

**Colloque international / International Conference**

**Classical Music and Its Audiences in the Digital Age**

***La musique classique et ses publics à l'ère numérique***

Gaîté lyrique (Paris), February 4, 2015  
La Villette (Paris), February 5 and 6, 2015

**Organising Committee:**

Stéphane Dorin (Professor, Université de Limoges)  
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**Scientific Committee:**

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Pierre-Michel Menger (EHESS/Collège de France)  
Emmanuel Pedler (EHESS)  
Koen van Eijck (Erasmus University)  
William Weber (California State University, Long Beach)

The results of the national research program on the audiences of classical music in France, directed by Stéphane Dorin will be presented in Paris. On this occasion, an international and multidisciplinary conference will take place at the Gaîté Lyrique and at La Villette (Paris) on **February 4, 5 and 6, 2015**.

The results of this survey and different international comparisons will be discussed, as well as presentations on the audiences of the different classical music genres, from early to contemporary music or opera. The ageing and narrowing of the social basis of these groups has already been largely highlighted, in the USA at least. However, what does this social process tell us about the status and the role of classical music in today's culture? What are the characteristics and the extent of the social, cultural and gendered inequalities to these musical forms' access? What is the place of classical music in contemporary cultural hierarchies in the age of eclecticism and cultural omnivorousness? Is it still a distinctive cultural practice and in

what ways? Does the notion of cultural generations explain these evolutions? How is classical musical articulated with other musical genres and artistic practices? How do crossovers and mixed art forms relate to the audiences? To what extent do the different audience development programs work and by whom are they implemented? How are these issues understood by the different classical musical venues? What are the changing forms of the concert, when cultural participation is deeply affected by the digital tools? How does sociality influence concert going? What are the new forms of sociability associated with the classical concert? How is the musical event, in its different formats and venues, perceived and experienced by the various audiences?

Papers dealing with the economic and material dimensions of the concert's organisation are welcomed. Will be explored the history and economy of concerts, their organizational and business models, as well as the respective role of public policies, private and non-profit sectors in the organization and financing of classical music. Papers may also broach the different forms of audience development, the valorisation of a musical heritage. Research about different concerts venues, their history and evolution is also welcomed. Different scales – local, national, international – can be identified for the analysis of these phenomena. Historical, comparative, international and multidisciplinary perspectives are encouraged.

Digital technologies of communication are transforming the cultural participation's landscape. To which extent does it affect the classical music concert? The conditions allowing new ties between highbrow music and digital tools, understood here through audience engagement and communication on one hand, and through news ways of accessing to the concert experience on the other hand, can be put into questions.

This international conference will thus allow a thorough introduction to digital initiatives in the classical music sector and entice debates and exchanges about them. How do these initiatives influence and develop the musical heritage and its uses? How are developed and adopted by classical music professionals? How do they affect the traditional concert formats? Do these digital initiatives help to develop new audiences or new forms of participation for already existing audiences? What is the role of musical prescription on the Internet and social media? To which extent does the digital turn in cultural participation affect the way music is received and perceived by the audiences?

### **Submission form:**

Submissions may be written in English or French. Each submission must include the following information:

- Author(s)
- Status(s)
- Discipline(s)
- Institution(s) and research team(s)
- Email(s)
- Title of the presentation
- Summary (between 3.000 and 4.000 signs including spaces or 500-700 words)
- Main bibliographic references

The submissions must be sent to the following address before **December 12, 2014**:  
[stephane.dorin@gmail.com](mailto:stephane.dorin@gmail.com)

Notifications of acceptance will be sent within the end of the month.

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