

IT TAKES TWO TO SYMPHONY

Differences in classical music scenes can be explained by the dialectic relations between policy institutions and measures, actors, and context. institutions and measures, actors, and context. This happens particularly in the impact of institutions of artist protection, consecration of determinate genres, and commodification of the arts on the one hand and on the other hand the adaptation strategies of artistic professionals

AFFILIATIONS

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BARCELONA AND STOCKHOLM

Qualitative, in-depth comparison between the two cities.
Different institutions and production, comparable policy goals.

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OBJECTIVE

Investigate what explains difference between classical music scenes
Hypothesis: The dialectic relations between institutions, actors and context.
How is the impact, if any, of these relations concreted?

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METHODOLOGY

32 in-depth interviews
1 focus group (4 members)
Policy makers, house managers, amateur and professional performers, festival directors
Document analysis

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SOME THEORY

Policy networks: groups of actors somehow linked to a policy (makers, stakeholders, receptors) plus the institutions between them.
Cultural policy: everything a government does or doesn't do about politics.
Instrumentalism: Culture as a means to an end
Democratisation of culture: Making high culture available to everyone
Cultural democracy: All forms of culture are valid and deserve promotion
Scene: place + activities
Cultural value: the characteristics of a cultural product or activity that distinguish it from a non-cultural one other than its market price.

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FINDINGS

Scenes, in themselves are not too different between the two cities.
Similar actors with similar motivations
Policy influences strategies of actors. In BCN, **promoters participate in commodification of culture**, while less powerful actors are more critical of it. In Stockholm, all actors view this process with indifference or mild approval/disapproval.
Scene influences policy: Reliance on amateurs in Barcelona.
Actors in both cities use the same criteria to value a scene: diversity, quantity, participation, political support. Much more positive vision in Barcelona.
Path dependency: Barcelona has pledged itself against instrumentalism, but strong commodification of classical music. Stockholm has a stronger instrumentalist focus, yet less commodification and stronger democratisation of culture approach.
Policy action less effective in niche subgenres
Even though cultural policy is more instrumentalist, **Stockholm performers feel more protected against market power.**

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CONCLUSION

The absence of instrumentalism in local cultural policy does not prevent the commodification of classical music production.
Policy networks explain both musical output and policy. **Dialectical relation confirmed.**

KEY AUTHORS AND INFLUENCES

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