Ampliar el acceso a la música clásica a través de plataformas digitales: El caso de la OSESP

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Resumen

El uso de plataformas digitales por parte de orquestas e instituciones de música clásica en sus estrategias de comunicación y marketing han sido un objeto de estudio académico creciente. La Orquesta Sinfónica del Estado de São Paulo (OSESP) está disponible en redes sociales, sitio web y aplicación móvil. Pero ¿contribuyen estas plataformas a hacer más accesible la música clásica y la OSESP al público? A partir de esta pregunta, se desarrolló un estudio con residentes de São Paulo, Brasil, con el fin de conocer el consumo de música clásica en el entorno físico y virtual y la percepción de este público respecto al uso de las plataformas digitales como herramienta para experimentar virtualmente dicho género musical. En cuanto a los resultados, las plataformas digitales de la OSESP parecen tener poca influencia en el público que no asiste a sus presentaciones presenciales. El resultado de los datos obtenidos sugiere poca correlación entre el consumo de música clásica en el entorno físico y el virtual.

Palabras Clave

Accesibilidad digital, Cultura, Comunicación en línea, Música clásica, Orquesta.

Expanding access to classical music through digital platforms: The OSESP case

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Abstract

The use of digital platforms by orchestras and classical music institutions in their communication and marketing strategies has been a growing object of academic study. The São Paulo State Symphony Orchestra (OSESP) is present on social networks, website, and mobile application. But do these platforms contribute to making classical music and OSESP more accessible to the public? Based on this question, a qualitative study was applied to residents of São Paulo, Brazil, to understand the consumption of classical music in the physical and virtual environments and the perception of this public regarding the use of digital platforms as a tool to virtually experience such musical genre. Regarding the results, it is valid to say that the digital communication of orchestras, in general, contributes slightly to the virtual consumption of classical music both by frequenters and by people who do not have this habit. However, OSESP's digital platforms seem to have little influence on audiences who do not attend its in-person presentations, which opens the opportunity for the institution to create a more effective digital strategy. The outcome of the obtained data, in general, suggests little correlation between the consumption of classical music in the physical and virtual environments.

Keywords

Digital accessibility, Culture, Online communication, Classical music, Orchestra.

1. Introduction

According to the report Digital 2020: Global Digital Overview [1] , published in a partnership between We Are Social and Hootsuite and considered one of the most relevant annual studies on internet consumption in the world, there are already over 150 million connected users in Brazil. Digital communication platforms such as websites, social networks and applications for mobile devices are important means of dissemination and massification of information, and, according to Kotler et al. (2017), although not new, these technologies and their convergence have impacted marketing practices worldwide. Attentive to this trend, companies and institutions from all sectors have migrated their communication efforts to these environments [2] .

In the cultural area it is no different. Among the various art forms, music, in particular, benefits from the new possibilities offered by connectivity to reach its audiences, such as the transmission of live concerts - the already notorious *lives* [3] - and the sharing of complete discographies via *streaming*. Classical music - or concert or classical music, as it is known - has also concentrated efforts to take advantage of this movement. As Ferreira (2016) states, it is possible to observe a new phenomenon in common among several orchestras around the world: the transmission of concerts and entire seasons over the internet. Initiatives such as medici.tv [4] , a French digital platform that, since 2008, gathers presentations and contents related to concerts and operas from the most varied countries, seek to bring this genre closer to the general public. In the area of communication, several classical music institutions already have professionals responsible exclusively for the management and creation of content for social networks (Jorge e Ribeiro, 2020). However, classical music still seems to walk at a slow pace when compared to more popular genres, such as pop and rock.

It is necessary to highlight that classical music has always had a specificity in front of other styles: that of being considered an elitist art form, away from the masses and many times antiquated, result of a process of canonization of the genre and its performance space - the concert hall -, which began more than two centuries ago and, currently, expands to virtual environments (Ferreira, 2016). However, with the democratization of the internet, orchestras and concert halls have the opportunity and

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[1] See https://datareportal.com/reports/digital-2020-brazil

[2] See https://bit.ly/335iiqD

[3] See https://exame.com/revista-exame/o-mundo-e-uma-live/

[4] See https://www.medici.tv/

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the challenge of making use of these communication devices to conquer new audiences and strengthen their ties with their already usual public, because, although culture has been used throughout history as a tool of distinction and discrimination, it currently represents an element of dialogue that reflects the plurality of our times (Bauman, 2012).

In recent years, it has been possible to notice a growing academic and scientific interest in the online consumption of music, including the way orchestras and concert halls use digital platforms to disseminate their production. In dissertations and articles (Ferreira, 2016; Jorge & Ribeiro, 2020), researchers have sought to study the digitalization of production and communication of some of the most relevant classical music institutions in the world, both from the scope of marketing and press office.

Reinforcing this interest, the present study, of exploratory nature, seeks to understand and analyse the perception of residents of the state of São Paulo aged between 20 and 49 on the effectiveness of using digital communication platforms to facilitate the general public's access to classical music, notably to concerts of the São Paulo State Symphony Orchestra (OSESP).

OSESP was officially founded in 1954 (Orquestra Sinfônica do Estado de São Paulo, 2020) as the State Symphony Orchestra and, in 1997, began a phase of reformulation that would last two decades. Among the projects developed in this period are the opening of competitions in Brazil and abroad, the improvement of the working conditions of the musicians, the inauguration of Sala São Paulo - the cultural centre which is the OSESP residence -, the formation of the Symphonic, Chamber, Youth and Children's choirs and the creation of the Centre of Musical Documentation, the Academy of Music, the OSESP Publishing House and the Digital Seal (Sala São Paulo, 2020). In 2005 the OSESP Foundation was created, with the former president of Brazil Fernando Henrique Cardoso at the head of its Board of Directors (Orquestra Sinfônica do Estado de São Paulo, 2020). OSESP has already toured several countries in America, Europe and Asia and, in 2012, was pointed out by press vehicles, such as the English newspaper The Guardian and BBC Radio 3, as one of the top orchestras on the world circuit. In early 2020, the Swiss conductor Thierry Fischer became Titular Conductor and Music Director of the São Paulo State Symphony Orchestra (Sala São Paulo, 2020).

The main research question (PP) that this paper seeks to answer is do *digital communication platforms, such as websites, social media and apps, contribute to making classical music more accessible?*

The general objective (OG) of the study is to identify the perception of Paulistas aged 20-49 on the topic (expansion of access to classical music through digital platforms).

The specific objectives that further the general objective (Cervo et al., 2007) are:

OE1) verify if communication via digital platforms brings classical music to an audience that does not consume it in physical environments, such as performances and concert halls;

OE2) verify if communication via digital platforms makes classical music even more accessible to audiences that already consume it in physical environments; and

OE3) verify if OSESP's communication work on digital platforms can reach an audience that does not accompany the orchestra in physical environments.

As hypotheses, it is believed that:

H1) digital platforms contribute to making classical music more accessible;

H2) the surveyed population has the perception that digital platforms contribute to making classical music more accessible;

H3) communication via digital platforms does not have the ability to bring classical music to people who do not consume it in physical environments;

H4) communication via digital platforms reinforces the consumption of the public that already attends this type of event; and

H5) OSESP's communication in digital platforms does not reach an audience that does not accompany it in presentations and concerts in physical environments.

2.   Material and Methods

Data collection made use of an online questionnaire, electronic means of research used with great frequency (Gil, 2002), focused on residents of the state of São Paulo aged between 20 and 49 years old, to understand the consumption of classical music in physical and virtual environments and especially the perception of this audience regarding the use of digital communication platforms as a tool to access classical music. The option for residents of the state was due to the greater possibility of access of this population to in-person presentations of OSESP, thus making the crossing with data from online audience more fair. The choice of the age range (between 20 and 49 years old) observed the segmentation by

age groups of the Resident Population of the State of São Paulo according to the IBGE's 2010 Demographic Census[5] and covered the largest population group among the three clippings (0 to 19 years old, 20 to 49 years old and 50 to 80 years old or older). Data were collected between 2 and 26 September 2020. The online survey[6] was disseminated through snowball strategy via Facebook Messenger, Instagram Direct and WhatsApp. The universe (or total population) was N = 19,901,842. The study sample was n = 195.

The form was divided into four segments: the first seeking to raise demographic data, the second, quite brief, on the consumption of cultural events, the third, longer, on the consumption of classical music, and the fourth still on classical music consumption, but with questions specifically about OSESP. It was decided to use a questionnaire consisting mainly of closed answers, in order to simplify and facilitate the participation of respondents and obtain unique and more precise answers regarding the phenomenon under study. In order to carry out the study of the data, we resorted to descriptive statistics of the answers obtained, in addition to cross-referencing the main variables. The single open question allowed a *corpora of* texts to be created based on the set of respondents' answers to the question. For the textual exploration of the answers, NVivo software was used. The words with higher frequency in the text were graphically represented by means of word cloud (Figure 2).

2.1. Demographics

The first group of questions began with "In which region of the state of São Paulo do you live?". Seven regions of choice for residence in the state were presented, being: a) São Paulo capital; b) other cities in the Metropolitan Region; c) Metropolitan Region of Baixada Santista; d) Metropolitan Region of Campinas; e) Metropolitan Region of Vale do Paraíba and Northern Coast; f) Metropolitan Region of Sorocaba and; g) Metropolitan Region of Ribeirão Preto.

Immediately after, "With which gender do you identify?", presented the options a) Female; b) Male; c) I prefer not to say; and it was also left open the option to add a gender according to the user's preference.

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[5] See https://bit.ly/2QPIdjo
[6] See https://bit.ly/3biampl

Next, the question was asked "What is your age range?". The options were grouped into a) 20 to 24 years; b) 25 to 29 years; c) 30 to 34 years; d) 35 to 39 years; e) 40 to 44 years; and f) 45 to 49 years.

In "What is your gross personal monthly income?", the answers were segmented between: a) up to R$ 1,045.00 (the equivalent of a Brazilian minimum wage in September 2020); b) from R$ 1,045.01 to R$ 2,999.99; c) from R$ 3,000.00 to R$ 5,999.99; d) from R$ 6,000.00 to R$ 9,999.99; e) from R$ 10,000.00 to R$ 19,999.99; and f) above R$ 20,000.00.

With regard to "What is your education?", the options were a) Incomplete primary education; b) Complete primary education; c) Complete secondary education; d) Complete higher education; e) Complete post-graduate education; f) Complete master's degree; g) Complete doctorate and; h) Complete post-doctorate.

In all the demographic questions, only one answer option could be marked.

2.2. Access to cultural events

After the demographic information, two questions were inserted with the objective of understanding generically how the sample related to the theme of this work. The first was "Do you usually attend cultural events? Which ones?", and the answers offered were a) Shows / musical presentations; b) Theatre / dance; c) Cinema; Museums / art exhibitions; d) Literary soirees; e) I do not usually attend cultural events; and f) Others, with an open area to add types of events not mentioned.

The second question was "Do you use the internet to find out about cultural events (concerts, exhibitions, film screenings, etc)? Where do you do this?". The options presented were a) Sites about culture or cultural institutions; b) Social networks (Facebook, Instagram, LinkedIn, Twitter, WhatsApp, etc); c) Mobile phone applications about culture or cultural institutions; d) Newsletters / emails about culture or cultural institutions; e) I do not use the internet to inform myself about cultural events and; f) Others, with an open area to add digital tools not mentioned.

In both questions it was possible to tick more than one answer.

2.3 Classical music consumption

The third segment of questions concerned the consumption of classical music, with six questions. It began with "Have you ever attended in person a classical music concert or any orchestra performance?" and "Have you ever watched virtually (*lives*, videos on websites and social networks, etc.) a classical music concert or any orchestra performance?", and

the answer options were only a) Yes or b) No. In both questions, it was only possible to mark one answer.

Next, the question "Do you follow the profile of any orchestra on social networks? On which network?" offered the options a) Facebook; b) Instagram; c) Twitter; d) YouTube; e) I do not follow orchestra profiles on social networks and; f) Other, with an open area to add alternative social networks or other variations of response. It was possible to tick more than one answer.

The other three questions in this group were positioned at the end of the questionnaire, after the questions about OSESP (next group of questions to be addressed). The first was "Consider the attributes below and mark the ones you relate to classical music.", and the options offered were a) Accessible; b) Antiquated; c) Current; d) Democratic; e) Distant from my reality; f) Elitist; g) Boring; h) Inaccessible; i) Interesting; j) Close to my reality; and k) Other, with an open area so that unmentioned attributes could be added. Users could tick more than one answer. It is important to note here that the attributes offered always contained a direct antonym (Accessible *versus* Unaccessible; Current *versus* Antiquated; Democratic *versus* Elitist; Close to my reality *versus* Far from my reality; Interesting *versus* Boring), to avoid there being more positive or negative options and thus prevent any biased character. In the sequence, the question "Do you believe that digital channels, such as social networks, websites and apps, make classical music more accessible to the public?" was asked, with the only options being a) Yes or b) No, and the possibility of ticking only one. Finally, users were encouraged to freely express their opinions with the question "Could you justify your answer above (previous)?".

2.4 Classical music consumption: OSESP

The last segment of the questionnaire concerned specifically OSESP, also with six questions. The first sought to understand the level of public knowledge on the institution, with the question "Have you ever heard of OSESP - Orquestra Sinfônica do Estado de São Paulo?", and the response options were a) Yes and b) No, with the possibility of marking only one answer. The three questions that followed were similar to the previous group, but focused on the Orchestra: "Have you ever attended in person any OSESP performance?" and "Have you ever watched virtually (*lives*, videos on websites and social networks, etc.) any OSESP performance?"also with options a) Yes and b) No, and the possibility of marking only one of them, and "Do you follow any OSESP social network?", with the options a) Facebook; b) Instagram; c) Twitter; d) YouTube (these four being the only social networks

in which the orchestra is present) and; e) I do not follow OSESP's profile on social networks. It was possible to mark more than one answer. Finally, "Have you ever accessed the OSESP website?", with the options a) Yes and b) No, and "Do you know the OSESP mobile app?", with the alternatives a) Yes, I have used it; b) Yes, but I have never used it; and c) I don't know it. These last two questions, in which it was possible to mark only one answer each, sought to understand the effectiveness of these two platforms used by the institution.

3.   Results and Discussion

3.1 Demographics

Among those questioned, 67.69% live in São Paulo capital, thus constituting the largest demographic group. The second most represented region, with 26.66%, was other locations in the São Paulo Metropolitan Region, followed by 3.58% from the Campinas Metropolitan Region, 1.02% from the Baixada Santista Metropolitan Region, 0.51% from the Vale do Paraíba and Litoral Norte Metropolitan Region and a further 0.51% from the Ribeirão Preto Metropolitan Region. No respondents were from the Sorocaba Metropolitan Region.

The analyzed group is composed mostly by people who identify themselves with the female gender (63.07%). Only one person ($n = 1$) spontaneously identified with the fluid gender, representing 0.51%, and the others (36.41%) with the male gender.

The most frequent age group is 30 to 34 years old, with 33.33%. Then, 29.23% are between 35 and 39 years old, 17.94% from 25 to 29 years old, 10.25% from 20 to 24 years old, 5.12% from 40 to 45 years old and 4.10% from 45 to 49 years old.

In relation to the gross personal monthly income, the majority (29.23%) stated that they receive between R$ 6,000.00 and R$ 9,999.99. Next, with the same number of people representing 22.05% each, were the groups receiving between R$3,000.00 and R$5,999.99 and between R$10,000.00 and R$19,999.99. Then, 14.35% receive between R$1,045.00 and R$2,999.99; 7.69% receive more than R$20,000.00 per month and 4.61% have a salary of up to R$1,045.00 per month.

The most representative group in the question on education was the completed post-graduation (45.64%), followed by completed higher education (37.43%). Next, 10.25% reported having completed Secondary Education, 4.10% have a Master's degree, and, with two respondents each ($n = 2$), 1.02% have a Doctoral degree and 1.02% a Postdoctoral degree. No person ($n = 0$) claimed to have only incomplete elementary education.

In Figure 1 it is possible to visualise the standard *persona* identified by the research.
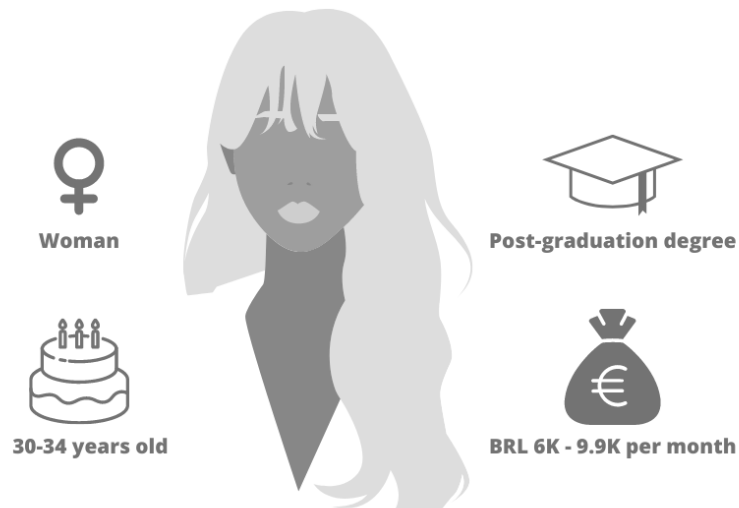
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Figure 1. Personification of respondents

3.2 Access to cultural events

When questioning users if they attend cultural events and what type of event, the answers, in order of volume, were Cinema (87.17%), Shows / musical presentations (83.07%), Museums / art exhibitions (53.84%), Theatre / dance (48.20%), Literary soirees (6.66%), and 4.10% stated they do not attend cultural events. As the question allowed the addition of new options, 1.02% included Gastronomy Fairs, 1.02% *Geek* Events / Games and Pop Culture Fair, 0.51% Festivals and 0.51% Exhibitions and dialogues / lectures (Graph 1). Considering the high volume of people that claimed to attend musical events, it is assumed that classical music may be part of the interviewees' interest; however, one of the limitations of the questionnaire concerns precisely the lack of depth of questions on which musical genres are the most attended.

Access to cultural events: event type
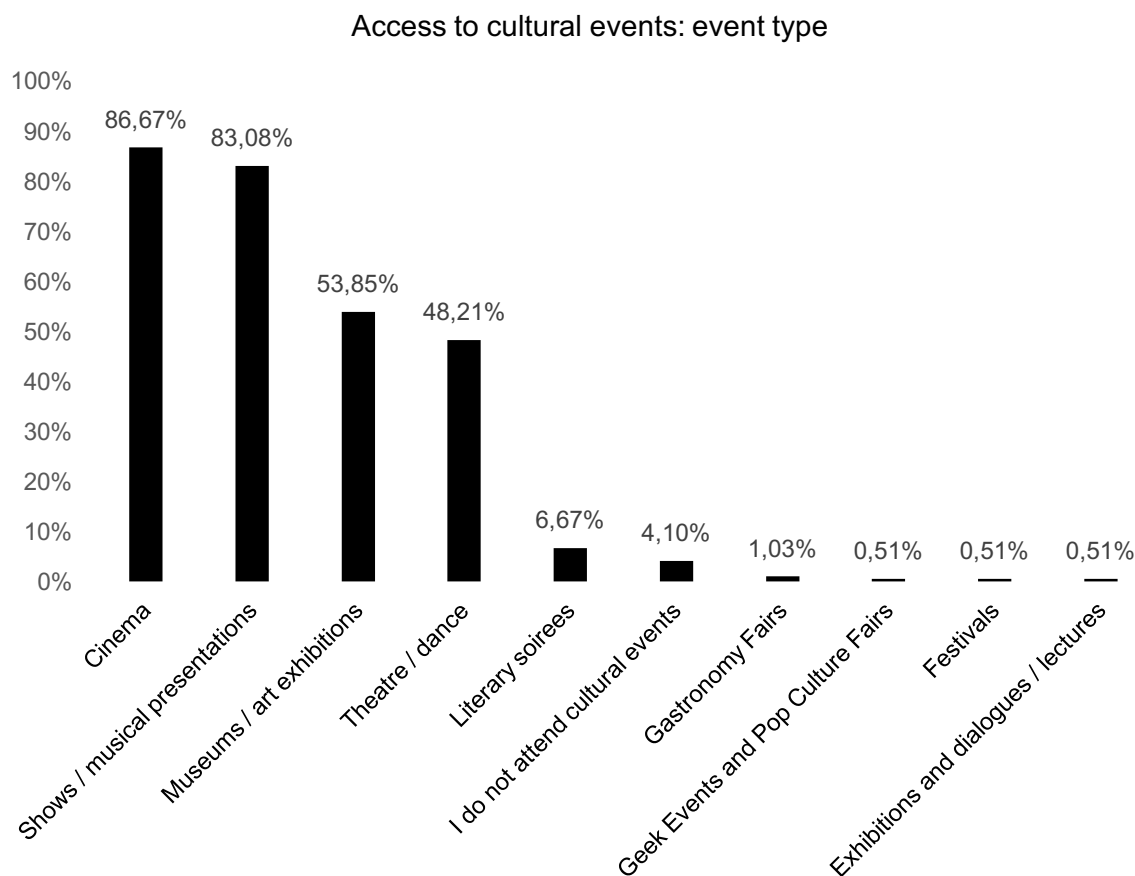
Graph 1. Access to cultural events by type of event

Regarding the use of the Internet as a source of information on cultural events (Graph 2), the majority (92.82%) stated that they use social networks. Next, 61.53% access websites on culture or cultural institutions, 21.02% access newsletters / emails on culture or cultural institutions, 20.51% access mobile phone applications on culture or cultural institutions and 3.07% do not use the Internet to obtain information on cultural events. As for the added answers, 1.53% included "friends, family and acquaintances". According to Jorge and Ribeiro (2020), social networks cover a large part of the public and thus become an excellent tool to reach them. Such results allow us to assess that digital communication channels are already widely used to connect the population to cultural events. However, a deeper questionnaire would allow us to understand if social networks and websites are also the main source of information when we approach classical music.

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Access to cultural events: information source
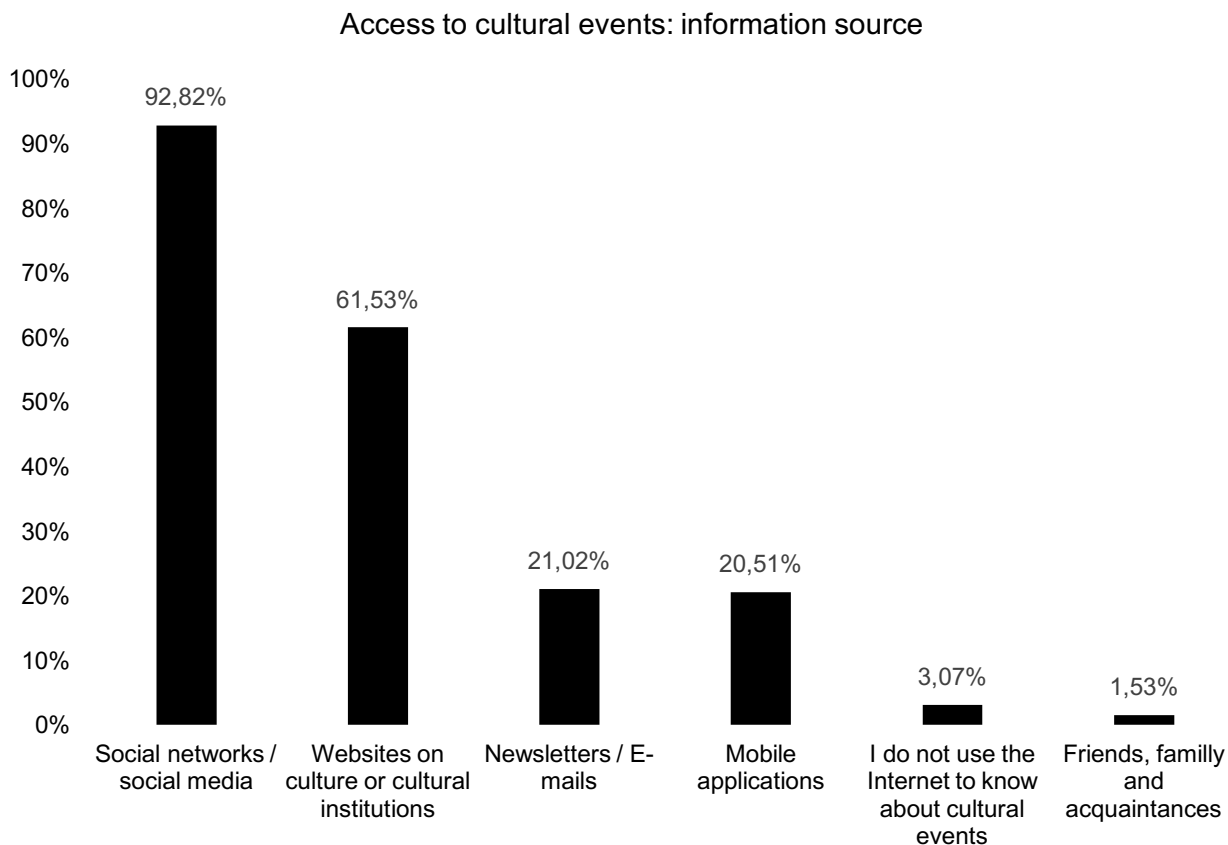
Graph 2. Access to cultural events by information source

3.3 Classical music consumption

In the six questions referring to classical music consumption, 70.25% stated they had already attended classical music concerts or orchestra performances in person, while only 29.74% had already attended virtually through *lives* or recorded videos (Graph 3). Therefore, we conclude that digital platforms still have a long way to go to match their reach to that of in-person classical music presentations.

Classical music consumption by environment
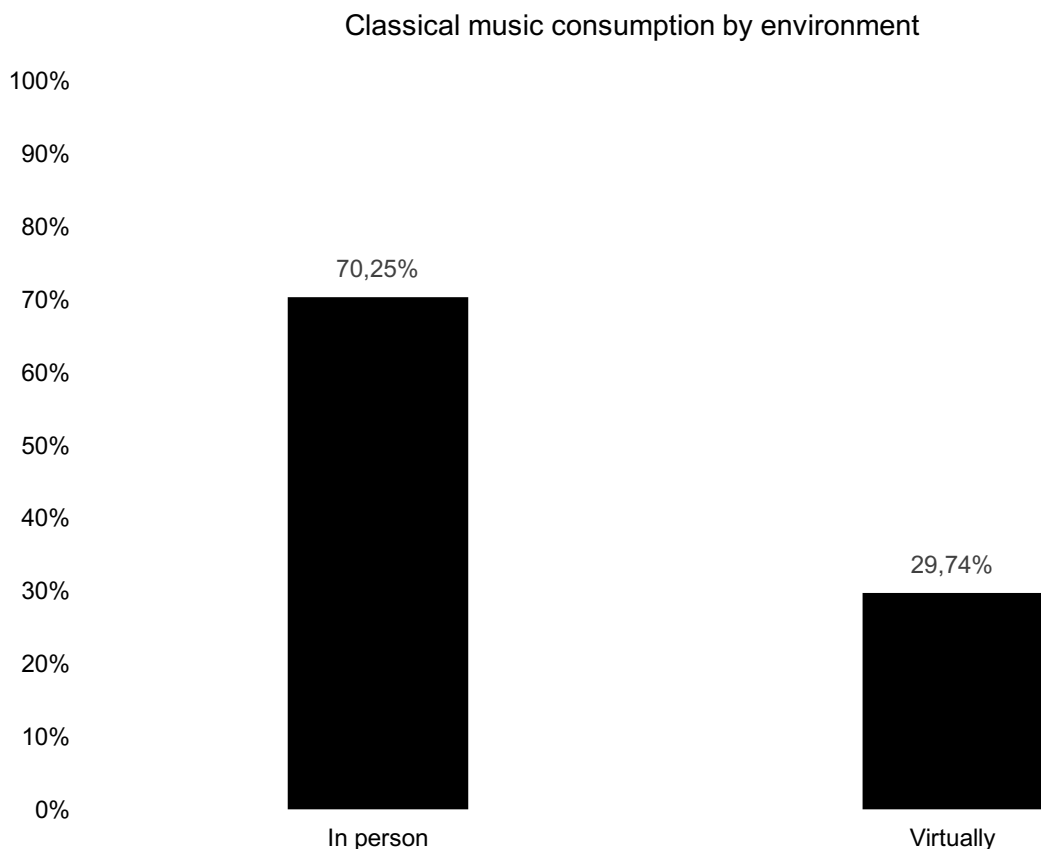
Graph 3. Classical music consumption by environment

Regarding the monitoring of orchestra profiles by users on social networks (Figure 5), the majority (82.05%) reported not following any orchestra profiles. Already 12.82% of respondents do it by Instagram, 7.69% by Facebook, 5.12% by YouTube and only one person (0.51%) by Twitter. Of the totality of respondents, one person ($n = 1$), or 0.51%, claimed to have no social networks. Further studies can delve into the question to understand the reason for this low rate of followers on social networks of classical music, since more than 92% of people claim to use these tools to inform themselves about cultural events.

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Classical music consumption on social networks
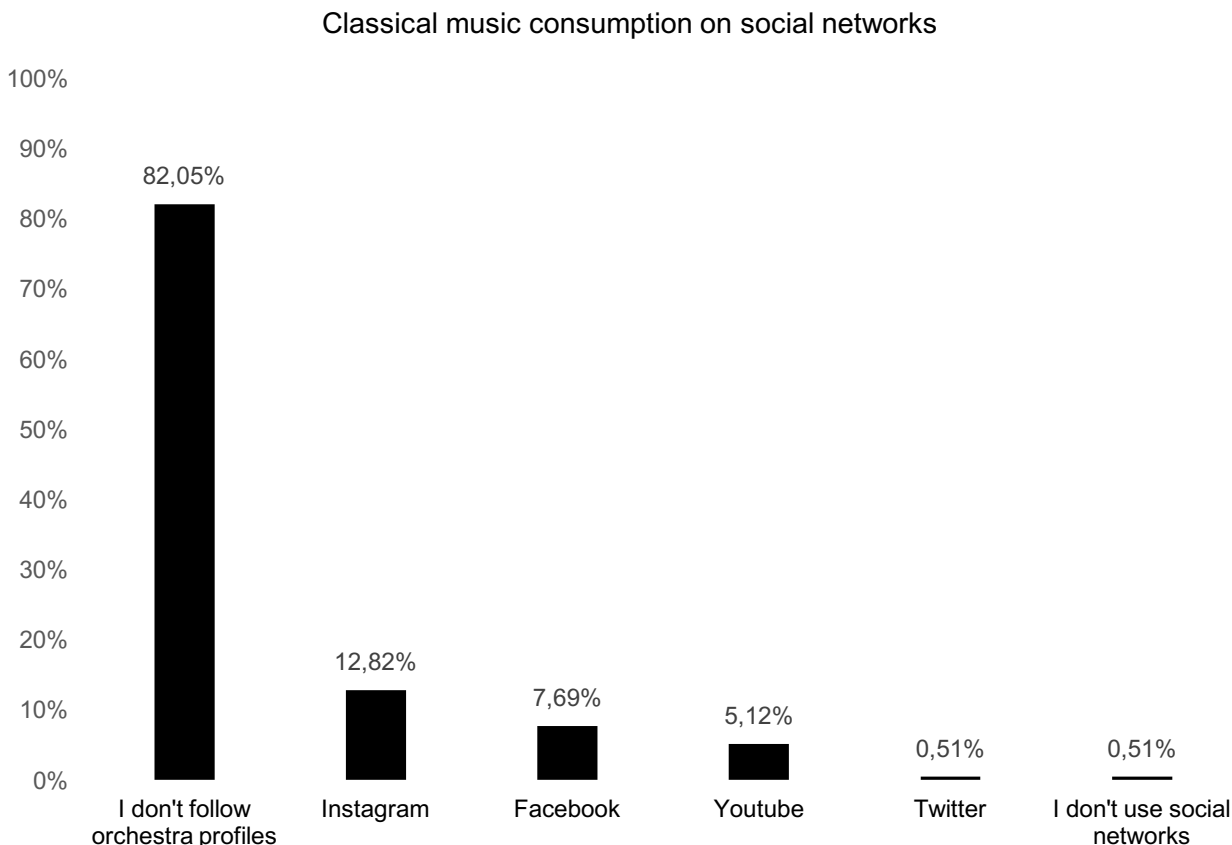
Graph 4. Classical music consumption on social networks

Regarding the attributes that users associate with classical music (Graph 5), the one that appeared most frequently was "interesting", with 73.84%. Next, the most expressive were "elitist" (44.61%), "accessible" (30.21%), "far from my reality" (27.17%), "close to my reality" and "democratic" with 14.35% each. "Current" (13.84%), "boring" (8.71%), "inaccessible" (7.69%) and "old fashioned" (6.15%) completed the totality of options offered by the questionnaire.

Attributes of classical music
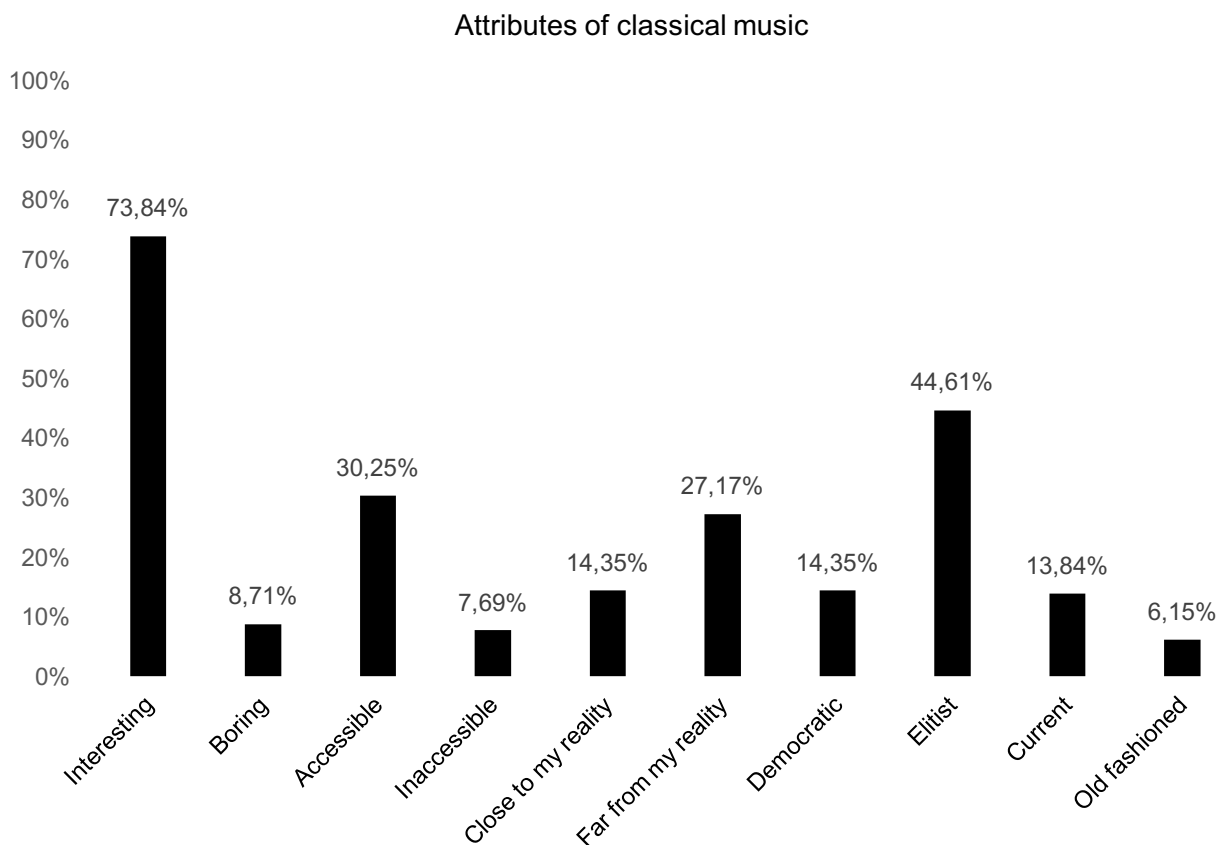
Graph 5. Attributes of classical music

It is also interesting to note the answers spontaneously added by users. The terms "relaxing" or "soothing/calm" were added four times ($n = 4$), representing 2.05% of the sample, and 1.02% stated that this type of music has "little dissemination" or is "not widespread in Brazil. The adjectives "chic" and "refined" appeared twice ($n = 2$), representing 1.02%. Other terms associated with classical music were "exciting" and "complexity", and there was also one user who informed that classical music reminds him of "childhood memories", each representing 0.51% of the sample. With these results, it is assumed that the perception of respondents about the "distant" and "elitist" character of classical music is not unanimous. Most people (95.89%) stated that they believe digital channels make classical music more accessible to the public, while 4.10% believe that the internet does not broaden this access (Chart 6). With this response, it is possible to reach the conclusion regarding the survey's OG: São Paulo residents aged between 20 and 49 years perceive that digital platforms broaden access to classical music. However, it is important to note that despite the number of positive responses being so high, only 29.74% have ever attended concerts virtually, and less than 18% claim to follow orchestras on social networks, a quite contradictory result. To investigate more precisely this discrepancy, it would be necessary to deepen the research

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in order to understand the reasons. One hypothesis is that the content made available by orchestras is not thought of in a strategic and appropriate manner to digital platforms. According to Kotler et al. (2017), still today many marketers view connectivity as a mere technology tool, and the few who take a broader view are able to realize its strategic importance (2017). Another hypothesis is that the elitist character of classical music, seen as a serious genre, disconnected from contemporary reality and practiced by few and for few (Ferreira, 2017), is reproduced in the digital communication of orchestras.

Perception on the use of digital platforms as tools to access classical music
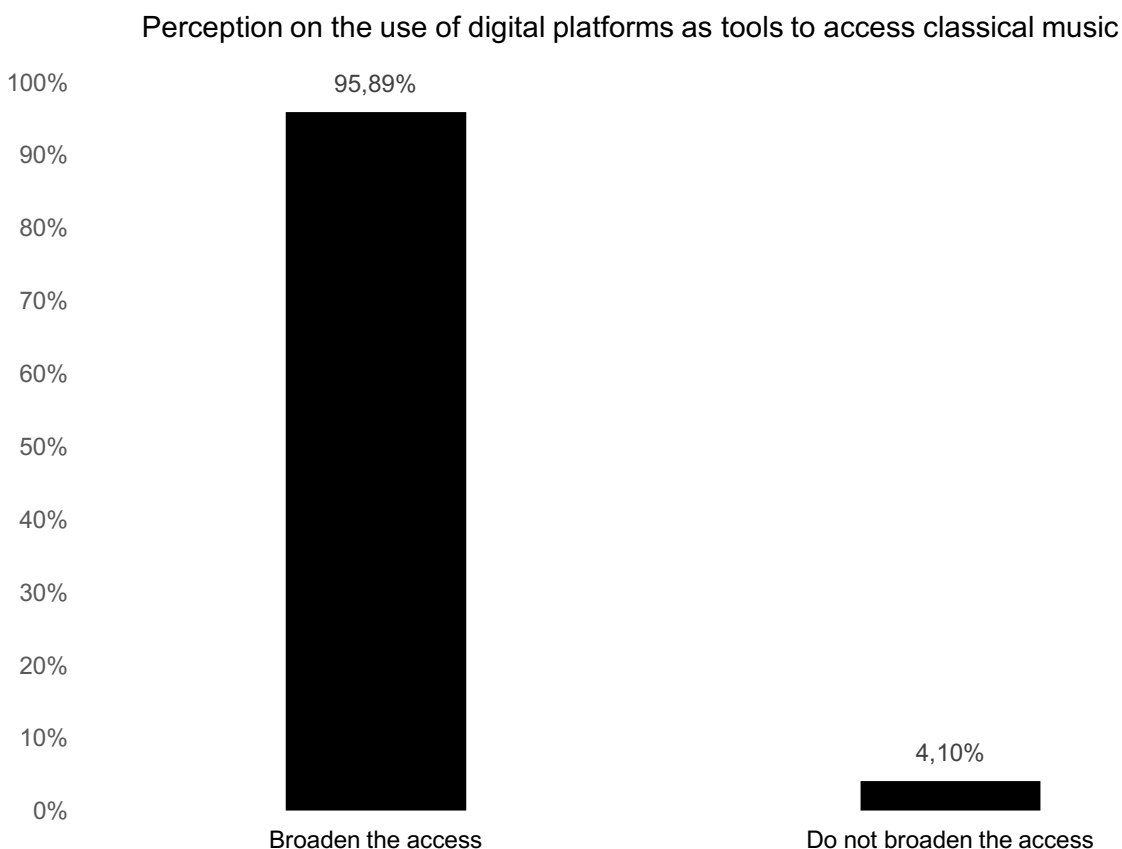
Graph 6. Perception on the use of digital platforms as tools to access classical music

The last question of the questionnaire asked respondents to justify the reasons why they believe or not that digital channels make classical music more accessible to the public, and the response rate was 70.76%. The top 12 words result, which brought fewer insights than expected, can be visualised below in Word Cloud format (Figure 2).

Figure 2. Word cloud (top 12 words)

A detailed analysis of all the justifications was also carried out in order to understand the most frequently cited reasons. Among the content of the descriptive answers submitted, two stood out. A part of the sample cited that because there is no cost to attend a concert online, these tools make classical music more accessible. The other argument used was the dispensability of travel to attend an orchestral performance made possible by digital platforms. To illustrate these arguments, three representative responses were selected.

Phrase 11

Respondent number 11 used as a justification for the democratisation of classical music through digital platforms the fact that the social habits created around these shows, such as the need for a certain type of dress, the price of tickets and the commute to a theatre, do not exist in the virtual experience.

Phrase 25

In answer number 25, the argument used was that, even with initiatives such as that of the Theatro Municipal de São Paulo to make part of the tickets available at popular prices, a large part of the inhabitants cannot afford them.

Phrase 109

Finally, respondent number 109 raised, in addition to the points mentioned in previous answers, that through digital channels it is possible to access content made available by theatres and *opera houses* around the world, without the need to be physically present in these countries. These opinions reinforce the notion that the internet has put an end to

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physical distances and made internet content available to the entire world, simultaneously (Bauman, 2012).

3.4 Classical music consumption: OSESP

Most of those questioned claimed to know OSESP (83.07%), which demonstrates the orchestra's relevance in São Paulo. However, only 35.89% had ever attended an exhibition of the institution in person and an even smaller number (8.20%) had attended it virtually (Graph 7). Compared to users who stated they had already attended the performance of other orchestras in person (70.25%) and virtually (29.74%), one notices OSESP's low reach not only in digital channels, but also in physical environments. We resume here a concept of Kotler, Kartajaya and Setiawan (2017), which reinforces that after institutions define what they will offer to the public (product and price), it is necessary to understand how this product will be offered, i.e., which will be the points of sale and promotion (in the sense of disclosure), with the purpose of making it available and more accessible to the consumer public.

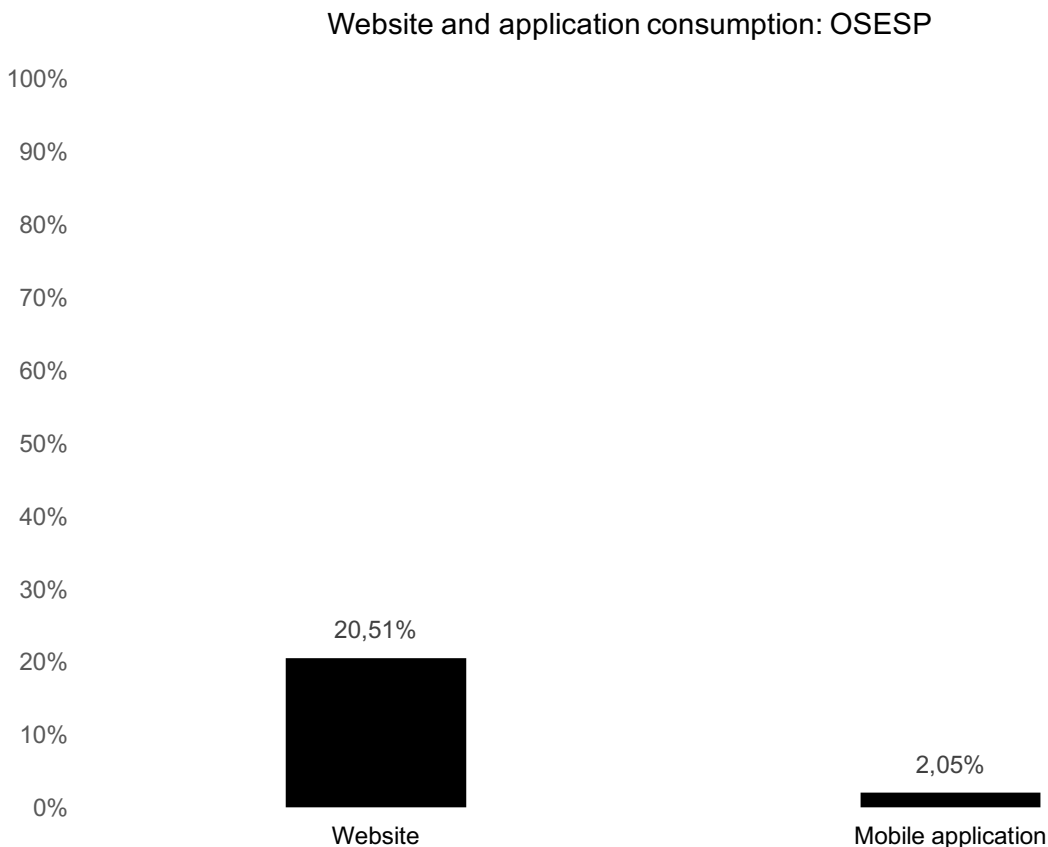Classical music consumption by environment: OSESP
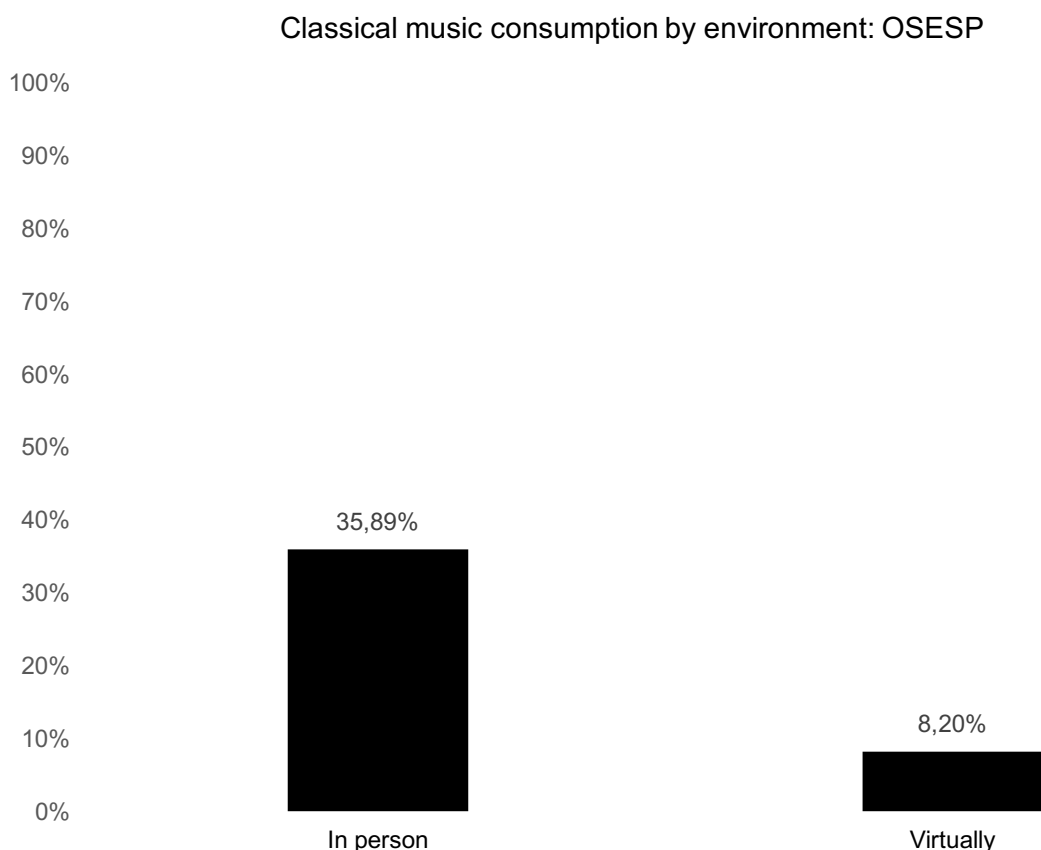
Graph 7. Classical music consumption by environment: OSESP

Of the questioned users, 92.30% do not follow OSESP profiles on social networks. Only 5.64% follow the orchestra's profile on Instagram, 2.05% on Facebook, 1.02% on YouTube and only one person (n = 1 or 0.51%) on Twitter (Graph 8). This shows that OSESP has a wide and still little explored performance space on social networks.

Music consumption on social networks: OSESP
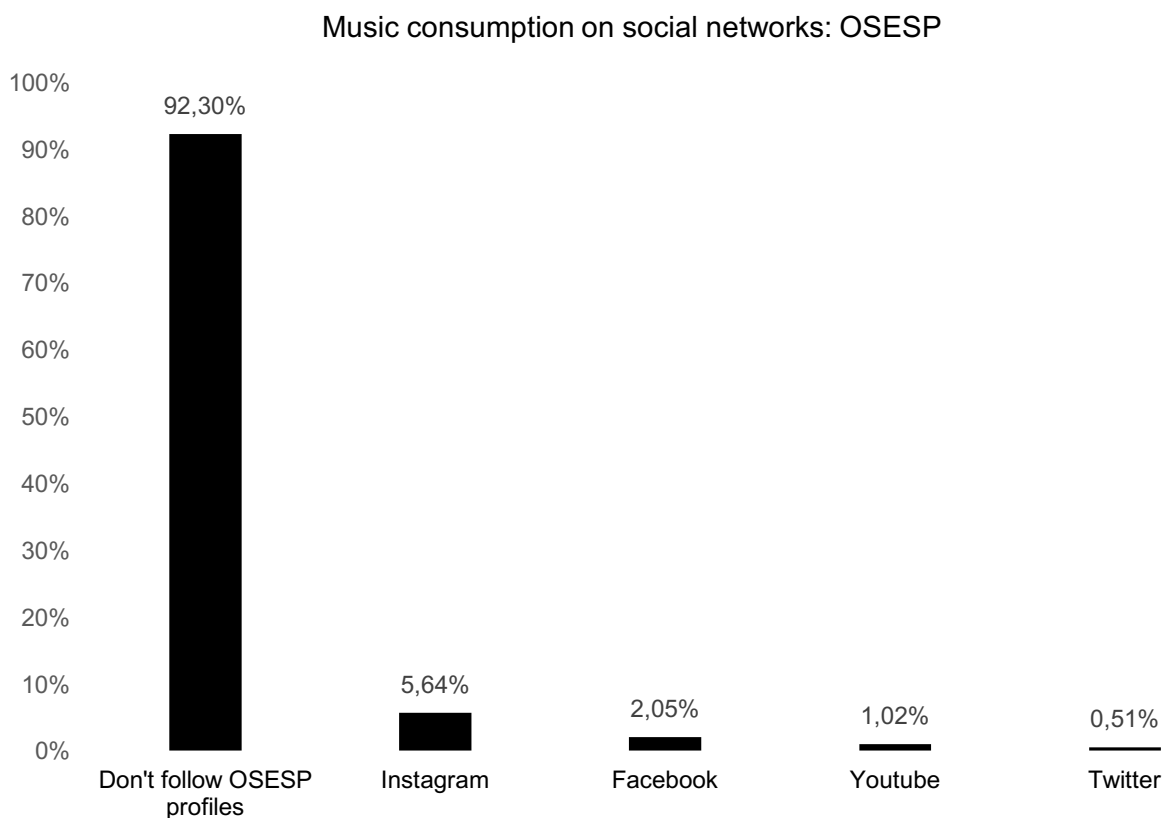

Graph 8. Music consumption on social networks: OSESP

Finally, only 20.51% of the respondents have accessed the OSESP website, and only four people (n = 4), representing 2.05%, know and use the OSESP mobile app (Graph 9).

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Website and application consumption: OSESP

Graph 9. Website and application consumption: OSESP

3.5 Consumption of classical music in person *versus* digital environments

In order to deepen the analysis, we sought to cross check data between the consumption of classical music in person *versus* on digital platforms. Among the sample (*N* = 195), 29.74% had never attended a concert in person (Graph 10). Of these, 29.31% have already attended a concert virtually. Only 3.44% of those who have never attended a concert physically, equivalent to two people (*n* = 2), follow any orchestra social network, both of them on YouTube, considered by Jenkins (2009) as the ground zero in the rupture of the media domination by mass media. Therefore, in relation to OE1, it can be stated that communication via digital platforms contributes, even if timidly, to reach an audience that does not frequent concert halls.

People who have never attended a concert in person

95,89%

4,10%

Have watched a virtual concert   Have not watched a virtual concert
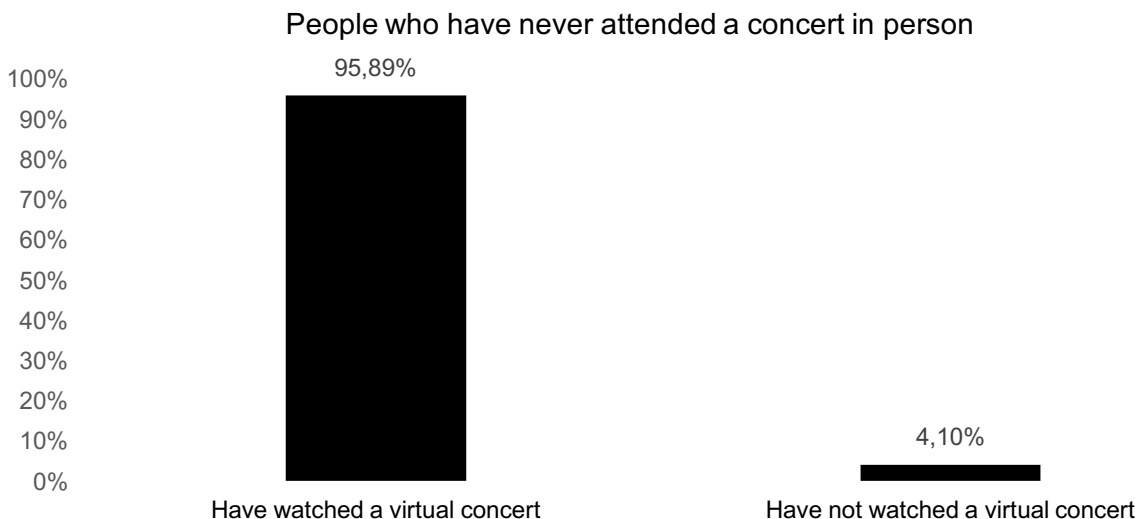
Graph 10: People who have never attended a concert in person

Of the 195 respondents, 70.25% have attended a concert in person. Of these, 29.92% have also attended virtual concerts and 23.35% follow some orchestra social network (Graph 11). The most followed network is Instagram, followed by Facebook and YouTube. Thus, in relation to the OE2, it is possible to state that communication via digital platforms reinforces, although also in a very moderate way, the classical music consumption by concert goers.

People who have already attended a concert in person

29,92%

23,35%

Have watched a virtual concert   Follow orchestras on social networks
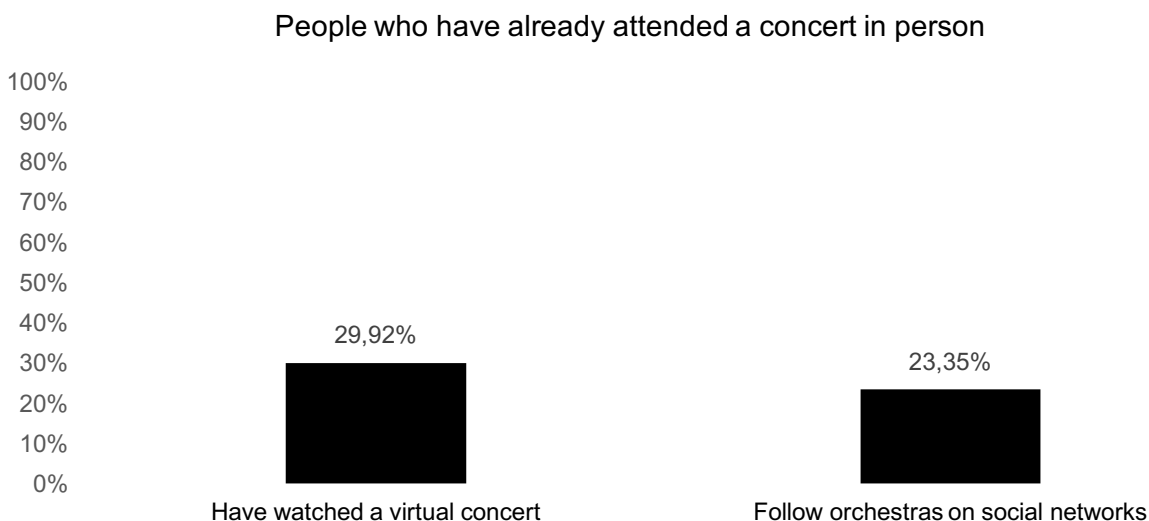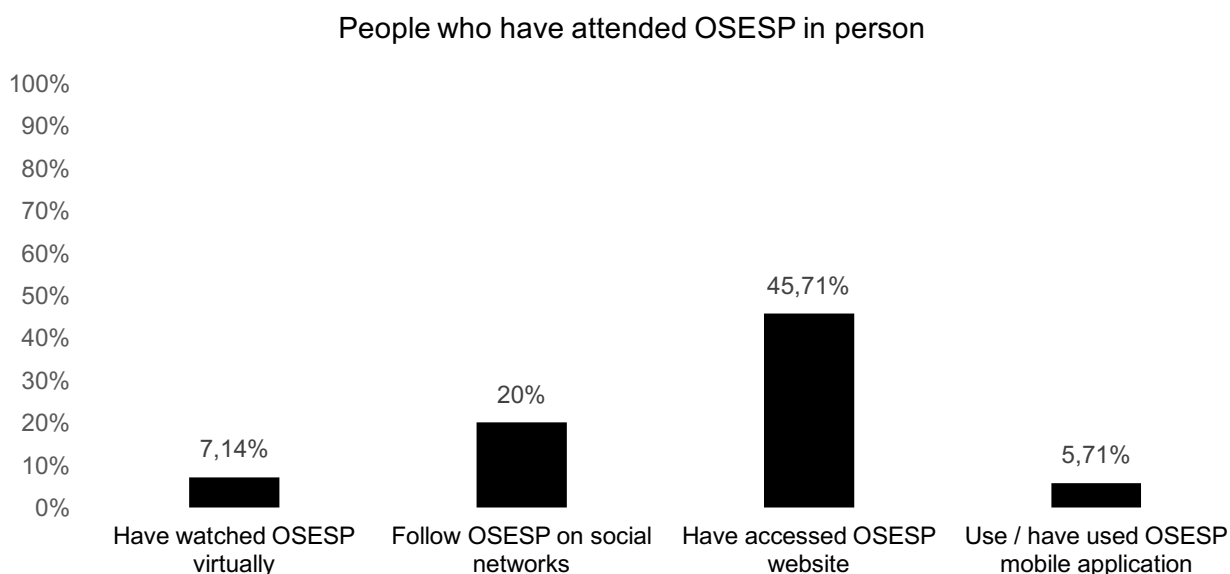
Graph 11: People who have already attended a concert in person

It draws attention to the fact that consumption rates of classical music in digital environments are so similar among respondents who have attended and those who have never attended a concert in person. Such similarity suggests little relationship between classical music consumption in physical and virtual environments.

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3.6 Consumption of OSESP content in person *versus* digital environments

Of the people who answered the questionnaire (*N* = 195), 35.89% have attended an OSESP concert in person. Of those who have attended in person, only 7.14% have also watched a digital presentation of OSESP, 20% said they follow the social networks of OSESP (and 14.28% do so on Instagram), 45.71% have accessed the OSESP website and 5.71% use or have used the application for mobile devices of the Orchestra (Graph 12). These results show the low reach of OSESP's digital communication platforms.

People who have attended OSESP in person

Graph 12: People who have attended OSESP in person

Among the respondents, 64.10% have never attended OSESP in person. Of this number, 8.8% have already attended a virtual OSESP performance, 0.8% follow the Orchestra's profile on Instagram (*n* = 1), 6.40% have already accessed the OSESP website and no person (*n* = 0) knows the Orchestra's app for mobile devices (Graph 13). In this case, it is also interesting to note that the percentage of people who have attended a virtual OSESP concert is higher among the group that has never attended a live performance of the Orchestra than among the group that has attended OSESP in person.

People who have never attended OSESP in person
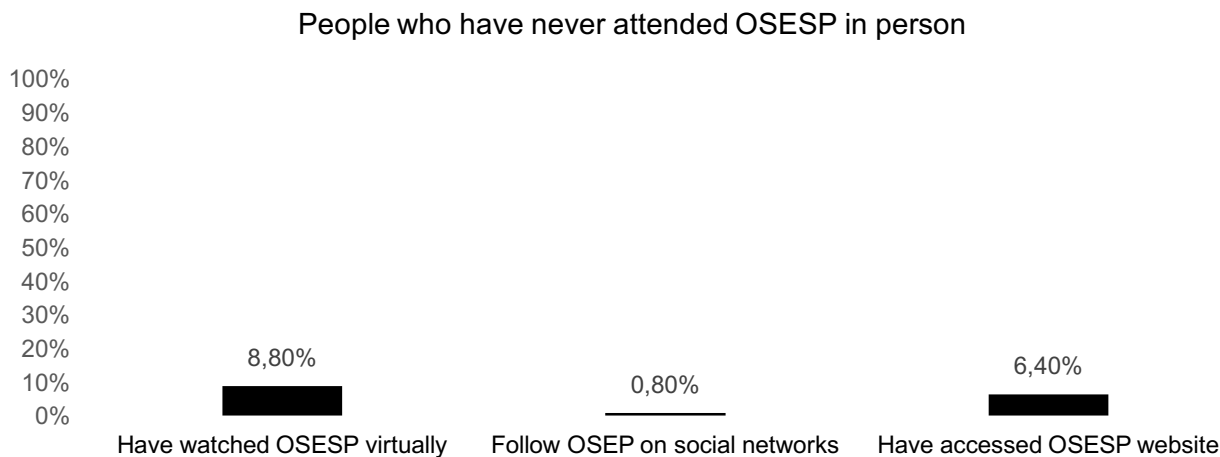
Graph 13: People who have never attended OSESP in person

Therefore, in relation to OE3, it is possible to state that OSESP's work on digital platforms has a very low reach among people who are not frequenters of its concerts in Sala São Paulo or other venues.

4. Conclusion

This study confirms that, in a general but timid manner, digital platforms make classical music more accessible, and also that the surveyed audience, i.e., the sample of São Paulo residents aged between 20 and 49, believes that digital platforms broaden access to classical music, thus confirming H1 and H2.

It can be stated, however, that the orchestra's digital communication contributes, even if in an embryonic way, to the virtual consumption of classical music by people who do not attend concert halls or other performances in person, which rejects H3. Regarding the audience that already consumes classical music in physical environments, it is concluded, with this analysis, that such consumption is reinforced, also timidly, by the use of digital platforms, thus confirming H4.

As for H5, also confirmed, it can be stated that the influence that OSESP's digital platforms exert on an audience that does not accompany it in face-to-face performances is basically inexpressive, offering the São Paulo State Symphony Orchestra ample space for the evolution of its digital content and consequent possible expansion of its audience.

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5.   Limitations and Future Approaches

Among the limitations of this research, we identified the difficulty of understanding the frequency with which people consume classical music, in person or virtually, to then make deeper crossings between this consumption, the reach of digital communication of the orchestras and other valuable information gathered by the questionnaire.

For future studies, including a possible Master's dissertation by the same author, research is suggested on a) belief in the accessibility provided by digital platforms *versus* consumption of classical music in these environments; b) consumption of classical music in virtual environments *versus* perceived attributes in relation to this genre; and c) relationship between gender, age and consumption of classical music on digital platforms.

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