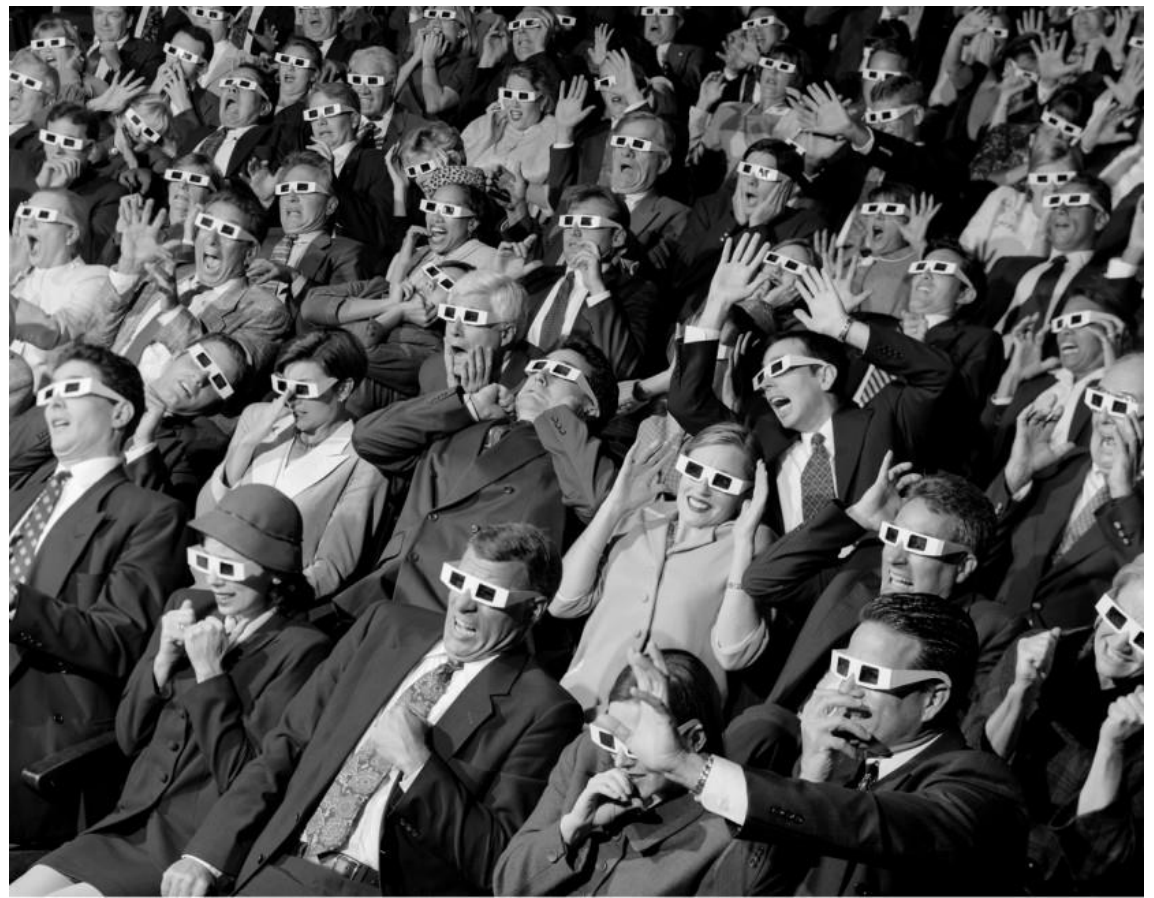


*Erasmus*



## Audience Engagement

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

share your talent.  
move the world.

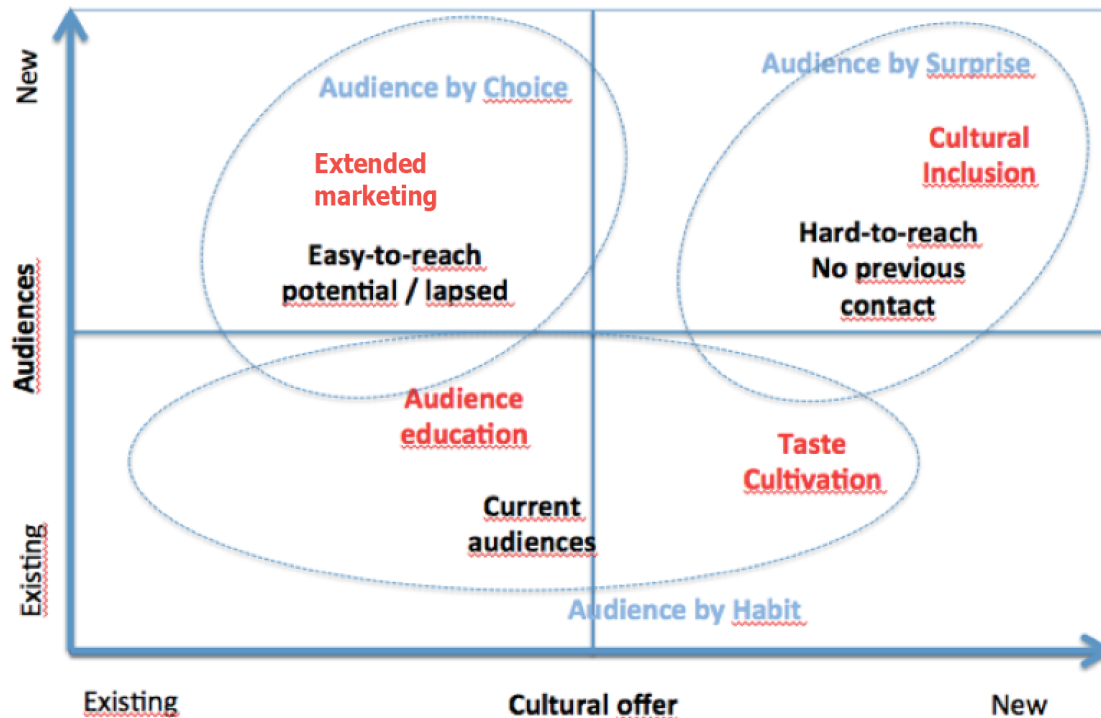


### Final Report

Study on Audience Development - How to place audiences at the centre of cultural organisations

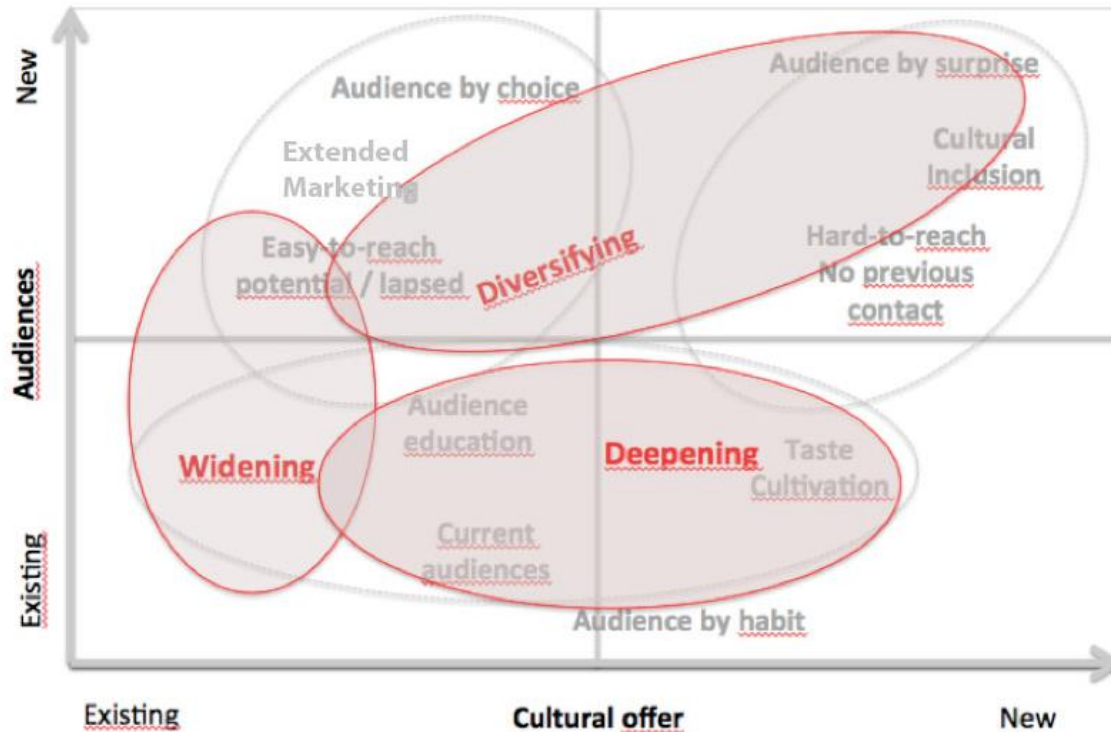
Authors: Alessandro Bollo, Cristina Da Milano, Alessandra Gariboldi, Chris Torck  
With the collaboration of Lucrezia Camelli, Simon Lars Karlsson, Carla Schiavone, Natalie Georgiadis  
January 2017

# Audiences: by habit – by choice – by surprise

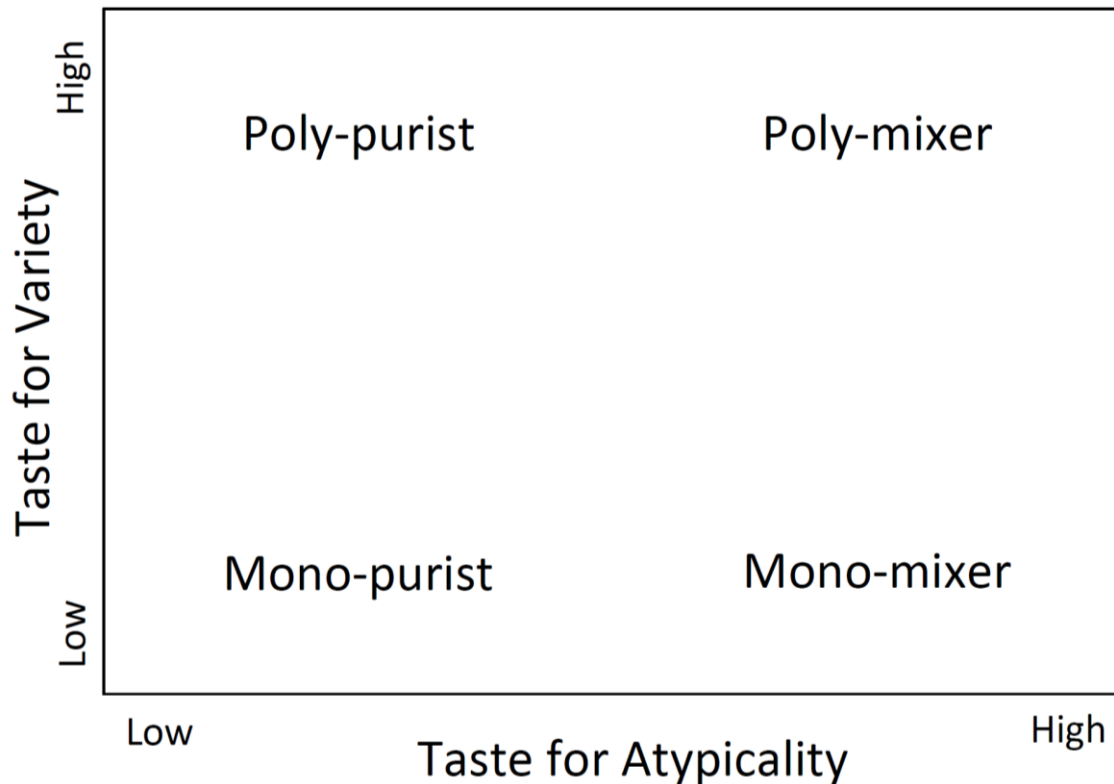


(Bollo et al., 2017)

# Relations with audiences: deepening – widening - diversifying

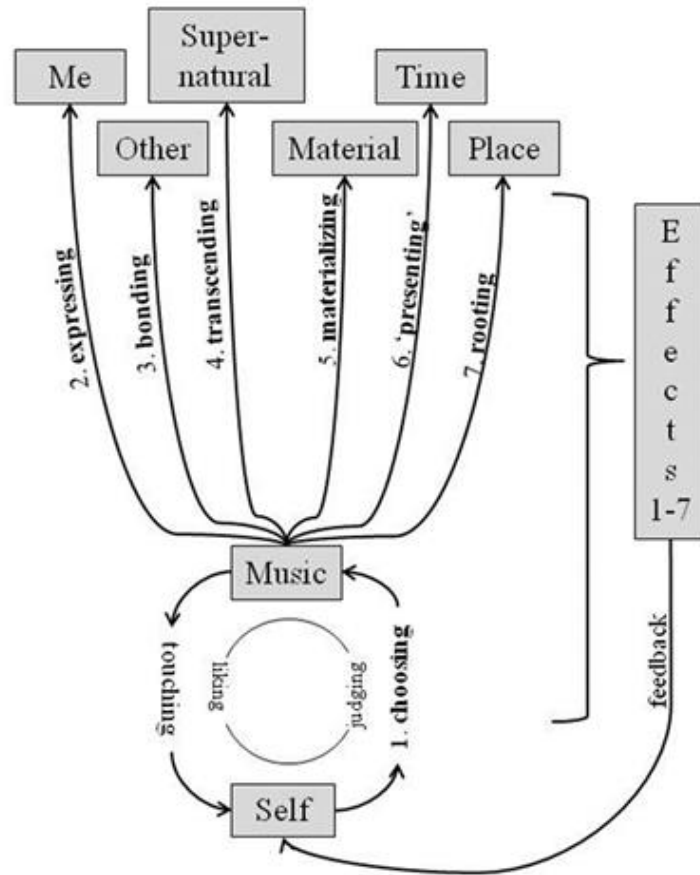


‘Mono-purism’ in music no longer is the norm or the ideal – not even as a mechanism of (class) ‘distinction’



(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

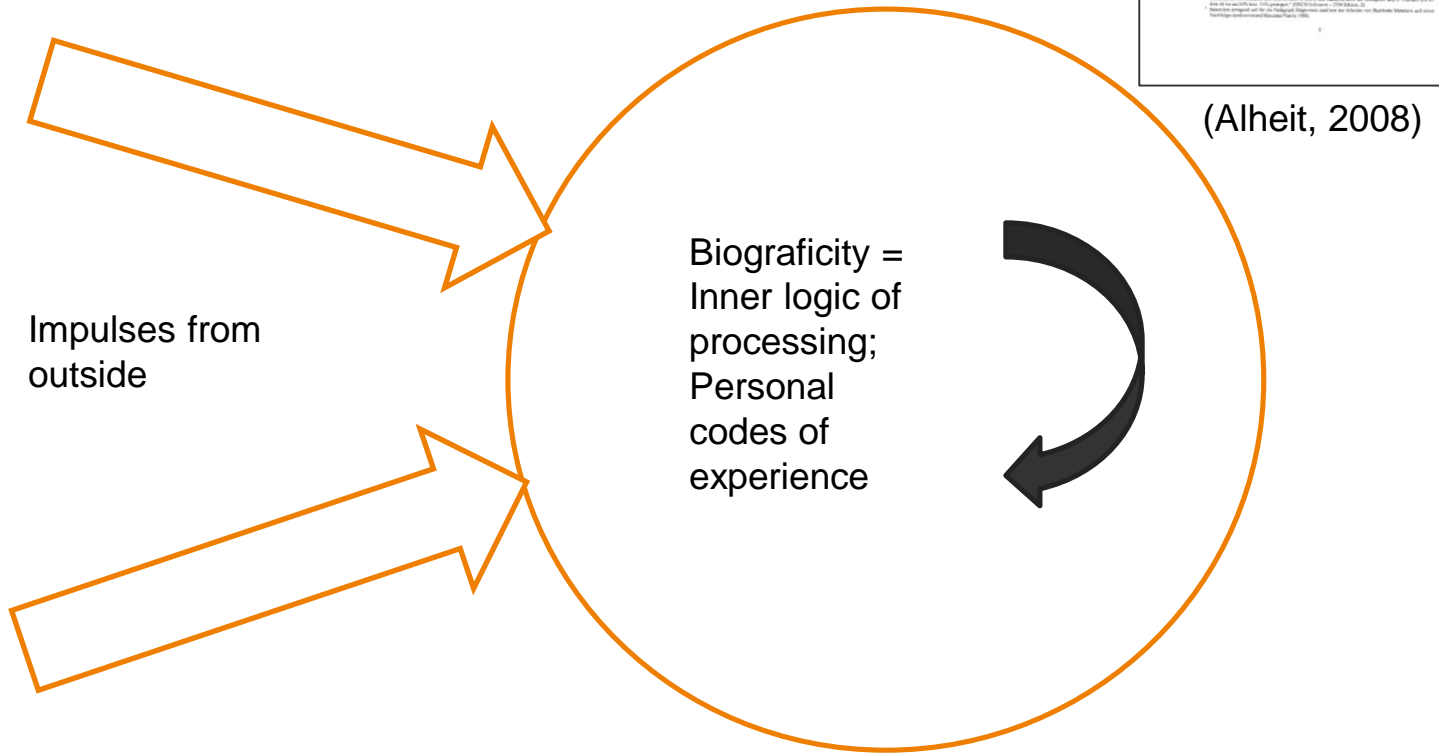


Impulses from outside

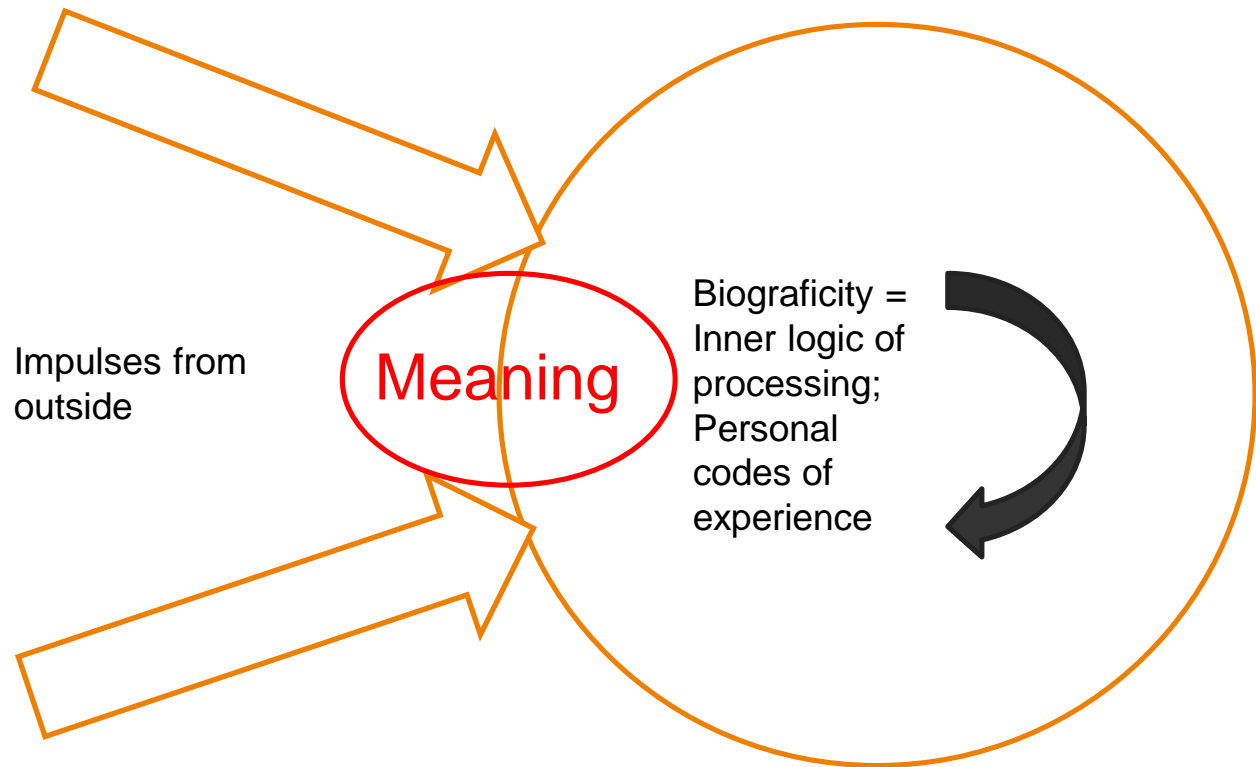
Absorption of external impulses in (changing) personal identity



# Learning is biographical

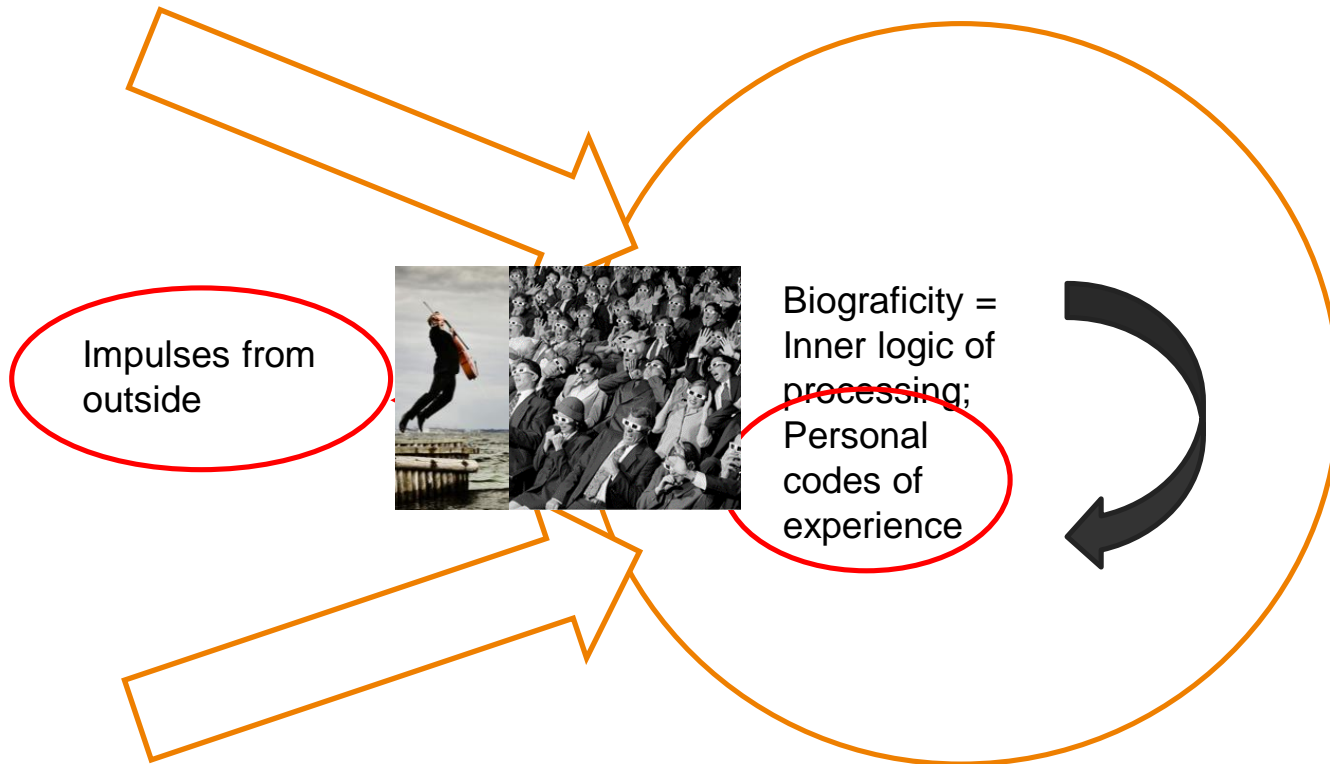


The meaning of music resides in  
the meeting of the individual with the music





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



# “What can I contribute to your life?”

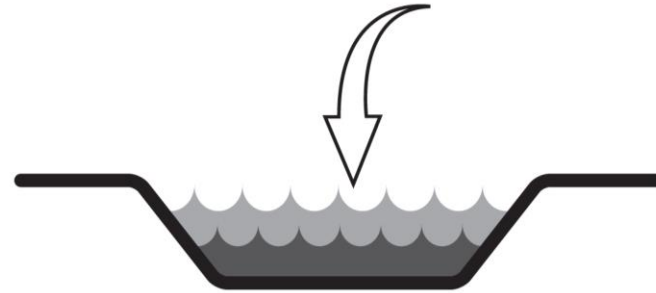
From	Speaking: ‘Telling’ – the Me or Listening: ‘Being told’ – the You	the Artistic Attitude or the Economic Attitude
To	Conversations between You and Me – speaking <i>and</i> listening – meeting – reciprocal relationships – dialogue – mutual understanding - empathy	the Ethical Attitude

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

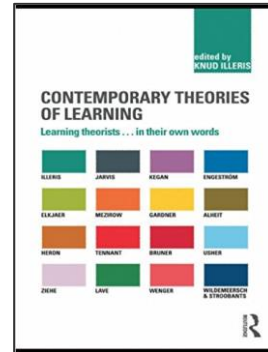
### ‘Conservatoire culture’

- 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



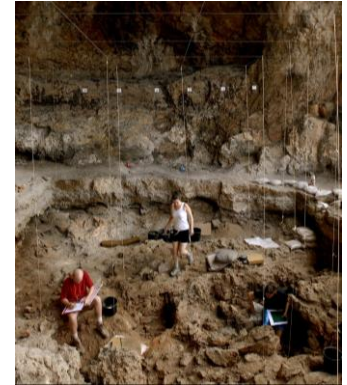
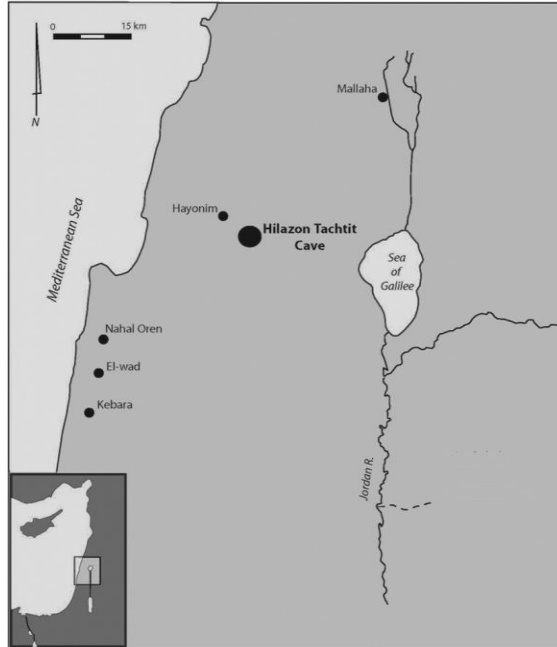
Transformative: Changes in *how* we know



(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](mailto:e.h.bisschop.boele@pl.hanze.nl)

[www.evertsworldofmusic.blogspot.com](http://www.evertsworldofmusic.blogspot.com)