



# Conference

## AUDIENCE DEVELOPMENT WITHIN CLASSICAL MUSIC

*BRINGING CLASSICAL CONCERT  
BACK INTO THE SPOTLIGHT*

MAY 2020





## ONLINE CONFERENCE

### *Audience Development within Classical Music: Bringing Classical Concert back into the spotlight*

**DOMAIN:**

Classical music, audience development

**WHEN:**

May 27 and 29, June 01. 2020.

**PLACE:**

Application Zoom / webinar of EU Info Center Belgrade

**LANGUAGE:**

English

**PARTNERS:**

Cultural Project Agency Orpheus, Service for Culture and Arts  
Development Multikultivator, EU Info Center Belgrade

**TARGET GROUP:**

Musicians, music students, music managers, PR agents, musical activists  
and cultural workers from this domain, journalists

**SPONSORS:**

EUIC Belgrade and Ministry of Culture and Information of Serbia

**COORDINATOR/PROJECT MANAGER:**

Milica Lundin

## SCHEDULE

### *Wednesday May 27: Online Panel 1*

**Digital tool:** application Zoom

**Hosts:** Orfeus and Multikultivator

17:30-18:00 LOGIN, ADMISSION TO THE PANEL

18:00-18:45 PRESENTATIONS ON SUBJECT: TRANSDISCIPLINARY/  
INSTITUTIONAL EXCHANGE AND COOPERATION

How much can cultural management and local cultural policy influence each other? How crucial are history and tradition in cultural offers of different communities? How to digitize the information on audience participation? Digital tools as assets for distribution of classical music.

18:45-19:30 DISCUSSION

Moderator:

**Milica Lundin**, musician, cultural manager, agency Orfeus, Sweden

Panelists:

**Klemen Hvala**, musician, artistic director/business manager, Slovenian Philharmonic String Chamber Orchestra, Slovenian Philharmonics, Slovenia

**Ulrika Skoog Holmgaard**, cultural manager, producer, Scenit Produktion AB, Sweden

**Marija M. Karan**, lecturer at the Faculty of Music in Belgrade, Serbia

**Goran Tomka**, researcher, docent at the Faculty for Sport and Tourism in Novi Sad, lecturer at the UNESCO department for cultural policy and management at Belgrade University of Arts, Serbia

## Thursday May 28: Online Panel 2

**Digital tool:** application Zoom

**Hosts:** Orfeus and Multikultivator

17:30-18:00 LOGIN, ADMISSION TO THE PANEL

18:00-18:45 PRESENTATIONS ON SUBJECT: NEW AND OLD AUDIENCES  
*Do concert makers make enough effort to learn about different audience groups? When do we merge different audiences at the same concert and when not? How do we make classical hall "rules of conduct" more audience friendly? Is audience engagement to be applied differently in different genres? How to follow researchers recommendations and create a lucrative classical concert activity? Refreshing the repertoire with unknown materials.*

18:45-19:30 DISCUSSION

Moderator:

**Vladimir Djordjević**, artist manager, chairman of Service for Culture and Arts Development Multikultivator, Serbia

Panelists:

**David Thyren**, PhD, Senior Lecturer, with  
**Eva Bojner Horwitz**, Professor of Music and Health, both from Royal College of Music, Stockholm, Department of Clinical Neuroscience at Karolinska Institutet, Sweden

**Katarina Mažuran Jurešić**, audience development manager for Programs for Cultural Development at the National Theatre "Ivan Zajc", Rijeka, Croatia

**Sabina Hadžibulić**, assistant professor, researcher in educational and social sciences, Institute for Humanities at Örebro University, Sweden

## *Monday June 01: Conclusions, open discussion*

**Digital tool:** Webinar

**Host:** EU Info Center Belgrade

17:30-18:00 LOGIN, ADMISSION TO THE PANEL

18:00-18:45 ONLINE DIALOG: FOREIGN GUESTS OF THE CONFERENCE AND THE AUDIENCE

Moderators:

**Milica Lundin, Vladimir Djordjević**

Guests:

**David Thyren, Eva Bojner Horwitz**, researchers, lecturer/professor at Royal College of Music, Stockholm, Department of Clinical Neuroscience at Karolinska Institutet, Sweden

**Katarina Mažuran Jurešić**, researcher, Programs for cultural development at Wthe Theatre of Ivan Zajc, Rijeka, Croatia

**Klemen Hvala**, musician, artistic director/business manager, Slovenian Philharmonic String Chamber Orchestra, Slovenian Philharmonics, Slovenia

**Ulrika Skoog Holmgaard**, cultural manager, producer, Scenit Produktion AB, Sweden

Milica Lundin

Agency Orfeus, Sweden

## *Continuation in the Shadow of Covid 19*

Dear participants, dear online listeners, welcome!

We gather for the second time around the subject of audience development within classical music. Our promise and goal was to continue and elaborate on the topic of the place of classical music in today's society and its promotion.

Let us remember what we established last year as a definition of audience development: A set of activities aiming towards meeting the needs and maintaining the relationship with an existing audience, as well as reaching towards and developing relationships with new audiences. In light of the health situation today all over the world, we ask ourselves: what kind of impact has Covid 19 had on culture, art and music? There certainly are new challenges facing us and they need to be discussed. It goes without saying that we had to modify the form of this conference for the purpose of safety. This time we are meeting online which, of course, sets certain limits on the content and length of our project.

To compare the programs of our previous conference with this one I must first reflect on last year's discussions and topics.

First of all, we concluded that classical music is not in some stage of final or terminal crisis. In other words - It is far from being "dead". What appears to be in crisis is the event of a classical concert, while the music itself is finding its way to its followers. Classical music is gaining new, younger audiences through digital portals and modern tools, but under their own conditions and in some new forms. Musical experts need to constantly improve their knowledge and compare their experiences in

order to follow this development. Secondly: It appears that if we are to bring back the old charisma to the classical music concert, we need to work on improving institutions and institutional cooperation.

The topics we covered last year, which we do not plan to return to, are the Repertoire, Types of audiences and followers of classical music, Types of concerts, Techniques of audience development, and some good examples of this by practitioners in Serbia.

This year we are concentrating on what we missed last year: international and regional cooperation, digital tools as a means of finding audiences, successful examples from the Balkan region. We are also elaborating on the following topics: Exemplary techniques applied in the reanimation of the opera as well as How to attract new young audiences/musicians by using modern advertising techniques and tools while addressing them. This later subject is a continuation of the discussion our workshop last year only touched upon: The change of working style between older and younger musical experts. Let us not forget the subject of transdisciplinarity, which we are also elaborating on in further detail and which we only mentioned last year. We will find out about its implementation in the field of theatre and be introduced to the possible challenges facing classical music should it pursue the same strategy.

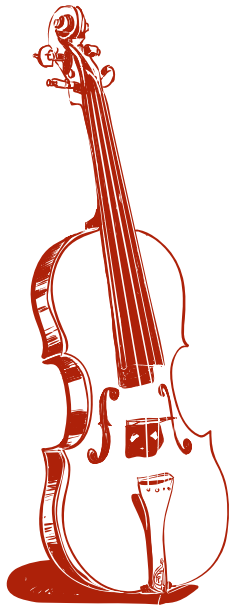
We are very happy to welcome a new set of experts who graciously agreed to join us this year at this conference: we have four participants from Sweden, and four from South East Europe (Slovenia, Croatia and Serbia). It was our goal to try and open with this year's conference a possibility of regional cooperation in the field of audience development. As for our Serbian experts this year, we are happy to have a contribution from Novi Sad, from the field of sociology and audience development within culture in general, as well as the participation by the Belgrade Faculty of Music, which was greatly missed last year.

Finally, our thanks go to the EU Info Center, who opened their door to us and are ready to offer their cyber space to host a webinar which will conclude our conference and sum up the impressions after our panels.





# Panel 1



## Klemen Hvala

Slovenian Philharmonic String Chamber  
Orchestra, Slovenian Philharmonics, Slovenia

### *Three showcases from Slovenia*

Thank you for the invitation to this conference.

I have been an artistic director and a business manager of the Slovenian Philharmonic String Chamber Orchestra for twenty years and for the last couple of years an artistic director of Slovenian Philharmonic Orchestra. In these capacities I have witnessed the outcome of the new strategies for audience development that shaped a new point of view to the relationship with our audiences. Especially nowadays, in the time of Coronavirus crises. More than one year ago we started working on this new product that was to modernize our approach to promotion of our orchestras. The platform is designed as an audience finder. Lately, we have been working on developing this product even further to explore and use all the possibilities that modern contemporary technology offers, and to apply them in the field of culture, to be exact in the field of classical music.

In this presentation of the work of the Slovenian Philharmonic and its Chamber Orchestra, I will try to connect three case studies from our praxis.

CASE NO 1: The Slovenian Philharmonic String Chamber Orchestra.

This ensemble started with a couple of concerts per year. It was actually founded in order to bring the musicians of the Slovenian Philharmonic Orchestra to smaller venues around Slovenia, where the philharmonic orchestra could not perform due to its size and robust logistics.

Later on, since we really had great performances and tours, followed by good reviews, we decided to design our own concert cycle which would attract and ensure a steady audience.

As usual in those times when chamber music concerts were not the most popular events to attend, we established a cooperation with the National Gallery of Slovenia and together with them merged lectures on visual arts with concerts of classical music. So, interestingly enough, most of our steady audiences started their relationship with us as friends of the National Gallery and not as typical listeners of classical music. To develop the strategy further and to attract other audiences as well, the three most important things were (and this is my advice to everyone): programing, programing and programing. But programing not just in the sense of the repertory, but also in the sense of “making stories” and connecting a wide range of co-producers like the Slovenian Composers Society, Academy of Music, Ljubljana Conservatory of Music, Radio Slovenia, TV Slovenia, as well as different festivals and culture societies.

Later on, when we included contemporary music in our cycle, we attracted even a much younger audience. It was not only on account of contemporary music, but because of this strategy of story-making with our concert programs that I mentioned above. The stories, and the pieces we played were intertwined and used to bring out another new story. For instance, our big success were Ljubljana concertos composed by foreign and Slovenian composers and made as a 21<sup>st</sup>-century reminder of more than three hundred years of Bach’s Brandenburg concertos. Our tool was the creative idea. Not the authentic instruments, but a similarity of thinking with Bach about what he wanted to achieve, what kind of sound he wanted to create. Our goal was to apply as many different and unusual combinations as possible of instruments that he might approve of in his Brandenburg concertos.

Besides that it was very important to cooperate. As a student of management, at that time, I was particularly focused on environment theories. I somehow realized that if you want to attract more audiences you need more funding, and subsequently more stability will follow. So we secured a really good and powerful funding and immediately attracted

a lot of new audiences. Maybe a small number of older followers left us on account of that innovation, but on the other hand we gained a lot of younger audiences and those who were attracted by more challenging programs than the one we presented before.

#### CASE NO 2: the Slovenian Philharmonic Orchestra

I used a similar model for the Slovenian Philharmonic Orchestra. The difference was that this orchestra is a public institution, not a private one like the Slovenian Philharmonic String Chamber Orchestra. Therefore I had to accept all the conventional rules that are usually applied when working with an organization of this kind. In this sense I developed a series of concerts which mainly combined 20<sup>th</sup>-century music with classical compositions wrapped in narrative to create the same kind of story-telling like previously with the Chamber Orchestra. I invited prominent young conductors and soloists to perform in this series in order to attract younger audiences which could identify themselves more easily with performers of a younger generation than with the older performers. I designed and programmed a festival of contemporary music under the name "New Year - New Music". I needed to "compress" both the events and audiences for this kind of repertoire. With pre-concert talks promoting young composers, we gained interest for them and for this unusual kind of music they created as well as for the soloists, conductors and the orchestra. It is my great desire that this festival should last and develop in the following years. I am sure that the orchestra could really do a great job in maintaining this festival in the years to come. When I visited Eclat Festival in Stuttgart<sup>1</sup> a year ago, I was surprised by how many people visited the concerts of this acclaimed festival. But the curator explained to me that when it started in 1980, it was a big challenge to attract the audience. So, here we go!

#### CASE NO 3: Digital application for both orchestras

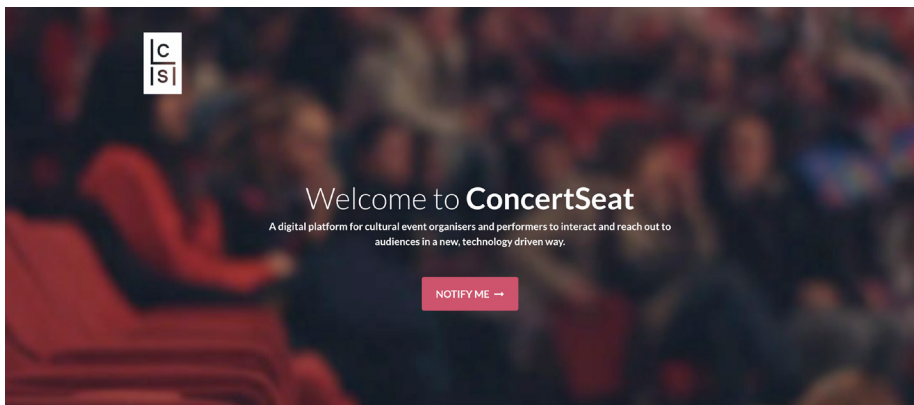
At this stage it was crucial for both orchestras to attract the younger audience which they could not reach through the different institutions of

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1 <https://eclat.org/eclat-home-en.html>

the usual kind (faculties, schools, academies), so we developed this unique digital platform. Regarding our programs and repertoire, I have already explained how we developed actions that would enable us to attract wider and younger audiences. So: what do I think is crucial for the future, what do I recommend? To use the technology familiar to young people like mobile phones, digital platforms and all those gadgets that they all like to use. And that's what we did: we developed this digital platform which is meant to discover and find potential audiences, especially the young ones. Furthermore, it targets the main promoters of classical music: managers of musical institutions, concert agencies, festival PRs and likewise.

Beside this, we developed a special platform for the current situation during the Coronavirus, which is useful for live streaming. It will be very appropriate and work very well even beyond this Coronavirus crisis, because we incorporated in it a lot of other possibilities for audience attraction and benefits like a variety of choices from all the materials our orchestras usually offer, plus excellent quality, and all of that now in a digital form. In our example you can see a couple of things from the platform's menu, for example: in-hall video streaming.



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The listeners sitting in the hall on, let's say, the third balcony, can enjoy beside live audio a digital video of the performers. They can also get all the additional material: notes that follow the concert program.

Which could, in the long run, substitute the printed program notes. On the webpage of the platform, there are the contacts for those who may have further questions. For instance: details about every particular concert, available seats and prices of the tickets. You can also apply for notification and you can subscribe for additional information.

We already have a good response from the younger audience, a very good feedback for now.

Although we forwarded this application mainly to the relevant institutions, our partners and our current and potential performers, it is impressive that the list of recipients consists of over six hundred email addresses. The potential audiences will get this application free of charge. The platform will find its way further towards the audience, promotional institutions and everybody who might wish to use and promote it on its own. The idea is that it will create its own development path. So, hopefully we are on a good track!



**Klemen Hvala**, a cellist, until recently the artistic director of the Slovenian Philharmonic and founder of the chamber orchestra of the same philharmonics. He graduated from the Music Academy in Ljubljana.

He continued his education through postgraduate studies and masterclasses with famous world-known cellists (Yossi Gutman, Miloš Mlejnik, Helfried Fistru, Igor Ozim). He has played in numerous chamber ensembles: Cello Cello, Ljubljana String Quartet, Aurel String Quartet, Muzina String Quartet, and in orchestras Kammer Akademie and Chamber Orchestra Slovenicum. He has been a member of the Slovenian Philharmonic for more than 20 years. For his work, he received several awards as a member of the Slovenian Philharmonic Chamber String Orchestra, among them the Prešeren Fund Award (1999), Župančič Award (2004), Betetto's Charter (2006) and the Ljubljana City Plateau (2012). More about Klemen Hvala:

<https://riedingcompetition.com/klemen-hvala/?lang=en>

Ulrika Skoog Holmgaard

Scenit Produktion AB, Sweden

## *Transdisciplinary Practice: Three Showcases from the Theater Stage*

I would like to take a more generally aggregate approach to the subject of transdisciplinarity, which is our title and the main subject. There are a lot of questions here, a lot to dig into. And I will take the liberty to do it from a sort of an outsider's point of view, since I am a theatre producer.

I will present three cases which will thus illustrate this method of transdisciplinarity. I might conclude with a question vaiming to shed light on the nature of classical music: Do you really want transdisciplinarity, and are you prepared to adapt and adjust to others' needs? It might be easier said than done, after finding out everything that it entails?

In 2001, I worked as theatre producer for the *Royal Dramatic Theater* in Stockholm. It was decided to stage the Shakespeare drama *Romeo and Juliet*, in a breathtakingly new way in collaboration with *Cirkus Cirkör*, at the time an upcoming, new fringe circus company in Stockholm. Now they are internationally acclaimed, collaborating with renowned artists such as *Philip Glass*, touring the world with performances such as *Glass' Satyagraha* which premiered at *Folkoperan*, Stockholm in 2016, and in *BAM, New York*, a year later. And so on and so forth.

It was a fantastic project, a really big one, one of the biggest productions at the Royal Dramatic Theatre in modern times.

I would like to explain what inspired us to do this. It was an artistic idea, not dictated by some particular cultural policy, but based on a fundamental desire to have circus artists, actors from the Royal Dramatic Theatre and classically trained dancers collaborating within one unique project. We also included two actors, freelancers specializing in improvisation.





Photo: Mattias Edwall, Cirkör;  
From the theatre & circus production: Romeo & Julia på Dramaten, Elverket 2002;  
Depicted: Melinda Kinnaman and Piotr Torzawa Giro

For our leading actress from the theatre, Melinda Kinnaman, as Juliet, preparations started six months ahead of ordinary rehearsals, as she had to learn acrobatics! It was a true challenge for a total beginner, 30 years of age, who had never done anything like this before. While performing in typical circus acts 12 meters up in the air, she was expected to deliver Shakespeare's classical texts simultaneously.

In short, the production was like a huge melting pot and we executed the project in an extraordinary fashion. Normally at the theatre, we have a date for production decisions when we set the framework; the premiere date, size of scenography, number of cast, director, etc. From there on we are given a number of hours in the workshops and an amount for wardrobe and so forth. In the course of some eight weeks, there is a multitude of handymen and technicians, apart from the ensemble, that will fight for space and time on stage.

Here we had to add a completely unknown feature on top of all this; circus!

It was sort of set up for trouble.

Adding circus meant adding technical obstacles that no one had ever heard of. Structures to secure all these arrangements, actors climbing up a giant slope without any real landing for the feet, and a lot of things hanging from the ceiling, demanded more time for the entire production. Security takes time. I recall we added over three weeks extra for these additions.

But security is not the only requirement; technique also adds time, waiting time for changes in scenography that a theatre does not normally have. How to adjust to that?

The production really had two directors. Although the drama director Katrine Wiederman took the lead, Tilde Björfors, the artistic director for Cirkör, had a huge impact on the end result.

The working process was spontaneous and unpredictable: all these strong-willed, artistically apt people had to tussle for time on stage. I must admit there was a bit of a fight. When the core part of rehearsals was finished, we had to add all the circus moments, which was, of course, done with a lot of security measures.

At some point, I wasn't sure what was up and what was down. And I know that, in the end, we didn't manage to go through the last scenes. I pinned my hope on the possibility that at the opening night, the audience wouldn't notice this slight dilemma as the play was so breathtakingly beautiful until the end.

So back to my initial question: is the classical music world prepared to adapt, adjust and change, in order to collaborate and to work transdisciplinarily?

In all honesty, this classical piece of dramatic theatre saw the text being reduced, allowing the director to employ circus acts to paint beautiful pictures of every scene. The question some might have asked - would it work? - was answered immediately after our premiere.

This marriage between multiple disciplines really paid off. The Royal Dramatic Theatre had one of its biggest hits after Ingmar Bergmans' *Shakespeare, King Lear* in 1984. It was performed 176 times.

Our *Romeo & Juliet* followed not too far behind with 137 performances totally sold out. There were tickets sold on the black market, something not previously, nor later heard of.

Was it worth it? It put a huge strain both financially and technically on the theatre on one hand. On the other, the ticket revenue was outstanding. But please remember - our reason for doing it was solely artistic. So what did we achieve? One thing is sure; we did reach a younger audience. And a very appreciative one as well, although I'd like to add that we still attracted our regular theatre goers equally well.

I think this also fostered something within the ensemble and all the surrounding staff. I think we all knew that we were involved in some history-making of theatre-goes-circus-or-vice-versa. There was something very spectacular about it and it took very special efforts to make it. To add to the success, we were invited to the Wiener Festwochen in 2003, where we performed in Halle F, altered the performance in order to let in 200 more audience - and all our performances were sold out.

Unfortunately, when the theatre was asked by a German company, who wanted the concept and play for major stages, to tour the world, the offer was turned down and the entire set deconstructed.

A couple of weeks ago, at the beginning of these coronavirus restrictions, I ended up working together with choreographer and dancer Anna Holter. She choreographed the project, and together we produced this experiment of dance versus technical confinement or “home arrest”, where 15 international dancers and choreographers from all over the world joined at a specific time on Zoom for a joint dancing session: Right there and then they were told what to do without receiving any information or instructions beforehand.

This spontaneous dancing online workshop turned into *Moving Isolation*, a less than a four-minute long improvisation that is made up of four meetings, i.e. four parts in total. The project won the *Audience Award* at the *British Feel Good Short Film Festival 2020*, it was subsidised by *Goethe Institut Schweden* and looking a bit ahead, it was eventually awarded financial support by the *Swedish Arts Council*.

So what did it create? Something that managed to, I think, move people by its nerve. It used the confinement of all these people’s separate lives all over the world, and the feeling of loss of freedom that confinement produced, made it possible for Anna Holter to release all this tension. It is not a product of traditional standards, or circumstances. It lacked an immediate audience, it held no pre-requisites. It delivered something unexpected at the right time. But will this be the future, or will we go back to traditional ways of performing with an audience present? No matter what, there will be unforgettable lessons learned for all participating artists. And our view of the world might have changed. Just a little bit.

Is it easy to imagine, getting back to classical music settings, a classical orchestra, each member sitting on their own, in their homes, trying to perform in harmony, transformed digitally?

Through my position as CEO of the Swedish Performing Arts Association, I had the opportunity to get to know the music scene rather well. Before this conference, I spoke to some former colleagues, asking for their opinion and the answer to this question; is it possible for a grand orchestra to work separately, digitally transformed? Is it even wanted? Their responses were very clear, very firm; in no way did they see how it would be possible. Maybe I am pushing the performance – digitalisation

connection too far, but I think it is a very important factor that needs to be addressed at some point.

Does classical music need its own, separate room, or could it join together with other art forms within this process of digitalisation?

Finally, I would like to mention an act of transdisciplinary collaboration I only heard about; Theatre and baroque music; *GABRIEL* at *The Globe Theatre* together with *The English Concert*, as presented at the ABO (*Association of British Orchestras*) conference in London, 2014. It might be of interest to briefly present the London-based *The English Concert*, a baroque orchestra founded in 1972, playing on period instruments.

The talk took place under the headline; New directions for orchestras – learning from theatre. To an old theatre producer, it sounded great and I thought “at last!”.

I did find a most appreciative review of the performance (<https://www.theguardian.com/stage/2013/jul/21/gabriel-review>), but the talks at ABO focused mainly on how differently theatre and music rehearse, how long or short the intervals are before the start of 15-minutes tea time, or not taking into consideration the amount of time musicians have to practice on their own, outside rehearsal rooms. What some people insisted on though was that we cannot discuss new models for orchestras without looking at what we can learn from other areas of the performing arts.

After the 2013 successful summer production of *Gabriel* at the Globe, we heard from some of the key players how it went from inception to production, and what the musicians learnt from working alongside actors through rehearsals and into performance.

I finish where I started; asking whether classical music really welcomes transdisciplinary exchanges and institutional collaborations, or even more, if they are even possible? I don't know, and I am certainly curious to hear about what this transdisciplinarity would look like. What do classical musicians mean when they talk or plan for transdisciplinarity? What would the goal be? It would be marvelous to hear about goals set to be reached within five years. Only by setting goals is it possible to reach out and beyond.

Maybe there IS something about that strife for perfection, observed from an outside perspective, that might be an obstacle for expanding or changing. Do you honestly wish to change the classical music concept?

There is one particular exchange from the panel discussion that stayed with me; how musicians could see themselves striving for perfection. On their own. And reversed, how the cast of actors worked together, creating the scene, ready to step in and rescue a fellow actor losing a word, a cue, inventing an instant solution, and so carrying on with the performance. Whereas there is no room for a faulty tone in an orchestra. Or is there?



**Ulrika Skoog Holmgaard** is a cultural manager and producer with enormous experience within stage arts. She graduated from Stockholm University.

*Her longest engagement was with theatre (Svensk Scenkonst, Stadsteater in Stokholma, Dramaten, Scenit Production). As an employee of the Swedish Ministry of Culture she was the cultural attaché at the Swedish Embassy in Berlin. She was a coordinator for Folketshusrådet (Folk Culture Centers' Council). She is currently at the Scenit Production Ltd. Association for stage arts, whose founder she is.*

More about Ulrika Skoog Holmgaard can be found at: <https://www.linkedin.com/in/ulrika-skoog-holmgaard-6443171/?originalSubdomain=se>

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Marija M. Karan

Faculty of Music of Belgrade University of Arts, Serbia

## *Music Artists Vs. Audience: Building Relations Via Formal Music Education*

Music has always been a powerful communication tool and a means of sending a specific message to the audience. In contemporary music discourse, a member of the audience is no longer a passive content recipient, but an active participant in the production of meaning. Nowadays it is of utmost importance to emphasize the responsibility of educational institutions, in particular the faculties of music, when it comes to the matter of music promotion, as well as audience building.

Educational institutions – the key to Know-how

The promotion of musical artists and learning about audience building has only recently been incorporated in the formal music education system. Namely, for young music artists it is crucial to gain both theoretical and practical knowledge on how to promote themselves and achieve a longstanding connection with their audience. The existence of professional marketing and PR agencies is mainly intended for those artists who have financial resources to invest in self-promotion. Nevertheless, a vast number of artists do not have the means nor sufficient knowledge to adequately present themselves to the audience. So the question is how can music education institutions respond to this issue?

The Faculty of Music in Belgrade has a very popular optional course „**Music & Media**“ for undergraduate, specialized & PhD students that introduces young music artists, future performers, teachers and theorists to an interdisciplinary approach to theories of mass media and

the audience. Namely, students learn of theories of passive, active and interactive audiences from the emergence of mass media to the present day. A very important part of the lectures are experiences from practice.

Also, since October 2020, the Faculty has initiated two new Master studies programs: **Applied Research of Music** and **Music Directing**, where students gain theoretical knowledge (critical awareness) and more importantly - practical skills (recording, production, directing of music, promotion of music contents/events, ways of interacting with the audience). One of the courses that directly refers to this matter is „**Management of media and music production**“, and it introduces students to the specifics of music production management within the framework of mass media, cultural institutions, concert agencies, as well as through their independent activity. So, by providing the practical, technical, organizational, marketing and audience building components of media management & music production, this course corresponds to all the needs of music artists today.

Besides the Faculty of Music in Belgrade, the Faculty of Philology and Arts in Kragujevac, as well as the Academy of Arts in Novi Sad have very thorough and popular undergraduate and master studies programs - **Music in the Media** and **Music and Media**, where students gain knowledge and skills, again through the theory and practice of working in the mass media, marketing and promotion, theatrical and musical production, etc.

It seems that the Serbian formal music education system has recognized the need for learning about audience building and PR - but it takes time, and subjects and programs of this kind are also necessary in some form in secondary music school education.

In working with students on the topics of promotion and audience building, two approaches are implemented – a theoretical approach with music theory and pedagogy students, who will be the ones who educate a young, professional music audience, and a practical approach with young performing artists, who are in the process of finding their own artistic statement and audience. Work with young performing music artists also includes discussions and dealing with topics related to both public relations and audience development.



## What do young music artists/students have to learn, present and be?

*Impeccable and flawless musical performances and creations* – the audience feels, knows and recognizes true quality. Whether it's a music-literate audience, or just an audience of music lovers, it will always reward impeccable musical creation with their fidelity and recommendation. In the long run, talent without dedicated work, image/styling without skill, does not guarantee success. For adequate feedback, interpretation and creation must be at the highest artistic level, with a clear vision of what is presented to the audience.

*Specially designed image and striking styling (artist > program > venue)* – nowadays, it's not all about music. Visual presentation is equally important, the audience listens, but also loves to observe. Whether young artists tend to be sophisticated or aspire to eclecticism, in addition to flawless interpretation and musical creation, image and styling must be carefully crafted to determine the audience.



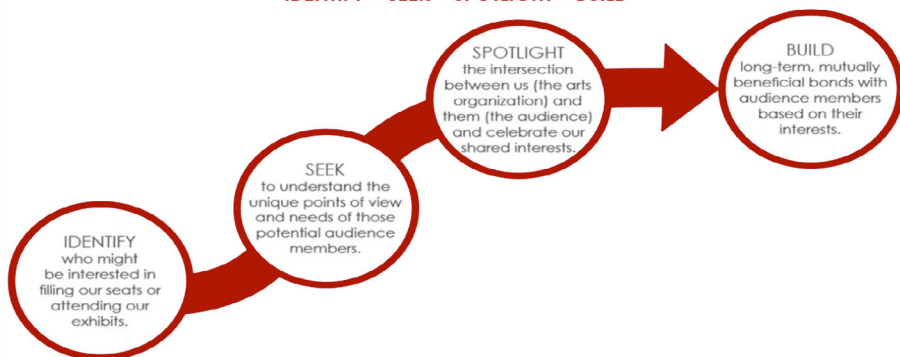
*Statement, Integrity, Attitude & Storytelling* – the distinction between the average and the top artist is discussed. If aspirations of young artists are high, each performance should have a specific concept and a clear statement. So, students learn and create specific concepts of their own performances, as the audience always loves good storytelling.

*Knowing the audience in person* – learning about promotion and networking via social networks. Students gain knowledge and skills of communication, accessibility and direct communication with the audience.

For a good(re)positioning of music artists in the time of consumerist/digital mass media influenced/advertising culture, implementing effective

ways of promotion and audience building through the educational system seems necessary. Also, the visibility and accessibility of cultural institutions related to audience building and PR is crucial for students of faculties of art.

**THE ESSENTIAL JOURNEY OF AUDIENCE BUILDING**  
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**Marija M. Karan, Ph.D** is a multitasking person with a demonstrated history of successful working in the broadcasting mass media industry (printed and online media, film, television, radio) and cultural institutions. Experienced and skilled in the mass media/music consulting, management, PR, organization, audience building strategy, marketing, editing, directing, journalism.

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## Goran Tomka

UNESCO Studies for Cultural Policy and Management, Belgrade;  
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### *After 50 Years of Audience Talk - What Are the Ways Beyond?*

It's 1968. The year Europe saw trouble. The year that so many people remember as the last European revolution. It was a hot summer. And while the fires were raging in Paris and students were asking for a very thorough revolution of all institutions of French society, a group of artists and, above all theatre directors, met in one theatre in Villeurbanne near Lyon. They drafted the now famous text called Declaration Villeurbanne. In that document, it was the first time that we know that the notion of non-public (and later on non-audience) was coined. In that document they say that cultural institutions are not sufficiently accessible, participatory and open to a whole range of people that they call *non-public*. On the other side, of course, we have the public – people who enjoy arts and culture, and that's all just fine. So, the logic goes, we need to do more for the non-public. We need to fix that problem. Over the 50 years that followed, there have been agencies and funding mechanisms and books and seminars, thousands of them, devoted precisely to this idea. How can we reach non-audiences, how can we reach people who are usually not coming to classical concerts, to theatre shows and so on?

As I see it, there's one very big bug there, one big problem with this statement. Because, it actually shows that people working in arts and culture still regard themselves as the centre of our societies. They see the world as the sun would see the solar system. And they say, okay, everyone is revolving around us. But then there are some really unfortunate planets that are going their own ways. So how can we offer them this amazing opportunity to revolve around us as well? And of course, that is problematic, ethically, politically, democratically. But, even

more importantly, that is becoming more and more false. What we have seen in the last 50 years is that actually fewer and fewer planets are going around that sun, and choose instead another, bigger Sun. It is a new, shinier sun that came, and they started revolving around it. We can see it in Eurobarometer studies and other studies on cultural participation. Less and less people are actually enjoying what sociologists call *highbrow* arts and culture. And this is happening all over: Western and Eastern Europe, especially in the post-socialist times. Numbers are always low.

What I think is the problem is not so much that we don't accept the fact that people nowadays prefer spending time on Netflix and Facebook, or sports or whatever. It is rather some underlying feeling that what used to be the society that we live in - and this is the society that really takes pride in opera and concerts and theatres and literature and so on - is some kind of a normal society in which cultural participation happens normally. That it's the natural way things are and should be. Following that, we are now living in some kind of post-normal societies. In some weird, troubling times in which even the completely normal stuff is just not happening. Now this is, I think, a very interesting way to look at the world because there is now absolutely nothing normal in millions of people going to theatres, going to opera houses, listening to classical music. There's nothing normal or natural in hundreds of millions of people knowing who Beethoven is. There's nothing normal in it. It is a consequence of a giant system that has been producing our societies for the last 200 years. To have highbrow cultural participation, you need to have a public schools system; you need to have a nation state; you need to have a common language; you need to have a big state budget; you need to have at the centre of the city these big very nice buildings where museums and theatres and concert halls are in order to have that. So it didn't happen just normally. It was created by the massive force that was reigning over most of Europe for, let's say, two centuries.

What has been happening now, since the 60s, is that there is a new Empire on the horizon. There is a new empire of industries, of governments, of big organisations with big budgets called Disney or Netflix or Facebook or Apple or Amazon, that are now actually constructing new

big institutions, big networks, new schools, new ways of hanging out. So there's a new force that is creating some kind of a new normal, and what we are seeing is simply a consequence – the fact that a majority of people are influenced by this huge, huge force. Somewhere on the margins of the new empire, there's some kind of a clash between these two forces. But we know the history and we know who won in this clash. Nowadays, the attention of most people is drawn to screens, to blockbusters, to international bestsellers, to globalised industrialised music.

So, what we need to change is this feeling of our centrality. And I think no matter what we do in the sense of audience development efforts, we need to start not from the perspective that we are at the centre and there's something broken in our societies, but to really start from the place that, for example, some underground punk movement, or rock and roll music, or rave music started. We are now the margin of global communication spheres, of mainstream media, and urban public spaces. This is the place where we need to slowly build our relations with audiences, as well as with our collaborators. We usually talk about collaboration with big public media and big public schools, probably because we still feel that we are one of these big forces. However, we are not that anymore, and maybe on top of collaborating with schools, which I'm always for, of course, why not collaborate with the gaming industry, or citizen assemblies and groups, or amateurs, hikers... Why not collaborate with a very popular cafe or restaurant?

I've heard so many amazing stories of theatres, for example, collaborating with restaurants at their floor level, and having completely new audiences. I've heard dozens of stories of new theatres and concert halls, for example, in Athens where the public system collapsed during the crisis, which have built their institutions around their cafes. It's not because people prefer beer over theatre or music. That's not the case. The thing is that people like to hang out with each other. So we should, with our programmes, come closer to where people like to spend their time.

Another important issue is the education of artists and producers. We have to stop teaching musicians, actors, curators not to communicate with their audience. It's the end of that era. It is essential for a future

artist to understand politics, society, technology, communication. We also need to actually start paying attention to our audiences. Where do they come from? What's their world? How do they feel? How do they walk? Bend yourself around your audience as they say. Now, this can be done around green markets and grocery stores, or cafes, bike shops, hospitals, a popular place by the river, in parks, wherever there are people around – that's where we need to be.

I think one big fear is stopping us from taking these steps. That is the fear that in the process things will be banalised, watered-down, dumbed-down, diluted - there's a whole series of notions in terms of which we express this fear. But there are so many examples in which organizations have maintained their level of excellence and still been able to share their cultural offerings with diverse audiences in more or less usual ways, places and times.

Every summer in the city of Novi Sad I very much enjoy it when the Student Cultural Centre park their theatre-boat on the quay by the most beloved route for evening strolls. And there you can actually see crowds of people watching movies of Željimir Žilnik on a Thursday evening. Hundreds of people watching movies of Žilnik! They will never ever know who Žilnik is, nor will they ever go to the cinema to watch his movies. They won't necessarily agree with his political views or whatever he does. Most probably they don't even share his aesthetics. But now that it's on the quay and you can just stand or sit and drink a beer and watch it, they do it.

I think there's something in it. Because what is normal is what is habitual. If people are not used to going to concerts, that is not normal. If we want to be part of today's societies, we need to create new habits and a new normal for our audiences and for us.



**Goran Tomka** is both lecturer and researcher in the field of audience studies, new media, cultural policy and management and cultural diversity.

He is assistant professor at the TIMS Faculty of Novi Sad, and UNESCO Chair in cultural policy and management from Belgrade, Serbia.

He holds a doctoral degree in culture and media studies from the University of Arts in Belgrade. Outside academia,

he is active as consultant, trainer, critic and advocate: he was a trainer in Al Mawred Abbara programme for capacity building in the Arab region; a coordinator of long-term cultural planning of the city of Novi Sad European Capital of Culture 2021 and a national author of the European Council's Compendium for cultural policies. His latest book "Audience Explorations: Guidebook for Hopefully Seeking the Audience" was published by the international theatre network IETM, Brussels.

More about Goran Tomka at:

<https://fmk.singidunum.ac.rs/profesori/goran-tomka/>

<https://scholar.google.com/citations?user=rEIXHMQAAAAJ>

Milica Lundin  
Agency Orfeus, Sweden

## CONCLUSIONS OF PANEL 1

Panel One provided an interesting view of activities of two musical institutions in the domain of stage performance and pedagogy, and the perspectives of one researcher and one stage producer about the merging of art forms and attitudes toward audience development from the point of view of sociological research. It was particularly interesting that we had an overflow of ideas, subjects and questions from one panel to another.

### *The role of institutions in the promotion of classical music*

The presentations of Belgrade's Faculty of Music and the Slovenian Philharmonic made us aware of the importance of use of digital tools when addressing the young audience and new generations of musicians. In both promoting the modern approach to classical performance and preparing young musicians for the profession of a classical performer, one has to address young generations through their own communication tools. Young people are ready to embrace tradition if it is served in a manner they feel most comfortable with. Therefore, audience development must include more digital tools in promotion, the recruiting of audiences and getting them to be engaged. If we do not take this approach seriously, we might detach ourselves even further from younger listeners and from modern performers.

### *Cultural participation and the Covid crisis*

The results prove that this method is successful with older audiences as well: the Covid crisis has taught us about the accessibility and willingness of the audience to listen to/watch art performances online.



It seems that the online display of the arts, caused by quarantine, has enhanced cultural participation more than ever. Hopefully it will also positively affect campaigns of audience development all over the world: We are successfully holding the attention of the existing audience with various performances of the highest quality, at the same time shedding light on the appeal of high-culture events, classical music included, to non-goers.

Another conclusion is that we are not realistic with our logic when we assess the results of cultural participation: the world of culture is indeed a grey zone, an isolated world with very distinct norms, often observed from the perspective of a cultural worker. Cultural participation is not a given and not a basic need of the population in general. Therefore it is good news that, proven by our last year's, and this year's presentations, art students and young activists are eager to participate in modern strategies of audience development if properly motivated.

### *Fusion of art forms*

Art form fusion is a fascinating technique. When there are lots of parties involved with the same amount of enthusiasm, it can be fascinating and very rewarding. On the other hand, it is a difficult undertaking, sometimes met by the staff and administration with certain scepticism. It also requires substantial funding.

#### *Question:*

Is all this broadcasting free of charge financially and ethically correct? Why are there different policies connected to it: some stage institutions broadcast high quality for free, and others offer it to a broad audience through the very same portals, but then they charge for each individual download? Is this sort of campaigning good for audience development, or is it the path to a financial break-down for many stage halls?

#### *Answer:*

That depends on the specific regional and institutional policy, law, regulations on copyright, etc. We will have to wait and see how this affects the art market of the future. It certainly is a good subject for the next year conference.

*Question:*

Is the perfectionism in performing really a necessity in classical music? Is this one of the elements that slows down the popularisation of this genre among a broader audience? Other art forms do allow a certain amount of improvisation (drama for instance).

*Answer:*

Sometimes a good amount of enthusiasm can compensate for an imperfect performance. There are different levels of professionalism on different stages. What you as an audience member expect from one performer cannot be a standard for other performers. From the point of view of the performer: Again, it all depends on who you are playing for, who the receiving audience is. If we ask professional musicians, perfectionism is "a must". Especially today when high-class performances are available on every device at home, digitally, on cable TV, on TV and radio broadcasts. Do not forget beginner players or the amateur stage, whose existence is, as we concluded last year at our conference, very healthy for cultural participation. Amateurs are the best audiences, but their level of music-making cannot be a measure of standard for regular stage events.

*Question:*

Why do we all the time use the terms professionalism, standards, enthusiasm, perfection, in this narrative about classical music? Can we define them? Who is to be called a professional player?

*Answer:*

There are no absolute definitions here. This is not a strict empirical science. We are guided here by pure observations. We are constantly in search of logic when we discuss the relationship between audience and art.



**Milica Lundin** is a Swedish professional pianist, piano teacher and culture project manager, who grew up in Belgrade. She got her musical education in Belgrade, Moscow and Vilnius. She thereafter expanded her education in art history and cultural policy and management at Stockholm University and in a joint Masters program of the Belgrade University of Arts and the French University of Lumière Lyon 2. Her husband's diplomatic career has so far taken her to Lithuania, Russia, Germany and Serbia,

although Stockholm remains her place of permanent residence. She founded her culture project agency Orfeus in 2011. Orfeus's partnership with the most prominent Serbian musical institution Ilija M. Kolarac Endowment resulted in 2019 in a conference on audience development for classical music, which gathered together experts from Serbia and Europe in an attempt to promote and popularize classical music.

More about Milica Lundin: <https://www.orfeuspiano.se/biography/>

# Panel 2



Eva Bojner Horwitz, David Thyérn

PhD, Royal College of Music, Stockholm;

Department of Clinical Neuroscience, Karolinska Institutet, Sweden

## *Various audiences and listening situations – emotional effects from a historical perspective*

Music listening can have a strong emotional effect on the audience, and this depends on several individual and environmental factors. The *type of music*, if the music is *live or recorded*, and the *listeners' familiarity* with the music are factors of importance in achieving these results. In the Swedish project "*Performance Evaluations*" we have gathered data from different kinds of audiences: school children, adult and elderly listeners. We can see in the findings that the emotional response to classical music varies by type of audience and if the music is live or recorded. Those findings together with a historical exposé on how audiences have changed for 2500 years will be the focus of this presentation.

This is a joint presentation. We will begin with a contextual overview of musical performances throughout history. When did we start listening? And why? We present five core areas historically. These are antiquity, the Middle Ages, the Renaissance, industrialization and the modern age.

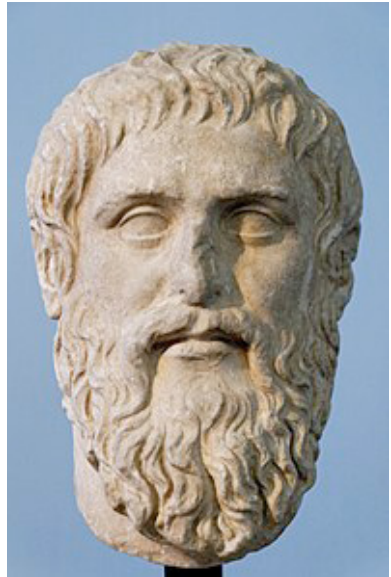
Regarding antiquity, we think about *ancient Greece*. Mankind has been singing and playing and dancing and musicking for many thousands of years. Music has been central in every civilization throughout the world and in every culture. People usually sing and use music for rituals (birth, death, marriage, etc.), so rituals are very important for music. Civilizations developed in Mesopotamia, Egypt, Greece and Rome. Greece was special because there they not only played and sang, they also developed ideas and theoretical concepts about the philosophy of music, music theory,

music terminology, and the music drama – the tragedy. Even the word “music” originated in ancient Greece.



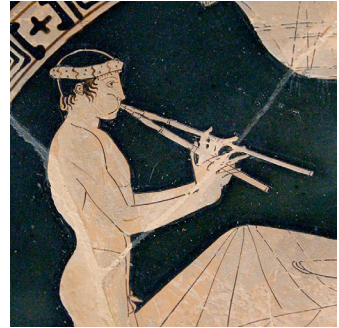
*Pythagoras* was very interested in music theory and discovered the intervals and the circle of fifths. He was also a mathematician. Pythagoras sang and played the lyre and was actually a music therapist, with several disciples. He developed ideas about music being related to the cosmos, in alignment with the stars, and claimed that the intervals of music could be discovered through mathematics.

*Plato* was interested in music philosophy and made a distinction between ethics and aesthetics. He saw music as a means of educating and civilizing people, and he therefore wanted to regulate the use of music. What about instruments in ancient Greece? We know about them from paintings on vases. In Greek mythology the god Zeus had two sons, Apollo and Dionysus. Apollo was the “good” son, he was associated with string instruments, the kithara and the lyre, that were played indoors, using the Doric and Phrygian modes. These instruments were used by Pythagoras in music therapy. On the



other hand, the “bad” and violent son was called Dionysus. In his entourage he had a friend called Marsyas who played the wind instrument aulos. That music was played outdoors and was more associated with the Lydian and Mixolydian modes. The music was loud and suitable for partying,

dancing and drinking. Plato wanted to encourage the Apollonian music that was quieter and played indoors to accompany the singing of poems and lyrics from Greek literature. In order to civilize people, he argued to forbid the loud aulos wind instruments that were played outdoors, as well as the modes they were associated with.



We now move on to the *Middle Ages*. In Rome, Christianity became the state religion under Constantine the Great, in the latter stages of the Roman Empire. It was spread in the Middle Ages, in which the Catholic Church was powerful in Western Europe, while the Orthodox Church was influential in the Eastern Byzantine Empire. Music was separated from dancing. The church took command over the music and had it performed indoors in churches. The organ – originally developed in ancient Egypt and previously used as a military instrument in wars – was transformed into a church instrument when Christianity became the state religion. Organ and choir music were encouraged, while churches and monasteries sprung up all over Europe. Notation was also developed during this period, which was very important for the further development of classical music. Music was highly regulated by the church. Hildegard von Bingen is very interesting as she had powerful revelations inspired directly from God, and she could communicate with the Pope and other powerful men within the church. She was the first known female composer in the history of Western Art Music.

During the *Renaissance* the Western Church was split when some devoted Christians like Martin Luther protested against the Catholic

Church. Kings like Gustav Vasa (King of Sweden) and Henry VIII (King of England), separated their countries from the Catholic Church, in order to become more powerful themselves. There was a secularization going on, in which many monasteries and abbeys were converted to private estates. The courts wanted opera, which was a new profane genre that started in Florence, Italy. There was a renaissance for ancient Greek culture, but this was exclusively for the privileged. Composers such as Francesca Caccini came from a wealthy and privileged background, which made it possible for her to play the lute, compose operas and have them performed.



We will now briefly discuss the *industrialization* in the nineteenth century, with the industrial revolution and the concept of capitalism and entrepreneurship. The bourgeois middle class became powerful after the French Revolution of 1789. Ludwig van Beethoven was the first really successful music entrepreneur. He managed to sell his music to customers of classical music. There was a separation and classification in music consumption. Concerts could be performed in private parlors, important arenas that made it possible for female composers, singers and musicians to perform. The piano was a highly respectable instrument. Franz Schubert and others composed in the Lied genre (songs in German). If one did not have a contract with a publishing firm, one could at least



arrange private concerts. At the same time, concert houses were being built in the major cities of Europe. Felix Mendelssohn arranged the *St. Matthew Passion* by J. S. Bach in a concert house in Berlin – notably not in a church. It was tremendously popular and a great success. Many new opera houses were also built in the 19<sup>th</sup> and 20<sup>th</sup> centuries. If you were influential in society, you were expected to go to the opera, hopefully to enjoy the music, but you also got there to network and to establish business relations. When the orchestras grew bigger, the conductor was established as a new musical profession and new instruments such as the saxophone were made available. During this era, a new category in society came into being: the working class. It wanted popular music. That's why popular music was promoted for the working class.



In the *modern age*, classical music is no longer the norm, but a subculture. The advent of recording, electricity, digitalization and mass communication is challenging for classical music. It is increasingly rare for “live” music to actually be real live music, especially in popular genres.

If you go to a popular music concert, most of the music may not be performed live, it is often played back. Sometimes the artists sing live, sometimes they just mime. It is important for young people today to experience true live music. At the Royal College of Music in Stockholm, we go to the Berwald Hall with young students to let them experience the dynamics of hearing a full classical orchestra live. Ironically, classical music survived in Hollywood, because some of the most talented composers like Erich Wolfgang Korngold and Max Steiner moved from cities like Vienna to Hollywood in the 1930's in order to escape national socialism in Europe. They established the Wagnerian opera tradition in Hollywood. Today, classical music is alive and relevant for young people in film music and in computer games. In Germany the Stegreif Orchestra is developing strategies for reaching a younger audience with classical music. They play Beethoven and Brahms in a new way. This concludes the historical background.



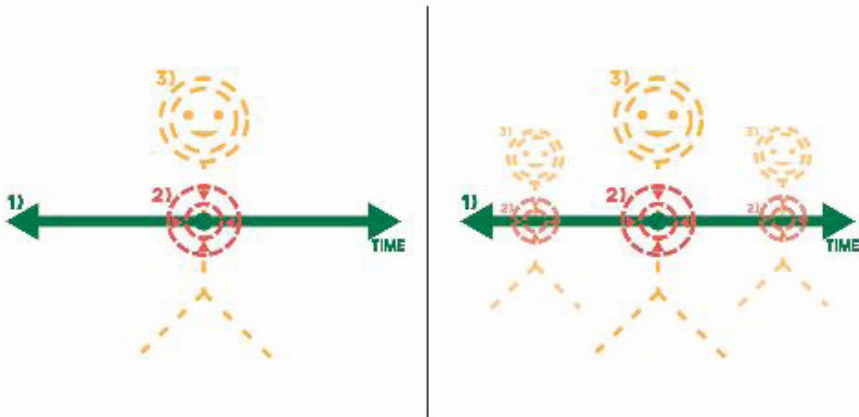
The research we are doing focuses on music and resilience, music *for* sustainability and music *as* sustainability. We are asking questions

such as *how audiences perceive music concerts* and *how audiences are affected by this*. Is it true that a concert may change one's behavior and make people more aware of empathy and prosocial behaviors? This is possible to measure. In association with the Department of Clinical Neuroscience at Karolinska Institutet and with the Royal College of Music, mixed methodological analyses are often in use. What we have seen in school children audiences, adult audiences and elderly listeners, is that there are some differences. We used a simple Visual Analogue Scale (VAS) for audiences of up to 400 people, just to find out what is going on before and after a concert. And we can see that strong musical experiences have the capacity to significantly affect the life of all the different ages. The strongest positive reaction is when listening to live music compared to recorded pieces. And we also see that we can use this VAS-evaluation technique during different concerts. For example, we have started with a concept called *Knowledge Concerts* – where we present and evaluate different themes, themes that are per se quite hard to deal with and talk about, such as for example the MeToo-theme. We use music concerts and we arrange satellite seminars in relation to the concerts, where we are able to talk about different delicate topics.

We also do research on the “*inner sound*”, when we ask questions like: how do you know that you know something? We all do communicate in different ways with our inner audiences, where sounds play an important role in how we perceive our environment. Another thing that we have evaluated regarding the *inner sound scape* is procrastination. A very common theme, unfortunately, in education programs, especially among women. We use the theme of procrastination in relation to musical concerts, just to evoke interest and also to start discussions related to the theme (that can sometimes be very shameful).

In other audiences we have *measured daily worries*. We saw that listening to music can help to distract us from worries about ongoing life problems. To what extent does listening to music ease daily worries and under what circumstances? Having targeted those questions, we see that we can increase knowledge and understanding within an audience just by using music. Knowledge concerts are part of an ongoing project here

in Sweden. Regarding other audiences, we have studied *hospice care* in Russia. We have been following patients in end-of-life situations and we have asked questions about what kind of music they would like to listen to, and why it is important to choose or pick a specific concert, regarding both live and recorded pieces. We see that there is an increase in the Kairos time perception when it comes to classical live music for people in end-of-life situations. So, the Chronos perspective disappears. We also measure the interplay between musicians and the audiences and follow the variable of flow.



*Chronos and Kairos time*

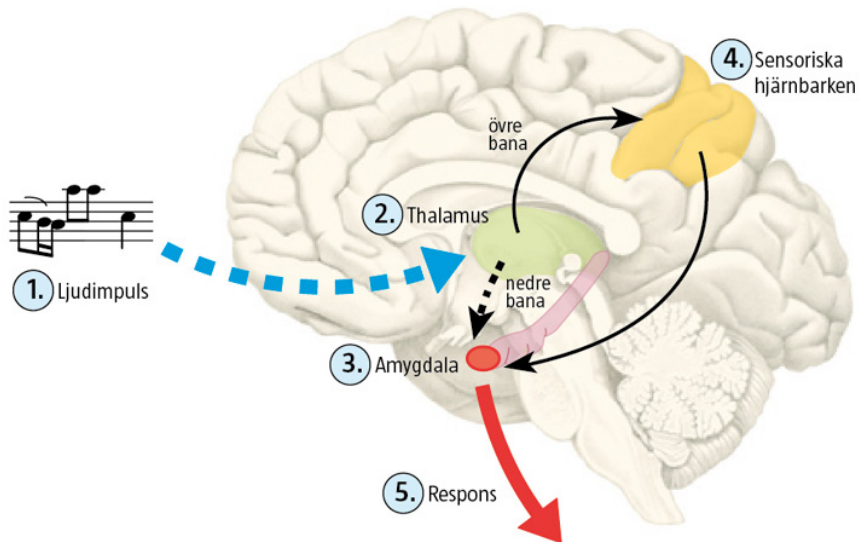
We are piloting the mutual *interplay* between performers and their audiences. We follow emotional, behavioral and also physiological variables in relation to individuals and collective flow experiences. So, why are we interested in measuring flow? Flow seems to be related to health aspects of different kinds. We measure heart rate variability and also different scales to be able to understand how mirroring processes can take place, between musicians, but also between musicians and their audiences.

We also have *nature-related audiences*. We evaluate musicians in nature and try to determine if there are differences between a concert hall and a nature hall. We see that outdoor concerts produce different effects on the audience and the musicians. We embody the sound when we are in nature and become part of something bigger. We put humanity in perspective. So those kinds of outdoor audiences are new contexts for us to continue evaluating. We can measure different kinds of perceptions. The verbal, the cognitive parts with different scales, questionnaires, but also visual, emotional, sensorial, auditory and motor actions measurements. We use video recordings, we do hormone analyses via blood tests, before and after music and dance experiences. We analyze the data by using both qualitative and quantitative measuring.



How can we be affected by a piece of music when sitting in an audience? The Thalamus in the brain is connected to the Amygdala. In the Amygdala, there is the emotional reflection and response, which goes directly out to the rest of the body. So, sometimes it is very hard

to interpret and analyze aspects of cognition, but by reading movement patterns and by following the heart rate and flow mechanisms, we may enrich our understanding of what is going on when listening to a piece of music or playing an instrument or singing. The mirror neuron mechanism is also active. Our hypothesis testing is part of our *research lab activity*. The biological markers, but also the socioeconomic markers related to the WHO Agenda 2030, are an important part of the work we have in the pipeline at our school in Stockholm, Sweden.



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**Eva Bojner Horwitz** is a professor of Music and Health at the Royal College of Music in Stockholm and researcher at the Department of Clinical Neuroscience, Karolinska Institute (KI). She is Associate Professor in social medicine, cultural health researcher specialized in psychosomatic medicine and the creative arts; co-founder of the Center for Social Sustainability (CSS), KI.

She is engaged in interdisciplinary research, has doctoral students, has authored scientific articles, books and book chapters (Oxford University Press & Springer Books). Research focus: performance evaluations with musicians; music and health; music in end-of-life situations; music and social sustainability; music and public health; arts and humanities; music and learning.



**David Thyrén** is a PhD, Senior Lecturer in Musicology at the Royal College of Music in Stockholm and researcher at the Departments of Music Education and Music and Media Production at the RCM. He is a senior lecturer in musicology and music history. He is engaged in interdisciplinary research, has master and candidate students, has authored scientific articles and book chapters (Brill|Rodopi & RCM publishing house). Research focus: music history; music and media production; music and health; music in end-of-life situations; arts and humanities; music and learning.

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## **Katarina Mažuran Jurešić**

Audience Development Programs of the Croatian National Theatre Ivan Zajc in Rijeka, Croatia

### ***Audience Development Programs of Classical Music in the Croatian National Theatre Ivan Zajc in Rijeka***

The Croatian National Theatre Ivan Zajc in Rijeka is based in the city of Rijeka, only 1.5h away from Zagreb by car, close to Trieste and Vienna. That makes it a reachable cultural destination for tourists from the country and abroad. At the same time, it is the only public theatre (besides the Puppet Theatre) in the broad region of Primorsko-goranska County and the central cultural venue of a wider area.

The CNT Ivan Zajc venue is an imposing building from 1885, situated in the centre of the town, near the city market and the coffee



shops area. Therefore, the theatre slogans on the front of the building, especially if they express certain messages that could be perceived as controversial, often cause loud reactions of passers-by, reflecting the emotional engagement of the citizens and their devotion to the city theatre.



That identity-relationship goes back in history, because this theatre was, due to historical and political circumstances, financed by the City government and reconstructed by citizens' donations, unlike other theatres in Croatia that have used and still do, major financial contributions of the State.

CNT is a public cultural institution that engages more than 300 employees and consists of the Croatian and Italian Drama companies, the Opera and Ballet Company.

One of the most recognizable actions of audience participation was "Let's renew the theatre": an open call for donations. The participants got permanent name-tags on the backs of the theatre chairs as an act of gratitude. This action was targeting traditional theatre-goers, families that have visited the theatre through generations (or not, but still feel the theatre as part of their identity).



From time to time the Theatre organizes programs free of charge that address the general public, or potential public, using the large and impressive theatre balcony or the entrance of the building.

The Critical Voice is a program of after-talks between critics and the audience: it starts immediately after the performance. The audience remains in their chairs, a critic and a moderator step in front of them and share impressions, thoughts, emotions... An interesting plot twist is that none of the performance participants take part – so that people feel freer to express their opinions. Sometimes they get very emotional. This program reveals an overall aim: to empower and encourage people towards critical thinking in general.



The Musical Salon, an opposite of sorts to the Critical Voice, brings together the opera and classical music artists and their fans. The program is scheduled two hours before the opera performance begins. This is an opportunity to gather together audiences who know much about the topic, but want to know more, to meet the conductor, the soloist, share

the atmosphere before the show, to give them special „privileges“ in the form of a non-formal fellowship. The non-official setup of the room (low tables, table-lamps, wine and cheese) comes as an enhancement of that experience.



The Backstage tour given by an opera director is a programme that aims to create closeness between artists and audiences, let them have a peek at their rooms, shake hands, see putting on makeup and costumes, and enable emotional engagement.



In the year 2019 we organized the Zajc Bus Rounds. It was an action of popularization of our theatre: We decorated one of the regular city busses with our photos, and made its first tour a special one: we had many of our artists on board, together with regular passengers. The artists were kind of a surprise, they approached the passengers, introduced themselves, interacted, talked, laughed...



One of the most charming AD programs was the Theatre Flea Market: before Christmas in 2019 we offered our audiences a chance to buy (for very popular prices) some theatre items (costumes, props, sketches...). They were thrilled to take a piece of the theatre magic back home! Considering it was the period of Christmas presents buying, it was a convenient way to get something special for someone special.



The Time Capsule idea underpins various AD programs that take place in CNT Ivan Zajc during the year 2020. It is a crowd-sourcing AD program: we collect personal memories of the theatre and record them, preserving them in a time capsule.

It is important to learn that there is the original, old theatre Time Capsule that was made in 1885 and hidden until the 1970's. It contained architectural sketches, some coins from that period, a list of names that participated in theatre construction... It was buried inside one of the theatre steps. Nowadays we re-create that idea and invite audiences to take part in creating a new narrative – an emotional history of their theatre. The Time Capsule emotional history of the Theatre has been put together within the framework of the ADESTE+ project, a project of Creative Europe that involves 14 partners from 7 countries and aims at placing audiences at the centre of cultural organizations by means of various locally developed programs.

The Open House has always been a successful format of inviting citizens to view rehearsals and see the everyday work behind the scenes. The Theatre organizes that on a regular basis.



To address younger audiences, university and school students, the Theatre visits the city's student campus several times a year: producing an open-air ballet or a concert, in front of the students' cafeteria, by surprise, and experiencing their bright and genuine reactions.

Keeping in mind that the CNT Ivan Zajc preserves highly valuable and attractive ceiling paintings by early Gustav Klimt, it isn't surprising that the Theatre Tours are very popular among school children, families, and tourists. We even have a special kind of Tour given by actors that reveal interesting stories and anecdotes - those are extremely popular.



From time to time we organize a Hidden Concert somewhere around the city and release the location only a few hours before the beginning. The one in the Astronomy Centre, Planetarium, was very successful. Educational concerts for kids are popular as well, using a non-formal and humorous approach to classical music and other theatre elements.

The audiences and potential audiences love flash mobs, unexpected art interventions in public spaces. One of the recent flash mobs was an opera-intro in a shopping mall.



To conclude: the overall aim of audience development programs in the Croatian National Theatre Ivan Zajc in Rijeka is to approach different groups of audiences: current and potential, those formed by habit, by choice and surprise, and to reveal the great history and tradition which is the strength of the theatre, in new, modern formats.

We use the data that we collect by surveys and talks, in AD programming. We practice inclusion by creating special offers and agreements with associations of persons with disabilities or minorities.

In terms of widening and diversifying audiences, and deepening the relationship with them, we recognize a wider impact to the society to be possible through encouraging audiences to take part in critical and active discourses of the theatre. Along those lines, audience development is a process that reaches much further and impacts much beyond the cultural organizations that arrange it.



**Katarina Mažuran Jurešić**, a graduate in *Philosophy and Comparative Literature* from the Faculty of Humanities and Social Sciences, University of Zagreb. She holds a certificate of the Museum Curator from the Ministry of Culture of the Republic of Croatia as well as the certificate for Education on Audience Development from the European Capital of Culture Rijeka 2020, Rijeka.

Katarina was an owner and manager of the Pontes private bookshop and cultural center in Krk. In that capacity she was an organizer of the International Literary Meetings sixteen years in a row. She was also the organizer of intercultural projects, author and conductor of the pedagogical school project "Better reading-better learning", general manager at the Museum of Tourism in Opatija, coordinator of the foundation of the Sailors' Museum in the



*Kostrena Municipality and freelance museum curator on numerous projects, including a cross-sectoral project of art interventions in 5 museums, by ICOM. She currently works as an Audience Development Programs Manager in Croatian National Theater Ivan Zajc and a Change Maker and Communication Manager in the European project Audience Development Strategies for cultural organisations in Europe (ADESTE+).*

*Katarina is a winner of numerous awards of which the Annual Award for the museum pedagogical project by the Croatian Museum Association (2014) is the most significant one.*

*About Katarina Mažuran Jurešić see:*

<https://www.adesteplus.eu/lisbon-summer-school/katarina-mazuran/>

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## Sabina Hadžibulić

Ph.D. Örebro University, Sweden

### *Socio-demographic Profile And Music Participation Of The Opera Audience Of The National Theater In Belgrade*

The National Theater in Belgrade was established in 1868, at the time when first modern cultural institutions such as the National Library (1832) and the National Museum (1844) were founded in Serbia. It started as a drama theater, but the first opera performance was held in 1894. Officially, the Belgrade Opera was founded in 1920. Its repertoire policy was always clearly defined and based on the “iron repertoire”, i. e. traditional operas composed by some of the greatest Italian, German, French and Russian composers. Somewhat less so, but certainly persistently and continuously, the local opera was nurtured and encouraged as well.<sup>1</sup> Contemporary operas were present to a lesser extent.

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<sup>1</sup> In the period between 1920 and 1993, 24 local operas were performed (Vinaver 1995: 263–267).

Despite the fact that the Belgrade Opera is the sole opera house in Belgrade and one of the only two in Serbia, this research has been the first research ever done about its audience. At this moment, this research might be considered old as it was conducted in 2008 and 2009. However, its importance is not only in the fact that it includes the first data of this kind, but also in that it could be used as a starting point for research into the current situation. It would be insightful in many ways to compare this data in order to identify the changes, trends and patterns, and hence build suitable strategies of improvement.



The research started from a line of arguments defined and explained by Jason Storey (2003, 2006), stating that the social visibility of opera has increased in the last few decades. Opera can be understood as a cultural practice existing in different forms, i. e. as art, entertainment, or an integral part of public culture articulated according to diverse social intentions and pleasures. Nowadays, opera is also used for commercial purposes, and as a background to different art forms. Storey's stance that opera is both an elite and a popular music form led me to define a research hypothesis - if opera is much more present in both public and private life,

due to the expansion of the music market and access to different media, then the profile of opera audiences has changed. In connection with this, the Belgrade Opera audience is heterogeneous and consists of individuals of different age, levels of education, professions and financial status. Additionally, it can be assumed that opera is more present in both their private and public life.

Opera performances in the Belgrade Opera are held on two stages, i.e. The Big Stage (*Velika Scena*) and The Raša Plaović Stage (*Scena Raša Plaović*). The latter is used only for the Opera Studio performances, mostly for vocal students. The Big Stage accommodates 559 visitors, whereas the Raša Plaović Stage can receive up to 281 visitors.



The statistical analysis of the five-year period prior to my research (2003-2008) shows that the number of visitors in 2003-2006 ranged from 22 080 to 29 873, with an average number of 276 to 455 per performance. In the season 2007/2008 an average number per performance was 703.7, and the total number was 42 224 due to the performance of Verdi's *Aida* in Sava Center (*Sava Centar*) which accommodates more people than the Big Stage.

When it comes to repertoire, the analysis confirmed a clear manifestation of the "iron repertoire" policy. During those five seasons 36 different operas were performed, 22 out of which were Italian, 6 German, 3 French, 2 Russian, 2 Serbian, and 1 American. In terms of the number of performances, the Italian operas held the first place, followed by French, German and Russian. The total number of performances in those 5 seasons was 344.

The research sample included 100 people selected by the *simple random sampling method*. A survey made up of 47 questions, both closed- and open-ended, was used for the data collection. The data was collected during three opera performances which coincided with their general representation in the repertoire. These were one Italian (*La Boheme* by Puccini), one French (*Werther* by Massenet), and one German (*Die Fledermaus* by Strauss) opera.

The results show that 60% of the Belgrade Opera audience is female. When it comes to age, the cohorts from 51 to 60 and over 61 are dominant. In terms of education, 68% are highly educated, most of them women older than 60. In this category around 3% have a Ph.D., and they are all women. Experts are the largest category, followed by artists and students. More than half of the audience thinks their financial status is high (51%). They are equally men and women, mostly professionals 51 to 60 years of age.

In terms of private music participation, my focus was on listening to opera at home. Most of them do it less than a few times per month (39%), which can be interpreted as a few times per year, once per year, or even once every few years, i. e. rarely. The numbers of men and women in this category are very close, and they are mostly 31 to 40 year-old professionals. 15% listen to opera on an everyday basis; more women than men, and the vast majority is highly educated, over 60.

**TABLE 1 - LISTENING TO OPERA AT HOME**

<b>How often do you listen to opera at home?</b>	<b>Number of respondents</b>
Every day	15 (15%)
A few times per week	15 (15%)
A few times per month	28 (28%)
Less	39 (9%)
Never	3 (3%)
<b>Total</b>	<b>100 (100%)</b>

The most common way to listen to opera at home is via the radio (37%), the Internet (21%), and CDs or vinyls (19%). Women mostly use the

radio (29%), while men use the Internet (13%).

In order to collect the data on public music participation, the question from the Eurostat survey on Europeans' Participation in Cultural Activities (2002) was used. Hence, the respondents were asked about the number of opera attendances they made during the 12 months prior to the research.

**TABLE 2 - ATTENDANCE OF OPERA PERFORMANCES 12 MONTHS PRIOR TO THE RESEARCH**

<b>How many times did you attend an opera performance in the last 12 months?</b>	<b>Number of respondents</b>
More than 12 times	4 (4%)
6 - 12 times	25 (25%)
4 - 6 times	40 (40%)
1 - 3 times	30 (30%)
Not once	1 (1%)
<b>Total</b>	<b>100 (100%)</b>

The results show that 40% did it 4 to 6 times, whereas 25% did it 6 to 12 times. In every defined category women were more represented and the same goes for experts, i. e. highly educated respondents. Those who are older than 50 but younger than 61 are the ones most represented in the category who did it 4 to 6 times.

Although the popularization of opera is happening, this research proved that it is not affecting the Belgrade Opera audience as much as expected. Its profile is heterogeneous but still very close to a stereotypical one - it mostly consists of older, highly educated female experts with high financial status. This audience rarely listens to opera at home; when they do, it is mainly via the radio. Its public opera attendance is somewhat more frequent, as 40% attended an opera performance 4 to 6 times in the 12 months prior to the research. However, these are again highly educated women older than 50.

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**Sabina Hadžibulić** has both a musical and a sociological academic background. She holds a Ph.D. in Sociology. She is Associate Professor at Örebro University in Sweden. As a researcher, she has worked on a number of projects in Sweden, Finland, and Serbia.

Her research interests include religion, music, migration, identity, nostalgia and culture. At the moment, she is the head of the Association of Women Researchers in Uppsala (*Föreningen för kvinnliga forskare i Uppsala*), as well as the head of the Karin Westman Berg's Scholarship Fund (*Karin Westman Bergs stipendiefond*). Besides, she is a vocal teacher in Uppsala (Sweden), but also a lead singer of the continental rhythm orchestra *Aninkaisten Sävel* from Turku (Finland).

About Sabina Hadžibulić see: <https://katalog.uu.se/profile/?id=N17-1392>

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Vladimir Đorđević

Agency Multikultivator, Serbia

## CONCLUSIONS OF PANEL 2

Panel 2 provided a detailed historical overview, an insight into scientifically proven impacts of listening to music on the human nervous system and mental state, the experience and results of organizing public side events around music in order to create and foster emotional bonding with the audience, and last, but not least, a demographic insight into the opera audience in Belgrade.

### *Historical overview*

David Thyren reminded us of music, its role and position through history, which made us aware that audience development is not a new topic – this is something that humanity has been dealing with since the beginning of music. And this is good to keep in mind, as it reminds us that this challenge has been with us and has been successfully dealt with for centuries, so why wouldn't our time find a relevant response to it.

### *Scientific Methods*

In a very concise and bright presentation Dr Eva Bjorn Horwitz presented impressive neuroscientific findings on the impact of music on the body and mind. Part of the research dealt with the impact of music in end-of-life situations and findings about the Chronos and Kairos subjective understanding/experiencing of time. Courtesy of Dr Eva Bjorn Horovitz and David Thyren, the link with their research in writing is provided within the conference material.

### *Creative approach*

Ms. Katarina Mažuran Jurešić presented a series of side, non-music activities and events that the Croatian National Theatre "Ivan Zajc" in Rijeka was conducting to keep, attract and engage existing and new audiences. We could see a very positive response to creative ideas. Some

of the presented techniques and practices have also been implemented in other institutions in Europe, including Dalhala in Dalarna, Sweden.

### *Demographic Research*

The research on opera audiences in Belgrade by Sabina Hadžibulić provided useful data on audience demographic. This data provides the basis for conclusions and a starting point in re-thinking opera audience development based on their listening habits, interests, financial status and other information gathered in research.

#### *Question:*

How do we use experience from the past, to identify the challenges and recognize the answers?

#### *Answer:*

We need to use contemporary tools, means of communication and language in order to attract new audiences. Beethoven and Wagner, like many other composers, used modern composing techniques and were some kind of avant-garde at their times.

#### *Question:*

How do we alter our repertoire to be at least on the list of young people's choices?

#### *Answer:*

By re-inventing the repertoire, production tools and producing multi-disciplinary music events. Flirting, in a positive way, with other music genres and the use of hype created around these events to reposition classical music venues and events. Example: Henrik Schwarz's Instruments.

#### *Question:*

How do we make good use of scientific research results to attract audiences to music concerts?

#### *Answer:*

We need to use digital communication channels and appropriate language to communicate scientifically proven benefits of listening to (live) music and build special events and satellite seminars around them.

### **CONCLUSION:**

It is essential to know your audience or potential audience in order to be able to create programs and communication strategies to



reach the targeted group. We need to build a deeper, more emotional and sincere relationship with our audience and offer them an opportunity to experience more than music, establish lasting emotional bonds, provide souvenirs and unique feelings to avoid alienation.

Cultural tourism is another good concept, and Semperoper in Dresden is an inspiring example, as is the recent initiative by HNK Ivan Zajc from Rijeka in the form of the Summer Classics festival in the Pula Amphitheatre. By utilizing digital channels of communication, this concept includes full logistic support of cultural tourism, meaning: traveling, accommodation, ticket for the spectacle, tourist attractions, gala restaurants, behind-the-scenes experience, and so on.

Statistical research on Belgrade Opera should be continued so that we could trace the improvement. We need to keep exchanging our experiences and positive practices, share research data and unite in getting just the right tools and using just the right language. But, before any action is taken, WE NEED TO KNOW AND UNDERSTAND OUR AUDIENCE.



**Vladimir Đorđević**, a passionate music lover and enthusiastic professional culture manager. He is a founder and Chairman of the Multikultivator organization based in Belgrade, Serbia.

His brainchild, a platform for informal permanent music education simply called Multiversity, is designed to deliver extraordinary international and intercultural education and concert experience to music students and audiences in Serbia and the Balkans. Striving to promote contemporary music and discover young talents, Vladimir has been a music programmer in cultural centres, the program director of international music festivals,

and the author and host of renowned contemporary music radio programs on several occasions nationwide and on local radio stations.

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# Conclusions



Milica Lundin  
Agency Orfeus, Sweden

## Webinar: Conclusions of the Conference 2020

The conclusions of our online conference were presented to the public in the one-hour-long webinar hosted by the EU info Centre of Belgrade. We discussed the outcome of our panels and offered some recommendations. Although the auditorium was quite big (490 listeners in total, 15 to present at every given moment), we did not receive questions from the followers at the webinar. However, there were listeners who engaged in a conversation with us after both previous panels. On the other hand, the online discussion between four guests (Eva, David, Ulrika and Katarina) and two moderators (Milica and Vladimir) was very lively.

*This is how our conference of 2020 followed up the last year's conference:*

We talked a lot about opera. The showcases of two particular opera houses and one chronological research which referred to opera, offered an excellent illustration of what we managed to only touch upon last year: a transformation of the opera genre from an art form almost in crisis to a modern, exciting, upgraded stage event with an innovative approach, production, direction, props, costumes, audience animating techniques and techniques of audience engagement.

In our discussion about cultural policy, we addressed mainly those institutions specialized for classical music, in contrast to last year when our attention focused more on institutions which formulate cultural policy. In the domain of audience participation our attention was drawn to a broader perspective by a panelist-sociologist who has, through his

research. dealt with this problem for many years. The summary was a result of the opinions and observations aiming to look at the audience from a perspective beyond the cultural worker's point of view. That nicely supplements the quantitative data we had a chance to see last year.

The topic "the effects of music on the human mind and health" is very much spoken of throughout the world. It all started many years ago with the pseudo-theory of the Mozart effect, but now it turned into a theory about all sorts of music affecting the body and mind each in its own way. We were lucky to have a chance to see some of the results of empirical research shared with us at the conference. We can now say that the positive effect of music on the health and wellbeing of the individual, not only the society at large, has been explained at our conference.

Digital techniques were the leitmotif of this year's conference. No wonder, concerning the circumstances under which it had to be held. It was suggested to us to make the subject "Classical Music in the Time of Covid 19" one of the subjects at the panel, but it didn't need to be especially addressed, since it was present all the time without particular effort. Physical distancing and online platforms that we all had to master, online campaigns that big performing art halls and music institutions all over the world had to embrace and elaborate, online and free of charge broadcasting, all of it made the digital tools not only an option, but a necessity.

This year we saw a first-hand showcase about a real stage art form fusion. This technique was mentioned among others as a recommendation of the last year's conference, but we did not provide a real example of it. Suggestions of subjects to target next time emerged spontaneously on every panel.

### THE WEBINAR DISCUSSION SUMMED UP THE IMPRESSIONS AFTER OUR TWO PANELS IN THIS WAY:

The processes in the human mind during music listening and playing are numerous, and so are the procedures of measuring these processes. Even the perception of time changes in the process of engagement with music. Especially important are the so-called flow, the

state which energizes the body, and a feeling of detachment from reality as a contribution to overall health. The tests and measurements that were presented to us in short were proven immensely important in hospice-therapy with terminally ill patients.

We were also reminded of how differently music has been received and perceived by mankind through history. The state that we find ourselves in now can be defined as an era in which music has lost its political and educational role. It has been pushed to the margins, turned into a tool of entertainment and leisure.

### RECOMMENDATIONS OF THE CONFERENCE:

Within the rhetoric about the marginalization of classical music we should stop feeling that experts and professionals are to be blamed for the current situation. It is not our fault. It is the result of the time we live in and changes within humankind. Also, not every person is in need of elevation, not everyone is curious and hungry for culture. We have to step out of our culture-makers' shoes to better understand non-audience, in case we really want to win them over. Knowledge about art professionals and their desires on one hand (do they really want "every audience?") and knowing audiences' needs and wishes on the other (not offering to them what we think is good), are the best instruments of audience development. There are examples of uncompromising approach (Wagner and Beethoven were mentioned), where art costs enormously, where the author didn't intend to compromise with sponsors and authorities. Such examples have been confirmed as successful in many historical examples of great music, but they are not the rule. When acting upon that approach, one must be prepared for an overdue, but nevertheless, long-term gratification. On the other hand, if we want results right now, we should embrace the maxima: Inclusive art is "big", exclusive is "small".

Innovation, digital tools, digital techniques and digital performances are very well known by young/future professionals and young audiences, so we should not be afraid that we might "kill the genre" with them. The younger generation perceives tradition better if it is presented to them through their own means of communication and the language they

understand. When it comes to newly written classical music, it might be the only way of realization anyway.

While practicing audience development, we should apply more playfulness, more variety (as many different approaches as possible), more understanding of the complexity of the audience and its variability.

If we want more professionals who will nourish the skills for the future, we should address children at a very young age through courses and music schools. This seems to be a good model. There is a distinction between digital (electrical) instruments and acoustic ones. The two must not be mixed together in the process of learning, even if there are both options for making the same music.

### SUBJECTS FOR THE NEXT CONFERENCE:

- The effects of Covid 19 on audience development in arts and music
- National Theatre of Belgrade: audience development since 2015
- Funding classical music

#### Orfeus

Agency for the promotion of classical music. It was founded in 2011, initially as a service offering piano lessons to primary schools and families, but also as a mediator for organizing performances with classical repertoire. Since 2017 Orfeus has engaged in a series of actions dedicated to audience development, of which the conference "Bringing Classical Concert Back under the Spotlight" is the most significant one.

#### Multikultivator

Founded in 2003 as a non-profit action tank, Multikultivator connects with institutions and individuals from around the globe to produce concerts, festivals, educational music programs, clinics and conferences and create a unique network of networks. For a lasting impact, Multikultivator is actively involved in shaping new generations of musicians.

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## WHAT NEXT

*This conference is documented in a booklet and in the form of an edited soundtrack, presented in the social media. Both are available in digital form for downloading (see [orfeuspiano.se](http://orfeuspiano.se)). As soon as the circumstances allow, we will re-establish ourselves in one of the conference halls of Belgrade for some new discussions. Join our network on Facebook: Audience Developers for Classical Music and stay tuned.*

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