

jautājumu – vai tie palielina publikas uzmanību, vai ne? Koncertam jāiekaro sava uzmanības tiesa jaunajos apstākļos, un tieši pārmaiņas spētu piešķirt tam atraktivitāti. Tāpēc darbojoties vienmēr jāpatur prātā ģeniālā provokatora un vizionāra Žerāra Mortjē (*Gerard Mortier*, 1943–2014) savulaik teiktais, atvadoties no Zalcburgas festivāla mākslinieciskā vadītāja posteņa: „Mums nākotnē būs pilnīgi no jauna jādefinē, kas ir koncerts“ (Tröndle 2011: 38).

## THE CONCERT: RITUAL, FORMAT AND ECONOMICS

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### Summary

An analysis of the classical music audience in the last fifteen years throughout the world shows the following tendency – the market is becoming older and smaller. The concert itself is losing importance as an aesthetic and social institution. What influences the decision to attend a concert? Why do we choose classical music less often? Taking a closer look at the history of concert life, it is clear that this tendency could be avoided by different performance formats. These should integrate aspects of historical, dramaturgical, pedagogical, aesthetic and management thinking. I would like to develop practical knowledge for future concert models. Usually music management tries to improve the situation through scholastic concerts (school, children, youth) and marketing tools (attracting new target groups). I believe that the concert format should be changed in order to preserve it. The tendencies in the recent years show that the crisis in classical and modern music is due to the culture of the performance, not music itself.

The concert format has developed and evolved throughout times, in order to accommodate the aesthetic, social and economic situation. It is not about changing the concert into a brand, but in my opinion, it is about changing the current stiff format into a more modern format, thereby also helping to overcome the aging of the public.

Today, the concept of attention to economy is important. It defines human attention as a limited resource and uses theories of economics to clarify human behaviour. With the broadening of new medias, information and entertainment costs are reduced. Access is not limited, but attention is. Therefore, presentation today is often more important than producing.

In the times of a changing environment, everyone is trying to adapt. If the capacity to adapt is lost, sooner or later such a system disappears. This idea can also be related to culture institutions. We should not concentrate on the reconstruction of past conditions, but we should create conditions that apply today and more importantly – tomorrow.

Culture institutions that are too focused on the past are paving their way to liquidation. The concert must find attention once again. It has always changed and evolved.

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