

# COLLOQUE INTERNATIONAL INTERNATIONAL CONFERENCE

## 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](http://www.stephanedorin.fr/colloque-musique-classique-2015.html)

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# ***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.*

**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.

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## PROGRAMME

### Wednesday, February 4, Gaîté lyrique

8h45 Welcome coffee

9h

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#### *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

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#### *Keynote Paper #1*

**Esteban Buch**

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

10h30

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#### *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*

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11h30 Coffee break

**11h45**

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**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 Gaîté lyrique for the participants by reservation*

**14h**

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**Keynote Paper #2**

**Antoine Hennion**

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

**14h30**

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**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**

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**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*

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**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**

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**Panel #5: Digital Creation and Recording****Mike Solomon**

*Glitch in song: celebrating the broken voice through digital technology*

**18h**

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**Music Session by Ensemble 101**

*At the Bar du foyer historique (2<sup>nd</sup> floor)*

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

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## Thursday, February 5, Hall de la Chanson

9h Welcome coffee

**9h30**

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### Keynote Paper #3

**Myriam Chimènes**

*Patron audience and contemporary music diffusion in Third Republic Paris*

**10h**

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### 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**

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### 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

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**14h**

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**Keynote Paper #4****Emmanuel Pedler***The performance from a distance - Opera on television and film***14h30**

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**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**

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**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**

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**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**

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**Opening Reception of the Musicora Salon**

## Friday, February 6, Hall de la Chanson

9h Welcome coffee

9h30

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### 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

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

**Fabien Accominootti**

*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

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### 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*

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

**14h**

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**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**

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**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**

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**Panel #13: Institutions of Art Music**

**Sylvie Pébrier et Sophie Wahnich**

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

**Elena Raevsikh**

*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**

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**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*

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**18h15**

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**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.

**Sylvie Pébrier** is Inspector of Artistic Creation at the Ministry of Culture and Communication.

**Emmanuel Pedler** is Director of Studies at the EHESS, member of the Norbert Elias Center.

**Adrien Pégourdie** is a PhD candidate in sociology and teaching assistant at the University of Limoges, member of the GRESCO research center.

**Myrtille Picaud** is a PhD student in sociology at the EHESS, Research and Teaching Fellow at the University of Paris 1 Panthéon Sorbonne, member of the CESSP research center.

**Elena Raevsikh**, 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.





### Organizing Board

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