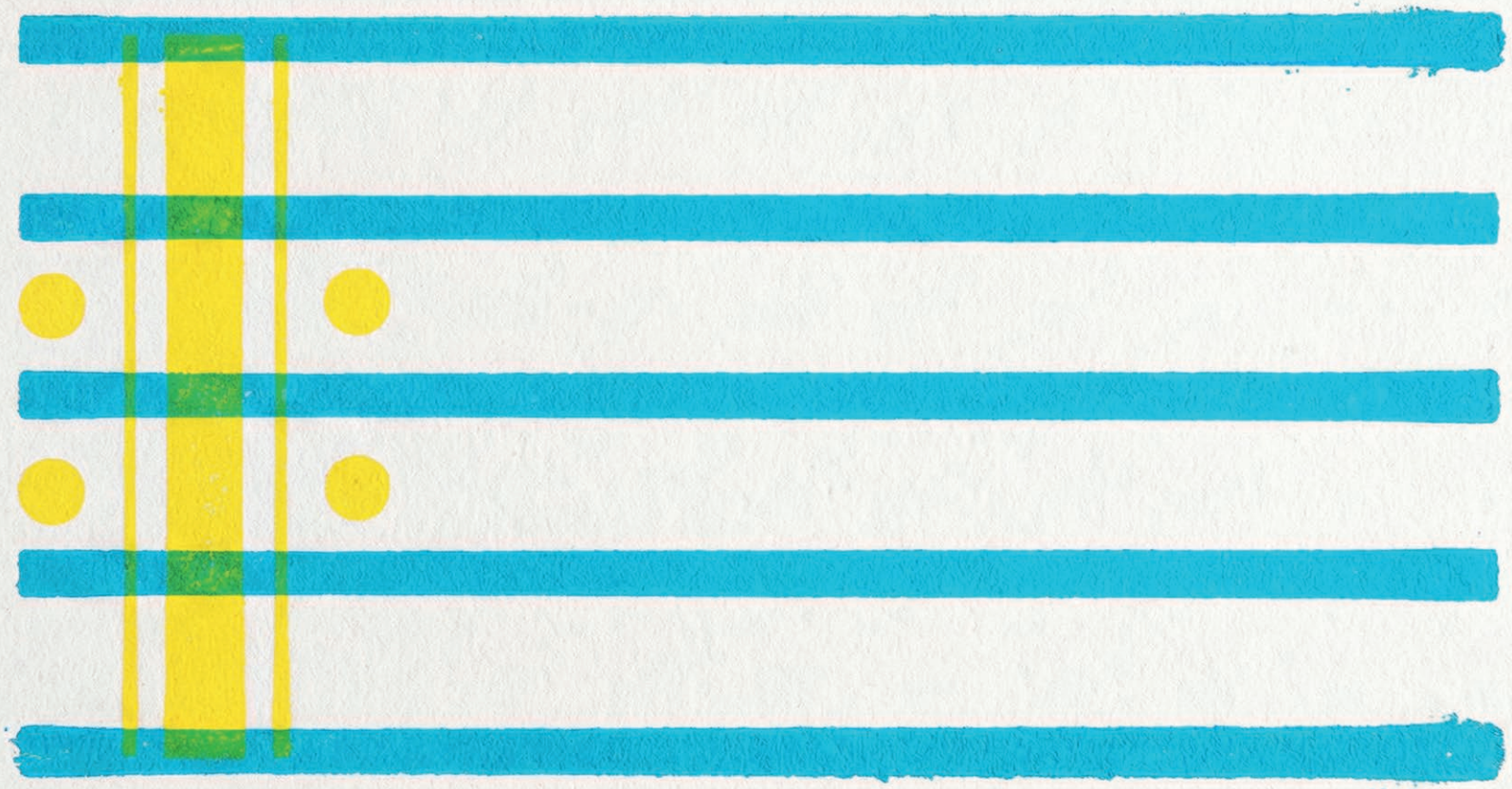
ON INNOVATING CLASSICAL MUSIC

LOOKING BACK ON EIGHT YEARS OF MCICM

Maastricht Centre for the Innovation of Classical Music

EDITED BY KAROLY MOLINA AND PETER PETERS

WITH CONTRIBUTIONS BY RUTH BENSCHOP, IMOGEN EVE, JORGE LOZANO, DENISE PETZOLD, NEIL THOMAS SMITH, VEERLE SPRONCK, AND TIES VAN DE WERFF



Introduction

The Maastricht Centre for the Innovation of Classical Music (MCICM) was founded in 2018 on the assumption that in the twenty-first century, classical music institutions face significant challenges. At the time, we defined declining concert attendance and aging audiences as a central problem. In addition, while classical music was a central element in the cultural landscape until the 1990s, it was perceived to have become a museum art form focused on perpetuating a canon of Western art music. In an experience society, we claimed, the social value of classical music as high culture had changed. As our audible heritage, to remain vital, classical music performance practices had to be innovated.

As intendant of Philzuid [South Netherlands Philharmonic], based in Eindhoven and Maastricht, Stefan Rosu came up with the idea that innovation of classical music practices needed research. He approached the Executive Board of Maastricht University to discuss the potential of collaboration. It was soon decided that Zuyd University for Applied Sciences, which houses the Conservatorium Maastricht as well as the research centre What Art Knows, should be a partner in the consortium.

In the business case the three partners drafted, the focus was on innovating (1) the role and value of classical symphony orchestras for society; (2) the ways in which the relationship between symphony orchestras and their audiences is mediated; and (3) how symphony orchestras contribute to cultural and social life. The MCICM was to become an international centre by developing fundamental research, building (Eu)regional and international partnerships, and designing real-world experiments that would lead to new business models for the symphonic sector. Philzuid was to become a laboratory for innovative practices for audience participation.

The start of MCICM was made possible by the generous contributions of each of the three partners as well as from the Province of Limburg, the Municipality of Maastricht in the Netherlands and the Dutch Research Council (NWO). The centre was housed by the Faculty of Arts and Social Sciences at Maastricht University that in 2018 established a special chair in Innovation of Classical Music, held by Peter Peters who also became the director of the centre.

During the first funding period (2018-2022), the centre appointed musician researcher Imogen Eve, then PhD candidates Veerle Spronck and Denise Petzold, postdoc researchers Neil Thomas Smith and Ties van de Werff, research assistant Karoly Molina, and director Peter Peters. Significant contributions to the research were made by Ruth Benschop from the research centre What Art Kows at Zuyd University, then director of Conservatorium Maastricht Joachim Junghanss, and Stefan Rosu as intendant of Philzuid. During the second funding period (2022-2026), the centre was made up by researchers Denise Petzold, Veerle Spronck, Jorge Enrique Lozano Diaz Granados, research assistant Karoly Molina, and director Peter Peters. Staff, musicians of the orchestra and teachers, students and staff from the conservatoire and staff of the Faculty of Arts and Social Sciences were actively involved in the work of the centre. While we cannot list everyone who contributed, some of the names that stand out are Sophie Vanhoonacker, Christine Neuhold, Sanne Winckens, Joanna Malarz, Jacqueline Graff, Axel Dewulf, Claudia Moonen, Danny Bovens, Adeline van Campen, Annemarie Borm, Maud Douwes, Werend Vrijlandt, Sandor Hendriks, Jaap van Wershoven, Christina Geraets Buttner, Roland van Mil, Frank Nelissen, Agnes Martens, Mette Laugs, Rik Bastiaens, Felix Havenith, Inge Pasmans, Carol Rutten, Yolanda Merten, Mare de Groot, Ghislaine Boere and Arjen Hosper. As members of the international Advisory Board Karin Bijsterveld, Ambrose Field, Micha Hamel, Johan Luijmes, Joanna MacGregor, Stephanie Pitts, Tina Ramnarine, Adam Szabo and Constanze Wimmer gave their time and valuable advice. In

our research colaborations, we came from different disciplinary backgrounds, brought to the task a variety of skills and expertise, and fulfilled roles in which we sometimes felt comfortable and experienced, but that also required us to improvise and learn on the job.

We look back on eight years of researching the innovation of classical music as the work of many. During these years our thoughts on what constitutes the problems of classical music have changed. Nowadays, the term ‘classical music’ is itself contested. Our focus shifted from developing experimental concert formats for new audiences and revitalising the classical canon by making it relevant in today’s world, to questioning the various conditions of inequality that are deeply ingrained in classical music practices, as well as the workings of the ideals of autonomy and excellence, so often hidden through their assumed self-evidence.

Over the years, we conducted academic and practice-based research resulting in two dissertations, books, journal articles, websites, and research reports. We presented our research through public lectures at conferences and workshops as well as in in-house meetings in our institutions and in educational settings. We organised international symposia and wrote funding applications. We learned through designing and organising experiments in practice and crossing the disciplinary and institutional boundaries between the three partner organisations. Perhaps even more than through relatively formalized channels, we shared what we learned informally, during meetings, in rehearsals, over coffee. Gradually, our network of collaborators grew, as did our experience with what it takes to set up meaningful collaborations.

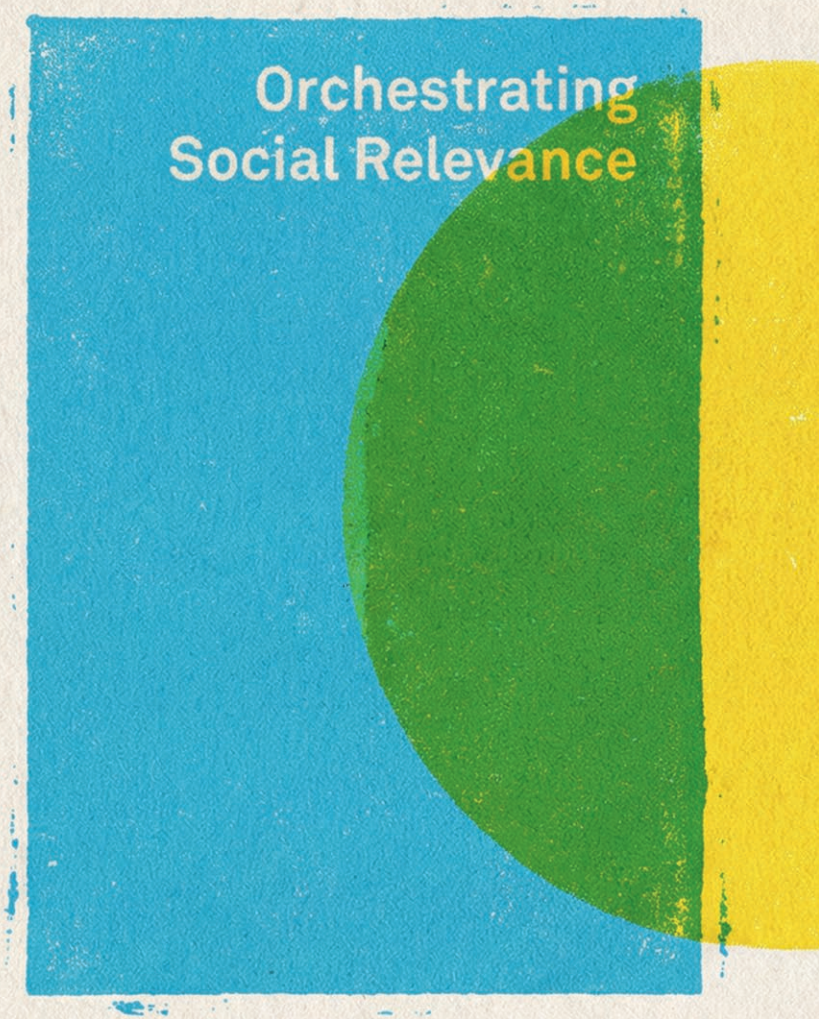
To organise this book, we follow the research lines as they were defined in the first and second funding periods. We started with a focus on societal relevance, artistically relevant forms of audience participation, and symphonic orchestras as organisations responsible for cultural reproduction of sounding heritage. In the second period, we researched what it means to be a truly regional orchestra, the many ways in which digital technologies shape our understandings of and practices in classical music, and finally the need for curriculum revision in higher music education institutes to educate the musicians of the future.

With this book, we would like to share our experiences and research with musicians, academics, policy makers, programmers, researchers and audiences. At the end of the book, you will find our published works including academic articles and websites where you can delve into each of our projects, learning more about the details and going along our process. This book is made to be shared and accessed by all interested in innovation and classical music.

For more information about MCICM, please visit www.mcicm.nl.

Karoly Molina
Peter Peters

The MCICM team in 2019 (left to right): Peter Peters, Veerle Spronck, Ties van de Werff, Imogen Eve, Denise Petzold, Karoly Molina, Neil T. Smith.



Classical music as an art form has always reflected and interacted with the societal context in which it developed. What does this mean for classical music in twenty-first century societies? How do societal changes, for instance, the focus on experiences in what is called the 'experience society', have an impact on classical music as a practice? And how can classical music institutions, and especially the symphony orchestra, have an impact on societal issues such as social cohesion, regional development or even climate change? These questions were explored by studying how musical artefacts, institutions and practices operate as socially and politically shaping forces, both historically and in contemporary societies.

The MCICM studied these topics not in a vacuum, but by mobilizing its location in the Euregion. This region is characterized by a tension between the ambition to be an internationally oriented knowledge region, and the desire of many to rediscover and nurture the cultural character of their own cities and regions. This tension offered possibilities to experiment with encounters between the musical worlds of people of differing social and cultural backgrounds and the role the symphony orchestra could play in this. In order to organise these experiments, innovative research designs were developed, drawing not only on academic research, but also on approaches from design research and artistic research. This approach resonated with what has been labeled 'embedded humanities', humanities research that co-evolves with practical problems.

Locating the Orchestra: Widening Participation through Spatial Innovation

Our experience of institutions depends to a surprising degree on their manifestations in the built environment. Winston Churchill no less stated, in reference the old Chamber of the House of Commons, that 'we shape our buildings and afterward our buildings shape us.' The Symphony Orchestra and its concert hall are no exception to this rule. The nineteenth-century hall is often regarded as a temple to the concentrated listening that symphonic music requires: no talking to your neighbour and no dancing in the aisles.

The relationship between music and its buildings, and concert halls in particular, was the focus of the research of Neil T. Smith, postdoc at the MCICM between 2018 and 2022. His work contributed to the MCICM research line 'Orchestrating social relevance', which looks at the ways in which orchestras are seeking to engage new audiences and become integrated and meaningful parts of people's lives. Concert halls are regularly recruited to this cause, with many promises made as to their effectiveness in bringing music to more diverse populations and impacting on communities. Whether current concert buildings are effective in these endeavours is a question that is all too often set aside. This can be seen in Neil's main case study, which looks at attempts to build a new concert hall in Edinburgh, Scotland. To get off the ground this project faced many obstacles: financial, political, economic and social. To overcome these, it required a coalition of support from arts organisations, national and local government, and private money (philanthropist Carol Grigor has pledged at least £35 million). These groups attempt to control the discussion around new halls, advocating for their projects to persuade others of their value rather than soberly considering the impacts of new buildings. As in the nineteenth century, concert hall building remains a process rather distant from democratic debate or any kind of rational decision-making based on need. Instead, it is far more about where such coalitions of actors are successful in gaining support: political and financial as much as musical.

What is particularly exciting about the research is the potential for buildings to shape new musical experiences. The concert hall has seen only subtle innovation in its ca. 300-year history but there is opportunity to create radically different buildings and auditoria for the new ways in which people relate to music. There are many areas for exploration: increased flexibility in arrangement, with no stage separating audience and musician; the integration of technologically-assisted acoustics, which can make a small hall sound larger; and the position of halls within the city (whether they are central 'temples' of culture or serve smaller, more local communities). With each new hall that is built another chapter is added to the story of the relationship between music and buildings, which can tell us startling truths about our musical culture.

Neil consolidated the work undertaken with the International Music and Performing Arts Charitable Trust Scotland (IMPACT Scotland), who are responsible for building a new concert hall in Edinburgh. Three publications from this research were published: 'Constructing the Public Concert Hall' in the *Journal of the Royal Musical Association;* 'Concrete Culture: The Planning Hearing as a Stage for Cultural Debates' in *Cultural Sociology*; 'Democratic Debate or Empty Ritual? The Planning Hearing for Edinburgh's New Concert Hall' in Routledge's *Regulation and Planning*. With Peter Peters, he co-authored a chapter on 'Music and Buildings' in *The Routledge Companion to Applied Musicology.*

Corona Conversations

The 2020-2021 COVID-19 crisis and the lockdown measures greatly affected classical music organisations. Concerts and tours were cancelled, and classes moved online leaving musicians, educators, researchers and audiences to figure out this 'new normal.' However unfortunate the effects of the pandemic were, it offered a unique opportunity for real-world experiments. The Maastricht Centre for the Innovation of Classical Music organised an online space to share and discuss ideas and challenges during times of corona, as well as the ways in which musicians, educators, and music organisations responded to the challenges of the pandemic.

The centre's Corona Conversations in 2020 provided an opportunity to discuss the situation of online musicking as well as future challenges. The weekly meetings were organised on the Zoom platform allowing anyone interested to join the conversation. A panel of experts, professionals and researchers presented their views in short pitches and discussed current and future best practice examples. Audiences were invited to contribute via the live chat. Topics addressed were: 'How will symphony orchestras connect with online audiences?'; 'What are the emergent challenges for Higher Music Education'; and 'How to engage Digital Audiences?'

Videos of the sessions are available on the MCICM website.

Orchestras in a Changing Climate

The MCICM arose from the need to reflect on and actively shape the future of classical music. In November 2021, world leaders gathered in Glasgow for the UN Climate Change Conference to discuss how to accelerate actions to meet the goals of the Paris Agreement of 2015. Through a digital seminar in November 2021, we explored the pressing issue of climate change focusing on its impact on symphonic practice in the present and in the future.

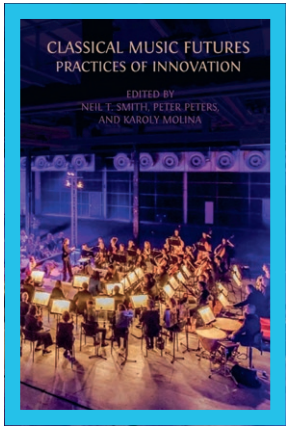
During the most difficult times of the COVID-19 pandemic, cultural institutions were forced to fundamentally rethink the ways in which they worked. Issues such as reaching audiences, using new technologies, and managing risks to staff and the public became everyday cultural work. While we are all glad to be back on the stage, at the museum, and in schools, we should not revert to 'business as usual' and forget lessons learned. The fast and decisive changes brought about by the pandemic can be seen as a blueprint for the action required in the face of climate emergency.

During the seminar, we discussed the ways in which the classical music sector can react to the challenge of climate change both artistically and organisationally. We also discussed the realistic impact the sector can have as well as what other cultural institutions are already doing.

In this roundtable discussion, we were joined by Jan Jaap Knol from Boekmanstichting in the Netherlands, Detlef Grooß from Orchester des Wandels in Germany, Georgina MacDonell Finlayson from Nevis Ensemble in the UK, and Teemu Kirjonen from Lahti Symphony Orchestra in Finland, and Stine Skovbon from the Erasmus University Rotterdam. The roundtable was moderated by Peter Peters, director of MCICM.

The video of the seminar is available on the MCICM website.

Classical Music Futures



The Maastricht Centre for the Innovation of Classical Music arose from the need to reflect on and actively shape the future of classical music. The 2021 international online symposium was an invitation to engage with the different ways that practitioners are constructing this future, while considering critically the process of 'futuring' itself. The aim was not to simply imagine a distant future over which we have no control, but to show how imagining the future of classical music informs our work today. The MCICM symposium offered diverse presentation formats and more casual networking moments to engage in meaningful discussions. Videos of all sessions of the 2021 international symposum 'Creating Classical Music Futures' can be found on the MCICM website. In their keynote lectures, Harro van Lente, professor of Science and Technology Studies at Maastricht University, and Helmut Seidenbusch, Director for Cultural Education at Stiftung Mercator in Germany, explored the theme of classical music futures, their 'production' and the challenges they bring. For the parallel sessions, speakers covered themes such as professional development for future musicians, technology, future performance formats, curation, the future of the concert hall, and politics and inclusion. We also had discussion tables where participants engaged with each other in smaller and more focused exchanges as well as a closing roundtable titled 'Whose Future?'.

This question, and the results of the 2021 symposium were taken as a starting point for an edited volume, that was published in 2024 by Open Book Publishers. The problems of classical music and their associated futures are seen here as calls to action and reflection rather than any kind of neutral prediction of the art form's course. In the edited volume *Classical Music Futures: Practices of Innovation*, edited by Neil Thomas Smith, Peter Peters and Karoly Molina, we approached classical music futures and their practices of innovation and experimentation from various angles. The chapters in the book show how the future of classical music is made in the work of people all over the world engaged in transforming this practice. As such, the contributing authors represent a variety of voices, offering their perspectives and positions on issues and challenges that are at the heart of current debates and practices in and around classical music. This diversity of voices is reflected in the stylistic format of the chapters, ranging from conference roundtable transcripts, practice-based research papers, reflections on concert experiments by the organisers, personal perspective diaries and polemics, to fully worked through academic research chapters.

The aim of this book is not only to present these innovative approaches from the sidelines, so to speak, but also to actively contribute to shaping new classical music futures. We hoped to do so by achieving three goals: to show and share what insights may result from performing innovation; to show under what conditions innovation is able to thrive in academic and practical settings; and, following the MCICM example, to inspire scholars, music educators, and practitioners to collaborate and learn from each other by sharing experiences and practices.

Making this research readily available was a priority throughout this project. Academic publications are usually only for those working at universities, and musicians are left without access. *Classical Music Futures: Practices of Innovation* is Open Access and can be downloaded on the website of Open Book Publishers.

Borderlands: Classical Music and Society

In an effort to make classical music relevant to a wider portion of society, institutions and musicians are increasingly seeking new ways of engaging with partners, social themes, and other types of music. Topics such as climate change, diversity, inequality and education are seeing an explosion of energy and attention, and organisations are seeking ways to bring these to the forefront in artistic as well as practical ways.

Such attempts are often explicitly placed as opening up classical music to new themes, locations and people. They are attempts to expand the borders of the discipline. The 2022 MCICM symposium critically examined this area of interaction between classical music and society, exploring initiatives that seek to blur the traditional borders of classical music practice, while also discussing how such borders are still rigorously policed in certain circumstances.

Some of the sessions included topics such as management, blacktivism in opera, our very own Artful Participation project, higher music education institutions as driving forces in society, classical music tourism and diversity in orchestras.

Videos of all symposium sessions are available on the MCICM website.

Modernising Cultural Participation

While classical music has always renewed itself, its presentation or staging of music as an art form in concert halls before attentive listeners has more or less remained unchanged since the nineteenth century. More than in any other art practice, the listener to live classical music seems to be passive: silent and immobile. Many have identified this style of listening as an important reason for the declining interest in classical music concerts. How can we rethink and innovate the ways in which audiences participate in classical music? This question has been centre stage in many of the projects that the MCICM has done, often in close collaboration with Philzuid. In this chapter, we first outline some of the starting points in our research as they have been formulated in the inaugural lecture of Peter Peters as endowed chair in Innovation of Classical Music in 2019. We then summarize the four year Artful Participation project (2017-2021) that combined academic and artistic research on artistically meaningful forms of audience participation in orchestral practices.

Unfinished Symphonies

If we follow current debates in and about classical music, there is a sense of crisis. The value of the canon of musical works of the past is no longer self-evident. Audiences are aging, and young people hesitate to join the rituals of the classical music concert. Orchestra leaders emphasize the need to make their organisations relevant again in today's societies. In policy papers, words such as innovation, participation, and diversity frame both the problems and the directions in which solutions should be found.

When we debate if and why classical music is in crisis, we need to address the "pastness" of the practice. Why do we perform music form the past? Why do we want to do that over and over again? In

his inaugural lecture Unfinished Symphonies, Peter Peters took questions such as these as a starting point. He argued that their answers often go back to the work of philosophers, musicians and music critics in the nineteenth century. They created a canon of composed music that they considered to be great. For them, the works of Bach, Mozart and Beethoven reflected the genius that enabled them to write music that, in its timeless quality, transcended the contingencies of the everyday life in which it was created. With this conviction came aesthetical criteria such as as authenticity and autonomy. A musical performance is good if it is true to the composer's intentions and the written score.

The German philosopher Hans Georg Gadamer criticized this romantic musical aesthetics. For him, the greatness of the works in the musical canon is not a given, as an unalienable and eternal property of the individual musical works. Instead, he argued, this greatness has to be realized time and again in our own encounters with these works. According to Gadamer, we play Bach because the music says something to us. The task of interpreting it, is to see what new possible meanings it can have by mediating it in our own situation. Our encounter with music, and art in general, comes with a responsibility. If we want it to exist, we have to hand it over to the future by playing it, he argues.

Art exists in the same way as games like chess exist. When we play them, we do not go back to some original version of the game to reproduce it. On the contrary, every game is new, yet follows the rules of the game we call chess. In all its variations the game retains its identity. Just like games, art works have to be played again and again. This results in what Gadamer calls a 'tradition', a history of earlier performances to which every new performance has to relate.

Presenting artworks from the past requires what Gadamer calls a hermeneutical situation. In this situation we are conscious of the fact that, as interpreters, we are affected by history. We are not separated from the past, but connected to it through tradition. In everyday language, the word tradition might suggest something that lies behind us, or that is repeated without reflection. For Gadamer it means that the past is actively handed over in our situated understandings and applications of it. It requires active questioning and self-reflection. Gadamer's conception of tradition is dialogical: rather than a form of antiquarianism, it is a continuing debate on questions, problems and issues to which we ourselves contribute. When we play works of art, we revisit the tradition that handed them down to us. Presenting them in our hermeneutical situation will add new meanings, that will in turn expand the tradition. This is why playing musical works is fundamentally unfinished: their meaning is never exhausted as long as we continue to play them in ever new situations.

How can we make this more concrete in research on 'playing' classical music works in innovative ways? The MCICM will focus among other things on the issue of audience participation in classical music concerts. To study empirically how audiences engage in music performances, we can draw on the field of audience research in the performing arts. We can do ethnographic research on how orchestra's experiment with new formats aimed at audience participation. Innovating audience participation through research, however, also requires setting up experimental situations in practice. These could be inspired by experiments in participation in other domains such as science, politics, or health care. Here, roles and expertise are not assumed, but experiments are designed to let roles and expertise emerge that are normally not recognized as such. Instead of consumers, listeners and amateurs, we will assume that symphonic audience members could be citizens, makers, or experts.

When we seek the relevance of classical music today only in preserving a canon of great symphonies, we risk forgetting that their value lies in our living with them. Instead, we need to focus on classical music as work: practicing, listening and experimenting, building and restoring musical instruments, studying, reading and writing, criticizing, thinking, wondering, composing and recomposing, rehearsing and discussing afterwards, valuing, performing, and rehearsing again. Innovation of classical music puts this work centre stage.

Artful Participation

Symphonic orchestras worldwide are trying to connect with their audiences in new ways. Innovating a musical practice with a rich history and cherished rituals is challenging, however. How can orchestras engage with audiences in artistically meaningful ways? What does the innovation of audience participation mean for musicians, programmers, marketeers, researchers and audience members themselves?

Experimenting with audience participation involves more than marketing strategies or new concert formats. When trying to innovate audience participation, all parts of the machinery of the orchestra start to squeak and grind. From the skills that musicians and staff need to deviate from their routines, to the criteria that evaluate the success of concerts. The four-year Artful Participation project was funded by the NWO-SIA Smart Culture programme. In this project, academic and artistic researchers together with musicians and staff from the Philzuid sought to further innovate the practice of symphonic classical music by asking what it means to participate in it as an audience. The project ran from 2017 to 2021.

The Artful Participation website offers an overview of the project. It presents all the experiments, shares research and insights, and offers practical exercises. In the sections that follow, we will give a short summary of each of the sub projects. For those wishing to read further, we invite you to visit the Artful Participation website.

Listen Closely: Innovating Participation in Symphonic Music

Veerle Spronck's thesis titled 'Listen Closely: Innovating Audience Participation in Symphonic Music', is a result of ethnographic research in which she closely examined how four Dutch symphony orchestras are innovating participation in their everyday practices. Veerle Spronck's research was supervised by Prof. dr. Peter Peters and Dr. Ruth Benschop. A summary of her thesis follows.

Over the past decades, the relationship between symphony orchestras and their audiences has gradually become a site of questioning. In cultural policy, in orchestral practice, and in academic debates alike, the role of the audience has increasingly been framed as something in need of renewal. In the Netherlands, where symphony orchestras operate largely within a publicly funded system, these discussions have been particularly visible. Policymakers have expressed concern about the relatively homogeneous composition of concert audiences and have linked this to the traditional format of the symphonic concert itself: audiences seated in silence, listening attentively but remaining otherwise inactive. Within policy discourse, this mode of listening has come to be understood as passive, and therefore as insufficiently aligned with contemporary societal expectations. Participation, in this context, emerged as both a problem and a proposed solution.

For orchestras, however, innovating audience participation is not simply a matter of introducing new formats or inviting audiences to become more active. Orchestras operate within a long-standing artistic tradition in which aesthetic quality is central, and in which the conditions under which music is performed and listened to are closely connected to ideas about what symphonic music is and how it should be experienced. When audiences are invited to move through the concert space, to interact with musicians, or to participate in shaping the performance, questions inevitably arise about artistic responsibility and aesthetic value. What happens to the concert when the role of the audience changes? What counts as quality in situations where outcomes are no longer fully predictable? And how do orchestras navigate these questions while remaining accountable both to artistic standards and to societal expectations?

This dissertation starts from the observation that many discussions about audience participation begin with assumptions that remain largely unexamined. Participation is often treated as a clearly defined goal, and aesthetic quality as a stable reference point against which innovation can be measured. As a result, research tends to overlook the practical work through which orchestras attempt to balance innovation and continuity in everyday situations. Rather than evaluating participatory initiatives from the outside, this study turns towards the practices themselves. It follows the work of orchestral practitioners as they experiment with participation and examines how meanings, norms, and values are negotiated in the process. The central question guiding the dissertation is therefore not whether participation succeeds or fails, but how symphony orchestras innovate audience participation in practice, and how this process simultaneously challenges and reshapes existing understandings of artistic and organisational value.

Approaching participation in this way requires stepping away from a persistent distinction that structures much of the existing literature: the division between music as an aesthetic practice and music as a social practice. Musicology has traditionally focused on musical works and their aesthetic qualities, while audience studies has foregrounded social experience and reception. Both perspectives, however, tend to treat the aesthetic and the social as separate domains. Historical studies of concert culture show that this distinction is also embedded in orchestral practice itself. Since the nineteenth century, symphonic music has been organised around what Lydia Goehr describes as the “work concept,” in which musical works are understood as autonomous artworks whose aesthetic integrity needs to be preserved. Within this framework, the audience’s role as silent and attentive listeners is not merely conventional but aesthetically meaningful: it is part of the conditions under which the work can be realised.

When orchestras begin to experiment with audience participation, this underlying framework is put under pressure. Changing the role of the audience does not only alter social relations within the concert

hall; it raises questions about how aesthetic value is produced and recognised. To study these developments without reproducing the dichotomy between aesthetic and social perspectives, this dissertation draws on Antoine Hennion's pragmatist understanding of art as a *work-to-be-done* (oeuvre à faire). From this perspective, symphonic music is not a finished object but an ongoing accomplishment. It comes into being through rehearsal, performance, listening, organising, discussing, and evaluating. Artistic quality does not precede these activities but emerges through them. Understanding music as a work-to-be-done allows participation to be approached not as an external addition to an otherwise stable artistic core, but as part of the processes through which music itself takes shape.

Methodologically, this leads to an empirical and qualitative approach that follows practices as they unfold. Rather than asking what participation should be, the research examines how participation becomes meaningful in concrete situations. Building on mediation theory in music sociology and on science and technology studies, the analysis attends to the ways in which artistic intentions, institutional structures, material arrangements, and audience experiences become entangled. Innovation, in this sense, is not understood as the implementation of new ideas, but as something that emerges through the interaction between existing routines and new situations.

The work of orchestras, however, does not take place in isolation. The first empirical chapter therefore turns to the broader institutional context in which participation is articulated and valued, analysing how the relationship between orchestras and audiences is problematised within Dutch cultural policy. Since the late 1990s, participation has become a central term in policy documents and advisory reports. This development can be traced back to a structural tension within Dutch cultural policy itself. Following Thorbecke's principle that government should not judge art on aesthetic grounds, policymakers are

required to support cultural institutions while remaining formally neutral with regard to artistic quality. At the same time, funding decisions inevitably require justification. Participation appears to offer a solution because it allows policymakers to articulate the societal value of art without explicitly evaluating its aesthetic content.

Yet discourse analysis shows that this solution is unstable. Participatory projects frequently challenge the evaluative frameworks through which cultural policy operates, precisely because they blur the boundaries between aesthetic and societal value. Projects that involve audiences in new ways raise questions about what counts as artistic quality and how such quality can be assessed. Participation thus does not resolve tensions between artistic autonomy and societal relevance; instead, it makes these tensions visible. The dissertation conceptualises this dynamic as a triangular relationship between governmental responsibility, societal expectations, and artistic autonomy — a configuration that continuously shapes the conditions under which orchestras innovate participation.

Against this backdrop, the second and third empirical chapter turn to the everyday work of orchestras themselves. Through ethnographic research, participatory projects are analysed as moments in which established routines temporarily lose their self-evidence. Inspired by ethnomethodology, these projects are approached as situations in which implicit rules become observable when they are disrupted. When audiences are invited to participate differently, practical questions quickly emerge: how should space be organised, who takes responsibility for guiding the experience, and how are artistic decisions negotiated when outcomes cannot be fully controlled? Participation affects not only what happens during the concert but also rehearsal processes, communication structures, and material infrastructures.

Historically, the orchestra has often been described through the metaphor of a machine: an organisation in which specialised parts work together efficiently towards a single aesthetic result. Contemporary orchestral practice, however, increasingly involves multiple and sometimes competing objectives. Alongside artistic excellence, orchestras are expected to engage audiences, experiment with formats, and demonstrate societal relevance. The ethnographic cases show that participation cannot simply be inserted into this machine as an additional component. Attempts to separate participatory elements from the aesthetic core of the concert tend to produce friction. What becomes visible instead is that participatory innovation challenges underlying assumptions about aesthetic quality itself. The tensions observed in practice arise less from participatory formats than from the persistence of an understanding of aesthetic quality as fixed and predetermined.

This observation shifts the focus of the final empirical chapter towards the question of how quality itself is produced in practice. Drawing on the work of Donald Schön and John Dewey, the analysis explores how orchestral practitioners engage in processes of reflection-in-action when familiar routines no longer suffice. Musicians draw on what the dissertation describes as different *repertoires of quality*: embodied skills, professional norms, experiential knowledge, and shared understandings of what makes a concert meaningful. Participatory projects confront these repertoires with new situations. Audiences are no longer fully predictable, and their role cannot be assumed in advance. As a result, musicians find themselves developing new sensitivities and competencies. Skills such as speaking to audiences, guiding attention, or responding improvisationally become aesthetically relevant because they shape the experience of the concert as a whole.

At a conceptual level, this means that aesthetic quality in innovative projects cannot be defined beforehand. Rather than moving towards a predetermined ideal, orchestral practitioners discover what quality might mean through processes of trying, adjusting, imagining, and reflecting together. Quality emerges along the way. Participatory innovation thus functions as a form of aesthetic inquiry, inviting practitioners to reconsider existing norms and to recognise that aesthetic value is not stable but continuously enacted and expanded in practice.

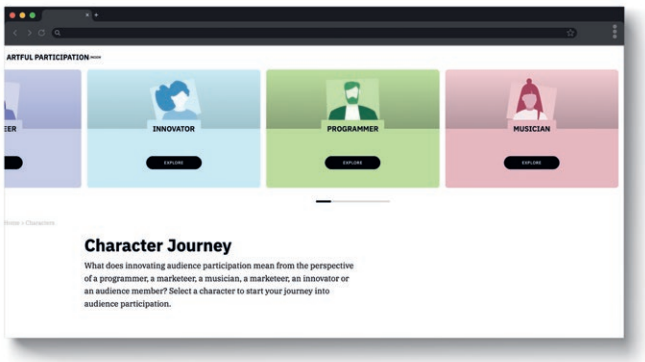
The concluding chapter returns to the broader debates surrounding audience participation and argues that focusing on everyday practice offers an important corrective to dominant narratives of innovation. Both cultural policy and orchestral institutions tend to maintain a distinction between an aesthetic core and a surrounding social practice. Empirical analysis shows that this distinction becomes increasingly difficult to sustain once participation is actively explored. Changes in audience roles reverberate throughout organisational processes and artistic decision-making, creating situations in which existing evaluative frameworks no longer suffice.

Innovating audience participation, the dissertation argues, ultimately touches upon the identity of the orchestra as an aesthetic organisation. It challenges orchestras to reconsider the norms through which aesthetic quality has traditionally been secured, not by abandoning artistic standards but by recognising that these standards themselves are historically and practically produced. When symphonic music is understood as a work-to-be-done, participation appears not as an external demand imposed upon orchestras, but as part of the ongoing processes through which music is made to matter. Participatory projects extend these processes, bringing new forms of attention, responsibility, and reflection into orchestral practice. In doing so, they do not move symphonic music away from its artistic core, but rather reveal that this core has always been shaped through collective practice, negotiation, and care.

Experiments

In addition to the academic research by Veerle Spronck, the researchers in the Artful Participation-project conducted practice-oriented and artistic research. The goal was to design interventions in the concert practice of Philzuid and critically observe what were the outcomes of these interventions. In doing so, both the researchers and the orchestra were able to learn and gain new insights. Together with musicians and staff from Philzuid, Peter Peters, Ruth Benschop, Ties van de Werff, Karoly Molina and Imogen Eve designed seven experiments for the 2019-2020 season of the orchestra. The experiments aimed to create concert formats that would allow audiences to participate in the performance in artistically meaningful ways, while maintaining the artistic values of the musical works as well as of orchestral practice.

The rationale of each of the experiments is further explained on the project website artfulparticipation.nl where visitors can follow the journey of different characters involved in the innovation of concert formats for orchestral music: the programmer, the musician, the audience, the marketeer, and the innovator. Each character has two themes to follow based on the dilemmas and challenges researchers, musicians and staff from Philzuid faced during these experiments.



Empty Minds

What does it take to experiment with audience participation? As a researcher at the MCICM, Veerle Spronck closely followed the experimental concert *Empty Minds*, part of the i-Classics series of Philzuid (organised in 2018). In the i-Classics series, the orchestra set up collaborations across arts disciplines to innovate its traditional ways of performing and the ways in which audiences participate in concerts, whilst at the same time trying to reach a broader and younger audience. The researcher interviewed the involved partners and observed the set-up of the concerts and concert nights.

The two concerts took place in a pop music venue in Maastricht, and in a refurbished industrial building in Eindhoven. The orchestra collaborated with the Maastricht-based fashion collective FashionClash and the Flemish arts collective playfield, who have expertise in creating interactive theatre plays and installations in which they explore the boundaries between actors and spectators. Two new compositions

were the musical basis of the concert: a composition by Dutch composer Anthony Fiumara called *Desprez XL*, and an orchestra-version of Wim Henderickx's *Empty Mind I* (with recorder soloist Erik Bosgraaf). The composition has six parts and uses an alternative spatial set-up. The orchestra was not positioned on a central stage, but spread throughout the concert venue in smaller groups, with the conductor in the middle.

One the researchers wrote in their field notes: "Tonight, philharmonie zuidnederland is not playing in a regular concert venue. Instead, the orchestra plays in the refurbished industrial building of Strijp S, Eindhoven, and tomorrow in pop music venue Complex in Maastricht. When I, as researcher and audience member, enter the Klokgebouw of Strijp S, I receive a yellow paper hat. Other people get a blue one. On a video screen above the entrance of the venue, a looped instruction video was played. As if we are watching safety instructions on board a plane, the video asked us to put the hats on our heads before we enter the performance space. I follow the instructions and enter the space. Musicians are already there. There are no chairs to sit on: not for us, nor for the orchestra. Instead, the musicians stand on low platforms, divided into small instrumental groups over the large, refurbished factory hall. As an audience member, you can walk around in between the musicians. The unfamiliarity of the situation triggers reactions: people laugh, make selfies with the coloured hats on, or look around curiously. The floor of the performance space is covered with an intricate web of blue lines, yellow dots, lists of instruments, and a grid of white tape. This visual pattern, audience members learn from the programme leaflet, is a visual representation of the score of one of the compositions that will be played: *Empty Mind I*."

For the full description of the experiment and lessons learned, please visit the experiment page on the Artful Participation website. Veerle Spronck, Peter Peters and Ties van de Werff analysed the experiment in an article for Science as Culture.

La Grande Bouffe

How do collaborations between different artistic organisations actually work in practice? How are artistic responsibilities shared in a cross-disciplinary collaborations? Where and how is the audience constructed and made relevant in participatory projects? In the experimental and participatory project *La Grande Bouffe,* Philzuid collaborated with theatre group Toneelgroep Maastricht and food designers WOW Food. As MCICM researcher, Ties van de Werff, was part of the programme team and observed closely the development of the cross-disciplinary theatrical concert. During the process, the audience appeared as an influential figure in the creative, organisational and logistical phases of concert planning.

Many experimental and participatory projects of orchestras take the form of a collaboration with another art organisation. The theatrical concert *La Grande Bouffe* is an example of such artistic collaboration. Observing the dynamics of this collaboration in practice, showed that audiences play a formative role in the development of the concept, and in the organisation, performance and evaluation of the concert. It also highlighted that ideas of audience participation are more easily discussed explicitly in an extreme form, whereas smaller gestures can also have an artistic value as it can change the relationship between the orchestra and its audience. For a collaborative concert to become an experiment, an overly close collaborative relationship (resulting in a conventional hierarchy of art disciplines) can hamper its learning potential.

For the full description of the experiment and lessons learned, please visit the experiment page on the Artful Participation website.

Mahler am Tisch

What role does the idea of the audience play in rehearsals? How can one deviate from rehearsal and performance routines? These were the key questions of the experiment *Mahler am Tisch*. Together with researchers, musicians of Philzuid collaborated with amateur musicians in three ensembles, a string quartet with harp, a brass quintet and a klezmer band. The goal was to adapt symphonic music of Gustav Mahler to perform at local cafés in Maastricht where they played “am Tisch” – around the table. The experiment *Mahler am Tisch* explored the issue of audience participation from a musician’s perspective and explicated what it takes for professional orchestral musicians to rehearse and perform before imagined and emergent audiences.

Collaborating with the musician-researcher in the project, each ensemble chose the music that they would like to perform. The musicians actively participated in the process of arranging parts of the original orchestral score and in finding other folk music that resonated with Mahler’s musical world. They created a set list that was entirely their own. The ensembles then performed on four subsequent nights at two local cafés in Maastricht. One is a small music café, which regularly features jazz performances. The second is a typical local bar, where (art) students and inhabitants of Maastricht come for a drink after studies or work.

One of the researchers captured the atmosphere during one of the evening in their field notes: “It is seven in the evening, a mid-November night in 2019 at the café. The place is very crowded as always on a normal day like this. People are chatting at the bar and sitting at tables to eat something. As in many old-fashioned Dutch cafés, the floor is covered with peanut shells: the owner offers free nuts with the drinks. There are early Christmas decorations on the walls. At one end of the café, people are sitting around a group of five string players and a harpist. One of the violinists stands up and raises her voice to speak. She says that the musicians will perform a piece by Gustav Mahler, the slow “Adagietto” from his Fifth Symphony. She explains that this music is very soft and invites everyone to be silent for a moment. After some hushing, people stop talking or lower their voice. When the musicians start to play their first notes, they realize

that their improvised audience is becoming silent and starts to listen. Emerging from the muffled buzz at the bar, Mahler's notes seem to create a shared feeling of attention for something that is not often heard in this café."

For the full description of the experiment and lessons learned, please visit the experiment page on the Artful Participation website.

The People's Salon

How can audiences of an orchestra contribute artistically to a concert evening? In the experiment *The People's Salon*, a group of loyal 'Friends' of Philzuid were invited to share their personal stories and memories about how a particular classical music composition had been important for them during certain moments in their lives. Together with researchers, musicians, and staff of the orchestra, this group of regular concertgoers programmed a concert evening based on their personal experiences. The experiment shows what happens when artistic responsibilities for a concert are shared, and what an artistically meaningful form of audience participation can be.

The aim of *The People's Salon* was to change the relationship Friends have with the orchestra. One becomes a Friend of the orchestra when donating money. Instead of money, we asked Friends to donate their personal stories and take (some) artistic responsibility for programming an evening for their peers. The focus group meetings and the semi-open interviews with individual Friends made it clear that hearing other people's memories and stories about music provided a starting point for intense conversations about the meaning and importance of classical music in people's lives. This element of conversation led the researchers to envision the concert as an intimate music evening as it originated in bourgeois Paris salons in the nineteenth century. In these salons, musical performances facilitated and triggered a meeting of minds. By exchanging stories and memories about the meaning of classical music in one's life, the evening aimed to raise some awareness that audiences can relate to classical music in different ways, and that taking ownership for the orchestra can take different forms.

For the full description of the experiment and lessons learned, please visit the experiment page on the Artful Participation website. Together with Philzuid's artistic programmer Jos Roeden, Ties van de Werff, Peter Peters and Imogen Eve wrote a book chapter in which they reflected on the experiment.

Bucketlist Concerts

Attracting a younger audience to classical music concerts was the central challenge in the marketing-project *Bucketlist Concerts* by Philzuid in 2019-2020. For a series of regular concerts, the marketing department of the orchestra developed a strategy targeted at young audiences. To find out how they addressed this age group, what challenges and obstacles they faced in the process, and what happened in practice, a researcher from MCICM participated in the development of the *Bucketlist Concerts*.

When talking about innovation or audience participation in classical music, a much-heard cry by musicians, staff and audiences alike is the desire to attract younger audiences. The average age of the regular concertgoer of Philzuid is above sixty (Flycatcher, 2018). To get younger people attending concerts of the orchestra, a marketeer in her twenties from Philzuid together with Luidspreker (an external creative studio), developed a specific marketing campaign, tailored to audiences between twenty and thirty. They called it *Bucketlist Concerts*, referring to the famous list that contains things you have never done but would like to experience in your lifetime. The project had three aims: to make classical music more accessible to young people; to persuade them to attend concerts of Philzuid; and if they attend concerts, to provide them with a good experience ("een fijne avond"). During and after the process, insights were gained by the researcher and the marketeers. These lessons learned are about the ways youngsters and their preferences were imagined and addressed in the marketing campaign, and about the unintended consequences of demarcating a specific audience group.

For the full description of the experiment and lessons learned, please visit the experiment page on the Artful Participation website.

Online Musicking

During the first outbreak of Covid-19 (March 2020), researchers explored these questions with five musicians from Philzuid in the experiment *Online Musicking*. Digital media afford different options and opportunities for musicians and orchestras than concert halls. *Online Musicking* is a story of five musicians and three researchers, who aimed to engage in a community-music project, but instead found themselves isolated at home with only their instruments and digital tools at their disposal.

In the beginning of our journey in *Online Musicking*, most musicians were reluctant to value the homemade online videos of classical musicians and orchestras. But when experimenting with creating their own performances using their smartphones, we discovered that the videos have their own quality and aesthetic values, such as intimacy, directness, and authenticity.

With nothing more than their instruments and smartphones at home, the musicians created two collaborative music videos. The final video is an adaptation of songs by Franz Schubert, not only because we arranged his songs for this specific and arbitrary instrumentation, but also in the way that it connects and adds a new relevance to them, by explicitly putting them in the contemporary context of the corona-crisis. The musicians managed to combine and balance with different sets of aesthetic criteria: acoustic, visual, and narrative criteria. In the end, it was challenging to lower the high expectations both musicians and audiences had of the acoustic and visual quality of music videos.

For the full description of the experiment and lessons learned, please visit the experiment page on the Artful Participation website and the Online Musicking website.

The Learning Orchestra

Audience participation is not limited to marketing departments or concert formats, it involves the ways concerts are organised, how they are performed by musicians, and how they are evaluated within the orchestra. It requires a reflexivity of everyone involved in orchestral practice: to look with fresh eyes to existing routines and ways of working. Only then you can start doing things differently.

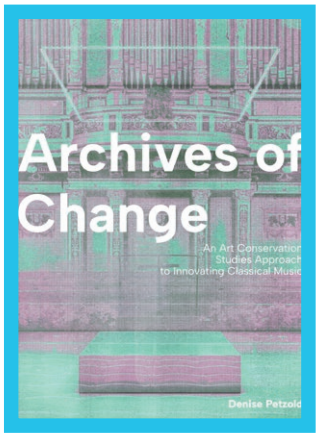
Developing experimental or participatory concerts implies that musicians and staff of the orchestra are able to learn. How to learn in practice from the experiments that you engage in? In the experiment *The Learning Orchestra*, researchers developed a strategy to translate the insights and findings of the Artful Participation project to the everyday practice of the orchestra. To do so, musicians, and staff together with researchers developed “etudes for a learning orchestra”, learning exercises through which musicians and staff could develop and reflect on a variety of skills. Some 75 musicians and staff of the orchestra participated in this unique collaborative learning project that was mostly conducted online during the covid pandemic. Some of the key lessons from this experiment were that there are different types of learning, each with its own aims, assumptions, roles, and outcomes. Learning in practice, requires time (money), effort, courage, and care. And most importantly, learning in the practice of the orchestra required a shift from product-orientation to process-orientation.

For the full description of the experiment and lessons learned, please the experiment page on the Artful Participation website.

Symphonic orchestras are institutions of cultural reproduction. They take care of our sounding heritage. But the decline of classical music practice indicates that the meaning and importance of this heritage is no longer beyond dispute. How can new ways of making classical music artistically relevant in twenty-first century societies be found? This assumes that heritage is given new uses and is related to new contexts. This research line focuses on initiatives taken by musical institutions to stage their products in innovative ways.

Theoretically, it relates to research on heritage conservation and creating new strategies of access to heritage. Innovative cultural dynamics often evolve around new presentations and re-enactments of the past. How can the innovation of symphonic classical music be related to the rediscovery or musical cultures of the past? Central to this research line is the notion of adaptation as a core strategy in cultural reproduction.

Archives of change: An art conservation studies approach to innovating classical music



Denise Petzold's doctoral thesis titled 'Archives of Change: An Art Conservation Studies Approach to Innovating Classical Music' explores the relationship between innovation and tradition in classical music, and the broader question of how to conserve its artistic heritage for the future. In doing so, she turns to the contemporary art museum – particularly its conservation department – as a role model for approaching the tension between conservation and change both on a theoretical and a practical level. Denise Petzold's research was supervised by Prof. dr. Peter Peters and Prof. dr. Karin Bijsterveld. A summary of Petzold's work follows:

In recent years, narratives of declining and ageing audience members – alongside political and social movements – have led classical music institutions and practitioners across Europe to seek to innovate their practice. This drive for innovation is often construed as being in opposition to this music's long-standing tradition and 'museum-like' practice. This book explores the relationship between innovation and tradition in classical music, and the broader question of how to conserve its artistic heritage for the future. It argues that innovation and tradition are not a priori contrasts but shows how both intertwine practically and in a variety of classical music contexts and practices.

Crucially, the book turns to the contemporary art museum – particularly its conservation department – as a role model for approaching the tension between conservation and change both on theoretical and a practical level. As classical music practitioners encounter the multifaceted challenge of innovation, the question of how to 'conserve' or keep the musical works on which this tradition is built – as well as how to continue with this culture's many practices – has become an urgent one. From contemporary art conservation professionals, classical music practitioners may discover new understandings about how music exists over time, and witness how these new understandings may stimulate institutional change. This has inspired the main question of how approaches from contemporary art conservation can assist in opening up classical music, while also helping to conserve its artistic and cultural heritage. This question also aims at fostering an interdisciplinary dialogue between classical music and contemporary art conservation, proposing cross-artistic and cross-art-institutional bridge-building as vital for this music's future. In this book, this dialogue consists mainly of engaging theoretical approaches from contemporary art conservation with empirical research into a range of selected classical music practices.

How to bring together the desire for innovation in classical music with its long-standing traditions and the wish to safeguard its artistic heritage? The contemporary art museum provides answers to this question. The comparison between classical music and the museum, however, has become a flawed one: it is frequently invoked to suggest that classical music suffers from a problematic 'fixedness' or rigidity. Yet, the (contemporary art) museum has become a place of potential learning, change, and innovation. In re-attending to the museum as a place of and for change, specifically the contemporary art museum and its understandings and practices of conservation, we can critically interrogate what innovation might mean in the arts. It turns out that practices of conservation and care can be considered innovative

themselves, and they may lead to new forms of engagement with the long-standing values, traditions, and practices of classical music in the face of innovation (Chapter 1).

The most obvious point of intersection between classical music and the museum is the artwork. The book presents different understandings of the work-concept, beginning with music philosophy and musicology, music sociology, and new or relational musicology. After presenting how these fields can profit from contemporary art conservation approaches, the book moves to show how contemporary art conservators have arrived at different understandings of what an artwork is and how it exists over time. It also reflects on how these approaches relate to previously presented understandings in music scholarship. Consequently, the main theoretical framework of this study is introduced: Hanna B. Hölling's concept of the archive. This approach shifts focus from the artwork 'itself' to its institutional, historical, material, and professional entanglements, therefore enabling an exploration of the richness of what and who is involved in classical music's continuing existence – or its 'archives'. In the following, the three 'archives' or main case studies of classical music are outlined and methodologically elucidated: paper-based concert programmes, digital classical music streaming apps, and the violoncello as an instrument (Chapter 2).

Part I of the book then focuses on concert programmes: paper booklets that audience members can obtain before a concert to learn more about the musical works being played, the ensemble, or other performers. After providing a brief history of the concert programme, the book interrogates the academic literature about concert programmes, including *programme notes* – meaning the short, informative texts on the musical works that one can find in such a booklet. Based on this, a proper understanding of these sociomaterial artefacts can only be achieved through an empirical investigation

into how concert programmes are produced, written, and strategised within concrete musical institutions (Chapter 3). This leads to the first case study, an empirical investigation into the concert programmes of the London Symphony Orchestra and Vienna Philharmonic Orchestra. This comparative case study combines archival research into the history of the concert programmes at these two institutions with insights gathered in qualitative interviews with staff on how these objects are produced, written, and made. The conclusion is that these booklets help these two orchestras to both conserve and renew their institutional identities and traditions in very specific, albeit different ways over time. Consequently, how concert programmes are involved in the conservation and renewal of classical music depends on situated institutional identities, histories, contexts, and practices (Chapter 4).

Part II of the book revolves around digital classical music streaming apps. It presents discussions around online music streaming via smart devices – such as music streaming on Spotify and Apple Music. Thereby, a variety of issues emerge: mobility, everydayness, and ubiquity; musical abundance; the curation of taste and personalisation and recommendation; the notion of discovery; and digital materiality and collecting. Based on insights gathered from the literature, online or 'cloud' streaming can potentially expand classical music's online existence, dispersing the idealist aesthetics and ways of organisation within which this music has so far been firmly structured (Chapter 5). The following second case study is an empirical analysis of two classical music streaming apps: IDAGIO and Primephonic (now Apple Music Classical). Based on a thorough content analysis of the two apps, which is positioned in dialogue with qualitative interviews of former staff of the two companies, the book describes how they catalogue, classify, organise, and perform classical music. Thereby, the supposed tension between the 'pastness' of the music and the 'newness' of these technologies plays an important role. The conclusion is that the two services amplify three aspects in particular: classical

music's traditional organisational forms build on its recorded history; the commodification connected to the two companies' technological start-up cultures; and utilising music as a means for self-regulation and self-enhancement (Chapter 6).

Part III of the book moves from the digital to the embodied realm, drawing attention to the role of musical instruments – in this case, the violoncello – in the conservation and renewal of classical music. The reader ventures into the world of higher classical music education and what it means to learn to play an instrument professionally. Thereby, the book discusses the history of European conservatoires (with an eye to one-to-one tuition in particular). Inspired by posthumanist and new materialist literature, it opts for an understanding of the engagement between musician and instrument that is more nuanced, relational and agential in negotiating this music's heritage than 'common' conservatoire pedagogies like to suggest (Chapter 7). The empirical case study invites the reader to enter the Conservatorium Maastricht, to witness this relationality themselves. Sharing observations and qualitative interviews conducted in cello classes within the course of one academic year, the book describes how different engagements between musicians and their instruments may result in different ways of teaching and learning. This is complemented by fieldwork into the Cello Biennale Amsterdam (8th edition) – a festival that celebrates and revolves around the cello as an instrument – in order to explore more alternative engagements between cellists and their cellos. The book concludes that by understanding musical instruments as significant, sounding others, attending to this embodied archive might shift long-standing ideas of craftsmanship in classical music practice (Chapter 8).

Finally, the conclusion harvests the insights collected in this book. Throughout, the empirical case studies demonstrate how artefacts or technologies in classical music are involved in both conserving and

opening up this music and its tradition in situated, specific ways. This further demonstrates the intertwinement of processes of conservation and change when it comes to the question of how art exists. On the basis of the empirical research, it becomes clear that the question of innovation in classical music is a question of conservation: of how to conserve and take care not merely of the musical works, but also classical music's many heterogeneous practitioners, materials/objects, and institutions (who are, crucially, also located outside of the concert event or performance moment).

This heterogeneity demonstrates that conservation and innovation work need to start from classical music as a lived tradition and situated artistic practice. Thereby, contemporary art conservation and its take on the archive helps to illustrate something that music or art sociology cannot: it reveals the contingencies and dependencies that practitioners (have to) negotiate when wanting to simultaneously conserve and innovate this heritage. It becomes also clear that every 'archive' incorporates a range of potentials that may not yet be explored or 'actualised', and which emerge from these situated practices, materials, environments, and actors. This leads to the main conclusion, which is, at the same time, a proposition: the task of classical music innovation – both for classical music practitioners as well as researchers – is a task to explore and realise the potentials that rest in classical music archives. Classical music innovators need to *dig out and build on*, rather than *break away with*. To do so, the book proposes three tools for classical music innovators to help them explore and discover these archival potentialities, based on the research. These tools are introduced as 'archival lenses': first, the lens of *actualising institutional history and identity;* second, the lens of *actualising (inter)mediality;* and thirdly, the lens of *actualising embodied relations*. While each lens is inspired by the respective case studies, they are to be understood as overlapping starting points for observation and exploration, to be further refined and expanded by classical music innovators.

The book concludes with a reflection on the importance of interdisciplinary collaborations in the conservation of the performing arts. It ends with an insight as simple and as complex as can be when glancing into the future of classical music: the conviction that the classical music community cannot – and need not – find answers to the question of innovation all by itself. The contemporary art museum, it turns out, is the perfect place to get to work.

Curious to learn more? Access and download the full book for free.

Lorentz centre workshop: Music beyond fixity and fluidity - preservation and performance as instauration

Denise Petzold, Peter Peters, Hannah Bosma (University of Amsterdam) and Floris Schuiling (Utrecht University) co-hosted the Lorentz workshop 'Music beyond fixity and fluidity; preservation and performance as instauration' at the Lorentz Centre in Leiden from September 12 to 16, 2022. In this interdisciplinary workshop, we addressed the problems, developments, and discussions concerning the performance, preservation, and instauration of three musical genres: Western classical orchestral music, improvised and experimental jazz music, and avant-garde electroacoustic music. The leading question of the workshop was how musical works are brought into existence, how they are preserved and performed over time. For the organisers and participants, this question not only had an academic interest, but also a practical relevance because it has implications for innovating and archiving musical traditions and heritage.

A central insight that informed the workshop came from the work of our keynote participant, the French music scholar Antoine Hennion. His use of the concept of 'instauration' allowed us to move beyond the tension between fixity and fluidity, and instead study music and its associated practices of performance and preservation as 'work to be done', in other words as work that brings the fundamentally incomplete worlds of music to an enhanced existence. Drawing on the work of the French aesthetician Etienne Souriau (1892-1979), Hennion suggests that we should consider existence not as an absolute quality of something (it exists or not), but as a gradual process of bringing into being (entities exist to a more or lesser degree). Instauration is thus an active and reciprocal process, defining at the same moment what we make and what makes us.

The workshop included academic lectures and discussions as well as practice-based work in the form of studios. Each studio covered a different musical genre: western classical orchestral music, improvised and experimental jazz music, and avant-garde electroacoustic music.

More information about the workshop can be found on the Lorentz center website.

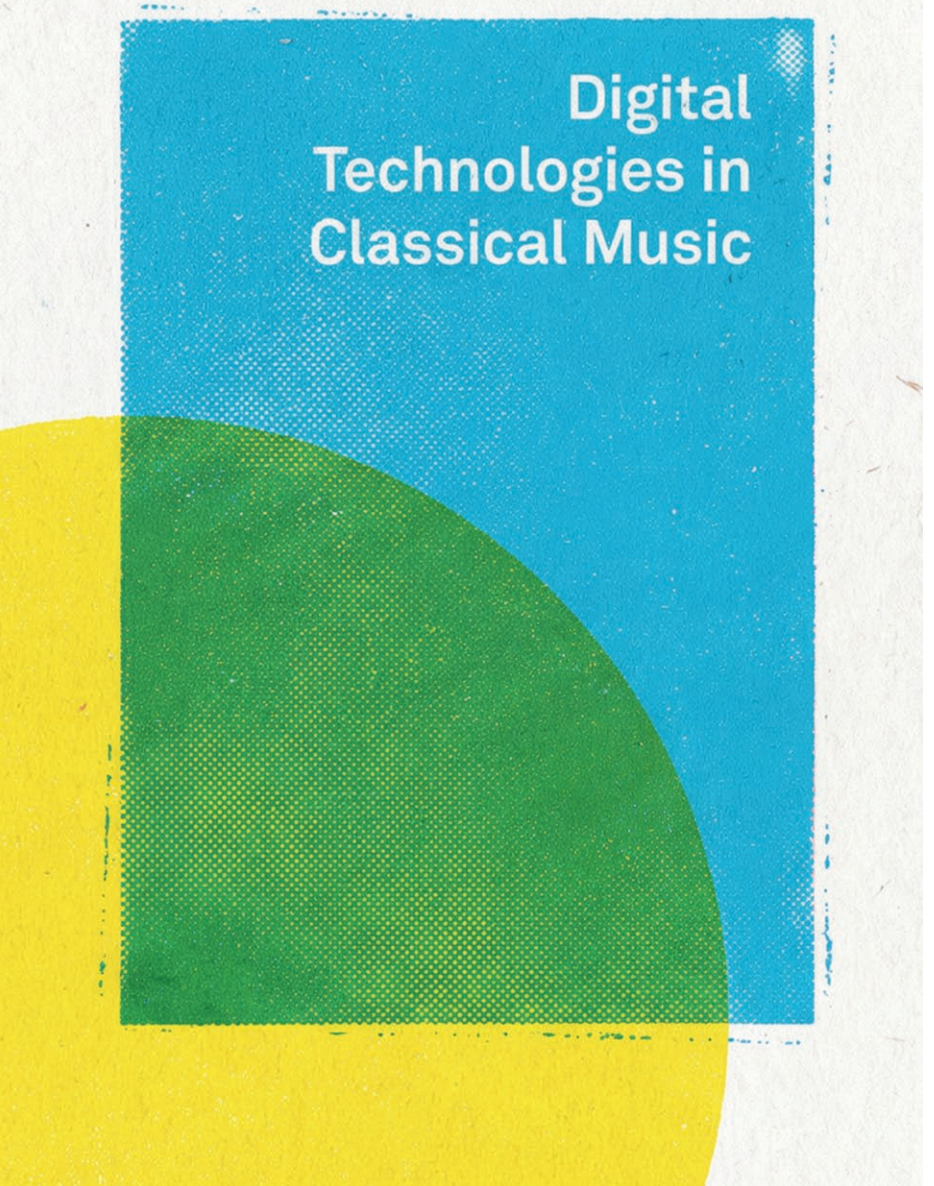
Bells: Music and sound in public space

The Dutch historian Johan Huizinga gives a wonderful description of the soundscape of medieval towns and villages in *Herfsttij der Middeleeuwen* (Autumn of the Middle Ages). The sound of bells and carillons was omnipresent as a means of warning, celebration, and mourning. Although their function has changed, even today we are surrounded by the music of carillons and the sound of bells. Yet the presence of this resounding heritage in public space is no longer self-evident. Government funding for the maintenance of bells and carillons is under pressure and the chiming of bells is increasingly the subject of legal disputes.

The significance of bells as music and sound in public space was the central theme during a study day on 3 September 2021, organised by the MCICM. The occasion for the study day was a concert by Philzuid on the same day which included the world premiere of the composition *Rublev & Rembrandt* written by the Russian composer Olga Victorova. In it, the carillon expresses the connection between the (sound) worlds of the Netherlands and Russia.

The program consisted of short lectures by Karin Bijsterveld (Maastricht University), Peter Peters (Maastricht University/MCICM), Luc Rombouts (city carillonneur Tienen and university carillonneur Leuven) and Dyon Scheijen (Adelante Hoensbroek). Carillonneur Frank Steijns and violinist Lin Jong also gave a short concert from the tower of St. Servaas Basilica.

The text of the four lectures can be downloaded.



During the second funding period (2022-2026), MCICM built on the direction of the research conducted within the Online Musicking experiment and created and attended to playful experimentations with the role of digital media and technology in classical music practice. Our proposition was that the digital or digitality is already a meaningful part of classical music practice, which needs to be better understood. The aim was to move away from a simplistic understanding of digital tools and technology as mere instruments for outreach and communication focusing mostly on audiences ('the entrepreneurial perspective'), towards one in which the digital is inevitably and ontologically bound up with the artistic practice of making music (e.g. in education and learning, organisation, rehearsals, practising, and performance).

Instead of seeing the digital as remaining extraneous to the music, then, we asked what we can learn when practitioners are given the space and incentive to explore the digital as a constitutive, constructive part of their everyday work and practice. From this basis, we hoped to propose innovations for the practice that emerge from digitality in a meaningful way and closely connect to the actors, practitioners, and organisations of classical music. This not only deepened our understanding of the role of specific technologies within the practice but also provide a more nuanced and multifaceted understanding of digitality in the context of classical music more generally.

Playing the Digital

Even before the digital transformation of classical music after the Covid-19 pandemic in 2020, classical music organisations such as orchestras, ensembles, and conservatoires were exploring digital media. This relation to digital technology takes many forms but may be pinpointed to three key areas: distribution, audience participation, and playing and making music.

Regarding distribution, the recording and publishing of CDs and MP3s has changed the entire music industry (Sterne, 2003). It has become a particularly important cornerstone of classical music's precarious economical structures and organisational visibility and survivability (for example of orchestras and ensembles). For a long time, digital streaming – in both audio and video format, live and pre-recorded – has come to complicate the materialities that constitute digital music (Petzold, 2023). With its ubiquitous access via online streaming platforms, the digitisation of classical music and its global dissemination has picked up considerable speed, thereby also linking this music ever closer to increasingly capitalist and neoliberalist logics.

Classical music organisations and communities have recognised digital technology and media as important tools to foster audience participation and engagement. On the one hand, this concerns the rise of social media in the 2010s and their effect on marketing and outreach. The still growing role of social media for both maintaining or deepening existing relationships with audiences, as well as for recruiting new ones, can be seen as an example of new ways of advertising, for example on platforms like Instagram or TikTok. However, this is only one way in which classical music institutions use digital technology to engage their communities: take for example, the growing provision of digital programme notes and listening guides. These aim at not only getting to know the organisation better, but at fostering new

understanding of the music as well as creating new listening experiences (Thorau, 2020). Here digital technologies are used and understood differently depending on an organisation's idea of what participation is and what it should entail: as many scholars have noted, 'participation' constitutes an ambiguous and ill-understood term in the arts sector (Bishop, 2012; Elffers & Sitzia, 2016; Spronck, 2022). Musicians depend on digital technologies to play or make classical music. Digital tuners and metronomes have changed how musicians interact with their instruments; iPads have become bottomless archives of musical scores, sometimes even replacing flimsy paper on note stands. The latter's ready-made adaptability also shapes how musicians annotate and mark their music, challenging ideas of 'definite text' and long-established concert routines (such as turning pages or the absence of digital screens in concert halls, see Da Fonseca-Wohlheim, 2016). Self-recorded performances document the history and progress of musicians and ensembles, while helping to prepare and practise future ones (Wakin, 2011). YouTube has become an indispensable source for musicians to study past performances and learn about specific techniques, interpretations, and ways of playing. Other technologies and software such as Artificial Intelligence and digital audio workstations have enabled new ways of composing, transposing, and improvising, touching deeply on the creation of music and helping to organise practice time more efficiently (Kilroy, 2022).

Though overlapping, mutually constitutive, and by no means complete, these three areas - distribution, audience participation, and playing and making music - provide productive starting points to explore and problematise the role of digital technology in classical music. To further investigate this theme, Denise Petzold, Jorge Lozano and Peter Peters created a website – Playingthedigital.nl. They organised and participated in a range of activities related to digital technologies and classical music: from conducting a (non-traditional) literature review to developing an experimental workshop on

digital tech in classical music to reflecting on AI and an AI-generated performance to reflecting on a conference on digital technology in music (history) research that we attended as presenters. These activities constitute the colorful playground that is the relationship between digital tech and classical music. Whilst giving insight into the research we conducted, the website also serves as an (incomplete) archive of lingering thoughts and ideas that will hopefully open up new avenues for the exploration and interrogation of digital technologies in classical music.

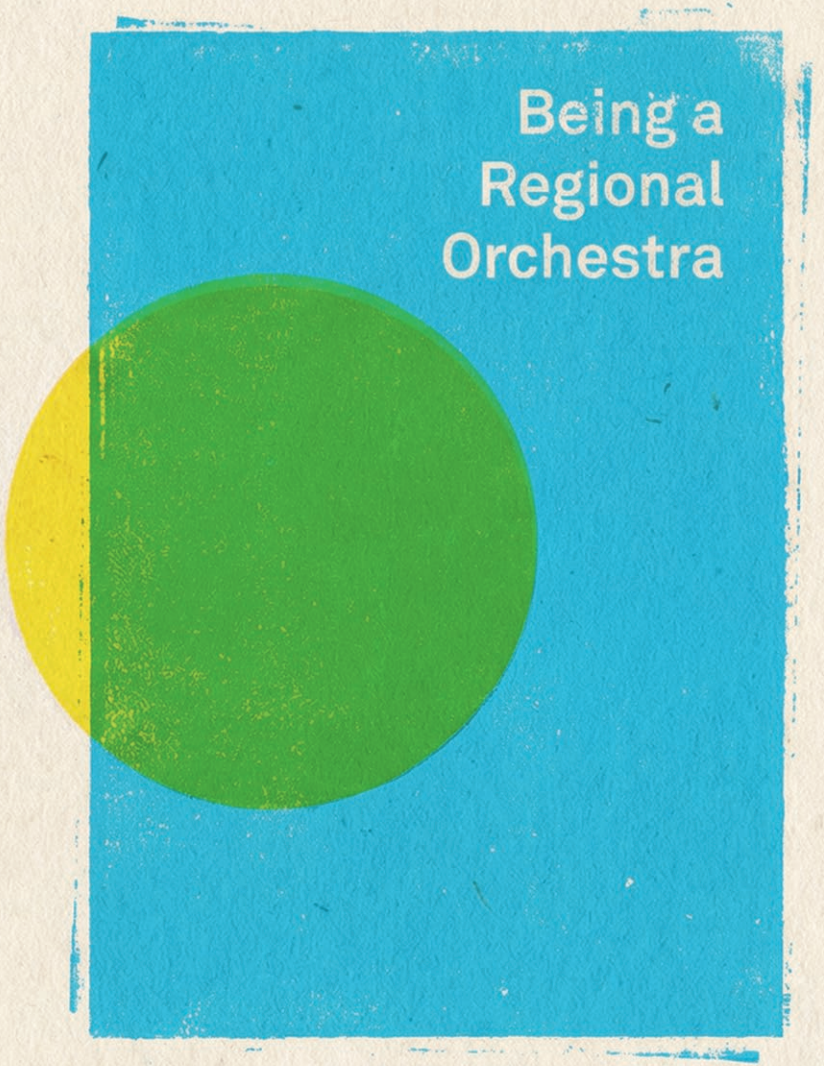
Digitality workshop with The Plant

On 30 May 2024, the MCICM hosted the workshop 'Digital tech meets classical music' together with The Plant at the Faculty of Arts and Sciences, which is a resource for both staff and students seeking support and tools for their digital research and education endeavors. It provides an environment where faculty members are encouraged to explore their ideas freely, unburdened by the apprehension of failure. It is within this intellectual, physical, and technical space that creative thinking is nurtured, and innovative solutions are born. Participants included researchers and students from FASoS, teachers from Conservatorium Maastricht and Zuyd University as well as MCICM researchers.

During the workshop, participants discussed how technology is used in their everyday practice and how these could be developed to create a meaningful impact. There are already many technologies available that help musicians especially while they prepare for a concert, however, these also come with some setbacks such as over-dependency on these technologies.

After the discussion, participants explored three technologies: virtual reality, sound sensors and RPi. With these experiences, participants further discussed how these experiences help their practice, how they see this working and not working for practitioners and audiences, and what future technologies could explore.

We are very grateful for the kind hospitality of The Plant at FASoS for helping us plan and execute this workshop.



As a regional orchestra, Philzuid must balance its artistic ambitions (excellent performances of the core repertoire) with regional relevance. The orchestra shares this balancing act with other regional orchestras at home and abroad. Through practice-orientated research into regional ecologies of classical music, the orchestra can learn from best practices elsewhere. In this research, MCICM collaborated with the Sheffield Performing Arts Research Center (SPARC) of Sheffield University. The research focused on the regional impact created by collaboration between conservatories, orchestras, chamber music ensembles, and knowledge institutions in a number of British and European cities and regions.

Renewal of classical music practice requires a change in the role of musicians and staff in the organisation of an orchestra. This not only questions the core values of the musician's craft but also touches on the skills required to fulfill various roles within a learning orchestra. The research collects best practices and organises and reflects on practical experiments that can support change processes in the orchestra.

Storytelling with Philzuid

As mentioned in the second research line, the Artful Participation team set up the experiment titled ‘The People’s Salon’ to engage the friends of Philzuid in the planning of a concert. A selected group of ‘Friends’ selected the music and shared stories of why the piece was meaningful to them. Philzuid went on to create a second version of this concert for the regional TV network L1.

Continuing the theme of storytelling and classical music, Philzuid and MCICM organised a concert focusing on storytelling and music on April 2022. They hosted a workshop on storytelling in classical music at the Parkstad Limburg Theatre in Heerlen, the Netherlands. The workshop accompanied the concert-experiment ‘De verhalententoonstelling’ (Stories at an exhibition) from Philzuid. Participants addressed questions such as: how can storytelling be a means to create new forms of audience participation, and play a role in attracting new audiences as well as engaging existing audiences in new ways? What can classical music learn from storytelling in other cultural domains, such as museums, game design, and theatre?

In April 2024, Peter Peters and Veerle Spronck together with musicians and staff of Philzuid organised another storytelling event ‘Philstories: Stories from Mariaberg.’ The organisers contacted residents and neighborhood organisations in the Maastricht neighborhood Mariaberg, where the orchestra had recently moved. During dinners, meetings and cycling with a bakfiets (cargo bike) with a speaker, the neighbors discussed the role of music in their everyday lives. They collected stories and created a concert program.

During the concert, the residents shared the stories and listened to the music selected. The atmosphere in the Theresa Church was light and full of excitement. There was a real connection to the space, the orchestra and with each other.

In this research project, the MCICM aims to contribute to the reflection on storytelling in classical music. Sharing stories can offer new ways to engage audiences and musicians to classical music, to develop new concert formats and to explore non-expert meanings and experiences related to classical music.

Networked Innovation in Classical Music: A collaboration with SPARC

Together with the Sheffield Performer & Audience Research Centre (SPARC), led by Prof. Stephanie Pitts from the University of Sheffield, the MCICM created a network that aims to understand how classical music forms part of the arts scene in different cities across the UK and Europe. The project with the title *Networked Innovation in Classical Music: Collaborative Ecologies in Creative Cities* focused on audience research, the careers of composers, performers and other music graduates, and the ‘arts ecology’, meaning how organisations fit together in a place. The selected cities in the UK are Birmingham, Cardiff, Glasgow, Leeds and Liverpool and in Europe, Graz, Austria and Groningen, the Netherlands.

The project objectives were to create a network of academics and practitioners with ambitions to strengthen and innovate the classical music sector to face the challenges of the decades ahead; to devise a framework to facilitate the building of networks in UK and European cities, through structured and supportive conversations; and to support early career researchers and PhD students in music, audience studies and related disciplines to develop skills for researching collaboratively with arts sector partners.

Intellectually, the objectives were to identify and address the barriers to classical music organisations working together to build new audiences in a city; to challenge entrenched assumptions about the training and career paths of classical musicians, and consider how to equip conservatoires and musicians to innovate in the sector, by sharing alternative models and best practices, and to share this knowledge across academic disciplines in order to bridge gaps in understanding and identify key areas for future research.

Download the final project report in English, Dutch or German. The network was made possible thanks to a grant by the Arts and Humanities Research Council in the UK. For more information including the publication with the results of the research, please visit the network website.

SoundLab

On September 19, 2025, the MCICM introduced a new form of interactive audience participation, the Sound Lab. During the annual Musica Sacra festival, which also marked the opening of the Philzuid concert season opening, festival visitors were given the opportunity to explore the festival theme of 'Sacred Houses' within music – and by extension, within art and culture. An experimental, interactive lab was created in the foyer of the Theater aan het Vrijthof in Maastricht, where visitors (young and old) could work independently or in small groups on three short assignments. *The Harvest Tree* offered the opportunity to hang a card with a wish, a question, a hidden desire, or an observation. The tree of cards formed a growing installation throughout the festival. In the *Confessional*, visitors could discuss questions regarding exclusion, tradition, or innovation in music and art. The assignment *Listen Differently* offered concertgoers the opportunity to question their own listening based on themes such as personal listening experiences, judgments, attention, expectations, and context. The Sound Lab is designed to be used at various concerts throughout the season. It not only offers concertgoers the opportunity to engage with the music, their own listening, and that of others, in a different way. Through their contributions, it also yields insights into audience experiences that can be valuable for the festival organisers and the orchestra.

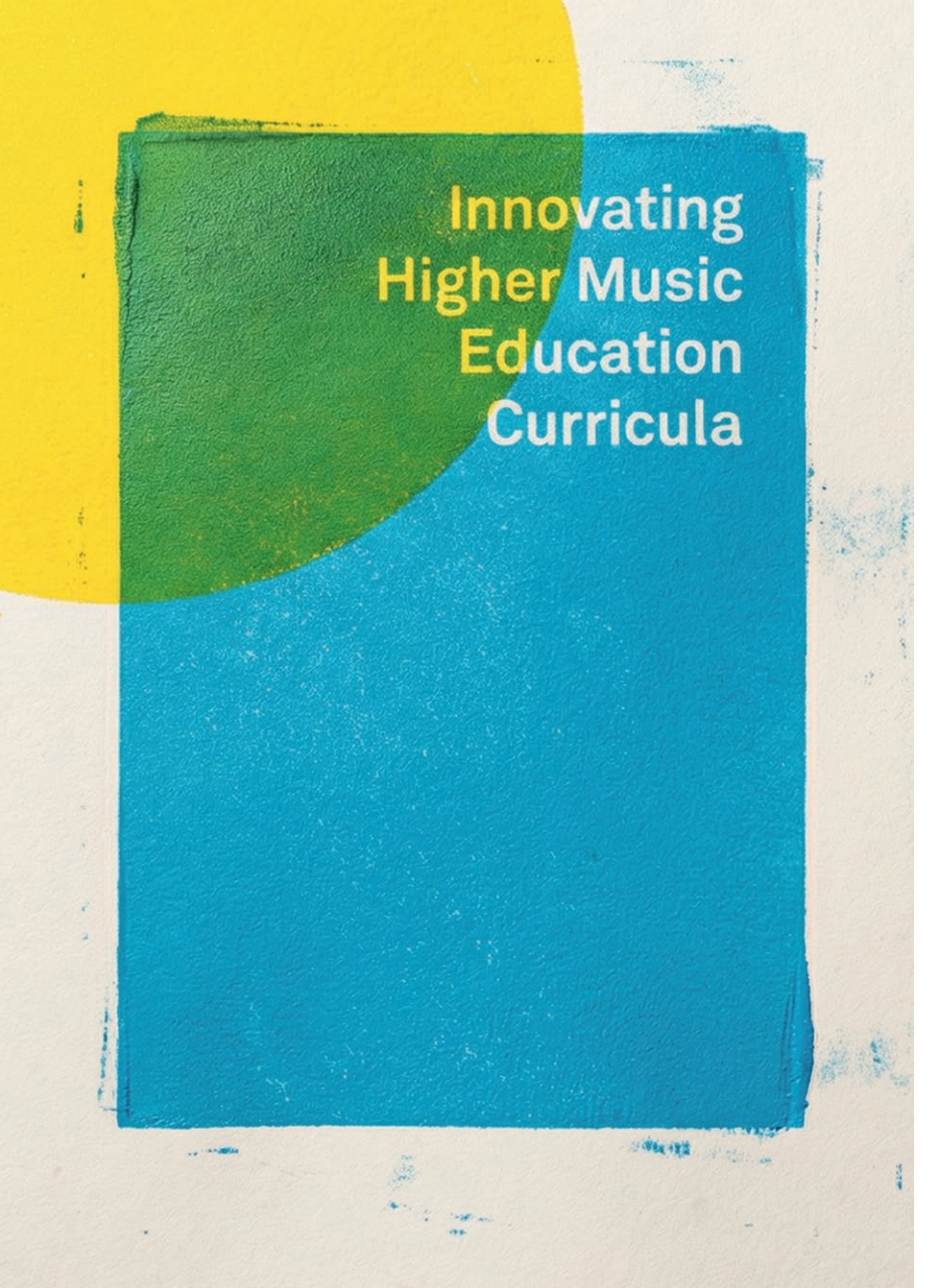
De-Composing Classical Music: Decoloniality and Resistance

On 13 October 2025, the Maastricht Centre for the Innovation of Classical Music hosted the one-day event “De-Composing Classical Music: Decoloniality and Resistance” at the Faculty of Arts and Social Sciences and Conservatorium Maastricht. It ran from 10:00 to 18:00 and gathered musicians, students, educators, scholars, and cultural practitioners to reflect on how classical music can confront its colonial entanglements.

The symposium started from the observation that classical music, despite its many initiatives toward diversity and inclusion, often remains bound to ideas of autonomy, universality, and “high culture” that support exclusionary structures. These notions become especially problematic when mobilised to “protect” Western heritage against so-called outside influences, reinforcing rigid hierarchies of value and belonging. Against this backdrop, the event approached music as a collaborative practice with the capacity to reshape how we understand and inhabit the world together.

Central to the day was the concept of decoloniality, understood as a project that makes visible and advances perspectives that displace Western rationality as the sole framework for analysis, experience, and thought (Mignolo & Walsh, 2018). Discussions and contributions explored what it might mean to “de-compose” classical music: questioning its canons, pedagogies, and institutions; attending to the colonial histories embedded in repertoires, archives, and listening habits; and foregrounding other histories, bodies, and sounds that have been marginalised or silenced.

Instead of treating classical music as a fixed tradition, the event highlighted practices of listening otherwise, re-reading archives, and re-situating repertoires within broader histories of empire, race, and class. Through talks, listening exercises, and lecture-performance, participants considered how emotions, affective listening, and personal musical attachments can both reproduce and unsettle colonial imaginaries. The symposium ultimately created a shared space of resilience and resistance, offering a platform for debate, experimentation, and networking around more decolonial ways of making, studying, teaching, and experiencing classical music. It also resulted in a zine, composed by the contributors and edited by Denise Petzold, who also organised the event. Further current – but yet unfinished – work inspired by the symposium concerns a proposal for an edited volume based on the day’s talks and experiments, including additional authors and contributions.



MCICM partner Conservatorium Maastricht (CM) not only wants to train students to become excellent musicians (craft, artistry) but also prepare them for a practice that is undergoing major changes (relevance, innovation, reflection). The current curriculum of CM focuses primarily on the individual artistic development of students by main subject teachers and thus on the first educational goal. To achieve the second goal, reform of the curriculum is necessary (leadership development, reflective skills) and a reassessment of the role of the (main subject) teachers. Design-orientated research provides ideas and guidelines for the development of the (MA) curriculum to ensure that higher music education is optimally aligned with developments in the labour market. Students and teachers from the conservatory are actively involved in this research.

Through our collaborative research, MCICM supported the connection with the professional practice based on the following themes:

- **Innovative Curriculum**
  coordination of music training and professional practice
- **Artistic Research**
  musicians of tomorrow as reflective practitioners

Innovating the Curriculum

Before the twenty-first century, European higher music education had a clear connection to the professional field. The aim was to master traditional instrumental and vocal repertoires, by acquiring musical techniques, in order for musicians to be able to perform this selection of works for an audience. This educational aim went hand in hand with a stable understanding of the role of artistic skill or expertise, craftsmanship, and performance in higher music education. Today, the future of higher music education is in question. Employment conditions have become more precarious due to varying economic and political agendas across Europe's cultural sectors. Developments in educational policies challenge traditional competences and systems – as can be seen with the cross-cutting Bologna Process from 1999, which has introduced ideas of comparability and standardisation of education on a European level.

Across Europe, higher music education and its programs are undergoing changes. This is due to conservatoires facing the challenge of how their curricula can better reflect on and respond to developments in the professional field. The Conservatorium Maastricht (CM) is no exception, and it aims to revise the BA curricula in the Classical and Jazz departments. How can CM better prepare and support students for a future in a changing professional working field?

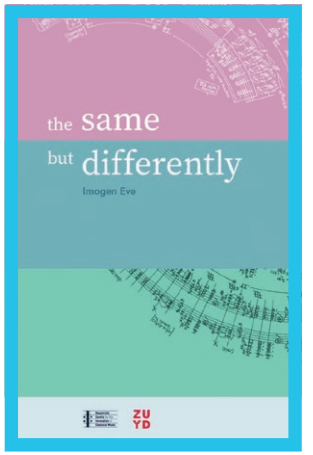
Contemporary conservatoire graduates face multiple challenges. Due to the rise of the creative industries, rapid technological developments, budget cuts, increased (global) competition and a shift in the position of art and music in society, not all students at Dutch conservatories end up in clear-cut professional practices. Fewer and fewer students will work their whole life in big bands, orchestras, opera companies, as recording artists or as song writers on fixed contracts. Only a handful of graduates manage to have successful careers as a performer or composer/arranger.

Conservatoire graduates increasingly find themselves working in a diversity of musical contexts such as concerts, recitals, club gigs, orchestral performances, chamber music, opera and choral performances, events, festivals, teaching practice and educational performances, streaming-digital performances and tutorials, social media or other innovative crossover musical practices. Such multidisciplinary musical practices demand a lot from young musicians: entrepreneurship, the ability to develop and manage individual projects, digital-technical skills, communicative skills, collaborative skills, reflective and research skills, an amount of creativity and above all a high level of artistic training.

As a consequence, professionalism in higher music education needs to be re-evaluated. How can higher music education educate the "multi-professionals" of tomorrow who are proficient in multiple roles that are needed in today's professional practice? How can the current curricula be adapted to the musicians of the future?

Questions such as these are addressed in the research paper *Higher Music Education and the Professional Field* that Denise Petzold and Peter Peters wrote in 2023. This report aimed to give insight into this question by firstly looking at relevant scholarly literature addressing and outlining the main changes in the landscape of higher music education (academisation and commodification; an expansion of the musical profession; and a growing need for collaboration) and main subject teaching, or one-to-one tuition in particular. Secondly, by presenting the outcomes of eleven interviews with main subject teachers at CM about main subject teaching and its relation to the professional field; and thirdly by providing an overview of the measures and transformations already implemented or tackled across selected European higher music institutions that aim to respond to these changes.

The Same but Differently



Imogen Eve joined MCICM as an artistic researcher and teacher for Artful Participation (see above). In collaboration with the team, she developed research experiments in the form of music performance platforms that aimed to innovate symphonic music through audience participation. Alongside this, Imogen gave workshop lectures and artistic research guidance for Master students at Conservatorium Maastricht. With her experience as a musician, curator and researcher, she developed the book *The Same but Differently.*

The Same but Differently explores (and proposes) new rituals, perspectives and skills which can be fostered by classical musicians in order to become more reflexive, and flexible, performers. What does it mean to innovate classical music? And how can we go about it? As the barriers between the performing arts in the twenty-first century are fusing together, classical music is extending its vision.

Through a combination of short stories, essays and exercises, this text invites readers to both imagine and approach classical music performance a little differently – whilst still remaining connected to its performance practice tradition. *The Same but Differently* is a culmination of artistic and social research conducted by Imogen Eve and her colleagues for the Artful Participation project, within the scope of the Maastricht Centre for the Innovation of Classical Music (MCICM).

Download a copy of the book.

Music in the Making

The musical world of young conservatoire graduates is increasingly diverse. Many graduates end up playing in educational performances, musical theatre performances or other innovative crossover musical practices. Such multidisciplinary practices seem to demand different skills than technical virtuosity alone. How can we train tomorrow's musicians? What kinds of non-musical skills and competencies do they need to flourish in contemporary music practices? These questions inspired our experimental learning environment Music in the Making organised at Conservatorium Maastricht. Acknowledging the changing musical practices of young musicians, we set out to experiment with learning skills that evolve around collaboration, creativity and engagement. In this article we outline some of our findings from Music in the Making and discuss implications for the role students and teachers play in such a learning process.

In their contribution to the edited volume *Becoming Musicians: Student involvement and teacher collaboration in higher music education* (edited by Stefan Gies and Jon Helge Sætre), Inge Pasmans and Ties van de Werff show that an open collaborative learning environment, without formal assessments, does not have to result in chaos or poor musical performances. Rather, it can encourage students to take ownership of their own learning process and to develop different kinds of skills by which they become more reflective about their own role as musicians. Fostering learning in such an open learning environment does require a different attitude from the teachers: less directive and more facilitating. Pasmans and Van de Werff argue that working on technical skills in solitude should ideally be balanced with open projects where the students can learn to collaborate and 'tune in' to themselves, other musicians, audiences and others who have become part of their contemporary musical practice.

Musicians of tomorrow as reflective practitioners

Competitions and prizes are an integral part of the classical music practice. Those who win, can be assured of ample attention in the press, a series of concerts all over the world and sometimes even eternal fame. This happened, for example, to Maurizio Pollini, who won the Chopin Competition in 1960 with a rendition of Chopin's first Piano Concerto, when he was only eighteen years old. Or Martha Argerich, who five years later played Nocturnes, Etudes and Preludes. Thanks to YouTube, we can still see and hear her win.

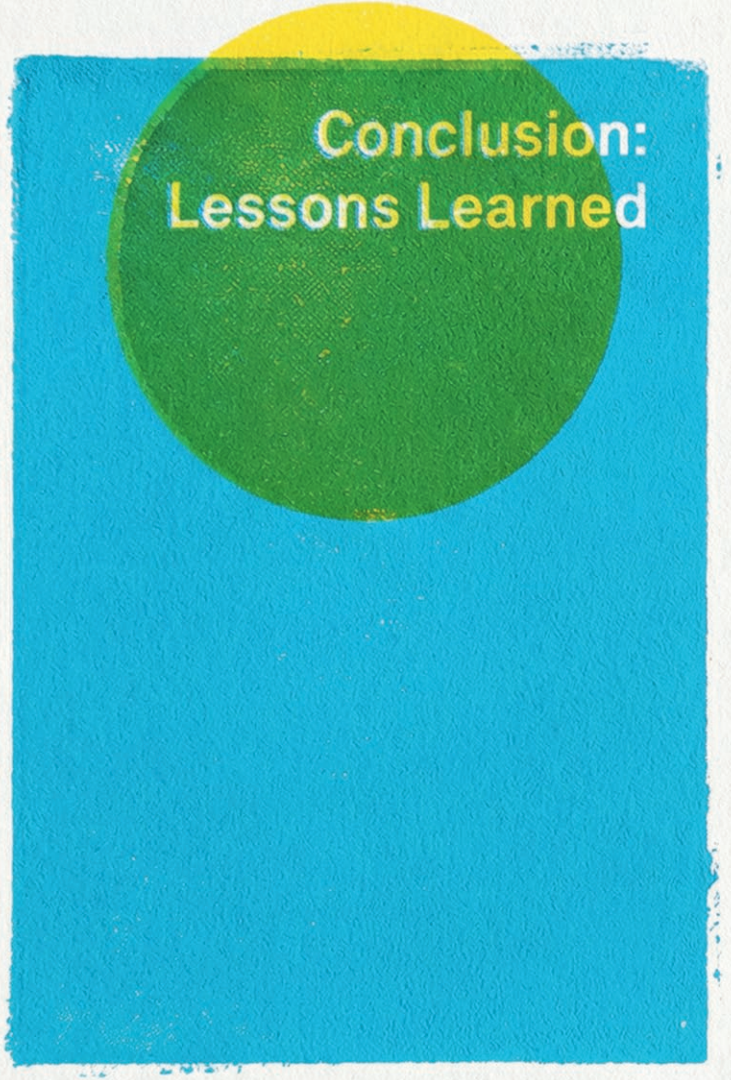
Conservatories are places where students are prepared for the demands that music competitions place on the participants. They study for years with a main subject teacher who helps them develop their skills and talents. Already during their training, music students learn to deal with the pressure of having to perform on stage. For many of them, auditions await, for example to get a position in an orchestra. What counts is musical and artistic excellence and a perfect technical mastery of the instrument or voice.

But something is changing. In the professional practice, other qualities and skills are expected nowadays, such as developing new ideas and pushing boundaries. That is why the Conservatorium Maastricht has an innovation competition, an initiative of Cecile Maas and René Rousseau, who also support the prize financially. Since 2019, students have been able to submit an idea for an innovative project. The Award for Innovation in Music (AIM) was created to encourage and challenge students of Conservatorium Maastricht (CM) to expand their practice and to conceive of music performance and its audience in new and relevant ways. The theme for the first edition was 'New Cultures of Maastricht', which invited students to research 'new' (or little explored) cultures, music and stories in their surroundings and to create performances that articulate and represent them.

Every year, a jury chooses the five most stimulating plans. Those selected will have the opportunity to present their project during the final evening of the AIM. From the start, the winner will receive a sum of five thousand euros, to be spent on the further development of the innovative project. Peter Peters represented the MCICM in the jury from the start. MCICM musician-researcher Imogen Eve was also closely involved during the first two years in the design of the call and criteria for the prize, as well as coaching of students. In 2026, the decision was made to select winners for three prizes: the Goosebump Creator for the act that moves the audience the most, the Boundary Breaker for the project that pushes the boundaries of creativity by exploring new forms, techniques, or concepts, and the Storyteller for the performance that conveys a story or message most powerfully.

As with traditional music competitions, winning a prize is important, but perhaps even more important is all the work and research that goes into it. Without it, everything remains as it is.

For an impression of the projects of the finalists in 2026, please visit the AIM website.



Conversation on lessons learned

In this book, now that the work is done, we look back to see what happened, what we did, what we made. It would have been possible to draw conclusions based on our work, to suggest best practices for innovating the practice of classical music, or to outline new research agendas for the future. But rather than summarizing our output, we prefer to reflect on how we worked and what we learned. During our meetings in offices and rooms at the faculty or the research centre What Art Knows (then called: Lectorate of Arts, Autonomy and the Public Sphere) at Zuyd University of Applied Sciences, in the offices and concert spaces of the orchestra, or in teaching rooms at the Conservatory Maastricht, we discussed the work that was to be done: the design of our experiments, the research and teaching, the organisation of events and symposia, the writing of articles, book chapters, reports and funding applications, and the making of plans for the next season. For the reflection that we present in this final chapter, we as the contributors and editors of this book, did not come together in a physical space, somewhere. Instead, each of us formulated lessons that we learned from our work in the MCICM. Together, these lessons can be read as a fictitious conversation on how innovation of classical music needs work that can be recapitulated in the verbs experimenting, participating, and collaborating.

Experimenting

Neil T. Smith: A lot of effort has been expended on defining classical music in order to better protect its infrastructure and funding. The problem with the traditional definitions is that they tend to 'lean in' to the more problematic facets of the practice: 'excellence', the canon, the genius composer etc. A positive definition of classical music that steers clear of these pitfalls would be useful but – after many conversations on the subject – I feel it is probably beyond us. Perhaps a lack of definition is something to celebrate, though, as it points to the fact that it is a tradition that has scope for renewal. The moment there is a clear definition might be the moment that the practice calcifies.

Peter Peters: Talking about calcifying, compared to disciplines such as theatre, music, and dance, the guardrails of convention that characterise the practice of classical music are quite obdurate. Yet, what I learned from the research we did and from working on our experiments is that challenging these conventions has so much potential for creativity.

Imogen Eve: I agree. And what I learned is that creativity often happens in the least expected places; that constraints can in fact facilitate creative innovation.

Veerle Spronck: Yes, innovation rarely arrives as a breakthrough, it usually sneaks in sideways. Working within MCICM taught me that innovation in classical music seldom happens through grand gestures or radical reinventions. More often, it emerges through small adjustments: moving chairs, changing how musicians speak to audiences, trying something that feels slightly uncomfortable and then noticing what it changes. These modest shifts can quietly reshape artistic practice. Innovation, it turns out, often looks like careful tinkering rather than disruption.

Karoly Molina: Following up on your notion of innovation as tinkering, I think the biggest lesson for me is the work required to break down barriers of what research is. Having such different partners and, therefore, expectations, meant that our research and the output of that research was not always what was expected.

Ties van de Werff: Experimenting, as a form of research in an orchestral practice, means that what comes to count and matter as "good work", both literally and musically, will shift and spill over all kinds of processes and departments – and thus needs to be explicitly traced throughout the project, discussed and questioned.

Veerle: Exactly. Many of the most meaningful insights emerged precisely in moments where no one yet knew what a "good" result would look like. Not knowing, however, is not a problem to solve, but a condition to work with. One of the most valuable lessons of MCICM was learning to stay with uncertainty long enough for something interesting to happen. Artistic research, orchestral experimentation, and transdisciplinary collaboration all generate moments where existing frameworks no longer quite work. Instead of rushing to stabilise them, allowing space for shared not-knowing can become productive.

Ruth Benschop: I think that the forms of output that artistic research has, are dependent on the research process that has preceded it and the context in which it occurs. This attentiveness to what the process and situation of experimenting and researching is asking for or suggesting, was also apparent in the work I participated in within MCICM and particularly that within the Artful Participation project. This work consisted of smaller projects and interventions that included teaching or participating in critical reflection of the curriculum at the conservatory, it included participating or amending ongoing conversations within the orchestra, it included sharing our research processes in research meetings at the research centre at Zuyd, it included getting

feedback from colleagues at Maastricht University. And often, it included combinations of the above, along with laughs, confusion, cookies that Karoly brought, and many cups of coffee. These kinds of collaborations, processes, moments and events are not immediately recognizable as knowledge for the institutions involved. They cannot count or account for what happened during the processes that led to more conventional results or output. Those processes are themselves not (yet) a concert, a publication, or a new teaching module. They are what and when we collaboratively try, practice, rehearse, along the way. And they take the shape of the contexts in which they are done. Those processes and moments of trying together are the ones that I remember as being the most interesting, impactful. As counting.

Participating

Neil: We have more or less internalised the idea that classical music is a minority pursuit and that we are in a perpetual crisis regarding the practice. Yet, I always take heart from the very many people who participate in classical music in some form: radio listeners, concert goers, amateur musicians, instrumental learners young and old etc. Add them all together and it is a large group of people for whom these musical experiences are an important part of their lives and identities.

Karoly: I agree. Participation is a very broad term for all the possibilities classical music has to offer. First and foremost, it isn't only about the audience. Musicians and staff are also participants in new concert formats, and this requires an investment in time and effort. Secondly, participation can be something we see in the moment, but it can also be, in my opinion, a feeling, an experience or a thought that stays even after the concert.

Jorge Lozano: I would add that innovation, for example through new forms of audience participation, is not per se preferrable or objectively positive, and thus can only be evaluated on a case-by-case basis, as it risks emerging from the need to appeal to funders and policy-makers, becoming a tokenised approach.

Veerle: Initial discussions on participation often focus on what audiences are expected to do differently. In practice, however, participatory projects mainly transform the musicians and organisers themselves, and they change everyone in the room, including the orchestra itself! These projects require new sensitivities, new skills, and a willingness to let go of certainty about outcomes. Participation is less about activating audiences than about redistributing attention and responsibility across everyone involved.

Denise Petzold: Learning new skills and sensitivities reminds me of our performance of a self-composed contemporary piece of music together with the group in the context of an event at the Faculty of Arts and Social Sciences early in the centre's history. While I do not want to make any comment on the artistic merit of the piece, it gave insight into each member's temperament and collaboration style and brought us closer together as a group. I recommend every (music) research centre to carve out the space to perform a piece together. Performing together is a great team-building activity.

Peter: I remember that performance too, and it was fun to see the reactions of our colleagues in the audience. Talking about audiences, for me the most memorable and instructive moments happened when we co-created concert programs with the Friends of Philzuid or inhabitants of neighbourhoods in Maastricht and Heerlen. The storytelling concert format of *The People's Salon* that Imogen designed, worked really well. Whereas in traditional symphonic concerts there is a clear division of labor between the members of the orchestras and the

audience, linking the musical performance to stories told by audience members made them less anonymous and broadened the ways in which the music could have a meaning, also for the musicians.

Ties: For me, audience participation starts with recognising how audiences are always already implicitly imagined and performed in the orchestral practice, from programming to performing the concert. Only then can you experiment with ways how audiences could emerge differently in a specific musical situation.

Ruth: Our experiments on audience participation together with the Conservatory Maastricht, Philzuid and with researchers from Maastricht University proved interesting, exciting, surprising and also often quite difficult. In the first place, it proved difficult to find ways to contact and invite people from these different institutions to participate. Every partner had its own explicit and implicit ways of communicating. Moreover, every partner has its own way of planning ahead, of allocating hours and responsibilities for research, of responding to requests from outside parties, of evaluating the quality of work being done, etcetera. That this makes things difficult from the word go isn't of course a new insight. Different worlds have different rules and habits, and they are both highly implicit and strongly ingrained. However, attending to this insight and the consequences it has *as part of research* may also not be a spectacular insight, but it is hard and important work. And it requires care and attention and audacity. What I learned from working in MCICM is that it requires care and attention not to work around or solve, but to work *with* all the little things.

Collaborating

Jorge: There are countless examples of innovative practices in classical music, yet these are still situated mostly in the periphery of the field. Its centre and mainstream, where the grand institutions rest, is not only much slower in taking up innovative approaches, but also highly resistant to multi- and interdisciplinary knowledge. For me, it is important to realise that understanding, intervening, and innovating classical music is only possible if multiple and interdisciplinary perspectives are deployed. While this is not yet the standard approach in the field, the work we did in the MCICM is an illuminating example of this.

Peter: You are right. Collaboration between the professional field of classical music, higher music education and universities has been central to our identity as an interdisciplinary research centre. We started from sharing a problem: how can symphonic orchestras shape new futures through innovating their practices? Each of the partners has its own stake in addressing this problem. Whereas the orchestra hopes to attract new audiences and strengthen its public presence, the conservatory aims to update its curricula, and the academic researchers are interested in orchestral music as a practice of cultural transmission. So, there was the promise of collaboration. What I learned, however, is that realising the initial idea of setting up the orchestra as a laboratory for practice-based and artistic research on new concert formats and audience participation has often been difficult because expectations, vocabularies, and criteria to judge the value of our outcomes did not always align between the partners.

Karoly: Collaboration in the different levels of work is challenging, I agree. It requires open doors from orchestra and conservatory staff, a short chat to see how we will make it work and getting different partners to open their processes (finance, administration, secretaries, PR, artistic teams).

Denise: One could say that collaborating requires practice – just like making music together. Music thrives on collaboration, and collaboration requires practice. So does research, particularly when conducted with a range of different partners and institutions. Like ensemble playing, it demands attentive listening, responsiveness, and the willingness to adjust one's contribution in relation to others. Understanding research collaborations like ours as a way of practicing – and in doing so, focusing on the *process* rather than the outcome – benefits the learning process of all involved. From that perspective, conducting research and making music are intimately connected.

Ties: Collaborating with musicians, researchers, audiences, and other professionals working in an orchestra or university, means foremost that there should be room for failure and learning – learning together, in practice, is a mutual responsibility. Keeping it experimental requires opening up and withstanding fine grained routines and demanding institutional logics (of both artists and researchers), which takes time and requires money, effort, courage, and care.

Denise: Indeed, making time matters. The meaningfulness of the research conducted in the centre was closely tied to the fact that all partners invested significantly into the MCICM as a long-term collaborative structure. This required making available material, financial, and human resources so that the centre and its work could be continued in meaningful ways and without major structural constraints or external 'threats'. This resulted in a collaboration that carried on longer than the length of usual project cycles nowadays, thus facilitating the building of mutual trust, channels of exchange, and a shared sense of purpose. This continuity created the conditions necessary for deeper intellectual engagement, sustained experimentation, and the gradual consolidation of a genuinely collaborative research culture.

Imogen: For me, firstly, collaborating with music students as a teacher, creator and researcher to understand their perspectives and their needs for the future was valuable. Secondly, I learned the importance of gaining trust with orchestra musicians as we together explored collaborative, innovative (and occasionally daunting!) projects.

Ruth: In collaborative practice-based artistic research, in which artists and academics try to do research together, it sometimes seems as if you are perennially stuck in the moment *before* things actually start to happen. Perennially busy with the mundane stuff and practicalities that are the conditions for us even to start working. Most of us come with expectations about what we are working towards, based on our disciplinary backgrounds and the professional contexts we work in. These expectations and habits also include the kind of work we do in order to get anywhere in the first place. And in the meantime, we're busy doing lots of little things. Getting people together, reserving rooms to work in, making agendas for a meeting we are planning, discussing budgets, getting some coffee, etcetera. Things we think of as mundane or don't even think about and that happen as preparation for what we consider our real jobs, our core-business. But in collaborative practices, we negotiate and create new core-businesses together. It's an uncertain and open process. And this negotiation is an embodied, material practice that has always already started. And it has started in specific institutional and hierarchical situations with specific stuff that just is or isn't there, hopes that we share or don't yet share, normal stuff that we just get or really don't understand at all. What I learned is that collaborative artistic research waits for no-one. There's no beginning. It has already started then and there.

Ruth Benschop is senior researcher at the research centre What Art Knows, Zuyd University of Applied Sciences. She was originally trained as a theoretical psychologist at Leiden University and finished her PhD (with honours) in the field of science and technology studies at the University of Groningen in 2001. At Maastricht University, among other projects, she conducted postdoctoral research into sound art and the democratization of music making. Later, she headed the research centre, then known as Autonomy and the Public Sphere in the Arts, for ten years. She develops artistic research as a generous ethnography in which systematic sensitivity to the world is fundamental. She stimulates work that explores the riches hidden between opposing clichés about art, society, politics, academia, and research. Currently, her research focusses on *Oefenen Oefenen* ['ufənə(n)'ufənə(n)], looking at how artists learn to practice. She led the foundation of MERIAN (the Maastricht Experimental Research In and through the Arts Network) for PhDs in artistic research and was involved in the founding of the Maastricht Centre for the Innovation of Classical Music (with Maastricht University, Philzuid and Conservatorium Maastricht). She conducts collaborative practice-based research with cultural institutions and professional artists. And she enjoys teaches methods-in-the-making in arts and academic education, as well as being engaged with the development and innovation of artistic research education.

Imogen Eve is an interdisciplinary researcher and PhD candidate in Sociology at Trinity College Dublin. Drawing on a background in the arts and social sciences, her interests lie in the sociology of knowledge and education, decoloniality, arts and culture, and social identities. From 2018-2021, she worked as a musician researcher for the Maastricht Centre for the Innovation of Classical Music (MCICM), collaboratively developing projects to innovate audience participation within classical music performance; this was complemented by analysing the changing nature of music conservatory education. Imogen has continued to research challenges faced by higher education

institutes with a specific focus on decoloniality. Her doctoral dissertation addresses the impact of (and responses to) curriculum decolonisation in Irish higher education, with findings published in Higher Education (2025). Beyond research, Imogen has strong interests in teaching and exploring creative formats for research dissemination.

Jorge Lozano is a Colombian violist and interdisciplinary researcher working at the intersection of classical music practice, cultural institutions, and critical cultural theory. He holds a Master's degree in *Arts and Heritage: Policy, Management, and Education* from Maastricht University and a Master's degree in Viola Performance from the Maastricht Conservatory (Zuyd University of Applied Sciences). His research investigates how nineteenth-century aesthetic and ideological frameworks continue to shape contemporary classical music cultures, particularly through notions of artistic autonomy, cultural value, and institutional authority. His work further explores how these legacies travel across contexts and intersect with questions of coloniality and power in present-day musical practices. He is currently a research assistant at the Maastricht Centre for the Innovation of Classical Music (MCICM) and teaches skills and content courses in the BA programmes of the Faculty of Arts and Social Sciences at Maastricht University..

Karoly Molina is support staff for the Maastricht Centre for the Innovation of Classical Music (MCICM) as well as for the Maastricht Experimental Research In and Through the Arts Network (MERIAN). Karoly completed her BA in English Literature at Texas A&M University and her MA at Maastricht University. Before her work at MCICM, Karoly taught English language and literature and worked as a translator. She is the co-editor of *Classical Music Futures: Practices of Innovation* together with Neil Thomas Smith and Peter Peters.

Denise Petzold is Assistant Professor for Cultural Heritage and Performance Art at the Department of Literature Art / Maastricht Centre for the Innovation of Classical Music (MCICM). In her dissertation *Archives of Change: An Art Conservation Studies Approach to Innovating Classical Music* (2023), Denise brought together classical music and contemporary art conservation, seeking to rethink how classical music might be brought into the future in meaningful ways from the perspective of its practitioners. Thereby, she addressed the tension between conserving and innovating artistic heritage in a highly professional and tradition-loaden community of actors. Denise has a background in science and technology studies, contemporary art conservation studies, and museum studies. Her research interests revolve around the role of technology and science in artistic practice and heritage conservation, the life cycles of performative artworks, ephemeral materials and new materialisms, as well as processes of craftsmanship and making.

Peter Peters is Associated Professor and Endowed Professor of Innovation of Classical Music at the Faculty of Arts and Social Sciences of Maastricht University. He is also the director of the Maastricht Centre for the Innovation of Classical Music (MCICM). The MCICM is a collaboration between Philzuid, Zuyd University of Applied Sciences and Maastricht University. Peter has a background in sociology and philosophy. His current research combines a lifelong passion for music with an interest in how artistic practices can be a context for doing academic and practice-oriented research. He focuses on innovating classical music practices, specifically symphonic music. He co-edited *Dialogues between Artistic Research and Science and Technology Studies* (Routledge, 2019) with Henk Borgdorff and Trevor Pinch, *Classical Music Futures: Practices of Innovation* (Open Book Publishers, 2024) with Neil T. Smith, and published *Electronic Baroque: Building a Historical Organ for the Present* (MIT Press, 2025).

Neil Thomas Smith is a researcher, composer, and teaches at the University of Edinburgh and the Open College of the Arts. Between 2018 and 2022 he was a postdoctoral researcher at the Maastricht Centre for the Innovation of Classical Music, where his research focused on orchestras' attempts at spatial innovation, both inside the concert hall and beyond. Neil has also worked on German contemporary music and sociological examinations of "emerging" composers, with articles appearing in *Music & Letters, Cultural Sociology, Contemporary Music Review, the Journal of the Royal Musical Association, TEMPO,* and the *British Journal of Sociology.* His first monograph, a critical companion to the composer Mathias Spahlinger, was published by Intellect in 2021; while a debut disc of chamber music, *Stop Motion Music,* was released in 2023.

Veerle Spronck is a researcher focusing on the intersection of arts, science, and technology. She works as associate professor [associate lector] 'Valuable Entrepreneurship in and through the Arts' at the University of the Arts Utrecht. There, she does research on the societal value(s) and impact of arts and design. Practically, that means she conducts and coordinates transdisciplinary artistic research projects on societal issues such as digital citizenship, the role of ecology in design, and 'good' care. Next to Veerle's research, she teaches within the HKU BA Design for Change and Innovation for one day a week, where she co-created and coordinates the Minor Creative Research for Change. Furthermore, she is one of the makers of the podcast Kunstmatig about art and technology in which they discuss everything from BioArt to glitch knitting.

Ties van de Werff was appointed professor of artistic research at the *What Art Knows* research centre (at Zuyd University of Applied Sciences) on September 1, 2023. He previously worked in the cultural sector as a programmer (including as co-founder of the community arts collective Tante Netty in Eindhoven) and has a background in cultural and science studies and ethics. From 2009 to 2020, Ties was a lecturer at the Faculty of Arts & Social Sciences (FASoS) at Maastricht University, where he earned his PhD in 2018 on the role of ethics in the societal dissemination of scientific knowledge. In addition to his professorship, Ties teaches in the Interdisciplinary Arts (iArts) program and is a member of the Ethics Committee for Research (ECO) at Zuyd University of Applied Sciences. He also serves on the board of the literary platform Watershed and regularly plays bass in the lo-fi punk trio *We Are Joiners*.

Academic

Lozano Diaz Granados, J. (2024). *Boundaries We Hear but Cannot See: Tracing Autonomy in Classical Music Higher Education*. [MA Thesis in the Arts and Heritage specialisation of the MA Arts and Culture]. Faculty of Arts and Social Sciences, Maastricht University.

Peters, P.F. (2019). *Unfinished Symphonies.* [Inaugural lecture] Datawyse / Universitaire Pers Maastricht. https://doi.org/10.26481/spe.20190329pp

Peters, P.F., Rosu, S. & Benschop, R. (2020). The Researching Orchestra: Innovative collaborations between symphonic orchestras and knowledge institutions. In Tröndle, M. (Ed.). *Classical Concert Studies: A Companion to Contemporary Research and Performance* (pp. 342-350). London: Routledge/Taylor & Francis Group. https://www.taylorfrancis.com/chapters/edit/10.4324/9781003013839-42/researching-orchestra-christoph-seibert-jutta-toelle-melanie-wald-fuhrmann

Peters, P.F., T. van de Werff, R. Benschop and I. Eve. (2022). Artful innovation: How to experiment in symphonic music practice. In Chaker, Sarah & Petri-Preis, Axel (eds.), *Tuning Up – Innovative Potentials of Musikvermittlung.* Bielefeld: Transcript Verlag. https://doi.org/10.14361/9783839456811-014

Peters, P.F., Werff, T. van de. & Eve, I. (2022). The People's Salon: A pragmatist approach to audience participation in symphonic music. In: Benschop, R., Saaze, V. van., Sitzia & Rausch, C. (Eds.) *Participatory Practices in Arts and Heritage: Learning Through and from Collaboration.* Springer. https://link.springer.com/book/10.1007/978-3-031-05694-9

Peters, P.F., van de Werff, T., Eve, I., & Roeden, J. (2023). Doing Collaborative Research on Symphonic Orchestra Audiences: Interventionist Ethnography of Music Practices. In K. Bijsterveld, & A. Swinnen (Eds.), *Interdisciplinarity in the Scholarly Life Cycle : Learning by Example in Humanities and Social Science Research* (pp. 253-271). Palgrave Macmillan. https://doi.org/10.1007/978-3-031-11108-2_14

Petzold, D. (2023). *Archives of change: An art conservation studies approach to innovating classical music.* [Doctoral Thesis, Maastricht University]. Maastricht University. https://doi.org/10.26481/dis.20230704dp

Petzold, D. (2023). Orchestral Identities and the Formation of Musical Knowledge: A 'Sociomaterial' View on the Concert Programmes of the London Symphony Orchestra and the Vienna Philharmonic Orchestra. *Fontes Artis Musicae,* 70(3), 223-243. https://doi.org/10.1353/fam.2023.a909190

Petzold, D. (2024). *Exploring Human-Instrument Relationships in Classical Music From Idealist Aesthetics to Post-Humanist Perspectives on a Significant, Sounding Other.* In G. Groll, S. Probst, J. H. Schröder (Eds), Kunsttexte, 2, https://doi.org/10.48633/ksttx.2024.2

Petzold, D. (2024). The 'Museum Problem' Revisited: Learning from Contemporary Art Conservation. In N. T. Smith, P. Peters, & K. Molina (Eds.), *Classical Music Futures: Practices of Innovation* (pp. 229-251). Open Book Publishers. https://doi.org/10.11647/obp.0353.12

Smith, N. T. (2021). Constructing the Public Concert Hall. *Journal of the Royal Musical Society.* https://www.cambridge.org/core/journals/journal-of-the-royal-musical-association/article/constructing-the-public-concert-hall/F85B59D0ABB9E04C0D9DE4F6B9549D90

Smith, N. T. (2021). Concrete Culture: The Planning Hearing as a Stage for Cultural Debates New Concert Hall for Edinburgh. *Cultural Sociology.* https://doi.org/10.1177/17499755211040959

Smith, N. T. and P.F. Peters (2023). 'Music and Buildings'. In Dromey, Chris (ed.) *The Routledge Companion to Applied Musicology.* London: Routledge. https://www.taylorfrancis.com/chapters/edit/10.4324/9781003042983-33/music-buildings-building-music-neil-smith-peter-peters

Smith, N. T. (2022). Contested Materials: Concrete and Stone in David Chipperfield Architects' New Concert Hall for Edinburgh. In Rydin, Y., Beauregard, R.A., Lieto, L. and Cremaschi, M. (Eds.). *Regulation and Planning: Practices, Institutions, Agency* (pp. 56-67). Routledge. https://www.routledge.com/Regulation-and-Planning-Practices-Institutions-Agency/Rydin-Beauregard-Cremaschi-Lieto/p/book/9780367559557

Smith, N. T. (2024) Vocabularies of Genius and the Dilemmas of Pedagogy: Originality, Imagination and Creativity. In Kaschub, M. (Ed.). *Oxford Handbook of Music Composition Pedagogy.* University of Oxford Press. https://global.oup.com/academic/product/the-oxford-handbook-of-music-composition-pedagogy-9780197574874

Smith, N. T., Peters P. F. & Molina, K. (2024). *Classical Music Futures: Practices of Innovation.* Open Book Publishers. https://doi.org/10.11647/obp.0353.12

Smith, N.T. & Peters P.F. (2024). Introduction. In N.T. Smith, P.F. Peters & K. Molina (Eds.), *Classical Music Futures. Practices of Innovation* (pp. 1-28). Open Book Publishers. https://doi.org/10.11647/obp.0353.12

Smith, N.T. & Peters, P.F. (2024). Roundtable 3: Orchestras in a changing climate. In Smith, N.T., Peters, P.F. & Molina, K. (Eds.) (2024). *Classical Music Futures. Practices of Innovation* (pp. 177-190). Open Book Publishers. https://doi.org/10.11647/obp.0353.03

Spronck, V. (2022). *Listen closely: Innovating audience participation in symphonic music.* [Doctoral Thesis, Maastricht University]. Maastricht University. https://doi.org/10.26481/dis.20220706vs

Spronck, V. (2022). Beethoven as open dialogue: Doing participation differently in symphonic music? In: Benschop, R., Rausch, C., Sitzia, E. and Van Saaze, V. (Eds.). *Participatory Practices in Arts and Heritage: Learning Through and from Collaboration.* Springer. https://link.springer.com/chapter/10.1007/978-3-031-05694-9_12

Spronck, V. (2019). A Laboratory for Performance Practice: The Case of MusicExperiment21, In: P. De Assis & L. D'Errico (Eds.). *Artistic Research: Charting a Field in Expansion,* Washington DC: Rowman & Littlefield. https://www.bloomsbury.com/us/artistic-research-9781786611505/

Spronck, V., Peters, P.F. & Werff, T. van de. (2021). Empty Minds: Innovating Audience Participation in Symphonic Practice. *Science as Culture,* 30(2), 216-236. (Special Issue on Experimenting Participatory Innovation). DOI: 10.1080/09505431.2021.1893681

Van de Werff, T. Eve, I. & Spronck, V. (2023) Experiments in Participation: performing audiences in the symphony orchestra practice. In Dromey, Chris (ed.) *The Routledge Companion to Applied Musicology.* London: Routledge. https://www.routledge.com/The-Routledge-Companion-to-Applied-Musicology/Dromey/p/book/9780367488246

Van de Werff, T. and I. Pasmans. (2019) Music in the Making: an open and collaborative experiment at Conservatorium Maastricht. In Sætre, Jon Helge & Gies, Stefan (eds.), *Centre for Excellence in Music Performance Education publication series,* Oslo: Norwegian Academy of Music. https://cris.maastrichtuniversity.nl/en/publications/music-in-the-making-experimenting-with-an-open-and-collaborative-

Van de Werff, T. & Peters, P.F. (2022). The People's Salon: A pragmatist approach to audience participation in symphonic music. In Benschop et al. (eds), *Participatory Practices in Art and Cultural Heritage: Learning Through and from Collaboration.* Maastricht: MACCH. https://link.springer.com/book/10.1007/978-3-031-05694-9

Van de Werff, T., Smith, N.T., Rosu, S., Peters, P.F. (2021) Missing the Audience: Online musicking in times of Covid-19. *Journal of Cultural Management and Cultural Policy,* https://doi.org/10.14361/zkmm-2021-0107

Professional

Eve, I. (2020). *The Same but Differently.* Maastricht: Lectoraat AOK, Zuyd Hogeschool/MCICM. https://www.maastrichtuniversity.nl/publication-same-differently-imogen-eve

Pitts, S., & Peters, P.F. (2024). *Collaborative Ecologies in Creative Cities.* Networked Innovation in Classical Music. https://sites.google.com/sheffield.ac.uk/classical-music-network/final-report

Werff, T. van de., Molina, K. & Peters, P.F., (2021). *Artful Participation. Experiments in Audience Participation.* https://artfulparticipation.nl

Press

Peters, P.F. (2019). Het orkest als laboratorium. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 6(4), 30. https://cris.maastrichtuniversity.nl/admin/files/236972205/01_DK04_Serie_MCICM-Het_orkest_als_laboratorium-Klank_nr._4_2019_jrg_6_pag._30.pdf

Peters, P.F. (2019). Mahler aan de stamtafel. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 7(1), 61. https://cris.maastrichtuniversity.nl/admin/files/236972152/02_DK01_Onderzoek-Mahler_aan_de_stamtafel-Klank_nr._1_2019_jrg_7_pag._61.pdf

Peters, P.F. (2019). Anders luisteren naar Beethoven. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 7(2), 45. https://www.maastrichtuniversity.nl/listening-beethoven-differently

Peters, P.F., T. van de Werff & I. Eve. (2020). Een salon voor de vrienden. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 7(3), 26. https://www.maastrichtuniversity.nl/peoples-salon

Peters, P.F., I. Eve & T. van de Werff. (2020). Hoe klinkt Maastricht Noordwest? *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 7(4), 39. https://www.maastrichtuniversity.nl/how-does-maastricht-northwest-sound

Peters, P.F., & van de Werff, T. (2020). Digitale flessenpost. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 8(1), 23. https://www.maastrichtuniversity.nl/digital-message-bottle

Peters, P.F., & van de Werff, T. (2021). Een lerend orkest. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 8(2), 26-26. https://www.maastrichtuniversity.nl/learning-orchestra

Peters, P.F. (2021). Musici van morgen. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 9(3), 45. https://www.maastrichtuniversity.nl/musicians-tomorrow

Peters, P.F. (2022). Achter de schermen. de *Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 9(3), 45. https://www.maastrichtuniversity.nl/behind-scenes

Peters, P.F. (2022). Nieuwe samenwerking MCICM. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 10(2), 35.

Peters, P.F. (2023). Onderzoek op de werkvloer. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 10(4), 45. https://cris.maastrichtuniversity.nl/admin/files/236933374/DK04_Onderzoek.pdf

Peters, P.F. (2023). Internationale onderzoekssamenwerking. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 11(2), 55. https://cris.maastrichtuniversity.nl/admin/files/236972642/18_DK02_DK_Onderzoek-Internationale_onderzoekssamenwerking-Klank_2_2023_jrg_11_pag._55.pdf

Peters, P.F. (2023). Muziek voor een stille plaats. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 11(3), 35. https://cris.maastrichtuniversity.nl/admin/files/236972732/19_DK03_Onderzoek-Muziek_voor_een_stille_plaatse-Klank_3_jrg_11_2023_pag._35.pdf

Peters, P.F. & Spronck, V. (2024). De playlist van Mariaberg. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 11(4), 45. https://cris.maastrichtuniversity.nl/admin/files/236972812/20_DK04_Onderzoek-De_playlist_van_Mariaberg_Klank_4_2023_jrg_11_pag._45.pdf

Peters, P.F (2024). Digitale Maestro. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 12(1), 45. https://cris.maastrichtuniversity.nl/admin/files/236972884/21_DK01_DK_Onderzoek-Digitale_Maestro-Klank_1_jrg_12_2024_pag._27.pdf

Petzold, D. (2020). Klinkend erfgoed. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 7(1), 60. https://www.maastrichtuniversity.nl/sounding-heritage

Petzold, D. (2023). Hoe leeft klassieke muziek online? *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 10(1), 45.

Smith, N. T. and Peters, P.F. (2021). Toekomsten. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 9(2), 41.

Smith, N. T. (2022). Het publiek als proefkonijn. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 10(1), 33. https://www.maastrichtuniversity.nl/audience-test-subject

Smith, N.T. (2020). Performing in winter: creating COVID-safe super venues and sharing the stage. In *The Conversation.* Retrieved from https://theconversation.com/performing-in-winter-creating-covid-safe-super-venues-and-sharing-the-stage-145885

Smith, N. T. (2021). Gebouwde muziek. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 7(3), 26. https://www.maastrichtuniversity.nl/concert-hall-and-orchestra

Spronck, V. (2021). Luisteren als een etnograaf. *de Klank. Magazine van orkest en vrienden philharmonie zuidnederland,* 8(3), 45. https://www.maastrichtuniversity.nl/listening-etnographer

Spronck, V. (2020). We dreigen het cultuurpubliek te vergeten. *Trouw,* 27 April. https://www.trouw.nl/opinie/we-dreigen-het-cultuurpubliek-te-vergeten~b55a6667

Van de Werff, T. (2020). *Een tijdelijk en gretig publiekje.* Retrieved from: http://corona- kunst.nl/ties-van-de-werff-een-tijdelijk-en-gewillig-publiekje

Published by the Maastricht Centre for the Innovation of Classical Music (MCICM), a collaboration between Maastricht University, Philzuid and Zuyd University of Applied Sciences.

Maastricht University
Faculty of Arts & Social Sciences
Grote Gracht 90-92
6211 SZ Maastricht
The Netherlands

Edited by Karoly Molina and Peter Peters
Designed by Wies Hermans (Fuut)
Printed by Van der Poorten, Kessel-Lo (BE)

Permission has been granted by all relevant parties for the use of quotations, names and places in this text.

We would like to thank Philzuid, Jean Pierre Geusens, Focuss22, and Luidspreker for the images of the orchestra.

WWW.MCICM.NL

Maastricht University

PHIL ZUID

WHAT ART KN[ ]WS

Conservatorium Maastricht ZU YD