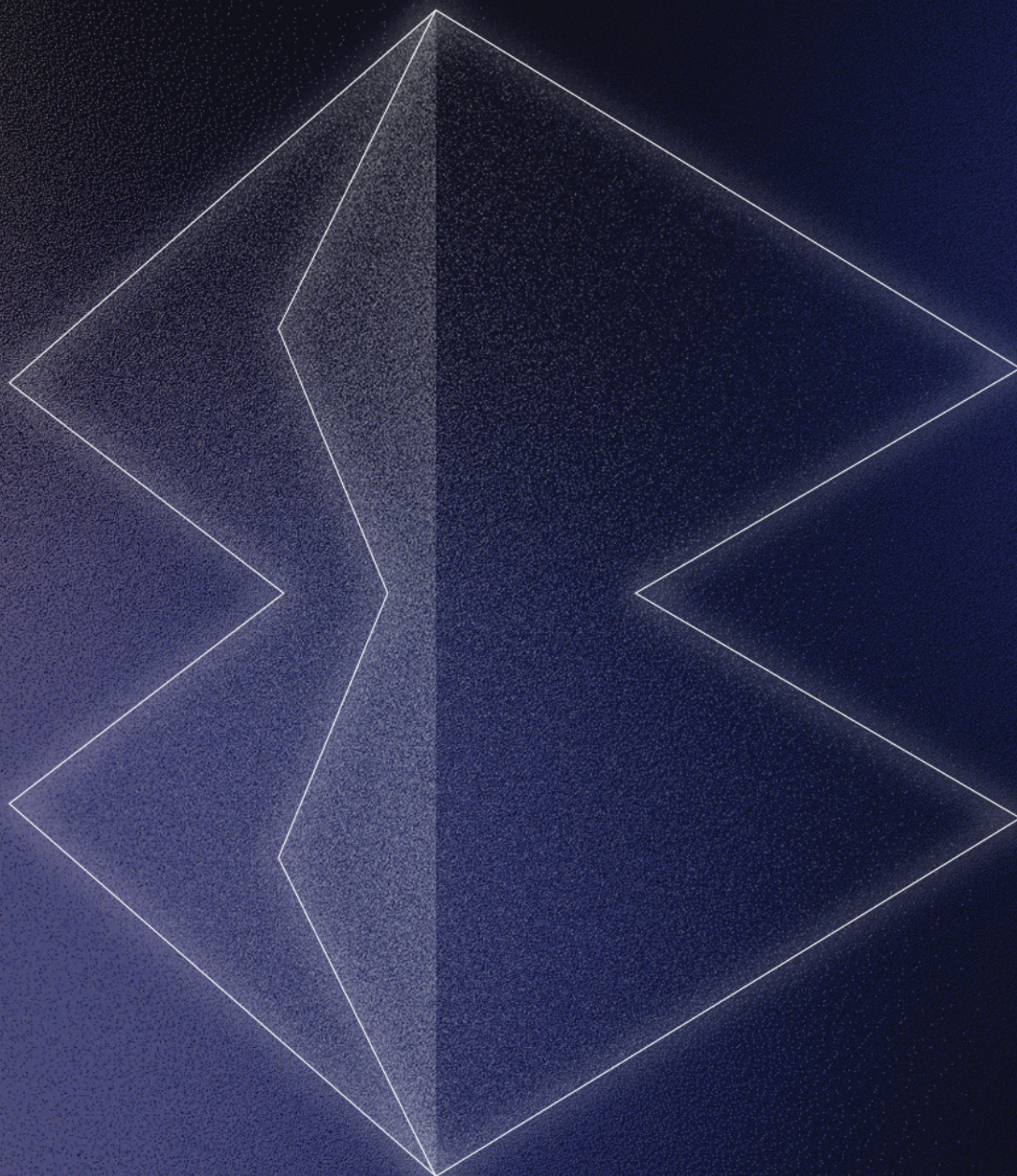


Music.  
Multimedia.  
Management.

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LEADER

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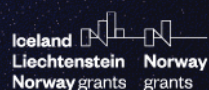
PARTNERS

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WORKING TOGETHER FOR A GREEN,  
COMPETITIVE AND INCLUSIVE EUROPE

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## **MEDIA RELEASE**

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Innovative International Education & Development Programme  
launched by Szczecin Philharmonic to transform the classical  
music concert experience

What are the challenges we face in enhancing and transforming the world of classical music concerts? How do we integrate the online experience into a world where live events may soon become possible again? How do we bring fresh new perspectives to live concert occasions?

These are some of the many pertinent questions posed by the Szczecin Philharmonic in its brand-new Music.Multimedia.Management. multidisciplinary international educational and development programme directed at young arts professionals, launched today.

Aiming to help participants answer those questions and develop new ideas for the live concert format for classical and contemporary music will be a range of international experts in related fields. These include Rune Bergmann, Artistic Director & Chief Conductor, Szczecin-Calgary-Skodje; Andrew Berardini, Writer, Curator; Lucas Borowicz, Chief Guest Conductor, Poznań; Kathryn Enticott, Director, Enticott Music Management; Kevin Kleinmann, International Arts Consultant; Gregor Kotow, Managing Director, LIU KOTOW; Tuula Jukola-Nuorteva, Head of Education, Finnish National Opera and Ballet; Annika Kukkonen, Producer of Education, Helsinki Philharmonic Orchestra; Lydia Wen-Chen Kuo, Executive Director of the Taiwan National Symphony Orchestra; Julian Lloyd Webber, cellist and former Principal of the Royal Birmingham Conservatoire; Katarzyna Luszczyk, Lighting Designer; Professor Joanna Napieralska, Sound Designer, Professor Florian Riem, Secretary General of the Federation of International Music Competitions; Felice Ross, Lighting Designer; Stanislaw Ruksza, Curator, Director - TRAF0 Centre for Contemporary Art, Erik Valderhaug, Sound Designer, with contributions from guest artists, including cellists Anastasia Kobekina and Camille Thomas.



The starting point for the programme will be the audience experience with a focus on sound design, lighting and visuals alongside perspectives on music education, audience development, artist management and creative arts project management. The result will be a greater awareness of the whole creation and production process among aspiring cultural managers and arts professionals of the future, realised through a range of exciting events to be held at the end of the programme as curated by the participants themselves to demonstrate their newly acquired skills and insights.

Behind this initiative supported by the EEA Grants, is the Szczecin Philharmonic in partnership with Fjord Cadenza, Norway and the TRAFO Centre for Contemporary Art, Szczecin. They will be working alongside the Music.Design.Form Festival; the International Lutoslawski Youth Orchestra; the Fjord Cadenza Festival and three in-house Gallery exhibitions to offer participants the best all-round creative experience possible.

Says **Dorota Serwa**, Managing Director, Szczecin Philharmonic:

**‘The innovative Music.Multimedia.Management. project is not only the perfect opportunity for us as a modern centre of musical culture and excellence to share our experience with others but also for us all to learn together as we explore what the experts forecast for our industry, how artistic productions might be shaped and what the expectations are of the emerging producers of the future. How exciting that we as a musical institution will be at the forefront of these new experiences’.**

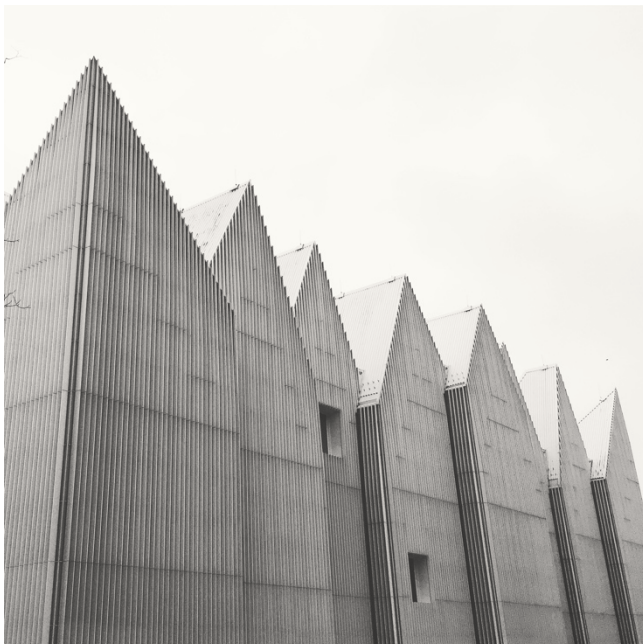
For further information, please visit: [mmmproject.eu](http://mmmproject.eu)



## ABOUT THE SZCZECIN PHILHARMONIC

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The M. Karłowicz Philharmonic in Szczecin is situated in Western Pomerania, 50 km from the Baltic sea and 150 km from Berlin. In 2014, Szczecin Philharmonic began operating from its new premises, which created the conditions for a significant expansion of the artistic and educational offer. It has quickly established itself as a vibrant contemporary landmark in the region – a centre of education and culture, a platform for social engagement – an institution that offers a unique artistic experience and promotes a new quality of cultural participation. Having become a main destination of cultural trips to the area, it regularly attracts music lovers from nearby Germany and Scandinavia.



The Philharmonic is a public institution financed mainly by subsidies from the Municipal Office of Szczecin and the Ministry of Culture. As is the case with most other Philharmonics in Poland, our Symphonic Orchestra and its activities are at the core of what the Szczecin Philharmonic does. However, it is worth noting that Philharmonics also act as managers and administrators of the buildings where they perform their activity. These are often buildings of exceptional architectural quality, as is the case with the Philharmonic Concert Hall in Szczecin, which won

the Mies van der Rohe Award for the best architectural project in 2015. Designed by Spanish architect studio Barozzi Veiga, the building houses two auditoriums – a black hall for chamber music for 200 spectators (Moon Hall), and a gold symphony hall for 1000 spectators (Sun Hall).



This new music temple also provides a multifunctional space for exhibitions, conferences and multidisciplinary events hosted across its beautiful entrance hall, a spiral staircase and its two art galleries. Commonly referred to as urban iceberg, the milk-glass and aluminum façade walls are equipped with LED that turn the building into a glowing volume at night.

Erected in the exact spot where the Konzerthaus was located before World War 2, the Philharmonic Concert Hall is the first significant new cultural facility built in Szczecin in the post-war period. At present, the Philharmonic carries out a broad – and still growing – range of cultural activities, serving as:

- a music venue that is true to its genius loci by continuing the tradition of the Konzerthaus as a space for diverse music events and a go-to meeting place for the locals. The Philharmonic draws on the tradition initiated by the German composer and music promoter Carl Loewe, who sought to popularize music culture and promote the love of music among local communities;
- a creative hub with music heritage and experiments at its core. It serves as a venue for interdisciplinary projects centred around music. The Philharmonic Hall is a place where everyone is special and deserves attention, a place where music is perceived as a space of creative freedom that can be enjoyed while cherishing both tradition and innovation and respecting the different worldviews and cultural backgrounds of all visitors.

Our mission is to create, inspire and present the most compelling musical events from Poland and from abroad, with respect to the audiences and to the artists.

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In view of the artistic path taken by the Philharmonic Orchestra and working towards its ongoing development and promotion, it is necessary to consider a number of factors that determine successful production and staging of attractive events which cater for the needs of today's audiences. Keeping an orchestra and premiering concerts is only possible if the many aspects of the Philharmonic's activity are managed effectively. The measure of the organisation's efficiency and success is the synergy of all the diverse components that make up a unique artistic production.



# Music. Multimedia. Management.

This philosophy of the education programme is reflected in the modules planned:

## **AUDIENCE DEVELOPMENT**

It lies at the core of the project and is a common denominator for the modules covered in the programme. Building a community and its identity. Providing a shared meeting space for the exchange of opinions and experiences and reducing social alienation and its consequences.

## **MUSIC EDUCATION**

Education understood as a permanent process which involves ongoing contact with the audience, from toddlers to seniors. Invitation to an active engagement, to acknowledge the impact of music and art in general on solving social problems, education in the fields of history, civil society, tolerance, diversity of cultures.

## **ARTIST MANAGEMENT**

Introducing artistic personalities, promotion of the most compelling art and talents from all over the world. Skilful promotion and management in terms of artistic development of ensembles and soloists to ensure the highest level of performance thus increasing the organisation's appeal.

## **TEAM MANAGEMENT**

Skilful management of an orchestra through the selection of musicians and artistic programmes; communication, teamwork and an individual approach to instrumentalists, taking into account their part in the entire ensemble; awareness of the musicians' roles in relation to the audience - to guarantee sustainability and ongoing development of any musical institution.

## **ART CURATION**

The interdisciplinarity of arts is becoming more and more common and our audiences seek diverse aesthetic incentives that will allow them to actively participate in a cultural



experience. It is a creative process based on a dialogue between artist-spectator, artist-listener in search of new forms of artistic expression, exploring current issues with new tools and technologies, approaching the world's challenges through versatile means and methods.

## **SOUND**

Without sound quality - specifically in new media including streamings and recordings - contemporary art organisations stand little chance of entering into a broader public awareness. This is especially relevant in regard to the symphonic orchestras and a growing diversity of artistic projects balancing different genres. It is then crucial to reach the acoustic potential of a concert hall as well as the tones of individual instruments. This affects listeners directly and stands for an overall acoustic ecology.

## **LIGHT & MULTIMEDIA**

Lighting design as a key element of a concert experience, next to the acoustic layer. Today our audiences expect nothing less than a full artistic immersion experience. A conscious lighting design as a result of creative teamwork should be an integral part of the experience.

Only a comprehensive approach to artistic production understood as a combination of the above-mentioned components enables creative teams to develop continually, thereby ensuring a high quality and long-lasting presence in the field of cultural activity. A better awareness of these connections and interdependencies may provide a strong impulse for the creation of new specialisations within the arts sector and professionalisation of the existing ones.

The key to understanding  
all the processes involved  
in the effective management  
of artistic activity  
is close collaboration  
between the qualified teams.





## M.M.M. TUTORS & GUESTS



## WHO IS WHO

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### TEAM MANAGEMENT

Head Tutor:

**Łukasz Borowicz**, Chief Guest Conductor of the Poznań Philharmonic (Poznań)

Guest Tutors:

**Rune Bergmann**, Music Director, Calgary Philharmonic; Artistic Director & Chief Conductor, Szczecin Philharmonic; Artistic Director, Fjord Cadenza Festival (Calgary-Skodje-Szczecin)

**Xoan Castineira**, Managing Director, J.S. Bach Foundation St.Gallen (St.Gallen)

**Marzena Diakun**, Artistic Director and Principal Conductor ORCAM (Madrid)

**Maria Sydor**, Conductor (Szczecin)

**Maciej Żółtowski**, Conductor (Oneonta, NY)





## MUSIC EDUCATION

Head Tutors:

**Annika Kukkonen**, Producer of Education, Helsinki Philharmonic Orchestra (Helsinki)

**Tuula Jukola-Nuorteva**, Head of Education, Finnish National Opera and Ballet (Helsinki)

Guest Tutors:

**Ron Alvarez**, Artistic Director, El Sistema Sweden and Dream Orchestra (Gothenburg)

**Prof. Julian Lloyd Webber**, former Principal, Royal Birmingham Conservatoire (Birmingham)

## ARTIST MANAGEMENT

Head Tutor:

**Gregor Kotow**, LIU KOTOW International Management & Promotion (Hannover)

Guest Tutors:

**Kathryn Enticott**, Enticott Music Management (London)

**Lydia Kuo**, CEO, Taiwan National Symphony Orchestra (Taiwan)

**Stanisław Suchora**, CEO, Sonora (Berlin)

**Florian Riem**, Secretary General, Federation of International Music Competitions (Geneva)

**prof. Oliver Wille**, Artistic Director, Chamber Music Festival Sommerliche Musiktage  
Hitzacker (Hannover)

Guest Artists:

**Anastasia Kobekina**, Cellist

**Camille Thomas**, Cellist

## SOUND

Head Tutor:

**Joanna Napieralska**, Sound Designer (Warsaw)

Guest Tutors:

**dr Dorota Błaszczak**, Sound Engineer, VR Designer (Warsaw)

**dr Wojciech Błajejczyk**, Composer, Sound Designer, Multimedia Designer (Warsaw)

**Przemysław Danowski**, Sound Designer, Multimedia Designer (Warsaw)

**prof. Krzysztof Kuraszkiewicz**, Sound Designer (Warsaw)

**dr hab. Jarosław Regulski**, Sound Designer (Warsaw)

**Michał Szostakowski**, Sound Designer (Warsaw)

**Erik Valderhaug**, Sound Designer, Director - Lydkjelleren (Ålesund)



## **ART CURATION**

Head Tutor:

**Stanisław Ruksza**, Director, TRAFO Center for Contemporary Art (Szczecin)

Guest Tutors:

**Andrew Berardini**, Writer, Editor, Curator (LA)

**Bartek Buczek**, Visual Artist (Cracow)

**Marianna Dobkowska**, Curator (Warsaw)

**Anka Kobierska**, Producer, Curator (Warsaw-Tricity)

**Anna Marjankowska**, Art Manager (Reykjavik)

**Nguyễn Quốc Thành**, Artist, Curator (Hanoi)

## **LIGHT**

Head Tutor:

**Katarzyna Łuszczyk**, Lighting Designer (Warsaw)

Guest Tutors:

**Ewa Krasucka**, Video & Multimedia Designer (Warsaw)

**Paweł Murlik**, Lighting Designer (Warsaw)

**Paweł „Spider“ Pająk**, Creative Visual Producer, Creative Director, Lighting & Multimedia Designer (Warsaw)

Special Guest:

**Felice Ross**, Lighting Designer (Tel Aviv)

## **AUDIENCE DEVELOPMENT**

Head Tutor:

**Kevin Kleinmann**, Arts Consultant (Paris)



## EVENTS

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From a state-of-the-art concert hall setting, through a cutting-edge contemporary art gallery to an intimate site-specific performance in a rural context, the artistic events built into the project are diverse in formula, themes, disciplines and range, thus providing a wide spectrum for participants to design their own experience.

### MUSIC.DESIGN.FORM Festival

MUSIC.DESIGN.FORM is a festival that provides space for the display of trends and laws governing contemporary design and its relationship with music. The festival consists of various events: chamber and symphonic concerts, exhibitions, workshops, meetings and discussions, happenings, animations and multimedia presentations, light and sound installations, all with the participation of outstanding artists from Poland and abroad. Everything is connected by a common denominator - form - and integrated into the extraordinary architectural space of the Philharmonic building in Szczecin.

MUSIC.DESIGN.FORM Festival is a space where modernity and innovation meet the classics. The festival responds to contemporary trends and the expectations of the audience. Hybrid concert solutions, the use of modern technologies, or the streaming provided for this year's season will allow you to participate in the concerts not only in person but also online.

### International Lutosławski Youth Orchestra

ILYO is an international project designed specifically for young musicians – students and graduates of music academies. It was inaugurated in 2013 to mark the centenary of the birth of the Polish composer Witold Lutoslawski. Year on year, the Philharmonic Hall in Szczecin is a host to young musicians aged 18-30 who get to know Lutoslawski's works guided by highly regarded instrumentalists and mentors. On completion of a week's practice the participants give a final concert in the golden symphonic hall of the Szczecin





Philharmonic. For the 2020 edition, all participants remained in their homes and from there they connected online to improve their music workshop under the tutelage of great tutors, instrumentalists and educators.

## Fjord Cadenza Festival

Fjord Cadenza is a music festival grounded in classical music, that is inspired by and situated in the middle of the Norwegian fjords. Fjord Cadenza celebrated its 25th anniversary in 2018, and has developed an ambitious vision building on our shared responsibility of taking care of our culture and nature. Based on this vision, Fjord Cadenza connects high quality classical music with spectacular surroundings, and world-class artists such as Ole Edvard Antonsen, Joaquín Achúcarro and Philippe Quint among many others have visited Fjord Cadenza in the last years. An important part of Fjord Cadenza's vision is to build on and develop the classical tradition, and the festival has also become an important arena for young classical musicians where they are given the opportunity to perform with professional musicians. Fjord Cadenza has for many years brought classical music out to new and untraditional venues; one example is the performance of Mozart's requiem in an old closed factory with a view over the spectacular Storfjorden and concerts in the Unesco's world heritage area Geirangerfjord and on top of the mountain Roaldshorn. A reason for taking on these projects is to develop the audience for classical music. Bringing classical music to untraditional venues may be a way of reaching a wider audience, an audience which may not attend the concert hall very often. The Festival's mission is also to highlight music from certain eras, from certain composers or from certain places. Fjord Cadenza has against this background a desire to extend the focus on developing the audience.

## Level 4 Gallery in partnership with TRAFO Center for Contemporary Art

As part of the partnership with TRAFO Center for Contemporary Art, the Level 4 Gallery of the Szczecin Philharmonic Hall will host a programme of exhibitions of international artists, specifically programmed for this space. The exhibitions will focus on the interconnectivity between the world of music and visual arts, such as the musicality of literature, performativity of the artistic disciplines, the impact of visual arts on music and



vice versa. TRAFO serves as a multifunctional meeting platform for artists and visitors. It introduces the audience to the tools of art by putting them in various contexts and transdisciplinary relationships. Visual works interact with literature, music, theatre, social sciences and new technologies. TRAFO acts as an "interpreter" promoting art and placing it in an extremely complex cultural, socio-political, economic and existential domain. The programme of TRAFO consists of exhibitions, research and residency programs, publishing activities, meetings, concerts, lectures. Its integral part is an ongoing educational program addressed to different age groups and introducing them to the issues of contemporary art.



## TARGET GROUP

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- students, graduates of Art Academies/ Musical Studies/ Humanities
- young professionals, employees of art organisations who wish to network, broaden their knowledge, upskill, retrain
- independent artists who want to upskill in management and production
- aspiring art managers, artistic directors, programmers, curators, producers, designers, technicians

We invite English speakers aged 18+ from any part of the world.

## PROGRAMME STRUCTURE

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### **LEVEL 1: Online courses**

**DATES: 24/05 -27/06**

**ONLINE TEACHING TIME: approx. 10h/ module**

Each module accommodates up to 30 participants and is composed of five virtual classrooms taking place over five weeks in late May/June on a given weekday. Prior to live sessions with Tutors, participants will have access to a pre-recorded masterclass giving an overview of the module. Ideally, candidates would have a background in the arts, be currently working in an arts-related sector and be interested in developing and enhancing their skills overall in the creative arts arena. The application criteria will differ slightly according to each module. On concluding online courses students will receive a Certificate of Completion.

Candidates interested in applying to LEVEL 2 – practical training – will be given a final task based on the material covered during the webinars. A jury comprised of expert tutors and team members of partner organisations will select 24 trainees (4 trainees per module) to go on to the next level.





## **LEVEL 2: Practical training in Poland & Norway**

**DATES: 2 weeks in August and September 2021\***

\*based on candidates' availability and preference

**CAPACITY: 4 trainees per module**

24 trainees in total will be selected among course participants, based on a final task at the end of the online course and/or an interview.

The training will take place in Partners' headquarters in Szczecin (PL) and Skodje (NOR) and will be designed around an active involvement in the production of the artistic events between August and September 2021. The participants will be mentored by a team member of each partner institution and receive ongoing organisational and methodological support during the training process. Each trainee will receive a financial contribution as per-diems for the duration of the training.

## **LEVEL 3: Paid internships in Poland & Norway**

**DATES: 2 months between July and September 2022\***

\*based on candidates' availability and preference

**CAPACITY: 2 interns per module**

12 interns in total will be selected among course participants, based on their performance during the practical training and/or completion of a task.

The internships will take place in Partners' HQs in Szczecin (PL) and Skodje (NOR) and will be designed around an active involvement in the production of the artistic events between August and September 2022; The participants will be mentored by event producers and curators. They will also receive 10h individual mentoring ahead of the work placements. Each intern will receive remuneration for a 2-month placement.



## HOW TO APPLY?

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Firstly, register on the website: [mmmproject.eu](http://mmmproject.eu)

- There are 6 thematic areas in the training programme.  
You can select from: Music Education | Artist Management | Team Management | Art Curation | Sound | Light & Multimedia.
- Based on your choice, you will be asked to register on the website and indicate the module you are interested in. The registration opens on March 16th.
- Registration allows you to log in and complete the Application Form which will be active between April 1st and May 5th.
- Registration on the website gives you access to the Opening Masterclass on Audience Development led by Kevin Kleinmann. This is an essential introduction to the programme and it is obligatory viewing for all candidates interested in filling out the application form. The masterclass will be available to watch on the website from March 23rd.

Secondly, fill out the application form

- To access the application form, you need to create an account on the website.
- Candidates interested in applying for online courses will be asked to provide their current CV, a short support statement and samples of their previous work. Selection criteria for each module may differ slightly – you may check the module pages on [mmmproject.eu](http://mmmproject.eu) for details.
- Recruitment starts on 1st April and closes on 5th May.
- Lists of participants qualified for each module will be announced up to 7 working days after the application deadline. Selected candidates will be notified via email.
- Candidates will be required to confirm their participation in the programme within 3 days of receiving notification.



# Project Team

## Leader:

Dorota Serwa, Director, Szczecin Philharmonic Hall

Project Manager: Ewa Senger, Szczecin Philharmonic Hall

[ewa@mmmproject.eu](mailto:ewa@mmmproject.eu)

Programme Consultant: Anna Farysej

[anna@mmmproject.eu](mailto:anna@mmmproject.eu)

Communications Manager: Ewelina Marcinkowska-Maniak

[ewelina@mmmproject.eu](mailto:ewelina@mmmproject.eu)

## Partners:

Rune Bergmann, Artistic Director, Fjord Cadenza

Hallgier Øvrebust, General Manager, Fjord Cadenza

Stanisław Ruksza, Artistic Director, TRAFO Center for Contemporary Art

Daria Grabowska, Curator, TRAFO Center for Contemporary Art

## PR:

Karen Pitchford, KHJ Communications Ltd

Henrik Björlin, Performing Arts

Audio-Visual Production: KINOMOTIV

Audio-Visual Production: ARTH PIXELS