**Honk Your Fumpet! (2017)**

**Research Team:** Dr Anthony Schrag

**Research Inquiry:** How and in what ways can artistic practices be utilised to engaged wider demographics to classical music?

**Partners:** Kentucky College of Art and Design / Louisville Orchestra

**Description:** Art + Music was a collaboration between Kentucky College of Art and Design (KyCAD) and the Louisville Orchestra in which artists have been invited to respond to classical music pieces, ostensibly to widen engagement with the orchestra. I have been invited to respond to *Pictures at an Exhibition* (1874) by Modest Mussorgsky. The concert presents an example of some excellently talented musicians and beautiful, classical works: however it also has an embedded 'politics of access' which relates to questions of who can afford to attend such concerts. It also relates to a 'hierarchy of culture' that places western, 'high art' art the centre, and other cultural expressions as less valued or less supported. Considering the piece I have been invited to respond to - *Pictures at an Exhibition* - was developed after the composer Modest Mussorgsky saw a collection of his friend's many different paintings, I wanted to replicate the idea of a 'cultural plurality'. As such, I wanted to value the different cultural expressions in Louisville (and beyond!) and so have invited artists, musicians, cultural workers, witches, gardeners, and other citizens of the town to respond to exactly the same piece of music at exactly the same time as the work is being played in the concert, except for their own context and their specific audiences. In this way, it complicate the 'site' of cultural production and rather than being commissioned to I was exploring how art could be a tool to question the assumptions that embedded into engagement and audience development strategies.

**Impact:**

Working with 9 different community groups, I shared the music and historical context of the work and explored with them notions of who has 'cultural power' and 'cultural capital' and how that could be problematised. Using participatory strategies I therefore invited them to reconsider the barriers between 'sites of culture' and speaks about valuing all different types of cultural expression, from 'high art' to 'amateur' and everything in-between. I also worked along side the Orchestra, inviting them to reflect on the position of power they held within the community and how 'outreach' strategies could be read as colonial and might need to be reconsidered.

**Outputs + Dissemination:**

The work was performed twice within the Kentucky Centre to a sell-out crowd of 2500+ twice, once on a Friday morning and once on a Saturday evening, thus reaching over 5000 people. Press and Marketing details suggest that the work was marketing to over 1 million people in Kentucky and further afield. An artist talk at the Local Museum and Art Gallery - 21c - describing the work was attended by 120 people.

- Performance (2600 attendees x 2 nights)
- Website [http://www.anthonyschrag.com/pages/OtherStuff-HONKFUMPET_2.html](http://www.anthonyschrag.com/pages/OtherStuff-HONKFUMPET_2.html)
- Photographic Work
- Photograph Evidence (see below) - Shared in reports and paper
- Video