

1. Record Nr.	UNINA9910760255403321
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Titolo	Classical Music and Opera During and After the COVID-19 Pandemic : Empirical Research on the Digital Transformation of Socio-cultural Institutions and Aesthetic Forms / / edited by Steffen Lepa, Ruth Müller-Lindenberg, Hauke Egermann
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Springer, , 2023
ISBN	9783031429750 3031429753
Edizione	[1st ed. 2023.]
Descrizione fisica	1 online resource (157 pages)
Collana	Music Business Research, , 2522-0837
Altri autori (Persone)	Muller-LindenbergRuth EgermannHauke
Disciplina	780.9052
Soggetti	Service industries Communication and traffic Digital media Technological innovations Economics Culture Entertainment Industry Media Industries Digital and New Media Innovation and Technology Management Cultural Economics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	Chapter 1 Quo Vadis Classical Music? Remarks on the Post-Pandemic Condition -- Chapter 2 Opera (Training (Research)) During Lockdown -- Chapter 3 The pandemic as a peephole into the ongoing digital transformation of opera. Insights from an expert interview study with the management of Berlin's three opera houses -- Chapter 4 The Role of Artistic Directors of Classical Music Festivals in COVID-19 Crisis Communication -- Chapter 5 Streaming Opera: Compromise Solution or Future-Oriented Reception Form? -- Chapter 6 Digital Concert

Experience – An online research project on live streaming during the pandemic -- Chapter 7 Did lockdowns stimulate digital cultural participation? Mapping the post-pandemic Berlin classical concert audience and its adoption of audiovisual concert streams -- Chapter 8 Combining two different worlds. A post-pandemic interview with the dramaturgs Dr. Merle Fahrholz and Dr. Ulrich Lenz.

Sommario/riassunto

The global COVID-19 pandemic, the resulting lockdown imposed in many countries, as well as related safety measures taken by governments and authorities, have posed significant challenges to classical music culture. However, they may also have had a stimulating effect on music festivals and opera houses' streaming offerings. This book brings together experts from the fields of musicology and music management to share their current empirical research findings on the pandemic-evoked digital transformation of the classical music scene, addressing either the institutional or the reception perspective. Furthermore, it documents discussions with opera dramaturgs and artistic directors, as well as music managers and event producers in the classical field, to share their practical lockdown experiences and current strategies in dealing with the digital transformation of opera. In this way, the volume combines the perspective of academic researchers with that of practitioners in the field. This book is particularly useful for students and researchers in music and media management, as well as musicology. It is also intended to help practitioners from concert houses and opera management, such as dramaturges, artistic directors, marketing and communication directors.
