



The Ilija M. Kolarac Endowment
"ORFEUS" Agency for piano playing,
piano teaching and cultural projects



Conference

**AUDIENCE
DEVELOPMENT
WITHIN
CLASSICAL MUSIC**

*BRINGING CLASSICAL CONCERT
BACK INTO THE SPOTLIGHT*



Audience Development within Classical Music: BRINGING THE CLASSICAL CONCERT BACK INTO THE SPOTLIGHT

Domain: Classical music: audience development

When: 27-28 May 2019

Place: The Ilija M. Kolarac Foundation, Little Hall,

Language: English

Partners: "Orfeus" Culture Project Agency,

The Ilija M. Kolarac Foundation

Coordinator/project manager: Milica Lundin

Target group: musicians, music students, music managers, PR agents, musical activists and cultural workers from this domain, journalists

Sponsors: The Ministry of Culture and Information of the Republic of Serbia, The Embassy of Sweden in Belgrade, The University of Sheffield UK, TetraPak, the Diplomacy and Commerce magazine

CONFERENCE PROGRAM

Monday 27-05-2019

10:30 - 11:00 REGISTRATION

11:00 - 11:30 WELCOMING SPEECH

***Jasna Dimitrijević, The Ilija M. Kolarac Foundation
Milica Lundin, "Orfeus" cultural project agency, Sweden***

11:30 - 13:00 PANEL 1: REPERTOIRE

Issues: The narrow repertoire at the classical stage, commercialism in concert policy, audience flexibility, the alleged crisis of the classical concert.

- Moderator:**
Marijana Dujović, freelance researcher, musicologist
- Panelists:**
Martin Q Larsson, New Music Incubator, Sweden,
Draško Adžić, PhD, Faculty of Music, Belgrade
Sonja Lončar, PhD / Andrija Pavlović, PhD,
Faculty of Music Belgrade/ Faculty of Technical Science
Novi Sad, LP Duo
- 13:00 - 13:30 DISCUSSION
- 13:30 - 14:30 LUNCH
- 14:30 - 16:00 PANEL 2: EXCHANGE and COOPERATION
Issues: Trans-disciplinary/ cross-disciplinary theory and practice, importance and effect of research, solidarity and partnership, cooperation with cultural institutions.
Moderator:
Đurđa Papazoglu, El Sistema Serbia
Panelists:
Prof. Milena Dragičević-Šešić, PhD, UNESCO Chair in Cultural Policy and Management, Belgrade,
Mirjana Lazarević, The Ilija M. Kolarac Foundation /Music Center
Marija Maglov, SASA Institute of Musicology
Snežana Andrić, The Young Ambassadors of Niš
Vladimir Đorđević, The Multicultivator, Belgrade
- 16:00-16:30 DISCUSSION

Tuesday 28-05-2019

- 09:00-11:00 WORKSHOP
Classical performance: Performing while loving your audience.
Issues: The personalized artistic image, professional self-promotion, stage success.
Martin Q Larsson

- 11:30 - 13:00 | PANEL 3: AUDIENCE
Issues: Research on culture/ music participation, fraternizing with the old and with new audiences, new approaches to stage events.
Moderator:
Milica Lundin
Panelists:
Catherine Bradley, senior consultant, Audience Agency UK
Sarah Price, PhD, researcher SPARC, UK
Prof. Predrag Cvetičanin, PhD, Faculty of Arts at the University of Niš, CESK Niš, UNESCO Chair of Cultural Policy and Management, Belgrade
- 13:00 - 13.30 | DISCUSSION
- 13:30 - 14:30 | LUNCH
- 14:30 - 16:00 | PANEL 4: ANIMATION TECHNIQUES
Issues: The most successful techniques of audience animation and development, showcases, the formal character of the classical concert.
Moderator:
Ana Fotev, UNESCO Chair in Cultural Policy and Management, Belgrade
Panelists:
Jasna Dimitrijević, The Ilija M. Kolarac Foundation /Youth Council
Jelena Milašinović, Belgrade Philharmonic
Miloš Jovanović, Muzikon, City Guerilla
Boško Radojković, Guitar Art
Prof. Ljubiša Jovanović, BUNT
- 16.00 - 16.30 | DISCUSSION
- 16:30 - 17:00 | CONFERENCE CONCLUSIONS and RECOMMENDATIONS

**PANEL 2:
EXCHANGE AND COOPERATION**



The Concert Hall of the Kolarac Foundation is regarded as one of the most significant concert podiums in the region and beyond, while the Center for Music as a valuable and reliable production associate. A large number of partners include numerous artists, agents, associations, festivals, competitions, and other organizations. Close cooperation with them contributes to improvement of the concert offer, as well as an exchange of ideas and the development of the network of associates with whom we work.

As an audience development concept, the Music Center designed a completely new and unique interactive program for children called A Little School of Etiquette, How to listen to a concert, intended for children from 5 to 12 years of age, which has been successfully realized since 2011. Within this program we also published a printed brochure, a music quiz for children, as well as three music editions on CDs.

Within the frame of partnership with a private fund, The Art Links Music Center organizes annual concerts of the most promising young artists in the Concert Hall. This New Year's concert is the promotion of their first CD and a concert tour of Serbia.

The lack of funding is the main problem at the moment. The realization of the programs is very difficult. Due to our goodwill and readiness, and broad experience in the realization of good programs with a low budget, we have maintained the programs for many years now. We will keep that trend in the future, and will be open to all kinds of projects and support dedicated to helping young musicians.

Marija Maglov, musicologist, junior researcher at the Institute of Musicology, Serbian Art and Science Academy (SASA):

WHY AND HOW IS ACADEMIC RESEARCH ON MUSIC IMPORTANT FOR AUDIENCE DEVELOPMENT?¹⁰

Speaking about “research” and “audience development” would, in most cases, bring to mind various studies undertaken with the goal to gather data about the audience attending specific kinds of (music) events, to understand its preferences and to develop strategies of drawing wider (or more varied) audiences. The research that will be in the focus of this paper doesn't necessarily have audience development as its subject. Rather, I would discuss how research on various subjects in the field of interdisciplinary musicological studies, as well as its presentation, could contribute to audience

10 This text is written within the project Serbian Musical Identities within Local and Global Frameworks: Traditions, Changes, Challenges (No. 177004) funded by the Ministry of Education, Science and Technological Development of the Republic of Serbia.

development itself.

Some of the characteristics of academic research on music and projects led by research institutions could be identified as follows: 1) producing knowledge, 2) disseminating knowledge, 3) introducing new topics and repertoire, 4) initiating inter/transdisciplinary cooperation, 5) developing international cooperation – research abroad. While other goals could be added to this group, these five have been chosen to be mentioned in the context of discussing audience development. More specifically, I will explain how these chosen characteristics of research could benefit audience development on the examples of three different projects in which collaborators of The Institute of Musicology of SASA (The Serbian Academy of Sciences and Arts) were engaged.

CELEBRATING 70 YEARS OF THE INSTITUTE OF MUSICOLOGY OF SASA

In the autumn of 2018, a series of events was presented to mark the 70th anniversary of the establishment of The Institute of Musicology of SASA, in cooperation with The Gallery of The Serbian Academy of Sciences and Arts, The Serbian Radio Television and The Kolarac Concert Hall. In total, three concerts were prepared: 1) Serbian traditional spiritual and folk music, 2) solo and chamber music by Serbian composers, 3) a concerto by Serbian composers. The series of lectures by The Institute's researchers covered various topics, from music and theater, to concert life in the first half of the 20th century, to church chant and music in private life in the 19th century, among others.¹¹

Given that Serbian music is generally not often included in repertoires, these concerts were a rare opportunity for audiences to be introduced to important works from this cultural environment. A variety of programmes and the introduction of significant works is an important factor for drawing audiences to concert halls. In view of that, the introduction of the new repertoire came from the institution which has as one of its main goals the preservation and research on domestic compositional production, as well as its introduction to the audiences. On the other hand, producing and distributing knowledge and information in public spaces is seen here as one of the key factors of audience development, since for many people topics

11 Two international conferences and one guest lecture were also part of the programme. Programmes of concerts and lectures could be found in: Ivana Medić, Katarina Tomašević, Miloš Marinković (eds) *Zvuk i reč: 70 godina Muzikološkog instituta SANU*. Program proslave. [Sound and word: 70 years of Institute of Musicology SASA: Festivities programme]. Muzikološki instituta SANU, Beograd, 2018.

“around” music are the first step towards music itself. In other words, by providing enough education and information on music topics, the audience could have more facts to draw upon (and thus become more interested) when deciding to engage in music activities and events.

THE QUANTUM MUSIC PROJECT¹²

Projects that connect art and science and aim to present scientific discoveries through artistic expression are developing in different areas, getting more attention and funding. The “Quantum Music” project, led by the Institute of Musicology with partners from Serbia, Slovenia, Denmark, the UK, Singapore and the Netherlands, is one such endeavour. Extensive activities around this project included the production of a new instrument (the hybrid piano), new repertoire, scientific exploration of topics (both from science and the humanities), thus covering the production and dissemination of knowledge, introduction to new topics and repertoire, and finally, transdisciplinary and international cooperation.

As could be seen at many concerts given by LP Duo (key performers of this project), the audience that attended these events was very much diverse, and it was not the regular audience of, for example, The Kolarac Concert Hall. In that sense, the introduction of new topics and repertoire, as well as an elaborate multimedia artistic presentation proved to be important factors in attracting audiences not necessarily accustomed to classical music in the traditional sense.

UNESCO CITIES OF MUSIC AND THE DEVELOPMENT OF THE MUSIC SCENE¹³

As the third and final example, I chose a comparative project which I carried out in Germany. It is illustrative because it shows how experiences and knowledge acquired abroad could be used to enable further development and application back home. This study was not designed with classical music audiences in mind, but dealt more with popular music. However, the first

12 This project was co-funded by the European Union Creative Europe programme. More on partners and activities within the project at: <http://quantummusic.org/>. Also: Ivana Medić (ed), Musicology No. 24 (I/2018) Quantum Music. Institute of Musicology SASA, Belgrade.

13 Part of the research carried out in Germany (October to December 2018) was made possible thanks to the DAAD Short-term research grant for a three-month study visit at the Hochschule für Musik, Theater und Medien, Hannover.

thing that was noticed was that in the presentation of German UNESCO Cities of Music, Hannover and Mannheim, all music genres were represented equally. Information on pop, rock, jazz music is given alongside that on classical or new music.¹⁴ This inspires thinking in the direction that strict divisions among genres and the development of the classical music audience exclusively are not as productive as the development of music audiences in general. Of course, this does not mean that every music scene is developed in the same way or by the same team, but bearing in mind the divisions that exist in a local music context, it would be beneficial to think of other, more inclusive approaches to audience development. In this short overview, we should also note that one of the striking differences between the local music scene and that of Hannover, for example, is the existence of places for young musicians to practice and record their music (as in Musikzentrum, Hannover). While making efforts to attract audiences, and offering content that would be of high quality, interesting and sufficiently well presented is certainly of crucial importance, it should not be forgotten that practicing music is the most direct way to engage future audiences and nurture the music culture.

Academic research on music provides constant, qualitative sources of information on music of various genres, and research institutions such as The Institute of Musicology also engage in presenting the results of research to a wider audience, maintaining its educative dimension in a public space. Thus, while discussing audience development and research, we should consider not just how to examine the existing audiences and strategies of their development, but also interdisciplinary musicological research which serves as a source of much information on music for the audience itself.

Marija Maglov (1989) is a Junior Researcher at the SASA Institute of Musicology and PhD candidate at the Department of Musicology, Faculty of Music, Belgrade. Her main interests include studies of music and the media, the music industry, contemporary and 20th-century music practices. She has taken part in several national and international conferences and round tables, and published papers in different editions, as well as the monograph *The Best of: umetnička muzika u PGP-u* (2016). In 2018, she was awarded DAAD Short-term research grant, for the research project carried out at Hochschule für Musik, Theater und Medien, Hannover. She is a collaborator with the Centre for Popular Music Research, Belgrade, and the secretary of the *AM: Journal of Art and Media Studies*. See more on: [my.academia.edu profil](http://my.academia.edu/profil)

14 This could be seen at the official sites of UNESCO Cities of Music Hannover (<https://www.hannover.de/UNESCO-City-of-Music/Wir-sind%C2%AD-City-of-Music>) and Mannheim (<https://www.visit-mannheim.de/en/culture-festivals/unesco-city-of-music>).

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