

DL838 Creative Music Production, Professional Project  
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**Perspectives of 18 to 30-year-olds on 'Classical' music.**

And ways forward.

25/04/2025, Brian Carty (Mentor)

**Declaration**

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## 1. Introduction

This thesis involves research based around the questions ‘What are the perspectives of 18 to 30-year-olds on classical music?’ and ‘What is the way forward for classical music among this age group based on their interests?’. This research was achieved through a survey for members of this age group. The survey attempted to discover answers to these questions in their responses. The literature review involves a study of the positive and negative aspects of the classical music industry. It identifies the aspects of the industry that might entice younger people to enjoy classical music, as well as the aspects that are likely to repel them. The review starts with a broad historical context of classical music, and it defines the term ‘classical’ music also. The review then analyses the positive aspects in the value classical music brings to global culture, and the value it brings to health, development and communities. After this, the literature review discusses classical music’s ‘stumbling blocks’. This includes a section on diversity in classical music and a section on the cost of classical music. The review concludes with methods for improving these negative aspects, based on case studies that have been researched.

The methodology then discusses the practical elements of carrying out the survey and what resources were used in the survey process. The analysis discusses the results of the survey in detail. The discussion reflects on both the process and results of the project, as well as providing expert insight into the subject through interviews with two subject matter experts. Finally, the discussion and conclusion lay out some areas of further study and recommendations for the future directions of funding and policy-making. Ultimately, this thesis presents data-backed recommendations for improving engagement in classical music among 18 to 30-year-olds.

## 2. Literature Review

### 2.1 Historical context

As stated in the *Oxford Dictionary of Music* (Kennedy 178), 'classical' is a vague word that can hold different meanings depending on the context. For example, it may refer explicitly to the music composed between 1750 and 1830 that marked the rising influence of the classical symphony. Alternatively, Kennedy describes it as having a more "...generic..." use which encompasses more non-popular music. Particularly music that emphasises a more formal compositional style and a permanency that outlasts temporary musical trends. For this study, Kennedy's generic definition will be the benchmark when referring to 'classical' music. This study will therefore include music written in the Baroque<sup>1</sup> and Romantic<sup>2</sup> eras of western music to reflect the wide variety of musical periods that modern soloists and ensembles may draw their programming from. A common thread among many sources is the use of 'classical' to denote a purely western or European tradition. This is criticised somewhat by authors like Julian Johnson for its narrow scope. This review will largely involve literature that focuses on this European tradition. However, mention will be made later of the lack of diversity in 'classical' programming when it comes to including traditions outside of European music.

Making use of the contents page in *The Concise Oxford History of Music* (Abraham) to analyse the history of 'western' classical music, this will provide some necessary historical context to this study. The sequence of this book suggests a root in religious music post-renaissance. This encouraged the form of the madrigal in the pre-Baroque period. This was a form of usually secular music that often-utilised poetry or spoken verse in its lyricism (Kennedy 540). Following on from this Abraham moves to the growth of opera and more instrumental music in the Baroque period. This period often involved notation that allowed performers much freedom in the expression of the dynamics or emphasis in a piece. This is a contrast to the slightly more rigid notation that become more prominent in the Classical period<sup>3</sup>. Vivaldi, Bach and Handel are well known composers from this period.

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<sup>1</sup> Defined as music written "...from about 1600 to the deaths of Bach and Handel 1750 and 1759 respectively." (Kennedy 59).

<sup>2</sup> Defined as music written "...in the period c.1830 to c.1900." (Kennedy 737).

<sup>3</sup> What is Baroque Music? n.d. 04 December 2024. <<https://www.baroque.org/baroque/whatis/>>.

The Classical period follows Bach's death in 1750. This is a period that fixes the classical symphony as a cornerstone of the classical repertoire (Kennedy 178), and a period of iconic composers such as Mozart and Beethoven. The Classical period leads on to the Romantic period in the early 19<sup>th</sup> century. This is characterised by the names of Mahler, Wagner, Chopin, Debussy and others. The Romantic period was in some ways a battle between new and old ideas. In his book *Franz Liszt: The Weimar Years*, Alan Walker refers to a "War of the Romantics." (Walker 338-367). This is an ideological difference between the 'conservative' composers, such as Brahms and Schumann, set against the 'new school' of Liszt, Wagner and others. The 'conservatives' sought to ensure the purity of the classical tradition. They were firmly against the growth in programmatic<sup>4</sup> and more chromatic<sup>5</sup> music that was being embraced by the 'new school' composers. This experimentation by the 'new school' composers led to more flexibility in the modern era regarding harmony and use of chromatic musical ideas. *The Concise Oxford History of Music* ends its volume with Stravinsky and the avant-garde of America, which serves as an example of this chromatic flexibility. This avant-garde influenced modern contemporary composers. This brings the history of 'western' classical music up to the present day and sets a background for the music this study refers to.

## 2.2 Cultural value of 'classical' music

*Classical Music: Contemporary Perspectives and Challenges* tackles the arbitrary definition of 'classical' music and its European connotations that were discussed previously. Its authors reject the idea that the European tradition was stagnant and totally rigid. Instead, they present a tradition that is multi-cultural and consistently improved by its own desire to better itself. They refer to a contemporary approach to performance historically rather than the more rigid preservation of 'tradition' that can inform modern approaches to 'classical' performance. It is 'classical' music's evolution and desire for improvement that achieves its "...intellectual rigor, emotional depth, light-hearted frivolity, and spiritual intensity..." (4). This source stresses the importance of not assuming that 'classical' music is all the same, even if it is referred to under the same name of 'classical' music. While it may have some commonalities, as Kennedy

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<sup>4</sup> Defined as instrumental music "...which tells a story, illustrates literary ideas, or evokes pictorial scenes." (Kennedy 694).

<sup>5</sup> Defined as "...notes not belonging to the diatonic scale." (Kennedy 174). 'Diatonic' defined as "...Scales...of the major and minor keys..." as well as "...diatonic passages, intervals, chords, and harmonies...made up of the notes of the key prevailing at the moment." (Kennedy 237).

provides earlier in this text, it also the wide variety of styles and musical cultures that makes this music so culturally valuable and “...enduring...”.

In his book *Why Classical Music Still Matters*, Lawrence Kramer states that ‘classical’ music has no predetermined form. He suggests that its beauty and value is held in each individual interpretation of a piece, and no single live performance can solely capture its essence (23). Kramer compares ‘classical’ and popular music as the difference between a photograph and a film. He presents popular music as a photograph that captures a single moment or emotion. In contrast to this he presents ‘classical’ music as valuable because it is more like a film that holds a journey of expression, expression that changes subtly and powerfully over a longer period (30-31). Kramer also emphasises that ‘classical’ music is important for the same reasons as Greek drama and Renaissance paintings are important, because it is an integral part of human evolution, and it is a tangible form that captures human experience (33). Julian Johnson takes a more cynical view of ‘classical’ music’s modern challenges. He raises points like Kramer regarding the value of this music, however he also criticises modern society for its obsession with physical appearance and materialism. He describes humanity as “...not defined by our outward, material surface but by our capacity to exceed the limits of our material existence.” (58). Therefore, he criticises modern popular music for its commodification of artists and its focus on image and visual mediums. Kramer refutes this however and stresses the importance of not judging others on an arbitrary basis and subjecting popular music to a “...futile attack.” (Kramer 32). He believes that this obsession with aesthetics has ultimately been harmful to the genre. Kramer mentions the personal choice that is inherent in musical taste. Rather than pitting different preferences against each other, he prefers an approach that explores the positive benefits of what ‘classical’ music can offer people.

### [2.3 Music for development, community and health](#)

*The Power of Music : An Exploration of the Evidence* by Hallam and Himonides discusses some of these positive benefits that Kramer believes music can offer people. According to a report in the UK (Royal Philharmonic Orchestra), classical music is often one of the first genres that young children experience. In a survey they carried out in 2018, nine out of ten of the children surveyed expressed an interest in learning an instrument. 75% of these indicated an interest in learning an orchestral instrument (14). This suggests a huge potential for classical/orchestral training as a method of learning. *The Power of Music* recognises that “Most people do not

need scientific evidence to demonstrate the power of music.”. This source offers an extensive breakdown of various studies that provide evidence for the power of music, both for consumers and for musicians. These studies show a correlation between aural and motor skills alongside musical training. Even a few months of musical training can improve brain plasticity in children and adults (Hallam and Himonides 42). The book states that musical training leads to “...enhanced performance on a range of listening and aural processing skills.” (77). They also suggest that language skills can be enhanced through this development of aural processing systems. In young children, spatial processing skills can be enhanced through musical activity (131). Aural memory (and sometimes visual memory) can also be improved with musical training (169). Studies show that musicians tend have better “...working memory...” (169), they also “...tend to score higher on tests of creativity and on the personality characteristic of ‘openness’...” (235).

Music can have many positive benefits when it comes to improving engagement with school or work, especially among younger people. It also “...offers the potential for enhanced self-efficacy, self-esteem and self-concept, improvements in mood, reduced anger, reduced aggression and improved behaviour.” (373). The social element of music and more direct methods like music therapy can provide many benefits to a person’s wellbeing (478). The Irish Doctors Orchestra is an excellent example of a group that utilises classical music to “...channel their love of music as a form of therapy, balancing the stresses of their medical careers by creating music.” (www.ireland.ie). Music can greatly affect mood and emotion in a positive manner, but it is important to note that music is also capable of having negative effects. Listening to “...depressing or aggressive music...” can have a detrimental effect on one’s psychological wellbeing (Hallam and Himonides 549). Music can be used in politics as well as to “...bolster the morale of those engaged in warfare and to humiliate and terrorise opponents.” (571). Regardless, the positive aspects of music cannot be ignored.

#### [2.4 Diversity, Equity and Inclusion](#)

Having discussed the positive aspects of classical music for society, it is equally important to tackle the negative aspects that are likely to hinder any attempt to bring new audiences to the genre. Diversity, equity and inclusion are identified as major barriers (Bull, Scharff and Nooshin) to ‘classical’ music in a fascinating collection of essays entitled *Voices for Change in*



*the Classical Music Profession*. In this collection, Prokop and Reitsamer mention studies that identified most classical musicians as having received intensive training from a young age. Their essay also points out that children from disadvantaged backgrounds are less likely to have access to this kind of training (31). Subjective performance interviews included a tendency for discrimination in conservatory admissions (34). Unpaid internships, and expectations that students buy expensive instruments for the 'right' sound exacerbated this economic divide. Students from non-middle-class backgrounds do not receive the same socio-economic supports as their peers which puts them at a disadvantage (34-35). In this essay, a conducting student is singled out by a teacher as "Certainly, he will never become a great conductor..." (37). This is supposedly because he is from poor background and thus did not have the education necessary to learn the right classical works. This reinforces the stereotype of elitism that plagues classical music still. Gillian Moore speaks of a sense of "...unreachability..." in classical music that is perpetuated by rigid performance customs and "...a rather dimly and inaccurately remembered version of a performance that has been frozen in time since around the middle of the 19<sup>th</sup> century..." (297).

In Jennie Joy Porten's essay, she speaks of a divide in students whose parents played 'classical' instruments and those whose parents did not. One student believed that less value was placed on her non-'Western' background, with Western 'tradition' being the benchmark in the conservatory. In a separate essay, Mina Yang criticises this European 'hierarchy' especially where philanthropy is concerned. She criticises philanthropic projects, particularly youth orchestras, as being patronising towards those of more disadvantaged backgrounds. She identifies a sense of rich "...white saviourism..." (85) that is focused more on orchestras and philanthropists desire to be considered generous and benevolent, rather than making more impactful changes in other ways. Marianna Ritchey (91-101) recognises that even some efforts to bring diversity into classical music are not as helpful as they seem. (Higham-Edwards) She identifies a case study in Germany where Turkish elements were introduced to an operatic score, but the composers were forced to work with a classical orchestra with 'Western' instrumentation. She contends that this takes diverse musical heritages out of their natural environment and uses them only to augment the 'Western' tradition, which is both damaging and patronising.

A lack of women in classical music is mentioned in this collection, Beth Higham-Edwards found that only 8% of percussionist posts in her data were held by women (131). She also found that only 15 of 142 teaching posts in her survey were held by women (132). Several references are made in this collection of essays to the prevalence of sexual harassment in classical music, particularly in education and conservatories. The male 'lad' culture and the strict hierarchies of classical music education are both mentioned repeatedly as an enabler for sexual harassment and misogynistic behaviour. The rigid culture and class conflict that these essays put forward is certainly a contributing factor to the alienation of many from classical music, as well as its perception as being 'elitist'.

### 2.5 Cost of 'classical' music and orchestras

*Voices for Change* explores how class culture and 'elitism' is part of a tradition in classical music that emphasises Euro-American culture and the wealthier parts of society. In North America in particular, classical orchestras are often reliant on donations to maintain themselves. As stated in their Statement of Financial Position, The Cleveland Orchestra (CO) spent €66.05 million in their 2023/24 season (The Cleveland Orchestras). Of these expenses, over €14 million was supplied by pledges and contributions from donors and another €17.53 million was supplied by a mixture of fundraising and government grants. Like many orchestras, The Cleveland has an endowment fund of €296 million which it may add to in times of good financial health and which it may utilise in more difficult financial periods. In 23/24, the orchestra drew 18.8% of its total revenues from this fund. Only 35.7% of the orchestras revenues were covered by their operations (ticket sales, media activities, etc.). *Voices for Change* (Bull, Scharff and Nooshin) criticises this reliance on donations from wealthy patrons as a driving factor in supporting philanthropy that is supplied by a wealthier social class. The book argues that this affects diversity and youth programmes and the view of classical music as 'elitist'.

In Ireland, orchestras are less reliant on private donors, but this is arguably because they receive more government funding instead. The National Concert Hall (NCH), the home of the National Symphony Orchestra, released their latest Annual Report in 2022 (National Concert Hall). They spent €17,558,189 in total in 2022 (15). Their total income was €19,092,487 for that year. However, their "Income from Own Promotions" amounted to only €2,730,633 in

2022. This does not even cover their promotion expenses of €4,718,857. The majority of NCH funding comes from a grant from the Exchequer. This amounted to €12,663,439 in 2022, which accounts for 66.3% of income and 72.1% of expenses for that year. The most significant expenditure was funding for the 207 staff (22), including 89 orchestra staff, at €8,539,893. It must be said however that the National Symphony Orchestra, like many orchestras, carries out Learning and Participation programmes with children and other organisations. This is an important factor in orchestras' contribution to society and reflects the health and social benefits of classical music as discussed earlier in this text. Analysing these reports, it is clear that many classical ensembles are not financial sustainable without government or philanthropic support. This is a major barrier to the future economic viability of the genre.

## [2.6 Suggestions for a path forward](#)

Having analysed the positive and negative factors affecting classical music, the final section of this review will explore some propositions for improvement of the classical music industry. In the collection of essays called *Classical Music: Contemporary Perspectives and Challenges* (Boghossian and Beckerman), Laurent Bayle praises the Philharmonie de Paris as an example of an accessible venue that is built in a mixed suburb rather than a central or affluent area of the city. He also praises its mixed use, and the wide variety of genres reflected in the concerts it produces. The Philharmonie had 45 youth orchestras as of 2021 which were primarily focused on children from underprivileged areas who received their tuition and instrument for free. This is an important step towards creating a future audience of a more diverse social background. Unsuk Chin and Maris Gothern (Boghossian and Beckerman) discuss variety of genre also. They argue that classical music must embrace music outside of Europe and North America to survive, and the genre must move away from fixation on old venues and rhetoric. Tom Service (Boghossian and Beckerman) highlights the work of the Aurora orchestra in conducting a classical concert that explores the context and musical features of a work before the audience hears it in full. He also discusses the importance of BBC's Radio 3 in presenting a slower format that encourages exploration from listeners rather than being solely fixated on commercial areas like its competitor, Classic FM. However, both models could be beneficial, with one offering a more engaging experience for new listeners and the other offering economic stability that is not reliant on government funding.

Finally, Herring and Hall (Boghossian and Beckerman) discuss the success of the New World Symphony (NWS) in America. The NWS took part in the Magic for Music project. This project found that repertoire from typical Western works and repertoire played in a typical concert hall were not the preferred works or venues for most audiences. They identified three key potential audiences to target and performed concerts specifically for these audiences. They performed a concert called “Pulse—Late Night at the New World Symphony” (126). This was a late-night event that alternated between a DJ, playing electronic music, and the NWS, playing classical and contemporary orchestral music. Dynamic pricing has increased the ticket price from \$25 to \$60 due to its demand (129). 40% of the audience was new to the concert with a median age of 38 years old. This is a remarkable contrast to Laurent Bayle, who states that the median age of the classical audience in France is “...about sixty...” (179).

In conclusion, the literature presents that the benefits of classical music are many and its historical significance cannot be denied. Significant challenges remain in ensuring a diverse and equitable environment for classical musicians and audiences, and in ensuring a stable economic foundation for classical music ensembles. The literature suggests that a diversity of venue, programming, music ethnicity and funding is vital for the revitalisation of classical music. This study presents a perspective that classical music must turn away from old venues and dogmas to survive. However, case studies like those of the New World Symphony present a possibility for change. The median age of audiences can be improved and, if orchestras are willing to put aside their rigid programming, young people can be engaged for the better.

### 3. Methodology

The purpose of the methodology in this study is to be able to present up-to-date and comprehensive data relating to the perspectives of 18 to 30-year-olds on classical music. The thesis started with a period of intense research, where many sources were reviewed and collected. These sources were bookmarked and informed the approach to the literature review. Having found a wide variety of sources, a plan for the literature review was created. This plan set out the subtopics (Historical context, cultural value of 'classical' music, etc.) that would be used to address the problems plaguing the classical music industry, as well as potential solutions to those problems. These solutions were based on case studies and recommendations found in the literature. Based on the research and a commitment to continuity, some of the case studies discussed in the literature review then formed the basis for some of the outreach questions in the survey.

A survey using Microsoft Forms was chosen as the method to gain data on the perspectives of 18 to 30-year-olds on classical music. The intent of this method was to provide direct, primary evidence of the opinions of 18-to-30-year-olds through questions that would address problems or solutions identified in the literature review. Specifically, the survey sought to discover those in this demographic that were not already attending classical concerts. The survey then sought to discover, based on the research and suggestions informed by the literature review, what methods may be successful in enticing this age demographic to classical concerts. The books *Handbook of Web Surveys* (Biffignandi and Bethlehem) and *A Guide to Research Methodology: An Overview of Research Problems, Tasks and Methods* (Mukherjee) were used as starting points to research and learn about information relating to carrying out an online survey. They served as guidebooks to learn the basics of survey production and delivery. Another source that was utilised was *Designing, Conducting, Analysing and Presenting Surveys* (Health Service Executive). This was an easy guide to surveys by a public body that is sensitive to ensuring there is no bias or triggering content in the survey questions, which made it a useful source. These sources stressed the importance of creating a survey that was easy to complete and not overly complex.

During this survey research, and the corresponding mentor meetings, the Likert scale was identified as both a faster and an easier way for respondents to respond to specific statements (Tanujaya, Prahmana and Mumu). It was then used for most questions. This kept the survey

simple and time efficient but also allowed more questions on various topics, given that the Likert scale can be answered very quickly by survey takers. A wide variety of sources were used to research the advantages and disadvantages of the Likert scale. This involved looking at its relative ease of use for respondents but also being aware of any biases that can occur when answering Likert scale questions. The research also raised issues with including a neutral option in the Likert scale, some sources identified the neutral options as potentially being a 'cop-out' for respondents when answering (Cooper and Johnson). Conversely, Cooper and Johnson also posited that not having a neutral option would potentially force a respondent to give an answer they did not agree with, it also would not account for apathy in respondents either. Given that there was no academic consensus on the matter of neutral options in the Likert scale, the decision was made to include a neutral option to allow respondents the opportunity to express neutrality or apathy towards each statement. A source was also used to research the wording of the questions. This source (Nemoto and Beglar) referred to *constructs* as Likert questions that measure a single idea. The authors stress the importance of not having negatively worded questions in the same construct as positively worded questions. They also express a preference for using positively worded constructs when creating Likert scale surveys. For this survey, each construct measures an idea using two or three Likert scale statements and these constructs are worded as positively as possible based on this source. Having explored the literature regarding Likert scales specifically, the Likert survey questions were phrased based on the recommendations of these sources, with engagement from the projects mentor, and using the guidelines set out by the Likert Scale Guide (University of Arizona) found on James Madison Universities website, adapted from the University of Arizona. A short introduction on Microsoft Forms explained the basics of the project and how long the survey would take approximately (see Appendix A for survey questions).

The first question involved asking for consent to conduct the survey. It ensured respondents consented to their data being collected, consented to their quotes being published and confirmed that they were over the age of 18. It also ensured that respondents understood that their participation was voluntary and they could withdraw at any time. This question was formed on the basis of best practice as referred to in the IADT Ethics Policy (Dún Laoghaire Institute of Art, Design and Technology 40). The survey included several questions that

represent research conducted in the literature review, particularly referring to case studies, such as the New World Symphony or the Philharmonie de Paris. The question that referred to funding for the National Concert Hall made use of the sources from the finance section of the literature review, and also a government source for the budget of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media). A word association question was included, although there were no sources that could be identified as best practice for word association questions. The final question involved a debrief that once again explained the purpose behind the project. It also informed respondents of contact details for the author and their supervisor should they wish to have their data removed from the study. Finally, the debrief thanked respondents for participating and informed them that their data was confidential and anonymous. This debrief was formed based on a template in IADTs Ethics Policy document (Dún Laoghaire Institute of Art, Design and Technology 41).

The survey was carried out for several months in the spring of 2025. A trial run was conducted with several respondents. This identified issues with the branching of questions in Microsoft Forms. Those who agreed to take questions relating to outreach were redirected to the end of the survey, instead of those who did not agree to take the outreach questions. This was fixed quickly before the survey was released properly to be taken by others. Responses were sought from classmates, friends, mutual acquaintances and other college classes. Given the majority of the authors peers in IADT also studied music, an effort was made to include as many non-music respondents as possible. This involved reaching out to other acquaintances with non-music backgrounds and encouraging them to have friends or family take the survey (provided that they are within the age range). In total, the survey received 83 responses through the spring of 2025. These responses were collected and analysed with visual data from Microsoft Forms, as well as an Excel spreadsheet that could be accessed to see each respondent's specific answer for each question.

Following the completion of the survey, interviews with independent subject matter experts were sought to give perspective to the survey and project. These interviews were to provide insight into the results of the survey, and insights into engagement with classical music, from classical music industry experts. The interviews were originally to involve a prepared list of questions, although they proceeded in a more free-from way once they had started. The first

interview conducted was with Barry O’Halpin. O’Halpin is a composer, performer, a guitarist with *Crash Ensemble* and a member of the experimental rock group *Alarmist* (O’Halpin). He has been commissioned to compose pieces for *Chamber Choir Ireland*, *Fishamble Sinfonia*, *Crash Ensemble* and many others. He composes and performs across contemporary classical, experimental rock, electronic music and improvised music. O’Halpin has also studied composition extensively at undergraduate, master’s and PhD level. In addition to this, he has done youth outreach as a member of *Crash Ensemble* and with the Animate Orchestra at Trinity Laban. An interview with Barry O’Halpin was sought to provide insight into the survey from a member of the contemporary classical music community. As someone who is currently working in cutting edge musical performance and composition, and blending multiple genres including classical styles, O’Halpin is uniquely positioned to provide feedback to the survey. Particularly where it looks at the mixing of genres and attitudes to youth outreach.

The second interview conducted was with Joe Csibi, Head of Orchestra and Chorus at the National Concert Hall. Csibi is a musician, orchestrator, composer, educator, creative producer and musical director (National Concert Hall). He was formerly the General Manager of the RTÉ Concert Orchestra. The RTÉ Concert Orchestra has done many concerts outside the classical genre, including work with film soundtracks and work incorporating music by pop artists (RTÉ Concert Orchestra). This is particularly relevant for this study where the literature review and survey include case studies of orchestras that incorporate film or pop music into their programming. As part of his role Csibi “...[provides] strategic and artistic leadership across all activities of the orchestra and choir, having specific responsibility for their artistic vision, business and financial management in consideration of the NCH’s overall strategy.” (National Concert Hall). His perspective adds an institutional perspective to feedback on the survey. Given that he is involved in activities within the National Concert Hall, which serves as a national cultural institution, this lends him a unique role as someone who can comment on the survey results as a professional involved in the artistic vision of the National Symphony Orchestra.



#### 4. Analysis

The survey took an average of 5 minutes and 35 seconds to complete. Each Likert question had multiple statements attached to it. Out of the eighty-three respondents, six attended classical concerts regularly. 'Regularly' was defined as "...approximately monthly" (see Appendix A for survey questions). These six respondents were excluded from the survey on the basis that they already engage with classical music concerts. The survey focused specifically on 18-to-30-year-olds who were not attending classical concerts regularly, to discover their views on classical music and classical concerts. Question three involved a word association question. This asked respondents to write down what word or words came to their mind when they heard the term *classical music*. Seventy-three responses were recorded for this question, the most common answer being 'orchestra'. Other common responses included mentions of specific instruments ('piano', 'violin', 'woodwinds'), specific composers ('Mozart', 'Beethoven') as well as terms relating to orchestras (for example, 'symphony'). It also included terms such as 'old', 'relaxing', 'calm' and 'complex'. Some responses indicated classical music as an 'elegant', 'divine, and 'peaceful'. This suggests a view of classical music as a soothing genre. Alternatively, many respondents associated classical music with words such as 'conservative', 'pretentious', 'fancy' or 'wealth'. This reflects some of the challenges discussed in the literature review regarding socio-economic factors influencing classical music.

Question 4 involved statements on the value of classical music. 79% of respondents agreed or strongly agreed that classical music has an important cultural value for society. 91% agreed that it is important to preserve classical music, while 69% agreed that classical music is still relevant today. This indicates a strong trend that young adults do feel classical music is worthy of preservation, and that it can indeed still be relevant in the 21<sup>st</sup> century. A small proportion of respondents disagreed with these statements, and none strongly disagreed. A sizeable number of respondents (between 6% and 18% depending on the question) neither agreed nor disagreed with these statements. The number of respondents who chose this 'neutral' option may represent those who feel ambivalent or apathetic towards certain questions. Alternatively, it may also indicate respondents who are unsure or have not considered their opinions on certain Likert statements.

Following question 4, respondents were asked if they would be interested in answering questions on outreach programmes by various orchestras. 87% of respondents (67 of them)

agreed to take these questions. Ten of them chose not to take these questions. Those who chose not to take them were asked for a reason. Responses referenced time constraints, there was also several respondents who expressed that they did not have an interest in answering the outreach questions. Question 7 referred to the Irish Doctors Orchestra, this question referred to elements of the *Music for community, development and health* section of the literature review. Almost 92% of respondents agreed that classical music can help with therapy and stress, while 72% expressed a desire to experience classical music in a way that is similar to the Doctors orchestra, but relevant to them. Question 8 builds upon this theme of community, health and development by explaining the youth orchestras of the Philharmonie de Paris, as seen in the literature review. All respondents (who completed these questions) agreed or strongly agreed that classical music can have a positive role in communities. 72% agreed that “Classical music can have social and developmental benefits for young people” (Appendix A). These results prove that young adults do believe in the positive benefits that classical music can offer communities, as well as the benefits for health and development.

Question 9 references the programming of the New World Symphony that is explored in the literature review. 68% of respondents agreed that they would be more likely to see an orchestra if they held events mixing classical and popular music. Likewise, almost 67% agreed that they would be more likely to listen to an orchestra if they recorded or performed with ‘modern’ artists. This reflects a possibility that more ‘popular’ artists (pop singers, rappers, DJs, etc.) could be invited to perform with an orchestra, to try to engage more young people in listening to orchestras as part of a live concert experience. Question 10 mentions the work of the Aurora Orchestra; the literature review discusses their work with an innovative approach to classical concerts. 48% of respondents agreed with the statement that they “...would be more likely to attend classical concerts if the orchestra explained the pieces beforehand”, as the Aurora Orchestra does. Less than 14% disagreed with this statement, but a significant number (33%) chose the ‘neutral’ option. This suggests again that a number of respondents were either unsure or apathetic to this statement. More respondents (58%) agreed with the second statement, which stated that they would be more likely to attend concerts specifically for newcomers to classical music. Less respondents chose the neutral option for this statement than the previous one. However, the number of respondents who disagreed increased to 23% for this statement about concerts for newcomers.

Question 11 explained the format of the film concerts at the Royal Albert Hall, where orchestras play live music alongside a screening of the film. 81% of respondents would be more likely to go see an orchestra if they incorporated film soundtracks in their concerts. Only 10% of respondents disagreed with this statement, and less than 10% chose the 'neutral' option. 63% of respondents then agreed that they would be more likely to see an orchestra if they had events specifically for younger people. Less than 10% of respondents disagreed, although 28% chose the neutral option. Question 12 was the last of the optional outreach questions. It involved respondents ranking each outreach scenario in order of which they think is more important. This is important because it reflects what respondents believed to be important or necessary. However, ranking "...in order of which you think is more important." (Appendix A) is not the same as ranking in order of which you *prefer*. This is an important distinction to make. Particularly because it could be argued that the answers given to this question are reflective of what is seen to be 'needed' or more 'necessary' in outreach, rather than what is desired. Regardless, the youth orchestras (as embodied by the Philharmonie de Paris) were the most popular option with 47% of first choices. The ranking choices of amateur orchestras, mixing of popular music with classical music and the incorporation of film soundtracks all received a similar proportion of first choices at 16%. Classical concerts with an explanation first (as embodied by the Aurora Orchestra) were the least popular option with only 7% of first choices.

Question 13 reflected the Diversity, Equity and Inclusion (DEI) section of the literature review. Respondents were asked if they would be more likely to attend a classical concert if the orchestra "...contained members from a more diverse background.". 45% of respondents agreed with this statement. Less than 12% disagreed with this statement, however 42.9% of respondents chose the 'neutral' option. This significant choice of the 'neutral' option by many respondents could be interpreted differently. It could be interpreted as respondents feeling that diversity alone would not make them more likely to attend classical concerts. It could also be argued that some respondents may have been more likely to choose the 'neutral' option on the basis that disagreeing to a diversity question is socially undesirable. Regardless of whether respondents chose the 'neutral' or disagree options, it is important to note that responses which choose the 'neutral' or disagreement options are not necessarily reflective of an apathy or disagreement with diversity in classical music. Rather, they may reflect a sense

that diversity does not contribute to the likeliness of some young people to attend classical concerts. The number of 'neutral' responses for the second Likert statement in question 13 did drop by 11.7 percentage points to 31%. This statement measured respondent's views on whether it is important for classical music audiences to be diverse. 62% agreed or strongly agreed that it is important for classical music audiences to be diverse. Less than 7% disagreed with this statement.

Question 14 reflects the financial section of the literature review. Respondents were informed of the National Concert Hall and it being the home of the National Symphony Orchestra, which regularly plays classical concerts. Respondents were informed of the budget given to the National Concert Hall (NCH), and it being only 1% of the budget for the Department of the Arts. Respondents were asked how much funding the National Concert Hall should receive. 55% of respondents felt it should receive 'more' funding, while 11% felt it should receive 'a lot more' funding. 25% of respondents felt it should receive the same amount of funding. 6% felt it should receive 'less', and 1% that it should receive 'a lot less'. This indicates a strong support for the maintenance of funding to the National Concert Hall. Indeed, it reflects a stronger support for *increased* funding for the National Concert Hall among younger people. This reinforces the results found in question 4, including the belief that classical music is important and worthy of preservation.

The final two questions focused back on some of the issues raised in the Diversity, Equity and Inclusion (DEI) section of the literature review. In question 15, 64% of respondents felt that a career as a classical musician was an option for those demonstrating commitment and interest. One fourth (25%) of respondents disagreed with this. In the second statement of question 15, 89% of respondents felt that financial backing was needed to pursue a career in classical music. 76% felt they would be welcome at a classical concert. This indicates a very positive view of the atmosphere at classical concerts among younger people. However, in the second statement of question 16, only 47% felt that classical music was accessible as a genre "...regardless of your social background.". For this statement, almost 16% of respondents chose the 'neutral' option but a significant 33% of respondents disagreed with the statement. These last two questions suggest that there are some positive views, among younger people, of classical concerts and careers as a classical musician. However, this survey also reinforces many of the statements in the available literature, specifically statements that relate to

perceptions among some people that classical music is not accessible as a genre. It also reinforces perceptions that relate to sources in the DEI section of the literature review. Sources that explore the financial challenges facing classical musicians who come from a more disadvantaged background. The survey clearly identifies that perceptions around financial accessibility and social background may still be very influential in potentially discouraging many young people from classical concerts and classical music.

The survey questions yielded many interesting responses. The Likert scale had a huge advantage in its ability to get quick and easy responses to many questions. This was a format that worked well for covering a broad range of topics in the questions and gaining a broad outlook on some case studies for improving engagement in both orchestras and classical music. Despite the variety of topics in both the literature review and the survey, the use of case studies and subtopics helped to narrow down and focus both the survey questions and the literature review. It provided clear sections for the literature review. It also provided examples of real orchestral projects to explore avenues for improving engagement in a more specific and measured way. The careful and considered approach to the literature review and survey questions was an element of the project that worked well.

The branching options in Microsoft Forms proved challenging, and the trial run identified problems with this. If the survey had been released without a trial run, all of the outreach questions would have been left unanswered. Additionally, those who chose not to answer the survey questions were asked why they chose not to answer. Some of the responses to this question were unusual or devoid of context. Whether this was a result of the branching issues or just confusion among the respondents is unclear. Furthermore, the interviews conducted following the survey were useful in gaining perspective on the topic from subject matter experts. Interviewing two individuals with strong links to the classical music industry provided a contrast to the survey demographic of those not familiar with the industry. The second interview with Joe Csibi gave perspectives on the mindset behind the programming of more contemporary music in the NCH and perspectives on the concert offerings at the NCH. However, given the time restraints of the interview, it was not possible to conduct a more detailed discussion on the survey results or the challenges facing the NCH as it relates to some of the topics in the literature review. These are the primary factors of the project that did not work well overall.

## 5. Discussion

The process of this project has been an attempt to be as informed as possible throughout each stage. The longest stage involved the research for the literature review. The literature review itself was written over the course of just a couple of days. Prior to this, there was a period of several months where the topics for the literature review were decided with the help of regular meetings with the projects mentor. An extensive array of literature was researched to ensure the project was as informed as possible. The IADT library service was used to borrow eBooks online and several academic books were purchased directly for the literature review. Sites like JSTOR and other third party sites were also used and each of these sites were bookmarked on a computer, to ensure they could be easily accessed and referenced. The survey also involved a significant portion of work to refine the questions and methods. The Likert scale was useful and best practice was followed, based on available sources as described in the methodology, to ensure the validity of the survey method and the data. This method was useful in ensuring a quick and easy response period for a wide variety of questions. The inclusion of a word association question and a ranking question added some different perspectives than the Likert questions, which was useful.

The Likert was chosen for its ease of use, and it was chosen with awareness of some of its potential difficulties. In particular, a negative aspect of the use of the Likert scale involves the debate surrounding the use of a 'neutral' option. The inclusion of a 'neutral' option was decided to prevent situations where respondents felt forced to answer in agreement or disagreement. This was felt to be necessary given the relatively 'loaded' nature of some of the Likert constructs, particularly those that involved accessibility or diversity. However, this 'neutral' option presents difficulties when analysing the data. It is quite difficult, if not impossible, to know why respondents choose the 'neutral' option. It could be because they have a more nuanced view of the construct or because they do not understand the statement. Alternatively, it could be because they are apathetic to the topic of the question itself. Most responses agreed or disagreed with the constructs in the survey, which is obviously more helpful when collecting data. However, it is difficult not to consider the possibility that the increased use of the 'neutral' option for some constructs was an interesting piece of data in itself. This is a testament to the complex nature of survey questions when attempting to gauge

opinions and feelings. It is certainly an area that could be identified for further, more detailed study.

Questions which received a higher proportion of neutral responses could be explored further in a more thorough manner to investigate the reasons for this. A future study could involve some ranking questions for simplicity but could include a more significant use of text-based questions. This would allow respondents to answer directly. The survey could be disseminated again, but this time with a focus on the questions that received more 'neutral' responses. Those Likert questions could be asked again but they could be accompanied by a text-based question asking respondents why they chose a specific Likert option. Additionally, it is possible that the survey was skewed *slightly* towards those with a more musical background. Effort was made to counterbalance this somewhat by the inclusion of a question to exclude those who attended classical music concerts regularly. Substantial efforts were also made to engage as wide an audience as possible. Naturally many students and peers that were studying Creative Music Production took the survey if it came up in conversation, so the survey was also disseminated to as many people outside the Creative Music Production course as possible.

The use of case studies and subtopics in the literature review helped to inform the survey questions. Without these informal guidelines, it may have been difficult to present specific scenarios in the survey and it certainly would have been more challenging when deciding on a structure for the survey. This continuity, from the literature review moving into the survey, allowed for common themes and a common platform. It ensures the project is coherent through both the theoretical elements and the practical work of the survey. This use of planning and structure were aspects of the project that worked very well. Overall, the number of respondents was also a success. The 'lower limit' for the survey when planning was approximately fifty people. Getting eighty-three responses was a significant milestone and allowed for a more comprehensive, and reliably, data set. The addition of a trial run allowed mistakes in the survey to be fixed before it was released, this trial run prevented a significant mistake in the branching of questions from potentially ruining the survey. The project also was successful in achieving interviews with two professionals with experience of the classical music industry. Originally, one interview with somebody at the National Concert Hall was identified as a goal for the project. Interviewing two subjects with different perspectives and

backgrounds was a significant achievement for the more 'practical' element of the project. The survey received valuable feedback in the interview with Barry O'Halpin, he mentioned the "...well-formed..." nature of the questions in the survey. He also encouraged further discussion with those who were involved regularly in working within classical music outreach. This is an area that could be explored in any further study.

In this interview with O'Halpin, he spoke of his own experience doing outreach both with Animate Orchestra and also as a member of Crash Ensemble. He identified his experience with outreach as having a "...positive ending..." for many of the young people involved. When asked about the idea of mixing other musical genres with orchestral or classical music, he stated that he was "...pro cross-genre interaction...". However, he raised concerns with mixing genres purely to make it accessible. He stressed the importance of "...not compromising the art itself to achieve a goal...". He spoke about Lisa O'Neill as an example of an artist, a folk artist with a broader audience, who performed live with an orchestra at a non-classical concert. He identified the benefits of curating "...collaborations that result in something that enriches or expands...". O'Halpin himself was involved in arranging strings, wind, percussion and guitar for new arrangements of some of Rachael Lavelle's songs, which she performed in a live concert. Through collaborations like this, he stressed the importance of "...openness of access..." for collaboration between genres and artists. He also identified the contemporary classical world as being somewhat different to classical music, although they inhabit similar spaces. He provided an excellent analogy for the differences between them, referring to the National Gallery and the Irish Museum of Modern Art. He provide these as examples of different institutions, one of which is dedicated to preserving works of historical or cultural significance and one of which is dedicated to showcasing modern and cutting-edge artistic talent. He provided this as an example of the differing ethos involved in contemporary classical in contrast to classical music.

O'Halpin also considered the differences with modern audiences compared to historical audiences. He posed interesting questions around visual expectations that modern audiences might have, whether that involves expectations with the lighting of the stage or expectations of having other forms of visual media playing during concerts. O'Halpin mentioned the challenge of musical "...language..." in contemporary classical music. He referred to the difficulty that some audiences may have with the harmonies common to that genre, that this



could make it more difficult to attract those who have not been exposed to that type of music regularly. Towards the end of the interview, the topic turned again to the importance of outreach. He credits it with giving people "...the language and an insight that they can use to expand their appreciation". He stresses the importance of keeping "...formalities...quite relaxed..." so as not to alienate people, particularly where there may be perceptions of 'elitism'. When alluding to classical music, he refers to the historical patronage of classical composers and how that continues in the modern world through government funding for the arts. He refers to the importance of this funding for preservation and keeping the art alive. This is consistent with respondents of the survey, who felt that classical music should be preserved. O'Halpin also explored the importance of outreach, which was also identified in the survey as the most important form of outreach in the questions presented.

The interview with Joe Csibi at the National Concert Hall yielded insights into the perspectives of a senior figure in the classical music scene in Ireland. He highlighted the wide array of concerts and artists that perform at the National Concert Hall. He also highlighted the classical foundation that underpins many popular film composers, who are experiencing a surge in popularity in recent decades. He discussed their inspirations being often largely classical composers, even if they incorporate other genres in their music also. He also discussed his own personal experience putting on a concert for a video game composer which received an audience of many video game fans that would not normally attend the National Concert Hall. He spoke of his experience with the RTÉ Concert Orchestra putting on a Radiohead Jazz Symphony and how different the audience was to the audience that attends National Symphony Orchestra concerts on a Friday night. Csibi believes strongly in the power of classical music as an escape and the value the National Concert Hall can bring to people. The National Concert Hall already conducts youth outreach programmes (National Concert Hall). However, the use of public funding for orchestras presents opportunities for more youth outreach which a solely commercial orchestra may not see developmental value in. Csibi describes the National Concert Hall as being there for the common good and he highlights its public funding. He discusses the ticket price, which he describes as "...really reasonable..." (Appendix D.2). Unfortunately due to time constraints, it was not possible to ask him for detailed answers on why he thought younger adults may not attend classical concerts as much as older demographics. He did finish the interview with a salient thought, however. He

highlighted the disposable income that many older patrons have, through their pensions or as a result of well-paid careers. He mentions this as a potential barrier for many younger people to attending concerts. This is something that was not touched upon by the literature review or through the survey.

This is another area that is ripe for further study. Challenges with disposable income, which is often affected by rising costs of living and rising rental prices, can be more significant for younger generations. Taking Central Statistics Office (CSO) figures for median nominal household disposable income, the average median disposable income for a household living in owner-occupied tenancies was €63,036 in 2023 (Central Statistics Office). For those renting (or living rent free, with parents for example) this median household disposable income was almost €20,000 lower at €43,433 in total (CSO). The number of people aged 18-to-30 who lived in an owner-occupied house (with or without a mortgage) was 20,728 in the 2022 census (CSO). This was in stark contrast with 73,401 who rented from a private landlord (CSO). Taking an example of 25-year-olds in Ireland; 81.8% of them rent while only 14.5% own a home (CSO). Statistics like these demonstrate that household disposable income is affected by factors like the cost of private rental accommodation. For those young people interested in buying a home, the Residential Property Price Index rose by 8.1% between January 2024 and January 2025 (Central Statistics Office). Meanwhile in Q3 of 2024, the average rents for new tenancies and existing tenancies were €1,693 and €1,429 respectively (Residential Tenancies Board 20). These average national rents rose by 6.4% and 4.7% year-on-year respectively (20). This is a huge area of study where disposable income and rising costs of living could be explored as factors in reduced attendance of young people at concerts.

Turning to the survey again, the results were expected in many areas, particularly where it pertains to the popularity of film soundtracks and mixing orchestral music with contemporary music. Another expected area of the survey involved responses that felt financial backing was needed for careers in classical music and responses that disagreed with classical music as an accessible genre. This was expected given the sources in the literature review that identified accessibility and perceptions of social class or 'elitism' as major barriers to careers in classical music. Several of the word association responses reflected this also when respondents submitted words like 'pretentious' or 'wealth'. The answers to some questions were quite unexpected, however. Question 4 was surprisingly positive in the answers it received. When

researching for the literature review, some sources called into question the relevance of classical music in its current form. It was surprising to see that the large majority of responses indicated a feeling among young adults that classical music is still relevant and should be preserved. Almost 43% *strongly agreed* that it was important to preserve it, while another 48% *agreed* that it is important to preserve it. Another unexpected response was the response to diversity in classical music. The survey identified a large number of respondents who did not agree that diversity in an orchestra would make them more likely to attend. The ranking of outreach programmes also presented an unexpected answer. Given the popularity of the questions relating to film soundtracks and mixing contemporary music with orchestral music, it could be expected that these would be ranked highest. The fact that youth outreach and youth orchestras were ranked the highest by a significant margin indicates that young adults feel these programmes are more important than changes in concert programming.

Based on these survey results, the way forward for classical music does identify issues with accessibility for both audiences and aspiring classical musicians. However, there is a great advantage in the positivity displayed towards the value and preservation of classical music. Additionally, moving forward, classical music and arts institutions could bring more engagement through youth outreach programmes and youth orchestras. This was identified as a key area of outreach by young adults taking part in the survey.

The goal of the project being to collect data on the perspectives of 18-to-30-year-olds as they relate to classical music, this goal has been achieved. The project was successful in exploring an extensive literature review that established current and past thinking regarding the classical music industry and its outreach. The survey itself was successful in receiving an acceptably large number of respondents to have a sound data set. It was also successful in collecting a great deal of information about the perspectives of that demographic in a wide variety of areas relating to classical music and orchestras. This was achieved without undue stress or time constraints on the survey respondents, thanks to the use of the Likert scale in most questions. The project has collected this new data through a process of informed, academic thinking in the literature review. The dissection of the past literature in this project will give survey respondents and peers an understanding of the method behind both the survey and any recommendations for future study or outreach. Throughout the process, best practice was followed where possible. This has ensured that an evidence-led approach has

been at the heart of the project. The literature review makes use of many sources in its theoretical approach to current and previous research. The survey provides an empirical approach based on the theoretical research available. The combination of these two approaches provides insights into the thinking of both the classical music industry and the target demographic of 18-to-30-year-olds. This blend of theoretical and empirical evidence, with best practice applied, ensured the goal of this project was met in a satisfactory manner.

## 6. Conclusion

In summary, the literature available in the classical music industry identifies many positive aspects to classical music. The literature reinforces the cultural importance of classical music as a historical tradition. It also highlights the health and developmental benefits that classical music can afford individuals and communities. In contrast to this, the literature identifies several problems facing classical music in the 21<sup>st</sup> century. Diversity and access is a significant barrier to joining the classical music industry for many people. Issues of access for those of minority groups or those from a less wealthy socio-economic background contribute to perceptions of 'wealth' or 'elitism' in classical music. This is further exacerbated by private funding in some orchestras, funding that comes primarily from wealthy, private donors. Whether orchestras receive private funding from donors or funding from the government, these orchestras struggle to be viable as a purely commercial entity. This can pose a difficulty to promoting classical music if its funding is constrained. Solutions are possible, however. The survey suggests a significant support for the preservation and continued funding of classical music and its institutions among 18-to-30-year-olds in Ireland. Joe Csibi's emphasis of the public funding in the National Concert Hall presents an example of where public funding could be used to increase youth participation through outreach programmes. This offers a contrast to commercial entities who may not see any value in these programmes, who may not be prepared to fund them properly or who may not fund them in a consistent manner. The survey presents youth outreach as the preferred method of outreach for young adults. It also highlights the perception of financial barriers and inaccessibility that classical music may have.

Recommendations for future directions can be made based on both the literature, the survey and the interviews conducted. Firstly, further study of youth engagement is certainly possible and perhaps necessary. This further study could take the form of more engagement with professionals working in youth outreach and getting their recommendations for improvement in these programmes. Additionally, further study could be conducted into disposable incomes of young adults alongside other economic factors that may influence their engagement with classical music.

Recommendations can also be made for the future directions of funding or policy. It is clear that the literature and survey has revealed a barrier to engagement with classical music, primarily in the form of perceptions of inaccessibility or perceptions of there being financial

barriers. Work should be done to open classical music up to new audiences by tackling these perceptions and challenging them. Work should also be done to provide people from a wider variety of backgrounds with the opportunities to participate in and succeed in the classical music industry. This project has confirmed the necessity for action in improving the diversity of audiences and performers. This includes diversity of ethnicity but also diversity as it pertains to social 'class' or socio-economic circumstances. Making use of new movements within contemporary classical music and film music, which are appealing to a wider audience in the 21<sup>st</sup> century, can also be identified as a potential solution to the problems facing classical music. The survey proves that a significant number of young adults would be more likely to engage in orchestral music, and perhaps develop an appreciation of it, if it involved 'popular' music or film music. In addition to this, it is even more clear that young adults felt, in the survey, that youth outreach is the way forward for improving engagement. A more energetic approach to cultivating new policy and funding aims could be helpful. These aims could place better funded and improved youth outreach programmes at its heart, which could bring appreciation of classical music to young people more widely.

As said by Luciano Pavarotti: "It is so important for people at a young age to be invited to embrace classical music and opera." (Royal Opera House Muscat). Unfortunately, challenges still present themselves where classical music attempts to invite younger audiences. However, the overwhelming majority of survey respondents believe in the importance of preserving classical music. They also believe in its cultural value and its relevance in the 21<sup>st</sup> century. This is certainly a positive trend. The research conducted in this work presents the problems facing classical music, but it also presents very workable avenues for improved engagement in the future. This project itself has presented the groundwork for practical steps that may begin to invite younger people to embrace classical music. Making use of the recommendations laid out above, as informed by this projects research, could be a vital first step in improving engagement with younger people.

## Appendix A

### Survey Questions

1. I confirm that I have read and understand the information for the above study. I agree that the data collected can be used for future research projects. I agree for my quotes to be published in a dissertation. I understand that my participation is voluntary and that I am free to withdraw at any time. I am over the age of 18 years and I agree to take part in this study.
2. Are you a regular attender of classical concerts (approximately monthly)?
3. When you think of the term *classical music*, what word or words come to your mind?
4. Please select whether you agree or disagree with the statements below.
  - Classical music has an important cultural value for our society.
  - It is important to preserve classical music.
  - Classical music is still relevant today.
5. Would you be interested in answering some questions on outreach programmes by various orchestras, designed to increase engagement with classical music.
6. Can you please outline why you would not like to answer questions on outreach programmes?
7. The Irish Doctors Orchestra (<https://www.irishdo.com/>) is a volunteer orchestra made up entirely of doctors who play classical instruments. Its purpose is to be a form of therapy to help relieve stress for doctors with challenging professional lives.

Based on the text above, please select whether you agree or disagree with the statements below.

- Classical music can help with therapy and stress, as is one of the stated goals of the Irish Doctors Orchestra.
  - I would like the opportunity to experience classical music in a similar way that is more relevant to me.
8. The Philharmonie de Paris, alongside the French Ministry for Culture, supports more than 50 youth orchestras which are primarily focused on children from underprivileged areas who received their tuition and instrument for free. It attempts to bring classical music tuition to children who otherwise may face significant financial barriers to training as a classical musician.

Based on the text above, please select whether you agree or disagree with the statements below.

- Classical music can have a positive role in communities.
  - Classical music can have social and developmental benefits for young people.
9. The New World Symphony (NWS) has performed late-night concerts where DJs played alongside a classical orchestra with a mixture of classical and contemporary music.

Based on your impression of the New World Symphonies late-night concerts, please select whether you agree or disagree with the statements below.

- I would be more likely to go see an orchestra if they held events that mixed classical and popular music (like the New World Symphony).
- I would be more likely to listen to an orchestra if they recorded or performed tracks with modern artists.



- 10.** The Aurora Orchestra performs concerts where they play classical pieces and explain the musical and historical context. They inform the audience of the most important musical elements of the piece and then perform the whole piece in its entirety afterwards.

Based on your impression of the Aurora Orchestra's concerts, please select whether you agree or disagree with the statements below.

- I would be more likely to attend classical concerts if the orchestra explained the pieces beforehand (like the Aurora Orchestra).
- I would be more likely to attend if orchestras had concerts specifically for newcomers to classical music.

- 11.** The Royal Albert Hall regularly hosts concerts where popular movies are screened with a live orchestra playing the soundtrack.

Based on your impression of the Royal Albert Hall, please select whether you agree or disagree with the statements below.

- I would be more likely to go see an orchestra if they incorporated film soundtracks into their concerts.
- I would be more likely to attend if orchestras had events specifically for younger people.

- 12.** Questions 7 to 11 contain specific examples of outreach programmes by orchestras or the classical music industry. Below you will see a list of each of these examples. Please rank these outreach types *in order of which you think is more important*.

- 1 Youth orchestras and outreach programmes (similar to the Philharmonie de Paris)

- 2 Amateur orchestras (similar to the Irish Doctors Orchestra)
- 3 Incorporation of contemporary music with classical music (similar to the New World Symphony).
- 4 Adding more film soundtrack to an orchestra's programme (similar to the Royal Albert Hall).
- 5 Classical concerts that explain the context of a piece (similar to the Aurora Orchestra).

**13.** This picture contains the National Symphony Orchestra.

Based on your impression of the orchestra please select whether you agree or disagree with the statements below. (**Note:** Picture below is referenced in Bibliography (National Concert Hall)).



- I would be more likely to attend a classical concert if the orchestra contained members from a more diverse background.

- It is important for classical music audiences to be diverse.

**14.** The National Concert Hall received €12.6 million from the government in 2022, this was 1% of the budget for the Department of the Arts. This government funding was 63% of their income for that year.

The National Concert Hall is the home of the National Symphony Orchestra, one of the few full-time orchestras in Ireland and one of the only orchestras that regularly plays classical music. It also hosts many events for Irish and international artists, both classical and contemporary.

Based on your impression of the National Concert Hall please answer the question below.

- How much funding do you think The National Concert Hall should receive?

☐ A lot more  
 ☐ More  
 ☐ The same  
 ☐ Less  
 ☐ A lot less

**15.** Many musicians make a living as classical musicians.

Based on your impression of classical musicians, please select whether you agree or disagree with the statements below.

- I feel a career as a classical musician is an option for anyone demonstrating the commitment and interest.
- I feel financial backing is needed to pursue a career as a classical musician.

**16.** Please select whether you agree or disagree with the statements below.

- I would feel welcome at a classical concert.

- I feel classical music is accessible as a genre, regardless of your social background.

## **Debrief**

Thank you very much for taking part in this research study.

The study in which you just participated was designed to investigate what perspectives 18-to-30-year-olds have on classical music, and how attendance at classical concerts can be improved for people in this age group. The survey will be used as part of a thesis that explores both the challenges and solutions that face attendance at classical concerts among young adults.

If you have questions about this study or you wish to have your data removed from the study, please contact me at the following e-mail address: [n00210546@iadt.ie](mailto:n00210546@iadt.ie). Alternatively, you may contact my supervisor, Brian Carty at IADT, at [Brian.Carty@iadt.ie](mailto:Brian.Carty@iadt.ie).

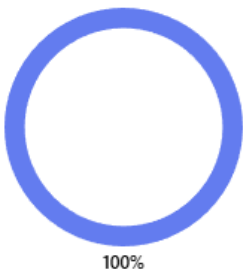
We thank you sincerely for contributing and assure you that your data is confidential and anonymous, and if published the data will not be in any way identifiable as yours.

Appendix B

Basic Survey Answers (with graphics)

1. I confirm that I have read and understand the information for the above study. I agree that the data collected can be used for future research projects. I agree for my quotes to be published in a dissertation. I understand that my participation is voluntary and that I am free to withdraw at any time. I am over the age of 18 years and I agree to take part in this study. [More details](#)

● Yes, I agree to take part in this study. 83



2. Are you a regular attendee of classical concerts (approximately monthly)? [More details](#)

● Yes 6  
● No 77



3. When you think of the term *classical music*, what word or words come to your mind? [More details](#)

73  
Responses

Latest Responses  
"Fancy music- orchestras woodwinds pianos"  
"Pretentious"  
...

23 respondents (32%) answered Orchestra for this question.



4. Please select whether you agree or disagree with the statements below.

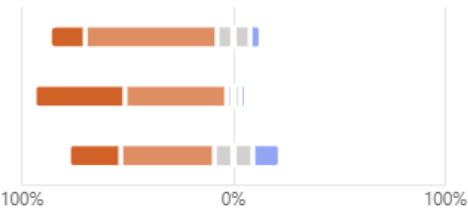
[More details](#)

● Strongly agree   ● Agree   ● Neither agree nor disagree   ● Disagree   ● Strongly disagree

Classical music has an important cultural value for our society.

It is important to preserve classical music.

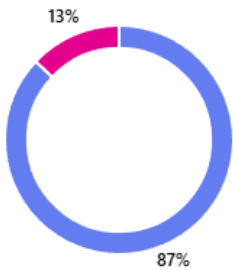
Classical music is still relevant today.



5. Would you be interested in answering some questions on outreach programmes by various orchestras, designed to increase engagement with classical music.

[More details](#)

● Yes   67  
● No   10



6. Can you please outline why you would not like to answer questions on outreach programmes?

[More details](#)

8  
Responses

Latest Responses  
"Because"  
...

3 respondents (38%) answered classical music for this question.

Not interested   interest   n't have enough interest  
moment   **classical music**   music is integral  
questions   time constraints   music is important  
musical background

7. The Irish Doctors Orchestra (<https://www.irishdo.com/>) is a volunteer orchestra made up entirely of doctors who play classical instruments. Its purpose is to be a form of therapy to help relieve stress for doctors with challenging professional lives.

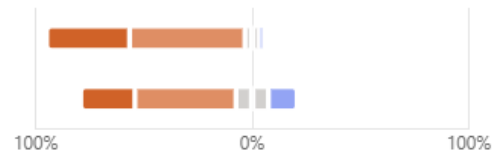
[More details](#)

Based on the text above, please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

Classical music can help with therapy and stress, as is one of the stated goals of the Irish Doctors Orchestra.

I would like the opportunity to experience classical music in a similar way that is more relevant to me.



8. The Philharmonie de Paris, alongside the French Ministry for Culture, supports more than 50 youth orchestras which are primarily focused on children from underprivileged areas who received their tuition and instrument for free. It attempts to bring classical music tuition to children who otherwise may face significant financial barriers to training as a classical musician.

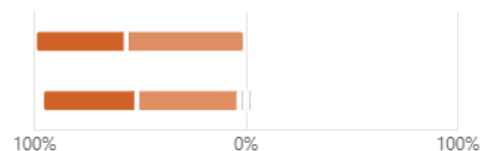
[More details](#)

Based on the text above, please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree or disagree ● Disagree ● Strongly Disagree

Classical music can have a positive role in communities.

Classical music can have social and developmental benefits for young people.



9. The New World Symphony (NWS) has performed late-night concerts where DJs played alongside a classical orchestra with a mixture of classical and contemporary music.

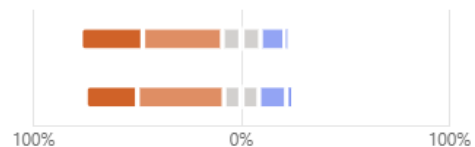
[More details](#)

Based on your impression of the New World Symphonies late-night concerts, please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

I would be more likely to go see an orchestra if they held events that mixed classical and popular music (like the New World...

I would be more likely to listen to an orchestra if they recorded or performed tracks with modern artists.



10. The Aurora Orchestra performs concerts where they play classical pieces and explain the musical and historical context. They inform the audience of the most important musical elements of the piece and then perform the whole piece in its entirety afterwards.

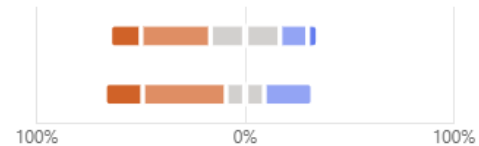
[More details](#)

Based on your impression of the Aurora Orchestra's concerts, please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

I would be more likely to attend classical concerts if the orchestra explained the pieces beforehand (like the Aurora Orchestra).

I would be more likely to attend if orchestras had concerts specifically for newcomers to classical music.



11. The Royal Albert Hall regularly hosts concerts where popular movies are screened with a live orchestra playing the soundtrack.

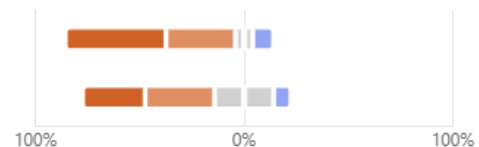
[More details](#)

Based on your impression of the Royal Albert Hall, please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

I would be more likely to go see an orchestra if they incorporated film soundtracks into their concerts.

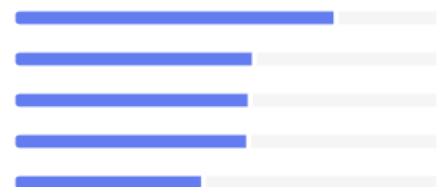
I would be more likely to attend if orchestras had events specifically for younger people.



12. Questions 7 to 11 contain specific examples of outreach programmes by orchestras or the classical music industry. Below you will see a list of each of these examples. Please rank these outreach types *in order of which you think is more important*.

[More details](#)

- Youth orchestras and outreach programmes (similar to the Philharmonie de Paris)
- Amateur orchestras (similar to the Irish Doctors Orchestra)
- Incorporation of contemporary music with classical music (similar to the New World Symphony).
- Adding more film soundtracks to an orchestra's programme (similar to the Royal Albert Hall).
- Classical concerts that explain the context of a piece (similar to the Aurora Orchestra).



13. This picture contains the National Symphony Orchestra.

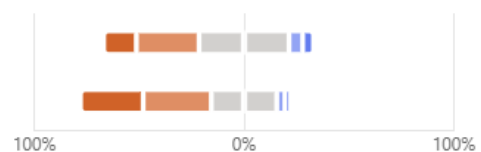
[More details](#)

Based on your impression of the orchestra please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

I would be more likely to attend a classical concert if the orchestra contained members from a more diverse background.

It is important for classical music audiences to be diverse.





14. The National Concert Hall received €12.6 million from the government in 2022, this was 1% of the budget for the Department of the Arts. This government funding was 63% of their income for that year.

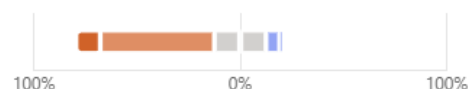
The National Concert Hall is the home of the National Symphony Orchestra, one of the few full-time orchestras in Ireland and one of the only orchestras that regularly plays classical music. It also hosts many events for Irish and international artists, both classical and contemporary.

[More details](#)

Based on your impression of the National Concert Hall please answer the question below.

● A lot more ● More ● The same ● Less ● A lot less

How much funding do you think The National Concert Hall should receive?



15. Many musicians make a living as classical musicians.

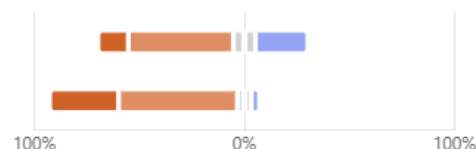
[More details](#)

Based on your impression of classical musicians, please select whether you agree or disagree with the statements below.

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

I feel a career as a classical musician is an option for anyone demonstrating the commitment and interest.

I feel financial backing is needed to pursue a career as a classical musician.



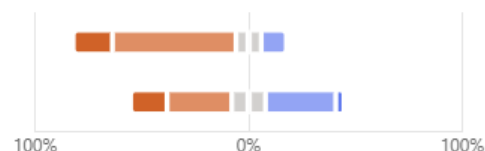
16. Please select whether you agree or disagree with the statements below.

[More details](#)

● Strongly agree ● Agree ● Neither agree nor disagree ● Disagree ● Strongly disagree

I would feel welcome at a classical concert.

I feel classical music is accessible as a genre, regardless of your social background.



## Appendix C

### Detailed Survey Answers

**Note:** The number on the top in bold indicates the Identification number of the respondent, the number along the left side indicates the number of the question.

Decimal points indicate the number of constructs/statements in each question.

ID	1	2	3	4	5	6	7	8	9	10
1	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree
2	No	No	No	No	No	No	No	No	No	No
3	Old music	Calm instr	Orchestra			Vivaldi	Relaxing,	Symphony, orchestr	Refined	
4.1	Neither a	Agree	Agree	Neither a	Agree	Agree	Agree	Agree	Agree	Neither a
4.2	Strongly a	Agree	Agree	Neither a	Neither a	Agree	Strongly a	Strongly a	Strongly a	Agree
4.3	Disagree	Agree	Agree	Agree	Strongly a	Neither a	Strongly a	Strongly a	Strongly a	Agree
5	No	Yes	Yes	Yes	No	No	Yes	Yes	Yes	Yes
6	Because I don't					As much as I think classical music is integral to music				
7.1										
7.2										
8.1										
8.2										
9.1										
9.2										
10.1	agree nor disagree									
10.2	agree nor disagree									
11.1										
11.2										
12	Orchestras and outreach programmes (similar to the Philharmonie de Paris);Incorporation of contemporary r									
13.1	Neither a	Strongly a	Agree	Agree	Strongly d	Neither a	Neither a	Strongly d	Neither a	Neither a
13.2	Strongly a	Strongly a	Agree	Neither a	Neither a	Neither a	Neither a	Strongly d	Agree	Strongly a
14	More	A lot more	The same	More	Less	A lot more	The same	A lot less	The same	More
15.1	Agree	Agree	Agree	Agree	Neither a	Agree	Strongly a	Agree	Agree	Agree
15.2	Agree	Strongly a	Agree	Strongly a	Strongly a	Agree	Strongly a	Neither a	Neither a	Strongly a
16.1	Neither a	Agree	Agree	Agree	Agree	Neither a	Agree	Disagree	Agree	Strongly a
16.2	Strongly a	Agree	Agree	Neither a	Disagree	Agree	Agree	Disagree	Agree	Strongly a

ID	11	12	13	14	15	16	17	18	19
1	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take	Yes, I agree to take
2	No	No	No	No	No	No	No	No	No
3	Orchestra, long	Prestige	Beethoven, Mozart, Bach	orchestras and co	orchestra - score	beauty, conserva	Beautiful and con	A variety of instru	
4.1	Neither agree nor	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
4.2	Agree	Agree	Strongly agree	Strongly agree	Agree	Agree	Strongly agree	Agree	Agree
4.3	Neither agree nor	Strongly agree	Agree	Agree	Neither agree nor	Strongly agree	Strongly agree	Agree	Agree
5	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
6									
7.1	Strongly agree	Strongly agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
7.2	Strongly agree	Agree	Strongly agree	Agree	Neither agree nor	Agree	Neither agree nor	Disagree	Agree
8.1	Strongly agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree	Agree
8.2	Strongly agree	Agree	Agree	Strongly agree	Agree	Strongly agree	Agree	Agree	Agree
9.1	Neither agree nor	Disagree	Neither agree nor	Agree	Agree	Neither agree nor	Agree	Disagree	Agree
9.2	Agree	Neither agree nor	Disagree	Agree	Agree	Disagree	Neither agree nor	Disagree	Strongly agree
10.1	Agree	Neither agree nor	Neither agree nor	Agree	Strongly agree	Strongly disagree	Disagree	Strongly agree	Neither agree nor
10.2	Agree	Agree	Agree	Strongly agree	Agree	Neither agree nor	Disagree	Strongly agree	Neither agree nor
11.1	Strongly agree	Neither agree nor	Agree	Strongly agree	Strongly agree	Strongly agree	Neither agree nor	Neither agree nor	Agree
11.2	Strongly agree	Neither agree nor	Neither agree nor	Agree	Agree	Neither agree nor	Agree	Neither agree nor	Neither agree nor
12	Youth orchestras	Youth orchestras	Youth orchestras	Youth orchestras	Youth orchestras	Adding more film	Youth orchestras	Classical concerts	Incorporation of c
13.1	Agree	Neither agree nor	Agree	Agree	Agree	Neither agree nor	Agree	Neither agree nor	Agree
13.2	Agree	Neither agree nor	Agree	Strongly agree	Agree	Agree	Agree	Agree	Neither agree nor
14	Less	More	The same	More	More	Less	More	More	More
15.1	Agree	Agree	Agree	Disagree	Agree	Disagree	Neither agree nor	Agree	Agree
15.2	Strongly agree	Agree	Agree	Strongly agree	Strongly agree	Strongly agree	Agree	Agree	Neither agree nor
16.1	Neither agree nor	Agree	Agree	Agree	Neither agree nor	Agree	Agree	Strongly agree	Agree
16.2	Agree	Strongly agree	Neither agree nor	Disagree	Agree	Neither agree nor	Disagree	Disagree	Disagree

ID	20	21	22	23	24	25	28	29	30	31	32	33	34	35	36	37	39	40	41
1	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree
2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No
3	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,	Orchestra Relaxing,
4.1	Strongly agree	Agree	Agree	Disagree	Agree	Strongly agree	Agree	Agree	Agree	Agree	Strongly agree	Agree	Agree	Agree	Neither agree nor disagree	Agree	Agree	Agree	Agree
4.2	Strongly agree	Agree	Agree	Agree	Agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Agree	Strongly agree	Strongly agree	Agree	Agree	Neither agree nor disagree	Agree	Agree	Strongly agree	Strongly agree
4.3	Agree	Agree	Agree	Neither agree nor disagree	Disagree	Agree	Neither agree nor disagree	Agree	Strongly agree	Agree	Neither agree nor disagree	Strongly agree	Disagree	Strongly agree	Neither agree nor disagree	Strongly agree	Disagree	Agree	Strongly agree
5	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
6																			
7.1	Strongly agree	Agree	Disagree	Strongly agree	Agree	Neither agree nor disagree	Agree	Agree	Strongly agree	Strongly agree	Agree	Strongly agree	Strongly agree	Agree	Strongly agree	Agree	Strongly agree	Agree	Strongly agree
7.2	Strongly agree	Disagree	Disagree	Disagree	Strongly agree	Agree	Neither agree nor disagree	Neither agree nor disagree	Strongly agree	Agree	Agree	Disagree	Agree	Agree	Strongly agree	Agree	Disagree	Agree	Strongly agree
8.1	Strongly agree	Strongly agree	Agree	Strongly agree	Agree	Agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Agree	Strongly agree	Agree	Strongly agree	Agree	Strongly agree
8.2	Strongly agree	Strongly agree	Agree	Strongly agree	Agree	Agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Agree	Strongly agree	Strongly agree	Agree	Strongly agree	Neither agree nor disagree	Agree	Agree	Strongly agree
9.1	Neither agree nor disagree	Strongly agree	Neither agree nor disagree	Agree	Strongly agree	Agree	Strongly agree	Disagree	Strongly agree	Neither agree nor disagree	Disagree	Disagree	Neither agree nor disagree	Agree	Agree	Agree	Agree	Strongly agree	Neither agree nor disagree
9.2	Agree	Strongly agree	Neither agree nor disagree	Agree	Strongly agree	Neither agree nor disagree	Agree	Agree	Neither agree nor disagree	Agree	Disagree	Strongly disagree	Disagree	Neither agree nor disagree	Disagree	Strongly agree	Strongly agree	Strongly agree	Agree
10.1	Strongly agree	Agree	Disagree	Strongly disagree	Strongly agree	Agree	Strongly agree	Agree	Disagree	Neither agree nor disagree	Neither agree nor disagree	Agree	Agree	Strongly agree	Neither agree nor disagree	Strongly disagree	Disagree	Agree	Agree
10.2	Agree	Agree	Disagree	Disagree	Strongly agree	Agree	Agree	Agree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Disagree	Agree	Strongly agree	Strongly agree	Agree	Disagree	Neither agree nor disagree	Neither agree nor disagree
11.1	Neither agree nor disagree	Agree	Disagree	Agree	Strongly agree	Disagree	Agree	Strongly agree	Strongly agree	Agree	Agree	Disagree	Strongly agree	Agree	Strongly agree	Strongly agree	Agree	Strongly agree	Agree
11.2	Strongly agree	Strongly agree	Agree	Agree	Agree	Neither agree nor disagree	Strongly agree	Neither agree nor disagree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Disagree	Disagree	Agree	Strongly agree	Strongly agree	Strongly agree	Strongly agree	Agree
12	Youth orchestra	Youth orchestra	Youth orchestra	Youth orchestra	Adding music	Classical concert	Incorporating	Youth orchestra	Incorporating	Youth orchestra	Youth orchestra	Amateur concert	Classical concert	Youth orchestra	Amateur concert	Incorporating	Amateur concert	Incorporating	Youth orchestra
13.1	Agree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Disagree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Neither agree nor disagree	Neither agree nor disagree	Neither agree nor disagree	Neither agree nor disagree	Agree	Disagree	Disagree	Agree
13.2	Strongly agree	Strongly agree	Neither agree nor disagree	Agree	Agree	Neither agree nor disagree	Neither agree nor disagree	Neither agree nor disagree	Strongly agree	Strongly agree	Neither agree nor disagree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Neither agree nor disagree	Agree	Strongly agree	Agree	Strongly agree
14	More	The same	The same	More	The same	More	More	More	A lot more	More	More	The same	The same	More	The same	More	A lot more	The same	More
15.1	Disagree	Neither agree nor disagree	Agree	Agree	Agree	Disagree	Agree	Strongly agree	Agree	Disagree	Agree	Disagree	Disagree	Strongly agree	Neither agree nor disagree	Neither agree nor disagree	Disagree	Neither agree nor disagree	Disagree
15.2	Strongly agree	Agree	Strongly agree	Agree	Agree	Strongly agree	Neither agree nor disagree	Agree	Strongly agree	Agree	Agree	Agree	Agree	Strongly agree	Strongly agree	Agree	Agree	Strongly agree	Agree
16.1	Neither agree nor disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Agree	Disagree	Agree	Strongly agree	Agree	Strongly agree	Neither agree nor disagree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree
16.2	Disagree	Disagree	Neither agree nor disagree	Agree	Agree	Agree	Disagree	Agree	Disagree	Disagree	Strongly agree	Disagree	Agree	Neither agree nor disagree	Disagree	Agree	Strongly disagree	Neither agree nor disagree	Neither agree nor disagree

ID	42	43	44	45	46	47	49	50	53	54	55	56	57	59	60	61	62	63	64	69
1	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree
2	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No
3	Orchestra	Divine	Elegance,	orchestra	Old	concert h	Violin, orc	Calming	traditiona	Instrumer	Mozart, B	old, sophi	Orchestra	Jenna skir	old, string	Calm, intr	Orchestra	I've gone	Backgrou	Orchestra
4.1	Strongly a	Strongly a	Neither a	Agree	Agree	Agree	Neither a	Neither a	Agree	Disagree	Agree	Strongly a	Agree	Agree	Neither a	Agree	Strongly a	Agree	Agree	Agree
4.2	Strongly a	Strongly a	Strongly a	Neither a	Agree	Agree	Strongly a	Agree	Strongly a	Disagree	Strongly a	Strongly a	Strongly a	Agree	Agree	Strongly a	Strongly a	Agree	Agree	Agree
4.3	Strongly a	Agree	Neither a	Agree	Neither a	Agree	Agree	Agree	Disagree	Disagree	Agree	Agree	Agree	Agree	Disagree	Agree	Strongly a	Disagree	Agree	Agree
5	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
6																				
7.1	Strongly a	Strongly a	Agree	Neither a	Agree	Agree	Agree	Agree	Strongly a	Agree	Strongly a	Strongly a	Strongly a	Agree	Agree	Agree	Neither a	Agree	Agree	Agree
7.2	Strongly a	Agree	Agree	Agree	Agree	Agree	Strongly a	Disagree	Agree	Agree	Strongly a	Agree	Neither a	Agree	Agree	Neither a	Strongly a	Agree	Disagree	Agree
8.1	Agree	Strongly a	Agree	Agree	Strongly a	Agree	Agree	Strongly a	Strongly a	Agree	Strongly a	Strongly a	Strongly a	Agree	Agree	Agree	Strongly a	Agree	Strongly a	Agree
8.2	Agree	Agree	Agree	Neither a	Agree	Agree	Strongly a	Strongly a	Strongly a	Agree	Strongly a	Strongly a	Strongly a	Agree	Agree	Agree	Strongly a	Agree	Strongly a	Agree
9.1	Neither a	Agree	Disagree	Neither a	Agree	Agree	Strongly a	Strongly a	Strongly a	Strongly a	Strongly a	Strongly a	Neither a	Agree	Agree	Agree	Strongly a	Agree	Strongly a	Agree
9.2	Disagree	Agree	Disagree	Neither a	Agree	Agree	Agree	Strongly a	Strongly a	Strongly a	Strongly a	Agree	Neither a	Agree	Agree	Agree	Agree	Agree	Strongly a	Agree
10.1	Agree	Neither a	Agree	Neither a	Neither a	Neither a	Strongly a	Agree	Agree	Disagree	Neither a	Strongly a	Agree	Agree	Agree	Agree	Strongly a	Agree	Disagree	Neither a
10.2	Disagree	Agree	Strongly a	Agree	Disagree	Neither a	Neither a	Agree	Strongly a	Disagree	Neither a	Strongly a	Agree	Agree	Agree	Agree	Strongly a	Agree	Disagree	Neither a
11.1	Strongly a	Agree	Disagree	Agree	Agree	Agree	Strongly a	Strongly a	Strongly a	Strongly a	Strongly a	Strongly a	Strongly a	Agree	Strongly a	Strongly a	Strongly a	Strongly a	Strongly a	Agree
11.2	Disagree	Agree	Agree	Agree	Neither a	Agree	Disagree	Strongly a	Strongly a	Strongly a	Neither a	Strongly a	Agree	Agree	Strongly a	Agree	Strongly a	Agree	Strongly a	Agree
12	Incorporat	Youth orc	Amateur c	Amateur c	Youth orc	Incorporat	Incorporat	Amateur c	Youth orc	Adding m	Youth orc	Classical c	Youth orc	Youth orc	Adding m	Youth orc	Adding m	Adding m	Adding m	Youth orc
13.1	Agree	Agree	Agree	Strongly d	Strongly d	Agree	Strongly a	Neither a	Strongly a	Neither a	Neither a	Neither a	Neither a	Agree	Agree	Neither a	Strongly a	Neither a	Agree	Neither a
13.2	Agree	Agree	Neither a	Strongly d	Neither a	Agree	Strongly a	Neither a	Strongly a	Neither a	Strongly a	Agree	Strongly a	Agree	Agree	Agree	Strongly a	Neither a	Strongly a	Neither a
14	A lot more	More	More	The same	More	More	A lot more	More	More	More	More	A lot more	More	More	More	More	A lot more	A lot more	The same	The same
15.1	Disagree	Agree	Disagree	Agree	Disagree	Agree	Strongly a	Strongly a	Disagree	Disagree	Disagree	Agree	Agree	Agree	Disagree	Agree	Agree	Agree	Agree	Agree
15.2	Strongly a	Agree	Strongly a	Agree	Agree	Agree	Strongly a	Agree	Agree	Strongly a	Strongly a	Strongly a	Agree	Strongly a	Agree	Agree	Strongly a	Agree	Agree	Agree
16.1	Strongly a	Agree	Disagree	Agree	Neither a	Agree	Strongly a	Agree	Agree	Agree	Strongly a	Strongly a	Agree	Agree	Agree	Agree	Agree	Disagree	Agree	Agree
16.2	Strongly a	Neither a	Neither a	Strongly a	Agree	Strongly a	Agree	Agree	Disagree	Strongly d	Strongly a	Disagree	Disagree	Agree	Disagree	Disagree	Disagree	Disagree	Disagree	Agree



ID	8	9	10	26	27	38	48	51	52	58	65	66	67	68	70	71	72	73	75	76	77	78	79	80	82	74	81	83
1	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree	Yes, I agree
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3	mpphony, orchestra	Refined	Peaceful	Orchestras	Boring	sophisticated, calm, mature, older, refined	Seems like a lot of in 1600-1800 Old music	Old	Big orchestra	instrumenter	Orchestra	Chopin. Si	root of m	orchestral	Inaccurate	Fancy mu:	Conservat	Pretentious										
4.1	ree	Agree	Neither a	Agree	Neither agree nor di	Neither agree nor di	Agree				Agree	Neither a	Strongly a	Agree	Strongly a	Strongly a	Strongly a	Strongly a	Agree	Agree	Strongly a	Agree	Agree	Disagree	Strongly a	Disagree		
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5	s	Yes	Yes	No	No	No	No	No	No	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	
6	ical music is integral to music	I do think	I don't feel	I know ei	not educated enough	time constraints								Not interested enough at the moment													Because	
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12	orporation of contemporary music with classical music (similar to the New World Symphony).;Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme	Adding more film soundtracks to an orchestra's programme
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A copy of the Excel results can also be found at the link below:

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## Appendix D

### Interview Transcripts

#### D.1 Transcript of an interview with Barry O'Halpin

*[Transcript edited for brevity with relevant and quoted sections included]*

***[Begin transcript]***

**Samuel Holmes**

Yeah.

**Barry O'Halpin**

It's a bit more. It's got a little bit more... often got a little bit more complexity that requires a bit more exposure through, you know, entry ways that kind of deepen people's feel for the art form, especially with contemporary classical music, which, you know, tends to be even more unfamiliar in its language, harmonically and otherwise, to people who maybe haven't been exposed to a lot of that music. Except maybe through film scores and the entryways and the kind of gradual access and the gradual absorption of that is really important. And also it's like, you know, it's hard to judge if you're someone who's gone through a music education like at a professional kind of professional path and through that... you know, like student here is, let's say even exposed and learnt formally about a lot of stuff and then through that process as a listener and as a student, you've expanded your appreciation and your kind of ability to connect with more music.

And then you, you know, by the end of it, you're able to enjoy, like, cutting edge, new experimental stuff and old, you know, established, traditional kind of orchestral stuff, let's say. And it's hard to judge then, how do you access people who haven't been through that process and haven't kind of like taken the plunge and tried the strange, strange tasting food that then becomes one of their favourites, you know?

**Samuel Holmes**

Yeah.

***[Omitted for brevity]***

And also especially I'd like to get... kind of your opinion on, yeah, mixing of popular music and classical 'cause, you seem to have on the... in our e-mail you seem to have a... some good insight into that.

***[Omitted for brevity]***

**Barry O'Halpin**

Yeah. So I mean, first of all, OK, in terms of outreach.

I'm glad you're... you've got, like, more contacts because it's great to talk to people who are actually running the outreach programmes and who are actually like seeing a lot of them and kind of, you know, seeing the outcome of a lot of them and maybe working on them year on year and just seeing what the actual impact of them is and how that translates to things, let's say in the Concert Hall. So who are you speaking to in the Concert Hall, I might know them.

**Samuel Holmes**

I'm speaking to Joe, I think it is Joe Csibi, the head of orchestras, the head of orchestra and choirs.

**Barry O'Halpin**

Oh, that's handy. OK, great. So it's... that's like someone who's obviously does... sees a lot of stuff on different levels on the kind of straight up performance level and the outreach level I'm sure. So, have you talked to or have you looked into kind of the Chamber music side of things? Because I think orchestral is the word that you've used a lot here, which is, you know, totally relevant, but a lot of the time outreach programmes will be, you know, if a group is travelling to a school or community centre or anything like that. They're going to be... they're going to tend to be more in the framework of chamber music. So, like, you know, four or five musicians.

Certainly in anything I've been part of, it's been more of that kind of set up. So, I think just like obviously the questions are, you know, are... the survey of... are there... are... they're all really good well-formed questions. But I'm just thinking in terms of now like how you look at the topic or maybe if you are feeling for any more interviews... kind of talk to more people.



Just kind of being aware of that idea that like, you know, chamber music is the whole world of classical music. That is very much part of that kind of engagement with.

Like, you know, travelling to places, engaging with audiences in a kind of outreach capacity. So I'm just thinking, so yeah, if you could talk to Jose and I'm sure he'll put you on to people if they're willing to chat to you in the Concert Hall, who are kind of maybe engaged in other aspects of the outreach stuff.

So OK, so my in terms of my experience of outreach, right, so.

I've done it in a capacity.

Well, first of all, I back it back in my master's days, I actually did some volunteering with a group called Animate Orchestra, and that was a thing targeted very much at school kids to kind of get them engaged with music, kind of kind of, you know, opening up that world to kind of mix in contemporary pop, hip hop or other elements and electronic music with kind of aspects of classical orchestral, you know, music, but the basic, you know, the basic premise of it was, you know, I was in a school in South London, just kind of teaching some school kids how to like, you know, cut up samples and programme them. But then the idea was that they kind of developed that over the year. They learned how to kind of make beats and make samples and stuff like that. But they're, you know, a lot of these projects eventually kind of evolved to incorporate other instruments as a mixture of kind of live instruments across genres, not, not specifically classical at all, but kind of incorporating a variety of instruments with that kind of electronic hip hop, pop way of working.

I did another kind of more summer camp type thing with them then where it was like working with kids to make kind of James Bond inspired music together. And again, that was kind of like the popular end of that orchestral sound and kind of giving kids a way in to make the music. So that was that was just like a kind of voluntary experience, like, you know, a good while ago now. But in a more professional capacity, with Crash Ensemble, I've done a few kind of outreach type projects in the last two years. Actually, there's one we've done that is led by Lisa Dowdle, the Viola player in Crash [Ensemble] and in fact I'd be happy to try and put you in touch with her. It should be... really she would be quite passionate about kind of teaching and outreach aspects things so I could ask her if she's interested in chatting. But so, that... that project took us to some kind of community centres, or sorry, arts centres where we had school groups coming in, so teenage school groups and basically the idea of these sessions was to show non-conventional ways of composing music in a kind of more contemporary and experimental music, kind of informed way. But like not in any exclusive you have to write this style of music, right. More just - here's how you... here's how you can use, let's say, graphic scores. Like you know you... as was seen in our... in our class.

**Samuel Holmes**

Yeah.

***[Omitted for brevity]***

**Barry O'Halpin**

How we kind of can start... can just transfer our thoughts to representing musical sounds in a very intuitive, very kind of invented way. But using that to kind of actually capture an idea. So we would do like, yeah, graphic scores, improvisation kind of like putting together very quick compositions that are kind of you know semi-improvised but then also opening up to sounds that were not conventional instrumental sounds and.

Like basically doing all that kind of experimental stuff involving graphic scores, extended techniques kind of sound design with instruments, but in a very accessible straight down the line way for young people. So, we had groups... I think like most of them were kind of around the transition year kind of age. So, you know, 15 to 16 and we... what we did was we... we do a morning session with them, kind of chat through to them, kind of try a few different things like musicians will break into little breakout groups with smaller bunches of the of the kids. And then we bring them together and we basically write these kind of pieces very quickly together and then we actually performed them in venues like the same day in a few of these...in Limerick and Bray.

***[Omitted for brevity]***

**Samuel Holmes**

Nice.

**Barry O'Halpin**

Yeah. And it's it was funny. Just, just, just seeing, just seeing the different kind of interactions with them because some were tougher nuts to crack. They were kind of like more... just because they're being asked to kind of use their voices and kind of move around and stuff. But others were just like straight away into it. And, but I think generally it was always... it was a positive ending for all of them because

you could see the journey. But so that that last year, yeah, I've done maybe four of those with, as part of Crash [Ensemble], so I'm one of the kind of team doing them, but that's kind of interesting because that's different from what you're saying, which is more like...

Oh, here's you know, one aspect of what you were saying was like orchestra...

sorry, movement like involving orchestral music with popular music, let's say, which I think is a relevant subsection of how you do that, but I don't think it can be dominated, dominate or replace anything, because then the risk is that it kind of dumbs down... but it kind of it kind of dilutes, let's say the main art form. If you are constantly just smashing things together in a way that's designed to not, not to create something interesting, but just to kind of make something more accessible. Do you know, I think that... I think the... to me it's the way in which you present and contextualise and invite people in to and curate the right kind of music that will be accessible enough in those situations. To me, that's the most important thing because you're not compromising the art itself to achieve a goal...

***[Omitted for brevity]***

### **Samuel Holmes**

So, are you kind of saying it's important to make sure that that if we're, if we're talking about attracting people through these kind of sort of crossed initiatives of different genres that you're not ending up with an end product that is not what you started with, not what you wanted to attract people to originally because it's been I don't want to say polluted, but it's been influenced by popular music or, you know, whatever you're trying to cross classical music with...

### **Barry O'Halpin**

Yeah, I think, I think, I think like I don't want to sound like I'm against it because I'm not at all I'm pro cross-genre interaction and I'm kind of creating new things but my... what I would say is that it needs to be handled with taste and with care because if you just... if you kind of do it on a very kind of... not very artful level and you just kind of like, oh, here's this Mozart, we're going to put it beside this song by Doja Cat. You know what I mean? That kind of level of it, I think maybe there's a place for it for it. Just to kind of as a listening thing for like, you know, or as a kind of contrast. But if you're creating new work and if you're getting, you know, if you're trying to kind of push it to the forefront.

For performance to be evolved and to kind of put energy into it, I think I think it's more important to kind of, you know, get the right kind of musicians to do the music that they're really good at doing.

But make the environment around us more inviting and more kind of accessible, and to kind of give people a way in. And I think that's... that's like when it comes to, let's say, orchestral music as a... so to me that's a subset of what you're calling classical music. You know, that's one large subset of the resources involved. You know.

Like you're... you.... like, if you look at the [RTE] Concert Orchestra and the Symphony Orchestra, let's say the Concert Orchestra are already doing a lot of what? What you're suggesting here because they are an orchestra that tend to play them like a huge variety of stuff. Like they've... I just saw them last weekend at the festival do an incredible concert of all contemporary kinds of, you know, new music. But like, you know, premiering Piano Concerto very like, kind of...

[Omitted for brevity]

### Barry O'Halpin

What is it? Yeah, when it comes to new music, that's the thing. That's where there's a potential to do it in a really interesting way. And because if you Commission new music that brings together artists who have a following in kind of a wider or more popular music audience. Both who have the craft and the kind of openness to work with, let's say composers and arrangers. Then you start to attract more... more of a wider audience into this kind of, let's say, classical or orchestral sphere. So, some examples of that that I've seen that I've either been part of or have seen, you know, are when, you know you have, you have, let's say, singer songwriters who get a chance to perform in the concert hall with an orchestral arrangements. So that's one thing. So yeah, someone like Lisa O'Neill, for instance, who's, you know, a folk... folk artist but has a broader audience than... kind of a bit of a crossover audience, not exclusive audiences that are by any means, but like will have a broader following than like, let's say, classical music, kind of trad and some kind of, you know, the kind of indie world that's interesting at the moment. Do you know? But like her performing with live with an orchestra, people are people are excited by the idea of an orchestra, even if they're not into classical music actively. They're kind of the spectacle of an orchestra and the sound of it is, is something.

People in it's almost a marketing tool in itself having the orchestra, but then you have. So what? It's one thing that Crash [Ensemble] does and has done for the last few years and it's been very interesting process for me as a composer and performer. The Music Town festival where it... that's actually to me it's a really good example of how aspects of the classical world can... then meld with more popular music genres and kind of create something new and the focus is you know, it's generally on curating, you know, some collaborations that result in something that kind of enriches or expands the, you know,

some bigger than the sum of its parts, if you know what I mean with the collaboration. So last year I did... I played in four of these concerts, so we had... and it's curated in collaboration with foggy notions, this particular festival. So, it's like, it's not like straight up pop, mainstream music, it's like but it's... but it's pop kind of popular indie music. You know what I mean?

Not, you know, I say indie, not as a musical genre per se, but as a kind of level of, you know, of the music industry, let's say.

We had Rachel Lavelle the artist.

Elaine Howley and Mohammed Zifkin. So, I don't know if you know any of those artists. But you know, Rachel's a kind of experimental pop, kind of, dream pop artist. And I did arrangements for her album that we did live with Crash [Ensemble]. So it was with, you know, with strings, wind, percussion, guitar added to the kind of synth and synth and voice setup and we kind of expanded that world and again we got to do the mainstage and the Concert Hall like a really good audience.

Kind of a again, a genre of music that is like not exclusive at all to classical, but like definitely there's a bit of a, you know, what's the word? Yeah.... yeah.... crossover because a crossover. But there's also, like, people who wouldn't be that well versed would be interested. And that was a really inspiring kind of process to do. To do that one.

***[Omitted for brevity]***

### Barry O'Halpin

Well, it's, you know, it's I'm kind of sceptical about that in itself, just being a kind of quick fix. You know, I think it's, I think what you're saying.

It's more about like, you know, I think the answer to combining things all like ultimately lies in genres being open to each other and... openness of access to, let's say, classical... the classical world.

But the contemporary classical world works quite differently to the you know, to the established classical world, even though there's a lot of crossover of performers and the kind of infrastructure around it is similar, like just the kind of the attitudes I suppose in the... in the group, in the ensembles and the cultures of the ensembles do differ depending on what they're interested in. But like just to finish the music town thing. So we did, we did that.

And then E The Artist who's a very young, kind of electronic artist who's kind of doing a lot of... it's kind of music that's like, it feels like it's carrying on from, like, drum and bass. It's got a lot of samples.

It's very jazz inspired, but like, very much electronic music and kind of footwork inspired, I think. I think that's the subgenre as well that that he was interested in and that was a really interesting collaboration too, because he was approaching arranging for ensemble, his music in a way that was new to him and he was kind of learning these new skills as a composer arranger.

To write for us, and you know, even if you know and some of that was like kind of a new process with some kind of learning as part of it. But it was very much the artist creating something out of their comfort zone and something really powerful and... you know that. And again, that was kind of using the skills of both classical and jazz. And you know, in the space between musicians to achieve something bigger with their... with their music. So in that case it's like, you know, when you... when you move from like music that is primarily aural and like, let's say electronic music to music that is notated. There are ways of using the notated medium and the performing, performance medium notation to really enhance that.

You know, because that's the language of, let's say, classical music, or I don't want to just put things in a box saying classical because I feel like it's such a huge...

***[Omitted for brevity]***

### **Barry O'Halpin**

I think there's a there's a bunch of cultural signifiers floating around, and maybe those are the signifiers that people go, oh, pretentious, elite, you know, posh, inaccessible. But when you have your feet on the ground, seeing what's going on, it doesn't feel as much that way, I would say, but maybe I'm... maybe that's just because I've kind of worked in and around that world for a while. I know a lot of people, but like, yeah, it's, it's like you also want to think right? Are you talking about the older art form of classical music? You know, let's say pre 20th century classical music which is in a way it's a, it's a... it's an art form that like has, you know obviously huge cultural tradition in Europe and beyond, like you know from how it started, let's say. But in a way, it's kind of like a museum art form because it's preserving... it's preserving something historic and it's trying to preserve a certain amount of the traditions... that... that are required to perform that music. And then you have, like contemporary music ensembles or else just the contemporary music that is programmed by the same groups sometimes. And like you know, for instance, Crash [Ensemble], who I play with, are totally focused on playing either brand new or relatively recent music that uses, you know, the Chamber ensemble, the kind of the kind of miniature orchestra set up.

**Samuel Holmes**

Mm hmm.

**Barry O'Halpin**

And that in itself is a different kind of ethic, and it's almost like comparable to you have, like, you know the National Gallery for, you know, historic art. And then you have IMMA [Irish Museum of Modern Art] for your contemporary.

**Samuel Holmes**

Yes. Yeah.

**Barry O'Halpin**

But and then it... then the nature of the contemporary art is going to be variable because you're going to sometimes do something quite challenging, embracing and intense and then other times you're going to do something that's a bit more cross-genre and a bit more interactive in terms of, you know, a bit more, a bit more open in terms of like, you know, the collaborations and to be honest, to Crash [Ensemble] like, you know we there's a lot of openness in that because you will, it's kind of flitting in and out of like a sort of establishment classical establishment route. But sometimes it completely goes out and say that into more of a kind of, you know, jazz or popular music or electronic collaboration collaborations. And that's what's what I really enjoy about it because that's, that's where I come from as a musician. I'm not a classical musician who discovered popular genres. It's the other way around.

And I haven't personally, my relationship with the more traditional aspects of like let's say the pre 20th century classic music. That's something that I kind of learnt my way into, let's say at a later stage I was more interested in contemporary side of it earlier in my development and then I kind of got to know the repertoire, the history, the more historical stuff later on having, you know, started off into more of a kind of popular music genre world. You know, I don't... I don't really like using the word popular music, but I'm just trying to describe, you know, like...

***[Omitted for brevity]***

...So, I think the challenge may be in presenting classical music to a contemporary audience or even contemporary classical music that has that intensity, is to.

**Samuel Holmes**

Hmm.

**Barry O'Halpin**

Think about how can you best kind of do that without... kind of... relying on the visual, let's say, and presented in a way that people can really feel immersed in it and can kind of sink into it. And you know, I guess the challenge there is that in some cases people are just ready to do that because they're used to the music... they're used to, the kind of language of the music. They know how to kind of get into music in a live context. Regardless of the visuals, but on the other hand, if you were trying specifically to reach out to new audiences, especially with more challenging music. Then how could you?

What do you have to consider if, let's say, an orchestra is playing like?

A live score or not even a live score, you know a piece of music that has that intensity. Do you have to think more about lighting? Do you have to? You have to adapt to the expectations of an audience who has been raised on media?

**Samuel Holmes**

Yes. Yeah, that's interesting.

**Barry O'Halpin**

Just to kind of like... you have to, like, dim the lights more in the concert hall for orchestral gigs sometimes. You know, as someone who's been to a lot of these, a lot of orchestral gigs over the years and the concert halls sometimes. I'm like, I wish they'd just dim the lights more for all the gigs because it's just, like, makes it so much more intense.

For you... know your... but I find the orchestra gigs are less like that compared to theatres, but so that's just... that's just a couple of stream of consciousness responses in my head it's like so often people have a visual expectation for intensity in music and difficulty in music and when that's gone they find.



**Samuel Holmes**

***[Omitted for brevity]***

...Do you think maybe there needs to be like... I know you were talking about kind of contemporary classical being a bit more kind of open, maybe. Do you think there could be an opening up of more traditional classical forms? Do you think that people could be a bit more open to? Is it a mindset you think or?

**Barry O'Halpin**

I think so. I my feeling is that... the idea of outreach to young audiences, engaging them with classical music but also with jazz and other types of music that are essentially just... involved with making music in a group, following on from a kind of rich tradition playing actual instruments and learning how to read music. I think that's to me, that's one of the most important things - as how your survey has found... because it gives people a sense of understanding of just the essentials of like, what's going on in music, you know, even if they don't become a musician or even if they only just learn a bit of music when they're young, what it gives them is a bit of a language and an insight that they can then use to expand their appreciation. I think. I think most listeners to music who are really interested in, open, have some experience, even if they've never learnt an instrument. They have some kind of experience with music that or with art forms that kind of makes them more curious and makes that openness expand. I think that early exposure is really important.

***[Omitted for brevity]***

**Barry O'Halpin**

I think the answer is all of the above because you need things. I'm biased because I'm, you know, a beneficiary of arts funding for performers and composers, but I think you need the whole. The whole pie needs to increase in that sense, because you need a real audience, really appreciative audience. But you also, I think, like this and this is related to the question of financial backing, right? So financial backing.

You can interpret that as individual, you know, family support for studies in classical music or something which, you know, most people, if they can have, like, avail of something like that, whether

it's just you know, you know, living at home or have support from their parents or getting a loan from family or just kind of having the thumbs up from their family. Yeah, of course. The other side of that and the bigger side of it really in the long run is that, you know, the whole concept of art existing in the free market in my... from my perspective is kind of a it's... it's quite unhistorical... and classical music, it's pretty unhistorical because you look at patronage, you know, you look at the origins of the art form like you look at notes that like in classical music, you look at Notre Dame, in the mediaeval times, like the whole practise of, you know, choral music, polyphony and what turned it last? Music starts with, you know, monks, singing in Notre Dame. Who have a kind of... existing... a life there. And that's where you know it's not trying to sell their music, you know, it operates as part of something else. Then you have patronage and renaissance and you know beyond and you have, you know, rich people or, you know, royalty, aristocracy, funding these things, like, it's never... it's very rarely kind of existing in a free bubble and now that goes on today and now we, you know, I think there is a bubble where lots of different music could be financially viable. A short period, let's say in the mid-20th century when the music industry, quote unquote, became a thing. Now you know this is very broad sweeps but... and now we're back to a stage where that's become... like access to music has never been easier, access to audiences in some way has never been easier. But then the financial return on it is more challenging in terms of record sales, so live music becomes a little bit more valued hopefully, but ultimately financial backing to bring it back to that question, you know I think...

***[Omitted for brevity]***

***[End Transcript]***

## D.2 Transcript of an interview with Joe Csibi (at the National Concert Hall)

### **[Begin Transcript]**

**Samuel Holmes**

Kind of a lot of people felt that classical music was important, and it was important to preserve it, which I thought was very positive.

**Joe Csibi**

Very positive

**Samuel Holmes**

So there is a sense that people didn't necessarily feel that it was like, not relevant anymore, which I thought was good, but I suppose I did a couple of case studies that I thought I would like to get your thoughts on and that is kind of the first one, here is the New World Symphony in Miami, which does a few late-night concerts where they play a mixture of classical and then contemporary music, where they have DJ's come in to play with the orchestra. And I would love to get your thoughts on if you think there's a certain value to that. I know you used to be general manager of the RTE concert orchestra, and I know that they do a fair bit of...

**Joe Csibi**

Yeah. Yeah.

**Samuel Holmes**

...film stuff and I know they do like the music of David Bowie and kind of pop stuff as well. So, do you think that that's maybe an avenue that could be useful for attracting people to like listening to an orchestra and appreciating it and then maybe becoming more interested in classical?

**Joe Csibi**

Sure. Well, I think the first thing I... when I, I grew up in orchestras, so I was... I used to play in the bands. When I was a kid. And my dad, he was in the Symphony Orchestra and his pal from Germany said, you know, you're allowed to play the double bass because he's a bass guitarist and a guitarist. And you might enjoy it. So, I did enjoy it. And then I was very lucky. I met the right people, and they gave me a good skill set. And then I auditioned for Symphony Orchestra I got into. The Symphony Orchestra and... but in the meantime, I was it was Ireland of a certain time where, you know, you have big fish, small ponds syndrome because there were only... there weren't a lot of people who were multi genre musicians, like people who crossed into classical music or jazz or pop or rock or, you know, world

music was a thing that I was kind of into was the combination of... and a really good band that you should listen to is Moving Hearts.

**Samuel Holmes**

Yeah.

**Joe Csibi**

I don't know if you've ever come across moving hearts, but well, it's a culmination of world music and traditional music. And you know, if you investigate the artists that were in Moving Hearts.

**Samuel Holmes**

I don't think so.

**Joe Csibi**

They, in my view, were iconic, you know, and they were hanging around with the Bill Whelan's of this world, who wrote Riverdance, and that... that created an album called East Wind, and Bill produced and put it together and all that sort of stuff with Andy Irvine, another very famous and influential musician, along with people like Donald Lunny. So, these guys are really influential.

**Samuel Holmes**

Yes, yeah, yeah.

**Joe Csibi**

In the collaboration of world music and Irish music and the evolving Irish music and actually staying true to its tradition as well. So, they're very... they're very careful how they...the architecture of the music? So, I mean I think that's what you are in now is in design and the architecture of music. So, when a conductor stands out on a podium on a Wednesday morning, he has five hours that day, five hours on Thursday, 3-hour dress rehearsal on Friday and the show. So, it's Formula One type of activity. They work incredibly fast.

**Samuel Holmes**

Yes. Yes.

**Joe Csibi**

They have great scale sets. I always think about classical...orchestral musicians, not just classical. We shouldn't confine it to classical, we should just talk about orchestral music, you know, so.

**Samuel Holmes**

Yeah.

**Joe Csibi**

But they're... they have surgical skills, and they work at a speed that is Formula One car drivers. They're making decisions and they're making decisions about the room, what they're doing, the people they're sitting beside, how it connects, connects, connects. So, the network of Sonic Disneyland that they're creating, that's what they're doing. The conductor's job is to produce the record. That's what his job really is, you know? So, I think when you put it in those terms it's really, super interesting. The evolution of orchestral music. So, the evolution of orchestral music. When I was much younger, and I was promoting concerts. Uh, I brought video games live to Ireland for the first time. So, we promoted... this cost a fortune and we made very, very little money on it.

But it was really amazing. So, there is this guy Tommy Tallarico...cool name from LA. He's a video game orchestra writer, this guy right. Now, I don't know Tommy Talerico's background, but I presume he knows something about orchestras. He definitely knows about the sound palette. He knows if I write on strings I get this sound. If I write with an oboe, if I write with the harp, if I write with the horns, the trumpets, etcetera... percussion instruments. That global world of percussion instruments and the like... massive amount of array of things that they get to draw from, so he knows about that. He knows about textures he knows about sounds he probably knows, probably, how to write music. He definitely knows how to produce soundtracks, so this is an interesting guy. Haven't heard sight and sound of him since. This is like, you know, 2 decades ago I suppose, around. Anyway, the, the everybody who came to that, we went to GameStop and we said, hey, GameStop, how's it going? Any chance we got some Flyers in your shop? We're promoting it, you know. That's cool. So it's sold out.

**Samuel Holmes**

I mean, that's great. I mean it's very popular.

**Joe Csibi**

And really popular. So, it was the first time that came to Dublin, you know, and the reaction was... all of these gamers were in the concert hall. You know, these characters, who knew composers associated with these games. So this guy Tommy Tallarico was he came out and said hi, I'm Tommy Tallarico. They went crazy. It was. It was like some, you know, whatever we see as global icons big, you know 18,000 thousand people concert... it had that effect. So, uh you know you could say well the orchestral music that he wrote had that effect, but it was also linked to the game that he was asked to write the music

to, you know? So then you have film composers, you know, and I've been lucky to meet lots of different...uh...film composers and big guys, you know, and they are really... they're rock stars, those guys, you know, so a lot of them. Danny Elfman does... chooses now...him, I think he writes music but chooses not to. Everything he does is on Pro Tools or something like that, you know or he sings into his phone and he sends it to the orchestrator. He hasn't got the time, you know.

**Samuel Holmes**

Yeah.

**Joe Csibi**

Be doing this so, but he's a... he's a very famous guy and he's at the door with bits and bobs and this, that and the other. But global, a global name but really interesting. But they're rock stars in the eyes of the people. Now if you pare it back, where did they learn their trades? They got interested in Stravinsky. Well, Stravinsky did... it wasn't the Firebird. No, it was the Rite of Spring. He wrote the Rite of Spring. This music, the Rite of Spring. It's amazing music, right? If you listen to James Horner, uh, what's the big guy?

**Samuel Holmes**

John Williams?

**Joe Csibi**

Zimmer. Zimmer. John Williams not so much, he's more into... like he's incredible, like his music. Incredible.

**Samuel Holmes**

I listened to some Dvorak.

**Joe Csibi**

Yeah.

**Samuel Holmes**

There's a little bit of that there.

**Joe Csibi**

There's Dvorak, there's Tchaikovsky, so these guys all listen to these older generation composers, right? Whatever they were in the, you know, we call it the contemporary period, you know, we say the

Romantic, the Classical, the Baroque. All of these periods of music where these guys existed. In Venice, there's a plaque on a wall. I know this because I went by it, and I said to the Italian fellow I was with. I said, what does that say? It basically says Mozart partied here, right? So he was Jim Morrison from the Doors in his day. Like he...he was...he was a rock star. So these guys wrote music. If you listen to Mozart, you'll go oh that's... that's rock'n'roll. I can hear it. Yeah. If you listen to Bach, you can.... you can break down. Oh. I see that guy. I know why the Jazz people in the world study Bach, you know? So this is not... I'm being very simple about everything. Well, music has evolved and orchestras have evolved. And if you went into tonight... into the concert tonight we have Bryce Dessner. Bryce Dessner is a rock guitarist from The National. Bryce Dessner is steeped in education about writing contemporary music for all sorts of ensembles. He is a dude right. Now, if your age group or your world knew about the Bryce Dessner scenario, they would probably go... that's kind of interesting. Where can I hear his music?

**Samuel Holmes**

I think I went to go see one of his violin concertos.

**Joe Csibi**

Yeah, with... with Pekka. Yeah. Yeah. Yeah.

**Samuel Holmes**

Yes. Yeah, yeah, yeah. And... and I bring my friends along because I get the student ticket and I say, like, come on and they keep me company and they all leave and they go... yeah, I'm really surprised at how much I liked it.

**Joe Csibi**

Yeah. So my thoughts around why would you come and listen to an orchestra? It's escapism. We're thronged... our lives have all of these gadgets that we're too, we're too easy to get... people want stuff from us. It's absolute escapism. It's meditative...meditative.

**Samuel Holmes**

I love that. That's one thing. I love that about the National Concert Hall. Hey, you come in and there is... there isn't people like streaming on their phones. It's just there.

**Joe Csibi**

Oh, yeah. Yes. You know, you're in the room. It's very special. I mean, you see the world now in the last 10 years, particularly in my age group, that's all in yoga and... and you know Tai Chi and, you know,

escapism. That's the greatest escapism. It's Sonic Disneyland, sitting in that room with 80 people, plus sitting on a stage creating all this amazing, amazing music. So I mean, you could say, well, do I believe in it? I grew up on it so it's very hard for me not to, you know, but the thing is, is that they create these things that their lives are incredibly unique. You know how they operate musicians in particular. Conductors. They're globetrotters. They're on tour all the time. They're like, it's a sport. They're like the... the tennis players, you know, they're going to all these different tours and they're doing these different. What do you call them? You know, playing these big matches and trying to win competitions and all these globally, you know.

**Samuel Holmes**

Oh yes.

**Joe Csibi**

Orchestras do tour and they get on with things and... and we are going to try and do our damndest to get around Ireland more. We've been in Dublin.

**Samuel Holmes**

Well, I know you guys come to the Opera House in Wexford.

**Joe Csibi**

We do. Yeah. We had SETU in Waterford. We go to Cork and we did Galway, Limerick. So it's interesting. But the thing is that I believe hugely in the evolution of music. So it is evolving and what they're doing out there. I mean if you... if you come in tonight, which you're welcome to come into, uh, how they're writing for music, they've changed the rules, of the language, and I think the language is a really cool language.

**Samuel Holmes**

I went to go see... it must have been last year. Yeah, I went to go see Mary Samuelson do the...

**Joe Csibi**

Yeah. Four Seasons, Richter, yeah.

**Samuel Holmes**

...Four Seasons Recomposed and I thought it was really interesting, you know, even when I go to concerts and sometimes... if I have friends that like classic music, they'll say, oh, you're not supposed



to clap there. I'm like... if I hear someone clap, I think that's a great thing because it means maybe this is your first time, you know?

**Joe Csibi**

Yeah. Yeah. Well, and there's two, there's two... this is discussed all the time at the clapping between movements, you know, because they just played a tune, they stopped and then they go on to the next tune and we know... we kind of know through history, you know, traditions said oh, there are 4 movements... possibly....

**Samuel Holmes**

Yeah. Yes.

**Joe Csibi**

...likely and we don't clap until the very end, and that's tradition. And I love tradition. Otherwise we don't have. Santa Claus or the Easter bunny? Yes. So similarly, I love tradition, but also I like actually changing the tradition or evolving the tradition. So people do clapping between movements. It's neither here nor there. It's... what is the experience? And it's all about the experience and the world is all generally about what's the experience, what's the, it's the buzz, buzz word of the moment. But with orchestras. It's just incredible to sit there and be overwhelmed by the sound, you know, so, and that's what it is for me, really, you know.

**Samuel Holmes**

Yes. Yeah.

**Joe Csibi**

I'm I think you know when you look at the language and I spoke about the language a little bit. The language of three M's: music, mathematics and medicine. They seem to be linked in some way, or scientists have made, you know, the correlations between all. I think that's cool, what you're doing now in design, sound design, production, all those things. It's all linked to.

**Samuel Holmes**

Yeah, it is. Yeah. Frequencies, all that and then how it affects your brain.

**Joe Csibi**

Future. Big time. Major, minor. You know the major scales happy. The minor scale is kind of sad, you know, minor music. Kind of sad, you know? So Schindler's list. Very sad. But people love it. You know?

So.... but, you know, popular music, who's made it popular? Well, probably the first people to make it popular are the film people, the film composers. They made it popular because people go to the movies.

**Samuel Holmes**

They do, they do.

**Joe Csibi**

And they associate... they have an association with the sound palette, you know? Yes. If they took the music away, what would the film be?

**Samuel Holmes**

Yeah, pretty boring.

**Joe Csibi**

Maybe you know like what was it? Tom Hanks did the movie on that camera with the movies on the island on.

**Samuel Holmes**

Oh, Castaway?

**Joe Csibi**

That's right, there's no score.

**Samuel Holmes**

Oh really?

**Joe Csibi**

There's only a little bit. Of music, I think maybe at the beginning or the end.

**Samuel Holmes**

OK, well maybe it works. Maybe it works in some cases.

**Joe Csibi**

Yeah, but he's Tom Hanks and I tried my best to go... I don't get anything to do with Tom Hanks. And then I watch... my God, I got everything to do with Tom Hanks, he's amazing. So... but then in terms of, yeah, I think we should always be referring to things as orchestral music. You know, it's a Symphony

Orchestra so well symphonic music. But it's still an orchestra. John Williams music, Harry Potter. All those things is some symphonic music, you know, it's written for big, big ships, you know, big orchestras. And it sounds that way. If we were to use less strings playing that music, it wouldn't sound any way as impactful or what he actually wants in terms of the colour...

**Samuel Holmes**

Yes.

**Joe Csibi**

...scene of his compositions, you know, so I think that's really important. Musical genres. So you can pick musical genres, what's happening on Spotify now is people are looking at, I can't remember names.

**Samuel Holmes**

Yes.

**Joe Csibi**

She's Icelandic... big, big... Hilda.

**Samuel Holmes**

Hilda. Oh, yeah. I can't pronounce her surname.

**Joe Csibi**

I used to and now it's gone...

**Samuel Holmes**

She did Chernobyl and...

**Joe Csibi**

Yeah, she did. She's done... she's cool, she did the Joker, and she's... she's playing... a friend of mine, Rob Ames. She's doing a gig with him or has just done a gig with him.

**Samuel Holmes**

Yes, yes, yeah.

**Joe Csibi**

She's probably coming here next year. So that's kind of cool.

**Samuel Holmes**

I look forward to it.

**Joe Csibi**

You know what her music is? Electronic orchestra, orchestra on her own or electronic. This is a composer who jumps right between all genres. She's not fussed about genres, she knows her beef, she's studied it. She's able to put it on paper and make different versions of her own. So she has that great capability, you know? So uhm, to basically undress...unmask, eh, older music. If she's asked to write for a genre she's like, we have some like Baroque music like, you know, Bach or something like that. Or you know, Handel type affair, you know, she goes... oh, yeah, sounds interesting. She knows the textures. What is the makeup of that kind of orchestra? I'm gonna write for that. How are they writing? OK, I see how the systems... or the structures they're writing in, and she applies those structures and then writes her own music to that, you know, does she put her electronic music on top of that? Most likely.

**Samuel Holmes**

Yes. Yeah.

**Joe Csibi**

But maybe not. We don't know. So it's wide open, but getting in to go and see an orchestra to sit there for two hours without the phone for me is ultimate escapism. That's why we should be doing that. The other thing is... unless you go to the New York [inaudible] and that the ticket price is really reasonable, you know so.

Samuel Holmes

It is. Yeah. Compared to, I mean, lots of other areas as well. And for students, there's a, it's €10. I mean for students, so...

**Joe Csibi**

Ten euro. It's amazing. Like the, the orchestras funded well, the National Concert Hall, all of these are public funded structures for the greater good of society. So why would you not avail of those things? You know, we're not, we're not a commercial entity. We're a publicly funded entity that also has to make commercial revenue, would you believe, to subsidise the shortfall? And that's probably a very... that's a pattern right through all of sort of public funding. But it interests me that the ticket price is so low. And if you go to London, it's very it's very similar.

**Samuel Holmes**

Yes.

**Joe Csibi**

They're funded well. The commercial orchestras will play commercial music and they are not funded very well and therefore they have to charge at higher ticket prices, you know. So, but what is... what is the offering? Like for us, the offering is super... you know can be super wide and we're in that position that we know, you know, what next year we should offer the public.

**Samuel Holmes**

I know you guys are doing stuff with...eh... Jamie Duffy was, yeah, you know, and like a lot of those, like a lot of composers that are very popular on TikTok.

**Joe Csibi**

James Duffy was in. Yeah, yeah. TikTok yeah. Yeah, that's another thing. The classical TikTok is making people so famous, like classical people. And then the people who are following them if they come to town, they're in, they go and see them. We had we had a...

**Samuel Holmes**

Yes. Do you think there is more people who come in that are maybe...

**Joe Csibi**

Oh, because of TikTok.

**Samuel Holmes**

Yeah or because even with the... with your time at the RTE concert orchestra, did you find like at film concerts and things that there was a more...

**Joe Csibi**

Younger.

**Samuel Holmes**

...younger audience or...?

**Joe Csibi**

It depended on the music, like the concert. Also I produced a concert. It was Radiohead Jazz Symphony and it was kind of interesting to see the demographic, the demographic and the type of person, all those age groups, etcetera, etcetera, etcetera coming into the door. It's completely different than a Friday night.

**Samuel Holmes**

Yeah.

**Joe Csibi**

You know, so and then in the summer we'll do some jazzy type affairs and it will be different again. You know tonight will be very different in the type of people...

**Samuel Holmes**

Yeah. Yes. Yeah.

**Joe Csibi**

...who come, and even the way they dress, the way they present themselves. It's really interesting. I mean, if you turned around Samuel and said...eh...Friday Night National Symphony Orchestra, like dress up. You know, what would the reaction be? From your age group.

**Samuel Holmes**

My age group, I feel like probably it would be, I don't know. I think some people have that kind of stereotype of it being kind of pretentious or you have to be 'posh' to be into classical music.

**Joe Csibi**

Yeah.

**Samuel Holmes**

And I mean when I bring my friends, I always say to them like I might wear this too. I could wear this and like I say, there's no... there's no real dress like some people will wear, you know, their nice blazer or whatever, and that's just they want to get dressed up. But I certainly feel like when I go, I don't. I don't think there is.

**Joe Csibi**

Yeah, I would wear that to the concert. No, there's no passcode. Yeah.

**Samuel Holmes**

I think if people when people come and when my friends have come, they've enjoyed it. I don't think they felt that the... that they shouldn't be there or that there's boundaries, but I think it's just getting them there.

**Joe Csibi**

Yeah, yeah, yeah. Yeah. No, it's not a thing. You see, that's the... that's the trade. I suppose. Tradition and history that people used to come... and we see it on the films, you know, people sitting in the thing, you know and the Greatest Showman, you know they're all there in their tails. In the audience, never mind in the orchestra. But I think that's kind of... those... that's not really a thing you know like. Yeah, I've been here in my shorts and stuff, you know? So I wouldn't say. Yeah, my sorry, my summer shorts. I should say for the recording. So...

**Samuel Holmes**

Yes.

**Joe Csibi**

So it's kind of. Yeah, I don't know. I think the, the evolution music is evolving. Therefore, different people are interested. Therefore different people come in, the ticket price is really low. I think that's amazing. So the opportunity is there is to come in and I think it's cool. The one thing I would say about age group coming in is that... who has the disposable income?

**Samuel Holmes**

Yes.

**Joe Csibi**

The people who have finished work and maybe did well in life, or maybe their pensions are good. They have disposable income or they have grown up in this through the 60s, 70s, 80s but uh, so it's part of their diet. You know, that they do this once a month, twice a month, every Friday night. Whatever. Thursday night they go into the CO, they go, oh, the CO, are doing XY and Z. You know the Bowie and all this stuff and so it depends. You know, Jenny Green, we did the DJ thing with the with the orchestra. This orchestra also did. Jenny Green, you know, so they're not averse to doing cool things. You know? So...

**Samuel Holmes**

Yes. Yeah.

*[Knock on the door]*

**Joe Csibi**

That's another meeting.

**Samuel Holmes**

That's OK.

***[End Transcript]***



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