divided into 3 subcategories: spatial immersion (elicited by a strong sense of place and the joy of exploration), temporal immersion (caused by a desire to know what will happen next), and emotional immersion (brought about by emotional attachment to characters). (Nilsson et al., 2016, p.111)

Audience who are familiar with the film's narrative know what happens next and how the story ends. Yet the audience are still "immersed in" (0018, 0022), "engrossed" (0442) by, "drawn into" (0453), "pulled in [by]" (0092) the film projected on screen because they experience spatial and emotional immersion. They are engrossed and absorbed by how the narrative unfolds visually and by their identification with the emotions of the characters in the film. Films often presented in FLO concerts are referred to by audiences in their responses as "wildly popular" (0123), "greatest cinematic achievement" (0128), "iconic" (0214), "epic" (0009), "classic" (0104), and "blockbuster" (0130), and hence it is reasonable to believe that the audience consider these films to have, among other things, strong storytelling and characters and perhaps also stunning visuals. Hence spatial immersion and emotional immersion of the narrative worlds of these films could be so overpowering that

the audience forget the presence of a large live orchestra that is playing the score perfectly in sync with the film.

As much as I watched to focus on the musicians on stage, I could not help but keep getting hooked to the visuals of *The Sorcerer's Stone* (PT)

It's a testament to the power of the film that even though there was a world-class orchestra performing directly in front of me, I still occasionally caught myself getting sucked into the movie itself. The visuals are so captivating, the production design so compelling, and the acting so wonderful that it's hard not to get pulled in every time I watch it. It felt like attending a live sporting event and watching it unfold on the Jumbotron instead of looking at the players on the field. (0092, *Lord of the Rings*)

The film screens above the band, and it's still so absorbing that you find yourself almost forgetting you're hearing a live orchestra. (0417, E. T.—*The Extra Terrestrial*)

While all types of screencerts could be sensorially and spatially immersive, the narrative-based emotional immersion makes FLO concert an experience entirely different from that of the other screencerts. Excerpt/Montage-with-Live-Orchestra (EMLO) concerts especially do not offer narrative-based emotional immersion because the audience do not get to follow the journey of characters in one narrative world from start to end within the duration of the concert (as already discussed in Section 2.4). So, in EMLO concerts, if the audience do forget the presence of an orchestra, it would be because of sensorial and spatial immersion—caused by stunning, crisp, high-quality visuals and frantically cut montages projected on screen—and not as much because of emotional immersion. In an FLO concert, however, besides emotional, spatial, and sensorial immersion, audience members state the orchestra's perfect reproduction of the score—music sounds just as it does in the original film—and perfect synchronisation between the music produced and the visual projected, as the reason for them forgetting its presence on stage. The audience state this to appreciate the orchestra's precise execution of the score, which they find "seamless" (0449), flawless, and spot on.

#HarryPotterInConcert with the live orchestra was an amazing orchestra.. just brilliant!! At time I forgot that they playing live because they were spot on throughout!! (PT)

The authenticity they achieved with their tight-knit performance led to many moments where I almost forgot they were there. They blended perfectly in the background to ensure they only intensified and never detracted from the moment, whilst still providing the wholesome personalised aura that only a live show can offer. (0014, Jurassic Park)

Sometimes, you would get absorbed in the film and forget about the orchestra, probably because the music was doing its job of aiding the storytelling, and then you'd remember and focus on the orchestra again. (0058, Harry Potter)

5.3.4. Challenge-based Immersion

There are responses in which audience members consider following both the film playing on the screen, and the music performance on stage a sensory overload, a cognitive challenge. Depending on the individual's priorities and predilections, they seem to eventually focus entirely on the film or on the orchestra, or divide their attention equally between the stage and the screen, or make a deliberate effort and remember to divert the attention to the orchestra on stage at different points during the film. Thus, by introducing a live orchestra to the experience of watching a familiar film, FLO concerts add a manageable challenge. To meet this challenge, audience may have to spontaneously develop some skills to negotiate their attention between the stage and the screen, the live music and the recorded moving images and sounds, and this further causes a "challenge-based" immersion, which is "mental absorption experienced when facing challenges requiring mental or motor skills" (Nilsson et al., 2016, p.111).

However, I was so drawn into the movie that I couldn't pay as much attention to the orchestra as I wanted. Because I lack the skill of multitasking, I had to constantly remind myself to look away from the movie so I could enjoy the orchestra's performance. (0044, Harry Potter)

I was so amazed at the talent and precision of the players, I didn't even glance at the screen where the film was playing for the first 5 minutes. Even when I finally did look up my

attention was divided throughout the whole experience, always unsure where to look. (0027, Star Wars)

I tried to watch the performers as the movie played in the background, trying to take it all in. But I'm always finding myself getting drawn back into the movie. Giving in, when I allowed myself to just take in the experience and not analyze how they did it, I enjoyed it so much more. (0077, Harry Potter)

The audience consider this challenge of dividing the attention between the stage and the screen a bit tricky, confusing, or even as one distracting the immersion in the other.

Hearing the musical score live was brilliant, knowing it was being played in front of you just beautiful accompanied by the tones of the choir, only when taking the time to observe the musicians in their element, however, I feel the movie distracted from them. (0039, Harry Potter)

with a visual overload of the musicians on stage, one of the main joys of watching the performance of live music – that being the ability to study and enjoy the visual aspect of a person mastering his/her instrument – is ultimately a bit tricky. (0005, Jaws)

Watching the film while the orchestra furiously played away beneath the screen was at times also confusing. You can be torn between paying attention to the orchestra and watching the film. (0070, Harry Potter)

The only issue that we had with the event was that we were distracted by the orchestra and conductor on a number of occasions. Not because they were doing anything wrong, it was just easy to let your eyes wander away from the screen and take in everything that the orchestra was doing. But I think anyone going to see Jurassic Park, given the age of it, would've seen it prior to the event so you could argue that paying some attention to the orchestra is part of the experience! (0104, Home Alone)

Just as the orchestra is a distraction (from the narrative immersion of the film) to this audience member, there are aspects in an FLO concert the audience find distracting and intruding, the aspects that interrupt the sensorial and narrative immersion they experience during the event. *Interruption* is the theme I discuss in the next section.

5.4. Interruption

Immersion is intermittently interrupted in an FLO concert by the event's format itself. There is always a 15- to 20-minute intermission in the middle of an FLO concert. At intermission, the film is stopped, and the musicians leave the stage, and the audience relax in their seats, pull up their phones, or step out to stretch their legs. Their sensorial, spatial, and emotional immersion in the narrative world is interrupted. In the foyer, however, they go back to being immersed in the culture if the event is of a film that allows for such immersion. Or, as in one instance in the dataset, they stayed in the hall for a casual chat with the musicians on stage.

There was a short intermission during which I decided that I needed to try the butterbeer, and so naturally I ended up walking out of line with not just a frozen butterbeer float, but also a Chocolate Frog and a box of Bertie Bott's Every Flavor Beans... (0041, Harry Potter)

during an interval where the film was paused, there were people dressed and acting as various characters, including the Fat Lady from the Gryffindor common room portrait, Professor Sprout and Sirius Black. They took photos with anyone who wanted them, including the many people who dressed up in the spirit of the wizarding world for the event. (0056, Harry Potter)

As intermission continues, the audience is invited to come down to the foot of the stage to chat with several of the talented musicians of the NJSO. While members of the crowd are treated to live demonstrations of musical instruments including a piccolo and a bassoon, others ask questions about how a performance like this is put together. (0312, Star Wars)

The chatting happens also among the audience members in the venue and with others outside over the internet on their smartphones and social media platforms. During intermission the audience reflect and tell each other about their experience of the first half of the concert, which they say that it was "fantastic", "flawless", "amazing", "glorious" and "incredible"; so incredible that they eagerly await the second half of the concert.

At the intermission I overheard people saying they felt bad that they were watching the film and not the orchestra. To that I would say that the musicians are there to be heard and to expand the experience of the film and not detract from it so I was quite happy to get carried away watching the movie. (0106, Jurassic Park)

Thomas Newman is giving it all as a conductor @RoyalAlbertHall. And Roger Deakins—you fucking bastard. What beautiful visuals! It is only half-time!!! #skyfallinconcert #JamesBondDay (PT)

Intermission @RoyalAlbertHall #TitanicLive 🚢. What a glorious sound!! 🎵 (PT)

During the intermission, in some FLO concerts, the audience get to experience this ‘glorious sound’ without any visuals playing on screen. There are audience responses that mention a short musical interlude—a suite, or an excerpt, or a popular theme, or a cue from the score of the film or the film series—played by the orchestra. It plays either as an outro at the end of the first half of the film after which the intermission begins, or as a prelude that segues into the beginning of the second half of the film. This is an opportunity for the audience to pay complete attention to the sight and the sound of the orchestra.

There’s the bonus of an extended piece leading into an interval. (0005, Jaws)

When we retook our seats the orchestra welcomed us back by playing ‘The Adventures of Mutt’... which was taken from the Indiana Jones and the Kingdom of the Crystal Skulls soundtrack. It was a fantastic piece of music and got the crowd jazzed up again, which made it a great choice to kick off the second half of the film. (0196, Raiders of the Lost Ark)

Interestingly, there was an intermission, right after the manure scene. Lorraine says, “I don’t know, but I’m going to find out” and it fades to black. It actually felt like a natural place to insert an intermission. Before returning, the orchestra played the western theme from Back to the Future III. (0215, Back to the Future)

Not all films have a narrative structure in which there is a ‘natural place to insert an intermission.’ Hence audiences are not always fond of it. They feel that the intermission is unnecessary, an undesirable interruption, for it arrives at an unexpected moment, throwing them out of their total immersion in the narrative.

The interval break came unexpectedly during an action sequence, which initially felt a little odd (0373, Star Trek)

I wasn't particularly fond of the intermission, (it interrupted the movie)... (0270, Lord of the Rings)

the movie's expert pacing was suspended for a 20-minute intermission... Honestly this viewer could have easily forgone a toilet break for the sake of maintaining continuity. (0093, Lord of the Rings)

It is not just the abruptness of the arrival of intermission, there are other aspects of FLO concerts the audience consider as an undesirable interruption that comes in the way of their immersion. Mäcklin (2019) calls this interruption of immersion, a distraction, an interference, a hindrance, and explains that there are two types of interferences: external distraction and internal distraction (pp.201-202).

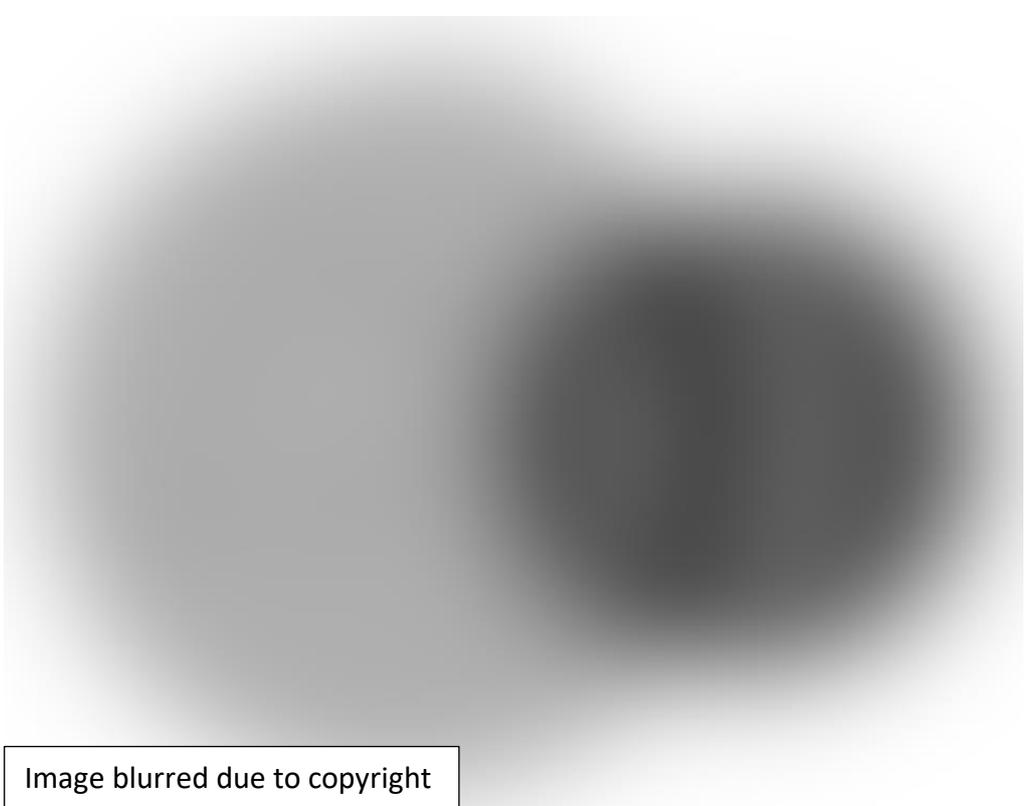


Image blurred due to copyright

Figure 23 Topography of Aesthetic Immersion (Macklin, 2019, p.205)

Mäcklin says immersion happens when the poetic world enters the lifeworld and destabilises the sense of lifeworld (see Figure 23) and creates a 'gravitational pull' (g) that takes an audience member further into the poetic world. In the case of an FLO concert, the poetic world is the music performed on stage and the film projected on screen, and the lifeworld is everything outside of it, the world that we live in—the venue, the world outside, the people in the venue etc. The 'i' in the above illustration is the interference that keeps the audience member from crossing the 'threshold' and losing themselves into the world of the film/music. Born of the relationship between immersion and interference is the metaphorical effect (m) that could lob an audience member into the poetic world. Of these, the idea relevant to this chapter is 'interferences' (i), the distractions.

External distractions include all external phenomena that disturb the audience's immersion and keep them at a distance from fully connecting to the work of art, distractions such as "people talking in the audience, someone snoring next to you, bad acting, off-key instruments, bad lighting, the squeaking of ballet shoes, a crowd in front of a painting, yelling guards, too much noise when trying to read, uncomfortable seating, and so on" (pp.201-202).

Internal distractions, on the other hand, are internal states of the audience that could change their attitude towards, or investment in, a work of art. For example,

headache, hunger, tiredness, or a bad mood effectively disturb one's possibility to concentrate on the piece and be immersed in it. Similarly, it sometimes happens that one's expectations differ from what one encounters in the piece itself, resulting in a

feeling of dissonance and irritation that interferes with the reception of the piece.

(Ibid.)

In the case of FLO concerts, audience mention several external and internal distractions. Among the aspects mentioned as distractions are the aspects that can be considered an integral part of the enjoyment of the experience; for example, audience interaction and participation, audience cheering and making noise in the middle of the performance. There are audience members who expect the quiet of a classical concert hall in an FLO concert too, but when the experience differs from what they expected not just of the work of art but of the others in the audience, the irritation interferes with their immersion.

Did I pay £45 to listen to the dickheads in front of me randomly and incorrectly quote the film? No I did not. 😞 #HarryPotterInConcert (PT)

Big F***U to the twat behind me rustling a crisp packet throughout the first act, and to the total tool who coughed during the love theme, the first few bars of that saxophone solo in #BladeRunnerLive (PT)

While Sméagol and Déagol struggle for the Ring on screen, much of the subtle sound being produced below is lost amidst shuffling as people take their seats, clearly unsure whether to follow concert or cinema etiquette. (0404, Lord of the Rings)

This confusion about the right etiquette is most pronounced when the film ends and the orchestra continues to perform music to the end credits scroll. As it happens in a cinema hall, some in the audience start to leave even while the orchestra is performing the end credits song and suite. Audiences find this behaviour of the others rude, distracting, and disrespectful to the musicians on stage.

Hello dickheads of Ottawa.. this is not like going to the cinema. DO NOT leave en masse as soon as the credits start to roll... it was distracting and incredibly rude toward the orchestra #HarryPotterInConcert (PT)

Nothing will make me more furious than people walking out of a concert early... respect the performers, please!! #HarryPotterInConcert (PT)

If you spent money to watch a film with the awesome live orchestra @LAPhil performing the score, why'd you exit as the credits start at the end, while the orchestra is still playing? Don't be rude. @HollywoodBowl #StarWarsInConcert (PT)

Though some in the audience—those who leave while the orchestra is still playing—do not seem to mind missing watching the orchestra perform at the end, the audience miss watching the orchestra perform when the orchestra is seen sitting idle for too long while the film is on. Not every film shown in the FLO concert format has a wall-to-wall orchestral score. When watching such a film in an FLO concert, they see the orchestra performing for a few minutes and then stop, stay idle for a long stretch, and then perform for a few minutes again. Hence the “stop-start nature of this was slightly jarring throughout, and so the immersion wasn't as complete” (0295). The idleness of hundreds of musicians on stage seems to take the attention of the audience away from the screen; it does not go unnoticed. Audience find it a little odd, or feel short-changed, when they notice that the musicians whom they paid to watch perform, are sitting idle on stage and looking up at the screen and watching the film as everyone else. This is why, for the film *Back to the Future*, to fill the long stretches of silence in the first half of the film, Alan Silvestri wrote some additional music that is played exclusively when the film is presented with a live musical accompaniment: Silvestri says, “The first piece of music happens something like 23 to 25 minutes in the film, when the DeLorean was revealed... This is a concert event. We have this fabulous orchestra on stage; it doesn't seem right to have them sit there for 25 minutes, watching the film with us” (Ayers, 2015).

For me, *The Matrix* is not the most obvious choice of film to be screened with a Live Orchestra and unfortunately that did become obvious throughout the film. There seemed to be long periods where the orchestra did not do anything. (0301, *The Matrix*)

For a film that's so famous for its music...when one actually sits down to watch the movie, one finds a surprisingly large amount of time where nary an instrument can be heard. Which equates to many a section where the conductor for the evening, Andre de Ridder, was able to have a nice little sit-down. One can't be exactly scientific about it, but for a film that goes two hours and twenty minutes, there wouldn't be any more than an hour's worth of music in it, and much of the music is repeated. This isn't a problem with the film, nor is it a fault of the orchestra's, but one can't help wondering if the person who paid much the same price for a ticket to The Lord of the Rings would feel slightly let down by the rather large drop in musical quantity. One also feels sorry for those sat in the back of the orchestra who couldn't turn their heads to watch the screen when their services weren't needed. (0295, 2001: A Space Odyssey)

Outside of the shark theme, however, there isn't really a great amount of score, this is great for the orchestra who get plenty of time to rest, but might leave some folks feeling a little short-changed. (0001, Jaws)

When the orchestra does perform, there are responses stating that it was either too overpowering, or understated, or lacking in force. Even orchestra's perfection, orchestra sounding clean as a studio recording, has received criticism. Audience forget the orchestra's presence not only because of the immersion in the narrative world of the film but also because the live score sounds as polished, well produced, and perfectly synchronised with the picture as the recorded score heard in the original film.

Some pieces also required more force – particularly the “Durmstrang Entrance,” when the students of a Bulgarian wizarding school enter the Great Hall with chants, stomps, and even a student who breathes fire from their wand into the shape of a phoenix. The Durmstrang students had all eyes on them from the Hogwarts students and Sony Centre audience alike, but the live orchestral rendition felt slightly lacking the same power and vigour that captured the audience's attention onscreen. (0089, Harry Potter)

The programme foreward declares that the music score will ‘bear the narrative weight’, which unfortunately is never quite achieved. The volume of the movie audio is too high, meaning the orchestra isn't given an opportunity to dominate the experience. (0404, Lord of the Rings)

The only critique (if you can call it such) is the orchestra sounded too perfect at times. It's weird to criticise musicians for being too good but this meant on certain occasions it felt like you were listening to a pitch perfect recording that had been edited rather than watching it live. (0015, Star Wars)

The sound is not always perfect. The live mixing of the sound produced by the orchestra with the other pre-recorded auditory layers in the film do not always produce the same effect as experiencing the original film in a cinema hall. The unbalanced sound mix—“cloudy and inarticulate” (0335), “echoey” (0301), “uneasy” (0216), too much “unintentional reverb” (0180), too loud (0091, 0216)—draws audience’s attention and hence interrupts the immersion.

The sound was powerful but not always entirely acoustic. It’s understandable that certain solo instruments, like a Celtic flute that plays one of the principal themes, required some help to assert themselves against the orchestra and the film’s spoken dialogue. But at times of heightened tension, it felt as if the overall sound was being cranked up aggressively. My 9-year-old son sat through much of the film with a finger thrust in each ear. (0091, Lord of the Rings)

amplification issues and an inconsistent production approach proved distracting... issues emerged as the characters launched into jazz numbers: the drum kit thundered, yet the saxophones received so little amplification that only a glance at the stage during intermission could confirm their presence and numbers. (0432, Singin’ in the Rain)

Despite all these spectacular ingredients, the composite produced was not entirely convincing, primarily – perhaps even singularly – due to the way in which amplified sounds competed with one another in the live space... The result was cloudy and inarticulate. The subtitles on screen proved necessary... (0335, On the Waterfront)

Even the subtitles, audiences found superfluous, irritating, and distracting. It is an “unnecessary annoyance” (0404). Audience members could not help but be drawn to reading the subtitles (0052). This bold text on big screen ruins the show, reveals the punchline before the funny dialogue is spoken (0191), spoils the visual integrity of a beautifully shot film, and hence an interruption to the audience’s immersion.

The subtitles ruined the show for me #BladeRunnerLive (PT)

#Amadeuslive at the Royal Albert Hall... Great orchestra and choir but why is the film shown with subtitles? What a bizarre decision... subtitles detracted a bit (PT)

the screening was subtitled with English subtitles – on such a huge screen it was immensely irritating. The Matrix is such a beautifully made film in terms of Cinematography and style,

the subtitles were a constant distraction. There is no need to put English subtitles on an English film surely?... It's a real shame that the integrity of the whole film was sacrificed on that basis. (0301, *The Matrix*)

The audience mention several other kinds of 'external distractions' regarding the aspects that shape the FLO concert experience: the venue, the performance of the score, the sound, the screen, and the quality of projection. The venue does not have great acoustics (0058). The noise from the outside of the open air amphitheater ("Raleigh's sporadic trains, fire trucks, and ambulances") interrupts the immersion (0272). The venue (O2 arena) is too big; the event needed a much more intimate space for "the orchestra to shine" (0404). It is too hot inside the venue and the seats are not comfortable (0128). Conductor was less conversational in the pre-concert talk and that has dampened the audience's spirit a bit (0052). There was disappointment over live musicians not performing some of the choral component of the score (0144), or some of the diegetic music such as: the music of The Weird Sisters in *Harry Potter and The Goblet of Fire* (0046), Cantina band music from *Star Wars* (0431), and solo vocal passages from *Amadeus* (0193). Solo voice sounded too breathy and rough (0302), dull and wobbly (0092); the singer appears insecure with her material and troubled by intonation problems in her lower register (0391); the rendition is weak with sustained notes frequently bulging, keeping the audience from truly connecting with the powerful song (0404). The synth was absent (0297) in one concert and the synchronisation was off at a crucial moment in a popular film in another (0429).

The view is spoiled by the speakers obscuring the screen (PT). The projection screen was creased at the corners and had a join mark across the lower portion (0383). The light used by the orchestra washes out the lower part of the screen, and it can be distracting at first

(0191); it also causes a loss of definition in much of the film's gloomier sections (0408). Sometimes the problem is the sun, in open air venues, when the performance begins before the sun is down—the audience member could not see a thing on the screen (PT). When they can see, what they see is not the most immaculate version of the film ever projected (0126), and "*West Side Story* was filmed in the Panavision 70 format, and Panavision engineers broke new ground in telephoto and zoom lenses... but the film did not fit the hall's screen; none of it was cut off, but the movie should have been larger" (0180). Some of the concerns raised do not seem to directly interrupt the immersion during the performance, but they are some annoyances related to the event nevertheless, and I include these because of their potential to create a bad mood that could "effectively disturb one's possibility to concentrate on the piece and be immersed in it" (Mäcklin, 2019, pp.201-202). The issues are small: "Royal Albert Hall needs to sort out the ladies toilets" (PT). The taps don't run: "What irony! Taps don't run during #TitanicLive.. Let that sink in" (PT). The venue is not green enough to let the audience member use re-usable cups: "Blaisdell center—why don't you allow the guests to bring reusable cups? #HarryPotterinConcert #singleuseplastic #reduce" (PT). There are responses in which audience members mention being largely disappointed by the event.

Hugely disappointed. #SãoPaulo #harrypotterinconcert@CineConcertsLLC Bad organization and sound quality.. a total let down (PT)

#HarryPotterInConcert was a disappointing experience... What a shame! We really were all excited about it (PT)

Disappointed by the changes in the musical arrangement... not the same impact as the score was in #GladiatorLive two years ago (PT)

There are audience members who did not enjoy the FLO concert because the moving images on screen and the music performed live on stage did not come together as one integrated, immersive experience.

If your goal was to hear Bernstein's gritty, dramatic music full throat while, incidentally, seeing director Elia Kazan's gripping treatment of crime and mob influence on the New York docks, then the evening was a rousing success. If, on the other hand, you wanted to see the film with the score integrated into the movie, the evening was probably less successful. (0337, *On the Waterfront*)

We all know what a fantastic and groundbreaking film *The Matrix* was and still is. The NDR Pops Orchestra did a great professional job too but it just did not gel together as it should. On the whole people enjoyed the night but it promised and should have delivered a lot more. (0301, *The Matrix*)

it is a bad idea... You try to concentrate on the film and you can't. Maybe it's the size of the auditorium or – you know – the feekin' big orchestra up the front, but the film is lost on you. You look at your watch, you wonder did the dialogue always come across as cheesy, or as overblown. You end up not really enjoying what on previous viewings (yes I'm a LOTR geek) was a really enjoyable film. So you go back to the orchestra – an admittedly impressive orchestra – but Gimli is moaning about something on the screen above so your attention is wrestled in another direction again. Somewhere in the separation of the sound from the images something was lost. It's been broken. If nothing else I'll appreciate movies for providing the whole package in the future (0405, *Lord of the Rings*).

Even these audience members who criticise the event for being a confusing sensorial experience admit that they could see that most of the others in the audience are enjoying the concert. For if most in the audience did feel disappointed by the experience, the number of FLO concerts would not have not consistently increased each year (See Appendix II). If the number of concerts in the data collected from *moviesinconcert.nl* is close to the actual number of concerts that happened, it is likely that the number of FLO concerts grew over 1100% between 2011 and 2019. Despite all the interruptions to the immersion, the audience members who were critical of some aspects of the event mention also that these are minor quibbles, or as many put it “nit-picking” in an otherwise positive experience.

This could have perhaps been improved upon if the screen has been positioned behind the orchestra instead of suspended from the stage's proscenium arch. This, however, is nit-picking as this event was a true treat for movie and music lovers alike. (0442, Back to the Future)

Removing the music and effects track from the video did render some of the sound effects a little less dynamic than usual, but that is picking holes in an otherwise exceptional event. (0085, Harry Potter)

This seemed to affect the overall dynamics of the ensemble, especially with some of the quieter dialogue. Of course, this point is a bit nit-picky when you consider it's a concert and not a cinema screening. (0415, Star Wars)

Though there are audience responses in which the subtitle is criticised as being a distraction, there are also responses that speak of the usefulness of the subtitles: subtitles are unobtrusive (0067), and inclusive; thanks to the subtitles, the audience could catch the dialogues they had missed in the previous viewings of the film.

Thank you so much @leedsarena for screening #TitanicLive with subtitles. I'm deaf. It made the experience inclusive and enjoyable for me... 👍👂 (PT)

To ensure we could always follow the speaking parts of the film with this increased volume, there were subtitles. They were really a great help if ever the music threatened to obscure someone's words, especially for those who might be hard of hearing or keenly focused on the music, but they also pick up on a whole bunch of words murmured in the background that I have never actually heard properly without subtitles. Turns out Harry Potter has some hilarious lines uttered by extras and people off-screen, so that is just one of the many little-unexpected delights I enjoyed. (0056, Harry Potter)

Acoustically, the sound was slightly echoey making it slightly difficult to hear the film perfectly but also given the trickiness of getting the balance between the live orchestra and the screening to work in perfect synchronicity this wasn't a major problem – easily resolved with the help of subtitles in case the audience missed anything. (0441, The Addams Family)

The sound mix was not always echoey. There are responses in which the sound mix is mentioned as being perfect.

Sound engineer Geoff Foster was live mixing the film, balancing the orchestra's sometimes fortissimo (or even louder) performance with the dialogue and the effects tracks absolutely brilliantly to the extent there were lines of dialogue that I had never heard before that were previously lost in the mix. (0233, Independence Day)

The warm wood of the stage, strategically placed speakers, and architecture of the amphitheater made for surprisingly good acoustics for a fully outdoor theater. (0042, Harry Potter)

Previous shows I've attended at this venue have been fully-miked from every angle, but having such a raw acoustic performance simply lets the venue do what it was built to do, and the results are outstanding. There is a stunning natural reverb that was carried with the music, and the film's dialogue and sound effects too. (0014, Jurassic Park)

Here I must clarify that criticisms are from audiences of FLO concerts that happened in different countries, continents, and concert halls, showing different films at different times with different orchestras performing the score. So the criticisms about one set of concerts cannot be nullified by me mentioning the audience admitting 'nit-picking' when responding to a totally different set of concerts. Similarly, an audience member appreciating an aspect in one FLO concert cannot be contrasted with an audience member criticising the same aspect in a totally different FLO concert. If this study were entirely conducted with audience participants who attended the FLO concert of the same film in the same venue at the same time, an argument around the opposing views on an experiential aspect of the concert can be constructed; meaning, in this case, as most of the experiential conditions (except maybe seating position and the viewing angle) are the same for both the audience members, it would be easier to argue that one audience member enjoyed an aspect of the concert the other audience member did not. The data collected for this study, however, is vast and diverse, with accounts of audiences who attended FLO concerts of films of different genres in different parts of the world in venues of different types, shapes, and sizes, in different times of the day in different times of the year. With the information available in the dataset, it is not possible to precisely identify which specific FLO concert (sometimes on a single day there are two shows in the same venue and conditions might vary even in these two shows) an audience member has attended. Hence, for this specific type of vastly diverse,

heterogenous data, it is more appropriate to present an aggregation of all the interruptions to audience’s immersion under a single theme. Hence this theme ‘Interruptions’. The only way then to discuss the tensions that might arise in an FLO concert is to discussion positive and negative aspects mentioned within a single audience member’s response, within a single tweet or an online magazine review. So, in each row of the Table 12 below I provide both the criticism and the nullifying positive comment from the same review. This means that the interruptions did not greatly detract the enjoyment of the audience members, and that they had a positive experience overall.

Interruption	Still a positive experience
I wasn’t particularly fond of the intermission, (it interrupted the movie)... (0270, Lord of the Rings)	Great concert! (0270, Lord of the Rings)
amplification issues and an inconsistent production approach proved distracting... issues emerged as the characters launched into jazz numbers: the drum kit thundered, yet the saxophones received so little amplification that only a glance at the stage during intermission could confirm their presence and numbers. (0432, Singin’ in the Rain)	However, the Orchestra played beautifully, and the concert still made for a delightful evening. Audiovisual problems aside, it imparted some glorious feelings — and undoubtedly left the film’s classic melodies lodged in hundreds of heads. (0432, Singin’ in the Rain)
Outside of the shark theme, however, there isn’t really a great amount of score, this is great for the orchestra who get plenty of time to rest, but might leave some folks feeling a little short-changed. (0001, Jaws)	When they do play though, the orchestra injects new life into the classic, especially the shark and action scenes, plus hearing one of John Williams’ most iconic scores live is a true treat. (0001, Jaws)
less comfortable seats (0128, Godfather)	It’s not really a concert, is it? But, whatever it is, it’s still an offer you can’t refuse. (0128, Godfather)
I did find the English subtitles on the screen a tad distracting, finding myself inevitably drawn to reading rather than watching. (0052, Harry Potter)	Great work, ASO. And in the words of Dumbledore: ‘Ah, music, a magic beyond all we do here!’ 5 stars out of 5 ★★★★★ (0052, Harry Potter)

Table 12 Positive Experience despite Interruptions

These are perhaps minor quibbles, but, as mentioned in Section 5.3.4, there are some tensions that arise from the hybrid nature of the FLO concert, that is, there are responses in which audience members mention that dividing their attention between the screen and the stage was tricky, confusing, and challenging and that this interrupted their immersion. However, even these reviews that criticise these attentional tensions end on a positive note.

Interruption	Still a positive experience
Hearing the musical score live was brilliant, knowing it was being played in front of you just beautiful accompanied by the tones of the choir, only when taking the time to observe the musicians in their element, however, I feel the movie distracted from them. (0039, Harry Potter)	but overall I did enjoy the experience of watching both the film (without being the biggest Potter fan) and watching the orchestra together. (0039, Harry Potter)
with a visual overload of the musicians on stage, one of the main joys of watching the performance of live music – that being the ability to study and enjoy the visual aspect of a person mastering his/her instrument – is ultimately a bit tricky. (0005, Jaws)	The addition of a live orchestra makes for a novel and entertaining spectacle upon which fans can enjoy one of their favourite film's once again. (0005, Jaws)
Watching the film while the orchestra furiously played away beneath the screen was at times also confusing. You can be torn between paying attention to the orchestra and watching the film. (0070, Harry Potter)	After such a wonderful evening of music and film when the audience filed out of the Royal Albert Hall, more than a few people could be heard happily humming 'Hedwig's Theme' as they headed out into the dark London streets. Rating: 5/5 stars.
The only issue that we had with the event was that we were distracted by the orchestra and conductor on a number of occasions. Not because they were doing anything wrong, it was just easy to let your eyes wander away from the screen and take in everything that the orchestra was doing. (0104, Jurassic Park)	But I think anyone going to see Jurassic Park, given the age of it, would've seen it prior to the event so you could argue that paying some attention to the orchestra is part of the experience!... If anything like this pops up again and they cover a film you love, don't hesitate! It really did breathe new life into a film I've seen billions of times before (even in a zoo once!). (0104, Jurassic Park)
stop-start nature of this was slightly jarring throughout, and so the immersion wasn't as complete. (0295, 2001: A Space Odyssey)	this was still a worthwhile experience... But what else is there to say? If you like Kubrick's film, you like it, and if you don't, you don't. I, personally, do, and thought this a great way to experience it. (0295, 2001: A Space Odyssey)

Table 13 Positive Experience despite tensions

We do not know exactly when and how the audience relax into the new format, when this challenge or confusion disappears, but they seem to happen nevertheless. One such confused reviewer goes to the extent of giving the FLO concert experience 5 stars out of 5. Despite all these problems, audience still consider the FLO concert a positive experience. The intense affect, feeling, and emotion the audience experience in an FLO concert, which is the theme I discuss in the next section, could be one of the reasons.

5.5. Intense Affect, Feeling, and Emotion

In an FLO concert, an audience member feels happy, happy to be attending the concert, happy to be watching the film, happy to see their favourite characters on a big screen, happy to hear the music performed live by a “magnificent orchestra,” (T) happy to see other adult fans cosplaying, and happy to relive their childhood memories.

It is a gathering of nerds of diverse age demographic. My heart is very happy and full!!
@HollywoodBowl #HarryPotterInConcert #PrisonerOfAzkaban (PT)

Reliving my youth at the Amadeus live concert... a film that makes the music geek within me so very happy (PT)

I did not think that viewing all the favourite characters on big screen again would make me this happy. It is so overwhelming. #HarryPotterInConcert (PT)

The happy audience member experiences many other feelings and emotions during an FLO concert. I discuss in this chapter each of the different affect, feelings and emotions—nostalgia, fear, thrills, chills, tears, and excitement—the audience mention as having experienced in an FLO concert.

Existing scholarship shows that each of the elements that come together to create an FLO concert—the film, music, the film’s music, and the liveness of music performance, and even audience participation—are on their own capable of eliciting emotions in an audience member. Film is an emotion machine, is a fine-tuned machine for a continuous stream of emotions (Tan, 2013). Film elicits in the audience “genuine emotions in response to artificial stimulus” (Ibid.). Music is one of the strongest sources of emotion in films (Cohen, 2010). Music by itself could elicit intense emotions (Gabrielsson, 2011). The intensity of emotions is multiplied manifold when music is experienced not alone but with others, like in a concert hall, due to the “emotional contagion” (Chabin et al., 2021) effect. In an FLO concert, all these elements come together to make the audience experience strong and intense affect, feeling, and emotions. Shouse (2005) says:

Feelings are *personal and biographical*, emotions are *social*, and affects are *prepersonal*... A feeling is a sensation that has been checked against previous experiences and labelled. It is personal and biographical because every person has a distinct set of previous sensations from which to draw when interpreting and labelling their feelings. An infant does not experience feelings because she/he lacks both language and biography...An emotion is the projection/display of a feeling. Unlike feelings, the display of emotion can be either genuine or feigned...The emotions of the infant are direct expressions of affect. An affect is a non-conscious experience of intensity (2005, original emphasis).

Nostalgia, for example, is a feeling that can be positive or negative or mixed, and hence the display of it (emotion) could be happiness or sadness or bitter-sweet. Words such as affect,

feelings, and emotions are often used interchangeably in everyday conversations. It may be that, as Shouse (2005) says, an emotion is display of feeling, but when we articulate our experience, we often say 'I *felt* emotional' (as in one of the audience member's responses in the dataset) but we rarely say, 'I *emoted* a feeling'. In the reviews and tweets in the dataset too, what an audience member means when they use the word 'affect', or 'feeling', or 'emotion' may not always match with the existing academic definitions, of which there are many across disciplines and there are continuing debates about them (see Park & Storey, 2023; Straulino et al., 2023; Gu et al., 2019; Munezero et al., 2014; Shouse, 2005; Cabanac, 2002; Ekman, 1992). So, I have presented here exactly as the audiences have transcribed their lived experience into words, and I have not attempted to precisely categorise them as affect, feelings, or emotions. Whatever it is that the audience express as having experienced in an FLO concert using these words, they say they experienced it strongly, deeply, intensely, and this *intensity* is what is significant here. There are responses in which audience members mention being filled with emotions, being moved, and touched. In these responses, they do not mention any specific emotion or feeling, nor do they mention any moment in the film as emotional; they mention only that the feelings were hard, intense, and that the emotions grew stronger, deeper, harder, more powerful, and more intense during the event.

It'd been over 3 hours since this experience began...I was filled with so many emotions...captivated, sad and exhilarated. (0189, Amadeus)

I did not think that this film could get any more emotional, but I was moved, so moved tonight... I wanted to be in the film, up there with the characters! #TitanicLive (PT)

It was magical. It was breath-taking. It was emotional. The orchestra was just wonderful. #HarryPotterInConcert (PT)

There are responses in which audience do mention what made them emotional: some say it is the film, for some it is the live performance of the music, or it is both the film and the live performance of the music. Even the active interaction and participation of the others in the audience make an audience member feel strong emotions.

Live music

The live Orchestra adds a special power and depth to the experience...with every crescendo my emotions were amplified about a thousand times over. (0010, Titanic)

The live music reaches a depth within you and elicits a stronger emotional reaction than recorded music would've with your generic household speakers. (0133, Ratatouille)

Pipe organ at the RAH blasting the music in the docking scene...it was incredibly beautiful and moving #interstellarlive (PT)

Audience Interaction

The entire crowd cheered when Harry Potter freed Dobby... I felt so emotional #HarryPotterInConcert (PT)

#HarryPotterInConcert was bloody amazing!!!! Audience was so full of love, so full of magic... Ahhh 🥰❤️ (PT)

I think the fellow audience members are making this experience so much more emotional for me... hahaha... 😂😂😂 #HarryPotterInConcert (PT)

Film and live music

the famous 'Hedwig's Theme' never fails to ignite excitement throughout the entire auditorium; and the moments of sincerity shared between Sirius and Harry become even more touching in this context. (0057, Harry Potter)

So when Jack and Rose stand at the front of the ship and that pan flute...starts to play, you feel everything so much harder. (0012, Titanic)

Ah! Music, a magic beyond all we do here!! Seeing the film with a live orchestra performing the score filled me with so much emotion and nostalgia. #HarryPotterInConcert (PT)

5.5.1. Nostalgia

In the responses in the dataset, audiences have reminisced in detail about when, where, how, and with whom they watched the film for the first time, and explain how significant an impact the film has had on their lives: the film “inspired” (T); the film gave them their “first ever film experience in a cinema as a kid” (0379); the film franchise is the one that “filled their entire childhood”, one they “grew up” with (0075); the film the audience member watched “with wide-eyed wonder” (0125); the film that “shaped [their] life in more ways than [they] know” (0022). These responses tell us how ‘invested’ audience members were in the film and how tightly intertwined the film is with their lives. Hence, it is reasonable to assume that the audience members who have offered such life-history accounts in their tweets and reviews felt nostalgic during the event.

#AmadeusLive date night with grandmother @seattlesymphony... It is serious nostalgia for us.. the film inspired me to learn operatic singing at a very young age.. I made my gramma watch the film a gazillion times while growing up (PT)

The Little Mermaid means so much to me personally. It was my first ever film experience in a cinema as a kid, my first Disney film, and is the reason why I love movies, Disney films, animated feature films, symphony orchestra concerts and musicals. As a child, I loved the fantasy element of how Ariel is a mermaid, but even though a mermaid, Ariel... is extremely likable and relatable; (0379, The Little Mermaid)

Where do I begin? This film is THE one – I know I may actually like some of the others a little bit better, but this is the film that began my journey and shaped my life in more ways than I know!... Star Wars never ceases to surprise me. I first watched what is now known as A New Hope at a fleapit of a cinema in Shropshire back in 1978. If you’d told that seven-year-old that some 40 years and a few months later he would be watching it on a big screen yet again, he’d probably have laughed into his long collared shirt. (0022, Star Wars)

The audience is taken back to their childhood. They feel how they felt while watching the film for the first time and become a child of “eight years old again.” (PT) The sweet nostalgia

is felt during the event, while watching the film and hearing the music performed live. Even the smell of “fresh popcorn” (0312) in the auditorium evokes nostalgia.

Film evokes nostalgia

On this particular evening, you’d have been hard pressed to find anyone who was encountering the film for the first time. Instead we were all remembering it. Remembering the goodness of the first time(s) (0452, Star Trek)

Getting to see the film on a big screen is always a blast to the past. I still remember viewing it four times on its opening weekend back in 1984. Everyone at school and on TV was a buzz at how original and fun it was. (0333, Ghostbusters)

Originally released in 2001, Harry Potter and the Philosophers Stone is perhaps not the strongest in the series of movies, but it provides the loveliest feeling of nostalgia. (0049, Harry Potter)

Music evokes nostalgia

“You built a time machine out of a DeLorean?” In this case, it was a time machine built out of the Toronto Symphony Orchestra, which generated the 1.21 Gigawatts required to spark the Flux Capacitor into action and blast us back to the summer of 1985 last night. (0214, Back to the Future)

The musical numbers sung by members of the cast are particularly enjoyable - you only need to hear the opening of 'Somewhere Over the Rainbow' or 'We’re off to see the Wizard' and you’re right back where you were when you first saw the film. (0449, Wizard of Oz)

I have watched this film almost every year since I was a kid...Listening to the remarkable Home Alone film score, I was instantly transported back to that feeling of an excited little kid on Christmas Eve and reminded of the emotions I felt when I first fell in love with this film. (0103, Home Alone)

5.5.2. Excitement

There are responses in which audience members mention feeling “excited” in an FLO concert. As I already mentioned in Section 5.3.1 when discussing the theme “Cultural Immersion”, the excitement is expressed in various ways in the months, weeks, and days

leading up to the concert: the eagerness to book the ticket in advance, deciding what to wear, waiting for the event in anticipation etc. Excitement during the event, however, is expressed in the form of applause, or other loud noises, at various moments during the film, when a main character first appears on screen, or during iconic moments and dialogues in the film. Excitement manifests also in the form of booing the villains.

Booing

Donald Gennaro appeared onscreen, and the audience surprisingly booed. Lawyers in the audience were not pleased by this. (0105, Jurassic Park)

The crowd...happily boos for the evil villain Darth Vader as French horns echo the ominous Vader Death Star theme. (0312, Star Wars)

It's a tribute to the complexity of Rowling's storytelling that some characters with convoluted story arcs inspired mixed boos and cheers. (0418, Harry Potter)

Cheers and applause

The audience, of course, erupted with cheers at the sight of Jeff Goldblum, and imitated his wonderfully obnoxious laugh. (0105, Jurassic Park)

Then there was the spontaneous round of applause as Scheider utters that immortal line – 'You're going to need a bigger boat'. (0001, Jaws)

Familiar scenes and musical motifs are greeted with audience cheers... (0003, Jaws)

Musical motifs are greeted with cheers, and cheering for music begins at the very beginning, after the first piece of music in the film is performed perfectly in sync with the projected visuals. This expression at the beginning is in a way a release for the fans of the film after all the pre-concert excitement, preparation, and anticipation that had been building up since the day they booked the tickets for the event. The elation is perhaps also because of the realisation that this works, this interaction between screen and stage, music and moving images, it works far better than they imagined; or, perhaps it is because of the powerful

sound of a live ensemble of musicians, often a symphony orchestra, performing an iconic piece of music: 20th Century Fox fanfare, Warner Bros. theme, *Harry Potter* theme, or the “blasting horns of the main theme” (0017) as the *Star Wars* crawl begins.

The haunting musical cue for Jurassic Park’s main titles struck a chord with the audience in the Hollywood Bowl, who responded with excited cheers. (0105, Jurassic Park)

Under the baton of conductor Louis Lohraseb, the strings-only orchestra immediately dived in to the main title, the 1,600-strong audience recognising this with applause. (0369, Psycho)

Never has the 20th Century Fox fanfare preceding the movie sounded so good, prompting enthusiastic spontaneous applause from the audience. (0430, Star Wars)

Spontaneity of the applause is significant here. As discussed in Section 2.9, unlike in some performance arts with long tradition and history, in an FLO concert, the moment and the manner of showing appreciation has not been ritualised yet, and due to the relaxed nature of the event, they perhaps will never be. So, in an FLO concert, when the audience applaud, it is reasonable to consider it a genuine expression of joy and emotion experienced in the moment. They did not have to cheer, but they did. This is because “a powerful wall of sound hits the viewers, fills the auditorium” (0131), the music “boom[s] through the auditorium” (0234). The sound is so powerful and the aroused feelings so intense that the audience could not help but applaud. The affective power of the sound of live musicians performing the score to “peak” (0131) moments “mid-movie” (0453)—the moments that are memorable, iconic, dramatic, action-filled—makes the audience feel elated. The effect of the sound of live music is compounded by the fact that it is played to a moment in the film that is considered a “peak” in the narrative. Amplifying this effect further is the “liveness” of the music and the audience being conscious of it. The audience are in an aesthetic awe, and they get to witness it all live, in person. This aesthetic awe, intense elation and emotion are then expressed immediately and spontaneously with applause and cheers.

...nothing sounded more contemporarily dynamic as the RPO following the bonkers and oxygen-stealing momentum of Miami International... The relentless kicks and swerves of an orchestra housed in an ellipse of a building underscoring the ELLIPSIS triggered dramas of Casino Royale deserved its mid-movie applause. (0453, Casino Royale)

On one level, by hearing the players perform with their instruments – that is, coming from a live source – a powerful wall of sound hits the viewers and fills the auditorium. It is an experience similar to a concert. On another, the intensity of the film sweeps up the audience in such a way that images and sound merge to create a distinctive whole. At peak moments, the score's intensity is almost overwhelming. In particular, after the climatic imperfect lock/docking scene near the end, the audience gave an ovation, recognising the passion of the musician's performance. (0131, Interstellar)

From the solo singer who sings as Jack and Rose fall in love to the enthusiastic banjos and bagpipes from the Third Class party scene (which received its own round of applause because it was AMAZING), the live music sent me from feeling ecstatic to being totally filled with dread and had many audience members actually flinching and clinging to each other when the inevitable iceberg hit. (0010, Titanic)

5.5.3. Fear and Thrill

There are loud expressions of fear like jumping off the seat, the physiological reaction to a jump-scare moment in a film (see 0001; 0003; 0005; 0429), for example, a moment such as when Ben Gardner's severed head floats into view in *Jaws*. Some gasp in shock or in surprise—a vocal reaction—at a moment despite having seen the film before.

Physical Reaction

Over forty years later, Spielberg's classic is still making audiences jump. During the live screening, several people sat around us literally jumped out of their seats as the great white suddenly appeared on screen.(0001, Jaws)

My eight-year-old companion squeezed my hand tightly in a couple of scary moments but declared the event 'amazing'. (0052, Harry Potter)

there were also far more subtle sounds of creepiness and other eerie scores that had me clenching my boyfriend's arm even though I'd seen the movie a thousand times. (0069, Harry Potter)

Vocal Reaction

Aside from the cheering and booing, gasps could be heard with the first entrance of Sirius Black... (0056, Harry Potter)

There was the odd scream here and there too, proof that this is one film that will never not be scary. (0001, Jaws)

While fear is sometimes loudly expressed, sitting on the edge of the seat, racing of the heart in thrill and (positive) tension are some physiological reactions that are not easily observed by the others in the audience. Even if the film itself is not a thriller, FLO concert offers another thrill, the thrill of a 'high-wire act', because the audiences are aware that at any moment the music produced by the orchestra could go totally out of sync with the visuals.

These rapidly paced and time sensitive moments sent our hearts racing as the orchestra expressed each and every moment fluently. (0069, Harry Potter)

My kids, who just saw the film at home for the first time a few months ago, were on the edge of their seats totally absorbed by it. (0071, Harry Potter)

The film's climax, made even more dramatic by the intensity of the live strings and drums in the auditorium, still puts me on the edge of my seat. (0350, Aliens)

Such moments as when the "live strings and drums" (0350) are intense, when the theme "bursts out of the violins" (0043), when the sound of the orchestra "boom[s] through the auditorium" (0234), or hits "as a powerful wall of sound," (0131) elicit spontaneous physiological response. All this makes the experience of watching the film with a live orchestra, what Gabrielsson (2011) calls, a "strong experience with music (SEM)." The musical score and the live performance of it make FLO concert an event where audience have a strong, intense experience as much with music as the film/music.

5.5.4. Chills

In his study, Gabrielsson (2011) asked almost one thousand participants (of age between 13 and 91) to provide a detailed account of “strongest (most intense, most profound) experience with music you have ever had,” (p.7) and his finding was a categorisation of the characteristics of strong experiences with music. The visceral affect and the physiological reactions experienced by the audience in an FLO concert—spine tingling, shiver down the spine, hair raising on the arm, tears—are in the list of bodily reactions mentioned by participants of Gabrielsson’s study of strong experience with music.

Spine-tingling

The spine really does tingle the first time you hear that first ‘Duh-Dun’ live. (0001, Jaws)

A highlight was the recurring theme commonly known as The Force Theme... as it is first played when Luke gazes at the Tatooine’s sun... The gentle, soaring swing of strings in that moment is spine-tingling... (0021, Star Wars)

the reality of listening to a living, breathing orchestra brings tingles to your spine (0443, Star Wars)

Chills

#GladiatorLive This is turning out to be the most amazing show I have ever attended. Best experience. I got chills the entire time. @SonyCentreTO (PT)

Moments that were already exciting became physical as the melodies jumped into my body and drew me deeper into the story line. It jumped into my body once the orchestra started to play. Those bone chilling moments are what made this experience a one of kind. (0069, Harry Potter)

Watching those violin bows glacially moving upwards gave it a real visceral quality and amplified its chilling effect. (0302, The Matrix)

This “visceral” quality—spine-tingling, piercing, shiver down the spine, melodies jumping into the body—is affect, which is the “intensity of the impingement of sensations on the body” (Shouse, 2005). “Intense” is a word audience members use often when describing their experience of an FLO concert. “At any moment hundreds, perhaps thousands of stimuli impinge upon the human body, and the body responds by infolding them all at once and registering them as an intensity. Affect is this intensity.” (Ibid.) Besides spine-tingling and chills, intense affective responses mentioned by the audiences are hair raising/standing on the arm/back, or goosebumps.

Hair raising/standing on arm

Other moments that deserve an honourable mention were the final space battle and the ending when the heroes were honoured in a ceremony for their bravery. The live music and images combined to make those scenes truly hair standing on the back of the neck stuff. (0015, Star Wars)

Each time the orchestra started up there was a high sense of anticipation, and there were often moments where the hairs on your arms rose with excitement. (0072, Harry Potter)

Each breathtaking reveal now had extra depth - a personal highlight of mine being the moment Hogwarts is first revealed to the students and in-turn the audience. I have always found this to be one of the best scenes in cinema history, and now accompanied by the soaring violins, cellos, brass sections and more - it will forever be an experience that will raise the hairs on my arms. (0080, Harry Potter)

Goosebumps

Wow! #GladiatorLIVE @SonyCentreTO is #EPIC ..it is giving me serious goosebumps. (PT)

#HarryPotterinConcert...I had goosebumps constantly! (PT)

Intermission... my god!! had goosebumps right from the 1st note... #InterstellarLive (PT)

A systematic review of 167 research papers published on “chills” from 1980 to 2020 was published in 2021, in which de Fleurian & Pearce (2021) characterise music-evoked chills (MECs) as “a sudden, fleeting, and pleasurable physical reaction to music-driven properties (whether they are acoustic, musical, or emotional), most commonly originating from the head, neck, back, or arms” (p.42). From their synthesis of findings from 167 existing empirical and theoretical literature on chills, they propose a detailed list of acoustic, musical, and emotional properties (p.25) that elicit chills when listening to music.

Acoustic	loudness, event density, frequency range, roughness, dissonance, or fluctuation strength, brightness or sharpness, interaural level difference.
Musical	crescendo, build-ups, and climaxes; changes in structure, melody, or harmony; rhythmic properties; textural changes—entrance or interplay between instruments; voice and lyrics; slow movements; virtuosity.
Emotional	perceived valence, perceived emotionality, perceived meaning.

Audiences of FLO concerts, when describing a physiological response to a moment in the film/performance, sometimes mention or provide clues about what according to them caused such a response, and some of these causal factors are in the list of properties de Fleurian & Pearce (2021) have identified.

Audience Response	Possible causal factor
I get goosebumps listening to the orchestra while watching the film. I really cannot discern if the music is live or recorded. It is perfection at its finest. 🙌 #HarryPotterInConcert (PT)	Musical: Virtuosity of the musicians
It was a goosebumps-moment hearing that iconic piece of music performed live with such gusto. You can feel every reverberation of the guitar riff! (0148, Skyfall)	Acoustic: Brightness, Loudness Emotional: perceived valence, perceived emotionality, perceived meaning (“iconic piece”)
The sound of the instruments combined together gave me goosebumps (0167, Love Actually)	Acoustic: Event density, Loudness

Table 14 Causal Factor for Goosebumps

There are responses in which the audience member has not explained the cause of goosebumps they felt. They have, however, left some clues (mentioning a specific cue in the score or a moment in the film) that we could use to deduce the cause.

Got goosebumps listening to “Cornfield Chase”, “Stay”, and “No Time for Caution” played live by an orchestra at #InterstellarLive @RoyalAlbertHall #Signs #Music (PT)

In this case, loudness could be a cause, for there are other responses about the powerful sound of 9999-tube pipe organ (on which the cues mentioned in the quote are played) in the venue literally shaking the seats. Musical factors such as crescendi, build-up, climax could also be a cause, for in Richardson et al.’s (2021) analysis of the cue ‘Stay’ they discuss viscerality, volume, gradually ascending phrases (building up), swell, and crescendo:

The cue gathers emotional—and visceral—force through an incremental increase in instrumentation, volume, and gradually ascending phrases. As Cooper’s rocket

launches with Wagnerian excess, the music continues to swell in volume and pitch, rising chromatically towards an ear-piercing pinnacle of strings and trombones, which provide emotive answering phrases. The combination of orchestration, a rising chromaticism sequence, dynamic range (a forceful crescendo), and pitch range (highs and lows), mark this music clearly as Wagnerian. (p.390)

On the Buckbeak's flight moment from the film *Prisoner of Azkaban*, an audience member says:

the gorgeous, soaring sections where Harry is flying Buckbeak for the first time suddenly raise goosebumps on your skin (0057, Harry Potter)

Nicholas Buc, who has conducted orchestras for the FLO concerts of the film *Prisoner of Azkaban*, the film in which the Buckbeak flight moment happens, says, "where it sits compared to... everything we played has been pretty small chamber-like, very intimate, little soloistic instruments, all of a sudden, this is really a time where you get the whole orchestra playing a soaring melody... it is a shining moment in itself. There is no dialogue or anything" (Art of the Score, 2018, 1:07:12 – 1:13:15). The sudden change from small and intimate to large, bright, loud sound could have caused the goosebumps.

The mechanism in the body that creates such visceral responses as goosebumps and chills and the consequence of it seems to be similar to the pain mechanism in our body and its consequence.

The affect mechanism is like the pain mechanism in this respect. If we cut our hand, saw it bleeding, but had no innate pain receptors, we would know we had done

something which needed repair, but there would be no urgency to it. Like our automobile which needs a tune-up, we might well let it go until next week when we had more time. But the pain mechanism, like the affect mechanism, so amplifies our awareness of the injury which activates it that we are forced to be concerned, and concerned immediately (Tomkins as quoted in Shouse, 2005).

In an FLO concert, relationship exists between audience member's body and the film, between audience member's body and other bodies (of other audience members and musicians) in the venue, between the audience member's body and the music. When an audience member becomes immediately aware of the sensations in their body, they become aware of that which they think caused those sensations, that is, they become immediately aware of some aspects of the film, the music, the live orchestra, and perhaps even the presence and response of the other bodies in the audience. Hence, the audience, when describing their experience of chills, remember to mention the element—a piece of music, a moment in the film, the liveness of the music, or a combination of elements that caused the affect.

The spine really does tingle the first time you hear that first 'Duh-Dun' live. (0001, Jaws)

a goosebumps-moment hearing that iconic piece of music performed live (0148, Skyfall)

The live music and images combined to make those scenes truly hair standing on the back of the neck stuff (0015, Star Wars)

5.5.5. Tears

Another physical response that is considered as intense an emotional, physiological response as chills is happy tears.

Magical Evening. I cried. #interstellarlive (PT)

cried my way through #HarryPotterInConcert at Royal Albert Hall.. it is breath-taking! Stunning!! 💜❤️🍀👉💙 (PT)

It was good, SOO GOOOD. I sobbed for how good it was. Life is magic. I am so happy. #TitanicLive (PT)

Psychophysiological responses for music-evoked tears are different from music-evoked chills. Music-elicited tears may induce not only physiological arousal (like music-elicited chills) but also psychological calming, a release of tension, a feeling of relief, a cathartic effect, a release that is not observed with music-elicited chills (Mori & Iwanaga, 2017, p.2).

In an FLO concert, there is not only music, there is live music, there is not just live music, there is also a film projected on a big screen, which by itself (without the “live” orchestra) could elicit tears. This is crucial because “the emotional response of music-induced tears may be distinct from that of film-induced tears... laboratory studies using film indicated that tears were accompanied by increased distress and did not produce any immediate mood improvement,” (Ibid.) that is, there is no cathartic effect in film-elicited tears as there is in music-elicited tears. This, however, could also be because “experimental studies have used sad film as stimuli. As the main character has great ill luck in such films, the viewers find it difficult to experience relief or pleasure” (Ibid.).

In their responses, audiences have mentioned one of these elements—a moment in the film, a passage of music, live orchestra playing the music—or a combination of more than one element as the elicitor of tears. It is perhaps always a combination of more than one

element; film and music, film and live orchestra playing the music, and so on. In the audience responses quoted below, those quoted under 'Film' are responses that specify the film as one of the factors that elicited tears, for the moment in the film that elicited tears has been clearly described. The difference between the quotes under 'Music' and 'Live music' is that in the responses quoted under 'Music', the live orchestra is not mentioned as the cause of tears, whereas in the quotes under 'Live Music', the word 'live' or the name of the orchestra or the orchestra's Twitter user name is mentioned. So the audience's responses are quoted under each causal element considering only the elements explicitly mentioned.

Film

cried when Hagrid was reunited with his beloved students at the very end of the movie (or was that last one just me?). (0075, Harry Potter)

And I know this is the most important part, so here it is: I managed to not cry during the bits I usually cry at but could not hold it together when Rose whispers "come back!" and blows the whistle. (0012, Titanic)

In all honesty, I probably shed tears in 15 different instances throughout the film. I had never seen Sorcerer's Stone in theaters since I was eight and my sister had been born 10 months prior, so to experience it in this manner felt like my first time seeing it on a cinematic level. (0387, Harry Potter)

Music

Cried twice during #JurassicPark last night. Bloody John Williams! (PT)

And when Harry goes for a ride on a glorious mythical beast, the majestic and soaring score almost made a tear come to your eye. (0042, Harry Potter)

I cried when the opening credits music played on, it is truly one of the most iconic soundtracks ever. You're my hero John Williams #HarryPotterInConcert (PT)

Live music

#HarryPotterInConcert I was not prepared to hear this score live. It was a thing of absolute beauty. I cried like a baby throughout (PT)

Too many notes! Nah!! The number of notes was just right... and the last ones played by the musician in the Royal Scottish National Orchestra made me cry!
@RSNO @RSNOChorus #amadeuslive (PT)

#jurassicparklive It was not Mahler, I know... but oh boy did it make this soprano shed happy tears.. thank you Royal Philharmonic Orchestra @rpoonline (PT)

Film and Music

I managed to not cry during the bits I usually cry at... but could not hold it together when Rose whispers “come back!” and blows the whistle. From that point on my face was readily saturated, as were the faces of the hundreds of people around me, right up until the key change in ‘My Heart Will Go On’, whereupon my soul ascended to a higher, purer plane of existence. (0012, Titanic)

Then the moment finally came: The brachiosaur appeared, John Williams iconic score continued, and it was difficult to not be moved. It was as if the audience was seeing a living dinosaur in the same way as the characters onscreen. We cheered out of our love for the moment as tears welled in our eyes. A beautiful moment experienced like new again. (0105, Jurassic Park)

Film and Live music

Original song “Somewhere In My Memory” ...has its theme constantly played throughout the film (giving me goosebumps), but is predominant from the scene in the church where Kevin finds an unexpected ally in his neighbour Marley... With the Melbourne Symphony Orchestra...accompanied by both the Australian Girls Choir and Conchordis Chamber Choir, this particular scene, although utterly beautiful already, was even more magical to witness with music being played live. Captivated by the moment, I even shed a few tears. (0103, Home Alone)

it was a night of cinematic and musical warmth that made me cry some happy tears (more than once) before it was over. (0344, It’s a Wonderful Life)

I feel very blessed to have grown up with The Little Mermaid, and for me, everything has come full circle by witnessing it performed live with the Melbourne Symphony Orchestra. Attending this concert was one of the best experiences of my life. I was moved to tears. (0379, The Little Mermaid)

Film, music, live music, film and music, film and live music—these are the elements or combination of elements that the audience have mentioned as causing tears. FLO concert gives the audience, what Gabrielsson calls, a strong experience with music, so strong and intense that it elicits tears and chills. They experience physiological affective responses such

as shiver running down the spine, spine-tingling, hair raising on the arms/back, and goosebumps; all spontaneous responses to hundreds and thousands of stimuli impinging upon their body. The experience of affect makes the audience more conscious and aware of their biological state, and in turn they become more conscious of the source of the stimuli—the film, the music, the live orchestra, the combination of the film and the live orchestra—that caused this affect. Just as pain from a cut in the hand makes one aware of the presence and the sharpness of the object that caused the cut, this awareness of biological state during FLO concert helps the audience become aware of or be reminded of again—and *learn*—the presence and the power of aspects of the film, the music, and the live orchestra that caused the intense affect. I discuss this aspect of learning under the theme *Illumination* in the next section.

5.6. Illumination

The orchestra did an amazing job capturing all the key moments of John Williams' score down to the last chime. During certain parts of the show, a particular element of the music would stand out and spark my curiosity as to what instrument was responsible for creating that specific sound, so I would start to scan through the orchestra to try and determine which musicians were playing. Oftentimes it was very difficult for me to find the source, because it would be a solo keyboard player or percussionist way in the back. Realizing this, I was amazed that a singular musician could be responsible for creating such a key part of the score. This was something that I had never thought about while watching the movie at home and it gave me a whole new perspective on how difficult it must be to compose a film score. It was intriguing to witness in person how all of the individual components from each instrument come together to create the music that seamlessly accompanies each scene. (0041, Harry Potter)

Audience mention that they “never thought about” or “never truly appreciated” the score in the film until they attended the FLO concert, that is, they learnt something new during the concert: something new about the film's score, about the instruments used in the score, about how difficult it is to compose music for a film, about “how important musical themes

are to the movie” (0044), about how “music greatly affects our emotional reception of a film” (0080), and about how music “seamlessly accompanies” (0041) the moving images in the film. Audience say that they did not pay much attention to or appreciate music in films before attending an FLO concert.

I totally enjoyed. Till this evening I did not appreciate how brilliant the background score is in the entire film #HarryPotterinConcert 🌸👤🎵👏👏 (PT)

It really made me appreciate how much hard work goes into something that sometimes, I so passively consume. It is easy to forget how much of an impact music has on a film. From spectacular scores to the simplest of sound effects - music greatly affects our emotional reception of a film, most of the time without us even noticing. (0080, Harry Potter)

Admittedly, I had never truly appreciated the score for Home Alone until last night. John Williams is an absolute genius. He cleverly creates light and happy melodies and includes the use sleigh bells in his score to remind you of Christmas. (0103, Home Alone)

As discussed in Section 1.4.3, Cohen’s Congruence-Associationist model (C-A M) helps us understand how in an FLO concert the audience appreciate the score they never much noticed before. C-A M explains how human mind processes multiple audio and visual stimuli when watching a film. There are five levels of information processing (A, B, C, D and E), the middle level C (see Figure 4) is where the conscious experience of the film happens, it is where a working narrative is constructed from moment to moment. At the first level A, the mind quickly processes all the auditory and visual information, and this processed information is sent to the level B, where it is separated into structure and meaning components. This is where our attention is drawn to the visual information that is structurally congruent with the auditory information, that is when music is said to be ‘mickey-mousing’ the moving images. Information from level A is also sent to the level E. This is to initiate a search in the long term memory for the story grammar, and the result of this search is sent down to the level D, where a hypothesis is generated. At level C,

information from B and D are reconciled, and expectations are created; we are curious to know more. What will happen next?

C-A M explains how mind processes information when watching a film for the first time.

When we watch a film the second time, we already know answers to all these questions. In an FLO concert, most people in the audience are not watching the film for the first time.

Hence, in an FLO concert, the mental resources used for constructing a 'working narrative' is totally free and available, so it could now be utilised to consciously pay attention to other aspects of the film and the concert, such as the sight and the sound of a performing orchestra and the affective power of orchestral music. Moreover, the presence of a large live orchestra on stage invariably draws audience's attention to the film's score.

Audience remark that the presence of a live orchestra: meant that "the music took centre stage" (0082); brought the music to the "forefront" (0020, 0089, 0090, 0103); keeps "the music... [in] the foreground instead of the background" (0078); makes "the music... the main attraction" (0054); puts the music "front and center" (0092); "placed much greater emphasis on the score" (0008); "pumps up the volume and immediacy of the score" (0124); "[made it] easier to imagine what lies beneath the surface" (0006); "brought to the forefront" the sound of softer instruments used in the score (0013); "allows audiences to hear, little overlooked details [in the score]" (0089), "brought immense sense of importance to the music itself" (0272). Hence the audience could not help but pay attention to the film's score, which they never thought about much, or truly appreciated, until attending an FLO concert. They learn and understand how important music is to a film.

the live orchestral performance only served to reinforce the importance of Greenwood's score to the movie. (0407, *There will be Blood*)

it was a spellbinding evening that reinforced the importance of the music to Coppola's vision. (0127, Godfather)

These concerts do a wonderful job at highlighting and supporting the importance of music in film... Every film I have seen in this series has always drawn the score in to an entirely new light for me... (0062, Harry Potter)

Audience explain why they now consider music important and what they think music does in a film. They say that music elevates a film; music makes the story powerful; music creates momentum and pace; music enhances the emotions; music is the driver of emotions such as "the suspense and the horror" (0446); music is the film's "heartbeat" (0406).

it gave the audience a new appreciation for the incredible role music has in elevating a film from merely entertaining, to truly captivating...for everyone there – be they lifelong classical music lover or first-time symphony-goer – it gave new insight into how the stories we love are made all the more powerful by the music that accompanies them. (0059, Harry Potter)

What is made very apparent is just how the momentum of Bond, the pace and fortitude of the character is reliant and often created through... music. (0453, Casino Royale)

The NSO's performance was a fantastic reminder of both the breadth and power of the music in this film and how much it enhances the emotions portrayed on screen. (0355, Harry Potter)

An awareness of the importance of music in films is linked to an awareness of the importance of perfectly synchronising the music with the visuals in an FLO concert. If the music played goes out of sync, the audience could remember the mistake for months: "Jaws live at The Royal Albert Hall (RAH) last year, I was there when the musical cue for Ben Gardner's head was mis-timed" (0429). Without anyone explicitly explaining the complexity of the task at hand (in the instances quoted below, there is no mention of a pre-concert talk in which usually people involved in producing the film or the event impart some knowledge), the audience seem to immediately and intuitively understand the challenge. They understand the skill the musicians and the conductor possess to play the music

perfectly in sync with the pre-recorded film comprising of the visuals, sound effects, and dialogues.

#HarryPotterinConcert is 🍌🍌🍌. It is so amazingly well done. The orchestra is beautifully in perfect sync with the visuals throughout. Performance was stunning :-) (PT)

The part that for me completely stole the show was during a chaotic quidditch match in which music became madness in our heads, but perfectly synchronised as always by SSO. I was completely mesmerised by the fact that if it had actually been a disorganised, badly played piece of music it would not have been able to recreate the sensations we were supposed to feel at each turn of the game. (0040, Harry Potter)

Playing against a projection of the film itself, the orchestra never missed a beat, every tremolo and pizzicato string playing right to the heart of Plainview's journey towards greed and destruction. (0407, There will be Blood)

Some audience members even mention noticing subtle nuances and smaller details in the score.

Is the score I heard in #harrypotterinconcert different from what I heard in the film? I heard music I had not before!! (PT)

The scenes where I noticed them the most were quiet moments of dialogue where the music is typically so quiet that you hardly notice it's there. Thankfully, they played it louder than normal, so I could hear and appreciate every measure. (0043, Harry Potter)

To be fair, both my guest and I are "Star Wars" fans with a background in music and arts. Both of us noted smaller details that we noticed in this viewing that we had not before. (0016, Star Wars)

The quotes above refer to 'some' generic nuances, but there are responses in which audience members describe the specific nuances in the score they noticed for the first time in the FLO concert setting.

This one particular moment comes to mind, whereby Spock is having a heartfelt conversation with his mother just as Giacchino busts out the erhu which comes and tugs at your heartstrings like only an erhu can. I had previously not actually been aware of an erhu in this score due to it probably being balanced more quietly in the film. (0144, Star Trek)

The differentiation between Middle Earth's different races is assisted greatly by the score where Shore has placed a different leitmotif on each of Middle Earth's groups (essentially

different musical characteristics). Whilst this is something I was aware of from watching the film previously, the subtle blending of the leitmotifs is something that is only picked up upon with such a grand emphasis on the soundtrack. The Shire scenes are accompanied by light hearted folk flutes and subtle guitar but can easily blend into the more sinister Mordor scenes as sinister chanting and blazing tubas replace the breezy flutes. (0099, Lord of the Rings)

It isn't simply the music score, but also sound effects that are recreated by WASO with various instruments. The ticking clock sound when Hermione and Harry go back in time was admittedly a little loud given how long it goes for, but it is a particularly urgent scene, and it does help you empathise with the pressure the characters are feeling. A highlight in terms of sound effects was certainly those made by the voices of the choir accompanying the orchestra. (0056, Harry Potter)

Audiences who are trained in music (who explicitly claim to be musicians in their responses), or are extremely familiar with the film's entire score, too noticed nuances in the score, nuances they think they could never have noticed watching the film in any other setting.

As a musician, I've spent years listening to the Harry Potter scores; I have a special playlist that is dedicated to them. I thought I knew them like the back of my hand. I can usually tell which track is from which movie and at least name the scene if not the track title....hearing the music live meant that I heard more of the intricacies. The textures and counterpoints that I had never heard before gave me a greater insight into the film. For example, when Fawkes is battling the Basilisk, the horns play Fawkes' thematic music (think the tune playing while Fawkes flies out of the Chamber), while the strings play the Chamber of Secrets theme (that ominous tune... you know the one). Another example would be that at the end, when Dumbledore is talking to Harry, there is a small segment of "Hedwig's Theme," transposed, that musically connects Harry and Dumbledore more. (0068, Harry Potter)

Despite knowing this score almost note-for-note, I was amazed at how many subtle nuances I could hear in this setting that are sometimes missed when watching the film. Low bass rumbles, clusters, delicate counter-melodies, and moments where the score enhances the sound design, such as when Dumbledore uses his 'Deluminator' in the opening scene. When you hear it played in front of you, you are suddenly able to appreciate every crevice of what is happening in John Williams' incredible orchestration. (0392, Harry Potter)

one of the advantages of the live music was how much more aware I became of all the exciting textures and instrumentation used. As a musician this definitely enhanced the experience for me... I think I often take symphonic music for granted, given how often I am exposed to it, and how often I play it. Today however, I had the pleasure of being reminded how evocative and powerful good symphonic writing and playing is. How intensely it can affect our emotions, and how much it actually appeals to everyone when it's given a chance to. (0144, Star Trek)

Deliberate silence in a film's soundtrack can be intense too. There are responses in which the audience say that they learnt to appreciate the rationale behind the silent moments, moments where there is no music. In an FLO concert, ubiquity of music in a film makes the audience aware of the meaning of moments where there is no score because they could now clearly see the entire orchestra sitting idle on stage. The audience learn that the silent stretches increases the impact of the music when it does start to play. Just as there are responses—as I discussed under the theme Interruption—criticising the idleness of the musicians for long stretches of the film, there are responses in which the audience say that it was illuminating to realise that the absence of score is also an aesthetic choice that aids or enhances the narrative.

It also reinforced one of the most undervalued facets of film scoring: brevity and economy. For a two and a half hour movie there are barely 50 minutes of score in it, with carefully judged periods of silence heightening the impact of the music when it does arrive. (0407, There will be Blood)

Until #NewHope concert I had not realised that so much of the Battle of Yavin has no score. The trench run sequence relied entirely on the dialogues and sound effect. It is a credit to the makers who just knew when the score is not needed #StarWarsinConcert (PT)

I took much more notice of not only the individual notes and songs, but also the use of silences; when the orchestra relaxed between songs, my eyes turned toward the screen and I became acutely aware of the images that Jackson wanted to stand on their own without the power of the score behind them. (0092, Lord of the Rings)

There are responses in which audiences say that their eyes turned as much towards the stage as towards the screen. They watched the orchestra performing music as much as they watched the audiovisual of the film playing on the screen. So, though I discussed about audience forgetting the presence of the musicians in an FLO concert in section 5.3.3, audience did not forget the presence of the live orchestra for the entire duration of the concert.

I think I watched the orchestra as much as I watched the film. (0022, Star Wars)

I found myself constantly switching between watching the orchestra and the movie. (0144, Star Trek)

Sitting a few rows back from the stage, it's a powerful feeling to hear the orchestra start to play as the opening credits begin. The music swells, and even as the film got moving I found myself watching the musicians as much as I was watching the movie. (0084, Harry Potter)

Audience pay attention to, or become conscious of, music and musicians' performance during key, dramatic, high, frantic, iconic, climactic moments, or major musical moments in the film, moments when the music swells, when the orchestra "truly shine[s]" (0404), when the entire orchestra swings into action, when each instrumentalist is seen frantically playing their part. For example, during sequences such as chase and action in Mines of Moria from *the Fellowship of the Ring*, the flight over the moon in *E. T.- The Extra Terrestrial*, the Buckbeak's flight from the *Prisoner of Azkaban*, the first sight of the brachiosaurus in *Jurassic Park*, the docking scene from *Interstellar*, the Binary Sunset from the *Star Wars*, the shower sequence in *Psycho* etc. During these sequences, audience learn to appreciate the power of symphonic sound and the effort it takes to create the sound.

The key musical moments of the film made people sit up in their seats; such as the introduction to the Titanic itself, when it sets sail, and the romantic scenes throughout the first half. But for me, the key moment was the iceberg. Once the ship is faced with it, the music quickly changed its pace and sound. My personal favourite moment from Horner's score began as the crew of the Titanic desperately tried to miss their inevitable doom. The frantic strings section chopped and sliced at every note with precision accuracy, while the percussion section pounded and smashed their way between the strings, giving us all a reason to be afraid. "Hard to Starboard!" shrieked through the hall along with the might and power of the Orchestra. It was a pleasure to witness. (0011, Titanic)

The Lighting of the Beacons is one of the most epic, powerful moments of the trilogy and a passage free of dialogue, giving the orchestra a chance to truly shine. The performance easily stands up to the level of the original soundtrack...(0404, Lord of the Rings)

Most of the time was entirely possible to forget the music was being performed live, below the cinema screen. But there were a few moments when it wasn't. Occasionally conductor Hamish Mckeich's conducting drew the eye, especially in the seconds leading up to the

intermission when the Millennium Falcon was captured by the Death Star. It was a joy to behold. (0029, Star Wars)

When audience do pay attention to the orchestra, during key moments or at other times, they closely observe the individual musicians playing their parts. They learn to associate a sound with an instrument, learn which instrument creates which sounds in the score, and how a musician interacts with and plays a musical instrument to produce a particular sound. We as humans have innate ability to link a sound to an instrument, and one does not need to have had a formal musical training to be able to do that,

Observe that in order to be re-presented in sound, visual phenomena...must be understood as having a characteristic motion or position. Such interpretation is possible because we know from experience how things move:...large objects move slowly and their position tend to be low—close to the ground; small things generally move more rapidly, often seemingly irregularly, and their position is often high....Ordinary experience couples large size with heavy weight, and heavy weight with slow motion and low position. Similarly, the acoustics of sounding bodies links large size with low pitch, slow sound activation, large volume, and dark tone color.

(Meyer as quoted in Audissino, 2017b, p.113)

So an audience member could discern on their own what a celeste is when Hedwig's theme is introduced on it at the beginning of a *Harry Potter* film. Especially with solo musical parts, the audience (whose seating position allows the visibility of the entire orchestra) could easily spot the soloist moving their body and engaging with a musical instrument on stage, and learn that the sound they are hearing now is being produced by that particular

instrument. They learn that it is possible to use the wooden frame of a cello as a percussion instrument when they see a cellist hitting the frame to produce the sound of a ticking clock in *Interstellar* Live. They learn how a glissando on harp could be mimicking, or ‘mickey-mousing,’ the direction of movement of a character on screen (0067).

I learnt what a Celesta is @HouSymphony #HarryPotterinConcert (PT)

Interestingly percussing sound was made by hitting [the wooden frame of a melodic] instrument :-) at #InterstellarLive @RoyalAlbertHall... (PT)

What I found really entertaining during the screening of the movie was associating a sound with an instrument, so I was continuously checking on who was playing what in the orchestra. (0040, Harry Potter)

All this leads to an appreciation of the sight and the sound of a live orchestra, the aesthetic effect and affective power — “powerful wall of sound” (0131) — of a live orchestra. They could now appreciate how differently affecting an experience listening to live music is from that of recorded music. As I already discussed under the theme ‘Intense affect, feeling, and emotion’ (Section 5.5), the audience learn that the live orchestra makes them experience intense affect, feeling, and emotion. They learn that liveness, that is, copresence with the musicians and “being in the room with the music” (0234), makes everything seem or feel far more “immediate” (0346), “emotionally charged” (0027), “intense” (0386), “important” (0012), “bigger” (0003), “amplified” (0006), “enhanced” (0092), and “heightened” (0004).

The tension and the power of the film are lifted to a whole new level with the addition of a live score. Everything feels bigger and more disquieting; everything hits harder and lingers longer. (0003, Jaws)

It seemed that the presence of the Melbourne Symphony Orchestra made every moment feel more emotionally charged and vivid. (0027, Star Wars)

Listening to the live orchestra made a lot of the action-packed scenes more intense: The game of wizard chess was especially dramatic. (0386, Harry Potter)

Some audience members explicate further in their responses. They mention experiencing the power of live music through specific moments from the film, or a song, or through sounds of specific instruments or instrumental sections in the score.

To witness the staccato, unified, down-bow of all 42 instruments at the same time as the swift stabs of Norman Bates' knife into his victim secretary Marion Crane was, well, startling despite the countless times I'd seen "Psycho" before. (0228, Psycho)

The brass section got the expected workout, but the immediacy of the trumpets and horns was stunning within the confines of the concert hall, with no meddlesome downmixing attempting to balance orchestra with sound effects and dialogue. (0297, Apollo 13)

The live performance of orchestra and choir amplified that feeling tenfold, from the delicate, barely noticeable strings in quieter moments to the glorious voices of the choir adding a sense of wonder to the spectacle parts... A close encounter I'll always be grateful to have had. (0361, Close Encounters of the Third Kind)

Walmsley (2019) says, "Engagement, flow/immersion, and learning/development are co-dependent processes which exist in a symbiotic relationship" (p.231). Similarly, in an audience member's experience of an FLO concert, Immersion, Intense affect, feeling, and emotion, and Illumination are in a symbiotic relationship. At any given moment an audience member could experience all these three I's at once. Hence some of the audience responses quoted above could as well be discussed under immersion ('immediacy', 'confines of the concert hall', 'a close encounter') and intense affect, feeling, and emotion ('startling', 'stunning', 'amplified the *feeling* tenfold'). Similarities between the experience of immersion and the flow experience are often noted in the discussions about attention of the audiences engaging with other audiovisual narrative media such as video games.

...strategic immersion results from a player's intense preoccupation with observation, calculation, and planning. Tactical immersion refers to the form of immersion experienced when playing hectic action games where continuous

demands for reactions to occurring obstacles give rise to complete attentional surrender...these definitions of immersion greatly resemble the experience of flow, which also describes the experience of playing video games. Flow arises when an individual performs an activity of interest in which the perceived challenges correspond to the perceived skills. (Nilsson et al., 2016, p.115)

An audience member is in a state of “flow” (Csikszentmihalyi, 1990) when they have an “optimal experience”, and an experience is optimal “when there is a sense that one’s skills are adequate to cope with the challenges at hand” (Ibid., p.71). The other possible states based on the challenge posed and skill possessed are boredom, apathy, worry, anxiety, arousal, control, and relaxation (see Figure 24).

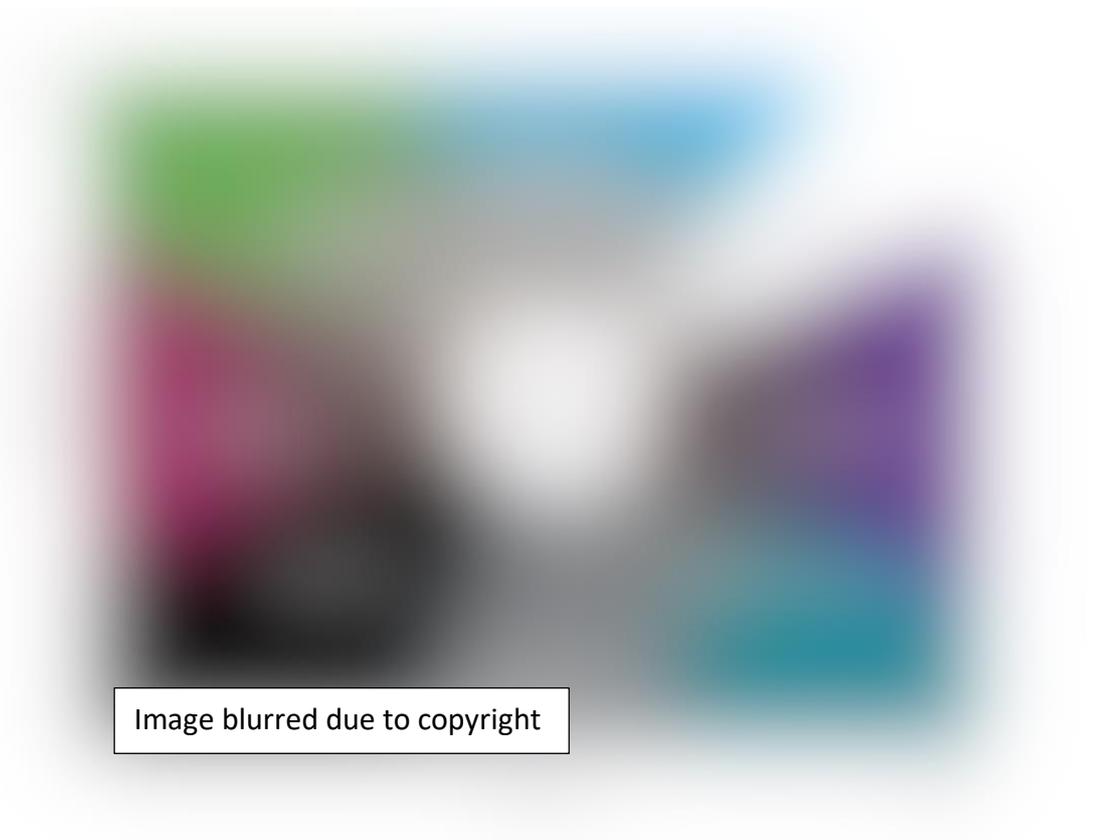


Image blurred due to copyright

Figure 24 Flow Model (Fligby – The Leadership Game, 2020, 1:07)

During an FLO concert, an audience member's experience is not always optimal, they move between states of arousal, flow, and control. They are in 'control' when they choose to, or when they, due to narrative immersion, ignore the challenge of paying attention to the music and the musicians' performance and focus entirely on the film as on integrated entity. The audience are in a state of arousal when they are learning to, or actively making an effort to, optimally divide their attention between the audiovisual on screen and the sight and/or the sound of the musicians performing on stage. The audience are in a state of flow when they begin to effortlessly meet the challenge and pay attention to everything that is happening on the screen and the stage. An audience member, who has been a fan of the film, who has been 'invested' in the 'iconic' film as a cultural object for years, is less likely to enter the states of apathy, worry, anxiety, or boredom, the states where challenge is too high and the skill level too low. So, the challenge posed by the FLO concert by augmenting the film with a live orchestral performance is manageable. If an audience member finds the challenge of paying attention to both the film and the live performance too high, they could always optimise their experience by choosing only to be immersed in the narrative of the film. This act of choosing may not even be conscious and deliberate. As already discussed in Section 5.4, there are audience members who have found negotiating their attention between stage and screen tricky, challenging, and confusing, but despite these criticisms these reviews end on a positive note (See Table 13).

As I already mentioned in Section 5.3, an audience member experiences different types of immersion during an FLO concert. There is, however, some difference between being immersed (or being in a state of flow) when reading an unputdownable novel in a crowded, bustling coffee shop in the city and being immersed in the narrative and the multisensory

stimuli of a film in a darkened concert hall. Immersion could also be a “property of the technology mediating the experience,” (Nilsson et al., 2016, p.111) which is called “system immersion,” (Ibid.) the type of immersion that is not a subjective response of the perceiver. For example, the intensity of ‘system immersion’ enabled by a closed venue is different from that of an open-air venue where the environment is not as controlled and contained.

Let us consider a system that is entirely different from that of an FLO concert: reading a book in a coffee shop. Static text on paper and a large performance venue that can hold thousands of audience members—and that contains within the confines of its walls and ceiling the stimuli emerging from the big screen and the large orchestra—are two different systems enabling vastly different degrees of sensorial immersion. The reader in the coffee shop would have to make a lot more effort to block the external stimuli in a coffee shop to stay immersed in the narrative of the book compared to the audience member watching a film with a live orchestra in a large concert hall. So, in an FLO concert, the system immersion afforded by the big screen makes it comparatively easier for the audience to direct their focus onto the film and its narrative. Moreover, as the audience member has seen the film before, they are in a state of control, they feel comfortable, they know what happens next. So, in an FLO concert, they could focus on other details in the film, the details they never noticed before. For example, the subtitles flashing on the big screen make the audience hear the dialogues they never heard before in the film.

The attention to detail in the construction of the droids was very noticeable with a larger screen and there seemed to be a reoccurring theme of Stormtroopers struggling with locked doors. (0016, Star Wars)

With the music and audio separated, the special effects soundtrack to the film also went to a different dimension. In all the times I’ve seen the movie, I have never heard the medals presented to our heroes by the Princess clank off her jewellery before. (0032, Star Wars)

The dialogue of the film is also subtitled – to understand it at times over the live music – and some of the obscure dialogue comes to light. At one point, Mary is called an “idiot” by her mother, which is hilarious, and we finally understand what Nick the Bartender...says when he doesn’t recognize George, “I don’t know you from Adam’s off ox.” Which is an old-timey term referring to driving an ox team. (0345, *It’s a Wonderful Life*)

The audience member’s attention, however, is invariably drawn to the stage sometimes, for example during key dramatic and musical moments, when they experience a challenge-based immersion, when they are in a state of arousal. The sensorial immersion and the intense affect, feeling, and emotion caused by live orchestra keep the event continuously novel and interesting and that keeps the audience in a state of arousal. The audience may not possess adequate skill needed to cope with the challenge of watching and listening to the performance of the orchestra alongside watching the visuals of the film. The audience may not have the skill needed to optimally negotiate their attention between the screen and the stage, but because they are in a state of arousal—a state in which Csikszentmihalyi says one tends to “learn” (TED, 2008, 16:40-16:50)—they make an effort and develop the skill needed to reach the state of flow. When they are aroused, the audience’s interest on that which they perceive to have caused the arousal—the live orchestra, in this case—is piqued. They become curious: “During certain parts of the show, a particular element of the music would stand out and spark my curiosity” (0041). They then pay attention to the orchestra, the sight of it, the sound of it, the musicians that make it, the music the orchestra produces, and the role music plays in the emotional effect of the film.

It’s a human compulsion to open things up and see how they work, and experiencing a film with a live orchestra is like examining a watch with an exposed mechanism. When we can physically see the mechanisms that drive the score – the players and their instruments – the music is emphasised as not only intrinsic to the film, but as the force which keeps it ticking. (0245, *There will be Blood*)

I knew that the orchestra would be involved but I wasn't expecting a chorus to be a part of the event, and that added a whole different sonic dimension to the performance. They sang in six languages — the Tolkien-created Quenya, Sindarin, Adunaic, Khuzdul, and Black Speech, as well as Old English — and provided an epic scope to scenes like the battle between Gandalf and Saruman. I couldn't actually understand a word of what they were saying, but it didn't matter: the power of their united voices enhanced the experience Jackson intended for his audience. (0092, *Lord of the Rings*)

The first thing that was noticeable beyond the sheer power of the orchestral sound, was the full ambient sound of the strings which you can only truly hear and feel in a live, non-amplified concert hall performance. (0302, *The Matrix*)

In this state of arousal, the familiarity with the film and the narrative context helps the audience to pay attention to the orchestra and learn about its moving parts, the name and the sound of musical instruments; they learn to appreciate musician's skill in playing the music perfectly in sync with the film, the importance of music in films, and even the importance of silence in films. Furthermore, with the audience responses included in this section, it is empirically evident that the mental resource not used for constructing a 'working narrative' is now free and being used to observe, and learn about, the might and the moving parts of a symphony orchestra.

End credits, however, is one part of the film where the challenge-based immersion is minimal, and "the orchestra was able to perform without competition from dialog, sound effects or visual imagery, so it played out almost like an encore to end the concert" (0302). As the titles scroll on the big screen, the audience member's mental resources could be fully used to observe the orchestra. Audience need not make an effort to switch their attention between the screen and the stage. The audience mention that their focus was entirely on the orchestra. So, during end credits, as the orchestra plays a compiled suite of the cues they heard throughout the film (and a song as in films such as *Titanic*, *Gladiator*, *Lord of the*

Rings films), the audience get an opportunity to learn to appreciate the music and the musicians in the orchestra with all their available mental resources.

as the credits rolled there was no dashing for the exits as the audience re-focused their attention on the flawless musicians before them playing out their own finale. (0018, Star Wars)

We still had one more treat, the end credits. This gave me one last chance to focus on the orchestra and marvel at their supreme...almost magical like talents. (0086, Harry Potter)

The most poignant aspect of the night came during the end credits. As the screen faded to black, the orchestra began the piece of music that accompanies the rolling credits, but no one in the audience got up to leave. We all sat still, with our attention completely focused on the orchestra for the first time of the night, taking in their grand finale of sorts as they closed out the life and legacy of Mozart. (0448, Amadeus)

Now that the audience member has learnt something new and learnt a little more than what they knew before about the film, the film's score, and the live orchestra, they say they may never watch the film, or any film, the same way ever again.

one may never watch the film quite the same way again (0025, Star Wars)

After tonight, after having experienced #InterstellarLive watching films will never be the same again (PT)

@RealHansZimmer Went to #RoyalAlbertHall to see the performance of #GladiatorLive. I'll never watch the movie/listen to score the same way! (PT)

When an audience member watches a new film in a cinema hall after having attended an FLO concert, they might pay some attention to the score, not only during the opening and end credits, but also during the film. They might consciously catch a theme and follow its variations through the film. They might even think of the orchestra that played in the original recording of the score, for in most of the responses in the dataset, audience wholeheartedly appreciate the orchestra's performance. They say the orchestra: "was truly world class" (0016); "played so flawlessly" (0041); "is absolutely amazing"; "[delivered] a

great performance” (T); “played magnificently” (T); “was incredible” (T); “was fantastic” (T); “was breathtaking” (T); “so talented” (T); “sound[s] amazing” (T); “magical” (T); “rock” (T); “was absolutely breathtaking” (T); “was great” (T); “absolutely top notch” (T); “was seamless” (T); “out did themselves” (T); “was immense” (T); “was superb” (T); “was outstanding” (T); “utterly fantastic” (T); “was out of this world” (0062); “sounded sublime” (0074); “is astounding” (0100); “[performed] majestically” (0127); “responded with power and intensity of feeling” (0123); “sounded amazing” (0383); “was lively, energetic, enthusiastic” (0441); “was a musical force to be reckoned with” (0029); “nailed every cue, every time” (0121); “delivers a magnificent experience” (0124); “presented the score with...brutal conviction and polished precision” (0180); “gave an excellent rendition” (0233); “sounded fantastic” (0347); “hit every beat to perfection” (0369); “[gave] a polished and exhilarating performance” (0375); “sounded glorious” (0431); “was note perfect throughout” (0444); “took a movie [Ratatouille] I’ve never had affinity for and made it one of the more enjoyable orchestral performances I’ve seen of late” (0132).

Arts organisations want to initiate newer, younger, and a more diverse audience into classical music through FLO concerts. What of the audience experience suggests that they could develop a taste for classical music? From the audiences’ responses in the dataset, we do not know if they would go back home to listen to Mozart and Mahler or book a ticket to attend the next classical music concert happening in the city or in the same venue. What is certain is this: the audience have developed an appreciation for the orchestra, for the musicians in the orchestra who also regularly perform classical music. They have developed an appreciation for classical symphonic ‘musicking’ even if perhaps not for classical symphonic music itself.

In this format, when the audience witness a familiar film being made anew right in front of their eyes, they learn that it is possible to reinvigorate the old, the seen, the known and the overtly familiar into something totally new and exciting. This feeling of *invigoration* is the theme I discuss in the next section.

5.7. Invigoration

An audience member feels invigorated at the end of an FLO concert. When they step out of the venue after having given the orchestra and the conductor a “rapturous” (0009; 0024; 0441), “resounding” (0027), “raucous” (0043), “thunderous” (0011), “sustained” (0401) applause, and a “several minutes long” (0196) standing ovation, they feel energised, enlivened, stimulated, and invigorated.

An invigorating experience (0265)

The rich wizarding world was captivating and jaw-dropping, reinvigorating my youth and love for the series. (0421, Harry Potter)

It is giving me life, this #HarryPotterInConcert (PT)

The audience feel invigorated because FLO concert is a “peak experience” having “moments of highest happiness and fulfilment” (Maslow, 1999, p.62). This invigorated feeling is “an aftereffect of a peak experience” (Ibid., p.83) because

the person [audience member] is more apt to feel that life in general is worthwhile, even if it is usually drab, pedestrian, painful or ungratifying, since beauty, excitement, honesty, play, goodness, truth and meaningfulness have been demonstrated to him to exist. (Ibid., p.84)

Audience speak about life after an FLO concert experience thus: “I cried. how good was it! Life is magic” (PT), “it makes me feel good about my life” (PT), “this gives me life right now” (PT), “music that sounded like life itself” (0281). Audience, however, do not always use the words “peak” or “invigorating” or talk about their life to express the happiness and fulfilment they felt at the end of an FLO concert. They use several different adjectives and superlatives to summarise their overall experience. As already discussed in Section 4.6.6, the truth about the audience experience can be found not only in ‘what’ the audience say but also in ‘how’ they say it. This ‘how’ is sometimes lost in restrained summaries and condensed categorisations, so to preserve the ‘how’, to preserve the expressions in the audience’s words (capital letters, exclamations, emojis), to highlight the variety in these expressions, I quote here multiple responses from the dataset verbatim. Furthermore, as mentioned in 4.6.6, there are higher number of quotes here because the quoted words or phrases are not about a specific experiential aspect but about the audiences’ overall experience of an FLO concert. So, FLO concert is: “a blast” (T); “a chomping, romping treat” (0007); “a fabulous treat” (T); “a fun experience for all ages” (0332); “a joy to watch” (0009); “a lovely experience” (T); “a life-changing” (0387) experience; “a masterpiece” (0086); “a memorable experience” (0058); “a religious experience” (0075); “a rousing success” (0337); “a special, wonderful experience” (0379); “a staggering team effort” (0030); “a thoroughly enchanting” (0058) experience; “a thoroughly enjoyable” (0067) experience; “a thrilling experience” (0023); “a truly bewitching spectacle” (0040); “a truly wonderful experience” (0001); “absolutely blown away” (T); “absolutely mesmerising” (T); “absolutely superb” (T); “absolutely wonderful” (0133); “an absolute joy to watch” (0361); “an absolute triumph” (0009); “an absolutely enthralling experience” (0105); “an amazing experience” (0006); “an exhilarating experience” (0004); “an unparalleled experience” (0437); “awesome” (T);

“beautiful” (T); “[an experience that] blew me away” (0071); “bloody brilliant” (T); “bloody fabulous” (T); “breathtaking” (T); “brilliant” (T); “cool” (T); “doesn’t just feel great, it feels right” (0012); “Dope!” (T); “enchanted” (0066); “entertainment at its very best” (0396); “entranced” (0060); “exceptional” (0395); “exciting” (0023); “fantastic” (0301); “fucking amazing” (T); “great show” (T); “gripping” (0151); an experience “I don’t have words” to describe (T); “incredible” (0379); “marvellous” (T); “mind blowing” (T); “miraculous” (0191); “more than magical” (0040); “OUT OF THIS WORLD” (T); “outstanding” (T); “PHENOMENAL” (T); “pretty bloody awesome” (T); “pure magic” (T); “really nice” (T); “rocks” (T); “so incredibly special” (0378); “sooooo good!” (T); “spectacular” (T); “spell-binding” (0386); “stunning” (0127); so stunning that they are “still dumbstruck” (T); “sublime” (0063); “superb” (T); “[an experience that] surprised and delighted” (0050); “surprisingly addictive” (0147); “thoroughly impressed” (0041); “thought provoking” (T); “thrilling” (0023); “transcendental” (0013); “unbelievable” (0151); “unbelievably good” (T); “unforgettable cinematic experience” (0025); “utterly incredible” (T); “very very good” (T); “[an experience that] will make you believe in magic” (0081); “Worth. Every. Single. Dollar. 🤞🤞🤞🤞” (PT); “Wow! Just Wow!” (T).

All these adjectives – and the adverbs such as ‘utterly’, ‘thoroughly’, ‘absolutely’, ‘totally’, and ‘unbelievably’ – used by audiences to describe an FLO concert experience suggest that it is not a “less intense plateau experience... [of] pure enjoyment and happiness” (Maslow, 1970, p. 88), an experience that is merely good and pleasant, but a “peak” experience that is “poignantly emotional, climactic, autonomic response to the miraculous, the awesome” (ibid.).

To study peak experiences, Maslow conducted numerous interviews asking people not about their 'peak' experiences but this: "the most wonderful experience of your life; happiest moments, ecstatic moments, moments of rapture, perhaps from being in love, or from listening to music, or suddenly 'being hit' by a book or a painting, or from some great creative moment" (Maslow, 1999, p.61). A formal definition of peak experience, however, comes from Leach (1962): "that highly valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out" (as quoted in Schäfer et al., 2014). This 'intensity of perception' (overwhelming, tear inducing), that is immersion, and the 'depth of feeling', that is intense affect, feeling, and emotion, leads to a sense of profound significance.

#interstellarlive was well, an experience of biblical proportions (PT)

#GladiatorLive WOOW! Astounding, inspiring, artistic, overwhelming, tear inducing. (PT)

#InterstellarLive What an incredible night! Inspired, educated, and totally entertained. Enjoyed every minute of it. (PT)

Inclusion of Maslow's ideas here is not to suggest anything about the audience members who seem to have had a peak experience in an FLO concert. Maslow's ideas are useful to understand the experiential aspects of an FLO concert, for the aspects found in the dataset are similar to those identified by Maslow as intrinsic characteristics of a peak experience. So, Maslow's ideas are used here to understand the characteristics of the experience rather than the characteristics of the experiencer. Maslow (1999) says,

the emotional reaction in the peak experience has a special flavour of wonder, of awe, of reverence, of humility and surrender before the experience as something great... [it] may involve thoughts of death...parallel with the experience of dying, an

eager dying..."This is too wonderful. I don't know how I can bear it. I could die now and it would be alright" (pp. 73-74).

These expressions—dying, wonder, awe, surrender— are found in the response of FLO concert audiences:

OH MY F**ING GOD!! THIS IS GREATEST EVER! AVADA KEDAVRA ME NOW SOMEONE PLEASE... LET THIS BE MY LAST MOMENT ON EARTH #HarryPotterInConcert (PT)

The rumble of drums begins and I'm back there again, holding my breath and eyes wide in awe. Just me, standing in this incredible cathedral next to Alan Grant and Ellie Satler and John Hammond, engulfed in a music that sounds like life itself, holding their hands and looking up at the impossible. (0281, Jurassic Park)

So I just saw #HarryPotterInConcert and OMFG THAT WAS QUITE MAGICAL. ALL THAT MUSIC AROUND ME AND ALL THOSE LOVLEY LOVELY FANS! I FEEL ALIVE ♥️👉 (PT)

The audience member here attributes the acute feeling of being alive to the immersive music ('MUSIC AROUND ME') and to the communal experience, to being surrounded by fellow fans ('all those lovely fans'). In an FLO concert, multiple "elements come together to create an uplifting and engaging theatrical experience" (0204). There are responses in which audience members mention the liveness of the music and the sight of the live orchestra as the causes for their overwhelmingly positive feelings ('wonderful', 'spiritual', 'inspiration') about the concert.

They [the orchestra] are just so polished and inspirational to witness in action. (0108, Jurassic Park)

#HarryPotterInConcert... with a live orchestra, the experience of the film becomes spiritual. (PT)

There's something about orchestral music that is so wonderful, it makes me feel good about life. Who wouldn't want more of those kinds of feelings? (0313, Star Wars)

Peak experiences with music have been studied separately: “strong experiences with music” (Gabrielsson, 2011) and “Intense Musical Experiences” (Schäfer et al., 2014). Both these studies were about people’s experiences with music alone, though. It is perhaps not entirely appropriate to frame FLO concert as a strong, intense, peak experience with music alone. It could as well be a “peak” experience with the film as a whole, or a “peak” communal viewing experience due to the presence of a large audience. It, however, is the *liveness* of the music, the live orchestral performance, that distinguishes the FLO concert from any other ways in which audience could rewatch the film screened.

In the 15 years that the Harry Potter films have been out, I have seen them in many different ways. I’ve watched them on large silver screens at midnight premieres. I’ve seen them in IMAX. I’ve watched them after exploring Warner Bros. Studio Tour London and getting to know the props, sets, and costumes up close. I’ve watched them after meeting members of the cast. I’ve watched them academically, in parodies, and as adaptations. I thought I had seen these films in every way possible. I was wrong, in the very best way. Thankfully, I’ve now experienced the films in one of the most sublime, unique, and enjoyable ways I ever have: attending the Harry Potter Film Concert Series rehearsal and performance of Harry Potter and the Chamber of Secrets by the Los Angeles Philharmonic with the CSU Fullerton University Singers at the Hollywood Bowl. (0068, Harry Potter)

Audience say that watching a film with a “live orchestra” is the best way to watch a film; it is the live orchestra that makes it “the pinnacle of movie watching” (0348), “a better way to watch it [the film] than on one of Channel 5’s regular airings!” (0367). So much better that the audience want all their future movie viewings to be with a live orchestra. Hence it is reasonable to consider FLO concert experience as a strong, intense, peak experience with music, with the caveat that there are factors beyond music that do play a part in creating the experience. In the audience’s perception, live music stands out as a crucial factor, though.

Yet seeing a film with a live orchestra completely elevated the movie experience into something so incredibly special, to the point that I want all my future movie viewings to be like this. (0378, Evil Dead)

Matter of fact, I really don't think I'll be able to watch the other movies quite the same again after experiencing this full piece orchestra magnifying John Williams already seamlessly brilliant composition...In-fact, I've been so spoiled by the experience I demand that all my movies come with an entire orchestra. (0069, Harry Potter)

Furthermore, FLO concert experience is a "peak experience" of not just watching a film, or of music, it is one of the peak experiences of the audience member's entire life.

#HarryPotterinConcert that was perhaps the greatest thing I have ever experienced (PT)

@RoyalAlbertHall... I am literally floating. Undoubtedly it was one of the best nights of my entire life. I'm in complete awe of everyone involved in #AmadeusLive tonight. Five out of five stars (PT)

I am quite certain that #JurassicParkLive is the greatest thing I have ever spent my money on (PT)

This 'greatest thing' is a peak experience in which, Maslow (1970) says, "there is more an element of surprise, and of disbelief, and of esthetic shock...more the quality of having such an experience for the first time" (p.88). For those who experienced FLO concert for the "first" (0039; 0040; 0043; 0058; 0077; 0083; 0101; 0144) time — "#JurassicParkLive was my first film with live orchestra experience & it was phenomenal @RoyalAlbertHall" (PT) — it was an experience unlike any other.

The concert itself kicked off with the recognisable 20th Century Fox fanfare, leading straight into the main theme of Star Wars. Hearing an orchestra play this almost-religious fanfare (to dorks like me, anyway) alongside the opening crawl was an incredible feeling I hadn't experienced before (full disclosure: this was my first full movie-in-concert experience). (0415, Star Wars)

Within the lofty heights of Verizon Hall within the Kimmel Center, the orchestra gathered on a stage beneath a screen and for the next three plus hours, presented Forman's film in a way I had never experienced... For those few hours, though, I was transported and transfixed. I remain uncertain if any other film and orchestra accompaniment could replicate this experience in all its remarkable and engrossing glory. (0191, Amadeus)

What the Melbourne Symphony Orchestra created wasn't just a film with a live band playing, it was a completely new experience, unlike anything I'd seen or heard before. (0027, Star Wars)

There are audience responses in which 'unlike anything seen before' is expressed differently, as it (FLO concert) being a completely new experience, a novel, unique experience. Again, the audience say that it is the live music performance that makes the FLO concert novel and unique.

The addition of a live orchestra makes for a novel and entertaining spectacle upon which fans can enjoy one of their favourite film's once again. (0005, Jaws)

Although there's been Titanic 3D, even Titanic The Musical, there's something about a 90-piece Royal Philharmonic Concert Orchestra, alongside the Tiffin Boys Choir and Celtic musicians, which touches an audience in a completely unique way. (0010, Titanic)

The breathless opening sequence (which, in my opinion, is one of Bond's finest) was followed by Adele's beloved theme song from the movie. Her vocals were isolated from the audio track and played out, but with the full live orchestra providing the music. It was quite a unique experience... (0148, Skyfall)

The film that has been viewed multiple times in various settings, a film considered overtly familiar, a film whose pleasures and surprises is considered all but exhausted, is reinvigorated in an FLO concert: "this timeless classic [film] reinvigorated" (0103). When a familiar film is reborn anew in an FLO concert, the audience feel as if they are watching the film for the first time.

It is a totally different experience to hear the film with a live orchestra. It is like seeing the film for the first time again!! #TitanicLive (PT)

Seeing Jurassic Park In Concert truly is like watching the film for the first time again. I was glued to the screen and the orchestra as if I didn't already know what was going to happen. (0105, Jurassic Park)

As for the event itself, the best way to put it is that it was genuinely like watching the movie for the first time again. (0104, Home Alone)

It feels like first time because the live orchestra injects or breathes new life into the old, classic, familiar film. The film is recharged, reenergised, renewed.

The frisson of live action certainly renewed Kubrick's film. (0285, 2001: A Space Odyssey)

The music often added spectacle to the action on screen, and at times it breathed new life into a picture which many will have seen dozens of times before. (0216, Back to the Future)

The addition of a full orchestra, especially to a film that's almost old enough to be leaving school, really gives these classics a new lease of life. (0163, Love Actually)

The film is recharged, reenergised, renewed, and so is the audience member. FLO concert is a heightened aesthetic and emotional experience, an experience far removed from the experience of everyday life, far removed also from the audience's usual film viewing experience, so far removed that, from it emerges a feeling of invigoration within the self, just as the film is invigorated in this setting. Something familiar—the film—has been made anew and it is done by making something relatively less familiar—the film's score and the symphony orchestra that reproduces the score live—accessible. The peak experience could be “often meaningfully called a ‘little death’...a rebirth in various senses” (Maslow, 1970, p.88). Invigoration of the self becomes possible in an FLO concert because, in a peak experience, “there seems to be a kind of dynamic parallelism or isomorphism here between the inner and the outer. This is to say that as the essential Being of the world is perceived by the person, so also does he come closer to his own Being (to his own perfection)” (Maslow, 1999, p.79); and in an interview Maslow says, “an experience of perfection will produce peak experience” (Health Policy Politics, 2016, 2:18-2:25).

It's a perfectly directed, perfectly written, perfectly performed, perfectly designed, perfectly shot, perfectly edited, perfectly scored, perfectly realised film. (0281, Jurassic Park)

To truly understand the way music impacts movies, there's nothing quite as perfect as seeing the score performed live, alongside the movie. (0212, Raiders of the Last Ark)

Nothing quite compares to listening to the score for docking scene played on a live ten-thousand-pipe organ... @RoyalAlbertHall Cinematic Perfection!! #Interstellar Live (PT)

All these responses might seem utterly non-cynical, overtly positive, exuberant, exaggerated reactions, but this outpouring of emotions in the descriptions of the FLO concert experience is in itself a consequence of audience having had a peak experience.

In the cognition that comes in peak-experiences, characteristically the percept is exclusively and fully attended to. That is, there is tremendous concentration of a kind which does not normally occur. There is the truest and most total kind of visual perceiving or listening or feeling. Part of what this involves is a peculiar change which can best be described as non-evaluating, non-comparing, or non-judging cognition. (Maslow, 2021, p.2)

Another aftereffect of a peak experience is that the non-evaluating, non-comparing, non-judging audience member “remembers the experience as very important and a desirable happening and seeks to repeat it” (Maslow, 1999, p.84). In the dataset, audiences do express their desire to attend more such concerts in the future.

I must make visits to more of these movie events in the future. @RoyalAlbertHall #JurassicParkLive (PT)

I'm not sure if the San Francisco Symphony does movies like this every summer...but something like this but with Aladdin or Lion King? Gimme gimme gimme. (0132, Ratatouille)

I had a fantastic time at National Symphony Orchestra's Star Trek, and I've decided that, no matter the film, I will always be in the audience when Wolf Trap hosts the NSO for a truly spectacular movie night. (0395, Star Trek)

Audience members wish to attend more such concerts in the future so that they could witness another familiar film get a new lease of life, get reinvigorated, born again, born anew by the presence and performance of a live orchestra. This direct witnessing of the invigoration of a familiar film also invigorates the familiar self. We do not know what the long-term effects of this 'peak' experience will be. Will the audience member endeavour to find and pay more attention to the underscore, to the 'unheard melodies' of their inner life?

The word "life", or rather the idea of liveness is a recurring motif in the audience's responses: "brings a character to life" (0147); "injects new life" (0001); "this gives me life right now" (T); "a new lease of life" (0163); "makes me feel good about life" (T); "music that sound like life itself" (0281); "This is so good... Life is...magic" (PT). Audience experiences three different types of liveness in an FLO concert: Liveness, Liveliness, and aLiveness; I discuss these in the next chapter.

7 Is of Audience Experience in Film-with-Live-Orchestra Concerts

In summary, the experience of an audience member attending an FLO concert involves Inclusion, Interaction, Immersion, Interruption, Intense affect, feeling, and emotion, Illumination, and Invigoration.

Inclusion

Though audience's demographic data is not available, from various audience members' personal accounts in the dataset, it seems that in an FLO concert an audience member finds

themselves among a more diverse set of people, diverse for an event involving a symphony orchestra. Audience say that they witnessed the presence of an eclectic group of people in the venue, people of different ages, colour, and creed. It is, however, not clear if people of all socio-economic backgrounds attend or can afford to attend an FLO concert, for the ticket prices, as some audience members have mentioned, are high. So, FLO concert is an inclusive event in the sense that it seems to attract those who could go to and yet have never been to a classical concert hall or a live symphonic performance before. FLO concert encourages a more inclusive form of spectatorship. The atmosphere is relaxed. The audience need not worry about following the concert hall or cinema hall etiquettes. They do not have to sit still and quiet. They are explicitly told to loudly clap and cheer as and when they wish during the performance.

Interaction

Three types of interaction happen in an FLO concert (i) interaction between the artists/performers and the audience, (ii) interaction among the audience members (iii) interaction between the audience member at the venue and everyone outside the venue through internet and social media. Artists involved in the making of the film and the film's music interact with the audience at the beginning through a pre-concert talk. They impart some knowledge on the craft and the creative decisions behind the film, the film's music, and on all that is involved in planning, preparing, and executing the FLO concert. Audience members interact with each other by collectively responding to the projected film and the performance of the music. Audience responses mentioned in the dataset include laughing, cheering, gasping, jumping out of their seat, singing along, quoting along, dancing along,

talking back, talking among themselves, screaming, booing, and hissing. Collectively all these loud, intelligible reactions and interactions of thousands of passionate fans in the audience create a palpable energy and an electrifying atmosphere in the venue, an energy so intense that the experience is even described as religious. There is, however, no mention of any audience interaction in the reviews of the FLO concert of films such as *There will be Blood*; the audience seem to thoroughly enjoy the FLO concert experience even with a quiet audience. The enjoyment in interaction then appears to be dependent also on the genre and overall mood of the film. An audience member interacts also with those who are not in the venue when they post a message on Twitter or on other social media platforms about their experience of an FLO concert. These online messages are interactions with known and unknown others who could attend an FLO concert in the future, and when they do, these messages might shape or influence their expectations and consequently their experience of an FLO concert.

Immersion

An audience member experiences four different types of immersion in an FLO concert. First, cultural immersion, by cosplaying, by possessing, using, wearing, and engaging with artefacts and objects from the narrative world of the film, by being in a space immediately outside the venue that is filled and decorated with film-related paraphernalia, by taking part, and watching other fans enthusiastically taking part, in the fandom activities and the subculture surrounding the film. The audience experiences sensorial immersion in the big, grand, opulent performance venue, in the massive, gigantic screen that projects the film, in the live music that surrounds, engulfs, transports, penetrates, and bathes them. The music

is visceral, powerful, and is performed perfectly in sync with the film. The performance is so perfect that the audience forget the presence of the orchestra, but they forget also because of narrative immersion which includes spatial immersion—how the story visually unfolds—and emotional immersion—by identifying with, and feeling the emotions of, the characters in the film. They forget the orchestra but not entirely. The audience consciously try to pay attention to the musicians performing on stage. This effort needed to optimally divide the attention between the screen and the stage leads to another form of immersion—challenge-based immersion. This challenge, however, could also be, to some audience members, tricky, confusing, and distracting, interrupting their complete immersion in the narrative world of the film.

Interruption

There are aspects of FLO concert that audience do criticise, aspects that interrupt the audience's immersion: the 20-minute intermission; the intrusively interactive, loud, rude fellow audience members; unbalanced sound mix; the echoey sound effects and dialogues; the orchestra that is too loud, too weak, or too perfect; the orchestra that is sitting idle for long stretches of the film; the English subtitles appearing on screen; the synchronisation that is slightly off; the lighting on stage interfering with the screen; and the quality of projection. Audience, however, also say that these are minor quibbles and that they are nit-picking. Even those who mention issues that may not be minor quibbles, issues with the format itself, for it poses a cognitive challenge—the audience could not easily negotiate their attention between the stage and the screen, between the music performance and the moving images. These confused audience members too, however, end their reviews or

responses on a positive note, saying that they still enjoyed the experience overall. There is one wholly disappointed audience member who could not decide where to look or what to hear at any moment, and they felt that somewhere in the separation of the sound from the images something was broken and totally lost, and it didn't come together as one integrated whole.

Intense Affect, Feeling, and Emotion

In an FLO concert, audience mention feeling happy, nostalgic, excited, and elated. They sit on the edge of the seat in thrill and in (positive) tension, jump off their seat, or clench the hands of the others in dread. The audience feel moved and touched. Whatever the audience feel, they say that they feel it stronger, harder, deeper, more powerful, and intense compared to their past encounters with the film in other formats. FLO concert gives the audience, what Gabrielsson calls, a strong experience with music, so strong and intense that it elicits tears and chills. They experience physiological affective responses such as shiver running down the spine, spine-tingling, hair raising on the arms/back, and goosebumps; all spontaneous responses to hundreds and thousands of stimuli impinging upon their body.

Illumination

FLO concert is an illuminating experience for the audience. Audience say that they did not appreciate music in films much before. In an FLO concert, with the presence of a large orchestra on stage, the film's score is at the forefront, and the audience pay attention to the score. They learn about the importance of music in films. They learn that music drives and

enhances the emotions in a film. They learn how crucial it is that the orchestra play the music perfectly in sync with the film, and thereby they understand and appreciate the skill of the musicians who achieve flawless and seamless synchronisation. The opportunity to see the musicians perform the score helps all audiences—the score-aware fans of the films, the musically trained fans, the film score enthusiasts who have listened to the soundtrack album of the film umpteen times—appreciate subtle nuances in the score, nuances they never noticed in the score before. They even learn to appreciate the aesthetic silence, the choice of no score, in selected moments in a film, for they could now see one hundred musicians sitting idle on stage. When they pay attention to the orchestra, they learn to map a particular sound in the score as coming from a specific musical instrument in the orchestra. Audience do not always forget the presence of the orchestra due to narrative immersion; they do learn to divide their attention between the screen and the stage. Audience's attention is drawn to the orchestra's performance specifically during key highpoints, dramatic moments, climactic moments, musically driven sequences, and during the end credits of the film. All this attention on the orchestra makes the audience aware that the immersion and the intense affect, feeling, and emotion they experience are also due to their copresence with the musicians, the 'liveness' of the orchestra. The audience understand the aesthetics and the affective power of orchestral music. They develop an appreciation for the skill and effort of the musicians who produce music they consider beautiful and powerful. The audience know something new, something more, about the film and the film's score that, after having experienced an FLO concert, they feel they may never watch films, or the film they watched in the concert, the same way ever again.

Invigoration

An audience member feels invigorated at the end of an FLO concert, for they consider it one of the best experiences of their life, a peak experience, an experience novel and unique, an experience unlike anything they have had before, an experience exciting, engaging, enthralling, enchanting that they cheer and applaud aloud and offer a standing ovation that lasts for several minutes. The ovation and applause being an outburst of emotion the audience feel after having had an inspiring, enlivening, uplifting, life-changing experience. The audience feel as if they are watching the film for the first time. Just as they witness an old, familiar film invigorated, they feel invigorated themselves.

6. Towards a Theory of Liveness in Audience Experience: Liveness, Liveliness, and aLiveness

In this chapter, I define and illustrate the audience experience phenomenon I call ‘aLiveness’ using the audience’s responses from the dataset. Then, I explain how it is different from the phenomena Liveness and Liveliness. I both draw from and delineate ‘aLiveness’ from other similar phenomena proposed in existing literature: Barker’s (2016) (a)Liveness, Murphy’s (2021) Lifeness, Mäcklin’s (2019) Aesthetic Immersion, Maslow’s (1970; 1999; 2021) Peak Experience, Gabrielsson’s (2011) Strong Experiences with Music, and Schäfer et al’s (2014) Intense Experience with Music. I also discuss, using Elleström’s (2020; 2021) concept of media product and transmediation, how aLiveness could occur in audience’s encounter with any work of art. Then I illustrate transmediation and aLiveness using a few examples: books, film adaptation of a novel, cinematised orchestral music concerts, and music animation videos available on YouTube. I discuss Auslander’s liveness and introduce a new typology of liveness: p-Liveness, c-Liveness, t-Liveness, and v-Liveness, and explain how experiential difference in these forms of liveness can be understood by understanding Liveliness. I propose that Liveness and Liveliness create a condition in which the audience could experience aLiveness, and that this combination of three types of lifeness (Liveness, Liveliness, and aLiveness) is what makes an audience member’s experience of an FLO concert unforgettable.

The 7 Is of audience experience—Inclusion, Interaction, Immersion (cultural, sensorial, narrative, challenge-based), Interruption (or lack thereof), Intense affect, feeling, and emotion, Illumination, and Invigoration—amount to *Lifeness* during an FLO concert, an

event that feels full of *Life*. The three types of *Lifeness* audience experience in an FLO concert are: Liveness, Liveliness, and aLiveness.

Liveness being connected to other people, experience of bodily copresence with performers and other perceivers.

Liveliness feeling active energy in the perceived work of art, in the performers, in the interaction amongst the performers, in the interaction between the performers and the perceivers, in the interaction amongst the perceivers.

aLiveness being connected to the perceived work of art.

On surface the three terms—live, lively, and alive—might appear to mean something similar, but they are three distinct phenomena. Barker (2016) says liveness should be rethought as aliveness, but in this chapter I argue that liveness cannot be rethought as aliveness. When we say ‘the audience came alive,’ we use the word alive to mean a ‘lively’ audience, to mean their liveliness, which is again different from the phenomenon I discuss as aLiveness here. As I have already briefly discussed Liveness (Section 2.11) and Liveliness (a phenomenon emerging from ‘Interaction’ discussed in Section 5.2), I discuss aLiveness first. Then I will expand on Liveness and Liveliness, and explain how each type of lifeness is a distinct aspect of the experience of an audience member of an FLO concert and of any audiencing event.

6.1. aLiveness

aLiveness is the opposite of “deadliness” (Brook, 1972, p.8) and Reason & Lindelof (2016)

summarises Brook’s idea of deadliness thus:

something that can infect and inhabit performances that are otherwise and ostensibly very live... the deadly performance is bad, but not simply because it is not good...deadly theatre can involve good plays performed by good actors in ‘lively’, ‘proper’ and ‘colourful’ ways, but... at the same time it remains excruciatingly boring... Deadliness, Brook suggests, is not the result of any particular form, content, or genre. Nor is deadliness even particularly the result of something we might term quality. Rather, deadliness is the product of a failed relationship between performance and audience. (p.2)

In an FLO concert, however, the ‘relationship’ between the performance, or the perceived work of art (the film as a whole), and the audience seems strong. Auslander (2008) uses the word ‘connection’ to discuss this ‘relationship’ when discussing liveness; he says that the experience of liveness is not just about performer-audience interaction but is also about audience-audience interaction, about “being connected to other people” (p.61). The experience of aLiveness, however, is about being connected to the perceived work of art. I write the term *aLiveness* with a capital L not because it is the opposite of liveness, but because it is what happens after “the potentiality of liveness” (Reason & Lindelof, 2016, p.10) is fully realised, or ‘activated’ in the perception of an audience member encountering a live performance. aLiveness is what occurs *after* liveness in a live event, what could

happen once bodily co-presence between performers and perceivers is made possible. However, as I discuss later in this chapter, aLiveness could be experienced in an encounter with any aesthetic art—a street graffiti, a book, a painting, a sculpture, a recording of an academic lecture—not just live performance arts. Martin Barker has already proposed a tentative set of characteristics of aliveness. He says,

experience will often be cross-sensory. A poem off the page could be heard, could colour the world, could induce shivers...

experience will attain a rhythm...

experience will be simultaneously sensuous and intelligible: in 'alive mode'

audiences will be using imaginative, remembering, and critical/evaluative faculties more. It will not be a choice between sensuous depth and rational evaluation but heightened combination of all receptive capacities...

experiences will combine and command both form and content. (Barker, 2016, p.29)

In this section, I build upon Barker's tentative model and construct a definition for the experiential phenomenon I call 'aLiveness'. Just as I presented the complete definition of an FLO concert at the beginning in Chapter 2, I will begin with the definition I will arrive at by the end of this section so that it is clear what the following discussion adds up to through the course of this section. I define aLiveness as:

an experiential phenomenon that occurs when a perceiver becomes conscious that the perceived work of art is presenting, with least ambiguity, its most essential truth, the truth essential to make the work of art and its experience feel right, feel

complete, feel perfect; the truth could be of anything—of its form and content, aesthetic and affect, emotion and meaning, and its cause and effect; the truth objective, subjective, normative, intended, intuited, interpreted, embodied; truth as in that which is believed and the belief considered justified.

In the audience's responses, the experience of aliveness in an FLO concert is expressed using phrases such as these: 'brought to life', 'brings to life', 'comes to life', 'came alive', and 'comes alive'. There are several responses with these phrases, here are a few: "brought the film to life" (0082; 0009); "Craig Armstrong's beautiful score is brought to life" (0410); "instantly bring the film's plot and characters to life" (0026); "musical accompaniment made the film come to life" (0448); "[the musician] utilized open strings and more distinct bow strokes to bring to life the Norwegian fiddle's role in introducing picturesque Rohan" (0169).

6.1.1. The truth

The live orchestra brings to life the score or a theme in the score. The live orchestra brings to life the film—its pivotal scenes, the narrative world, and the characters. Sometimes the audience say that co-presence with others in the audience too brings to life some aspects of the film.

Sometimes it takes sitting in an audience to rewatch a much-loved film to spot little details or make particular observations. For me, it shone a whole new light on Bardem's performance; it's surprisingly gentle for such a ruthless personality, and at times it seemed as if he was playing off our exact reaction - this kind of instinctive delivery really *brings a character to life*. The collective reaction to the film's excellent one-liners is also a great source of enjoyment. (0147, Skyfall)

This audience member, the perceiver, considers that co-presence with other perceivers is what helped them to understand, or become conscious of, an aspect of Javier Bardem's performance, an aspect they never recognised before in this James Bond film—the actor's portrayal of a ruthless personality being gentle. The performance felt so real and true to them that it seemed as if Bardem was there in person, co-present, playing off the audience's reaction. The 'truth' in the proposed definition of aLiveness above is to be taken as that which is *perceived* as true by a specific audience member, in a specific situation. Gabrielsson (2011) found in his empirical study that "behind every music experience there is an interplay between three overall factors: the music, the person, and the situation" (p. 436). The same could be said of the experience of any aesthetic art. The 'truth' in the proposed definition of aLiveness is not of the kind that is absolute; it is not a scientific fact such as this: an apple that detaches itself from the tree does not levitate but falls to the ground. The truth is 'perceived', that is, the truth is that which is believed, and the belief considered justified. As Maslow (1999) says, "aesthetic perception...has its intrinsic self-validation. It is felt as a wonderful, valuable experience, but so also are some illusions and hallucinations... you may be aroused to an aesthetic experience by a painting that leaves me untouched" (p.81). This audience member believes and is convinced of their belief that the nuance they observed in Javier Bardem's performance is something they could have observed only when watching the film with an interactive audience as opposed to, say, watching it alone at home. Others in the audience may not agree or feel the same, but that is not important. The truth essential for the work of art to come aLive could be different for different perceivers, and different for the same perceiver at different times and at different circumstances in their life: at eight, at eighteen, and at eighty. For example, the same piece of music could come alive, if it does at all, to the same listener in each of these situations differently: when heard

through noise-cancelling headphones; when watching a recorded concert performance of it on a screen device; or when experiencing it in a concert hall while breathing the same air as the musicians performing it. What, when, and how a work of art rings true to an audience member depends on their past aesthetic experiences, their other experiences in life, and the current circumstances. It could happen, suddenly, at an unexpected time and place. That it happens spontaneously is crucial. The perceiver has no control over when and how a work of art will come alive to them. It is a surprise (Bardem's performance was 'surprisingly' gentle). On one of his (a)live experiences, Barker (2016) writes:

When I was 42, my wife took me for my birthday to a live concert of my long-time favourite piece of music, Mahler's Second Symphony. We arrived quite late and had to take seats right behind the brass section. There is one moment in the symphony which always catches me: the end of the first movement, where the orchestra descends in arrhythmia across many bars, which then resolves suddenly. But I have never reacted so strongly as this time: at the moment of resolution, I lurched forward almost convulsingly. I've never forgotten it. (p.21)

Barker believes that the music came alive to him at this concert because he was already familiar with it; the past experiences of listening to Mahler's Second Symphony had primed him to experience intense affect ('react so strongly,' 'lurched forward almost convulsingly') at this specific moment (Ibid., p.22). He was prepared for it. He was expecting the moment. Though he says that it is also because of the specific "local circumstances" (Ibid.), which could be the seating position—*right behind the brass section*—in a concert hall, Barker says that 'liveness', that is co-presence with the performers, is not the reason for his strong

reaction—" [concert] was without doubt live... *but* its force came from knowing the music beforehand" (2016, pp.21-22, my emphasis). Gabrielsson (2011), however, found that "many strong experiences with music take place at concerts... in concert halls, churches, opera houses, and theatres, sometimes in other settings too" (p.305). We do not know if Barker heard the piece again after that in the wholly technologically mediated form, that is, on a cassette or a CD, or partially technologically mediated form, that is, in a concert hall, but what is relevant here is that he chose to write about only this specific moment, this listening experience in a 'live' concert when he was co-present with the performers and other perceivers. Barker (2016) also says that "[t]he memory of my response led me to reflect on what I love in all forms of art: 'moments' where form is *visible but stressed*" (p.22, original emphasis). In an FLO concert, the presence of a live orchestra makes the film's score literally *visible*—the disembodied music is now embodied—and hence its significance is *stressed*. This visibility, as discussed in the section 5.6 Illumination, emphasises the film score's form and content, its aesthetics and affective power, its ability to evoke emotion and create meaning, and the enhanced effect the liveness of the orchestra creates as it plays music perfectly in sync with the film. These are the aspects, the perceived truth, of a film score the audience become conscious of when they say that the orchestra brings the score alive. So, the 'truth' in my definition of aLiveness is the perceived truth of any of the aspects that make the work of art and its experience—form and content, aesthetic and affect, emotion and meaning, and its cause and effect—even the aspects that are indescribable or have not been identified and given a formal name yet. The audience, of course, do not use words such as form, content, aesthetic, and meaning. They say that the live orchestra brings—or brought or is bringing—the score to life; or they say that the score comes—or came or is coming—to life.

Brings/brought/bringing to life:

In celebration of the 30 year anniversary of the release of Disney's The Little Mermaid, composer Alan Menken's Academy Award-winning score has been brought to life! (0403, The Little Mermaid)

Throughout the event, notes that are usually overshadowed by either dialogue, background noise, or other dominating instruments were magically brought to life onstage. (0088, Harry Potter)

The MSO did a marvelous job of it too, well and truly bringing the soundtrack to life. The playing was underpinned with very good intonation and rhythmic accuracy and I particularly found their use of dynamics to be very effective. (0144, Star Trek)

Comes/came/coming to life:

What was truly incredible about this film was the immersive feeling. Not only because of the enthusiasm from the audience, or the ability to experience this film with an audience, but the immersive experience was thanks to the opportunity to hear the score come to life in person. (0047, Harry Potter)

it is so magical to see how the music in the film comes to life and I actually found myself watching them more than the screen at times. (0262, Home Alone)

Like Plainview's frenzied bowling alley attack at the end of the film, there was also the feeling that the orchestra were really given the chance to fully unleash their power and command during the end credits, where the magnificent Violin Concerto in D Major (Movement III) by Johannes Brahms came to thunderous life. (0251, There will be Blood)

6.1.2. Transmediation

This coming-to-life-ness could be understood through Elleström's (2021) conception of media product and transmediation, concepts I used in Chapter 2 to distinguish FLO concerts from other types of screencerts. Elleström says that when a media product is transferred from one medium (film) to another (FLO concert), it is transformed. The unique pre-semiotic traits of a media product exist in three modalities—the material modality, the spatiotemporal modality, and sensorial modality. There is also the 'technical medium of display' which is "any object, physical phenomenon or body that *mediates* sensory

configurations in the context of communication; it realises and displays the entities that we construe as media products” (p.34, original emphasis). The original film is the source of an FLO concert, and in a cinema hall the film as a whole is presented using the hall’s storage, screen, projection, and sound devices. The film’s narrative unfolds in time (temporal) and is projected on a two-dimensional flat screen. The film in an FLO concert, by contrast, is presented through the screen, the storage, and the sound devices in the performance venue, and additionally, the musical score is materially presented through moving bodies of the musicians and their musical instruments on stage. The film’s narrative unfolds in time (temporal) and is projected on a two-dimensional flat screen with the live musicians on stage making the third dimension. In an FLO concert, while the background music that was spatially absent in the original film becomes “spatially co-present and temporally simultaneous” (Barham, 2021, p.196) with the audience, the performers in the moving image and the remaining audio of the narrative world in the projected film “are spatially absent and temporally anterior” (Ibid.). Sensorially, both the film and the FLO concert are auditory and visual.

	Source (Film in a cinema hall)	Target (FLO Concert)
Technical Medium of Display	The storage, the screen, and the sound devices	The storage, the screen, and the sound devices, and moving bodies/objects
Material modality	Sound waves, Light from the screen	Sound waves, Light from the screen, and the sight of the moving bodies of the musicians and their musical instruments
Spatiotemporal modality	Two-dimensional, Temporal	Three-dimensional , Temporal
Sensorial modality	Auditory and Visual	Auditory and Visual

Table 15 Transmediation: Film Vs. FLO Concert

When a two-dimensional media product (the original film) is transferred into a three-dimensional media product (the FLO concert), it is transformed into an experience that is new and different. It transforms because the differences in the modalities of the source and the target create some possibilities and limitations that could cause some losses and gains. What is gained in an FLO concert is the sight and the sound of a symphony orchestra, and the higher volume of the score. Elleström (2020) says that a meaningful media transfer means “keeping something, getting rid of something else, and adding something new” (p.28), and to add to Elleström’s idea, I propose that this process of adding and removing involves two stages: deconstruction and reconstruction (see Figure 25).

The film is literally deconstructed. The entire score, or parts of the score that will be performed live, is removed from the audiotrack of the film. A scoreless version of the film is produced. During the FLO concert, a live orchestra is added. The volume of the score in relation to other auditory layers is often kept higher than it is in the original film. Except in concerts where some conductors, like David Newman, ensure that “the music performed remains beneath the dialogue track” (McCorkle Okazaki, 2020, p.14). During the FLO concert, the orchestra reproduces the score, and reconstructs the film. As the film/score is being reconstructed/re-produced, the score is presented as a media-product-in-the-making, revealing the process of making it—the conductor conducting and the musicians playing the score in sync with the film. So, imbued into the transformed art, in the target media product, are the traces of deconstruction (the sight of the musicians producing the score live) and reconstruction (the sound of the music produced being in sync with the visuals projected on screen) processes, and therein lies the potential for aLiveness.

Transmediation

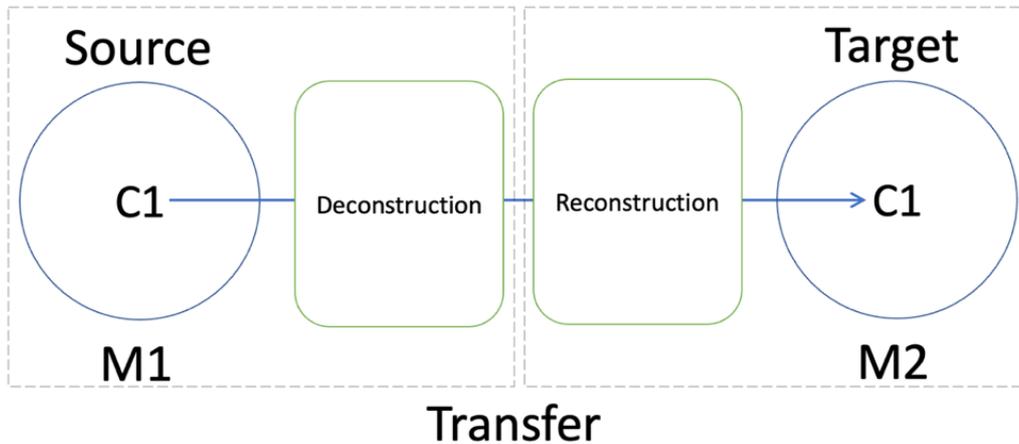


Figure 25 Deconstruction-Reconstruction in Transmediation (M1 – Source Media Product, M2 – Target Media Product, C1 -Characteristics of Source Media Product)

Film music can be performed with its associated audiovisual, but what of music that has no associated audiovisual media? Artist Stephen Malinowski has come up with various innovative ways of reconstructing music into animated visuals; his videos have been watched over 182 million times on YouTube so far. His videos can be found at [youtube.com/@smailn](https://www.youtube.com/@smailn). He has explained his visualisation techniques in detail on his website [musanim.com](https://www.musanim.com).

The Music Animation Machine display is a score without any measures or clefs, in which information about the music's structure is conveyed with bars of colour representing the notes. These bars scroll across the screen as the music plays. Their position on the screen tells you their pitch and their timing in relation to each other. Different colours denote different instruments or voices, thematic material,

or tonality. And each note lights up at the exact moment it sounds, so you can't lose your place. (Malinowski, n.d. -b)

The synchronised lighting up of the notes literally illuminates the intricacies of the music when seen/heard on the screen (see Figure 26).

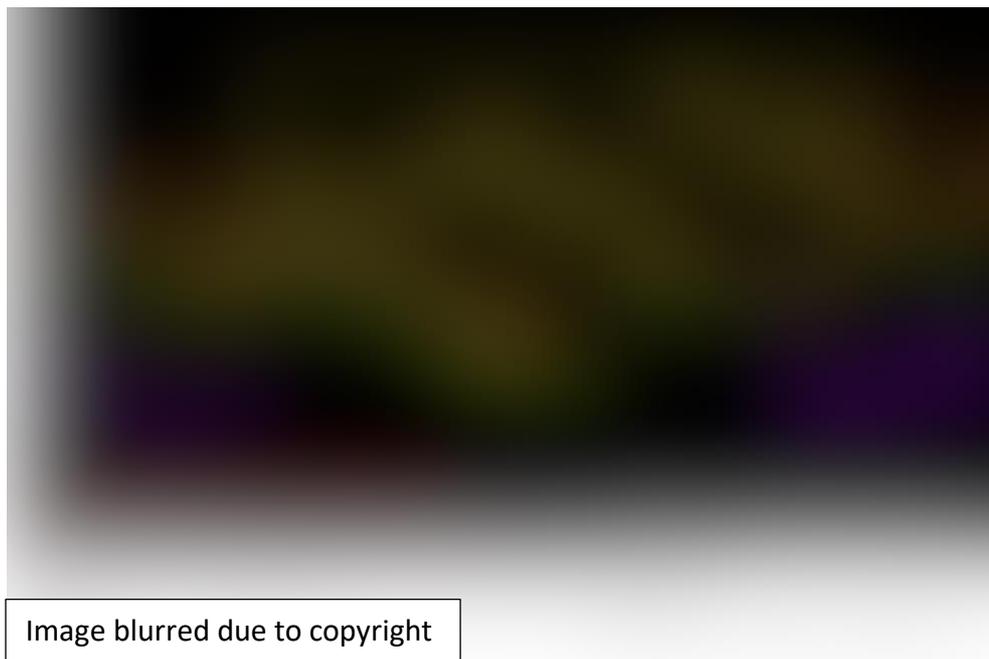


Figure 26 Malinowski's Music Animation Machine

Such visualisations make music's internal structure and patterns intelligible, and so its pleasures accessible and enjoyable, to a much wider audience, and the evidence of that is in abundance in the thousands of comments viewers leave on his YouTube videos. The audience say: "a brilliant way in"; "holds my attention"; "immersive"; "helped me love this music"; "you have made a world I felt excluded from accessible"; "brought the music alive"; "makes it more alive, more real"; "I'm new to classical music. Your work truly makes it come to life" (Malinowski, n.d. -a).

I'm a total beginner in listening to classical music, and these animations are a brilliant 'way in'. They allow me to hold my attention completely on the music and become far more immersed than I would be if I were just trying to listen without any visual stimulation, or indeed watching a performance. Although I must have heard this piece (or the first few bars at least) hundreds of times in my life, this is the first time I've actually listened, and it was an incredible experience (Ibid.).

This blew me away. I don't know Bach from bubkus but this video brought the music alive for me for some reason. (Ibid.).

Seeing the music, not only hearing it, somehow makes it more alive, more real and impacting on the spirit. Later when I listen to a piece, I get a whole new dimension out of it because in seeing it I can later better hear it. Not only this, but when you listen to a piece such as a symphony of Beethoven, of an organ piece by Bach, or a violin concerto, etc, the various elements are more audible, and easier to make out because you can focus on them with the help of their images. Thanks for this. (Ibid.).

Every iteration of such reconstructions of a source media product, making non-temporal, temporal, or two-dimensional into three-dimensional, and presenting information using multiple modes to involve as many senses of the perceiver as possible, seems to be an attempt at immersion, inclusion, an attempt to make a work of art accessible, affecting, and effective in a new form to newer, wider audience.

6.1.3. Feels right, Feels complete, Feels perfect

Most popular of such reconstructions is the film adaptation of a book, in which a deconstructed book is reconstructed into a film. The empirical evidence Barker (2016) uses to discuss aliveness is the data he collected from the audiences of Peter Jackson's *Lord of the Rings* films. He says that the participants of his study used the phrase "brought to life" (p.27) when describing their experience of the films which are temporal, audiovisual reconstructions of Tolkien's static, written text. In the case of the *Lord of the Rings* films, given the films' humongous critical and commercial success, it seems that this reconstruction, the filmic adaptation of the book, has felt right, felt complete, felt perfect to most audience, and they say:

It was completely amazing! I am not a moviegoer, in fact up till the release of *Fellowship of the Ring* I had not gone to movies in about 7 years. It has *brought to life* all of my childhood dreams and has given them a real face to look upon. (Ibid., p.27, my emphasis)

The best movie experience I ever had. Almost miraculously Peter Jackson *brought to life* my imagination of what Middle-earth should look like feel like and sound like. (Ibid., p.27, my emphasis)

You can always shut your eyes and see your own sort of place, but to see it in front of you, then you're getting the *complete* experience of it. There is some bits in the book that I can imagine more vividly than others, and there are some bits that you sort of

skim by now, and then to see them sort of placed, things like Minas Morgul, that was really good to see somebody else's interpretation. (Ibid., p.28)

You can shut your eyes and consciously choose to pay attention to the score when watching a film in a cinema hall, but in an FLO concert, it becomes relatively easier, so, 'to see it (the score) in front of you, you are getting the *complete* experience of it.' The disembodied music is embodied in an FLO concert, just as the disembodied characters and descriptions in the book are embodied and visualised in its filmic adaptation. When the audience say that the orchestra brought the score to life, they mean that the orchestra by its presence, revealed some truth about its *process* of producing the score, the truth the audience did not know before. The score is not buried or muddled or left to be unheard anymore, it is presented to the audience loudly, vividly, with relatively lesser ambiguity: "a thrill to hear Patrick Doyle's score brought *vividly* to life" (0046). The audience see the score being produced in front of them. It helps the audience notice the details in the score they did not hear before. They seem to be able to hear a lot more than they would in a cinema hall, hear it during key iconic moments in the film, and discern how it enhances the emotional impact of the film, so the film feels complete, the experience of it feels complete, it becomes an "experience [that] outruns almost anything previously experienced" (Barker, 2016, p.29). Schäfer et al. (2014) too found that during intense musical experiences "people approached and finally reached a state of experienced perfection and completeness" (p.534). This completeness, this perfection, is expressed in the FLO concert audience's responses thus: "pinnacle of movie watching" (0348); "perfection at its finest" (T); "best way to watch the film"; "I've now experienced the films in one of the most sublime, unique, and enjoyable ways I ever have" (0068); "cinematic perfection" (T); "there's nothing quite as perfect as

seeing the score performed live, alongside the movie” (0212); “this is the greatest” (T). The audience perceive the film not as pre-made and presented, but as something that is remade as it is being re-presented. During an FLO concert, the audience perceive not a media product, but a media-product-in-the-making, they perceive the film not as a constant being, but a continuous becoming. Maslow (1999) too speaks of the in-the-making-ness, the process, when discussing aliveness as a characteristic of Being: “...*process*; not deadness; ...changing and yet remaining the same...” (p.70). Audience can sense that the film they experience in an FLO concert is both becoming and being (changing yet remaining the same) at the same time; they can sense its emotional core, its internal processes, its beating heart and breathing lungs.

6.1.4. Compounding Effect

Brought to life-ness, aLiveness, seems to be the compounding effect of the Inclusion, Interaction, Immersion, Intense affect, feeling, and emotion, and illumination experienced by the audience. While all these I’s accrue to a feeling of invigoration at the end of the event, aLiveness is what the audience experience during the event. The audience attribute the feeling of immersion to the presence of a live orchestra, the intense affect, feeling, and emotion to the presence of a live orchestra, and illumination, the new knowledge they gained about the music—the importance of music in films, the names of the instruments used in the score, the appreciation they now have for the sight and the sound of a symphony orchestra—to the co-present live orchestra. The audience learn: while feeling included, feeling comfortable to be at the performance venue; while they are culturally, sensorially, communally, and narratively immersed; while they experience intense affect,

feeling, and emotion. In the process of creating the whole, the 'whole' being a film that is close to the original film, the film itself *changes* because of the presence of the live orchestra. Hence the audience say that the live orchestra brings to life, not just the score, but also the film. The music that is being produced live is intended to work in sync and in symbiosis with the visuals and other auditory layers of the film, so when synchrony and sonic fidelity is achieved, the symbiotic relationship between the constituent elements of the film is brought to the fore, brought to the audience's attention. Hence the live orchestra brings to life all the elements that the music it produces are in symbiotic relationship with—the spatial world, the narrative, the action, and the characters that populate the film's narrative world. Thus the live orchestra, through the music it produces, brings to life, the entire film.

Brings/brought/bringing to life:

A great film was brought to life by @Philharmonia's fantastic performance. Hail Maximus! #GladiatorLive (PT)

#AmadeusLive It was a fantastic evening at the Royal Albert Hall. What an amazing production to bring the beautiful film and its music to life!! (PT)

Just like the first time I sat down to watch Harry Potter and the Philosopher's Stone, I was instantly moved and enchanted by the sheer wonder of the narrative - brought to life once more by the truly magnificent live music score. (0394, Harry Potter)

Comes/came/coming to life:

As a die-hard Star Wars fan and violinist, I thought the show was a dream come true. The orchestra grew more and more dynamic as the show went on, making the movie come to life. (0310, Star Wars)

Familiar Star Wars classic comes to life with NZ Symphony Orchestra. (0384, Star Wars)

It's an exciting time to get involved in the MSO. Your favourite movies come to life in a whole new way when their soundtracks are played live by this exceptional orchestra. (0204, Raiders of the Last Ark)

Brings/brought/bringing/comes/came/coming alive:

John Williams' live music brings Star Wars alive...the live orchestra played the movie's powerful soundtrack, literally bringing each heart-stopping battle scene alive. (0443, Star Wars)

Harry Potter and the Philosopher's Stone In Concert is one of those rare events though that brings the magic alive, pairing the movie that started the film franchise with a live orchestra playing John Williams' beautiful score right in front of you. (0084, Harry Potter)

Speaking of the score, the orchestra really does bring the film alive (0001, Jaws)

Audience do explain what they mean when they say that the film comes alive, and the aspects they describe fall into one or more of the 7 Is that constitute their experience. Hence, aLiveness is experienced not only when the audience explicitly use phrases like these — “brought to life”; “brings to life”; “bringing to life”; “comes to life”; “came to life”; “coming to life”; “brought alive”; “came alive” — to describe their experience, but also when the description is suggestive of one experiential aspect causing the other to happen, or of simultaneity of emotion and cognition, that is experiencing affect and emotion while also making sense of it. As I already mentioned in Section 5.6, in an audience member's experience of an FLO concert, Immersion, Intense affect, feeling, and emotion, and Illumination (cognition) are in a symbiotic relationship. At any given moment an audience member could experience all three at once.

Sometimes it takes sitting in an audience to rewatch a much-loved film to spot little details [**Illumination**] or make particular observations. For me, it shone a whole new light on Bardem's performance; it's surprisingly gentle for such a ruthless personality, and at times it seemed as if he was playing off our exact reaction [**Interaction**] - this kind of instinctive delivery really *brings a character to life*. The collective reaction to the film's excellent one-liners is also a great source of enjoyment [**emotion – joy**]. (0147, Skyfall)

With the live score bringing the 70-year-old *film's visuals to life*, the emotional stakes of good ol' George and his altruism are heightened [**Intense affect, feeling, and emotion**]. In the earlier days of his life, when the Bedford Falls band plays the Charleston at the party in

the school gymnasium, the orchestra places you in the gym [**Spatial Immersion**], and right next to his romantic pursuit, which sends him to Mary... (0346, It's a Wonderful Life)

The tension that the live performance is able to create leads to a rare experience where **Hitchcock's ability to create intense atmosphere is brought to life** in a way that is beyond imaginable [**Narrative Immersion**] ... It is easy to take for granted musical scores when it comes to cinema, often overlooked in favour of cinematography. The RSNO have a beautiful idea in **bringing films to life through music**, it forces the audience to appreciate the soundtrack [**Illumination**], bringing the chosen cult cinema classics to an astonishing level... (0220, Psycho).

The LA Philharmonic **brought every pivotal scene to life**, from the intensity of the World Cup Quidditch match [**Emotional Immersion—Thrill**] to the grace and beauty of the Yule Ball [**Sensorial Immersion**]. The drums roared for the visiting Wizard school Durmstrang Institute and the violins fluttered for Beauxbaton Academy of Magic. [**Sensorial Immersion**] (0451, Harry Potter)

This concert was absolutely delightful, as music I have heard, enjoyed, forgotten but realized upon rehearing was unmistakable was beautifully presented by this wonderful Orchestra [**Sensorial Immersion**], in form so compellingly close to the original soundtrack- yet much more vivid [**illumination**] for being live- as **to instantly bring the film's plot and characters to life**. (0026, Star Wars)

Barker (2016), in his tentative model of six dimensions of an 'alive' experience, says that aliveness occurs in an ideal condition, a condition that "allow[s] the kind of concentration required" (p.29). In an FLO concert, the 'system immersion' created by the big screen, the big sound, the big orchestra, the large audience, and the darkened venue, combined with the narrative and sensorial immersion perceived by the audience provide the necessary condition for aliveness to occur. It occurs also because the audience member is a fan of the film, for it is their 'investment' in, or as Maslow (1999) says, it is their "caring for the object [the film]" that will create "the ideal condition within the audience member which is the sustained attention" (p.64).

Barker (2016) also says that "in 'alive mode', a media or cultural presentation will tend to be experienced in a whole-body way. A poem...could induce shivers" (p.29) and this dimension is observed in FLO concert as intense affect—chills, goosebumps—experienced by the

audience. He says that the audience member experiencing aliveness is likely to describe the whole that emerges “through an account of a critical part...[or] particular parts in details, weighing what these achieve and how they function within the whole” (Ibid., p.30). An account of a critical part, in case of FLO concert, is the audience mentioning the effect of live music in some of the key, iconic moments in the films. I too, when writing a personal essay on *Titanic* Live experience for an assignment for my master’s, chose only one crucial moment—the “I’m the king of the world” moment (see Chapter 2)—to summarise the experience of the entire event. Even when the space available to express the thoughts is limited, as in one Twitter message, the audience has offered a brief account of a critical part, the specific moment where they experienced the emergent whole in the perfect marriage between music and moving images.

#AmadeusLive was a triumph. The scene where Mozart dictates music to Salieri was electrifying. Because as he mentioned certain instruments or choir, the musicians in the orchestra & voices in the choir performed their part, and then everything was played together. It was outstanding (PT)

#InterstellarLive It was an amazing night. Docking scene + the giant organ at the Royal Albert Hall = unforgettable experience. Watching films will never be the same again. (PT)

Audience spontaneously applauded after the docking scene. In the middle of a film!!! I have never seen this happen before. #InterstellarLive (PT)

In the online magazine reviews, the audience members have space to describe in detail the ‘emergent whole’ in selected key moments and how they experienced these moments in an FLO concert.

The last segment of the film, the harrowing, Dickens-inspired sequence when angel Clarence vividly demonstrates how crucial George Bailey's life was to Bedford Falls and the well-being of its inhabitants, features the score's most dramatic passages, and Mitchell unleashed the orchestra's full force to devastating effect. (0347, *It's a Wonderful Life*)

The highlight of the night comes from the 30 minute sequence of the Fellowship embarking down the Mines of Moria. As the landscape moves from high mountaintop to deep cavern

the malice is first brought out through the ominous children's choir, menacing tuba blasts and a 5/4 time signature scrapyard percussion that brings the impending urgency of the claustrophobic mines. (0099, Lord of the Rings)

it was with some trepidation that I watched a seemingly endless parade of musicians gradually fill the stage at Aberdeen Music Hall prior to last night's unique show. There was no denying their skill, as they entered an extremely polished performance of the famed Alan Silvestri score to get the evening under way. But it still seemed an uneasy mix, as viewers strained to hear some of the early dialogue amid the swelling strings and crash of cymbals. It was when lead character Marty McFly zoomed back in time to 1955 in the film's legendary DeLorean time machine and was accompanied by a particularly rousing blast of the trademark tune, that I began to see the appeal. The music often added spectacle to the action on screen, and at times it breathed new life into a picture which many will have seen dozens of times before. (0216, Back to the Future)

In these moments the audience member is, as Barker (2016) says, "intensely aware of the ways things are done" (p.30), and they have a sense of "the emergent whole" (Ibid.). The whole could emerge over the course of the event with the parts gradually falling into place, or it could happen suddenly at a specific moment and be "experienced to some degree as a *surprise*." (Ibid., p.29, original emphasis). It is evident in the way the audience of FLO concerts describe aspects that made the moment of transition, the moment when everything, all the moving parts, fell into place: the music ('trademark tune'); the orchestra's performance of it ('a rousing blast'); and the visual narrative ('Marty McFly zoomed back in time'). This (0216) specific account of FLO concert experience shows that a liveness could occur not only to those who were enthusiastic about the event from the beginning but also to those who were unsure of it, who were sceptical. Ben Palmer, who frequently conducts orchestras for FLO concerts says: "Many people who haven't experienced a film with orchestra, they don't really see the point. My father always sort of said to me: 'yeah, I understand, but what's the point'. But then he came to E. T. He was just blown away by it." (Caschetto, 2020, 39:00-39:35). There are reviews and Twitter messages in which audience

members have said that they were sceptical about the format initially but were fully appreciative of it at the end.

Review starts with	Review ends with
I was initially a little sceptical...[a]head of the show, I couldn't help wondering what the point of it all was. (0050, Harry Potter)	Like all good magic, the evening surprised and delighted. (0050, Harry Potter)
It always seemed like a bad idea to me...I still remained skeptical. (0191, Amadeus)	When asked at one point if he thinks Mozart's music is good, Salieri replies, "It is miraculous" Miraculous is as good a word as any to sum up such an filmgoing experience as this. (0191, Amadeus)
I was a little sceptical if the experience would really be worth the fairly hefty ticket price... (0122, Jurassic Park)	It was a true cinematic performance brought to life (0122, Jurassic Park)
I will admit it. I was sceptical. Quite annoyingly so. I thought Hogwarts and a live symphony orchestra!? Yeah, right. @NSOtweets (PT)	But it works—totally. Bravo!! #HarryPotterInConcert (PT)
So it was with some trepidation that I watched a seemingly endless parade of musicians gradually fill the stage at Aberdeen Music Hall prior to last night's unique show. (0216, Back to the Future)	The music often added spectacle to the action on screen, and at times it breathed new life into a picture which many will have seen dozens of times before. (0216, Back to the Future)

Table 16 Responses of Sceptic Audience Members

The transition from “trepidation” (0216) to total appreciation could be understood by applying Gestalt theory: “the whole is different from the sum of its parts” (Audissino, 2017b, p.101). In the case of an FLO concert, it is when the whole emerges, as one unified aesthetic entity, as something different from the sum of its seemingly discrete (“an uneasy mix”) parts that it hits the audience member, it makes the audience sit up. The audience ‘see the appeal,’ feel the power of the orchestra and see how it breathes new life into the film, see how it produces a ‘devastating effect,’ see how the whole is (re)constructed. The FLO

concert suddenly, with “a rousing blast of a trademark tune heard at the right moment in the film” (0206), has presented, with least ambiguity, its most essential truth to this audience member. It is, as also posited by Gestalt theory, an *Aha!* moment, which is “an instance in which the solution to a problem does not rise from reasoning, hypothesis-testing, inferences, etc. but suddenly presents itself to the mind as the result of the reconfiguration of the problem” (Braisby & Gellatly quoted in Audissino, 2017a, p.80). Gabrielsson (2011) has presented some of the *Aha!* moments reported by his participants in the accounts of their strong experiences with music:

it was an Aha! Experience. What happens is that all the bits fall into place, there is a string inside you that gets into a spin in some way, a feeling deep inside that affects you. All the bits fall into place. This is what it must be like. (p.361)

I usually think of strong experience with music as meaning that all brain cells, all nerves, are brought about by an outside force to bear in the same direction, like when a magnet arranges iron filings in a simple physics experiment. (p.361)

I saw the power of music to evoke different emotions and to take me away from reality... the night seemed to refine my concept of music. I saw the forest, not just a clumps of trees. (p.361)

aLiveness occurs as everything falls into place, like a magnet that arranges iron fillings into a pattern, and there is, gradually, or suddenly, clarity about how it all works. The audience experience simultaneously intense affect, feeling, and emotion and illumination. Barker

(2016) states that the experience of aLiveness will be “simultaneously sensuous and intelligible...it will not be a choice between sensuous depth and rational evaluation but heightened combinations of all responsive capacities” (p.30). This combination of both cognition and emotion we could observe when the audience describe their experience of watching films’ key moments with a live orchestra, the moments such as those mentioned in the quotes above: “Lighting of the Beacons” or “Mines of Moria” in *The Return of the King*, “Hard to Starboard” in *Titanic*, Marty McFly zooming back in time in *Back to the Future*, the last segment of *It’s a Wonderful Life*.

6.1.5. Transportation, Transcendence, Resonance

This combination of cognition and emotion in the audience experience is also suggested by Mäcklin (2019) in their thesis *Going Elsewhere: A Phenomenology of Aesthetic Immersion*. Mäcklin’s ‘aesthetic immersion’ is similar to the phenomenon I aLiveness; it is the “experience of ‘going elsewhere’” and it is “not a non-cognitive, purely affective experience, but involves a peculiar participation of understanding” (p.283). Mäcklin’s thesis investigates a phenomenon of “peak-character” (Ibid., p.201) in one’s encounter with a work of art, a phenomenon that occurs in a rare moment when “a work of art knocks us off our feet” (Ibid., p.149). This concept of going elsewhere is close to aLiveness, though words such as liveness and aliveness do not appear in the thesis. Mäcklin’s thesis begins with the description of their personal experience of being struck, or ‘truly hit’, by a painting in Louvre:

I had seen Théodore Géricault's *The Raft of the Medusa* (1818–1819) before, but this was the first time it truly hit me. After I managed to tear myself away from its pull, I was perplexed. I had had such experiences several times before – in the theatre, in cinemas, in concert halls, on my own sofa – but perhaps never before so tantalisingly, so grippingly. What exactly had happened? Why was it that of all the paintings in the Louvre it was this one that *struck me* so forcibly? Why did it speak to me now, and not at the earlier times I had seen it? Moreover, where exactly did I go, when the painting seemed to lift me from the halls of the Louvre and fling me into the stormy ocean? (Mäcklin, 2019, p.12, my emphasis)

Mäcklin's (2019) thesis is this: "...aesthetic immersion is not merely an experience of heightened feeling or an isolated *Erlebnis* [experience], but an existential event in which the perceiver's way of being there momentarily changes" (p.13, original emphasis). This idea of 'going elsewhere' is similar to 'altered state of consciousness' Schäfer et al. (2014) observed in the participants' descriptions of their intense musical experiences, which was "a 'letting yourself go' experience characterized by the absence of stressors, requirements, and problems – leading them into the altered state. All feelings that dealt with anxiety, stress, and worries seemed to disappear and only positive feelings were left" (p.534). They found that "[p]eople crossed a border and arrived at a new 'reality' that was experienced as very significant and very pleasant" (Ibid., p.537). Gabriellson (2011) categorised such 'going elsewhere' or 'letting yourself go' experiences as transcendental experiences that are "out-of-body" experiences. The strong, intense, peak experience—that entails 'out of body,' 'going elsewhere,' 'letting yourself go', and 'altered stated of consciousness'—happens when the audience is 'connected' to the work of art, when the audience is in an intimate

relationship with the work of art, when its ever-becoming-ness is evident, when something in the work of art resonates.

Murphy (2021), in their paper *From Liveness to "Lifeness": Autopoiesis and an Enactive View of Performance*, writes about this 'resonance' between a human system and a human-made system (a work of art). An autopoietic entity "is a collection of components that produce the very same network that engendered it – it is a closed network of self-production," (Ibid., p.72) for example, a human cell that produces itself. Lifeness happens in theatre when there is:

a recognition of the resonance between the observer's own autopoietic process with the autopoietic process that appears to emerge in the observable space of the performance. Through observing the fictional performance, the observer (whether it be participant or spectator) gets to glide along the continuity of life and mind, experiencing moments of resonance. In moments of "life" on stage, her own autopoietic self chimes with the autopoietic process on stage, registering the interactivity of the performance components. In this experience, tensions between binaries of distance and intimacy, biology and art, life and performance, and self and other jostle toward processes of overcoming and ultimately, becoming. (pp.79-80)

Murphy's conception of lifeness depends on the temporality of the process of 'emergence' and is also largely about risk and precarity—"a systemic resonance of organizational similarity that gives rise to phenomenological experiences such as risk, the potential for change, variability, collusion, implication, spontaneity" (Ibid., p.77). Some of this is true of an FLO concert. There is risk—music produced live could go out of sync with the audiovisual

playing on screen; variability—audience may or may not applaud when the end credits start to roll; collusion—of the visual of the orchestral performance with the audiovisual projected on screen; implication—of the importance of the score in films; spontaneity—of the audience response, audience applauding in the middle of the film. However, the projected audiovisual on screen in an FLO concert does not change while interacting with the environment; it remains intact, as it is in the original film.

Murphy discusses an example of ‘live intermedial practice’ in theatre in which the performer “creates live improvised performances where she manipulates the components of pre-recorded video footage, live footage, objects, technical apparatuses, recorded sound, live sound, and her live body” (Ibid., p.74). This is “an autopoietic or self-generating system of event-making, which is neither fixed nor fluid, but enacts a distinct play between elements which are always becoming and those which retain the unity of the system” (Ibid.). In this live intermedial performance, when the synchronisation between different elements goes off, there is a possibility of turning it into an aesthetically improvised moment that sustains the unity of the system, and hence there is a possibility of *liveness*. Murphy offers an example of an improvisatory moment: “If an actor walks on stage and the lighting operator does not respond, the system fails – it is ‘dead.’” (Ibid., p.79). However, if the actor adapts to this perturbation and improvises a comment about darkness, the theatrical event continues to “live, albeit in a different way” (Ibid., p.79). This sort of variability, adaptability does not exist between the interacting elements on the screen and the stage in an FLO concert. When the music goes out of sync with the visuals, the system’s structural unity collapses. Or, if for some reason, the projector fails and goes off in the middle of the film, the orchestra may not continue to play the music to the blank screen.

FLO concert is perhaps not an entirely autopoietic system, but an audience member can still recognise the ‘resonance’ Murphy speaks of, the resonance between characteristics of their life and that of the whole that emerges in the interaction between the elements on the screen and the stage, or perhaps even in the score that emerges in the interaction between the elements within the orchestra (“music that sound like life itself” (0281)). It is this resonance between life and art Small (1998) alludes to when he defends his humanistic description of Beethoven’s *Fifth Symphony*: “I do not believe it is possible to deal in abstractions like aggression, triumph, struggle, tension and relaxation without attaching them to a human being who is aggressing, triumphing, struggling, and so on” (p.172). Music, Chaudhuri (2021) writes, is “a form of listening to the world,” (p.65); he presents the theory of music from *Natya Sashtra*—a treatise on performance written in Sanskrit in second or third century BCE—in which, Bharatha maps every note or *svara* of seven notes of music (*Sa ri ga ma pa dha ni*) to a sound from the everyday world.

The names of the svaras in full are shadja (sa), which means ‘that which gives birth to six’ – that is the other six notes; rishab (ri or re): gandhar (ga); madhyam (ma: from the same root as ‘medium’ or ‘median’); pancham (or pa; from ‘panch’ or ‘five’); dhaivat (dha); and nishad (ni). Bharatha proposes the theory that each note is borrowed from an animal sound. So, sa came from the peacock’s cry (I hear the upper tonic when I imagine this); rishab from the ox’s lowing (this is plausible and beautiful analogy for the second note; once the inner ear hears it, the other comparisons become audible); ‘ga’ from the goat’s bleating; ‘ma’ from the krauncha

bird or the demoiselle crane; pa from the cuckoo; dha from the horse's neigh; ni from the elephant's trumpeting. (Chaudhuri, 2021, pp.64-65)

Similarly, Leonard B. Meyer wrote that there is much in common between attributes of sound of music and attributes of objects and experiences outside the realm of music.

The pervasiveness of the correlation between music and other modes of sense experience is evident in the way we describe sounds: pitches are high or low; melodic lines rise or fall; or are sinuous or jagged; rhythms are emphatic or weak; smooth or jerky; timbres (tone colors) are brilliant or somber; piercing or dull; volumes are large or small; chords rough or smooth, and textures thick or thin; and more generally, musical patterns are characterized as regular or irregular, exciting or calm, light or heavy, happy or sad. These attributes of sound are also the attributes of objects, actions, and affections outside the realm of music. (Meyer, quoted in Audissino, 2017b, p.113)

These are attributes especially common to both auditory and visual phenomena. Hence it is possible for Stephen Malinowski to reconstruct the movements within the music visually, thereby revealing, re-presenting, with least ambiguity, the music's most essential truth, the truth essential to make the music and its experience feel complete, feel right, feel perfect to the audience. In a work of art, "the world shows itself in a new light," (Mäcklin, 2019, p.195) to the perceiver, whereas in a work of art that is presented as a direct reconstruction of a deconstructed source (which is another work of art), the source is shown in a new light. So, what happens in an FLO concert could be considered a sort of second order resonance.

aliveness occurs in an FLO concert because a familiar work of art is reconstructed in a novel, surprising way, and is shown in a new light. The first order resonance would be, as discussed in section 5.7, what is felt at the end of the event when the reinvigorated film shows the audience member that it is possible to reinvigorate one's own life.

6.1.6. Coming off the page

aliveness can occur even while encountering works of art that are not iconic (such as Théodore Géricault's *The Raft of the Medusa*) but symbolic representations of the world. It could occur through written word, as in a book, while reading which 'the solution to a problem' of understanding the difficult prose could "suddenly present itself to the mind" (Braisby & Gellatly quoted in Audissino, 2017a, p.80). Amit Chaudhuri (2021) writes:

You can't be prepared by education, say, for Indian classical music. A change of direction may occur without warning. You find a point of entry you hadn't been looking for. This might also happen with a book. The book could be a canonical one. You read three pages, and it does nothing for you. A year later, you pick it up and read to the fourth page. It does nothing. One day, you read it determinedly, without pleasure, and, on page one hundred and twenty-five, you're struck by a phrase or simile; it unlocks the book's language and teaches you how to read it. The point of entry comes unawares; it makes a world or work available which you'd had no time for previously. (p.7)

aliveness could happen at the very beginning in an encounter with a work of art, like say, when hearing the opening blast of the theme in a *Star Wars* FLO concert. I was struck by the opening passages of the book *Sapiens: A Brief History of Mankind* (see Figure 27).

Image blurred due to copyright

Figure 27 First page of the book Yuval Noah Harrari's Sapiens (Harrari, 2015, p.1)

As I had been practicing—and mostly failing—to effectively communicate my thoughts and ideas using written word through my blogs for many years, and as I was aware of the complexity and enormity of the various subjects Harrari's book deals with, the clarity and brevity of the prose on the first page hit me like a bolt of lightning. I did not have to read, 'determinedly, without pleasure, one hundred and twenty pages,' for the book to come

alive. It was resonant from page one, as it presented the aesthetics of writing in a new light. There was no visceral affect per se but there was a cognitive jolt. What came off the page was the author's concision and clarity in prose writing. An aspect of the work of art was resonant with my personal goal in life at the time, hence it instantly came alive.

We seem to use different words and phrases, depending upon the art form, such as 'going elsewhere' (painting) or 'liveness' (bodily performance) when describing the experience of being hit or struck at a moment during our encounter with a work of art. When describing the experience of reading a book, readers often use this phrase: "comes/came/coming off the page". To find descriptions of be-coming-ness of a book, I searched for the following phrases on Google

"comes off the page" + "book review"

"came off the page" + "book review"

"coming off the page" + "book review"

The search on Google fetched nearly one million webpages, and I found descriptions that are similar in essence to aliveness, coming-to-life-ness, or brought-to-life-ness

language must be a living, vital thing, one that *comes off the page, that arrests and kicks and bites, that startles and consoles.* (Vowler, 2018)

...when Ross describes finding out about the accident that resulted in Jan's death, especially when he had to make the heart-wrenching decision to take her off life

support, I found myself nearly welling up with tears. The love that Ross had for his late wife literally *comes off the page*. (Scharf, 2020)

I just don't think these characters ever *came off the page* and felt real. (Katie, n.d.)

Sam's world has expanded both in experience, shape and geography and we get to follow him as he hops from country to country, body to body, struggling with the morality of taking over living hosts. It's a struggle that *comes off the page* and could easily echo our own struggle with identity and the choices we make to be a good or bad people. (McCartan, n.d.)

As with other Nalini Singh novels, each and every side character *jumps off the page* with personality and depth. No one is two dimensional, and no one is overlooked. This felt real. (Imogene, 2019)

This was a thoroughly enjoyable read, not just because it has my favorite tropes but because Miranda MacLeod and Em Stevens have written multidimensional characters that are likeable, vulnerable, and open to change. The writing flows naturally and the reader can almost hear the music *coming off the page*. (Jenna, 2022)

Even in this randomly sampled data there is some indication of coming-off-the-page-ness of a book. The idea that written language can be a living thing, that it can arrest (immerse), kick and bite (affect), startle (surprise), and console (evoke feelings) points to an

experiential phenomenon similar to aLiveness. Moreover, a reader equating characters not coming off the page as them not feeling 'real', as in, not ringing true, implies that the reader's experience of the book could be characterised as 'deadliness'.

Further studies are required to understand how specifically the idea of aLiveness applies to different forms of aesthetic arts. A text search for phrases such as 'comes to life', 'came to life', 'coming to life', 'brings to life', 'brought to life', 'bringing to life', 'comes alive', 'came life' in online reviews and academic papers on other aesthetic arts could help us understand how different art forms come to life in the audience's perception.

6.1.7. The Definition

Conceptually, the definition I have proposed for 'aLiveness' has much in common with Murphy's idea of 'Lifeness', Mäcklin's 'Aesthetic Immersion', Maslow's 'Peak Experience', and Barker's '(a)liveness'. The authors' writings on these experiential phenomena have been a useful resource to further understand the nuances of coming-to-life-ness reported by the audiences of FLO concerts. However, Murphy's and Mäcklin's are concepts presented with little empirical evidence gathered from audience members. Murphy's 'lifeness' does not explain resonance that occurs between a reader and a written passage in a non-fiction book. Mäcklin (2019) themselves admits being interested more in the "hermeneutic character" rather than the "affective character" of "aesthetic immersion" (p.21), whereas the concept of aLiveness I propose accounts for affectation, emotion, and cognition. Maslow's concept, though built on empirical evidence, is not just about aesthetic experiences, but all 'peak' experiences, epiphanic experiences, experiences he calls oceanic.

Barker (2016) is concerned about how 'alive' experiences change one's life. He quotes participants who have talked about the impact the *Lord of the Rings* films have had on their lives—"I have never had a film experience [as with *Lord of the Rings* films] that literally changed my life and the way I look at things. This trilogy could be a religion" (p.28), and asks questions such as: 'What kinds of wider life-decisions, associations and behaviours flow from such experiences?' Moreover, Barker does not quote responses of audiences who had not read the books before watching the *Lord of the Rings* films; it is possible for audiences to experience aLiveness when watching these films even if they had never heard of J. R. R. Tolkien and his books. My proposed definition of aLiveness is different from the aforementioned experiential phenomena in that it is entirely inducted from the empirical data on the experience of the audiences attending FLO concerts.

I have attempted to provide a generalisable definition of aLiveness, one that could explain the experience of being connected to a work of art, no matter the art form. With the phrase 'come to life' (see the text in Figure 28 'See your favourite blockbusters *come to life* with a live orchestra') present even on the promotional material for FLO concerts, this concert phenomenon has provided an opportunity and ample empirical evidence to understand aLiveness better.

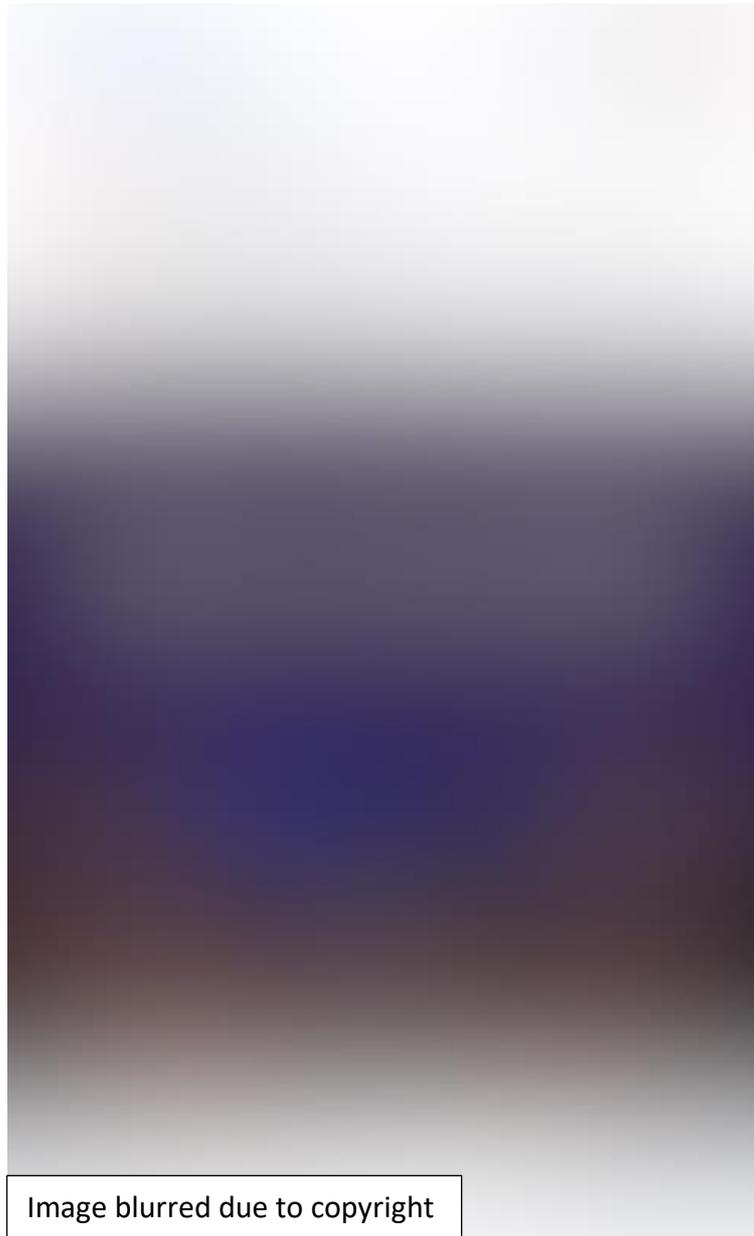


Figure 28 Advertisement for Films in Concert 2023

Barker (2016) says that liveness should be rethought as aliveness, but aliveness as I have defined it could occur with works of art for which liveness is irrelevant. Liveness and aliveness are two entirely different experiential phenomena that could be discussed separately, and one cannot be rethought of as the other. I define aliveness as

an experiential phenomenon that occurs when a perceiver becomes conscious that the perceived work of art is presenting, with least ambiguity, its most essential truth, the truth essential to make the work of art and its experience feel right, feel complete, feel perfect; the truth could be of anything—of its form and content, aesthetic and affect, emotion and meaning, and its cause and effect; the truth objective, subjective, normative, intended, intuited, interpreted, embodied; truth as in that which is believed and the belief considered justified.

Summary

In summary, found in the accounts of FLO concert experience are some phrases—‘came alive’, ‘comes to life’, ‘brought to life’— that point to an experiential phenomenon I call aLiveness. An audience member attending an FLO concert witnesses a screen experience (film) transmediated into a screencert experience, a media product transmediated into a media-product-in-the-making. In this event, as they observe the reconstruction of the deconstructed source (film minus recorded score + live score), an audience member becomes conscious of what they perceive as the truth of various elements that makes the experience of the film and that of the screencert; something rings true, feels right, something resonates. This resonance happens when something in the work of art chimes with or reflects audience member’s life experiences in the real world, and from this resonance emerges a strong relationship, a connection between the work of art and the audience member. aLiveness is this experience of being connected to the work of art; whereas Liveness is the experience of being connected to other people and Liveliness is feeling the active energy in the aspects that make the event.

6.2. Liveness and Liveliness

In the case of FLO concerts, for an individual audience member, liveness is the experience of being connected to the musicians on stage and to the others in the audience.

Barker (2016) opens his prolegomenon to ‘any future research on liveness’ with a personal account of three instances from his life when he experienced (a)liveness: i) a speech by an evangelical preacher ii) live performance of Mahler’s Second Symphony (already discussed in Section 6.1.1) iii) watching Lindsay Anderson’s 1968 film *If* at a British Public School (p.21). In all the three instances, Barker must have been co-present with others in the audience, and except in the third event, co-present with the performers too. Though Barker does not believe that these experiences were strong and unforgettable because of his co-presence with the others, its influence on his experience cannot be entirely discounted. In the academic audiovisual essay titled *@Concert: Liveness in the Time of Coronavirus*, Landon Palmer (2023) says, “While watching quarantine concerts [online], I found myself longing for even those audience interactions that I had found disruptive or annoying in our pre-COVID world.” Perhaps the concept of liveness should be entirely rethought after COVID-19, for, anecdotally speaking, co-presence with others, with those we care about in our lives, those we are personally ‘invested’ in, is something we really seem to have cared for and craved for during the periods of social distancing and lockdowns around the world. The same could be said about experiencing performance arts that we are invested in, with people who are also as ‘invested’ in them as us. Even though an audience member now has multiple options to experience a work of art—alone at home, or on their personal screen devices anytime, anywhere—if and when they can, they might still want to experience it along with others at

a venue. We still go to cinemas to watch films. We experience liveness when watching a film with other audience members in a darkened movie theatre, though we may never say that we are going to watch a movie 'live'.

Auslander (2016) is insistent that even in what is widely considered a 'live' performance, there is not always co-presence between the performers and the audience.

It might seem that the sorts of theater and performance art events we habitually think of when we consider live performance are different from broadcasting or live feeds because the performers and audience typically are physically present to one another. This is true, but physical co-presence does not obviate distance, and even when we are physically there the potential for fraud does not disappear. We might discover, for instance, that Milli Vanilli are not really singing even though they're right there, before us, or that the people we think are the flesh-and-blood Black Eyed Peas are in fact holographic projections, or that Vito Acconci was not actually under the ramp voicing his sexual fantasies during his performance of *Seedbed* (1972) but had placed a tape recorder there that played back his voice. Two of these examples are real; the third presumably is not, though how could we know for sure? I return to this question of fraud not so much to make an ethical argument as to suggest that the liveness even of events in which performers and spectators are physically present to one another is to some extent an article of faith, just as it is in broadcasting. (p.297)

In each of Auslander's examples, the performer may not have been physically present on stage, and it was perhaps an article of faith. Co-presence with others in the audience is not an article of faith though, you can pinch the person next to you in the audience, and they will react. There are also virtual reality and augmented reality technologies that further complicate the idea of bodily co-presence with performers and others in the audience, but I do not think we are at a point where we are incapable of knowing if the person walking next to us on the street is a holographic projection or a person in flesh and blood. Auslander (2008) himself has said, borrowing from Couldry's (2004) idea of social liveness, that liveness is not just about performer-audience interaction, but also about audience-audience interaction, it is about "being connected to other people" (p.61). This is how liveness is discussed in sports studies. Reason & Lindelof (2016) observe that:

while bodily co-presence between audience and performers is central to performance studies, it is not an issue in sports studies, which instead focuses on the importance of co-presence between spectators. Consequently, fans may move their sports watching from the venue to other locations because of the continuously stronger regulations of what counts as accepted viewer behaviour in stadiums...In other words, the occasion, the sociability of the event, is emphasized above other factors such as performer presence. (p.1)

The value, 'the status and significance of live' has been a contentious topic in performance studies, as they are perceived "as variously as a marker of ontological difference, a promotional slogan, or a mystical evocation of cultural value." (Ibid.). Reason & Lindelof say that we should ask 'not what liveness is,' but how it matters and to whom. I would add that

it is not even about how it matters, it is about how it is experienced by the audience differently in different circumstances. Furthermore, before we ascertain which—bodily copresence or virtual copresence—is more valued or less valued, or which is more important, culturally, socially, and economically, it is crucial that we acknowledge that the experience of an in-person audience-audience interaction is entirely different from that of interaction among audiences through technologically mediated means, and thus endeavour to first understand the experiential differences better. So, to further explain how specifically liveness is experienced by the audiences in an FLO concert, I created a typology of possible types of liveness the audience could experience in an encounter with a work of art:

Type of liveness		Description	Example
p-Liveness	Performer Liveness	Experiencing bodily copresence with performers	Watching an Opera in an Opera Hall
c-Liveness	Communal Liveness	Experiencing bodily copresence with others in the audience	Watching an Opera being simulcast in a cinema hall
t-Liveness	Temporal Liveness	Experiencing temporal simultaneity with the performance, but no bodily copresence with the performers	Watching an Opera being streamed on YouTube at the same time as it is being performed. Audience member is alone at home.
v-Liveness	Virtual Liveness	Experiencing copresence with others virtually through technologically mediated means	Watching an Opera being streamed on YouTube at the same time as it is being performed, while keeping the 'live chat' window open where the audience member sees what others in the audience are saying

			about the performance, and potentially could add comments of their own.
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Table 17 Types of Liveness

It is possible for an audience member to experience some combination of these different types of liveness at the same time in an encounter with a performance art. For example, an audience member in a cinema hall watching a simulcast opera is experiencing t-Liveness with the remote performers, and c-Liveness with the fellow audience members in the cinema hall. So, liveness of an event could be any combination of one or more of the types of liveness in Table 17, any combination that the physics of the world will allow. In an FLO concert, audience experience p-Liveness with the performers on stage and c-Liveness with the others in the audience. Hence, in Chapter 2, when I said FLO concert is the last live performance art, I meant that it is the last performance art for which t-Liveness and v-Liveness modes of experience have not been made possible yet (for further evidence see Appendix VII). Even if some parts of the score are not performed live, even if the audience can never possibly know for certain if all parts of the score they hear are being performed live at all, FLO concert is still the last live performance art—of the kind that does not require the audience to move through a space, as in installations and immersive-participatory theatre—because the audience must gather at the same place at the same time to experience it. It has not been made available for asynchronous consumption on personal screens yet.

There are other perspectives on liveness. Van Es (2017) says that ‘live’ should be understood as a ‘*construction* that assists to secure media a central role in everyday life’ (p. 1245), and that ‘constructedness...is the product of an interaction among media institutions,

technologies, and viewers/users' (p. 1250). He says that there are three approaches to liveness in academic writing—ontological, phenomenological, rhetorical/ideological—and all have some shortcomings (Ibid.). Martin Barker, however, says that what is lacking is the empirical approach to understanding how the actual audience experience liveness. He offers a summary of discourse about liveness in different disciplines: theatre and performance scholars emphasise co-presence, simultaneity, risk, and audience interaction; opera scholars, with technological relays such as simulcasting to cinemas and online streaming, stress on the impact of creating a sense of community; comedy scholars focus on improvisational possibilities, producing variations to the pre-written script to add some local flavour; sports scholars emphasise the importance of fandom and the created communities; virtual performance scholars talk about liveness in terms of proximity, immediacy, and immersion; and film and television studies are suspicious and see claims to liveness as commercial or ideological devices (Barker, 2016, pp. 22-23). The main criticism of Barker, however, is that scholars seldom ask the actual audience members what 'live' or 'liveness' means to them (Ibid.). The 'liveness' as discussed here is not intended to create an all-encompassing understanding of 'liveness' from the perspectives of all the stakeholders involved in constructing or experiencing it. Neither is this an attempt to downplay or ignore other aspects (such as technological, ideological, ontological) of liveness. The typology of liveness proposed here looks at the phenomenon from the perspective of an individual audience member, emphasising the experiential differences.

Experiential difference between p-Liveness, c-Liveness, t-Liveness, and v-Liveness can be understood through how differently *Liveliness* is experienced in each of these forms of liveness, and I define *Liveliness* as

the experience of feeling the active energy in the perceived work of art, in the performers, in the interaction amongst the performers, in the interaction between the performers and the perceivers, in the interaction amongst the perceivers.

Something is lively when it is, as per Merriam-Webster dictionary definition, “briskly alert and energetic, active, full of life, movement, or incident” (Lively, n.d.). Liveliness is the experience of witnessing that which is agile, active, and energetic. A quiet, contemplative audience could be *actively* perceiving and processing all the stimuli in their minds while being totally outwardly still and stoic, but they are not whom we think of when we say that the event had a “lively” (0025; 0089) audience. In an FLO concert, an audience member experiences Liveliness because, as discussed in Section 5.2 ‘Interaction’ and Section 5.3.1 ‘Cultural immersion’, the audience as a group loudly exhibit their fandom, express their emotions, and interact with the film and with each other. Liveliness could also be experienced through performers on stage. A “lively” (0090; 0373; 0398; 0420; 0439; 0441) performance in an FLO concert, is when the audience member witnesses the moving bodies of the musicians who are actively and frantically playing as they produce some energetic music in the score.

Liveliness of an entirely different kind is experienced when watching a mediatized performance, say, when watching a recorded performance on screen. Auslander (2008) asks:

...when we go to a concert employing a large video screen, for instance, what do we look at? Do we concentrate on the live bodies, or are our eyes drawn to the screen, as... our desire for proximity would predict? At a party I once attended, I found the latter to be the case. There was a live band, dancing, and a video simulcast of the dancers on two screens adjacent to the dance floor. My eye was drawn to the screen (p.42)

It is not just the desire for proximity, that is, being able to see the performers up close, it is our desire for the 'liveliness' of the visuals; it is our desire for hyper spatiality, that is, being able to move between ten different angles of viewing in a few seconds while being physically seated in one place. In a recording of a concert, one moment you could be looking at an intimate close-up shot of the face of a musician and in the next a chopper shot of the entire venue and thousands of people in the audience. van Es (2017) emphasises the role of producers who make this possible. He says:

Prototypical indices associated with liveness (e.g. the direct address, onscreen slips, and the caption 'live' chromo-keyed in a corner of the screen) are all means to make audiences feel a part of what is transpiring on screen. This experience does not occur naturally, nor can it be achieved through rhetoric; rather, it is the result of the hard work of producers. To achieve it, they do such things such as editing footage, switching between cameras and providing narratives for the events we see on TV.

With these things the producers do, they do not just construct liveness, they construct liveliness, the visual liveliness. When a performance (concert) is "saved, recorded, documented, or otherwise participate in the circulation of representations of

representations...it becomes something other than performance” says Phelan (1996, p.146).

It becomes so because producers add to the performance, an additional layer of performance of their own, performance the available audiovisual technology allows. In the recorded form, the performance becomes an entirely different experience for the audience.

As I illustrated elsewhere (Sekar, 2022, 08:37 – 10:36) using classical music concert recordings, multiple moving cameras capturing the many moving parts of a musical performance, the synchronized lighting, the still and moving images projected on the large screens that adorn the stage, and the pace and rhythm of the edit that switches between multiple camera feeds, create an intense visual energy, immense audiovisual stimulation. This visual energy, the additional visual ‘liveliness’, is what is found lacking in single camera recorded “quarantine concerts” (Palmer, 2023) or is lacking when watching the performance from only one viewing angle from a fixed position as an audience member in a physical concert hall. This brings to the fore the inadequacy of the term “mediatized” in furthering the discussion on liveness in the ever-changing technological landscape. If all recorded concerts are mediatized, there is now a need for analytical tools and frameworks to differentiate a concert mediatized using one static camera from a concert mediatized using multiple moving cameras, for the difference in the intensity of visual energy, or audiovisual stimulation, or visual ‘liveliness’, in these two recordings is immense. I prefer to use the term ‘cinematised concerts’ to mean multi-camera-captured concerts.

When an audience member is virtually connected to other people (v-Liveness) while watching a performance art on YouTube, liveliness could be experienced through the live interactive messages posted on the chat during the event; or, as in some technological platforms, the ‘liveliness’ of the audience could be seen in the form of hundreds of

messages scrolling up and emojis of various hues flying by. This liveliness is however entirely different from feeling in one's body thousands in the audience dancing, cheering, clapping on beat, singing, and screaming during the event. In an FLO concert, the audience experience liveliness of kind that p-Liveness and c-Liveness makes possible: "There is an entirely new energy present when watching a movie with other people. Watching with friends is different to watching alone, and watching in a cinema is different to watching with friends. Watching in a sold-out 5,000+ capacity hall is a different experience all together" (0392).

Summary

Liveness is the experience of sharing an experience with others, and liveliness is experience of feeling the active energy that emerges from the shared experience and this energy could be felt in a performer or in any perceived work of art, for example in the pace and rhythm of prose in a book. With this typology of liveness—p-Liveness (performer liveness), c-Liveness (communal liveness), t-Liveness (temporal liveness), and v-Liveness (virtual liveness)—we could explain the different ways in which audience experience Liveness and Liveliness in all kinds of audiencing events and performance arts.

6.3. Unforgettable Experience

Together, liveness (p-liveness and c-liveness) and liveliness create a condition in which the audience could experience aLiveness. It is perhaps this combination of three types of liveness that has made FLO concert an unforgettable experience for some of the audiences.

An unforgettable experience (0092)

I won't forget anytime soon. (0396, Back to the Future)

Thank-you MSO for bringing this wonderful concert to Melbourne. As a massive Little Mermaid fan, I'm so grateful. This is one concert experience I will never forget. (0379, The Little Mermaid)

Granted it has been a couple of weeks so the details may not be as fresh in my mind, but the overall experience is burned forever in my memory... For me at least, it was easily one of the top 5 most memorable symphony concerts I've ever been to and one I will not soon forget! (0302, The Matrix)

The first time I heard the Raiders March triumphantly blasted out from the orchestra or the majestic, crescendo building, Map Room track is not something you will soon forget. (0196, Raiders of the Lost Ark)

Having Evil Dead Live in Concert hosted at the Palais on Halloween and bringing in the film's composer Joe LoDuca to be a part of it all contributed to an incredibly memorable Halloween event that won't be forgotten. (0378, Evil Dead)

I had an incredible time at the Royal Albert Hall experience #InterstellarLive, I'll never forget this experience!! (PT)

Barker (2016) too ends the accounts of his three (a)live experiences saying that he never forgot them: "That experience and that conversation set in train a year-long process of thinking which I've never forgotten"; "As I watched, I cheered inside, and I've never forgotten it"; "at the moment of resolution I lurched forward almost convulsingly. I've never forgotten it" (p.21). What is common to experiences that are strong, intense, or peak is that they are memorable, unforgettable, so much that those who have had these experiences are able to vividly describe them even decades later. In 2030, if some of the audience members who have attended FLO concerts are asked about their 'Strong Experiences with Music,' 'Intense Musical Experiences,' 'Flow experience,' 'Peak Experiences', or 'Life-changing' aesthetic experiences they might choose, of their many such experiences, their FLO concert experience, and in their vivid description we would find traces of these three types of liveness: Liveness, Liveliness, and aLiveness.

6.4. After Liveness

What happens after an audience member experiences Liveness, Liveliness, and aLiveness in an unforgettable encounter with aesthetic art? Though this study is not about what long-term effects such aesthetic experiences would have on individuals, Barker's (2016) criticism on applications of theories such as Maslow's resonates. He says, the "predominant problem with Maslow's work is simply its close connection with business motivational psychology: this is a theory tailored to getting more out of higher-ranked employees. Manual and administrative workers, the self-employed and so on do not feature..." (p.26).

Csikszentmihalyi's flow theory has been transmediated into a business-oriented game blatantly titled 'Flow is Good Business'—Fligby. Flow is something that could be experienced even while talking to a best friend, something that could contribute to a person's subjective wellbeing, but it has been made into corporate leadership game in which "29 leadership skillsets" are taught and tested (Fligby, n.d.). When I think of what we might learn about the human condition from understanding aLiveness experienced by the audiences in their encounters with aesthetic arts, I think not only of high-achieving athletes and musicians and CEOs of giant corporations, but also of people who do low-paying daily jobs with utmost diligence, discipline, and perfection.

While I was doing this PhD, I was also a part-time manual worker at the warehouse of an online grocery store. One day, when I entered the warehouse for work, I was struck by something I saw on the notice board at the front. It was the feedback one of our customers had posted on Twitter: "The delivery was on time. The items were packed to military

precision. It was a sight to behold.” It got me thinking about the aesthetic discipline that could be practiced in even what is considered a menial job.

Our job is simple. A robot brings a bin containing food items to us, and a screen shows the image of the one we must pick and pack. We pick the item, scan the bar code, and place it inside a thick, brown paper bag. A task that is not much different from what we do at the self-check-out station in a Sainsbury’s. Only that we repeat it at least a thousand times each day. A customer’s order could have any number of items which come in all shapes and sizes—regular and irregular, large and small, and heavy and light. We place them neatly and tightly, heavier ones at the bottom and lighter ones at the top. Sharp edges must not touch the sides of the bag. Glass bottles are adequately cushioned. Some items must be overwrapped with a thin, translucent, plastic bag to keep them apart from the eatables. Bread and other delicate baked items must be securely packed so that they hold their shape and texture. Each item is inspected for any damages: leaky bottles, perished produce, cracked tins, and half-opened packets of crisps go into the trash bin. If all the items do not fit in a single bag, they are split and packed in two separate bags. Each bag is a jigsaw puzzle with not all the pieces available to us all the time. When we pick and pack an item, we do not know the shape and size of the next one in the order. So, each item initiates some rearranging. If the robot brings the largest or the heaviest one at the end, we start again. We add and remove and rearrange and repack until everything sits tight. There should be no room for the items to move, wobble or clash in the subsequent stages of the process flow—labelling, despatch, and delivery. And all this must be done within a few seconds. We must be quick, because the clock is ticking, and the delivery driver and the customer are waiting. This is not much different from the craftsmanship required to write tight prose. During

lunchbreak, as I was frantically typing the packing process on the Notes app on my iPhone, I caught myself picking words to unpack my thoughts, and adding, removing, arranging, rearranging, packing, and repacking the picked words into phrases and clauses and sentences and paragraphs.

Every week I'd see some of my colleagues take utmost care to maintain an aesthetic in the way they pack the grocery items. No one in the warehouse has time to actually notice and appreciate the aesthetics of an individual's packing. Yet some cannot help but be neat and precise in their packing which helps to give our customers 'a sight to behold' when they open the bag. What explains this behaviour? Barker (2016) proposed that we ask, "what kind of wider life-decisions, associations and behaviours flow from such [alive] experiences?" (p.34). We should pose these questions to people, and we should pose them not only to people like Satya Nadella (the CEO of Microsoft), Sundar Pichai (the CEO of Google), and Sam Altman (the CEO of OpenAI) but to the essential workers such as those I worked with in the warehouse. Why do some workers, who are paid just the minimum living wage, feel that they need to do it right every single time, need to achieve perfection in packing items into every single bag? Is Maslow's dynamic parallelism, isomorphism between the inner and the outer at work here? Does their behaviour—doing it right, doing it perfect—flow from them having accrued experiences of aliveness in their encounters with aesthetic arts, encounters where they became conscious that the perceived work of art has presented, with least ambiguity, its most essential truth, the truth that made the work of art and its experience feel right, feel complete, feel perfect?

Summary

An audience member attending an FLO concert experiences 7 Is—inclusion, interaction, immersion, interruption, intense affect, feeling, and emotion, illumination, and invigoration, and from these emerge the theory of liveness: Liveness, Liveliness, and aLiveness. In an FLO concert, an audience member feels included and experiences liveness when physically sharing the space with performers (p-Liveness) and other perceivers (c-Liveness) in a performance venue. They feel included also because they could loudly interact with others and express their emotions. From being an active participant of this interaction and from witnessing interaction amongst the others in the audience emerges the experience of Liveliness. The audience could switch between being loudly interactive and quietly immersed at different moments during the event. They experience different types of immersion: cultural, sensorial, narrative, and challenge-based immersion. Their immersion is sometimes interrupted by some external (intermission, subtitles) and internal interferences (expectations). Despite the interruptions, an audience member could still enjoy the event because the narrative and sensorial immersion in the film and the live music provide the condition for experiencing intense affect, feeling, and emotion and illumination. They learn something new about the film, the music, the importance of music in films, the might of the sight and the sound of a symphony orchestra, the effect of live music, the value of a communal experience, and other such aspects. Inclusion, Interaction, Immersion, intense affect, feeling, and emotion, and illumination compound to create an experiential phenomenon called aLiveness, the experience of feeling connected to the work of art; it is a peak experience, an experience so strong and intense that by the end of the event the audience feel invigorated. While liveness happens when the experience is shared with

others, aLiveness could happen even when perceiving a work of art alone, for example when reading a book; aLiveness could occur in our encounters with all kinds of aesthetic arts. In the experience of any audiencing event or performance art that is described as unforgettable—be it classroom tutorial on calculus in a grammar school or classical music concert in a grand, palatial venue—an experience that makes the audience member want to have it again and again and again, we could find one or more of these three types of lifeness: Liveness, Liveliness, and aLiveness.

7. Conclusion

In this concluding chapter, I discuss the key findings of the study, its implications and limitations, and discuss further possible research that could build upon the findings.

In this digital era, when smartphones and social media have made each one of us into everyday artists who are producing and consuming audiovisual content all the time, auditoriums are becoming videtoriums, concert halls are becoming screencert halls. A screencert is an event where the performance of music on stage is accompanied by the projection of the associated audiovisual on screen; music played and moving images projected have a symbiotic relationship that has already been established in an existing, often popular, audiovisual media. If the data collected from *moviesinconcert.nl* is close to the actual number of concerts that happened, it is likely that the number of FLO concerts grew over 1100% between 2011 and 2019. One of the many types of screencerts is Film-with-Live-Orchestra concert and it is an event where an audience gathered at a venue to watch a subtitled, full-length, sound, narrative feature film on a big screen(s) with an ensemble of musicians, present at the same venue, sitting on a dimly lit stage, performing the complete background music, and sometimes the songs and the source music too, live in sync with the film. Through FLO concerts, arts organisations are hoping to initiate newer, younger, and a more diverse audiences into classical music, or at least introduce them to the sight and the sound of a symphony orchestra.

Though there have been studies on the motivations and experience of the audience attending concerts in which symphony orchestra performs popular music, there has not

been an empirical study on the experience of audience watching the orchestra play music live in sync with the projection of the associated audiovisual media. So, in this exploratory study, I ask:

What constitutes the experience of an audience member attending a film-with-live-orchestra concert?

To answer this question, I collected and analysed over 250 online magazine reviews and over 2000 Twitter messages written by FLO concert audiences. The data is of audiences from different parts of the world, audiences who watched films of different genres with films' scores performed by different symphony orchestras and other accompanying music ensembles, at different times since 2011, at performance venues of different shapes and sizes.

The lack of demographic information associated with the responses I collected could be considered a limitation. The omission of non-English tweets could be a limitation. The exclusion of socio-cultural context of symphonic music in different parts of the world from the analytical lens, could also be considered a limitation of this study. This, however, could also be seen as an opportunity to focus on what unites us rather than what divides us as audiences of this screen age.

Upon performing an inductive thematic analysis of the qualitative data amassed from online traces, I propose a 7I audience experience model, that is, the experience of an audience member attending an FLO concert involves Inclusion, Interaction, Immersion, Interruption,

Intense affect, feeling, and emotion, Illumination, and Invigoration. These seven I's could be distilled further into three L's (liveness) in audience experience: Liveness, Liveliness, and aLiveness. In the process of conducting this study, I have also introduced, and discussed some new terms, concepts, and typologies—typology of screencerts (Chapter 2), cinematised concert (Section 6.2), a typology of Liveness (Section 6.2), and deconstruction and reconstruction stages in transmediation process (Chapter 6).

Typology of Screencerts: Unlike the typologies of screen-based concerts that already exist (as discussed in Chapter 2), the typology of screencerts presented in this thesis explains, through systematic intermedial analysis, how events such as *Nightmare Before Christmas Live* and *Coco Live in Concert* (Film-with-Live-Theatre and Orchestra Concerts), *Birdman* (Film-with-Live-Music Concert) Live, and *Star Wars: A Musical Journey* (Excerpt/Montage-with-Live-Orchestra Concert) are experientially different from FLO concerts. This typology is arrived at by deconstructing each type of screencert into its constituent media elements, establishing that the presence of different types and numbers of media elements mean different possible interactions between them causing different meaning potential and aesthetic effect.

Cinematised Concert: With the new term 'cinematised concert', in Section 6.2, I discussed how the term 'mediatized' has become inadequate to analyse and understand the production and audience perception of various forms of recorded music concerts.

Typology of Liveness: An entirely audience-centric typology of Liveness (Section 6.2) proposed in this thesis is one that explains how audience experience liveness even when

watching a film with others in a cinema hall, explains why sometimes audience do not care if the performer on stage is a person in flesh and blood or a holographic image; they experience liveness in the co-presence with others in the audience.

Deconstruction-Reconstruction Method: To help illustrate the practical application of Elleström's concept of transmediation—transfer from source media product to the target—onto various types of media products (screencerts), I introduced (see Figure 25) two intermediary steps that are involved in the processes of media transfer: deconstruction (of the source media product) and reconstruction (of the deconstructed source into the target media product). This could be useful to scholars in intermedial and multimodal studies who are interested in analysing the practical processes involved in the production of media products that have been transmediated from another source media product.

This study offers empirical evidence to some of the claims made by other scholars, claims such as FLO concert being a form of “public music pedagogy” (McCorkle Okazaki, 2016, p.188) and it being an “immersive” (Audissino, 2014b, pp.48-49) experience. The study explains, using empirical data and existing theories (Congruence-Associationist model and flow theory), how exactly the event becomes pedagogical, and when, what, and how the audience learn about music in an FLO concert. The study goes further from confirming a generic ‘immersion’ to exploring narrative, temporal, spatial, emotional, sensorial, aesthetic, cultural, and challenge-based immersion the audience experience in an FLO concert. The study also shows that there are aspects far beyond “historical and aesthetic” (Audissino, 2014b, p.54) that shape the experience of an audience member in an FLO concert. FLO concerts may be a “cash cow” (Burlingame, 2015) for the orchestras, but we

now know that audiences are willing to pay high ticket price for the experience. To the audiences, FLO concert is so much more than mere “audiovisual sensationalism” (Barham, 2021, p.189); to them, FLO concert is a communal experience, an immersive, intensely affective, emotional, and even religious experience.

The study shows that audiences still value physical co-presence (Liveness) with performers and others in the audience; they value shared, communal experience, the bodily experience of active, interactive, collective energy (Liveliness) in the venue. The study offers an analysis of the terms such as ‘come to life’ and ‘came alive’ that we see in some promotional materials and audience’s accounts of FLO concerts and proposes and defines an audience experience phenomenon called aLiveness (Section 6.1). The study shows with empirical evidence how in an FLO concert the live orchestra makes the music and the film come alive.

FLO concerts perhaps complicate some existing theories and philosophies on films and film music, as Barham (2021) suggests, but except for the initial settling time some may need to adjust to the new format, the audience see no conundrum or confusion or complications in it; most of them thoroughly enjoy the experience, and leave the venue uplifted, energised, enriched, and invigorated. We still do not know, however, if what some arts organisations are hoping for is happening, that is, audience developing a taste for classical music.

FLO concert is a film screening, a musical performance, a grand celebration of film scores, the last live performance art, a multisensorial multi-multimedia experience, a concomitant occurrence of re-presentation (film sans the score) and re-mediation (musical score), an evidence of the extent of the reach of the all-pervasive audiovisual culture, a thriving

concert form in the precarious performance art economy, a communal experience, an occasion for the audiences to flaunt their pop culture fandom and indulge in nostalgia, an opportunity for wider audience to experience and appreciate orchestral music. An FLO concert is a thrilling high-wire act, with all the elements coming together with a thematic, narrative, and structural coherence and congruence. It offers the audience a sense of completeness, and the satisfaction of having viscerally lived in the world of one film, following the journey of characters in one story for the duration of the event. This is perhaps one of the reasons for the consistent increase in the number of FLO concerts over the years. With more films being added to the canon each year, FLO concert phenomenon seems utterly unstoppable now.

7.1. Implications

In the dataset used for the study, over one thousand audience members have expressed in their own words their thoughts on music in films and how they perceived film music before they attended an FLO concert. These accounts could be used as empirical evidence by film music scholars to test their theories about how audience perceive music in films when watching it in a cinema hall or at home. The implications of the findings of the study go beyond the study of film and film music perception, though; it could help arts organisations “connect to the creative aspirations” (Stern, 2011, p.67) of the audiences of the future.

The future prospective audiences for performance arts are the screenagers, those who do not know of a world without smart phones and social media, 48% of whom (16 – 24 year old) consider, as per a 2023 worldwide study, online videos as a source of learning (We are

social, 2023, Slide 93), and who spend over 7 hours each day surfing internet (Ibid., Slide 43), that is in front of a screen. A screenaissance, or as I argued elsewhere, “a digital renaissance” (Sekar, 2022, 4:47-6:30) began in 2007. In two or three years, the screenagers will be in college, they will be eligible to vote in most countries in the world, they are the future, the earning adults who will be spending time and money on arts and culture. All those who want their investment, their time and attention and money, who want the screenagers to engage with what they offer again and again and again, could assess what in their offering has the potential to make the screenagers experience liveness: Liveness, Liveliness, and aLiveness.

The 7 Is and 3 Ls of audience experience in FLO concerts is a generalisable framework that could be used—by academics, audience research agencies, art organisations, and event producers—as ten parameters or constructs to design studies, surveys, and interviews to assess and understand (or even predict) the audience experience of novel and traditional performance arts and other audiencing events. When designing a new event format, the stakeholders could assess what aspects of the event would help the audience feel included, make the experience interactive, immersive, illuminating, less interruptive, intensely affective and emotional, and invigorating.

For example, here is an idea for a new screencert: cine-Opera with a Symphony Orchestra Concert, an event in which a cinematised opera, a recording (made for simulcasting or for a television broadcast) of an opera performance could be projected on screen (with the orchestral accompaniment removed from the recording) and a symphony orchestra on stage could play the music live in sync with the projection of the opera. The recorded

singing voices would come from the screen and accompanying music is heard from the orchestra on stage. I do not know the financial feasibility of such an endeavour, but I present it here as a hypothetical format to illustrate how the 7I and 3L model proposed in this study could be applied to assess how the audience might experience it.

In this new form, a live opera performance is remediated with the action on the stage (source) re-presented on screen (target), and the accompanying instrumental music from the pit (source) re-produced on the stage (target). Audience already experience something like this when they watch the opera performance sequences in the film *Amadeus* when it is shown in an FLO concert, or when watching musicals such as *West Side Story* with a live orchestra. When watching a simulcast opera in a cinema hall, the audience experience c-Liveness but not p-Liveness, but in this new format there will be co-presence with performing musicians, a sort of partial p-Liveness. Simulcast opera, streaming opera live to the cinemas, has already proven to be a success, so this new format adds more to the experience, an in-between format that has in it something from both screenless performances in an opera house and stage-less projection in a cinema hall. Another variation of this format could be playing excerpts from multiple operas. Now with this new format, a producer of the event must first decide who the event is for: mature, regular opera-goers? New, younger audiences? First-time opera-goers? Screenagers? A mix of audiences of various demographics? The aim here is to make the event an unforgettable experience to as many of the prospective audience members as possible, so they would want to attend more such events again and again and again. So, based on the producers' understanding of who the audience might be, several questions need to be asked and answered. What aspects make the event 'Inclusive'? Which opera is most suitable for this

format, for this specific audience? What aspect of the event makes it 'Inclusive' for this audience? Are there subtitles? Is there something more that needs to be done to make the event 'Inclusive'? What aspects of the event make it 'Interactive'? Is there a pre-performance talk about the opera? How might the target audience experience the collective energy? Could we allow the audience to walk up to the stage and interact with the musicians during intermission? Are there any common hashtags that the audiences could use to talk about the event on social media? Does the event facilitate some form of interaction or cultural immersion in the space immediately outside the performance venue? What aspects of the event, the opera itself, the aspects of the venue, could make the event a narratively, spatially, temporally, emotionally, sensorially, culturally 'Immersive' experience? What are the possible distractions or interruptions an audience member could experience? How might these interruptions be minimised? What aspects of the event, or moments in the opera, would make the audience feel 'Intense affect, feeling, and emotion'? Is the event too challenging for the audience? Or is it too easy? Do the prospective audience have the skill needed to meet the challenge? Is it stimulating enough to keep them from feeling bored? Is there an opportunity for the audience to learn something new, something they never knew before? Is it something novel, something the audience never experienced before? They could experience p-Liveness and c-Liveness, but from which aspect of the event could the experience of 'Liveliness' emerge? What aspect of opera might come alive to the audience and how? These are a few sample questions a producer could ask using 7I and 3L model. These questions will vary according to the event, the art form, and the demographic of the target audiences. I illustrate how I myself have applied this theory into my audiovisual practice in Section 7.1.1.

Any individual—instructor in a classroom, Instagram influencer, or instrumental music composer—or arts organisations or institutions that are looking to design new programmes, or experiences, or events, or create a work of art that aspires to be unforgettable could use this theory to assess if what they are creating or presenting has the potential to offer the prospective audiences an experience so unforgettable that they would want to experience it again and again and again, or perhaps do whatever they hope the audience would do post the experience. One can only hope to create the ‘potential’ and the potential can only be realised by the audience member, who bring to the encounter their habits, hopes, aspirations, behaviours, beliefs, sensibility, likes, dislikes, and life experiences. To be able to create the potential for liveness we must carefully consider how our prospective audience might realise that potential. What have the audiences said about what they want from such experiences? What do the audience not know they want?

In June 2023, UKRI (UK Research and Innovation) announced a significant funding boost, an investment of £75.6 million to support research and innovation across the creative industries sector – from film, TV and gaming to fashion and heritage (UKRI, 2023). One of the various organisations funded is an Insight and Foresight Unit (IFU, led by Goldsmiths, University of London) that will “use data-led approaches and insights to spot novel areas of application, demand-led markets for innovative products and services” (Ibid.). The unit will assess use of new and emerging technologies “on which approaches to audience engagement show most promise” and will help planning within creative industry and policy. It all comes down to audiences, their engagement and experience. 7I and 3L audience experience model could be used to assess if these novel products and services (of which ‘Future of Live Experiences’ is one, in which In Real Life experience and Virtual production

converges) made with new and emerging technologies have the potential to not just ‘engage’ the audience but to make the experience so unforgettable that they would want to have it again and again and again.

7.1.1. Applying Theory into Practice

Before I prescribe the 7I and 3L audience experience model to other producers to assess if their offering has what is required to create an unforgettable experience for their prospective audiences, I would like to illustrate how I, as a producer of audiovisual media myself, apply the theory of liveness to constantly assess my work while it is in the making. So, at the risk of seeming self-absorbed and immodest, let me use my academic video essays and their moderate success as a case study to explain how I have applied my theory into practice.

I have been disseminating new knowledge emerging from this study in the form of a video essay at academic conferences, seminars, and workshops for over two years. My first academic video essay entitled “Film-with-Live-Orchestra Concerts: A New Hope” (Sekar, 2022) was peer-reviewed and published in the *[in]Transition: Journal of Videographic Film and Moving Image studies* journal and was nominated for the *Learning on Screen Awards 2022* (Learning on Screen, 2022), polled as one of the best video essays of 2022 in BFI’s *Sight and Sound* magazine, shortlisted for *Adelio Ferrero Award 2022*, and won *Andrew Goodwin Memorial Prize 2022* (runner-up) awarded by International Association for the Study of Popular Music UK/Ireland (IASPM, 2022). Tohline (2023), who nominated my video essay in the BFI *Sight and Sound* magazine poll, says:

My favourite peer-reviewed video essay of the year. The scope is remarkable, encompassing formal analysis, film history, personal memoir, cognitive neuroscience, and a bit of comedy to offer interdisciplinary insights into how our brains are newly wired in the 21st century. And all from the unlikeliest place: film-with-live-orchestra concerts. I didn't think there was anything to this topic either, but I was wrong, too. Turns out, the screen is part of our mind now. Our old ways of being won't survive without the screen, but when the screen meets them, that new experience can blow us away.

I first started making video essays as an alternative to presenting papers with PowerPoint at academic conferences. During COVID-19 lockdowns, academic conferences moved entirely online. I was totally certain that if I presented a paper by speaking over a PowerPoint slide, given my accented Indian English and my total lack of wit and charm, within a minute after I begin, most of the audiences watching over Zoom would switch off their cameras and start scrolling social media feeds on their smartphones.

Truth unsold is truth untold; it gets lost, totally forgotten. I needed to find a way to sell my theory effectively to remote audiences. How do I keep the audience engaged, entertained, immersed? The video essay form was the answer I organically arrived at.

I could write an entire chapter on hundreds of creative choices I made while making this 30-minute video essay, but I will offer some brief pointers about the choices I made to ensure that the prospective audiences would experience Inclusion, Immersion, Intense affect,

feeling, and emotion, minimal Interruption (from within the work itself), Illumination, and Invigoration, and consequently Liveness, Liveliness, and aLiveness while watching it.

This video essay is an audiovisual adaptation of my written essay, an earlier version of the literature review chapter of this thesis. So the video essay is the target media product in a transmediation process. I deconstruct ideas in my written-word essay and reconstruct them, or rather orchestrate them using written word and spoken word, sound and music, and still and moving images, into a video essay. Prospective audience I had in mind: scholars from diverse academic disciplines.

Inclusion: I always attempt to make the video essay accessible to as wide an audience as possible, but without compromising on the analytical rigour and conceptual and theoretical heft one expects in academic scholarship. The attempt is to strike the right balance between using language that is discipline-specific ('mickey-mousing technique') and language that is intelligible to general audience. It is indeed an advantage that the research topic is about popular films, and almost all of my prospective audiences would have seen these films. So, the subject matter is instantly relatable.

Interaction: I keep my voiceover narration simple and conversational. I always use a tone that sounds like I am directly talking to the audience member.

Immersion: I do not linger on one sentence, or a moment, or a video footage, or an idea for more than 20-30 seconds. This way narrative is propulsive, constantly moving forward, and dynamic. There is something always moving in the visuals. Even simple written text is

animated. I ensure that I give the audience a moment of quiet and stillness at regular intervals, too. When I have to quote another author, I use, if available, the video footage in which the author themselves appears and explains their theories and concepts. It is far more sensorially immersive than listening to me reading a block of text appearing on screen. It is not always possible to find audiovisual footage of the author explaining the ideas I intend to quote; in these instances, I try to present these quotes in interesting, engaging, entertaining ways rather than as simple text: for example, I appropriate the *Star Wars* title crawl sequence in the opening of my video essay to present some of the relevant quotes from existing literature. To sustain the immersion, I ensure that all the techniques I use to set a text or idea into motion in the audiovisual are thematically and aesthetically consistent and coherent. If this is not sustained, it could become a distraction, causing an 'Interruption' in the flow of the narrative, and consequently, in the audience's attention.

Intense affect, feeling, and emotion: As a narrator, to establish both my positionality and an emotional connection with the audience, I include an autobiographical segment in which I discuss aspects of my life that are relevant to the study. I also pick video clips of some of the most popular Hollywood films (*Star Wars*, *Titanic*, *E. T.*, *Lord of the Rings*) with instantly recognisable leitmotifs, or footage of concert performances of some of the most popular works (Beethoven's *Ninth Symphony*), which most of the prospective audiences would already be familiar with and hence these clips could easily evoke nostalgia, and the selected music itself could evoke some emotions. For affect, I use also some bombastic and dramatic musical cues in the opening (20th Century Fox fanfare, *Star Wars* opening credits music) and at the end (music from the finale of *E.T.*).

Illumination: I illustrate theoretical concepts with simple and clear examples. For example, I use a montage from the film *Up* to illustrate both Cohen's Congruence-Associationist model and Csikszentmihalyi's flow model. This is to ensure that the audience's skill optimally meets the challenge of understanding theoretical ideas they may not be familiar with already. By the end of the video essay, an audience member may not even recall the names of these theories, but the hope is that they will have at least understood the core essence of it to say to themselves: I see what you mean.

Invigoration: The video essay has several short clips of FLO concert audiences themselves expressing their thoughts on their experience. They speak with infectious energy and enthusiasm that I felt would be exciting, energising, and uplifting to watch. Moreover, academic scholars, irrespective of the discipline, could feel energised after witnessing the effectiveness and possibilities of this new form of dissemination.

Liveness too is a part of the experience: c-Liveness when watching the video essay at an in-person conference; t-Liveness when I play it from laptop on Zoom to remote audiences; or v-Liveness when the audiences watch it on my YouTube channel. I could make p-Liveness a part of the experience too, by making an exclusive version of the video essay with my voiceover removed. Then at an in-person event, I could perform the voiceover live in sync with the projection of the video essay, a sort of a spoken-word performance. The voice over is so tightly synchronised with the other elements in the video essay that recreating it live, speaking the words with right inflections, in the right pace and rhythm, and hitting all the sync points could be a high-wire act (I could go out of sync any moment), adding another layer of immersion to the experience of watching the video essay.

The specificities of how to make a work of art inclusive, immersive, interactive, emotional, affective, less interruptive (minimal distractive digressions), illuminating and invigorating are different for different art forms and for audiences of different demographics. With this framework, practitioners of different art forms, and producers of different art events, could arrive at those specificities.

7.2. Further Research

Studies on screencerts are still very limited. Several aspects of these events have not yet been explored. There are multifarious possibilities for further research that could build upon the findings of this study, possibilities for further research on FLO concerts, other such screen-based concerts, and more broadly screen experiences in general. With the technology perpetually evolving (for example, there is now Apple Vision Pro, a personal device that could transform all the space in front of a person's eyes into one giant screen), there is enough potential here to setup a dedicated Centre for the Study of Screencerts, or more broadly Centre for the Study of Screen Experiences to investigate the questions on screen audiences that will keep coming for decades.

The focus of this study was the audience experience during the event but there are several other aspects of the concert phenomenon that could be of interest to scholars in various disciplines—audience studies, film studies, film music studies, fandom studies, intermedial and multimodal studies, media studies, performance studies, culture studies, cultural policy studies—and other stakeholders such as event producers, arts organisations, orchestras, film production companies looking to license their films for such concerts, and others.

1. A study could be conducted to understand what happened immediately after the concert, say, what did the audience member do in the first 24 hours post the concert? Did they go back home and listen to the score of the film on a music streaming service? Did they discuss the film with friends and family? Did they upload the video they captured during the event on to YouTube? Did they spontaneously hum a theme from the film while doing something else at home or at work? Did they book tickets for another FLO concert event? Did they blog about it? Did they make an entry in their personal diary about the event? Did they forget about the event entirely the next day? What can we learn from what audiences do immediately after attending an FLO concert?
2. A longitudinal study could be designed and conducted to understand the music consumption behaviour and concert-going habits of the audiences in the months or years after they have attended an FLO concert. Has an FLO concert ever initiated someone into classical music?
3. What can we learn from the thousands of video clips of FLO concerts the audiences have uploaded on YouTube and other social media platforms? Why do people choose certain moments from the concert to upload online? Is there something common between the FLO concert moments people have chosen from films of varied genres to upload online? In some cases, why do different people in different parts of the world choose the same specific moment in a film to upload online?
4. A study could be conducted on the experience of the audience attending an FLO concert in which the audiences are watching a film and hearing the music of the film for the first ever time. In this case, the audience member's mental resources might be fully utilised for hypothesising what happens next and constructing a working

narrative. What are the audience's motivations to attend such as event? What do they learn about the score of the specific film and the role of music in films in general? In this case, when do the audience pay attention to the musicians? How do they divide their attention between the stage and the screen?

5. Further data could be collected from arts organisations and FLO concert producers to make the FLO concerts database in Appendix II complete and comprehensive. With this database, many questions could be asked and answers for them sought, answers that could be useful to orchestras, arts organisations, and event producers around the world. Which film to feature next in the FLO concert in a specific venue in a specific city? Historically, what has been the right time of the year to programme *Amadeus* Live in this specific city or country? Has a particular film been performed far too many times in a specific city? If so, how long before the film can be programmed so that the audience will be interested again? Which of the over 50 most shown/performed films or film franchises have not yet been performed in the city of, say, Berlin? Where are the new audiences? In which parts of the UK has an FLO concert not happened yet? Amazon Prime released a new TV series based on *The Lord of the Rings* novels. Was there an increase in the number of FLO concerts of the *Lord of the Rings* films in the weeks preceding or following the release of the Amazon TV series? Does programming FLO concerts around the release of a new film in a film franchise attract more audiences? Were there more *Jurassic Park* Live concerts around the release of new *Jurassic World* films? What genre of film or music is most frequently performed in this specific city? How many films released after 2010 have been shown in FLO concert format? How many performances of *Home Alone* have not been during the Christmas season? And hundreds of other

such questions a complete database of FLO concerts could answer. For competitive advantage, organisations, even if they collect such data, may not make it public. So, a central open database with this information could be useful to academics too to understand the programming patterns and their implications.

6. How long does it take for the interest in the FLO concert of a particular film to fade?

For example, in 2015, there were 29 *Back to the Future* FLO concerts around the world and the number gradually came down to 6 in 2018 before increasing again to 19 in 2019. Is there a pattern? How long can the existing repertoire of popular film franchises sustain the interest in the FLO concert phenomenon? Have we already reached a saturation point with the performance of Hollywood blockbusters such as *Star Wars*, *Harry Potter*, and *The Lord of the Rings*? If so, what will be the new canon? Marvel movies? How many Marvel movie themes are part of popular culture? Audience often mention a theme being 'iconic' or 'memorable' in their responses. How many films shown in FLO concerts have iconic, memorable themes? Does a film need to have a memorable theme for it to be suitable for an FLO concert performance?

7. There are several public databases that could be used to find the future canon of

FLO concerts. Most of the films shown frequently in FLO concert format seem to be worldwide blockbusters, and the soundtracks of some of these films are popular too. We could fetch the list of top 500 popular films made in the last 50 years, from 1971 through to 2020—Top 10 films in each year by box office collection—from *boxofficemojo.com*. There are also films that are critical successes whose soundtracks could be popular. So, we could add to the list of all the films whose scores have been nominated in the "Best Original Score" category in Academy

Awards, BAFTA, Golden Globes, and Grammy awards from 1971 to 2020. The various music chart rankings, revenues, and streams of the original soundtrack albums of the films in the list (for the regions US, UK, Europe, Australia, and New Zealand) could be retrieved from *musicidhub.com* database and compared and analysed. A total of 50 films whose soundtracks have high rankings/revenue/impact across all regions could be proposed as the possible set of films that could make the new FLO concert canon, one that could continue to bring in diverse audiences to symphonic spaces. This list could be used by arts organisations and event production companies to plan, strategize, and diversify their future programming. Event producers are perhaps already doing something similar to find the next film that could be made into an FLO concert experience, but we do not know the finer details of the process involved in the programming.

8. A similar concert database could be created for each type of screencert and a comparative study could be conducted. For example, why are the *Lord of the Rings Symphony* screenless concerts not programmed as many times as the *Lord of the Rings* FLO concerts, or *Star Wars in Concert* EMLO concert not programmed as many times as *Star Wars* FLO concerts? Which type of screencert is programmed the most number of times in a year, in the world, or in a specific city? An empirical study could be conducted on audience experience of each of the different types of screencerts to understand how different or similar they are; the findings might tell us why a specific type of screencert is programmed more than the other, and what type of screencert the performance venues could programme in the future to attract even more audiences, or even more diverse audiences?

9. There is much we still do not know about the processes involved in the production of an FLO concert. A focused study could document the entire process by conducting interviews with people involved in the production: the factors an event producer considers before choosing a film (see point 6 above), budgeting and finance, processes involved in creating a copy of the film without the score, transcribing the score heard in the film into a written score that could be performed live, preparing the patches—the acousmatic parts that are played from a pre-recorded patch, conductor’s processes, other key decisions (live choir or no live choir?), the marketing strategy for the event, the designing of the promotional material, the rehearsals, the live sound mixing processes, planning pre-concert events, the planning and execution of the premiere event etc.
10. With the database of over 400 FLO concert reviews in Appendix IV, we could collect all film sequences the reviewers have specifically described as key moments (Light of the Beacon from the *Return of the King*, Flying over the Moon from *E. T.—The Extra Terrestrial*, Docking scene from *Interstellar* etc.) when they experienced a Liveness. Film musicologists could conduct a formal/structural analysis of these key moments and help us understand what is common to all these key moments. If there is a pattern, what are the other films that have such key moments? Could these films be a part of the FLO concert canon?
11. Are there any popular films with memorable scores that can be performed with a smaller ensemble made of fewer than a dozen musicians? Could these films be shown in the form of an FLO concert to smaller audiences in smaller cities where there are no large concert halls, where programming huge Hollywood blockbusters is not financially viable? The licensing fee for projecting the film should not be

expensive. It should also be comparatively less expensive to produce a copy of the score-less version of a film, especially if it has been made entirely digitally. This could be done not just for films from Hollywood but films from around the world. Arts organisations or event producers could work with film and film music scholars to identify such scores and films to build a more inclusive canon.

12. Conductors often say in their interviews that the score as heard in the original film cannot be played 'as is' in a live concert. That the rough edges have to be smoothed out, or that the score is in a way adapted, and sometimes the score had to be transcribed entirely by ear for the live concert. Film music scholars, if they could get access to the written score made for FLO concert, could help us understand the difference between the score we hear in the original film and that we hear in an FLO concert and why the new changes were necessary.

13. What about the audience experience of live re-scored events in which a newly written score is played live in sync with the projection of a sound film? Example: the Asian Dub Foundation playing an entirely new score to George Lucas' film *THX 1138*. What would be the experience of an audience attending a *Troy* (2004) live re-scored event in which Gabriel Yared's rejected score is played live to the projection of the film instead of James Horner's score? Or, what would be the experience of an audience attending *King Kong* (2005) live re-scored event in which Howard Shore's version of the score is played instead of the film's original score composed by James Newton Howard?

14. Scholars in performance studies could conduct a study on the experience of musicians performing in FLO concerts. What are their challenges? How do musicians in an orchestra feed off of the energy from the active, interactive audience? Not all

the musicians in the ensemble are always playing, so are the ones who are not playing audiencing the film/music in a way? What is the experience of the musicians as an audience member in these instances? Do musicians learn something they did not know before about music and the role of music in films while rehearsing and performing for FLO concerts?

15. Moving beyond FLO concerts, there are several other screen experiences that have not yet been adequately studied. Scholars in creative industries and culture studies might be interested in pop up experiences advertised as 'immersive' such as Van Gogh Alive (vangoghaliveuk.com) and Claude Monet: The Immersive Experience (monetexpo.com). In these exhibitions artist's paintings are projected as moving images on giant 2D screen installations, and are also transmediated into 3D installations. The audience could literally enter and interact with the objects in the transmediated painting. What do Liveness, Liveliness, and aLiveness mean in such installation-based experiences where audience move through a space surrounded by large screens?
16. Are all popular cultural objects eventually getting transmediated into something that can be seen as an audiovisual on a screen? Must everything non-temporal become temporal eventually to reach a wider audience? Is the screen the ultimate destination? Or is there something beyond? For example, Yuval Noah Harari's book *Sapiens: A Brief History of Humankind* has been, or is being, transmediated into an illustrated children's book *Unstoppable Us*, a graphic novel *Sapiens: A Graphic History*, a short film *Once Upon A. I.* (made with AI generated images), an animated TV series, and into *Sapiens LIVE: the story of us* which is an "immersive show that sweeps through the whole story of humankind in one hour - connecting the past to

the present, and inviting visitors to re-write the future” (Sapienship, n.d.). What is going on here? How do audiences perceive these different cultural objects that originate from a single popular source? The formal/structural, philosophical, phenomenological, technological, social, and cultural questions these never-ending transmediation of a popular source raise could be of interest to scholars from multifarious disciplines.

17. Liveness is about being connected to other people, the connection could be in-person or through other technological means. A study could be designed to understand the differences in the experience of the different groups of audience of the same event: audience who were co-present with performers and other in the audience (p-Liveness and c-Liveness), audience who were not co-present with performers but co-present with others in the audience (t-Liveness), audience who were not co-present either with the performer or the other audience members (v-Liveness).
18. As I already mentioned in Section 6.1, further studies are required to understand how specifically the idea of aLiveness applies to different art forms and audiencing events. A text search for phrases such as ‘comes to life’, ‘came to life’, ‘coming to life’, ‘brings to life’, ‘brought to life’, ‘bringing to life’, ‘comes alive’, ‘came life’ in online reviews and academic papers on other aesthetic arts could help us understand how works of different forms of art come to life in the audience’s perception.

Coda

On April 27, 2015, at the Royal Albert Hall, when the bombast of the live performance of the *Titanic* score fired up an electric pulse through every cell in my body, causing “a pearl of tear” to appear in my eyes, I now know what happened. I experienced liveness: Liveness, Liveliness, and aLiveness. Everything fell into place; it felt perfect, it felt right, it felt complete.

Academic discourse on the concept of liveness—being connected to other people—has been productive, and while it continues as various new mediated forms of shared experiences emerge, it is necessary we pay as much attention to a more holistic audience experience phenomenon I call ‘liveness’—a cumulative experiential phenomenon comprising Liveness (being connected to other people), Liveliness (feeling the energy), and aLiveness (being connected to the work of art).

When I say ‘a work of art’, I do not just mean films, film music, literature, classical music, paintings, and sculptures. There is this ‘Confutatis Maledictis’ moment in the film *Amadeus*, a moment I consider an illustration of a composer imbuing into a piece of music the potential for aLiveness. In this moment, before Mozart dictates the ostinato, he says, “Now for the real fire.” This fire is everywhere in all art forms. A percussionist playing rhythms with twigs on a kit of trash cans in the corner of a street too could bring into his playing that same ‘real fire’. aLiveness occurs when this ‘real fire’ is lit inside the perceivers’ minds, inside some of the passers-by who stopped to catch the fire from the street performance. This fire could stay on as an undying flame in a perceiver’s being and shape their life.

Institutions and individuals, policy makers and producers of art, and all those who are interested in measuring the value of art must consider how people from all walks of life—construction workers, care home workers, cab drivers, carpenters, car mechanics, cleaners, chefs, athletes, solicitors, security guards, janitors, bankers, engineers, electricians, store keepers, book keepers, barbers, bartenders, baristas and so on—experience liveness (Liveness, Liveliness, and aLiveness) in their encounters with all kinds of art, and how it shaped their lives.

An artist's primary source (media product) is their life itself, their lived experience, their encounters with art made by others, which they then transfer, transform, and transmediate into a new work of art of their own. An audience member who experiences aLiveness in their encounter with this work of art, takes something from it and folds that into their being, into their system of beliefs, into their everyday lives. This is the most crucial final stage of the continuing cycle of transmediation. How do audiences deconstruct the communal feeling (Liveness), collective energy (Liveliness), and coming-to-liveness (aLiveness) they experience in an encounter with a work of art to reconstruct their being, their becoming, their beliefs, their thoughts, their lives within and outside? Therein lies one of the values of art. The audience members, who are doing the deconstructing and reconstructing here, are people from all walks of life, people who unassumingly go about their everyday business, the people who, consciously or unconsciously, aspire to achieve the perfection and completeness they experienced in a work of art, in what they do to earn a living and in the very art of living itself.

Appendix I

List of all Screencerts that happened in 2018, as listed on *moviesinconcert.nl*.

See the additional file submitted with this thesis **Appendix I.xlsx**



Appendix II

List of FLO concerts that happened between 2011 and 2019, as listed on *moviesinconcert.nl*.

See the additional file submitted with this thesis **Appendix II.xlsx**



Appendix III

List of films shown in FLO concert between 2011 and 2019

2001: A Space Odyssey (1968)	North by Northwest (1959)
Adventures of Robin Hood (1938)	On the Waterfront (1954)
Alexander Nevsky (1938)	Pirates of the Caribbean - At World's End (2007)
Alice In Wonderland (2010)	Pirates of the Caribbean - Dead Man's Chest (2006)
Aliens (1986)	Pirates of the Caribbean - On Stranger Tides (2011)
Amadeus (1984)	Pirates of the Caribbean - The Curse of the Black Pearl (2003)
Amelie (2001)	Planet of the Apes (1968)
An American in Paris (1951)	Psycho (1960)
Angels and Demons (2009)	Raiders of the Lost Ark (1981)
Apollo 13 (1995)	Ratatouille (2007)
Austin Powers: International Man of Mystery (1997)	Rebel Without a Cause (1955)
Baahubali: The Beginning (2015)	Romeo and Juliet (1954)
Babe (1995)	Rudy (1993)
Back to the Future (1985)	Selma (2014)
Barry Lyndon (1975)	Signing in the Rain (1952)
Batman (1989)	Sissi (1955)
Beasts of the Southern Wild (2012)	Skyfall (2012)
Blade Runner (1982)	Star Trek (2009)
Bram Stoker's Dracula (1992)	Star Trek: Beyond (2016)
Brassed Off! (1996)	Star Trek: Into the Darkness (2013)
Brave (2012)	Star Wars: A New Hope (1977)
Breakfast at Tiffany (1961)	Star Wars: Return of the Jedi (1983)
Bride of Frankenstein (1935)	Star Wars: The Empire Strikes Back (1980)
Bridget Jones' Diary (2001)	Star Wars: The Force Awakens (2015)
Brief Encounter (1945)	Star Wars: The Last Jedi (2017)
Buddenbrooks (2008)	Superman (1978)
Call me By Your Name (2017)	Taxi Driver (1976)
Casablanca (1942)	The Addams Family (1991)
Casino Royale (2006)	The Age of Innocence (1993)
Chariots of Fire (1981)	The Beauty and the beast (1991)
Cinema Paradiso (1988)	The Beauty and the beast (2017)
Close Encounters of the Third Kind (1977)	The Da Vinci Code (2006)
Creed (2015)	The English Patient (1996)
Crouching Tiger and Hidden Dragon (2000)	The Godfather (1972)
E. T. - The Extra Terrestrial (1982)	The Goonies (1985)

Ernest et Celestine (2012)	The Great Escape (1963)
Evil Dead (1981)	The Hunger Games (2012)
Frozen (2013)	The Italian Job (1969)
Get Out (2017)	The Jungle Book (2016)
Ghostbusters (1984)	The Lion King (2019)
Gladiator (2000)	The Little Mermaid (1989)
Harry Potter and the Chamber of Secrets (2002)	The Lord of the Rings: The Fellowship of the Ring (2001)
Harry Potter and the Deathly Hallows – Part 1 (2010)	The Lord of the Rings: The Return of the King (2003)
Harry Potter and the Deathly Hallows – Part 2 (2011)	The Lord of the Rings: The Two Towers (2002)
Harry Potter and the Goblet of Fire (2005)	The Matrix (1999)
Harry Potter and the Half-Blood Prince (2009)	The Muppets Christmas Carol (1992)
Harry Potter and the Order of the Phoenix (2007)	The Passion of the Christ (2004)
Harry Potter and the Philosopher’s Stone (2001)	The Phantom Thread (2017)
Harry Potter and the Prisoner of Azkaban (2004)	The Pink Panther (1963)
Home Alone (1990)	The Polar Express (2004)
How to Train Your Dragon (2010)	The Princess Bride (1987)
Independence Day (1996)	The Red Violin (1998)
Interstellar (2014)	The Shawshank Redemption (1994)
It Follows (2014)	The Terminator (1984)
It’s a Wonderful Life (1946)	The Treasure of the Silver Lake (1962)
Jackie (2017)	The Tree of Life (2011)
Jaws (1975)	There will be Blood (2007)
Joker (2019)	Three wishes for Cinderella (1973)
Jurassic Park (1993)	Titanic (1997)
Jurassic World (2015)	Toy Story (1995)
Love Actually (2003)	Under the Skin (2013)
Manhattan (1979)	Up (2009)
Marry Poppins (1964)	Vertigo (1958)
Matilda (1996)	West Side Story (1961)
Moonlight (2016)	Wizard of Oz (1939)

Appendix IV

Links to FLO concert reviews included in the dataset

See the additional file submitted with this thesis **Appendix IV.xlsx**



Appendix_04_FLO
_Concert_Reviews

Appendix V

Codes generated in the first iteration of thematic analysis:

audience - applaud at the end
audience - are fans of the film
audience - are jumping out of their seats
audience - are screaming
audience - did not have to follow any format etiquette in the concert hall
audience - exhibit their fandom through cosplay and other such activities
audience - gave standing ovation
audience - hum the theme of the film as they leave the hall
audience - is - diverse (observes)
audience - is - diverse
audience - is - encouraged to react-cheer-clap loudly during the performance
audience - is - quiet, attentive
audience - is mostly kids
audience - laugh, cry, cheer loudly
audience - post-concert activities
audience - realise the importance of the score in films
audience - screen vs stage - stayed till the end and watched the orchestra play the end credits suite
audience - spontaneously erupt into applause during the performance
audience member - comments on the conductor's performance
audience member - compares FLO concert with classical music concert
audience member - considers specific moments from the film as musical highlights
audience member - describes production process
audience member - describes the stage and screen setting
audience member - describes the stage and screen setting in the venue
audience member - did not understand or appreciate the score much before attending the FLO concert
audience member - encourages others to attend FLO concerts
audience member - has attended FLO concerts before
audience - are young (observes)
audience member - has seen the film many times before
Audience member - is - eagerly waiting for the concert
audience member - is - musically literate
audience member - is familiar with the film
Audience member - is loving-enjoying the FLO concert
Audience member - is not a fan of the film
audience member - is watching the film for the first time
audience member - may never watch the film quite the same way again
audience member - mentions opening credits music
audience member - mentions the conductor
audience member - observes - children's reaction
audience member - pays attention to the score during the key moments of the film

audience member - quotes a line from the film - music a magic beyond all we do here
audience member - records a video of the concert during selected moments in the film
audience member - recounts memories associated with the film
audience member - screen vs stage - forgets that the orchestra is playing the score live
audience member - screen vs stage - looks at the screen more
audience member - screen vs stage - observes individual instruments-musicians in the orchestra
audience member - screen vs stage - observes individual musicians in the orchestra
audience member - screen vs stage - pay as much attention to the orchestra as to the film
audience member - screen vs stage - pays attention to the orchestra at key moments
audience member - screen vs stage - sees and hears orchestra play end credits music
audience member - screen vs stage - video - shifts the attention from the screen to the stage
audience member - shares memories associated with the film
audience member - was - skeptical before the concert
audience member - wishes to attend more such concerts
audience - will attend another FLO concert
cast and crew of the film, celebrities and other special guests attend the event and interact with the audience
criticism - audience are not quiet during the performance
criticism - audience's activities during end credits
criticism - comparison with past FLO concert experiences
criticism - film did not fit into the screen
criticism - FLO concert event is a cashcow
criticism - general disappointment
criticism - intermission not needed
criticism - lighting from the stands glared on screen
criticism - long queue for ladies toilet
criticism - movie started before sundown in oper-air auditorium
criticism - orchestra is idle for too long
criticism - orchestra is visual overload, can't focus on individual instruments (criticism)
criticism - orchestra lacked force
criticism - resolution of the projected visuals of the film is not good
criticism - screen is smaller
criticism - song vocals were not performed live
criticism - sound mix is different from the original film
criticism - sound mix is not good
criticism - synchronisation - is off
criticism - the score drown the dialogue
criticism - too hot in the venue
criticism - venue - acoustics is not good
exciting
familiarity - there have been different versions of the film and the score
film - childhood memories associated with the film
film - difference between the old and the new concert version of the film
film - has the same visceral effect on the audience at it did when it was first released
film - is - classic-iconic-popular-familiar-respected

film - is - immersive
 film - is - newly restored version of an old film
 film - is the right kind of film for this kind of presentation
 film - shaped - the audience member's life
 FLO concert - a blend of popular and classical
 FLO concert - all movies should be watched like this
 FLO concert - an opportunity not to be missed
 FLO concert - an opportunity to watch the film on big screen
 FLO concert - audience member's first FLO experience
 audience member - their first FLO concert experience
 FLO concert - audience member's first symphony experience
 FLO concert - brings the score to life [aLiveness]
 FLO concert - brings to life - the film [aLiveness]
 FLO concert - changed a skeptic of the format of the event into a believer
 FLO concert - electrifying energy in the hall
 FLO concert - for a special personal occasion (Date-birthday-anniversary)
 FLO concert - gives the film a new life [aLiveness]
 FLO concert - has made the audience member like the film's music more
 FLO concert - invokes nostalgia
 FLO concert - is - a social activity done with friends and family
 FLO concert - is - always successful
 FLO concert - is - opportunity to watch the film on big screen with live orchestra
 FLO Concert - is a communal experience
 FLO Concert - is - a communal experience
 FLO concert - is a magical experience
 FLO concert - is a novel-unique experience
 FLO concert - is a sold-out event
 FLO concert - is a thrilling-visceral experience
 FLO concert - is a wonderful-magical-enthralling-exhilarating experience
 FLO concert - is an immersive experience
 FLO concert - is an intimate experience
 FLO concert - is an invigorating experience
 FLO concert - is an opportunity to appreciate the score
 FLO concert - is an unforgettable experience
 FLO concert - is an unreplicable experience
 FLO concert - is inspiring
 FLO concert - is one of the best things I've ever seen
 FLO concert - is organised or attended to mark a special occasion related to the film, the subject of the film, the music, or the composer
 FLO concert - is the audience member's most favourite screening of the film
 FLO concert - it is better than watching the film in a cinema hall
 FLO concert - made audience appreciate the film and the score even more
 FLO concert - made the score sound better than it is in the original film
 FLO concert - makes the audience member notice subtler nuances they never noticed in the score before
 FLO concert - makes the film as good as it was when watching for the first time [aLiveness]
 FLO concert - may not initiate the audiences into classical music

FLO concert - screen vs stage - introduces to young audiences the sight and the sound of a symphony orchestra

FLO concert - turned the silly movie into a sophisticated experience

FLO concert - unlike anything the audience member has seen before

FLO concerts - aLiveness

Ignore - A tweet not by audience member

Ignore this code

intermission - activities during interval

intermission - music played without visuals during intermission

intermission - was at the right moment

more FLO concer

orchestra - adds new depth to the cinema experience

orchestra - brings score to the forefront

orchestra - brings to life specific highpoints in the film

orchestra - brings to life the film [aLiveness]

orchestra - brings to life the score [aLiveness]

orchestra - enhances the emotional effect of the score within the film

orchestra - is incredible

orchestra - is much more than a symphony orchestra

orchestra - is perfect

orchestra - is playing non-stop for the entire duration

orchestra - is too perfect - it almost sounded like recording

orchestra - is understated

orchestra - makes audience feel as if they are watching the film for the first time [aLiveness]

orchestra - makes audience feel intense emotions

orchestra - makes audience hear the nuances in the score

orchestra - makes audience hear the score with new ears

orchestra - makes audience notice film-music symbiotic relationship

orchestra - makes audience notice lesser-known cues in the score

orchestra - makes audience see the familiar film afresh [aLiveness]

orchestra - makes the film even more iconic

orchestra - performing the theme has a visceral affect on the audience member

orchestra - reinvogrates the film

orchestra - star of the show

orchestra - watching them is special

other - general information

other - informational tweet

other - pre-concert talk, pre-concert preparations and expectations

other - pre-concert tweet

others - we will not review the film

program book - audience learns about the music reading the program book

quotable quote

score - diegetic music is not played live

score - is - classic-iconic-popular-familiar-respected

score - is - memorable-iconic

score - is rearranged for the live concert

score - is the star of the show

score - long stretches of silence help to appreciate the music when it appears
score - new additional score added for the live version
screen - is - big
screen - the big screen makes you notice little details in the film
seating preference - audience member mentions the position of their seat in the concert hall
sound mix - is - superb
subtitles - are useful
subtitles - are useful because dialogues were not always audible
subtitles - is Americanised
subtitles - is distracting
subtitles - there was no subtitles
subtitles - were sometime useful but distracting at other times
subtitles - were unobtrusive
subtitles - were useful - audience member heard the dialogues missed before
synchronisation - is perfect
theme music - is - memorable
ticket price - is fair
Tweet not available anymore
Untitled
unusual remarks
venue - energy-celebration-excitement in the performance venue
venue - great atmosphere
venue - has incredible acoustics
venue - is audience member's favourite place
venue - is perfect-beautiful-stunning
venue - is stunning-beautiful-grand
video tweet - screen vs stage - camera zooms into the orchestra
viewing angle - does not matter
viewing angle - good
voices - is the star of the show

Appendix VI

Codes generated in the final iteration of thematic analysis:

- 7i - Audience member is watching the film for the first time
- 7i - Audience were quiet and attentive
- 7i - Illumination - audience member appreciated the sight and the sound of a symphony orchestra
- 7i - Illumination - Audience member appreciates the conductor
- 7i - Illumination - audience member appreciates the effect of their physical copresence with the performing musicians
- 7i - Illumination - audience member appreciates the performance of the orchestra
- 7i - Illumination - audience member did not appreciate the music in the film or music in films before
- 7i - Illumination - audience member feels as if they are watching the film for the first time
- 7i - Illumination - audience member feels they may never see the film same way again
- 7i - Illumination - audience member focuses on individual instruments on stage
- 7i - Illumination - audience member notices subtle nuances in the score
- 7i - Illumination - audience member understands the importance of music in films
- 7i - Illumination - audience member understands the symbiotic relationship between music and moving images in a film
- 7i - Illumination - audience member's attention is as much on the orchestra as it is on the film
- 7i - Illumination - audience member's attention is entirely on the orchestra during end credits
- 7i - Illumination - audience member's attention is on the orchestra during key moments in the film
- 7i - Illumination - audience understands the difficulty in synchronising music with the moving images in real time
- 7i - Illumination - despite being overly familiar with the music the audience member found or felt something new
- 7i - Illumination - Orchestra brings the film, the characters, the story, and the world of the film to life
- 7i - Illumination - orchestra brings to life the score
- 7i - Illumination - Orchestra injects new life into an old film
- 7i - Illumination - score is at the forefront in an FLO concert
- 7i - Immersion - Cultural - excited because audience member is a fan of the film
- 7i - Immersion - Cultural - excited because audience member is at the concert to celebrate a special occasion in their personal life
- 7i - Immersion - Cultural - excited because concert marks a special occasion of celebration pertaining the film
- 7i - Immersion - Cultural - excitement because of audience's cosplay and other such fun fandom activities
- 7i - Immersion - Cultural - excitement because of the presence of film merchandise outside the venue
- 7i - Immersion - Cultural - pre-concert excitement and anticipation of an audience member

7i - Immersion - FLO concert is an immersive experience

7i - Immersion - Narrative - audience member considers the cognitive and sensorial overload a challenge

7i - Immersion - Narrative - Audience member follows the narrative and forgets the orchestra

7i - Immersion - Narrative Immersion - audience member's attention is on the screen

7i - Immersion - Sensorial - the orchestra is big

7i - Immersion - Sensorial - the performance venue is big

7i - Immersion - Sensorial - the screen is big

7i - Immersion - Sensorial - the size of the audience is big

7i - Immersion - Sensorial - the sound of the music is big

7i - Inclusion - audience is diverse

7i - Inclusion - audience member is encouraged to loudly express their emotions during the performance

7i - Inclusion - audience member's first visit to the venue

7i - Inclusion - Audience member's first experience of a live symphony orchestra

7i - Inclusion - Audience member's first visit to a venue where symphonic music is often performed

7i - Inclusion - But not everyone can afford the ticket price of an FLO concert

7i - Inclusion - children attend FLO concerts

7i - Inclusion - families and fans attend FLO concerts

7i - Inclusion - FLO concerts are less formal compared to classical music concerts

7i - Inclusion - FLO concerts introduce to younger audience the sight and the sound of a symphony orchestra

7i - Intense affect and emotion - applause for popular actors and popular moments in the film

7i - Intense affect and emotion - applause unexpected and utterly spontaneous

7i - Intense affect and emotion - audience applaud for opening credits music

7i - Intense affect and emotion - audience member feels intense affect and emotion

7i - Intense affect and emotion - extra-filmic emotions (nostalgia)

7i - Intense affect and emotion - happy

7i - Intense affect and emotion - loud visible expressions of affect and emotion - cheer

7i - Intense affect and emotion - loud visible expressions of affect and emotion - laughter

7i - Intense affect and emotion - loud visible expressions of affect and emotion - others (gasping, jump scare)

7i - Intense affect and emotion - loud visible expressions of affect and emotion - verbal reaction like booing

7i - Intense affect and emotion - quiet intense affect and emotion - goosebumps

7i - Intense affect and emotion - quiet intense affect and emotion - other

7i - Intense affect and emotion - quiet intense affect and emotion - spine, chills

7i - Intense affect and emotion - quiet intense affect and emotions - tears

7i - Intense affect and emotions - quiet intense affect and emotion - sitting on the edge of the seat

7i - Interaction - Audience member expresses pre-concert excitement

7i - Interaction - interaction between an individual audience member and others in the audience during the performance (communal experience)

7i - Interaction - interaction between artists and audience before and after the concert

7i - Interaction - interaction over the internet with others known and unknown

7i - Interruption - a variety of other annoyances

7i - Interruption - abruptness of the arrival of intermission

7i - Interruption - an interlude by the orchestra without images on screen

7i - Interruption - audience is rude in getting up and leaving even as the orchestra is playing during the end credits

7i - Interruption - fandom activities at the foyer during intermission

7i - Interruption - FLO concert is bad, underwhelming,

7i - Interruption - intermission is a time to reflect on the experience of the first half of the concert

7i - Interruption - intrusive noise of the others in the audience

7i - Interruption - narrative and sensorial immersion interrupted by an intermission

7i - Interruption - orchestra is sometimes understated or sometimes overpowering

7i - Interruption - orchestra's prolonged idleness during the film

7i - interruption - orchestral sound is too perfect

7i - Interruption - sound mix is unbalanced

7i - Interruption - subtitles are a distraction

7i - Interruption - yet there is always a but or a however

7i - Invigoration - All movies should be watched like this with live music

7i - Invigoration - an experience exciting, enchanting, enthralling

7i - Invigoration - an experience novel and unique

7i - Invigoration - an experience unlike anything

7i - Invigoration - audience member applauds and gives a standing ovation at the end

7i - Invigoration - audience member encourages others to attend FLO concerts

7i - Invigoration - audience member feels invigorated uplifted enriched

7i - Invigoration - Audience member has attended one or more FLO concerts before

7i - Invigoration - Audience member humming the tune while leaving the hall

7i - Invigoration - Audience member wants to watch movies like this, with live music, henceforth

7i - Invigoration - audience member wishes to attend more FLO concerts

7i - Invigoration - audience member's first ever FLO concert

7i - Invigoration - one of the best experiences the audience member has ever had

7i - Invigoration - This is the best way to watch the film

7i - Invigoration - Unforgettable experience

7i - lively audience

7i - Perfection

7i - sound mix is perfect

7i - subtitles are useful

7i - unusual remarks

Appendix VII

FLO Concert: The Last Live Performance Art

In the film, I say that FLO concert is the last live-only performance art. I checked all the webpages and social media platforms of all the arts organisations who produce FLO concerts (I took the list of producers from here moviesinconcert.nl) and none of them have any message or update about a television broadcast or a live streaming or a DVD/Blu-ray release of an FLO concert. Furthermore, the best way to prove this claim with evidence is by pointing to the recording of each of the other performance arts events attended by the audiences across the western world, and I have done exactly that below.

I have listed below hyperlinks to the recordings of all live performance arts I could think of. (Circus, magic show, play, musical theatre, stand-up comedy, silent film with live music, opera, ballet, planetarium, vaudeville, pantomime, contemporary dance, acrobat, literary festival, poetry, letter reading, puppet theatre, film music, DJ/EDM, visual music, new music, video game music, synth music, debate, public speech, fashion show, baroque music, early music, chamber music, solo recital, classical choral, contemporary classical, orchestral, orchestral non-classical, popular classical, jazz, pop, rock, psychedelic rock, hip-hop, heavy metal, reggae) I could easily add links to the recordings of performances of many other musical genres (Soul, Blues, Country etc.), but the list is reasonably comprehensive to convey the main idea which is that most performances on stage has already been, or could be, made available in recorded form.

These are recordings released by the producers of the events, and they are not audience-made video clips of the performances.

Event Type	Link
Circus	https://youtu.be/nQ5eUJNXrMw
Magic Show	https://youtu.be/awpWkUSD4a0
Theatre play	https://youtu.be/Oq5HKX1vicM
Musical Theatre	https://youtu.be/mREzIBmOpBY
Stand-up Comedy	https://youtu.be/1AwsR1iqsuE
Silent film with live music	https://www.youtube.com/watch?v=xbnvykYRtzw
Opera	https://youtu.be/55ik-PzAXsQ
Ballet	https://youtu.be/9rJoB7y6Ncs
Planetarium show	https://youtu.be/wKiVW88wG1Y
Vaudeville	https://youtu.be/bE4MliRKDNY
Pantomime	https://www.youtube.com/watch?v=oFYcdNKwXvc
Contemporary Dance	https://youtu.be/gSiddQNyYVE
Acrobat show	https://youtu.be/l6UR25c8ByM
Literary Festival	https://www.youtube.com/watch?v=pCv4lwzC7zs
Slam Poetry	https://youtu.be/3k8qf5FZIOs
Letters Live	https://youtu.be/fLhXglWfqiQ
Puppet Theatre	https://youtu.be/7H3iPCsWs8k

Excerpt/Montage with Live Orchestra Concert (Film music)	https://youtu.be/JeDJR_nVr-k
Film music concert	https://youtu.be/QOOOjRrOia0
DJ/EDM Concert	https://youtu.be/rbMv6o1_3gA
Visual Music	https://youtu.be/B6KvU5hZqeQ
New Music	https://youtu.be/3MulvH03t34
Video Game with Live Orchestra	https://www.youtube.com/watch?v=8Y1mLAI24U&t=891s
Video Game Excerpts with Live Music	https://www.youtube.com/live/mVlpkEGBpno
Synth Music	https://youtu.be/esxDXPhOlc
Debate	https://youtu.be/zpEEorMNe4M
Public Speech	https://youtu.be/fiK5-oAaeUs
Fashion Show	https://youtu.be/N5fCM8U4S4I
Baroque music	https://youtu.be/kFVq4c5K9ME
Early music	https://youtu.be/LGT54QKqOPQ
Chamber music	https://youtu.be/_vu0txuHJPo
Solo recital	https://youtu.be/atc19LIHxIE
Choral music	https://youtu.be/l4Tlik9vfJ0
Contemporary Classical	https://youtu.be/ZXJW02FQ16c
Orchestral music	https://youtu.be/bkJxMs5104Q
Orchestral – others	https://youtu.be/0Bibakst1H0
Jazz music concert	https://youtu.be/ggdZxWn3lsQ
Pop	https://youtu.be/9shByOh8fVE
Rock	https://youtu.be/3tj7m7K9fis
Hip-hop	https://youtu.be/6_h75JXBnSo
Reggae	https://youtu.be/Sozlg6R8mPM

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