



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*







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## AUDIENCE DEVELOPMENT WITHIN CLASSICAL MUSIC

*BRINGING CLASSICAL CONCERT  
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## **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 Dragićević-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**

## LIST OF PARTICIPANTS WITH AFFILIATIONS AND BIOGRAPHIES:

**Marijana Dujović**, freelance researcher, musicologist  
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**Milica Lundin**, pianist, culture manager, owner of the Orfeus agency for culture management in Stockholm



<http://www.orfeuspiano.se/biography/>

**Catherine Bradley**, senior consultant at The Audience Agency in Manchester, UK <https://www.theaudienceagency.org/our-team/catherine-bradley><https://www.theaudienceagency.org/our-team/catherine-bradley>

**Sarah Price**, PhD, researcher at SPARC with the University of Sheffield, UK <http://www.sparc.dept.shef.ac.uk/people/uaca-research-associate-sarah-price/>

**Prof. Predrag Cvetičanin**, PhD in the Sociology of Arts, professor at the Faculty of Arts of the University of Niš, CESC in Niš and the UNESCO Chair in Cultural Policy and Management of the University of Arts in Belgrade <http://www.artf.ni.ac.rs/eng/predrag-cveticanin-ph-d/>

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**Boško Radojković**, guitarist, guitar professor, founder and director of the Guitar Art festival/guitar school <http://www.gaf.rs/en/info/staff/>

**Prof. Ljubiša Jovanović**, flutist, professor at the Faculty of Music of the University of Arts in Belgrade, founder of the BUNT festival, president of the Camerata Serbica orchestra, artistic manager and conductor of Children's Philharmonic of Belgrad <https://ljubisaorfej.com>

This publication is the result of a conference on audience development within classical music held in Belgrade on 27-28 May, 2019. The texts before you are written by panelists and active participants of the conference and in most cases they represent a written version of what was said at the event. Other texts are related to the practices and experiences of those panelists who have already written about these particular subjects before and presented their thoughts in a similar manner at the conference. The organizer and host contributed with some written materials and pictures of the event. Short biographies of the panelists are available as attachments to the texts or in the form of links to their professional websites.



## CONFERENCE

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

**Domain:** Classical music: audience development  
**When:** 27-28 May 2019  
**Place:** Belgrade, Ilija M. Kolarac Foundation, Little Hall,  
**Language:** English  
**Partners:** Orfeus Culture Project Agency, Ilija M. Kolarac Foundation  
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**Timetable:** From the official program

## INTRODUCTION

**Jasna Dimitrijević, The Kolarac Foundation:**

### **WELCOME TO THE CONFERENCE “BRINGING THE CLASSICAL CONCERT BACK INTO THE SPOTLIGHT”**

At the beginning of this year, together with the Orfeus agency from Sweden, The Ilija M. Kolarac Foundation started planning the conference on audience development within classical music in the hope that it will bring some of the main Serbian actors from the field of classical music and some European experts under the same roof. We are here today to explore the new ideas and initiatives with the desire to promote this art form and draw the attention of the general public to this subject. During the next two days, we will attend and participate with questions and comments in 4 panels. We have two experts from the UK, Sarah Price and Catherine Bradley, and two from Sweden, Martin Larsson and Milica Lundin among us today. We also have here two of our leading experts and researchers, professor Milena Dragićević Šešić and professor Predrag Cvetičanin. For the second day of our conference, we have planned a workshop for young professionals and students from the field of music and drama (others are welcome too) where we will try to give them some practical advice and go through some exercises which could help them in their future pursuits.

We wish to extend our thanks to those who have helped putting this conference together: The University of Sheffield, The Ministry of Culture and Information of the Republic of Serbia, The Embassy of Sweden in Belgrade, Tetra Pak, the Diplomacy and Commerce magazine, and especially Milica Lundin from the Orfeus agency, who approached us in Kolarac with this inspiring idea. Thanks also go to Katarina Živanović, whose consultancy was extremely valuable during the planning process. Warmest thanks to all of you who agreed to participate as panelists and dedicate your time and work to this topic, and also to all of you who have taken an effort to attend the conference. You are all very welcome and please, enjoy the conference.

## **Milica Lundin, Orfeus agency: WHY THIS CONFERENCE?**

What is audience development? On the website of The Audience Agency of the UK one can read that audience development includes all those activities that can be applied in order to meet the needs of potential audiences and help develop an ongoing relationship with already existing audiences.

In November 2018 the Belgrade BUNT festival organized as a part of their program a one-day conference on the subject “Music in Today’s Society”. Its two panels opened many questions and gave rise to numerous ideas. Although the subject was music, most of the panelists felt it called for talk of classical music. I felt that we classical musicians are the most worried professionals in the cultural field. We constantly lament the unjustifiably low status of our branch, the “aging” of our audience and the emptiness of our concert halls.

Why is the situation in the field of classical music this frightening, and what are our common worries, were the issues I started contemplating on. It seems that there is an undeniable need for a forum where we could discuss our concerns and see if there is something we can learn from one another or from those abroad who are successfully dealing with these kinds of problems.

Ever since January 2014, when the provocative article of Mark Vanhoenecker in the Slate magazine appeared under the title: “Requiem: Classical Music in America is dead”, the polemics about the topicality of classical music culture haven’t stopped. The disclaimers which emerged in American and European press defended classical music and opera equally zealously. William Robin (“Classical Music isn’t Dead”, The New Yorker, January 2014) responded by quoting the musicologist and pianist Charles Rosen: “The death of classical music is perhaps its oldest continuing tradition”. Yes, we can agree that classical music has to be defended in every decade with the same argument: The vitality of classical repertoire through generations is the greatest proof of its quality.

Is classical music really in crisis, or is it only the classical music event that needs help after all? It is hard to say how much loved and listened to classical music is in this era of cyber audio-libraries and auditoriums. If we disregard the popularity of famous classical halls and concentrate on the number of sold tickets for average classical music venues, the statistics are shedding some light on this problem. Although it is listened to at home (according to cyber portals and their vague statistics), it seems that classical music events all over the world are being more and more reduced to elite/

subcultural happenings of interest only to professionals and to an elderly audience. Opinions on the relevance of classical music and the modernization of classical concerts are also very different. Some orchestras and concert halls are very successful in targeting this. Others are clinging to a traditional stage concept established as far back as the 19th century.

What is classical music? Let me quote the same William Robin from *The New Yorker*: “This is a nonprofit enterprise that has endured from the era of church and court through aristocratic patronage, arriving to the modern time by convincing democratic governments and wealthy industrials that it was worth funding”.

Opera has gone through a tremendous rejuvenation process in the last decade: from a form of art scarcely listened to, poorly sponsored and utterly aged in its concept, through transdisciplinary cooperation with fresh-thinking, innovative creative forces borrowed from other art disciplines (drama directors, costume fashion designers, film and TV technicians and stage managers of all kinds) to a fresh, provocative art form in tune with the demands of new young audiences.

Why can't we classical musicians learn how to do that? What do the other musical genres do better than we do? All of us may not have a national research center similar to The Audience Agency within our reach, or in our own local community. But the important thing is that research exists: There are experts even here among us, who are already researching in the field of audience development. We only need to hear them out and try to apply their recommendations. So let us stop lamenting and get into action. There is a lot to be done. The work can start now.

## PANEL 1: REPERTOIRE

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**Questions:** *The “issues” with classical repertoire: Do professional lists of obligatory repertoire alienate the listeners? What are the reasons for narrow repertoires on the classical stage: conventions, commercialism within classical music management, a lack of flexibility of the classical audience or other? How big is the impact of commercialism on classical music? Is it only the classical music event that is in crisis, or is classical music suffering too?*

**Martin Q Larsson**, Swedish musician, composer, activist, founder of the New Music Incubator and Swedish Composers’ Radio:

## **SYMPHONY**

### PRELUDE

*“the only reason for bringing together works of art in a public place is that they produce in us a kind of exalted happiness. For a moment there is a clearing in the jungle: we pass on refreshed, with our capacity for life increased and with some memory of the sky.”<sup>1</sup>*

If we truly wish to understand the inner mechanics of audience development and engagement, we must first ask ourselves the question

"Why?". Why do we programme one piece of music, and not another one?

For a composer, repertoire is of course essential. The idea that composers as contemporary artists have the possibility to contribute with something essential to society, that cannot be expressed in any other way. Balancing our ancient national heritage with contemporary historic and newly composed pieces, taking into consideration aspects of gender, nationality, class and background of the composer in the given context. Judging from the current repertoire performed by orchestras of the Western world, however, the best characteristics a composer could have are to be male, German and dead for 200 years.

Then, why do we want to perform live music at all, new or old?

Is the aim of our activities to enlighten and improve ourselves and other citizens, young and old, to make us better and happier humans, using art as a tool (1835)?

Do we have an aesthetic view of art for its own sake – *l'art pour l'art* – meaning that the fact that we present an artwork to an audience is reason enough, and no further argumentation is needed (1920)?

Or can it be that we want to challenge or reinforce power structures in society by performing a piece of music; to use live performed music as a unifier or divider of people, classes or audiences (1990's)?

And finally, why do we want people to come and listen? Do we really want everyone to come to the concert halls, or just the ones who are prepared to learn and follow the unwritten rules/rituals?

Is there a difference between institutional and grassroots concerts? How much do we listen to the wishes or demands of the audience, do we prefer to guess/make choices for them, or do we just accept the choice of the conductor (or his agent)?

Which parts of the classical music world are really essential to humans the world over, and which parts are just things we usually do, not really asking ourselves why?

## 1ST MOVEMENT - ALLEGRO

My name is Martin Q Larsson, I am a composer and musician, and I currently work as director of a culture incubator in Alby, south of Stockholm. Before that, for seven years I was President of the Society of Swedish Composers (FST). During these years, I had many conversations with concert hall directors, about repertoires, audiences, and what they liked and disliked. Did Swedish orchestras play too much or too little contemporary music, did their audience hate or love contemporary/Swedish/classical (German) music, and was there anything anyone could do about it? After



some time – feeling these conversations produced more guesses than figures – FST wanted to turn opinions into facts, and initiated a statistical survey on the repertoire of 18 orchestras and 5 opera houses in Sweden, for the season 2014/15. As we wished to get a proportional presentation of the collected Swedish national repertoire, we counted minutes, rather than pieces (a 7-minute piece by a living female composer does not equal a 70-minute piece by Johannes Brahms).

Altogether, the 18 Swedish orchestras have performed 30 153 minutes of music during this season. Of these, 11.4% were composed after 1985 (using 30 years as a randomly chosen age of a piece still being called contemporary), 10.3% of the music was composed by a living or dead Swedish composer, and only 3.9% was composed by a female composer. In Sweden, where gender equality is rated as very important, this became something of a media bomb.

Concert halls immediately responded by denial, claiming there was something wrong with the numbers, until they understood the source of the statistics was their own general programs. *Aftonbladet*, one of Sweden's largest evening papers, soon published a series of articles on the subject, which was later followed by another series by *Svenska Dagbladet* (Sweden's 2nd morning paper). The Swedish Arts Council had an open discussion on the subject, where one of the department directors expressed her disappointment that in "equal" Sweden, gender equality was not better developed than this.

Since 2015, most Swedish orchestras have developed several programmes and concert series devoted to female composers – new and old – and there has been a massive increase in commissions to female composers.<sup>2</sup>

Last year, The Danish Composers' Society (DKF) conducted a similar survey on the Danish institutional repertoire 2015-2018, and obtained similar results: 11.1% contemporary music, 7% Danish music, and 1.1% music composed by women, living or dead. Currently Norway, Iceland and Finland are working on similar investigations, and Sweden is working on their second survey.

## 2ND MOVEMENT - ADAGIO

Not just advocating change for others, but also trying to lead by example, in 2017 FST undertook to arrange a music festival. Nordic Music Days is the oldest festival for contemporary music in the world. It has been moving around the Nordic countries since 1888, and has only once before

<sup>2</sup> The concert halls claim they have prepared this for a long time, and that it has nothing to do with the survey by FST...

been arranged abroad, in Berlin in 2002. The main difference about Nordic Music Days 2017 was however not that it was performed in Southbank Centre in London, but that it was mainly focusing on audience development and engagement. Our aim was to spread contemporary Nordic Music to an excited British audience, and our choice of venue fell on Southbank because Southbank Centre "passionately believes the arts have the power to transform lives. We also believe that the arts must be available to all of us – and this lies at the heart of all we do".

Under the guidance of the British audience developer and researcher Heather Maitland, we examined and discovered open areas in Southbank, possible (and impossible) spaces, and tried to implement all this in the rigid institutional structure. Our main guiding principle was that the British audience were uninterested in "concerts"; what they wanted was an EXPERIENCE. Something that is inviting, comfortable and challenging at the same time, something that starts the moment you open the door, and ends long after you left. Something to discuss with your friends, something with the power to potentially change your life. We wanted to reach the target group Explorers: people who read books as well as the culture supplement, who practice the violin, or oil painting, or African dance, and generally are interested in anything new. As we wished for pieces to be performed more than once, we only used British ensembles, to perform music by living composers from the Nordic countries.

The festival was divided into three parts: Acoustic music, Electronic music and Workshops. On top of that, in collaboration with British music organizations we arranged a course for music pedagogues, seminars on cultural policy, several workshops with Nordic and British composers and musicians, as well as a "Northern lights lounge", where audience could hang around and devour Nordic electronic music en masse.

In total, 70 freelance musicians and one symphony orchestra presented music by 39 Nordic composers, for 5710 visiting audience members, and 926 online. 38% of the composers were women, and all but one<sup>3</sup> were breathing. The festival generated 15 international feature articles, one BBC2 broadcast, 35 web publications, and ended with a public concert in Helsingborg, Sweden, 6 months later, where the pieces conceived through the workshops were performed.

### 3RD MOVEMENT – SCHERZO

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Another, more experimental move towards new aspects on the

3 We allowed the Finnish conductor Esa-Pekka Salonen to perform a piece by Jean Sibelius, as music by both of them had been presented at earlier Nordic Music Festivals.

repertoire and audience engagement is the New Music Incubator. In short, you take 20 composers, musicians and sound artists from different countries, and place them in a conference facility or a similar venue in the countryside or a forest. Every day, in groups, they create new pieces in collaboration, with premieres on the evening of the same day. New groups are created every day; nobody works with the same person twice. Six months later, they meet again for a public concert in a European city. NMI has many effects on the participants, but more than anything it builds strong international networks, and since 2008, 152 professionals from 26 countries have been part of this project, resulting in a myriad of new international interdisciplinary collaborations, projects, ensembles and performances.

Currently, New Music Incubator 2.0 is being planned, extending the idea to including a test audience as well, that will be able to respond to, challenge and develop whatever is presented by the musicians involved.

#### 4TH MOVEMENT – FINALE

Hopefully my little exposition has evoked more questions that it has given answers; as the American poet Nancy Willard puts it:

*"Answers are closed rooms; and questions are open doors that invite us in."*

**Martin Q Larsson**, biography:  
<http://www.martinq.com/>

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**Draško Adžić**, PhD, composer, senior lecturer at the Faculty of Music of the University of Arts in Belgrade:

#### **ABOUT THE KEY QUESTIONS OF THE CONFERENCE**

##### 1. DO PROFESSIONAL LISTS OF OBLIGATORY REPERTOIRE ALIENATE THE LISTENERS?

When comparing ourselves to classical music audiences in Western European countries we need to bear in mind a very specific trait of the average Serbian listener. One of the key problems here is that we lack the musical tradition that the West has had for centuries. Just at the very beginning of the Renaissance, Serbia fell under the occupation of the Ottoman Empire,

losing connection with the social and artistic development of Europe. It is only around the middle of the XIX century that our classical music tradition begins in earnest.<sup>4</sup> Therefore, Serbs do not have the capacity to perceive classical music as their tradition as much as the West does, it is not a part of their identity. Some of us do, namely professionals, true music lovers etc., but nationally – classical music is not a part of the Serbian heritage.

Let me illustrate. A few years ago, one of my pieces was performed in Amsterdam. There, I was given accommodation in the house of a well-off middle class elderly couple who were not professional musicians. The gentleman was a retired chemist and his wife had something to do with the church, so, they officially had nothing to do with music, although they did have a baby grand piano on the ground floor. The thing that struck me was the fact that one day I could distinctly hear the sound of chamber music being performed in the house – and it wasn't a recording. What I witnessed for the first time in my life was only a simple case of domestic playing by amateurs, something that virtually does not exist in Serbia.

Another example is a photograph which my friend, an organist, took in Switzerland. It is a photograph of a room in a basement of a residential building and the room was turned into a music room. Several tenants of the house discovered that they had a similar passion for music and invested into buying a baby grand piano, music stands and several other instruments. Although the purchasing power of an average Serb is way below that of a Swiss, it is still impossible to imagine neighbours in a residential building in Belgrade teaming up to renovate a basement room and buying at least a modest 100-euro keyboard in order to enjoy playing music.

Furthermore, there is the matter of non-existent music patrons in Serbia. As in any other country, there are rich people in Serbia but they do not feel the need to invest in music. Specifically, they don't have the incentive to invest since the system of tax deduction still hasn't developed in Serbia.

In order to have an appreciative audience, that audience needs to be educated – and at this point we simply do not have an educated audience. I have been working with composition students for eight years and during preparatory classes before the entrance exams, I often ask prospective students about the modern or more recent music they listen to. As a rule, it always boils down to Ravel, Debussy and Prokofiev. So, future professionals deem music which was composed over a century ago to be modern. This only points to enormous problems in our schooling system.

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4        However, it is important to state that here I am discussing the western music tradition and not the rich Byzantine vocal music tradition that has existed in Serbia since the Middle Ages.

To get back to the question – Do professional lists of obligatory repertoire alienate the listeners? The answer is Yes and No, because the small audience that exists is fairly loyal, but engaging younger audiences might prove difficult for several reasons:

- *you can't have a young classical music audience and you don't need one. There is a saying in Amsterdam: "Only people with grey heads go to Concertgebouw, but they are always NEW grey heads." The average audience age there is 65 – when intellectuals, who are the kind of people that strived to better themselves in life, reach a certain age, they develop an interest in classical music because they can sense it satisfies their spiritual needs more than any other music can.*
- *when reaching out to younger audiences, one has to bear in mind the question of investment – it takes time, effort and willingness to appreciate classical music. In addition, there is also the matter of the shortening of the attention span in humans, closely connected with the phenomenon of instant gratification, which is a key feature of consuming content in younger generations.*

## 2. WHAT ARE THE REASONS FOR NARROW REPERTOIRES ON THE CLASSICAL STAGE?

While preparing for this conference, I went through the website of the Berlin Philharmonic, wanting to see how diversified the selection of composers in their annual programme was. Though it fairly is, I noticed that all the major events, concerts with leading conductors and soloists, the concerts which go on international tours, all feature around 15 composers.

Why is that so? Why do we, when we say "classical music", immediately think of only a confined number of composers throughout history? That number is around 34. Compare that to painters, sculptors, writers etc., and you will see it is a disproportionally small number of people for a period of more than 400 years. So, again – why?

We can perceive music as energy, which it quite literally is – acoustic energy. Or more precisely – aesthetically organized sound waves. The composers whose music still gets performed long after they passed away must have somehow discovered a sequence of notes which creates an energy which lasts and which can stand the test of time. And that, for some reason, is extremely difficult to achieve – to make musical energy that people like to come back to, over the ages.

### 3. HOW BIG IS AN IMPACT OF COMMERCIALISM ON CLASSICAL MUSIC?

I suppose it depends on the level of development of the audience and its taste. In smaller communities, the audience wants to listen to familiar music, so the programming tends to cater to their taste, whereas in huge urban areas, people are more open to discoveries (and generally more open to everything). On the other hand, it's a very profit-oriented world out there, so commercialism is inevitable. As an illustration, due to high costs of orchestras, rehearsal time is becoming very limited. There is an example: Isidora Žebeljan was commissioned a violin concerto by the Stift festival in the Netherlands with Daniel Rowland as soloist. She was given only two rehearsals. For a concert which lasts around 24 minutes and for music which is not easy to rehearse, it is scarcely enough time.

When it comes to finance, Serbia's music taste is suffering a lot. Because in order to nurture taste you have to develop it on good examples. People have to HEAR how good something performed is in order to develop critical appreciation. Recordings and Youtube are simply not enough. It is very seldom that the best soloists come to Serbia. And symphonic orchestras almost never. There was the NY Philharmonic in 2010, Martha Argerich in 2002. Some other classical stars were Mitsuko Uchida, Lugansky, Berezovsky, Kissin, Zubin Mehta, and maybe a few more, but the list practically ends there. On the other hand, Montenegro has managed to bring Yuja Wang to the KotorArt festival and they will do it again this year (2019). Why is Serbia not capable of doing the same?

There are some other aspects of commercialism. For instance, efforts to make classical music more appealing and relevant. The example may be the promo video for the Blue Hour CD (Deutsche Grammophon) featuring works by Brahms, Weber and Mendelssohn performed by Yuja Wang and Andreas Ottensamer. The production team tried to make it appealing and modern and I can appreciate the effort, but the symbiosis of music and the setting of the video, which resembles an underground techno venue, is not really organic.

There is also the tendency for orchestras to play film music in concerts, and that is catering to common taste. For example, the Royal Philharmonic Orchestra (UK) went on a tour with the soundtrack for Star Wars by John Williams.

Besides that, there seems to be an invasion of pop iconography on the classical music stage. There was a concert at Carnegie Hall last year and the soloists were Yuja Wang and Martin Grubinger. It is an understatement to say that Yuja was dressed like Beyoncé.

#### 4. IS IT ONLY THE CLASSICAL MUSIC EVENT THAT IS IN CRISIS, OR IS CLASSICAL MUSIC SUFFERING TOO?

I have already talked about the energy that certain pieces seem to posses and that is the reason why people like to listen to them over and over again. That energy, which has always been rare and difficult to produce, has now become even more endangered. Audiences have always listened to living composers, but with the onset of integral serialism that has changed dramatically. The music has become totally controlled, there is nothing left to explore other than sonorities and timbres, it has started to lack surprises and discoveries – the key features which make art appealing. Therefore, classical music IS suffering and the repertoires are narrow because there isn't enough contemporary music that people want to listen to.

**Draško Adžić**, biography:

[http://www.fmu.bg.ac.rs/katedra\\_zakompoziciju\\_i\\_orkestraciju.php](http://www.fmu.bg.ac.rs/katedra_zakompoziciju_i_orkestraciju.php)

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**Sonja Lončar**, PhD, pianist, professor at the Faculty of Music in Belgrade, Department of Chamber Music, performer in LP Duo

**Andrija Pavlović**, PhD, pianist, senior lecturer at the Faculty of Technical Science in Novi Sad, Department of Arts and Design, performer in LP Duo:

#### LP DUO AND THE REPERTOIRE CONCEPT

LP duo has been performing since 2004. They started as classically oriented pianists. During the time of deepening of their interests, they explored not only the domain of repertoire, but also the ways of connecting both their music and their performance with science (to be exact: with quantum physics<sup>5</sup>). Gradually they became a rare example of celebrated performers, who erase the boundaries between classical and popular music.<sup>6</sup>

The interest in contemporary music repertoire dates back to their studying days, when it was not always appropriate for a student, as they said, to play at the examinations the music of the late 20th century, especially contemporary pieces. Inclusion of the contemporary repertoire in their

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5 LP duo is member of project 'C quantum music'. For the purposes of this project they perform on specially constructed hybrid pianos. More about this project on: <http://quantummusic.org/>

6 Both members of LP duo are involved in popular music, Sonja Lončar as a member of band *Jarboli*, and Andrija Pavlović as a member of band *Ola Horhe*.

concert programs was an issue not only during their studies in Serbia, but also abroad.

The full freedom to choose what to play came after their studies. Still, other problems emerged, such as sporadic complaints that their performances were not appropriate for radio broadcast, because of an extremely modern repertoire. So, they realized that they had to influence the audience somehow and educate them at the same time. At first, they decided to animate an audience without practical musical education, in particular: close friends, relatives, neighbors etc., and invite them to join the LP Duo concerts. After some time, a group of educated musicians joined the circle of followers and started to support their work. Also, they became recognized as authors of music for several theater performances, which brought them a new category of audience.<sup>7</sup> The key to their success is that they are an atypical chamber ensemble performing often out of concert halls, which is also rare.

The audience of LP Duo represents a mix of people, on every level. They achieved the almost impossible goal of gathering up people of different ages and different musical tastes in one circle of followers. That was achieved thanks to their parallel presence in the academic classical circles/society and at the same time in the domain of popular culture.

Both performers of the Duo work as teachers. In their pedagogic work they often instruct their students, future musicians and performers, to form their performing concept as early in their career and as clearly as possible. They strongly believe that what you have been taught at school, in respect of genre, doesn't necessarily have to be what you pursue later on in your career. But the concept of a performer as a stage personality with a certain appearance, marketing program, vision of oneself, way of addressing the audience, one's repertoire, must be unique, understandable and clear. This is especially important for those who intend to perform contemporary and experimental music.

**Sonja Lončar**, biography:

[http://www.fmu.bg.ac.rs/katedra\\_zakamernumuziku.php](http://www.fmu.bg.ac.rs/katedra_zakamernumuziku.php)

**Andrija Pavlović**, biography:

[http://www.scen.uns.ac.rs/?page\\_id=10381](http://www.scen.uns.ac.rs/?page_id=10381)

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**Marijana Dujović**, moderator, freelance researcher, musicologist:  
**SUMMARY OF PANEL 1**

The 1st panel of the conference was dedicated to issues of musical

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<sup>7</sup> Their own music could be described as connection between classical and popular music. More on: <http://www.lpduo.com/>



repertoire on the classical concerts of today. The panelists were two composers from different countries (Sweden and Serbia) and two performers in a famous duo with a modern performing concept.<sup>8</sup> The topic of the status of contemporary music in concert halls dominated the discussion. We talked about the reasons for narrow repertoires, and the presentations of the panelists showed us that we could still feel a huge impact of convention and commercialism directly influencing programs of classical concerts.

Many cultural institutions and organizers of classical music concerts do not wish to put themselves at the risk of setting a contemporary piece on the repertoire. Contemporary music, and even music from the 20th century, is in this context treated as an experiment. Most of the time experimental program could affect the profit, so a 'safe' repertoire familiar to a majority of audience is a safer choice. Performances of contemporary music often cost much more than performances of famous pieces from the past, because of the authors' fees and the copyrights.<sup>9</sup> Another problem with contemporary music and its performance, as we found out from our panelists, is the inclusion of work of modern local composers in the repertoire. It seems that even if organizers are willing to put something modern on the repertoire, it is more often the music of contemporary authors from abroad than of a local author. Gender equality is another problem of today. Female contemporary composers are not presented on the stage nearly as often as their male colleagues. Why? We could not find a simple answer to that question. Classical music did earn its status thanks to the timeless quality of old masters, so that is not arguable. But the overexposure of timeless old masters has in many countries resulted in a lack of familiarity of local people with their national musical heritage.

The **questions** from the audience to the panelists were: How do we respect the tradition and at the same time promote new music, when we have different audiences for those two? Are we forgetting to ask the audience what they really want and trying instead to impose on them what we think they want and need?

In a joint discussion between the panelists, the audience and myself, we tried to find some way of representing contemporary music to a larger audience. Here are some **concrete suggestions**:

1. For composers: Commissions of newly written music happen rarely. Do not expect huge symphonic orchestras and opera houses to perform contemporary music that often. For institutions of this kind, performance of contemporary music could be risky on many levels. It is better to focus on chamber music. Write pieces for solo

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8 The biographies of the panelists are available on the links at the end of publications.

9 Most of the countries have similar laws about composers' rights: 70 years after the death of a composer, the author's rights are not active, so performers/organizers don't need to pay fees.

- instruments, vocalists and chamber ensembles, for it is much easier to organize performances of this type than of some monumental type.
2. For performers: Try to think out of the box. Move away from traditional concert halls and find some spaces which do not necessarily have a concert function or a stage. This way you may be able to attract some audiences which usually would not come to a concert hall. It is good to develop a complete concept of the performers' image, stage, dialogue with the audience, personality of the performer, if you intend to perform strictly modern music.
  3. For all of us: Try to involve music in your everyday life. Not only by listening to it, but by performing it at home with family and friends as well. Performances with smaller, non-official musical groups can give you huge freedom in researching and discovering contemporary music. Amateur musical activities where people perform purely for pleasure can do as much for popularisation as a professional stage.
  4. For researchers: Repertoire makers should be constantly reminded and stimulated to correct their repertoire lists and programs. Half foreign and half national repertoire would be ideal.

**Marijana Dujović**, biography:

<https://www.linkedin.com/in/marijana-dujovi%C4%87-978341187/>



## PANEL 2: EXCHANGE AND COOPERATION

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**Questions:** *Transdisciplinary theory and practice: What can a classical stage manager learn from other stage art form colleagues? How can research, statistics and experiments help to understand the complexity of stage art management and improve it? What are the most beneficial ways of collaboration and exchange between civil society organizations, research centers, and educational institutions in this field? How do we empower solidarity and partnership between professionals within different genres/the same genre?*

**Prof. Milena Dragićević-Šešić, PhD, head of the UNESCO Chair in Cultural Policy and Management/ professor at the Faculty of Drama of the University of Arts in Belgrade:**

### **TRANS-INSTITUTIONAL COOPERATION IN THE SERVICE OF SERBIAN MUSICAL CULTURE**

I am going to address the topic of exchange, partnership and collaboration from the standpoint of music policies as public policies, in an attempt to investigate to what extent public policies stimulate partnership, exchange, research, interdisciplinarity, transdisciplinarity. Because, this should be their role. When we speak about cultural policy, we usually address funding, but we should speak on much broader topics: about programs, the mission, the vision. So, the aim of this paper is to reflect on the state of the art in the music realm of Serbia, particularly its value chain: education, production, dissemination and promotion, and how all of this should be interlinked.

Which are the public policies (cultural, educational, or other), that are relevant in the process of establishing a healthy and sound music life as part of well-being of a community and society? Are the existing attitudes

towards music and music policies shaped by the state or by city policies? It would be important for different cities in Serbia to have distinct music and cultural policies, and to succeed in connecting the main actors in the field and making them collaborate, in developing partnerships, preventing them from staying isolated within their disciplinary borders.

The principal instruments and measures of cultural policies are calls for projects, and they are pretty conventional.

Let us instead take a brief look at the music institutions. When we speak about the key actors in the field, my feeling is that public culture institutions should be more responsible, because they use public funds. On the other hand, NGOs, civil society, choose to be responsible. But they act in specific subdomains. Also, they cannot be blamed if they fail because they don't usually get enough support to act in a more systematic and comprehensive way.

In Serbia, if we compare the music art field with the domain of theatres and museums, music is probably the smallest cultural system with the smallest number of institutions. What's lacking in the music field of Serbia? A lot of things! For example, the area of artistic music doesn't have its archive, a music and sound archive, or rather a national phonothèque (called differently in different countries). This is the only traditional art field lacking an archive. There are no music museums or a Music Information Center. And all that in a country with the state policy that proclaims national identity and conservation of heritage its priorities. A big mistake, a real scandal even, was to close down the Belgrade Music Information Center, and Yugoconcert, the only music agency too. Both by decision of the Belgrade City Government. There is no other area of arts where such important public institutions have been closed down. It certainly shows what is lacking here: solidarity. It seems that when it comes to defending their own institutions, music professionals in Serbia lack solidarity, advocacy skills, and self-organization. There are many other components lacking in the music value-chain.

Of course, some private institutions in Belgrade cover the "empty spaces": Guarnerius concert hall, Madlenianum opera and theatre. From time to time they show initiative for some good activities. But we have only a few cities, besides Belgrade, with music institutions. So, if you compare Serbia with Romania, a neighboring country, we see a huge difference related to the public institutional system (12 operas in Romania, and only 2 in Serbia).

To what extent has cultural policy accepted music as a cultural identity base? How important are anthems for instance? Are state ceremonies accompanied by music of national composers? What is the place of Mokranjac, Hristić, Slavenski in the Pantheon of Serbian culture? Or, are we still sticking more to literature, to words and far less to music regarding national identity? There is a lot to be done in that respect, but it is again up to the music

professionals to develop, create and advocate it.

The National Council of Culture, which has been non-operational for the last two-three years, had two important composers among its members: Isidora Žebeljan and Ivana Stefanović. Both have often raised some important issues: of the state of the music system, of music education, the popularisation of music, of the music market and the promotion of contemporary classical creative music. Their papers about these subjects can still be traced on the website of the National Council for Culture. But nothing has been done as the Ministry of Culture has never taken seriously the role of the National Council for Culture. This we can call the politics of indifference: they don't care.

When we speak of the musical field in Serbia, we can distinguish several parallel value chains, which is also a very rare case, compared to other art fields. Popular urban music has its own value chain. Popular folk music – another. Classical creative music also has its own, as well as jazz. And they can hardly go together or fuse. Sometimes, in some media, you can find on the same page a review of a classical music concert together with a presentation of some popular singer. Now as there are no more critics profiled for classical music (or rather rare ones), music promotion in the media is done mostly for popular music.

The Serbian phenomenon of neo-folkloric culture, the so-called “turbofolk” has its own value chain, its own media, production houses, educational system, and so on. On the other side, there are new listening practices, promoting the creation of spaces for common listening, where urban sounds are used as political acts. These spaces of turbo-folk and common listening, and these artists never gather together. In most cases they haven't even heard of each other. Recently, the musical community of creative classical music was very much surprised by the nomination of the new director of the Belgrade Festival Center. They had never heard of him, because he belongs to the, for many people quite distant, music value-chain of turbo-folk.

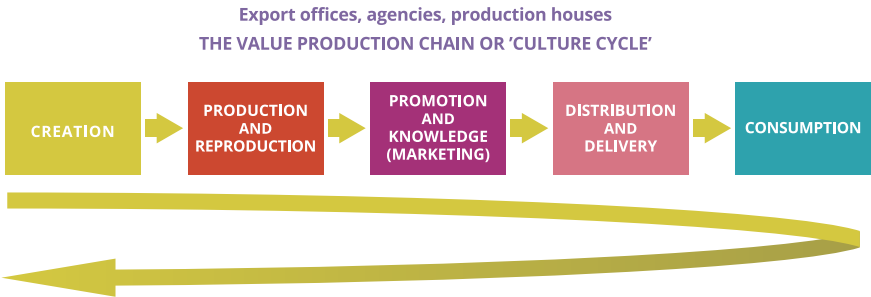
The voice of the public sphere for music can be heard only in very particular places which are usually not known to everyone. When I mention to my students the organization SOKOJ and its debates, public hearings, listening, music, it usually turns out they haven't heard of it. They now know of SOKOJ (the association of musical authors of Serbia) because they learned about it as a collective body for copyright issue, but not as a space for cultural events, for dialogue and debate. Since SOKOJ doesn't belong to the sphere of “their” music.

Now about the audience: the research could and should be done to show who the music audiences are. When my students did research on the

audiences of Belgrade galleries, 95% of the audiences were proven to be visual artists, curators and historians of art. There is no cultural community to speak of. We couldn't find among the thousand people that were interviewed, any musicians, or artists from other fields, not to mention engineers, technicians, or representatives of other professions. So, it seems that even the cultural community itself is divided into subgroups.

A new tendency of cultural policies is to place music in the creative industry realm. Theoretically, none of us can oppose this, because it could provide more jobs, employment, money, etc. Why should we oppose the idea of arts being treated as industry and money making? Because, that usually means that only those forms of art which are already profitable, could be called creative industries. So, my question concerning the main topic of this paper would be: How can we rethink the dialogue between different areas and stimulate creative music actors to establish a comprehensive value chain?

If music would be creative industry - then...



The British concept of a value chain starts with production and ends with consumption. My concept, on the other hand, starts with education, and ends with conservation, heritage and mediation. Why? Music as a creative industry starts with creation, production, and dissemination, with the task of making money. Thus, statistically, if only those areas are taken into account – it is easy to prove that music is a profitable business. Non-commercial parts, education and conservation, as well as mediation demand a lot of public money. They also depend on the work of highly educated professional people. But the value-chain without these parts is incomplete. Mediation/ Music Information Centers are everywhere in the world sponsored by public money. Here in Serbia by SOKOJ, which is very valuable and important, but not sufficient. We can conclude that music still isn't recognized enough in the cultural area of Serbia as an integral part of the cultural sector. It should be integrated more.



So, what I advocate is a lot more intersectoral research that goes beyond research of music audiences alone, or cultural practices of the population. It has to include education, music schools... With whom should they interact? How should they get more integrated in the cultural life of the country? How do they avoid staying in their bubble, isolated from all other processes? Why wouldn't they collaborate with design or craft schools at least? Not to mention high schools which should be much more open for collaboration?

Plus, we need better integration of the public sector with civil society, with organisations like music art projects, such as El Sistema Serbia, Art Link (promotion of young talents), and many others, that are known only within the circle of music professionals. How to link up with other organisations that are devoted to the promotion of theater culture, literature, film, and so on? Why wouldn't literature festivals, like "Crocodile", have their musical section, or other artistic contributions? Thus, the culture community would become more integrated. And only then, in this space, in these circumstances, can music audiences be developed.

One more point: collaboration with civil society should not depend on the free choice and good will of public institutions. Public institutions should collaborate with civil society and it should be an obligatory policy measure. Every public institution should offer its public space for a certain number of days or hours, for civil society's relevant activities without asking for payment. Those public institutions are already paid by public money.

City cultural centers are supposed to belong to the local community and civil society. Instead, they are renting even to those to whom they belong. That doesn't justify their social function. In Serbian provinces this was the main obstacle for the survival of cultural NGOs, not only within the domain of professional musical, but even amateurs' activities. So, on this level I think we need more dialogue between the public sector and civil society, and more openness and solidarity among the key cultural actors from all three sectors.



***Milena Dragičević Šešić***, former President of the University of Arts, Belgrade, now Head of UNESCO Chair in Interculturalism, Art Management and Mediation, professor of Cultural Policy & Cultural Management, Cultural Studies, Media Studies. Member of the National Council for Science (2006-2010). Degrees: D.E.A. Paris VIII 1977, MA of the University of Arts Belgrade

(1981), and Ph.D. in literature and communication at the University of Belgrade (1990). Board member of the European Diploma in Cultural Project Management (Marcel Hicter, Bruxelles); former ENCATC and ELIA Board Member. Adviser to the Minister of Culture of the Republic of Serbia (2007-2008). Commandeur dans l'Ordre des Palmes Academiques (French Ministry of Education Honour) 2002.

**Guest Lecturer** at numerous world universities. **Published** 17 books and more than 150 essays: Vers les nouvelles politiques culturelles; Art management in turbulent times: adaptable quality management and Intercultural mediation in the Balkans (both with S. Dragojević); Culture: management, animation, marketing (with B. Stojković); Neofolk culture; Art and alternative... Member of editorial boards of academic journals; translated in 17 languages. **Expert** in cultural policy and management for UNESCO, European Cultural Foundation, Council of Europe, Pro Helvetia, British Council, etc. Realized and developed more than 50 projects in cultural policy and management (India, Cambodia, Arab countries, Central Asia, etc). See more on: <http://www.culturalmanagement.ac.rs/en/see/cv/milena-dragicevic-sesic>

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**Mirjana Lazarević**, manager of the Music Center at The Ilija M. Kolarac Foundation in Belgrade:  
**PARTNERS OF THE KOLARAC HALL**

The Kolarac Concert Hall produces around 250 different performances in one year. As The Radio Symphony Orchestra is in residence in the Hall, they rehearse every day in the concert hall, and perform in it as well. The other performers throughout the year are The Belgrade Philharmonic Orchestra, The Youth and Music Organization, The National Dance Ensemble Kolo, etc. The Concert Hall is a performing venue for most music festivals in Belgrade such as BEMUS, The Harp Fest, The Guitar Art Festival, and others. The International Jeunesses Musicales Competition has been held in The Kolarac Concert Hall for more than forty years.

The Music Center of The Kolarac Foundation produces in the Concert Hall around 50 programs per year, the other 50 are performed in the Music Gallery – a small concert hall (100 seats)

The programs and activities of the Music Center are performed through different series and cycles, and are dominantly dedicated to developing an audience, and to young artists' career development.

As we all know, the most important thing for the young musician apart from his education and knowledge is concert activities. They should

perform as much as they could to maintain the abilities, as well as to gain stage experience. Young musicians are mostly motivated to take part in the music competitions where the prize fund includes a certain number of concerts around the world.

Without concert activities, it is impossible to imagine the career development of a young artist. The situation in Serbia is very difficult for the career development of a young artist. On the one hand, there are not enough proper concert halls to perform regularly. On the other hand, there is no official institution that would take care of young musicians, their promotion and careers.

The Kolarac Music Center, as a promoter, is therefore forced, due to great interest for performances in our hall, to organize a sort of competition for performance in the Concert Hall. Young musicians apply to take part in the program. There are three times more applicants than available terms in the Concert Hall.

It is important to note that young musicians perform without a fee. The entrance for the audience is free, too. There are no funds available for such activities either on the governmental, or the city of Belgrade level. Therefore the Music Center spends modest donations to organize these concerts and give an opportunity to young musicians to face the challenge of the most important concert hall for their career in the state of Serbia. It is the only way we can support and stimulate young musicians and contribute to their career development.

Promenade Concerts are an activity dedicated to audience development and the promotion of young musicians, especially in the field of chamber music.

Around 50 concerts are performed within a year, every Sunday at 11 AM. The best students from the Faculty of Music in Belgrade have the opportunity to present their achievements to the Belgrade`s audience two times during the season.

Once again it should be noted that young musicians perform without a fee. The entrance for the audience is free.

The Music Gallery is one of the first important stages for young musicians, where they perform more than 50 concerts.

The Kolarac Concert Hall is a partner to many prestigious competitions in Serbia as an award donor. The series of concerts is called The Winner`s Concert. We annually organize 4-5 concerts in this series. The Kolarac Concert Hall was the donor of the Winner`s Concert prize at The Maria Canals International Piano Competition in Barcelona, The Isidor Bajic Memorial, The Jeunesses Musicale Competition, and many others.

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.

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**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?<sup>10</sup>**

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

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<sup>10</sup> 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.<sup>11</sup>

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

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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 PROJECT<sup>12</sup>

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 SCENE<sup>13</sup>

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

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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.<sup>14</sup> 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](https://my.academia.edu/profil)

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<sup>14</sup> 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>).

**Snežana Andrić, President of the association  
The Young Ambassadors from Niš:  
YOUNG AUDIENCE DEVELOPMENT –  
YOUNG AMBASSADORS NIŠ**

The Young Ambassadors (Mladi ambasadori) is a youth organization established in Niš, Serbia, in January 2014, with the aim to strengthen the capacity of young people through actions aimed at multi-sectoral cooperation and development of each individual with a view to contributing to the development of the local community in the future.

Through the Network of Ambassadors with 300 members we share information and have direct communication with young people in all educational institutions in Niš (approximately 45,000 young people). The Young Ambassadors also have local representatives in Kruševac and Novi Pazar.

The initiative “Mladi ambasadori” is a unique project of youth participation and involvement in different areas (cultural, educational, training). It is a role model of youth activation with the potential to share awareness and knowledge among multiple generations carrying European values.

The Young Ambassadors create needs and habits of young people through their inclusion into cultural processes. Inclusion in the processes not only creates a new audience, it has benefits for the whole society, by developing new skills, increasing the motivation and competitiveness of young people.

The Young Ambassadors were made through an agreement between the institutions of culture, education, civil society and the private sector. Together we wanted to make a network of young people who would be a bridge between culture and youth.

The Young Ambassadors from all elementary and secondary schools and faculties started their mandate with one activity – 5 minutes of culture. They visited all the institutions of culture in Niš, watched dress rehearsals, pre-premiere performances, made organised visits to concerts or films and after that shared the information with their classmates at school about the cultural repertoire. The result of the first generation was that visits to the institutions of culture were increased by 30%.

Another part of including youth in cultural life was to make them part of cultural festivals. In the last few years The Young Ambassadors have participated in the organisation of the “Filmski susreti” film festival, “On the cross roads” theatre festival, the Forum of Creative Europe and the “Evergreen” music festival. This is a way to make them closer to culture.

In a couple of our projects young people were directly working



with representatives of cultural institutions and together organized youth-related events. In all our events we promote talented young people and organise their performances.

The idea for The Young Ambassadors was found in the Kupina cinema, which was a member of the Europa Cinemas Network. From the beginning we were invited to the Europa Cinemas conferences to present our initiative. In Bologna in 2015, The Young Ambassadors were chosen as the best idea for developing a young audience. After the presentation in Prague in front of 500 representatives of cultural centres throughout Europe, 35 cultural centres in Europe implemented the concept of The Young Ambassadors. A cultural centre from Kaen (France) won the national award for the implementation of the Young Ambassadors project.



Communication and accessibility, education and engagement, audience segmentation and diversity, innovative program concepts, new technologies and new media for new generations are the keystones of the Young Ambassadors.

In the last 5 years, The Young Ambassadors have implemented 40 projects and more than 250 educational workshops connected with the personal and professional development of people from different social groups in the community. The main activities are focused on culture and creative industries, entrepreneurship, social economics, market placement and sustainable development of the local community through education, peer to peer communication, exchange of knowledge, digital transformation and advance technologies.

We want to work more on cultural education and develop new and larger audiences for cultural institutions with a specific goal to educate young people by making cultural experiences more attractive, accessible and satisfying.

Based on the work done so far, we have learned important lessons. If you want to have more culturally active youth, you need to ask them what they want, listen to them and work together with them. In order to have young people involved in culture, institutions need to be more open and understand the value of these generations.



**Snežana Andrić** is a Sociologist and President of CSO Young Ambassadors, in charge of Communication and implementation of The Young Ambassadors' Programs and Projects. She also works at the Information Point of the Delegation of the European Union in Niš (EU Info Point) as a Public Space Manager, on the creation and implementation of programs and campaigns that

are bringing European values closer to the citizens of Niš. For 5 years she has worked as a Film Festival Manager within the Kupina Film cinema. She has participated in numerous national and international conferences and training courses on the topic of audience development, youth work and entrepreneurship. See more on <https://www.linkedin.com/in/snezana-andric-7a648565/?originalSubdomain=rs>

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**Vladimir Đorđević**, founder and program director of the Multikultivator network and art platform, Belgrade:

## **AUDIENCE DEVELOPMENT**

At Multikultivator, we believe that music affects people in a positive way. Therefore, we organize concerts and festivals to contribute to making the world a better place. For a lasting impact, we are actively involved in shaping new generations of musicians.

What is an audience?

An audience is a group of people who participate in a show or

encounter a work of art, literature (in which they are called “readers”), theatre, music (in which they are called “listeners”), video games (in which they are called “players”), or academics in any medium. ... The biggest art form is the mass media.

(Wikipedia)

I deliberately quoted Wikipedia, as this is the first result when you search for “Audience” in a web browser.

Merriam-Webster’s result reads: Audience is a group of people who gather together to listen to something (such as a concert) or watch something (such as a movie or play): the people who attend a performance.

## UNDERSTANDING REALITY

Digital Age. New Media. New Language. Consumerism. In order to develop an audience, we need to understand the new reality, and embrace it, whether we like it or not. And the new reality is digital. Quite. The content is digital, the language is digital, so are the channels for communication of the content. And what about live music? Is live music digital as well? Of course not! Or, is it? Well... Both answers are correct, each in its own way.

Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be. (Walter Benjamin)

Nevertheless, thousands of people all over the globe consume live music at their homes, as it happens, through live broadcasts. Digital platforms such as Concert Window (<http://www.concertwindow.com/>) or StageIt (<https://www.stageit.com>) with over \$5M annual revenue prove that live audience is digital as well.

## CREATING AND DEVELOPING TOOLS & PARTNERSHIPS

Our existing audience is... well, not getting younger. Just to keep pace, we need a new audience. If we want to develop it, we need to increase the newcomers’ rate.

Education is not boring. Methodology might be. Internet created a hunger for information we have never experienced before. We need to embrace the new reality and develop education tools and programs to cultivate new audiences.

Exchange and Collaboration are essential. I am talking cross-sectoral synergy between artists, music business professionals, music educators, the media and the audience. Live music audience today is not strictly defined

by music genres. One could easily go to an authentic avant-garde post-punk cabaret concert on a Tuesday evening, and Holst's "Planets" on Friday. The openness of the audience requires the openness of every link in the music business value chain from music creation, to record & to concert production and media & to content creation and distribution.

## FOSTERING SOLIDARITY

1. Education: From the earliest age, we need to teach kids solidarity. As they grow, they will carry that feeling towards their sphere of interest and profession.
2. Education: We need to teach students – future professionals – not only their art and work, but also the ethics and attitude towards their line of work.
3. Education: We need to learn how to give when networking.

Conclusion: Audience development starts and ends with education. It is an everlasting process that requires rejuvenation in all fields. The mindset in particular.

**Vladimir Đorđević** is a passionate music lover and enthusiastic professional. 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", designed to deliver extraordinary international and intercultural education and concert experience to music students and audiences in Serbia and the Balkans, was officially launched by Multikultivator in 2015.

Striving to promote contemporary music and discover young talents, Vladimir was a music programmer at the Belgrade Youth Cultural Center (Dom omladine Beograda), the "Mikser House" Cultural Center, and a music selector for the Mikser Festival. Vladimir was the artistic and production director of numerous concerts and festivals including the "Umbria Jazz Balkanic Windows" (in collaboration with Umbria Jazz), „EuroMed Music Festival“ (part of the UNESCO International Year of Rapprochement of Cultures 2010 program series), the Adriatico Mediterraneo Festival, to name but a few... Đorđević was the author and host of renowned contemporary music radio programs on several nationwide and local radio stations. He remains a dreamer and an activist. See more on:

<https://www.linkedin.com/in/vldjordjevic/?originalSubdomain=rs>

**Durđa Papazoglu**, moderator, pianist, culture manager, founder of the section of El Sistema in Serbia:

## **SUMMARY OF PANEL 2**

The peculiarity of Panel 2 was its variety of participants. There were 2 researchers and 3 managers from different practical fields: one youth activist, one manager of traditional classical music events, and one director of a contemporary art platform.

The following **questions** emerged during the discussion:

- *Why are research and culture policies working in separate spheres instead of one leaning on the other?*
- *How do we direct professionals' attention towards research so that they could use the collected facts and knowledge in their practical work?*
- *How do we include children and youth in the promotion of cultural programs and events even better than now?*
- *What exactly is musical heritage? How do we define and prioritize it?*
- *Is the presence of the media planned by the cultural policy, or simply spontaneous and unconscious?*
- *How do we confront the politicisation of music?*
- 

## **Conclusions:**

Research on culture, audiences and other issues of cultural needs and dynamics is in some cultural policies commissioned by cultural policy (UK), and in some not even considered (Serbia), although it already exists in abundance. In Serbia, cultural policy makers and actors are not obliged to attend conferences on cultural subjects. It depends on their good will and conscientiousness.

If researchers could adopt a careful approach and presentation of facts and research results without distancing themselves from the non-scientific audience, then professionals from the field might understand that their task is to listen, consider, and make their own conclusions. In that case research might have an impact on practice.

Young people are seldom asked what they would like to get from an event. Someone always decides instead of them (parents or guardians, concert managers, or schools). Programs for youth ambassadors are more successful if they skip lectures and turn to practice. Peers are incredibly

powerful in their ability to spread curiosity and trust when it comes to trying something new and unfamiliar. Parents and family are also necessary in collaboration with cultural policy and schools if we don't want the market to take power in the process of taste forming.

Musical heritage like musical materials, handcraft, scores, audio recordings are different but equally significant. Different countries have different understanding of their importance and ways of preservation.

Media: you have to capture their attention as a manager. They usually do not create a campaign for you.

Politicisation of music is not something uncommon. Serbia is in the process of being force-fed on subculture music of mass production. Government money is now spent on this genre, and it has a more significant media coverage than other genres. Maybe this is a continuous attempt to turn it into a mainstream, a national musical identity. Nevertheless we must not undermine the specific social groups' right to express their needs and taste through this kind of music. Contempt of particular tastes might alienate every potential audience.

**Đurđa Papazoglu**, biography:

[https://www.sistemaeurope.org/Djurdja\\_Papazoglu/](https://www.sistemaeurope.org/Djurdja_Papazoglu/)



# WORKSHOP

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**CLASSICAL PERFORMANCE: PERFORMING WHILE  
LOVING YOUR AUDIENCE  
THINGS YOU DIDN'T GET TO LEARN AT YOUR FACULTY**

**Questions:** *Which type of performer do I want to be? How do I promote myself? Who is my audience? How do I engage with my audience while I perform? And everything you wanted to know about classical performance and were afraid to ask...*

**Martin Q Larsson, the Coach:  
PREPARATION DRAFT**

First of all, these two hours will not be about music/artistic craft. They will be about everything else you need to address in performing something for an audience. (You are already a specialist on your music/drama/art and you already have other people helping with that.)

Second: I don't have the answers, I mainly have questions and suggestions. If I happen to suggest something you believe is good, please do as I tell you. And if I suggest something stupid, please forget I said anything. You decide which advice to follow.

**TIMETABLE:**

**09:00** Warm-up.

Physical + paper clip game. 2 min

Subjects workshop (like names workshop). 5 min

How to be your own manager (I promised this on State television).

Fast fail/Lab. 20 min

Subject 2. 20 min

Break 5'

**10:00** Audience.

I. Who do you want to meet? Groups of 3-4, gather together. Decide on a concert/venue/ensemble (real/almost real). Define who should go there. Present the results.

II. What do you want them to experience? Describe the experience, where it starts, where it ends. How is the audience involved? 1 min each.

III. What do you want the audience to tell their spouse? Formulate in one sentence.

Groups, 3 parts, 40 min (13 min/exercise including presentations)

End: Summary: Each of you says one thing that you have learned today (avoid: saying what everyone else has said, repeating. You are all creative people who can formulate your own views). 7 min

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**Milica Lundin:**

## **THE RESULTS OF THE WORKSHOP**

We had 5 participants in the workshop, some of them active within multiple disciplines: musicians, music producers, drama producers, PR workers, cultural managers.

After a short inquiry, we defined our interests and came up with three topics for this workshop:

1. Be your own manager
2. Professional “luck”
3. Audience

The method applied was to discuss, give examples and play a game applicable to the concept of professional accomplishment. We came to the following conclusions and recommendations:

## MANAGEMENT

Know yourself and your audience. Ask other people about how they see you on the stage. Create a package of your image, program, repertoire, personality and appearance.

Not to do:

1. Waste time with prolonged, failed developments (embrace fast failure)
2. Miss opportunities

Best to do: develop routines

1. Preparation (gather information),
2. Experience (apply everywhere, collect materials) and
3. Evaluation (learn from mistakes)

## PROFESSIONAL LUCK

Professional luck is like lottery:

1. It has potential (believe in lottery= by a ticket), so mingle, listen and collect contacts
2. Recognize it (maybe you won=inquire about the draw), so seek information= make an effort
3. Make use of it (if you won even a small prize, go and collect it). Everything can be beneficial in some way, therefore - take action

## AUDIENCE

There are two sorts of audiences:

1. The one you know (friends and family). You advertise to them “by word of mouth”
2. The one you do not know (formal audience, “scary audience”)
3. Predictable audience (ordinary audience, who you do not know personally)

Whichever is the case, find out about them: age, experience, musical/cultural tastes

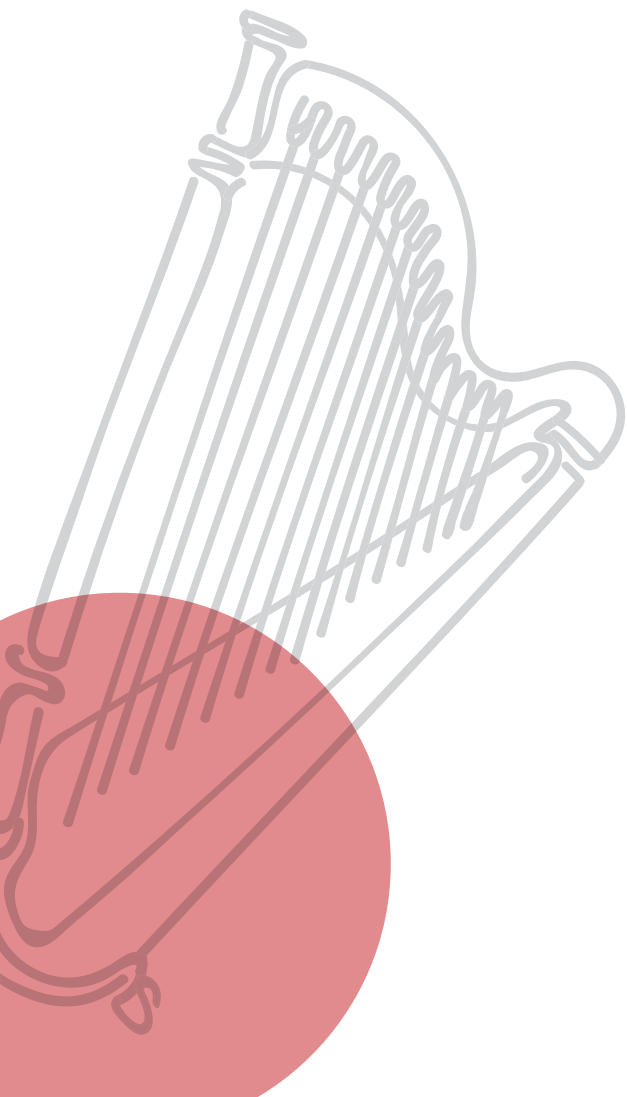
Strategy:

- Performance has to be planned in three phases: the start, the content, and the ending.
- Think and decide on: How to start, what/ how/ in which order to perform, how to end? Do you want to address your crowd in the first, second, or third stage? What do you talk about? How do you dress for them? What kind of light/visual effects do you want? Where will the performance take place?

All of this is a part of your concept that has to be ready in advance. It is a package that you want to deliver as a whole.

## PANEL 3: AUDIENCE

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**Questions:** *Research on participation: Does the classical concert need new audiences at all? If YES, then: what kind? Does classical music really need “every” audience? Is the audiences’ age the main problem that classical halls are dealing with? Would some new, non-traditional audiences alienate the existing, traditionalistic one? Should there be different kinds of classical concerts for different audiences?*

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**Catherine Bradley**, senior consultant at Audience Agency in Manchester, UK:  
**AUDIENCE AGENCY AND AUDIENCE FINDER**

ABOUT THE AUDIENCE AGENCY  
[WWW.THEAUDIENCEAGENCY.ORG](http://WWW.THEAUDIENCEAGENCY.ORG)

The Audience Agency is a UK not-for-profit organisation supporting organisations to understand, engage and grow their audiences. We work across the cultural sector with performing arts, visual arts, museums and heritage. Our work includes a wide range of quantitative and qualitative research and consultancy.

## AUDIENCE FINDER, [WWW.AUDIENCEFINDER.ORG](http://WWW.AUDIENCEFINDER.ORG)

Audience Finder is a national quantitative audience data programme and one of the largest cultural datasets in the world. It was originally a commission from Arts Council England in 2012. In addition to England, we've just been awarded contracts from Arts Council Wales and Arts Council Scotland to roll out Audience Finder there too.

The key elements of Audience Finder are:

- Ticketing data - drawn directly from venue box office systems via data extraction client software or provided in a specified format – dependent on the box office system used. Once the data is in Audience Finder, individual bookers are assigned their own unique reference, so booker behaviour can be tracked across organisations.
- Survey – this has consistent core questions to allow national level benchmarking, and a large additional question set to allow organisations to meet their own specific needs. The survey can either be run as an e-survey where each organisation is assigned a survey link to send out to customers via email, or as a face-to-face survey and data uploaded later into Audience Finder.
- Population data drawn from a variety of sources, including the last national Census survey.
- Website analytics
- Audience Spectrum, a segmentation system developed specifically for the cultural sector, is integral to Audience Finder.
- This all allows us to map and understand audiences in relation to where they live.

Participating organisations access their reporting in an online dashboard. Anyone who is working or studying in the cultural sector can sign up for an Audience Finder dashboard. For those not in putting data into the system, this will enable access to UK national trends around the artform, regional arts engagement and mapping to see where Audience Spectrum segments reside.

## HEADLINES, UK CLASSICAL MUSIC AUDIENCES

Data here is based on an Audience Finder national classical music

ticketing report 2014-16 (England focus)<sup>15</sup> and British Association of Concert Halls (BACH) Audience Finder Ticketing Reports 2016-18 and Classical Concerts Audience E-survey report 2017-18 (both UK focus)<sup>16</sup>. This work demonstrates the power of collaborative research to enable a better and more complete picture of audiences at national level.

The British Association of Concert Halls (BACH) is an active network of concert hall managers who meet to network, discuss issues and advocate for the sector. The BACH venues host a variety of music concerts but were particularly interested in knowing more about classical music audiences. They commissioned this research to set strategic direction for the group going forward and to create a research plan. For further information about BACH please contact Sarah Robertson [sarah.robertson@marketing.colstonhall.org](mailto:sarah.robertson@marketing.colstonhall.org)

## BOOKING HABITS

- Men are more likely to book than women 54%/46% (this differs from the overall Audience Finder trend across all artforms for survey respondents, which is 38% male/68% female).
- Most book a long time in advance: around two fifths book 91+ days in advance and over a fifth 31-90 days in advance.<sup>17</sup>

## AGE

Reflecting conversations that took place throughout the conference, over half of audiences attending classical music at BACH venues are aged over 65. Debate around ageing audiences has been happening for many years and this raises questions about whether or not the market is being replenished with people coming to classical music later in life.

In the UK, classical music audiences are significantly older than those attending other artforms, suggesting that cross-artform work may be a successful strategy to attract younger people:<sup>18</sup>

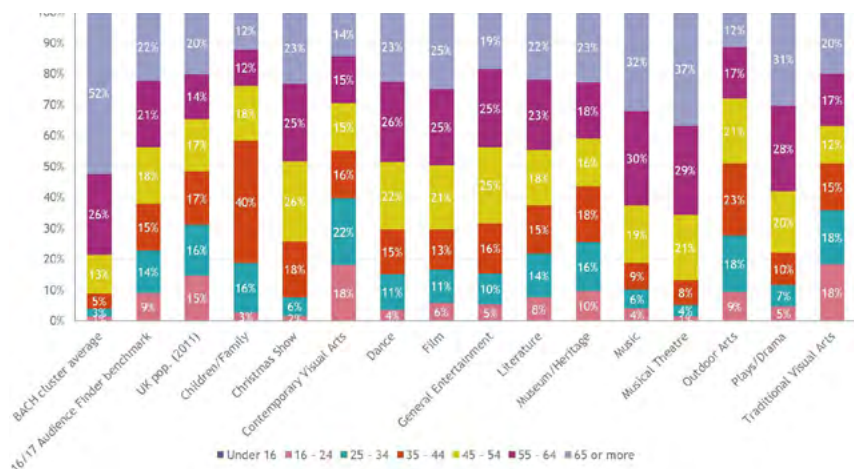
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15 Data from 6,989 performances, April 2014 – March 2016

16 23 venues in BACH ticketing reports, produced twice a year. Data represents around 1200 - 1800 concerts in each report. 24 venues in BACH survey, sample 5,180

17 BACH 17/18 survey

18 BACH 17/18 survey results compared to Audience Finder overall survey averages by artform



## MOTIVATIONS TO ATTEND

When asked about their motivations to attend a classical concert they had been to, respondents<sup>19</sup> were most likely to say: ‘To be entertained’ (75%), ‘classical music is an important part of who I am’ (71%), ‘to enjoy the atmosphere’ (48%), ‘to be inspired’ (46%) and ‘to be intellectually stimulated’ (45%). The 16-34 age group were more likely to select a wider range of motivations than older respondents.

In terms of the main motivation to attend a classical concert, two very different ones were important:

- ‘Classical music is an important part of who I am’ (44%). This was twice as likely to be important for those aged 75+ as those aged 16-34 (60%/30%). These results suggest a real affinity with classical music as an artform, which is different to motivations for attending other artforms – in Audience Finder overall ‘[artform] is an important part of who I am’ is a main motivation for just 12% of audiences.
- ‘To be entertained’ (28%).

These differing motivations highlight the importance of appealing to a wide variety of motivations to meet the needs of different people, both in communications and within concert experiences themselves.



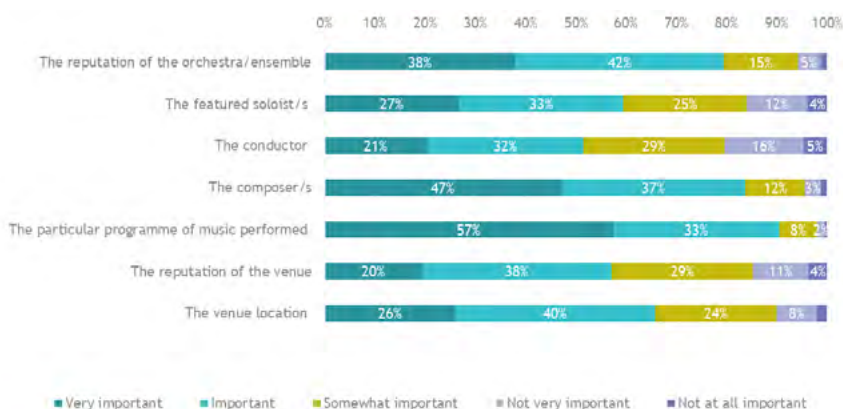
## DRIVERS TO ATTEND

Looking at classical-music-specific drivers<sup>20</sup>, we can see that the particular programme of music performed was most important, and in particular this is the case for the younger 16-34 respondents. The composers were next, and important across all age groups. The reputation of the orchestra/ensemble was the third most important driver, in particular for the 75+ age group.

Audience Finder uses the following programme descriptions for classical music concerts: Baroque; Children and Family (concerts aimed at a family market); Chamber; Classical Choral; Community/amateur (e.g. amateur orchestras); Contemporary Classical (living composers); Early Music (pre-1600); Modern Classical (post-1945, but not living composers); Opera; Orchestral (symphony and chamber works c. 1750 – 1945); Orchestral Non-Classical (e.g. film music); Popular Classical (e.g. “classical favourites” programmes); Youth Music (e.g. youth orchestras).

The more populist ‘popular classical’ and ‘orchestral non-classical’ concerts have some of the highest ticket yields - despite attracting less frequent cultural attender groups. This suggests that infrequent cultural audiences are willing to pay a lot when there is less risk involved and/or when they want to have a particular type of concert experience.

At the BACH concert halls, the programme types achieving highest capacity sales of total available tickets were: Orchestral Non-Classical, Popular Classical, Opera (concert hall setting), Electronic Music and Children & Family Concerts.



## AUDIENCE SPECTRUM PROFILING, WWW.THEAUDIENCEAGENCY.ORG/AUDIENCE-SPECTRUM

Developed for the cultural sector, Audience Spectrum segments the UK population on the basis of attitudes to, and engagement with culture. There are three broad bands: higher engagement with culture (orange), medium engagement with culture (green), and lower engagement with culture (blue).



### MOST IMPORTANT SEGMENTS FOR CLASSICAL MUSIC

**Metroculturals** (classical music bookers in London, c.60%): Prosperous, liberal, urbanites interested in a very wide cultural spectrum. Dominant across programme types in London, except Orchestral Non-Classical and Popular Classical.

**Commuterland Culturebuffs** (classical music bookers outside London, c.30%): Affluent and professional. Keen consumers of culture with broad tastes, leaning towards heritage and classical offerings. Outside London Commuterland Culture Buffs are the largest group across all programmes,

except Children & Family, Community/Amateur and Youth Music

**Experience Seekers** (classical music bookers in London, c.12%): Highly active, diverse, social and ambitious, engaging with the arts on a regular basis. Recent graduates and early career professionals. Higher attendance at Contemporary and Modern Classical concerts in London.

**Dormitory Dependables** (bookers outside London, c.20%): Live in suburban areas and small towns. Interest in heritage activities and popular/traditional mainstream arts. Culture is an occasional treat or family/social outing.

**Home & Heritage** (bookers outside London, c.15%): Older in age, live in rural areas and small towns. Conservative in their tastes. Audience Spectrum segments in the medium culturally engaged category (green), i.e. infrequent attenders, are more likely to attend lower risk programmes: Popular Classical, Orchestral Non-Classical, Children & Family, Youth and Community/Amateur.

**Lower engaged Audience Spectrum segments:** these segments have very low attendance at classical music in the UK. They face a wide range of barriers e.g. physical, financial and attitudinal. Whilst schemes are in place to engage people with specific organisations, these tend to be resource intensive and reach smaller numbers.

## HOW THE AUDIENCE AGENCY SUPPORTS CULTURE ORGANISATIONS OUTSIDE THE UK

We work with a wide range of organisations and countries outside the UK to support their research and audience development practice. Current projects include Asset, a partnership project working with theatres in Helsinki, Prague, Sofia, Vienna and Zagreb. We are working with the theatres to research their audiences via surveys, providing training and developing a segmentation of audiences. The segmentation will be created with the theatres and developed according to local circumstances.

## USEFUL UK WEBSITES FOR RESOURCES, CASE STUDIES ETC.

[www.culturehive.co.uk](http://www.culturehive.co.uk)

[www.theaudienceagency.org](http://www.theaudienceagency.org)

## CONTACTS AT THE AUDIENCE AGENCY

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**Jonathan Goodacre**, Senior Consultant, International

*jonathan.goodacre@theaudienceagency.org*

**Catherine Bradley**, biography:

*[https://www.theaudienceagency.org/our-team/catherine-](https://www.theaudienceagency.org/our-team/catherine-bradley)*

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**Sarah Price**, PhD, researcher at Sheffield Performer and Audience Research Centre (SPARC), The University of Sheffield, UK:

## **CAN YOU SEE THE CRISIS FROM THE CHEAP SEATS?**

As Milica noted in the introduction, classical music is an art form which seems to have been in a perpetual mode of crisis for over a century. Current concerns over its health and sustainability may therefore be seen as a continuation of this panic and therefore nothing to worry about. Evidence from the classical music industry paints a more complicated view. The idea that audiences are ageing is hotly contested, with some confident that classical music taste is something which is automatically acquired with age, whereas longitudinal research in the US points towards a generational shift away from concert attendance.<sup>21</sup> The crisis could be construed as cultural rather than numerical, as the advert below from a public bus in Birmingham demonstrates an association between classical music and older people, whereby the art form is used as a deterrent to anti-social behaviour, implicitly amongst young people.

Caption: Advert on a public bus in Birmingham, UK. November 2015. (Image credit: Sarah Price)

In the UK, concert audiences are predominantly found to be older, white, middle-class and well-educated, pointing to multiple layers of exclusion of different British communities.<sup>22</sup> As the music continues to be systematically removed from state school education, with instrumental teachers and extra-curricular activities de-funded across the country, there is likely to be less opportunity for children to be exposed to classical music

21 League of American Orchestras. "Audience Demographic Research Review." (2009).

22 See various outputs from the annual UK Taking Part Survey <https://www.gov.uk/guidance/taking-part-survey-data-analysis-tools>

outside the family home.

On the other hand, digital engagement with classical music appears to be more popular than ever. While there is a paucity of research into streaming and online listening to classical music, the popularity of playlists on Spotify featuring classical music is telling, with playlists such as “Classical Essentials” having over one million followers. Crossover stars such as Sheku Kanneh-Mason also point to the continuing relevance of this art form today, as his album *Inspiration* reached number 1 in the US Pop Album Chart. Furthermore, the launch of a new commercial classical music radio station Scala aimed at under-35s signals confidence in the market for classical music in the UK.<sup>23</sup>

So Is there a crisis? Evidence of classical music’s popularity online implies that the artform itself continues to have relevance to an audience today. The issue therefore seems to be about the culture of classical concerts rather than the music.

## WHY DON'T PEOPLE LIKE CLASSICAL CONCERTS?

I am a researcher at the Sheffield Performer and Audience Research Centre (SPARC) at the University of Sheffield.<sup>24</sup>

Founded in 2010, SPARC has become a centre focussed on qualitative research methods to investigate how audiences engage with arts and culture, specialising in particular on classical music. We work collaboratively with arts organisations to better understand their current and potential audiences, navigating the differences in research expectations between academia and the arts industry (such as access, capacity, confidentiality, methods, gatekeeping and timelines).<sup>25</sup> Our qualitative methods seek audience members’ stories and experiences rather than quantifiable data, through interviews, focus groups, diaries and audience interventions (for example, “audience exchanges”<sup>26</sup>). Our research has focussed on understanding inclusion and exclusion in the arts, and the differences in motivation, experience and attendance between those who feel part of an audience community and those who feel excluded.

23 Vanessa Thorpe. “Young people are turning to classical music to escape ‘noise of modern life’”. *The Guardian*. 27 Jan 2019 <https://www.theguardian.com/music/2019/jan/27/young-turn-to-classical-music-to-escape-scala-radio-station>

24 See [www.sparc.dept.shef.ac.uk](http://www.sparc.dept.shef.ac.uk)

25 See Price, Sarah M. “Academic and commercial research: Bridging the gap.” *Participations* 12.2 (2015): 168-173.

26 Pitts, Stephanie, and Jonathan Gross. ““Audience exchange”: cultivating peer-to-peer dialogue at unfamiliar arts events.” *Arts and the Market* 7.1 (2017): 65-79.

Qualitative research has illuminated the factors within a classical music concert which can cause newcomers to feel uncomfortable. These primarily centre on: difficulty, formality and elitism.

- **Difficulty:** newcomers can feel overwhelmed by the demands of choosing a concert, not recognising the names of the music (even when they would recognise the tune), and not being able to find a way in to the art form. There is a belief that listeners need to be adequately prepared or educated in order to engage with such long pieces of music, and newcomers can feel alienated from the emotional experience that other audience members seem to be having whilst they are still and silently listening.<sup>27</sup>
- **Formality:** the rules of behaviour that still govern many concerts today can feel to newcomers like they are deliberately intended to catch them out, to show that they do not belong in the concert hall because they do not know when to clap. Well-meaning online guides<sup>28</sup> are intended to demystify the experience, but have a way of inadvertently emphasizing the strict code of conduct. These rules can be seen as a dehumanising experience for audience members, since they are asked to put aside normal human needs - to eat, drink, move, react, and talk - for the sake of a pristine concert experience.
- **Elitism:** The combination of difficulty and formality contributes to a continuing sense of elitism within classical music. In my PhD research<sup>29</sup>, I explored how ideas of “art” and “entertainment” are still at play in classical music today, borne out through the media<sup>30</sup>, implicitly in programming, through classical music marketing, and even in the division of the two existing classical music radio stations in the UK: Classic FM and Radio 3.

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27 Dobson, Melissa C., and Stephanie E. Pitts. “Classical cult or learning community? Exploring new audience members’ social and musical responses to first-time concert attendance.” *Ethnomusicology Forum*. Vol. 20. No. 3. Taylor & Francis Group, 2011.

28 <https://www.arapahoe-phil.org/learn/expectconcert-etiquette/>

29 Price, Sarah M. *Risk and Reward in Classical Music Concert Attendance: Investigating the Engagement of ‘Art And ‘Entertainment Audiences with a Regional Symphony Orchestra in the UK*. Diss. University of Sheffield, 2017.

30 Pollard, Stephen. *Rap At the Proms: Must Everything Be Dumbed Down?* Express. Apr 20, 2013 <https://www.express.co.uk/comment/expresscomment/393308/Rap-at-the-Proms-Must-everything-be-dumbed-down>

## SO HOW CAN WE CHANGE?

At SPARC, we have worked closely with arts organisations to investigate audience response when various aspects of the concert culture are changed.

Populist programming, programmes of short works or excerpts of well-known pieces, with a broad definition of classical music, including Broadway musicals, film soundtracks and jazz, have been shown to be successful in reaching new audiences.<sup>31</sup> Newcomers appreciate the guarantee of familiar works, and the fact that pieces tend to be short means that audiences are reassured that if they do not like one piece, it will be over quickly. The concerts often have a party atmosphere and a relaxation of traditional audience etiquette. Participants in my PhD research particularly liked the sense of occasion and the opportunity to “make a night of it” by socialising over dinner or drinks.

In our current study with attenders of a variety of art forms,<sup>32</sup> many participants who on the whole rejected classical music had engaged with their local orchestra through live film soundtrack concerts. These events take a familiar work - the film - and create an unusual, potentially “one-off” experience in which audiences are exposed to the power of an orchestra with minimal risk of not enjoying the music: “I love when they do the film screenings with the live orchestra [...] [but other classical concerts] I wouldn’t want to pay the money to go and watch something that I’m not too sure about anyway”.

Crossover concerts between classical music and other genres of music have seen mixed results. At their best, crossover concerts can combine two audience bases and increase the audience for both art forms. At their worst, these events can alienate both audience communities, instead appealing only to those few who were already interested in both genres. In order to successfully build audiences, the crossover needs to be sincere and authentic; audiences can see through tokenistic attempts to attract more attendees, and have a distaste for events in which they feel they have been misold the experience or tricked into hearing music they did not sign up for. Programmes work best when the music has the same mood or inhabits the same soundworld.

Our work with arts organisations in Birmingham has led to the development of a multi-buy ticket to encourage non-attenders to try a new

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31 Price, 2017

32 Understanding Audiences for the Contemporary Arts - [www.sparc.dept.ac.uk/uaca](http://www.sparc.dept.ac.uk/uaca)

art form. “Culture Feast”<sup>33</sup> was a response to the UACA Pilot Study findings<sup>34</sup> about needing a ‘way in’ to a new art form and the desire for audiences to discuss their experiences through peer-to-peer audience conversations. In this combined ticket, organisations effectively recommend each other, and audience members’ trust in one organisation encourages them to take a risk on others.

Seeing behind-the-scenes through volunteering or “friends” donation schemes gives audience members insight into the creative process, which can build engagement with new art forms. In the case of Birmingham Contemporary Music Group’s “Sound Investors” commissioning scheme, participants valued: familiarity with the music, which yields more enjoyment; insight into the music-making process, seeing mistakes and work-in-progress and gaining proximity to the players, the composer, and the moment of creation.

Presenting classical music in alternative venues and formats has been successful in attracting a younger audience. Being in a pub, nightclub or gig venue means that attenders are more confident that they know how to behave. Standing venues allow audiences to walk away if they are bored, restless, thirsty, or want to talk to their companions. These venues can disrupt the ‘preciousness’ of classical concerts and venues can be chosen in order to best suit the programme on offer; organisations with traditional music venues can therefore be shackled by their venue, in having to present music to fit the space and design programmes that fill enough seats.

## FINDING NEW AUDIENCES OR FINDING NEW CONCERTS?

Audience development can mean a number of different things and therefore classical music organisations need to be clear on their objectives before attempting to build audiences: do they want bigger audiences for their current offering? Or is it about attracting different attenders or diversifying the audience? On the other hand, are organisations willing to diversify their offerings in order to appeal to different audience groups? Each of these questions raises further discussions around the mission of an organisation as a public servant, commercial enterprise, and custodians of the art form.

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33 [www.culturefeast.org](http://www.culturefeast.org)

34 Gross, Jonathan, and S. E. Pitts. “Audiences for the contemporary arts: Exploring varieties of participation across art forms in Birmingham, UK.” *Participations* 13.1 (2016): 4-23.



### **Sarah Price, PhD**

*Sarah Price is a Research Associate on the AHRC-funded Understanding Audiences for the Contemporary Arts study at the Department of Music, The University of Sheffield. As both an academic and freelance audience researcher, Sarah has conducted audience research projects collaboratively with numerous arts organisations, including a Collaborative Doctoral Award with the City of Birmingham Symphony Orchestra. Her research interests are in the value of arts engagement, understanding audience behaviour and patterns of attendance, and the role of academic research within the arts industry.*

**Sarah Price, biography:**

<http://www.sparc.dept.shef.ac.uk/people/uaca-research-associate-sarah-price/>

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### **Prof. Predrag Cvetičanin, PhD**

**PhD in Sociology of Arts, professor at the Faculty of Arts, The University of Niš, CESK in Niš and UNESCO Chair in Cultural Policy and Management of The University of Arts in Belgrade:**

### **OBSTACLES FOR AUDIENCE DEVELOPMENT IN SERBIA**

The trend which marked cultural participation in Europe during the 2000s and which was noted in national and international research is a constant decrease in the level of public cultural participation. Based on the Eurostat research from 2007, 2013 and 2015<sup>35</sup>, we can see that even if we were to take only one visit per year as a criterion, as part of activities such as visiting galleries and art museums, going to concerts, going to the library, attending the theater, opera or ballet, more than half the populations of European Union countries would indicate a lack of participation. However, if we were also to take into consideration the number of visits to see cultural programs, then the percentage of those who can be considered an active audience – who attend more than five cultural events each year – falls to 14% of those who used a public library more than five times, 6% of those who attended exhibitions in galleries and art museums, 4% of those who attended concerts, 3% of those who attended theatre performances, and 2% of those who attended the ballet or opera more than five times. Apart from these cumulative results at the level of the entire European Union, the

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35 Special Eurobarometer 278 (2007) “European Cultural Values”, Special Eurobarometer 399 (2013) “Cultural Access and Participation” and EU Survey on Income and Living Conditions (EU-SILC) (2015)

Eurostat research indicates the level of cultural participation in individual countries. In all the aforementioned studies, Nordic countries (Sweden, Denmark, Norway) along with Holland display the greatest levels of cultural participation, while the countries of South-East Europe (Romania, Bulgaria, Hungary, Croatia) and some Mediterranean countries, such as Greece, Malta and Portugal, are at the bottom of the scale. According to existing studies, the “non-audience” groups in these countries make up between 75% and 80% of the population, while that percentage in the case of the Nordic countries is between 25% and 35%.

In the Eurostat research from 2013, “Cultural Access and Participation”, the researchers also created a synthetic index of cultural participation in which, based on the participation in all the nine analysed cultural activities, the levels of cultural participation were divided into very high, high, medium, and low. Even in countries in which cultural participation is rather rich, such as Sweden, Denmark, Holland, Great Britain, Luxembourg or France, a high level of cultural participation was established to be between 20% and 25% of the population, while an exceptionally high level was determined to include 16% of the population in Sweden, 10% in Denmark, and less than 10% in Holland, Great Britain, Luxembourg or France. At the same time the percentage of those with a high level of cultural participation in the former socialist countries of Eastern Europe and some of the Mediterranean countries is below 10%, and those with an exceptionally high level is 1% to 2%.

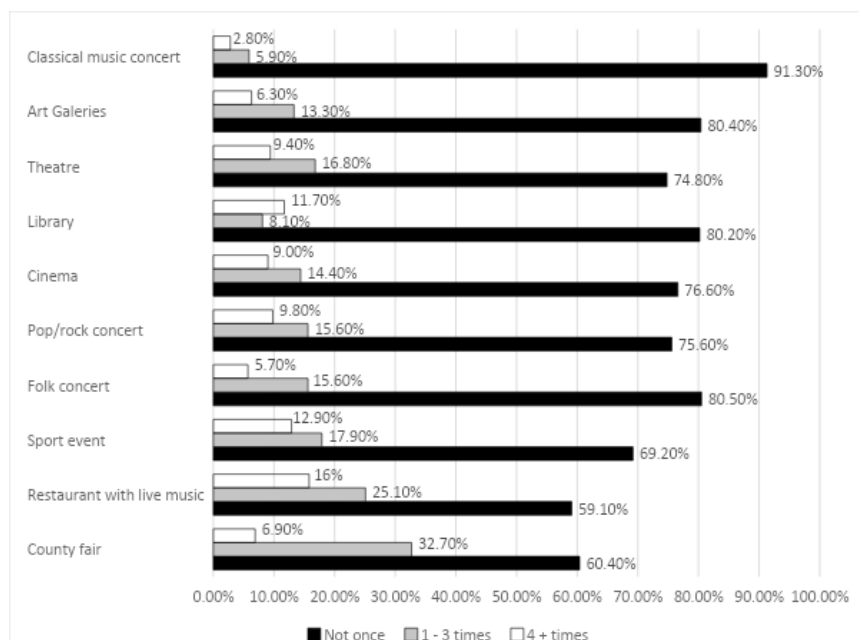
Various reasons are cited for this continued decrease in the level of public cultural participation, that is, attending programs organized by cultural institutions. It is believed that, on the one hand, this is the outcome of the economic crisis, as is the increase in social inequality in the post-2008 period, so people have increasingly less money and less time for cultural activities, and on the other hand, the emergence of the so-called “new screen culture” (from television to computers and smartphones), with an unlimited offer of cultural content, without leaving one’s home and at a relatively low price. When the respondents themselves were asked in the survey to quote the reasons for not attending cultural programs more frequently, they offered the following responses: lack of interest, lack of time, the expensiveness of cultural programs, lack of information, or a limited choice or poor quality of cultural activities in the place where they lived, with lack of interest and lack of time being cited most frequently. As many as 25% of the respondents did not read books since they had no interest in them, 29% did not attend concerts for the same reason, 36% were not interested in theatre, while 50% showed no interest in ballet, dance, or opera.

We should, however, indicate that one of the reasons for the results

that show a decrease in cultural participation is also the way in which these studies were conceived. Most of them follow only programs of cultural institutions typical of the cultural practices of members of the middle class, while other forms of cultural participation, especially those characteristic of the everyday culture of members of the lower social classes, were excluded from these studies. This is especially relevant, bearing in mind that, as Paul Di Maggio states, tastes are not socially neutral, and instead “they can be used as fences or bridges”, and they clearly divide audiences on a class basis (Di Maggio 1987, 443). Their second shortcoming, almost as a rule, is the absence of an analysis of cultural offer in environments in which the research is being carried out. Cultural participation depends to a great extent on the cultural offer, so that without a comparative analysis of the cultural offer and cultural participation, the isolated data regarding the latter necessarily provide a partial image of reality. The third shortcoming is disregard of the influence of the digital revolution which has taken place over the past few decades. Today, not only is it a large part of the cultural content received through the media, but the media also play a key role in forming taste.

When designing our research on cultural participation in Serbia, we had these shortcomings in mind. In this text, we relied on the results of our research from 2005, 2010, 2013, 2015 and 2017. When only the programs of cultural institutions are taken into consideration, the image of cultural participation in Serbia is very similar to that of the European Union. As can be seen from graph 1, based on the results of the research from 2015, the percentage of the “non-audience” in Serbia ranges from 91.3% for classical music concerts, to between 75% and 80% for visiting art galleries, theatres, libraries, and pop/rock and folk concerts. On the other hand, the active public – those who had attended these cultural events four or more times – mostly made up less than 10% of the population, except when it comes to using public library services. When the research also included forms of everyday, popular culture, such as attending sporting events, going to restaurants with live music where people can dance and sing, or going to country fairs, the percentage of the culturally inactive decreased to approximately 60%, while the percentage of the active public rose to 16% for going out to restaurants with live music, that is 12.9% for attending sporting events.

Graph 1 – Cultural participation in Serbia (2015)



When we focus only on classical music and the opera (Tables 1 and 2), we can see that in Serbia, according to the standards used by Eurostat, only 2% to 3% of the respondents represent an active public, while approximately 90% of the respondents have attended a single classical music concert. In the case of opera, 1% to 2% of the respondents make up the active public, while 95% had not even once seen an opera in the 12 months prior to the survey (and probably not once in their lives). On the example of classical music concerts and the opera (including ballet), we can clearly see just how important the comparative analysis of the cultural offer is – namely, a continued offer of the opera in Serbia can only be found in Belgrade and Novi Sad, with occasional concerts in Niš and Kragujevac, while classical music concerts are also only a part of the cultural offer in some of the largest cities. Everyone else is simply excluded from the possibility of participating in them.

Table 1 – Participation in classical music concerts

Participation: Classical music concerts	2010	2013	2015
How many times have you been to these concerts in the 12 months preceding the survey?			
More than 12 times	14 (1.0%)	11 (0.9%)	3 (0.3%)
7 – 12 times	11 (0.8%)	8 (0.6%)	7 (0.7%)
4 – 6 times	28 (1.9%)	26 (2.1%)	18 (1.8%)
1 – 3 times	120 (8.1%)	61 (4.9%)	59 (5.9%)
Never	1287 (88.2%)	1137 (91.5%)	913 (91.3%)
Total	1460 (100%)	1243 (100%)	1000 (100%)

Table 2 – Participation in opera performances

Participation: Opera	2010	2013
How many times have you been to the opera in the 12 months preceding the survey?		
More than 12 times <sup>7</sup>	(0.5%) <sup>1</sup>	0 (0.8% )
7 – 12 times	8 (0.5%) <sup>6</sup>	(0.5% )
4 – 6 times	0 (0.0%) <sup>1</sup>	6 (1.3% )
1 – 3 times	58 (4.0%) <sup>2</sup>	8 (2.3% )
Never	1389 (95.0%)	1180 (95.2%)
Total	1462 (100%) <sup>1</sup>	240 (100% )

In the excellent study “Beyond the Division of Attenders vs. Non-attenders: a study into audience development in policy and practice”, Nobuko Kawashima differentiates between four types of audience development which she labels: “Cultural inclusion”, “Extended marketing”, “Taste cultivation” and “Audience education”. The approach that she calls “Cultural inclusion” targets the group of people who for apparently social reasons are the least likely to attend the arts (ethnic minorities or low-income groups). It can take two forms: outreach activities, when art groups

or cultural institutions go to areas where these groups reside and realize their programs there, or in-reach activities, when they provide a means of bringing these socially marginalized groups to their premises and organize cultural programs for them there. The goal of these activities is primarily social, an attempt for these groups to be included in the community. On the other hand, “Extended marketing” is attempting to enable the members of the potential audience, who for some reason (insufficient time, insufficient funds, a great distance from cultural venues, having no one to care for their children or ill family members ...) are not able to participate in cultural events, to do so. The motives for this approach are both artistic and financial. “Taste cultivation” represents an attempt to cultivate the taste of the already existing audience, for example by offering, in addition to the cultural forms they love, something new and different (programs from other arts or other art genres). In addition to the previous aspects, the motives for this approach are also educational. And finally, the fourth approach, “Audience education” targets the existing audience, attempting to enrich the existing offer with additional content (for example when a theatrical performance is accompanied by an exhibition of photographs related to the topic of the performance, documentaries, conversations with the author or the director and actors, a concert of theatre music and the like). The motives for this approach are primarily educational, but it can also have financial effects.

In the development of audience for classical music, art groups and cultural institutions in Serbia can use all these approaches and many techniques which have been developed over the last few decades, but must bear in mind the obstacles mentioned in this text. First, that there is no audience development unless it is accompanied by an improvement in the cultural offer. Then, that musical tastes have important symbolic aspects, that they strongly divide the public according to class, that is, they are a reproduction of social divisions and distinctions, and thus this must be borne in mind when designing audience development activities. In order for it to be successful, audience development must begin early on, in childhood, must last for a very long time, and be continuous. And, lastly, and probably most importantly, it is necessary that the activities of audience development in a direct sense, be accompanied by the appropriate media and educational support – currently in Serbia everything positive that cultural institutions and groups are doing in this field is quickly ruined by the media. Both in these, and in other cultural activities in Serbia, the key to cultural policy is at the same time to be found in the educational and media policies.

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## CV Predrag Cvetičanin

Predrag Cvetičanin teaches Sociology of Culture and Aesthetics at the Faculty of Arts, The University of Niš, and Cultural Policy and Cultural Rights at the UNESCO Chair at the University of Arts, Belgrade. He is also the director of the independent research institute The Centre for Empirical Cultural Studies of Southeast Europe. He holds a PhD in Sociology from the Faculty of Philosophy, University of Belgrade (2011), an MSc in Philosophy from the London School of Economics and Political Science (LSE) (1998), an MA in Sociology of Arts from the Faculty of Philosophy, University of Belgrade (1997); an MA in Art History from the Central European University (CEU) Prague (1995); and a BA in Sociology from the Faculty of Philosophy, University of Niš (1989). He has coordinated a large number of national and international research projects. He has written and edited twelve books dealing with the class structure of South-East European societies, with the relationship between social and cultural stratification, with informal practices, household strategies and with cultural participation in South-East Europe. See also: <http://www.artf.ni.ac.rs/eng/predrag-cveticanin-ph-d>

**Milica Lundin**, moderator, pianist, culture manager, owner of the Orfeus agency for cultural management in Stockholm:

### **SUMMARY OF PANEL 3**

Panel 3 offered presentations by three different experts for sociological research on audience participation, within all musical genres in Serbia's case and classical music in the UK's case. The British agency for research and audience development called The Audience Agency<sup>36</sup> uses quantitative methods focused on box office, audience survey and population data, while the SPARC<sup>37</sup> research project from Sheffield collects its data through qualitative tools like questionnaires and interviews. In this way we got a rounded picture of UK's public response to classical performances and classical music, observed from two different perspectives. The third study presented at the panel was conducted by the Serbian expert from the CESK research group from Niš<sup>38</sup>, by combining the quantitative and qualitative methods, and it offered a view of the same issue in the cultural habits of the Balkans with an emphasis on musical tastes and habits. The same presentation offered a brief look at the European situation with musical habits, tastes and participation. The presentations have perfectly complemented each other, providing a range of useful facts, necessary for a dynamic discussion. The main question for all the three panelists was: who the beneficiaries of the research were and if they followed the researchers' advice.

In the case of the UK, the commissioner of the first research is Arts Council England (and subsequently Arts Council Wales and the Scottish Arts Council), and the researchers had to go through the process of application to be tasked with creating the Audience Finder program. Thus, the results were met with anticipation and the advice of the researching team was really applied. In the case of SPARC, the research was performed within the University of Sheffield, and the results were afterwards offered to those interested and eager to learn more about the participation. The use of qualitative methods is time-consuming and data is analysed intensively, and therefore results take longer to produce than is typical of research conducted within the arts industry. Communicating this research to arts managers consequently involved negotiating different timelines and beliefs in the relevance of data collecting a number of years ago.

The Serbian research was also conducted on demand from the

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36 <https://www.theaudienceagency.org/insight>

37 <http://www.sparc.dept.shef.ac.uk/>

38 <http://cesk.org.rs/>



authorities, but the results were not taken seriously by the commissioners, and the situation in the cultural policy has not been changed for the better. The research showed how an inquiry about musical distastes, if performed in parallel with research on affinities and demands, completes the picture of tastes and habits of a test group.

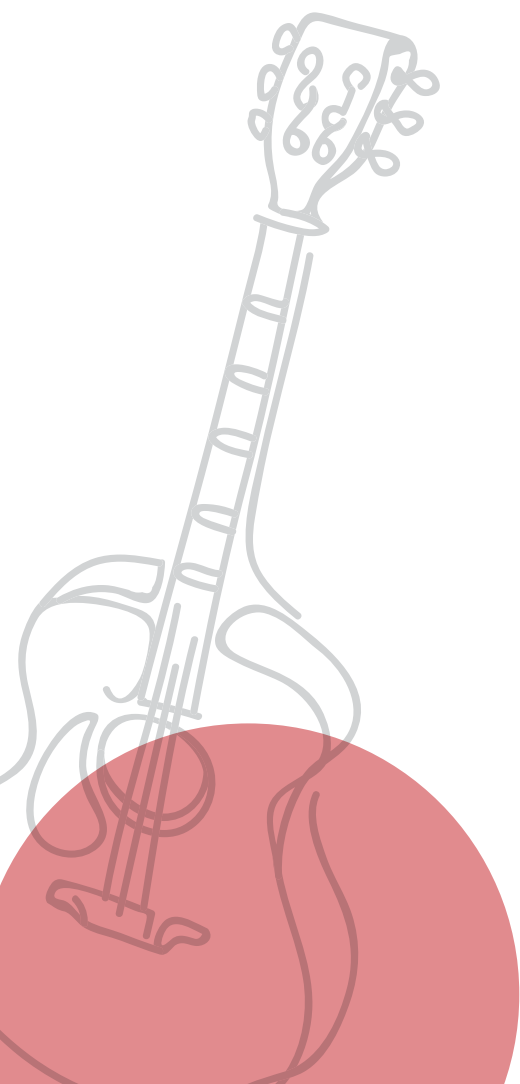
The conclusions of this panel are the following: In some countries populism is prevailing and both cultural policies and people in general are showing clear signs of impatience with expertise. Musical tastes are the result of social classification and social differences. Attracting a mixed audience is a serious task for music venues and performers. They have to make a change of heart and accept every audience. Different events should be created for different audiences, with a whole concept carefully prepared in advance. We should even consider mixed art form events where every segment is of high quality. This kind of event should attract an audience with developed taste for one particular art form, reluctant to try something other than their favorite. The audiences' trust in the quality of one segment can then be sufficient recommendation for other performances at the same event, and a guarantee of

their quality as well. Audiences need such a preparation process to be able to gather together in the same hall for a joint musical experience. When it comes to research, in order to produce good results and reflect on the current situation we need steady funding for the research (creating programs and research centers), and also some real professionals in the field of cultural policy.

**Milica Lundin**, biography:  
*<http://www.orfeuspiano.se/biography>*

## PANEL 4: ANIMATION

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**Questions:** Which are the most successful techniques of classical concert revival? How do we get performers to break the silence at the classical stage? Which amount of interactivity on the classical stage is not considered a disturbance? Is the formal character of the classical concert a necessity, an imposed tradition, a stereotype or the greatest obstacle in the modernization of this art form? How do we make classic hall “rules of conduct” more friendly?

**Jasna Dimitrijević**, General Manager at The Ilija M. Kolarac Foundation in Belgrade/Youth Council:

### **NEW AUDIENCES AND/OR NEW PROGRAMMES?**

Kolarac was a partner in the Take over project (Creative Europe 2015/2017). During this period we worked with 11 young people, future professionals in various areas - students of architecture, applied arts, electrical engineering, literature, music and drama studies and new media. This gave them an opportunity to get an insight into the workings of a big institution, its benefits and disadvantages and, what is even more important, they had a chance for the first time to be the ones to create a programme inside such a big organizational system. Through various programmes organized by the members of The Kolarac Youth Council themselves (future professionals and future culture leaders), this institution has announced its willingness to re-innovate its programme and to become more open to a new audience and young people as creators of programme content.

*My experience in cooperation with youth through this project is: Young people don't need our knowledge, they need our experiences and support. Young people follow their generation and their communication channels. The Youth Board is not a group of volunteers, they are decision-makers.*

A set of recommendations that can be of some importance for the institutions and organizations which are planning to work on audience development in this way, as well as for The Kolarac Foundation itself. Kolarac should continue, as well as improve the practice of participative decision-making when it comes to its programmes, as was done during the Take Over project, and thus give recommendations for a potential system model.

#### 1. ESTABLISH A GOOD BASIS FOR INTERNAL COMMUNICATION IN THE ORGANIZATION BETWEEN THE NEWLY-FORMED BODY AND THE CURRENT PROGRAMME EDITORS

This is one of the biggest challenges that many organizations face when it comes to generation shift and knowledge transfer. In our country, mentoring as a way of lifelong learning has only recently gained in importance in a bid to adopt the advantages of horizontal communication and mutual exchange in spite of the traditional model of vertical hierarchy.

#### 2. BE READY TO TAKE RISKS AND TO EXPERIMENT EVEN WHEN IT COMES TO INTRODUCING CHANGES TO THE ALREADY ESTABLISHED IMAGE OF THE ORGANIZATION

This is particularly important in traditional institutions, strict administration, and in organizations with clear work automation. No one is willing to take risks, especially if they have a clearly defined audience profile and ways of communication. However, it seems that this particular attitude has led us to the situation we have today of not knowing where 'our' teenage audience has gone, but they are to become our regular visitors and decision-makers in a few years.

#### 3. CONNECT THE EXISTING PROGRAMMES OF THE INSTITUTION

## WITH THE NEWLY PROPOSED ONES

It is highly likely that the proposals for changes to the programme made by the Youth Council will become a separate entity, since they don't have much in common with the characteristics of the identity of the organization itself. This can have a negative impact on audience development because in that situation the visitors tend to attach themselves to a particular programme line. It is clear that this situation will not result in the desired change of the overall programme and the desired turnout of visitors. This can be a part of an initial strategy and a way to attract the audience in the beginning, but not in the long run.

### 4. MAKE THE PROGRAMME YOUR PERMANENT PROJECT

One of the shortcomings of these programmes and similar ones is that they are time-limited. As we have already seen, they can give certain temporary results and open the possibility of long-term work on the process of transformation or audience transition, especially when it comes to age groups. For that reason, we should bear in mind that this institution is a venue for informal education of young generations that will continually be taking over from the previous ones, and this will in turn enable the concept of novelty or 'freshness' to stay alive, which will at the same time rely on tradition and the transfer of already existing knowledge and experience.

### 5. MOTIVATE THE MEMBERS OF THE YOUTH COUNCIL

Integration is here perceived as the key to motivation. By actively participating and creating a cooperative team, the members of the Youth Council are encouraged to make decisions, take on responsibilities and suggest new things. Moreover, we shouldn't forget that the results of the survey suggest that a large number of people tend to visit certain places or attend programmes based on the recommendation of their friends. In the same way, we can say that the Youth Council also represents an immediate generator of a new audience from among their circle of friends and colleagues, who will in turn continue to spread this network further.

## 6. CHANGE THE METHOD OF COMMUNICATION, NOT THE PROGRAMME

We should keep in mind that this does not only imply re-inventing the programme of the institution, but that it is a long-term process which is not based on giving up on our identity, but on creating a way to develop it further. With this in mind, it is recommended to pay special attention when selecting the ways in which to introduce new channels of communication, changes in visual identity, or the language used in presenting the programme.

## 7. PUBLICLY SUPPORT THE ESTABLISHMENT OF A SYSTEM MODEL

Such cases can be more or less successful in making a difference in the local community and the scope of their impact is mostly limited to the very institution where they were implemented. However, if we were to implement the established model as part of the strategic orientation of our cultural policy regarding the priority of audience development, we could also expect improvement in cooperation between ministries and different sectors, as well as in the reformation of the institutional cultural system.

### *How to animate and reach audiences?*

- Without a thought-out strategy, there can be no development and consequently no future audience.
- Music is a universal language which pulls down borders and builds bridges. This fact must not be forgotten while the strategy to attract audiences is being made.
- Considering the high pace of the current way of living and modern technologies, the first and basic thing is to draw classical music into the neon light of present-day life. Institutions and organizations concerned with classical music have to reach their new audiences using adequate strategies of communication.
- Through social networks and the Internet in general.
- By adapting communication – a more modern approach, vocabulary...
- By cooperation with other artists through cross-marketing (actors, street artists...)
- Standing out of the usual ways of advertising – instead of simple programmed publication, it is necessary to find interesting and avant-garde graphic solutions (teasing campaigns, Flash Mob actions.)
- By introducing potential audiences to performers and/or work

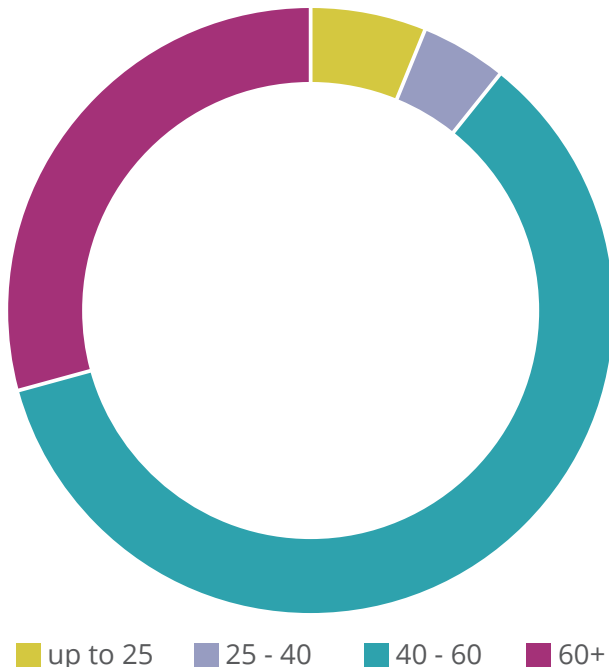
creators through interviews and other forms of journalist genres.

- By taking classical music out of music halls.
- By founding clubs of classical music lovers.
- In addition, it is important to say that all concerts and events should be accessible to people – that there should be more performances and that the price of tickets should be affordable.

However, there is no recipe for developing an audience. In order to develop an active community we need to experiment, exchange experiences, find new solutions and use different animation techniques in relation to the goal that we want to achieve in each individual program and event. Nevertheless, using strategic thinking and a creative approach in order to get closer to an audience is a sign that we are definitely going the right way.

*Here is part of the analysis of the Kolarac audience research at the end of the last season \*2018.*

Age groups of the Kolarac audience



**Jasna Dimitrijević:** Theater producer (Faculty of Drama Art/University of Arts Belgrade)

*Professional experience:* Ilija M. Kolarac Foundation, director (Since October 2010);

2009-1989: Tourist Organization of Belgrade - director, Sava Cultural and Congress Center - director

Belgrade Youth Center, programme editor and director, Avala Film - producer  
Member of numerous cultural and artistic boards in Belgrade and Serbia (Students' Cultural Center, Bitef Festival, Knjazevac Youth Festival, Atelje 212 Theatre, National Theatre in Belgrade)

*Special skills:* Cultural management, theatre production, multidisciplinary project management, strategic planning in the institutional cultural sector

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**Jelena Milašinović, PR manager at Belgrade Philharmonic:**

## **INNOVATIVE PROJECTS OF BELGRADE PHILHARMONIC**

Belgrade Philharmonic is constantly working on building an interactive relationship with their audience.

In 2017 we invited people to vote for the program they would like to hear at our first open-air concert. Our message to the city of Belgrade and the whole Serbia was: this event is for you. It was planned for the concert to be free of charge and in the informal, relaxed spirit of a picnic event on the lawn of Ušće (one of the city's most beloved walking areas).

The idea of a picnic concert is well known in some countries, but the interactive method of audiences choosing the repertoire was a novelty in the world of classical music, and with this idea we became incomparable to any other philharmonic orchestra around the world. This new concept immediately made a huge impact on the results: 18 thousand website visitors voted for the repertoire, and 5.8 million clicks altogether were registered for that particular campaign.

This definitely strengthened us in our belief that we can expect lots of people at Ušće. In brief, here is an overview: at the first open-air concert in 2017 there were 25 thousand people, and in 2018 there were almost 40 thousand. For that occasion we prepared An HD Odyssey, a licensed project of the Houston Symphonic Orchestra. We surpassed the expectations and presented to our audience an extremely interesting, attractive and high-quality program that was not just about music listening, but also video watching



on a wide screen, where we showed NASA scenes and shots from space. We provided not only the attractive, exciting, rare high-quality visuals, but also a very serious, high-standard symphonic repertoire, such as Dvorak symphony no 9 and “Also Sprach Zarathustra” by Richard Strauss. You could hardly expect attendance on such a scale in the concert hall. Moreover, it would be difficult to spice any concert up with this sort of spectacular, technically demanding videos indoors. In return, we got a response from the audience that we didn’t predict: people remained silent during the performance. The impressive images, the informal, relaxed character of the event didn’t prevent the audience from remaining silent and respectful. So we can proudly say that these concerts are really bringing back the dignity of listening to classical music, even when there are 40 thousand attendants present at the event.

In the next few weeks we will be organizing our third open-air concert. You are welcome to join us. We are planning to play the soundtrack of Disney’s *Fantasia*, backed up by the complete cartoon. *Fantasia* is one of the most beloved programs, not only in the world of music, but in the world of animation as well, which speaks a lot about our target audience. Because those open-air concerts are meant to gather various generations together at the same event, and to offer them a unique experience.

Another successful project of Belgrade Philharmonic is the so-called Baby Concert cycle. It targets the main subjects of this panel: how to approach new audiences and find new techniques of animation. Belgrade Phil wants to develop a ten-year’ plan of a very specific and continuous program of musical education of children of different ages. We think this is very important.

How do you approach children, with what program and in what manner? Especially that tender age of 0 to 2. Our program managers found out, based on some research results, that classical music presented in the right balance and in the right way can be extremely powerful for children at that sensitive age and helpful for their future development. After 30 concerts for babies in the Belgrade Philharmonic, we are ready to claim that this thesis has definitely been proven right. What we did was to prepare and adjust the premises at the Philharmonic especially for the needs and comfort of babies (making a small area for them to move below the stage with mattresses and soft cushions on the floor) with mothers/parents encouraging their children’s listening and enjoying the music themselves. Each concert lasts half an hour and the program is carefully selected (short pieces, calming or cheerful, lullabies). The babies are the real target group, but their parents are also beneficiaries from the aspect of communication. We approach them as mediators and help them in their early stage of parenthood in an attempt to assist in this tender process of creation of musical taste, and also to give a helping hand by providing some quality time with their children in a soothing environment.

We could compare the results of the Baby Concert Project with the results of the Open-air Concert Project. They are two programs with completely different approaches. Open-air concerts are massive and spectacular. Baby concerts are intimate and restrictive visitor-wise. But the word-of-mouth, good reputation that they both gained, the experience of what was shared and the impact on the local community that Belgrade Philharmonic has made, makes them both extremely successful in their respective domains.

There is a third project that we have set up this year: Late Night Classic Event. These are after-parties after our regular Friday Concerts in Kolarac Hall, which take place in Belgrade's famous club zone. We have had six of these parties where our musicians were in a kind of role play. They were acting as DJs introducing their playlists of classical music pieces for a younger audience, who usually attend clubs and who don't have any real knowledge of classical music. We have showed another side of our genre, and put classical music in the night club context, in a new scene. We have also had quite a few live performances in the concert hall with the same concept, which I think is a very good technique to attract youngsters to classical music events. My experience shows me that it was not scary for them at all.

***To conclude:*** *Once again, I am definitely very enthusiastic about encouraging each and every colleague of mine to take concerts and projects out of the concert hall. But keep in mind this: once you are out there, see to it that you offer a product of the highest possible quality, because that is where your strength lies.*

**Jelena Milašinović**, bigraphy:

<https://www.linkedin.com/in/jelena-milasynovic 3b84703/?originalSubdomain=rs>

**Miloš Jovanović**, composer, conductor, project manager, director of the Muzikon multimedia orchestra and an activist at City Guerilla:  
**MUZIKON CHAMBER ORCHESTRA: ANIMATION TECHNIQUES IN CLASSICAL MUSIC PROMOTION AND AUDIENCE DEVELOPMENT**

Muzikon chamber orchestra is just a natural development of a 6-year strategy which was founded at the heart of the Belgrade art scene in 2014. The most important aspect of Muzikon goals and ideas was the promotion of classical music, the recognition of young music professionals, and music education of a broader audience and music lovers. We decided to implement and test those goals through three big different projects, with the hope that in a couple of years they would complement each other and make an effective triangle which would maximize our results and the effectiveness of our goals and activities. So, we started.

#### ANIMATION TECHNIQUE NO 1 – GO OUTSIDE AND PLAY

We began with **Front** – a classical music festival with one goal; make classical music more available. We made concerts outside concert halls, making Belgrade and its public spaces our new concert podium. Concerts were organized in night clubs, ships and boats, alternative galleries, parks and a lot of other different places. Just that minor change made a difference in communication with the audience, and we succeeded in attracting young people to concerts of classical music.





After this experience we realized that people loved classical music, but they didn't like the seriousness and formal character of traditional concerts, and we also realized that the informal way of presentation of classical music could attract a lot of different people. Beside the idea of making a new concert environment, our second goal was the animation of young music professionals, by forming new chamber ensembles, providing them with an opportunity to play, or even a possibility for young composers to play their works.



*The facts about the festival:*

- **100+** involved musicians
- 2000+ visitors
- 20+ alternative locations



So we had a starting point, and maybe the conclusion should be *Be ready to try something new.*

## ANIMATION TECHNIQUE NO 2 – TEACH YOUR AUDIENCE

The second big project of the Muzikon organization was the School of Music for music lovers and amateurs between 18-40 years of age. It was an educational project co-funded by Belgrade authorities (The City Sport and Youth Secretariat). In two years we managed to have instrument and music classes with 100+ music amateurs and we even made 4 big concerts with them. The concerts were held at The Goethe institute, Fifth Belgrade High School, and The Kolarac Foundation. After the project, we made an **(un)professional** orchestra with our participants, and we continue to have classical music concerts. Maybe the best result of this project is direct communication with our audience, and the fact that they are coming to our concerts even now when the project is finished.





*The facts about the project:*

- **100+** participants
- 5 concerts of classical music with amateurs
- An active audience for professional classical music concerts



### ANIMATION TECHNIQUE NO 3 – MAKE GREAT CONCERTS

After those projects, we decided to move on to the final and most complex part of our goal realization activities; we decided to make a professional chamber orchestra which will unify all our ideas. The Muzikon chamber orchestra is a new artistic multimedia ensemble which promotes quality, excellence and creativity with special emphasis on the original promotion and liberation of all aspects of concert performance. In addition to the classic repertoire, The Muzikon Orchestra develops and carries out different projects (digital concerts, interactive design, 3D mapping and new technologies). The members of the orchestra are the best music professionals from Serbia, with guest soloists and art executives from the leading European orchestras and Philharmonic orchestras.

*Cooperation with international musicians and soloists*, founded on the stable basis provided by young music professionals from Serbia, makes a good starting point for the realization of great concerts which our audiences really appreciate. Even a great promotion cannot make such a difference as a good concert. We have been doing the concert season at The Kolarac Foundation for the past three years.



### ANIMATION TECHNIQUE NO 4 - EXPLORE DIFFERENT REPERTOIRE POSSIBILITIES

Our orchestra's concert season is extremely diverse in respect of genres and implementation of other multimedia and new technology. We have made jazz concerts, interactive concerts, rock concerts, and finally we have made a Queen real tribute symphony concert project. With this concert project, we managed to have international tours in the most recognized concert halls and venues in the region and abroad.



## ANIMATION TECHNIQUE NO 5 – USE TECHNOLOGY

In addition to bringing a young audience to classical music concerts, we have developed different interactive and digital concerts which are interesting for young people. Besides concerts, we have developed a lot of digital interactive installations like the conductors' corner and a ground piano (an interactive video game). All these actions and the implementation of technology make a difference in classical music promotion and even interaction with young audiences.





## ANIMATION TECHNIQUE NO 6 – BE CREATIVE IN PROMOTION



The Muzikon chamber orchestra are trying to be very active outside concert halls and during the days when we do not have concerts. In those days we develop a lot of different promotional actions and try to communicate more with our audience. Some of our promotional actions have been:

- The Classical Music Day – Once a year over 100 cafes, night clubs and similar facilities play classical music for 24 hours.
- Music swapping – we do classical music swapping
- Food for the ears
- The Muzikon cinema
- Concerts on rooftops
- Public concerts
- And a lot of different actions





## SHORT CONCLUSION

We all think that when you have a good plan, you can do whatever you want, even bring young audiences to concerts of classical music. The most important thing is to have a lot of connected actions, which all aim at one specific goal. Our goal is to play classical music in full concert halls, and make concerts to remember.

**Miloš Jovanović**, biography:

(<https://www.linkedin.com/in/milosjovanovic1/>)

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**Boško Radojković**, guitarist, guitar professor, founder and director of the Guitar Art festival/guitar school:

## INNOVATIVE METHODS OF THE GUITAR ART FESTIVAL

During the conference about audience development within classical music, Mr. Boško Radojković spoke about several innovative methods used in his practice for the purpose of audience development. While sharing his experience with the rest of the participants, his intention was to cover several topics regarding this matter, starting from the division of the audience which attends both the Guitar Art Festival and other concerts that he organized in the past. By connecting these experiences, he divided the audience into:

1. Profession - pupils, students, their parents, friends, guitar teachers and other musicians.
2. Protocol - sponsors of events or concerts, institutions, embassies, companies, media...

3. Regular audience - those who buy tickets themselves, tickets sales through companies or other institutions: through their companies they have the opportunity to buy tickets; tourists - an audience that has specifically come to town for the particular concert that day.

For all the mentioned audience groups, there is a long time interval in which the audience improvement strategy was developed through preparation, realization and future development.

1. Preparation: determination of the program, ticket prices, locations, places, audience, announcement campaign.

2. Realization: specific evening concerts, communication with the audience and the audience's release.

3. Future development: summing up the experiences from the preparatory and implementation periods; public or private conversations with the audience - new suggestions are received and new ideas for future projects and concerts take shape.

The idea was created based on a personal need for developing a personal festival audience and expanding it. However, there are frequently some obstacles which can cause a different audience path from the expected, and those obstacles are the following:

1. Legal - lack of funds and legal regulations for more detailed work on the program and the public administration. Then, there are production houses which often impose certain conditions on the organizer, which can cause big problems;

2. Human: personal relationships and attitudes towards the program, the price of tickets, the ways of buying the tickets... In other words, not understanding the essence of organizing a concert, but only paying attention to less important details.

Despite the mentioned obstacles, there are many ways of revitalizing classical concerts, some of which were highlighted during the speech. The most successful revitalization of classical concerts is the extension of the program from a strictly classical to a more widely popular art program, or through making special program arrangements where strictly classical pieces will be played in more popular arrangements and vice versa, where popular melodies will be played in classical arrangements. Such a new program inevitably gives freedom to the performer to act more creatively on the stage during the performance, as well as to verbally transfer the essence of the piece and inform the audience.

In this way, the silence at a classical music concert is broken at the same time. It is necessary to work on the audience's education, and to clearly outline the standards and rules of conduct in classical music concerts, which every visitor should respect. In addition, this should be done more often during the year (not just before the concert), especially with children, because this is what creates an audience that does not disturb the performer in any way.

In the conclusion, Boško explained the process of making classical halls more friendly by saying that It requires working with the audience; each concert, that is the program, specifies its audience and very clearly determines the parameters by which the audience should behave, dress and react during the concert. In this way, there is an answer to the question of what needs to be changed in order to "soften" strict behavior.

**Boško Radojko** has, during his 20 years of guitar teaching in music schools, earned the reputation of one of the most successful guitar pedagogues in the country. His students have won numerous first prizes at competitions in the country and abroad.



At the end of 2001, he gathered representatives of guitarists together in the First Foundation Congress of Classical Guitarists of South-East Europe and so the ASEG (Association of Classical Guitarists of South-East Europe) was founded.

He founded the Guitar Art Festival in the year 2000 and has been its director ever since. This festival is the first and most significant event for professional guitar in the Balkans and one of the best in Europe.

Since then there have been 20 editions of the Guitar Art Festival in Belgrade, Serbia (<http://www.gaf.rs/en/>), and 13 editions of the Guitar Art Summer Fest in Herceg Novi, in Montenegro (<http://www.gaf.rs/en/festivals/guitar-art-summer-fest>).

Within the festival, Boško founded the guitar trio "Kings of Strings" (<https://www.youtube.com/watch?v=e0139bCixZ4>), "The Kings of Strings Youngsters" (<https://www.youtube.com/watch?v=IW4ilGtU990>), an educational programme of guitar classes in Belgrade and 15 cities in Serbia (<https://sr-rs.facebook.com/kurs.gaf>), and many different projects and concerts where he presented the biggest guitar names.

**Merits:**

- studies at the Faculty of Music in Belgrade, with prof. Vera Ogrizović (guitar) and prof. Olivera Đurđević (chamber music).
- local and national competitions and awards in the category of guitar and chamber music
- member of the “Musica Antiqua” ensemble for old music
- recorded for the Radio Television of Serbia (RTS)
- giving master classes in the country and abroad
- member of juries at guitar competitions, in the country and abroad.
- teacher at the music schools “Kosta Manojlović” in Zemun and “Josip Slavenski” in Belgrade
- founder and the executive director of the Yugoslav Association of Classical Guitarists in 2001 (now The Serbian Association of Classical Guitarists and the first official association of classical guitarists ever founded on the former Yugoslavia territory).
- director of Jugokonzert, the biggest concert agency for the promotion of classical music in Serbia (January 2012 -May 2014)
- founder and executive director of the Guitar Art festival
- founder of the guitar trio “Kings of Strings” and “The Kings of Strings Youngsters”

*See more on (<http://www.gaf.rs/en/info/staff/>)*

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**Prof. Ljubiša Jovanović**, flutist, professor at the Faculty of Music of the University of Arts in Belgrade, founder of the BUNT festival, president of the Camerata Serbica orchestra, artistic manager and conductor of Children’s Philharmonic of Belgrade

### **BUNT: PROGRAM AND MISSION**

BUNT – (Beogradska umetnička nova teritorija - Belgrade New Art Territory) – was initiated in 2013 as a spontaneous expression of support for high artistic values, professional criteria and civilization accomplishments of the 21st century.

BUNT is an expression of the attitude that it is exactly those artistic, professional and civilizational values that matter, and that they must not be neglected and impaired.

BUNT opposes today’s cultural climate, in which culture is reduced to show business and exposed to tabloidization.

BUNT helps artists with reduced or eliminated options for action,

work and improvement.

BUNT offers daring programmes which can hardly get through the jungle of cheap and repetitive official offer.

BUNT is opposed to the fact that neither in the capital, nor in any other cities of Serbia, there exists a well thought-out and announced musical season.

BUNT opens up space to some of many talented artists, especially young ones, and helps them recover their lost enthusiasm, energy and perspective.

BUNT is also basically devoted to inclusion, giving a chance to persons with special needs who have a strong need for music.

The BUNT project has gathered together those who think music represents diversity, a richness in a variety of forms, participants, ensembles, performers, works and their authors, as well as a variety of styles, ages, movements, ideas and tastes.

BUNT is apolitical, not profit-oriented, and dependent on art, professional knowledge and the good will of individuals, and on the sincere interest of the audience.

Music art is still susceptible to the blows of all kinds of crises, politics, hardship, neglect and above all, conscious and/or unconscious disregard of all that is essential in art.

BUNT has set an example of working differently, with enthusiasm, with the right to distinctiveness and the application of the criteria which are exclusively highly professional and artistic.

BUNT is still BUNT. It carries on its mission, even though, as in previous years, it has no government support.

BUNT 1.0 presented the self-defence of art!

BUNT 2.0 went under the slogan All Is Not Bad – Music Is Good!

BUNT 3.0 confirmed that classical music is for everybody!

BUNT 4.0 answered the question of Whose is BUNT? by saying Our BUNT!

BUNT 5.0 is coming to announce: BUNT is in town!

The first BUNT was an expression of revolt and resistance to goings-on in our music culture, to the suppression and extinction of concert life in Belgrade and Serbia.

The second BUNT demonstrated the vitality of music, opened up new perspectives, and showed we would survive if we patiently followed our

artistic ideals and professional postulates.

BUNT 3.0 set out to cover new spaces, broadening the perspectives of new models of expression, showing that contemporary art can communicate, and can have its own audience who wish to hear that language exactly.

The fourth BUNT also remained safeguarded from any kind of slipping towards the ugly side of art – commercialism and populism.

The fifth BUNT is “BUNT in town”.

It will bring peace to the soul, and fill the heart with safety and strength. It will stimulate the creation of new works and new performances, provide space for new reflections on music, new ways of thinking about art. It will support chamber music, once again open its doors to people with special needs, broaden the circle of participants, as well as the audience who want to be part of the festival.

Now everyone is aware that the Belgrade New Art Territory – BUNT exists, that it is not restricted by any compromises or prejudice, that it carries on its mission in the struggle for a better, more civilized, nobler, better educated and more cultured society. Everything we need so much in the chaotic and rough everyday life we are living.

After another round of open competitions in the City and the Republic, and the more than problematic results of these competitions, BUNT SIX definitively renounces any further attempt to seek the help of government institutions.

From now on we will take care of BUNT's future ourselves, through the measure of our personal strength and conviction, and the support of friends of the project, who are not small in number. We have a mission: to endure in our struggle for a nobler, higher-quality culture life of the country and city alike. In that feeling we are calm, firm, certain and full of deep faith in art which endures against all odds, being created and performed in this territory.

**Whose BUNT? Our BUNT.**

**Ljubiša Jovanović**, biography:  
(<https://ljubisaorfej.com>)



**Ana Fotev, moderator, researcher, coordinator at UNESCO Chair in Cultural Policy and Management of the University of Arts in Belgrade:**  
**SUMMARY OF PANEL 4**

In the short introduction to our animation techniques panel, we briefly tried to answer two questions: what animation techniques are, and why we are talking about them at all. We have stressed our awareness of diverse recent research, mentioned in the opening word of the conference and on the previous panels. This research shows a progressive decline of classical concert attendance, of the need for, and interest in classical music, the age of a typical classical concert goer, but also the appearance of young listeners of classics predominantly through recorded forms. This points out to many people being interested in classical music, but not being fans of it as the only content of a public event. The question is now: what could be preventing audiences from attending classical music events? It turns out, as we have realised, that the obstacles to attendance can be of various kinds: economical, demographic or geographic, but also a lack of knowledge on classical music, the feeling of intimidation by concert venues and concert etiquette, and finally a sort of fear of failing to appreciate the art. And this is where the animation techniques come in handy. Serving as tools and strategies for the attraction of new audiences on the one hand, and nurturing the relationship with the existing ones on the other, they serve both marketing purposes, where the goal is economic gain, and a social purpose, aiming to make art accessible to the broadest possible audience.

Animation techniques can take many shapes and forms, and target a particular audience, and this is what speakers of panel 4 showed us in their 10-minute presentations. Some of these practices can serve as an actual confirmation of the recommendation given by previous panels. We were introduced to the following successful audience development techniques from Serbian practice:

- listening to what the youth wants and needs: the youth board of the take over project working together with the program director created classical music animation programs for the young audience by providing valuable insights in the kinds of experiences which the “youth” truly seek (The Kolarac Foundation).
- building a long-lasting relationship with very different target groups – from school-age children to young adults, concerts for babies and their parents (Belgrade Philharmonic),
- the different programming of concerts for new audiences as opposed to concerts for the experienced ones (The Belgrade Philharmonic),
- tailoring appropriate approaches for different types of audiences:



annual open-air concerts, late night cafes with members of the orchestra (Belgrade Philharmonic),

- building relationships with new audiences, current audiences, as well as with donors (Guitar Art Festival)
- creating an alternative independent forum for music making and music sharing (BUNT festival)
- -interacting with audiences through standard practices (Guitar Art Festival) and various fresh, unique or even guerilla actions which try to inform people about classical music and invite them to participate and engage (Muzikon)
- socially engaged projects aimed at working with mentally disabled people and creating interactive concerts with them and for them (Guitar Art, BUNT)
- mixed repertoire concerts and cooperation with artists from the popular music scene (Muzikon, Guitar Art).

The questions we tackled during the discussion with the panel listeners were: Is our ultimate goal to attract and build new audiences for the public concert, i.e. a 19th-century type of concert? Do we step outside so often and communicate music in a pop style so that we sell more tickets for “the real thing”? Or, do we let the concert itself evolve and change our view on animation techniques and programs?

Finally, conclusions were made regarding the overall justification for the use of animation techniques. As said before at the conference, the engagement of a younger audience means taking into consideration their own needs, opinions and desires, not serving them what the organizer thinks they need. Also, every animation intervention includes a certain amount of risk of alienating the existing audience. The least risky would be the strategy of changing the style of advertising, but not the content of the event. The decision whether the final product of animation is to be promotion or sale is in the hands of the organizer. The participants were unified in this desire: Entertainment is already provided in its best forms on some other artistic stages. For classical music - quality should be more important. Maybe audience development activities should cease to be just techniques, tools and tricks to attract more people who would enjoy a typical concert. Instead they might be a means of creating some new valid concert forms: forms which would be accepted by both the audience and musicians as a legitimate space for experiencing art.

**Ana Fotev**, biography:

(<https://rs.linkedin.com/in/ana-fotev-14119a15b>)

## CONCLUSIONS AND RECOMMENDATIONS OF THE CONFERENCE

After two intensive days at the conference on audience development within classical music, the panelists and listeners found themselves united in a common desire to:

1. document all that has been said,
2. organize themselves into a network of musical activists and
3. as one united front do their best in putting into action the recommendations of the conference.

Therefore, the conclusions in this text are not the result of just one author, but of all those who participated as panelists or as listeners contributing to a unified discussion. We will quote our results in relevance to the sphere of interest and field of work of our panelists: We had participants from three countries: Serbia, Sweden and the UK. All of them had a high interest in development and research within classical music in the European sphere of cultural life, and some presentations touched upon that subject.

## CONCLUSIONS

**Europe:** The consumption of culture, the so-called cultural participation is in decline in the whole of Europe. The dominance of the market results in cultural arbitrage based on price before value and an individual's lack of interest for erudition or contemplative, spiritual experience. Influence of cultural policy, school and family are lacking the former authority in establishing a system of values. Instead, the market is dictating the choices, and the standards too as a result. In this era of mercantilism classical music is just like the other "high culture" arts, deprived of its status of an art form surviving on its own merits. It is loved and noticed most often as an illustration to other art forms: drama, film, dance and poetry. In that context the life of classical music, particularly of non-vocal character, is not easy.

Still, classical music has proven to be a small but enduring niche. It has its audience: elderly, that is true, but always renewed. The steadiness of its repertoire presents its strength and weakness at the same time. It seems that there is no danger in performing the repertoire of proven quality. The problem is only that there is so much more proven quality that needs to be presented: national composers, female authors and music which used to be modern and abstract decades ago, but have earned a status of traditional repertoire by now. Gender inequality within repertoire policy is highly

noticeable. Contemporary music is neglected too and forced to minimise its appearance at the classical stage in order to stand side by side with the giants of classical repertoire. There are too few stages specialised for contemporary music which might be accounted for by the costs of authors' fees and copyrights.

A benefit of the neoliberal wave is that thanks to the cyber libraries, music of high quality has become available to everyone more than ever. This also applies to classical music. Young people are developing the mentality of "omnivores", ready to try everything offered to them. Being informed is equally important as forming the taste of your own. In that respect, this is a good foundation for audience development to get through with classical music into the sphere of the younger generation's interest.

**Serbia:** The dominant features of Serbian cultural policy are "the policy of indifference" and the lack of institutional cooperation. The populist culture (music especially) of lower quality is not just gaining the upper hand as everywhere else, but is officially proclaimed by the ruling establishment as the national cultural profile. Serbia doesn't have an official, well-functioning musical archive or library. There are no information centers for music. Existing musical associations are not unified in a network or united front. Musical venues made in the common national interest are forced to charge for events even though they were initially made to serve national cultural interests free of charge. The funds are distributed routinely year after year without interest in the actual situation and actual needs of the time. Music schools are teaching only handcraft. After graduation, young musicians are supposed to find out about the concept of PR and self-branding on their own. They have to seek the appropriate courses on this subject themselves.

On the other hand there are good separate initiatives for audience animation and alternative audience development. Although classical music venues are not as full as they used to be, the popularity of concerts in the open is a proof that this genre is far from disliked. There is a good deal of professional research about audience participation and cultural policy which is offering results and recommendations ready to be applied in practice.

**Sweden:** National classical music is not presented enough in the broader society. There was some good research on that problem a few years ago which resulted in useful recommendations, but the application was short-lived and after a while everything went back to the old ways. There is new fresh research on its way, though. In the field of audience animation and development, the enquiry is not going "out of the box": actions are often based on what the organizers and PRs think audience needs and wants. Audience is seldom asked directly about their wishes and possible assistance

in this matter. What seems to be especially difficult is eliciting the opinion of children, since their parents and guardians answer in their stead when the questionnaire is handed over to them.

One thing must be noted when it comes to Sweden: it has the highest percentage of cultural participation in Europe, which is explained by high interest in music (often not classical) and excellent average household economy. Cultural policy is to a high degree directed towards the subsidising of culture, research included.

**United Kingdom:** Brexit is pushing aside the expertise and research. There is a fear of hardship for musical collaboration and concert touring out of UK. The new customs rules, as well as the new fees for the export and import of services and goods will soon be established. This might diminish the amount of British cultural exchange with the rest of Europe.

In terms of research UK is dominating the field of audience development. The research is at this moment numerous and producing good effects. Researching programs are funded both by the state and welfare funds, and are applied not only on the national, but the international level too. The situation can, as we concluded, be changed soon.

## RECOMMENDATIONS:

**Cultural policy:** We need regular and continuous funding for research, and professionals from the field of culture in the cultural policy of each country. We need music archives and digitization of materials. Older scores might slowly go into pieces and they should all be preserved in a few technically different ways in order to survive the impact of age on paper. Music should be mentioned more in the context of cultural heritage, which includes scores, audio documentation and craftsmanship. We should promote the need for some research of intersectoral character to establish the degree (or the lack of it) in which institutions on different levels of cultural policy are working and cooperating in the common interest. We need to promote solidarity among professionals within our field of classical music. United fronts like networks and associations are a good way to do that. This conference should result in one network of that kind.

Rules have to be reestablished when it comes to venues: some venues should not be allowed to charge for events. There should be clear distinction of when and who might perform for free and who should not even be asked to do so. We should make a clear public appeal for this.

Promotion of classical music: In order to establish clear goals, each PR campaign has to make it clear first whether it wants to promote certain music, or achieve a good sale, because one might exclude the other.

## GOOD WAYS OF PROMOTION ARE:

- an art form fusion: events of mixed content, where different art forms or outing routines (drinks, dinner) are involved are a good way of introducing every art form to audiences which would not otherwise be interested in it.
- inter-genre fusion: for instance, including a symphonic piece into a concert of film music or the other way around.
- popular classical concerts with shorter, well-known pieces or movements extracted from a cycle (always indicate in writing where it was extracted from), for the beginner-audience
- take the audience out of the usual venue, to the unexpected place without a stage or a place where another genre is usually performed (bar, club, gig-venue)
- peer promotion: youngsters interesting other youngsters in classical music
- generation exchange: concerts for children with their grandparents, babies with parents
- concerts where interaction with the audience is promised
- decentralisation: perform out of the big city
- amateur music playing and spontaneous home concerts

The promotion of an artist is something that goes in a package which includes his/her choice of repertoire and venue, personality, and the way of interaction with the audience. It is good to have the whole concept ready in advance. This is especially important for those musicians who perform modern/contemporary music.

**Audience animation:** Not every performer is ready to talk to the audience, although it has in recent years been a standard at the modern stage. Introducing your repertoire, your instrument or your ensemble in direct speech is pleasing. Video effects are welcome providing they do not disturb the players. Elements of dance or film (cartoons) are helping, too.

Formal, old-fashioned concerts are attracting only the experienced audience. Animation also needs strategy and planning: If you want to gain a new faithful audience, you might want to start with animated, relaxed concerts and groom the audience to that stage where they would want to

listen to the concert in a traditional way. Quality must be sustained, because good music and good performances are available to everyone, and even an inexperienced audience will know the difference. You also have to be highly aware of who your audience is. Do some research on them before you decide about your repertoire and your appearance.

**Repertoire:** Repertoire list makers, venues and organizers need to be reminded constantly of the balance between universal and domestic music they are presenting. The ideal repertoire would be half international - half local for the countries with a long tradition within classical music. Research and statistics always help here, as does a united front. Associations of composers of mixed or certain gender should promote their own interests. Without their voice, nothing will happen in practice.

### What next?

*This conference has resulted in a network consisting of more than 130 professional members who are exchanging views and information on the subject of audience development and classical music (see FB group “Audience developers for classical music”). We are planning a new conference for 2020 with more partners, new subjects and interesting panelists.*



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