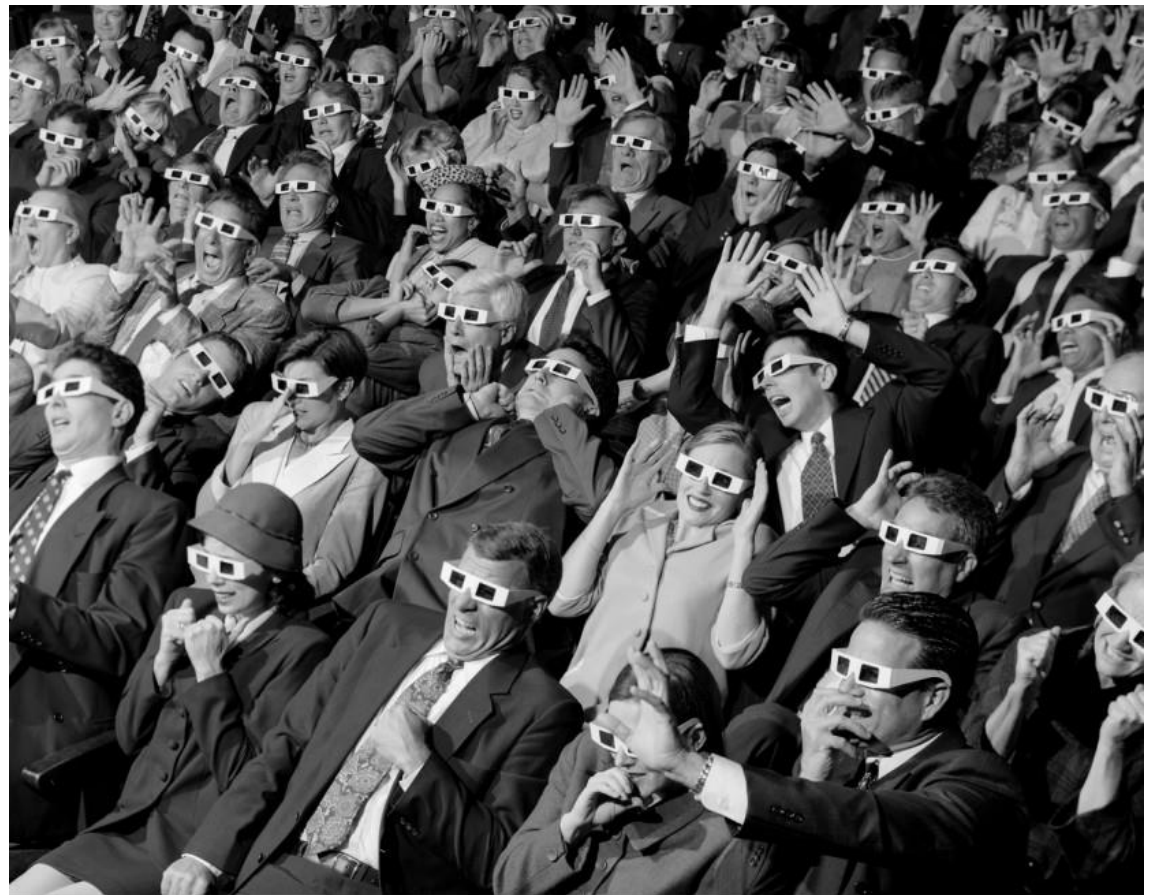


Erasmus

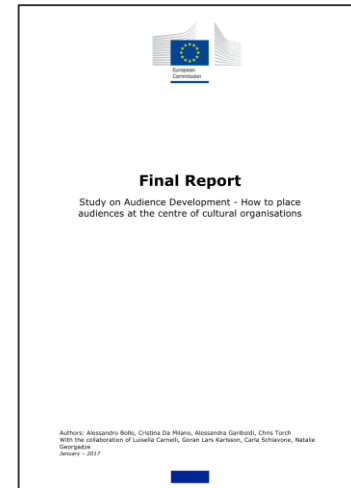
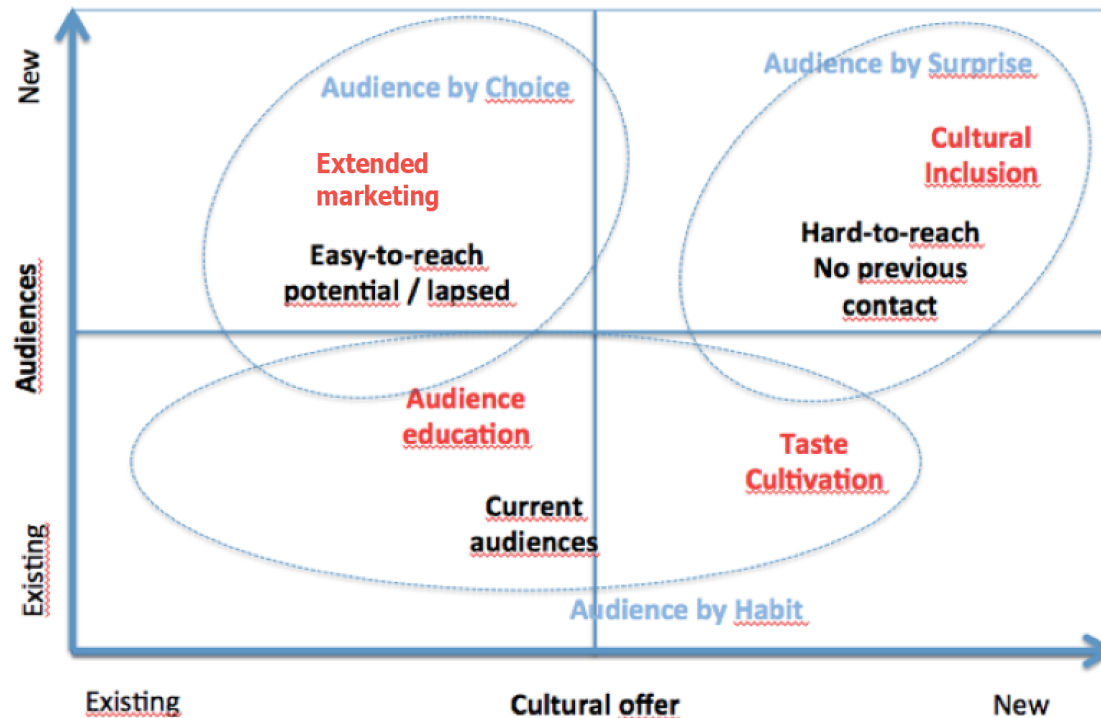


Audience Engagement

Evert Bisschop Boele | Research Group Lifelong Learning in Music
10-11-2017, AEC Congress, Zagreb

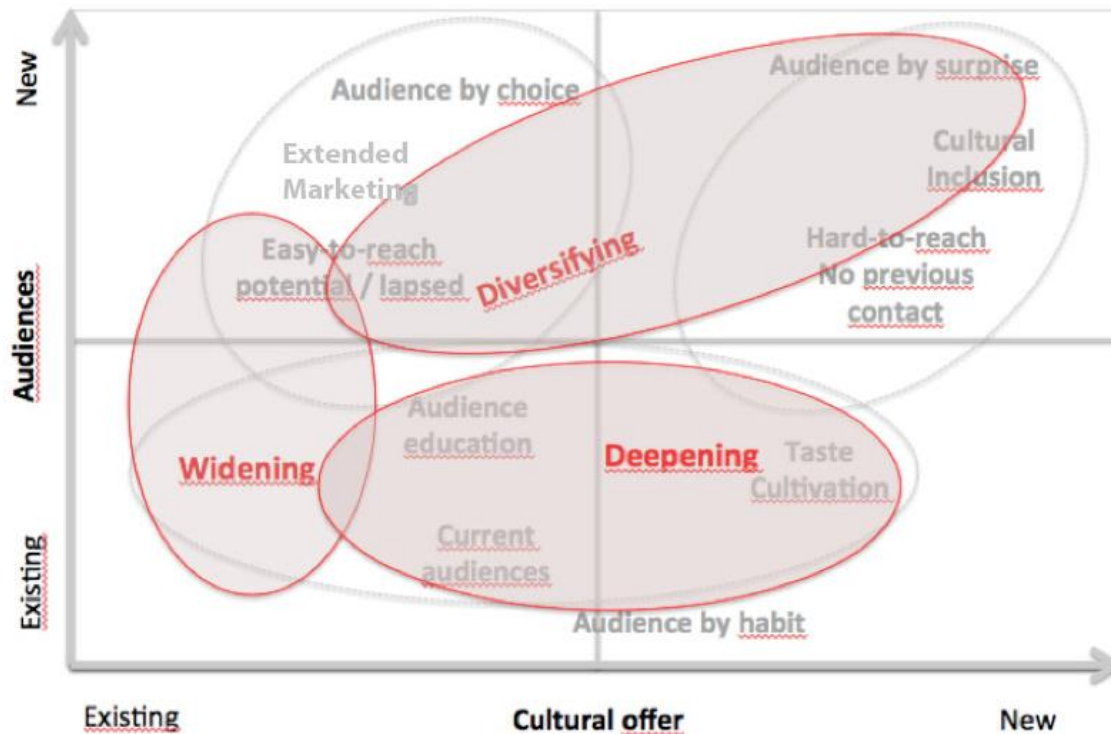
share your talent.
move the world.

Audiences: by habit – by choice – by surprise

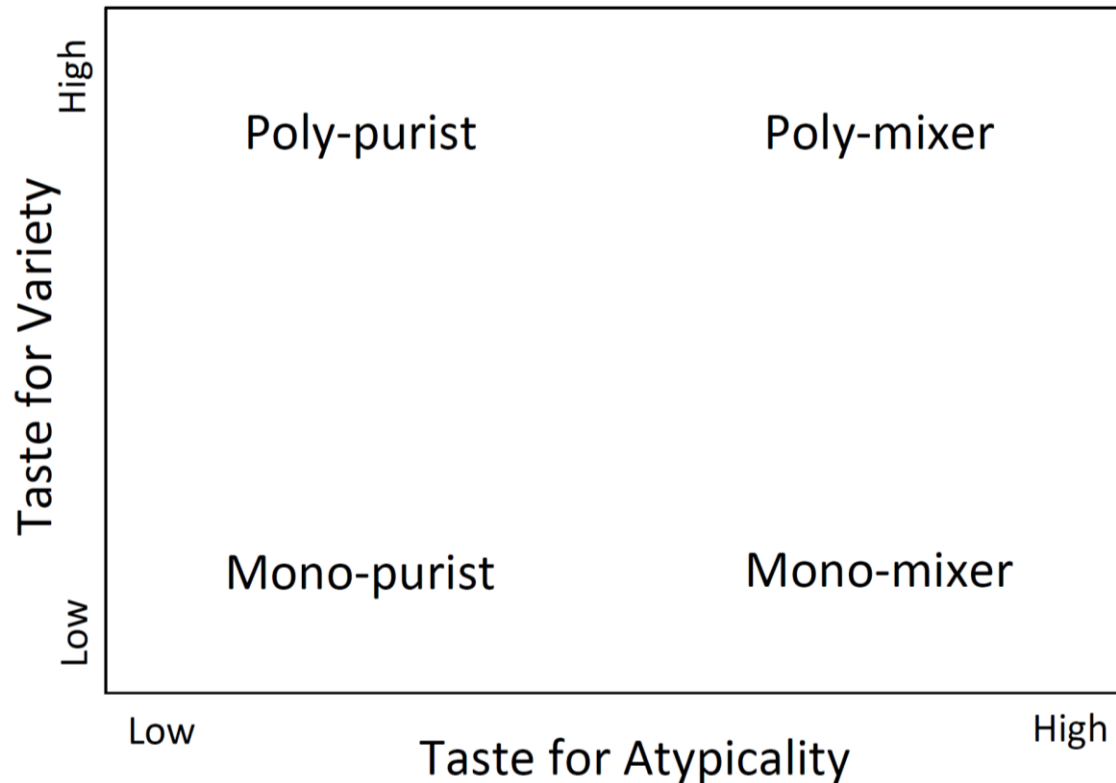


(Bollo et al., 2017)

Relations with audiences: deepening – widening - diversifying



'Mono-purism' in music no longer is the norm or the ideal – not even as a mechanism of (class) 'distinction'



WHAT DOES IT MEAN TO SPAN CULTURAL
BOUNDARIES? VARIETY AND ATYPICALITY IN
CULTURAL CONSUMPTION *

Amir Goldberg
Stanford University
Michael T. Hannan
Stanford University
Balázs Kovács
Yale University
May 16, 2015

Abstract

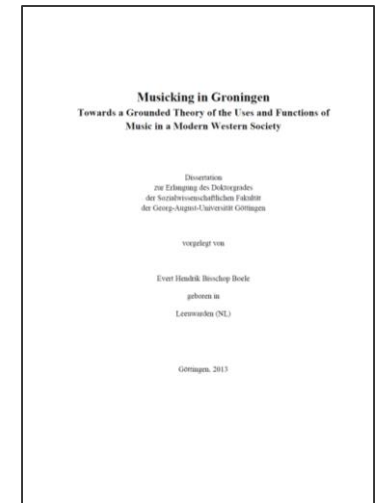
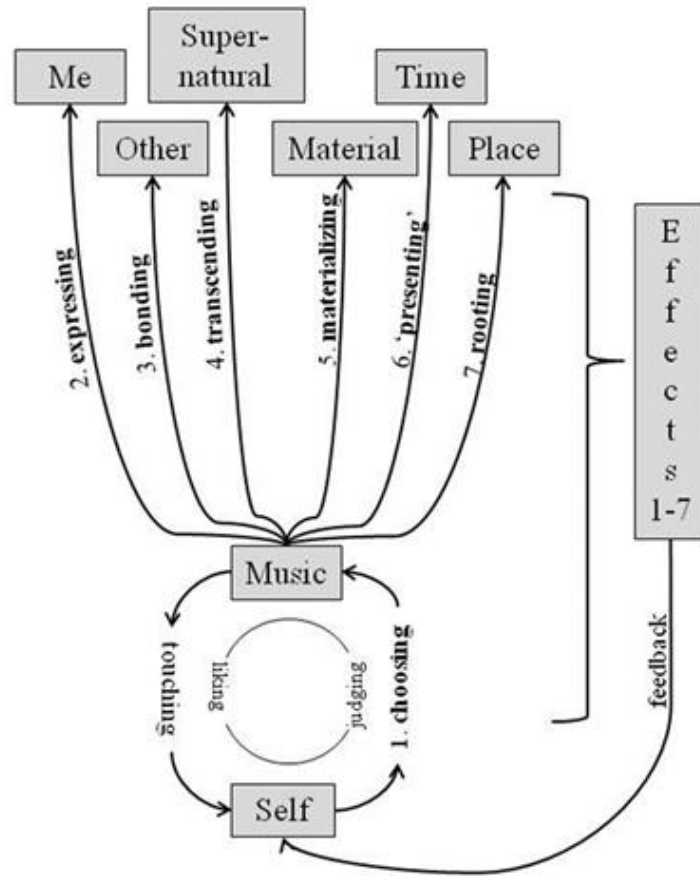
We propose a synthesis of two lines of ecological research on boundary objects in rural production and consumption. One, research on cultural ecosystems, analyzes objects by heterogeneous audiences living in *ways of life* or *cultural clusters*. The other, research on categories in markets, analyzes *marketplace* by heterogeneous audiences to objects that vary in the degree to which they conform to *category codes*. We develop a model of heterogeneous audiences evaluating objects that vary in *typicality*. This allows consideration of consumers on two dimensions of cultural perception: *variety* and *typicality*. We present empirical evidence from a study of rural consumers in three of these dimensions. We argue that one audience type, those who value variety and typicality, are especially sensitive to objects that *substantiate*. We test this argument in an analysis of two large-scale datasets of reviews of films and restaurants.

²We appreciate the comments we received at the Justice Faculty Workshop at the University of Chicago, Booth School of Business, and at the Category Working Group meetings at Stanford GSB and in Heidelberg and from Greta Han, Giacomo Nappi, Alessandra Sbarley, Adam-Paul Fungerson and Erez Zecherman. We also thank the University of Lugano, the Stanford Graduate School of Business, and the Stanford GSB Faculty Trust Fellowship for generous financial support for this project.

1

(Goldberg et al., 2015)

Music in everyday life: through all kinds of musical behavior, individuals confirm, connect and regulate their 'selves'



(Bisschop Boele, 2013)

Learning (including the so-called ‘audience development’)
is **not** an input-output process

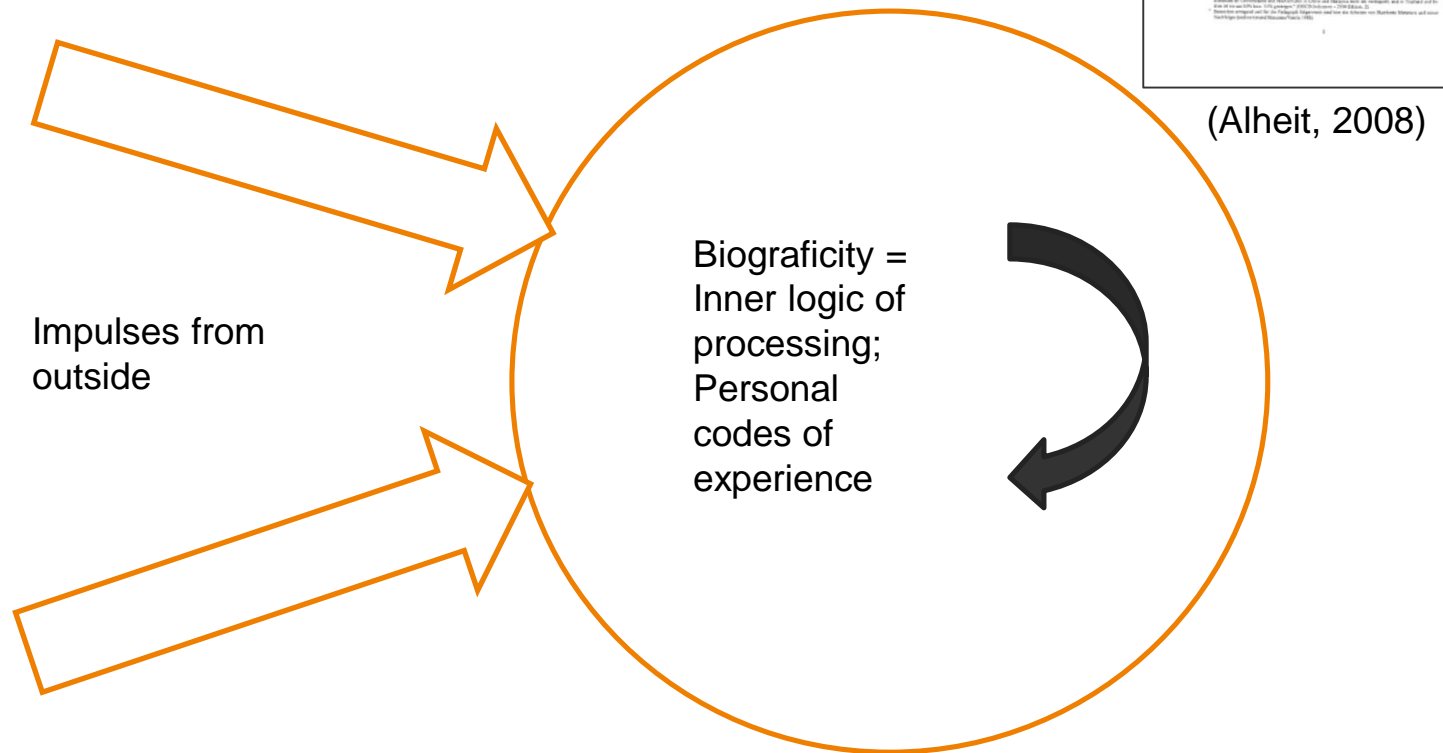


Impulses from
outside

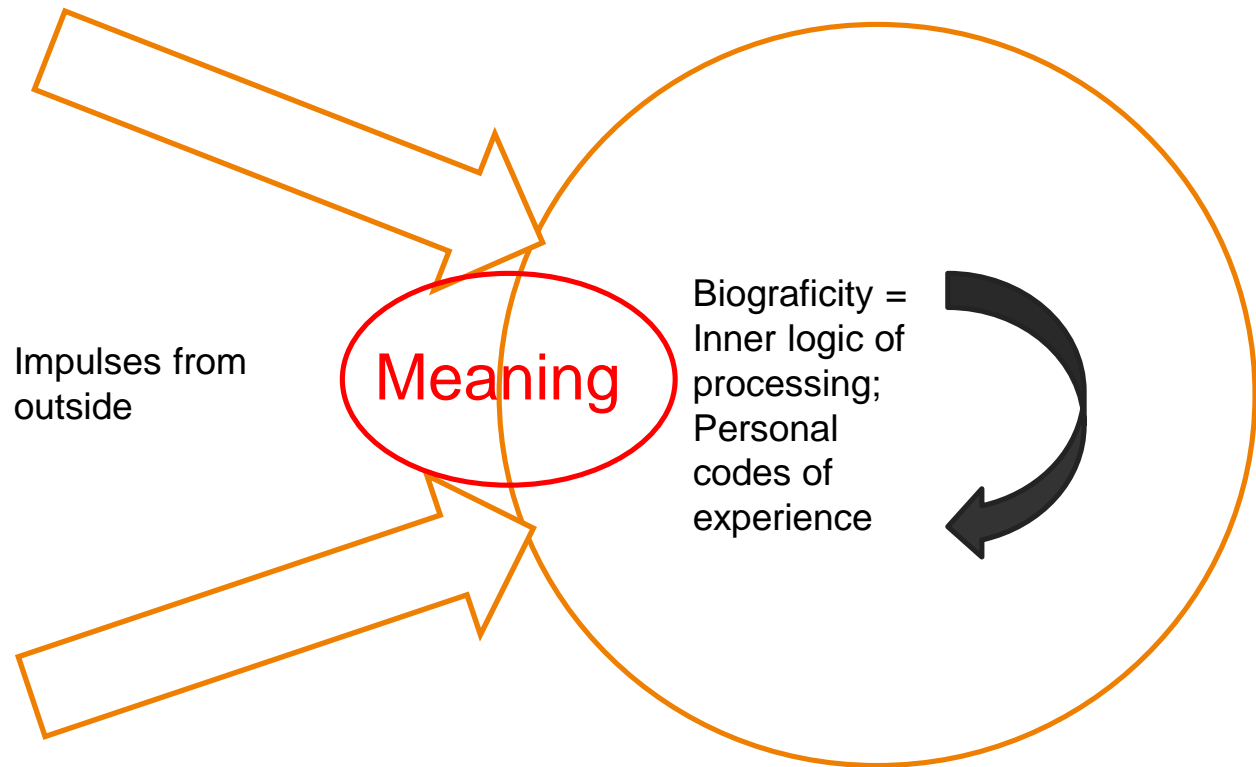
Absorption of
external
impulses in
(changing)
personal
identity



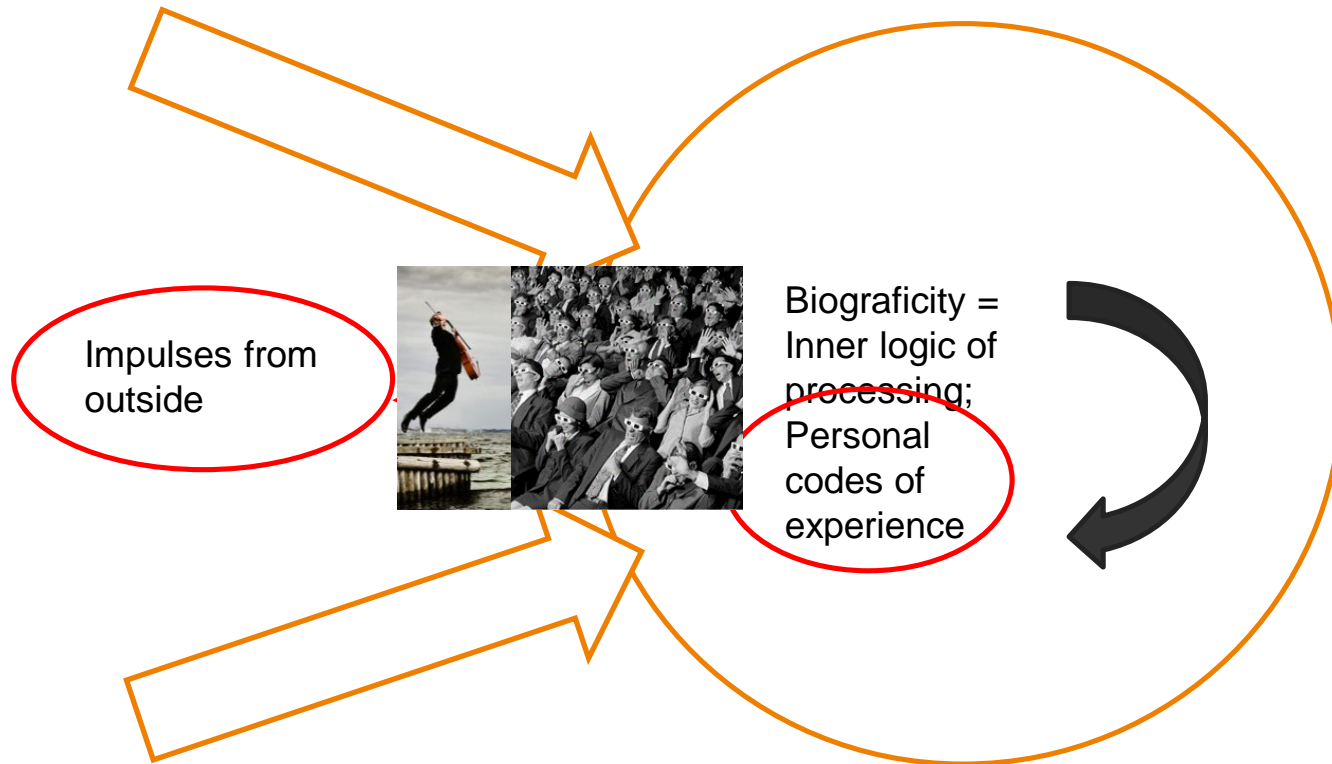
Learning is biographical

[illegible]

The meaning of music resides in
the meeting of the individual with the music



From 'audience development' to 'musician development': meeting where meaning is being made



“What can I contribute to your life?”

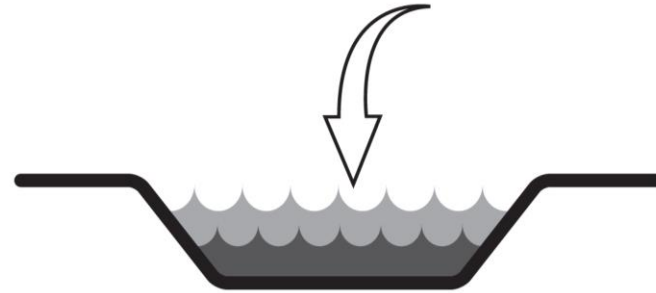
From	Speaking: ‘Telling’ – the Me or Listening: ‘Being told’ – the You	the Artistic Attitude or the Economic Attitude
To	Conversations between You and Me – speaking <i>and</i> listening – meeting – reciprocal relationships – dialogue – mutual understanding - empathy	the Ethical Attitude

Given the near-genetic character of ‘conservatoire culture’, transformative learning is desperately needed

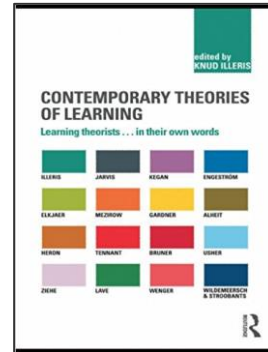
‘Conservatoire culture’

- Music as a ‘thing of beauty’, as Art
- Music as a craft
- Music as expression
- Music as presentational performance
- Music as individual talent
- Music (‘good music’...) as inherently good

Informative: Changes in *what* we know



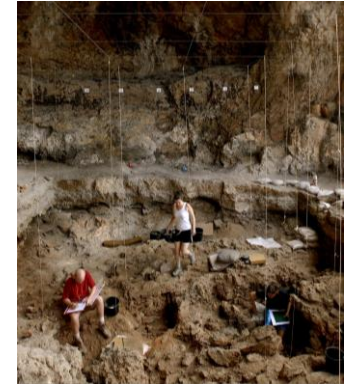
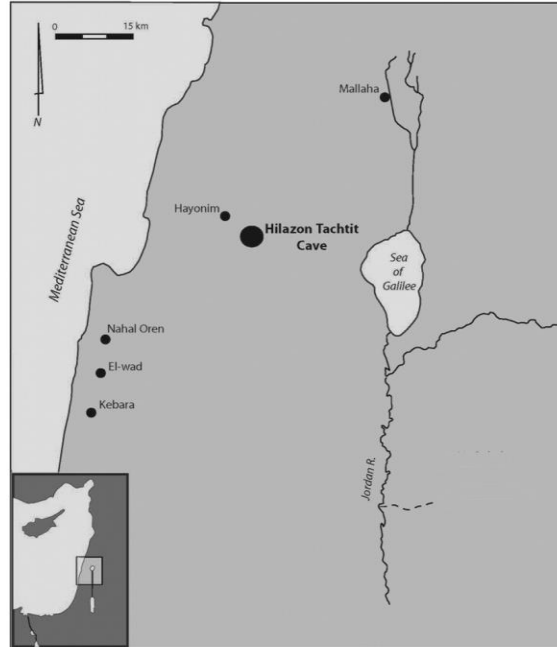
Transformative: Changes in *how* we know



(Kegan, 2009)

Ziv Taubenfeld: (Re)Connecting to the Natufians

The mentioned grave is located not more than 5 kilometers from my parent's house in the town of Karmiel, Israel, where me and all the musicians involved in this project grew up. These hypothetical links between the Natufian people living in the area and myself developed to a point where thoughts became sounds and textures. This analytic process, based mainly on thought experimentation from my own imagination, ranged from possible social structures, spiritual approach, the place of music and ritual in the ancient society and many other aspects that could not be answered by the articles I read. Nevertheless, many details about the Natufian society were mentioned in the texts and the descriptions of crafts, hunting methods, vegetation and construction were of major influence during the analytical stage.



Although inspired by Natufian culture, the resulting pieces are far from a reconstruction of Natufian's artistic activity. The musicians take the role of telling the story of this ancient culture from both the ceremonial and the daily life aspects by making use of their own contemporary musical language and resources as well as speaking their own interpretation of Natufian history.

From
Audience Development
to
Musician Development
...

From
Audience Engagement
To
the Engaged Musician
...

...and what does
that mean for
conservatoire
curricula?

Audience Engagement

e.h.bisschop.boele@pl.hanze.nl

www.evertsworldofmusic.blogspot.com