

LA MUSIQUE CLASSIQUE ET SES PUBLICS À L'ÈRE NUMÉRIQUE

*CLASSICAL MUSIC AND ITS AUDIENCES
IN THE DIGITAL AGE*



GAÎTÉ LYRIQUE
4 février 2015

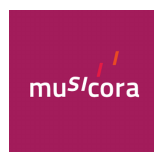
HALL DE LA CHANSON
5 et 6 février 2015



Inscription gratuite obligatoire
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Informations et programme
www.stephanedorin.fr/colloque-musique-classique-2015.html



Classical Music and its Audiences in the Digital Age

Developing our knowledge about classical music concerts audiences, grasping the transformations of musical taste, measuring the impact of digital media are the three main objectives of the research program on classical music and its audiences in the digital age. The survey, conducted among French concerts audiences and winner of the Region Île-de-France PICRI program, combines academic and professional points of view. It has been conducted in partnership with numerous musical institutions, coordinated by the FEVIS (Fédération des Ensembles Vocaux et Instrumentaux Spécialisés). It has also been awarded Paris 2030 program by the city of Paris.

The conference, as the research program highpoint, engages dialogue between academics and professionals from various disciplines of the social sciences (history, sociology, anthropology, musicology and ethnomusicology, economics, information and communication sciences, political science) and different countries (France, USA, Germany, Austria, Great Britain, Portugal, Netherlands). The confrontation of these different points of view thus relies on the lessons of history and empirical research as well as on the virtues of international comparison.

The first day at the Gaîté lyrique will be specifically devoted to digital issues, notably through the study of the role of crowdfunding, social networks or the transformations of the concert in its audiovisual forms. The digital perspective also allows us to revamp forms of musical heritage and concert web/broadcasting.

More generally, the conference is intended to clarify the links between classical music and the Internet. The classical music professions have besides undergone a profound change as a result of the evolution of funding, organizational modes and forms of employment in the creative industries.

Presentations and discussions also highlight the history of concerts, by studying the evolution of the role of public and private patrons, but also the links between the elites and classical music.

Surveys on the social morphology of classical music audiences show an aging and a narrowing of their social base. This questions the connection of young people with classical music, and more generally the evolution of participation in the arts and music in the digital age.

Finally, discourses and practices in musical institutions and public policies have also to be put into perspective and analyzed in light of these developments.

<p><i>Note for English-speaking participants: all the papers and the following discussions will be simultaneously translated, from French into English and from English into French. Headsets are made available to you at the entrance of the hall.</i></p>

PROGRAMME

Wednesday, February 4, Gaîté lyrique

8h45 *Welcome coffee*

9h

Opening Address

Isabelle This Saint-Jean, Vice-President of the Conseil Régional d'Île-de-France in charge of higher education and research

Bruno Julliard, First Deputy Mayor of Paris in charge of Culture (subject to availability)

Catherine Desbordes, Managing Director of the Fédération des Ensembles Vocaux et Instrumentaux Spécialisés (FEVIS)

Marie-Pierre de Surville, Director of France Musique

Monique Devaux, Artistic Director of the concerts of the Auditorium du Louvre and member of Musicora steering committee

With the exceptional participation of **Jacques Toubon**, Président of the Fédération des Ensembles Vocaux et Instrumentaux Spécialisés (FEVIS), former Ministry of Culture (subject to availability)

10h

Keynote Paper #1

Esteban Buch

Is classical music a genre? A few comments on categorization practices in the digital age

10h30

Panel #1: Public and Mediation in the Digital Age

Michel Duchesneau

Research in music and audience development in the digital age: the music audience development project in Quebec (DPMQ)

Bruno Ory-Lavollée et Alexandra Letuppe

Music and nature. New concert experiences and audience development at the Festival des Forêts

11h30 *Coffee break*

11h45

Panel #2: Digital Tools for Production and Communication

Cécile Berthelot

Crowdfunding for the production of a recording of unpublished works by Martial Caillebotte by the Vittoria Choir

David Christoffel

Radio creation for a musical mediation 2.0: experiences in Radio France, the Paris Opera and the Philharmonie

12h45 *Lunch at the Gaité lyrique for the participants by reservation*

14h

Keynote Paper #2

Antoine Hennion

To play, to interpret, to listen, to handle: music is still to do

14h30

Panel #3: Digital diffusion of works and musical heritage

Marie Hédin

Transforming the hyperlink into a human link: the challenge of the FEVIS portal for the musical heritage

Hervé Boissière

Medici.tv, a platform for classical music videos, live and on demand

Jean-Stéphane Michaux

Producing classical music iPad apps: Pierre et le loup, by Camera Lucida and Radio France

16h *Coffee break*

16h15

Panel #4: Social Networks, Mediation and Participation

Sophie Hoarau

Classical music on the Internet: a space for the renewal of rituals, the instance of the dedicated social network Muendo

Julie Déramond

Establishing dialogue between the stage and the hall in the digital age: classical music audiences and mediation in situations

Luc Hossepied

The Ensemble intercontemporain and audiences 2.0: digital media and audience development

17h30

Panel #5: Digital Creation and Recording

Mike Solomon

Glitch in song: celebrating the broken voice through digital technology

18h

Music Session by Ensemble 101

At the Bar du foyer historique (2nd floor)

20h *Dinner at the restaurant Le Vertbois by reservation*

Thursday, February 5, Hall de la Chanson

9h *Welcome coffee*

9h30

Keynote Paper #3

Myriam Chimènes

Patron audience and contemporary music diffusion in Third Republic Paris

10h

Panel #6: Public and Private Patrons

Adrien Pégourdie

The factory of a musical elite in the province. Construction of artistic legitimacy and public/private patronage in the case of the Ensemble Baroque de Limoges

Anne Monier

Business leaders as patrons and opera lovers: an audience like any other?

11h *Coffee break*

11h15

Panel #7: Classical Music Professions

Christina Scharff

The classical music profession in London and Berlin: precarious work, entrepreneurialism and inequalities in two creative cities

Myrtille Picaud

The classical music's space of possibilities in Paris: sociology of venue programmers

Pierre France

Ethnography of classical music audiences through their usherettes

12h45 *Lunch at the Hall de la Chanson for the participants by reservation*

14h

Keynote Paper #4

Emmanuel Pedler

The performance from a distance - Opera on television and film

14h30

Panel #8: Classical Music and Creative Industries

Constance Emerat

Towards an opera for all? The contradictory case of advertising and promotional speeches around opera broadcasts in movie theaters in France

Irina Kirchberg

The audiences of video game music symphony concerts. From the gamepad to the baton

15h30 *Pause*

15h45

Panel #9 – Youth and Classical Music

Bernard Lehmann

Classical music at a distance

Koen van Eijck

A classic experiment: How do the attitudes and beliefs of non-visitors of classical concerts change after having attended two performances?

Geoff Baker

El Sistema: the future of classical music?

17h15

Keynote Paper #5

Stéphane Dorin

Presentation of the report of the research program PICRI-île-de-France / Ville de Paris: "Classical music and its audiences in France in the digital age".

18h

Opening Reception of the Musicora Salon

Friday, February 6, Hall de la Chanson

9h Welcome coffee

9h30

Keynote Paper #6

Jane Fulcher

The sonorous dimension of clashing political and social visions: a lesson from concert culture of early Fourth Republic France

10h

Panel #10: Urban Elites and the Institutionalization of Classical Music in the Americas

Fabien Accominotti

From Cultural Purity to the Cooptation of Culture: Subscribers to the New York Philharmonic in the Gilded Age

Claudio Benzecry

An opera house for the "Paris of South America": pathways to the institutionalization of high culture

11h Coffee break

11h15

Panel #11: European Surveys: mediation, audiences and amateurs

Alfred Smudits

Who's afraid of the opera house? What we know about the audiences of classical music. Results of a survey conducted by the Institute for Music Sociology Vienna

Katarzyna Grebosz-Haring

New Music Festivals and Their Audiences – A Comparative Study on Mediation Events at Warsaw Autumn, Wien Modern and Festival d'Automne in Paris in 2014

Wenceslas Lizé

Legitimacy scale and figures of amateurs in webzines specialized in jazz and classical music

12h45 Lunch at the Hall de la Chanson for the participants by reservation

14h

Keynote Paper #8

Pierre-Michel Menger et Stéphane Dorin

*The audiences of contemporary music: structure and evolution.
Lessons from two surveys of 1983 and 2008*

14h30

Panel #12: Policies of Art Music

Laure Marcel-Berlioz

Music, audiences and cultural policies in France

Gil Fesch

*Towards the Politics of Music: Reflections on the Momentum of
Contemporary Music in Portuguese Cultural Policy*

15h30 Coffee break

15h45

Panel #13: Institutions of Art Music

Sylvie Pébrier et Sophie Wahnich

*The discourses of classical music institutions on the audiences: issues
and loyalties*

Elena Raevskikh

Music academies and new conceptions of cultural management

Maxime Jaffré

*Redefining the conditions of a musical practice: recomposing scholarly
forms of Arabic music outside an institutional frame in France and the
United States*

16h45

Panel #14: New Frontiers of the Audiences

Aurélien Djakouane et Emmanuel Négrier

A dawning revival of classical music festival audiences?

Lucille Lisack

*Future audiences, distant audiences: contemporary music in Tashkent
(Uzbekistan) and representations of a globalized audience*

18h15

**Concluding Words:
The Future of Classical Music Audiences in the Digital Age**

Speakers

Fabien Accominotti is Assistant Professor, Department of Sociology, London School of Economics.

Geoff Baker is Reader in musicology and ethnomusicology, Department of Music, Royal Holloway, University of London.

Claudio Benzecry is Associate Professor, Department of Sociology, University of Connecticut.

Cécile Berthelot is the administrator of the Regional Choir Vittoria d'Île-de-France.

Hervé Boissière is founder and managing director of MUSEEC / Medici.tv.

Esteban Buch is Director of Studies at the EHESS and head of the Research Center on Arts and Language.

Myriam Chimènes is Senior Researcher in history at the CNRS, in the Research Institute on French Musical Heritage.

David Christoffel, PhD in musicology from the EHESS, is an author, composer and producer at Radio France.

Julie Déramond, PhD in history, is Research and Teaching Fellow in the Department of Information and Communication at the IUT Paul Sabatier, University of Toulouse 3.

Catherine Desbordes is Managing Director of the FEVIS.

Aurélien Djakouane, PhD in sociology from the EHESS, is an associated research fellow with the CEPEL team (University of Montpellier 1-CNRS).

Stéphane Dorin is Professor of sociology at the University of Limoges and Head of the Limoges research team of the GRESCO.

Michel Duchesneau is Professor and holds the Chair in musicology at the University of Montreal. He is the Head of the Interdisciplinary Observatory of Creation and Research in Music.

Koen van Eijck is Professor of sociology of culture at Erasmus University, Rotterdam.

Constance Emerat is a graduate studente in Arts and Languages at the EHESS.

Gil Fesch is a PhD candidate in sociology at the University of Porto and a guitarist.

Pierre France is a PhD candidate in political science at the University Paris 1 and a member of the CESSP research center.

Jane Fulcher is Professor of musicology at the University of Michigan.

Katarzyna Grebosz-Haring is Research Fellow in musicology at the Department of Art, Music, and Dance Studies, University of Salzburg.

Marie Hédin is European development manager at the FEVIS.

Antoine Hennion is Senior Researcher at the École des Mines de Paris, in the Center for the Sociology of Innovation.

Sophie Hoarau is a graduate student in Media and Communication at the Press French Institute, University of Paris 2 Panthéon Assas.

Luc Hossepied is Senior Communication Manager at the Ensemble intercontemporain.

Maxime Jaffré is a PhD candidate in sociology at the EHESS, in the Norbert Elias research center.

Irina Kirchberg is a Postdoctoral Fellow in musicology at the OICRM at the University of Montreal.

Bernard Lehmann is Associate Professor in sociology at the University of Nantes, member of the CENS research center.

Alexandra Letuppe-Pantic is managing director of the Festival des Forêts.

Lucille Lisack is a PhD candidate in anthropology at the EHESS and at the Humboldt University of Berlin.

Wenceslas Lizé is Associate Professor in sociology at the University of Poitiers, member of the GRESCO research center.

Laure Marcel-Berlioz is director of the Resource Center for Contemporary Music.

Pierre-Michel Menger is Professor at the Collège de France, in the Chair in Sociology of Creative Work, and Director of Studies at the EHESS.

Jean-Stéphane Michaux is audiovisual producer for Camera Lucida. He has produced video recordings of operas and concerts and has developed a collection of mobile applications dedicated to classical music.

Anne Monier is a PhD candidate in sociology at the EHESS and Columbia University, member of the Maurice Halwachs Center.

Emmanuel Négrier is Senior Researcher in political science at the CNRS, at the CEPEL research center (Université Montpellier 1-CNRS).

Bruno Ory-Lavollée is President of the Festival des Forêts.

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Elena Raevskikh, PhD in sociology from the EHESS, is Postdoctoral Fellow at the University of Avignon, in the Norbert Elias Center.

Christina Scharff is Lecturer in Culture, Media and Creative Industries at King's College London.

Alfred Smudits is Professor of sociology and Director of the Institute for Music Sociology at the Universität für Musik und Darstellende Kunst, Wien.

Mike Solomon, PhD in Music Composition and mathematics from the University of Florida, is a composer, singer and artistic director of the Ensemble 101.

Sophie Wahnich is Senior Researcher in history at the CNRS, Head of the TRAM research team from the Institut Interdisciplinaire d'Anthropologie du Contemporain.



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 Opéra Éclaté / Figeac Théâtre Festival

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