

# Representing 'Classical Music' in the Twenty-First Century

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## Network in numbers

The network adopted an innovative, dual focus on representation: it considered contemporary artistic and media representation *of* classical music as well as demographic representation *in* the classical music industry.

- 28 participants
- 3 network events
- 37 blog posts
- 10 peer reviewed articles
- 1 special collection
- 1 new dramatic script
- 2 conference presentations

## Event 1 – September 2019

### Representations *of*

Our first network meeting focused on representations *of* classical music across various media, including film, TV, literature, and music criticism. Case studies included opera in sci-fi settings (Will Gibbons), classical music as symbol in literature (Emilie Capulet), notions of tradition across 'early' and 'classical music' (James Cook) and racial identity in a recent staging of *Amadeus* (Adrian Curtin).

## Event 2 – December 2019

### Representation *in*

Our second event, hosted at the Royal College of Music, investigated issues of representation *in* the classical music industry. Participants came from a range of different organisations, including Chineke! and Open Up Music, freelance composers and performers, including Angela Slater and Uchenna Ngwe, and academics, such as Christina Scharff who explored inequalities and harassment in the classical music industry, and Lisa McCormick who presented on classical music competition cultures.

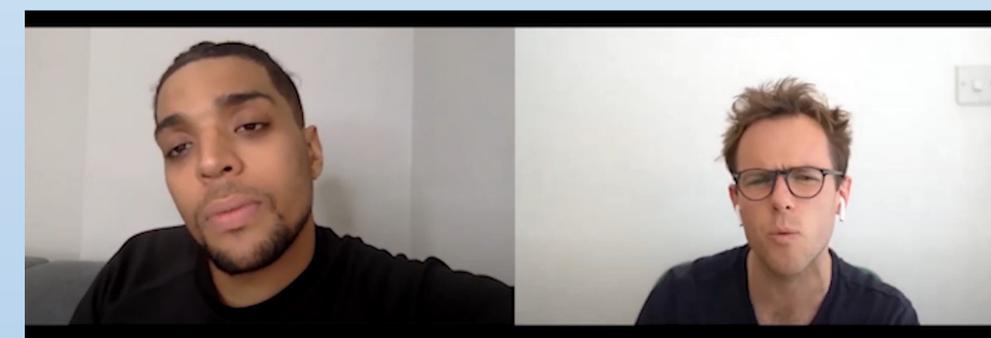
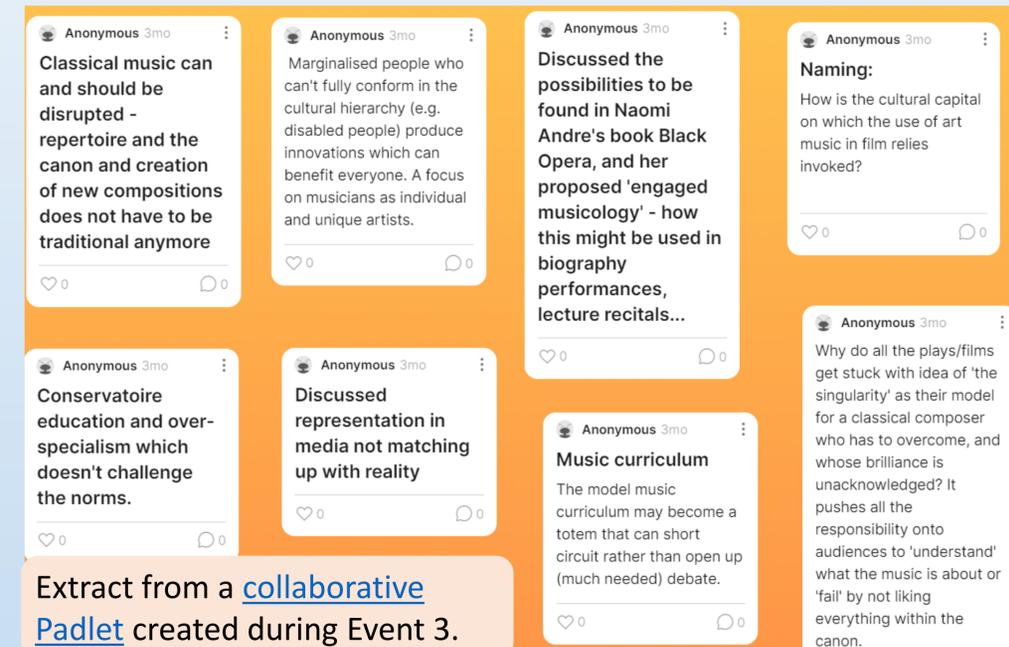
## Event 3 – April 2021

### Representation *across*

In our final event, much delayed by COVID, we brought together previous network participants to consider the ways in representations *of/in* classical music intersect, and what we can learn from exploring these dual perspectives. Keynote talks were given by industry leaders Deborah Annetts (ISM) and Jamie Njoku-Goodwin (UK Music)

Key points that emerged included:

- The role of music education in reinforcing and challenging the symbolic position of classical music
- Connections between underrepresentation of some groups in the classical music industry and outdated stereotypes that continue to permeate media representations.
- The looming shadow of *the canon* across media forms, and the relatively exclusive positioning of this concept.



Watch a 'scratch' reading of Dzifa Benson's new play [Black Mozart, White Chevalier](#). Dzifa is now collaborating with Chineke! on a new script.

Read open-access articles from our [forthcoming special collection](#) of *Open Library of Humanities*.

To find out more about the network, visit our blog: <http://blogs.exeter.ac.uk/representingclassicalmusic/>



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