

APPLIED MUSICOLOGY: A “MANIFESTO”, AND A CASE STUDY OF A LOST CULTURAL HUB*

Ivana Medić¹

Senior Research Associate, Institute of Musicology SASA,
Belgrade, Serbia

ПРИМЕЊЕНА МУЗИКОЛОГИЈА: „МАНИФЕСТ” И
СТУДИЈА СЛУЧАЈА О ИЗГУБЉЕНОЈ КУЛТУРНОЈ ЧЕТВРТИ

Ивана Медић

Виши научни сарадник, Музиколошки институт САНУ,
Београд, Србија

Received: 15 October 2022
Accepted: 30 November 2022
Original scientific paper

ABSTRACT

In this article I present a “manifesto” of the new discipline of applied musicology, which is closely related to the project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (APPMES), supported by the Serbian Science Fund. Here I wish to outline some of the main aims and goals of this project and offer a broader insight into what applied musicology should strive to become. In the second part of the article, I present a case study of the Belgrade neighbourhood of Savamala where I conducted fieldwork before formulating the concept of applied musicology; nevertheless, this research is completely aligned with the aims and purposes of the new discipline, and it has helped me to turn my intuitive insights into a comprehensive theoretical concept.

KEYWORDS: applied musicology, APPMES, Institute of Musicology SASA, Savamala, lost cultural hub.

* This research was supported by the Science Fund of the Republic of Serbia, Grant no. 7750287, project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* – APPMES.

1 ivana.medic@music.sanu.ac.rs

АПСТРАКТ

У овом чланку презентујем својеврстан „манифест” примењене музикологије, уско повезан с радом на пројекту *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society* (APPMES), који је финансијски подржао Фонд за науку Републике Србије. Овде представљам неке од главних циљева и задатака пројекта, као и саме примењене музикологије као нове научне дисциплине. Други део чланка посвећен је студији случаја београдске четврти Савамала, где сам спровела теренско истраживање и пре формулисања концепта примењене музикологије; ипак, оно је у потпуности усклађено са циљевима и сврхом ове нове дисциплине и помогло ми је да своје интуитивне увиде преведем у заокружен теоријски концепт.

Кључне речи: примењена музикологија, пројекат APPMES, Музиколошки институт САНУ, Савамала, изгубљена културна четврт.

MANIFESTO

Nowadays researchers working in the humanities are often confronted with the expectation (coming either from various funding bodies, or university administration, et al.) to make their findings practically applicable, marketable and “useful”. This is often incompatible with the humanities’ primary aim of nurturing and developing critical thinking. Such incompatibility becomes even more challenging in the case of “hybrid” disciplines such as musicology and ethnomusicology, situated as they are at the junction of science, culture and art, because their goals, methodologies and results are measured according to triple standards. This, in turn, urges musicologists and ethnomusicologists to constantly rethink their goals, as well as their overall role in society. That was the primary motivation for me and my colleagues from the Institute of Musicology of the Serbian Academy of Sciences and Arts to design a project *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society*, whose importance and timeliness was acknowledged when it won a three-year grant from the Science Fund of the Republic of Serbia.²

The name of the institution which hosts this project is somewhat misleading, or, at least, incomplete. It should actually be called the Institute of Musicology and Ethnomusicology because both these disciplines are represented at the Institute, and

2 My project team consists of twelve researchers from the Institute of Musicology SASA: myself, Biljana Milanović, Danka Lajić Mihajlović, Jelena Jovanović, Marija Dumnić Vilotijević, Katarina Tomašević, Nataša Marjanović, Bojana Radovanović, Marija Maglov, Marija Golubović (replacing Vanja Grbović), Miloš Bralović and Miloš Marinković, as well as one former researcher from the Institute, now retired (Melita Milin), and one researcher from the diaspora (Jelena Novak).

neither is subordinated to the other one. But while musicologists and ethnomusicologists have worked side by side for decades, there was little actual collaboration between them. The main reason for this division is the fact that the system of music education in Serbia (and in many other countries) firmly separates their realms of research – art music and traditional music respectively. Wishing to overcome this division, I realised that one of the key meeting points between these disciplines could be the shared field of applied research. However, the concepts that have already seen a wide application in ethnomusicology over the past two decades, such as “engaged ethnomusicology”, “activist ethnomusicology”, “public sector ethnomusicology”, “action ethnomusicology”, “developmental ethnomusicology”, “advocacy ethnomusicology”, or “medical ethnomusicology”, have largely remained outside the realm and scope of musicology (except for musicotherapy, which is sometimes called “medical musicology”).

I became aware of the necessity to flex my research muscles towards applied musicology through my own work in the media (Radio Belgrade 3, Serbian Broadcasting Corporation) and in other realms outside of academia, not to mention my dual career as a musicologist-performer (cf. Janković-Beguš 2016).³ This long-standing multifacetedness of my professional persona has prompted me toward a “hybrid” approach to research. Miško Šuvaković has defined *hybrid theory* as stepping outside of one’s primary field of competence, having more than one origin of knowledge and being ready to tackle interventional material social practices (Šuvaković 2006, 7–8). In this sense, applied musicology can certainly be understood as a “hybrid” discipline, not least because of its aforementioned situatedness at the crosspoint of science, culture and art.

So, the question is: can musicology become “engaged”, “activist”, “developmental”? And, if yes, how?

Taking cues from ethnomusicology, the main way for musicology to become “applied” is to use its knowledge of various types of music to influence social interaction and direct the course of cultural change beyond typical academic contexts. Far from being “hermetic” theoretical conjecture, applied musicology should strive to preserve and promote musical heritage both in local and international contexts through performing practices, safeguarding initiatives, curatorial activities, creation of digital archives, concert programming with guided listening, and other forms of public dissemination of research results. Its main goal and purpose should be a fulfillment of political or ethical ideals or programmes, and overt opposition to the autonomy of discipline. Its attunement to contemporary discourses should be visible in its ap-

3 When describing my work as a performer (pianist), Jelena Janković-Beguš has observed: “It is sufficient to see her list of published articles and reviews to understand that her concert programmes are designed to complement her present musicological work. (...) Her concert performances have gained her a following of people who do not belong to narrow scholarly circles and do not read specialised musicological magazines. The appreciation of her concert performances contributes to the feeling of self-worth and to the promotion of a musicological practice that is no longer seen as a dead letter on a piece of paper but as something alive and breathing and, would you believe it, *interesting*” (Janković-Beguš 2016, 66).

plication of relativistic observing, bottom-up approach in acting, lack of selectivity and exclusivity in choosing the musical objects to be studied, a tendency towards intervention, openness, interdisciplinarity and criticism of academism. Applied musicology can encompass a range of activities that contribute to the preservation of musical heritage, including fieldwork, participant observation, archiving, teaching, popularisation of various traditions, and other strategies “borrowed” from applied ethnomusicology and anthropology (Cf. Sheehy 1992; Fenn and Titon 2003; Pettan 2008; Harrison and Pettan 2010; Dumnić 2010, 2012).

According to Slovenian ethnomusicologist Svanibor Pettan (2008), an ethnomusicologist can be seen as a power holder, whereas “ethnomusicological knowledge and understanding is a potential agent of social change and it is its application that activates this potential” (Pettan 2008: 91). Pettan’s observations can apply to musicology, albeit with one main difference – namely, the music which is the focus of musicological research is not literally created in communities and, in most cases, its creators are not anonymous. Nevertheless, all music, including the sole-authored art music, arises from certain social and educational circles and cultural strata, and as such, it is inseparable from the context from which it has emerged. Bearing this in mind, Pettan’s four main goals of applied ethnomusicology (after Daniel Sheehy (1992)), defined as: (1) developing new frameworks for musical performances; (2) feeding back musical models to the communities that created them; (3) providing community members access to strategic models and conservation techniques, and (4) developing broad, structural solutions to structural problems (Pettan 2008, 90) – can well serve as models for applied musicology, albeit with a modified understanding of the term ‘community’. Pettan’s argument that the ultimate goal of these activities is to merge the pragmatism of acting and ethics of research with a pledge for responsible, productive and sustainable engagement is universally applicable to all types of music research.

The list below (which is certainly not exhaustive) outlines many areas that can be covered by applied musicology. While not all of the following involve activism in the literal sense of the word, they still steer musicology away from its discursive / reflective self-sufficiency towards more direct types of social engagement:

I Media and New Technologies

- Theoretical and practical work in the media
- Creation of specialised programmes for certain social groups
- Involvement in the creation and implementation of new technologies and tools related to music
- Public relations

II Organisation of Events

- Work in concert agencies and festivals (as producers, managers, programme creators, artistic directors, etc.)
- Work in other music-related companies (e.g. philharmonics, associations of composers, publishing houses, etc.)

III Artistic-theoretical work

- Reflection on new music as an integral part of the society that it originates from
- Theoretical foundation of new artistic directions with specific goals
- Music criticism and other types of writing on music publicly available to all, via blogs, vlogs, open-access portals etc.

IV Archival and curatorial work

- Processing, promotion and public availability of archival materials
- Processing, promotion and public availability of discography and archival recordings
- Curatorial work at museums and similar institutions
- Heritagisation (dealing with heritage as a concept); establishing procedures and institutions for heritage preservation

V Cultural Policies and Activism

- Creation and implementation of cultural policies compliant with local or international cultural values and standards
- Project management, international cooperation
- Professional associations
- Amateur associations
- Preservation and revitalisation of tradition, the culture of memory
- Design of cultural programs for vulnerable groups, meant to improve their quality of life and foster integration
- Other types of activism

VI Educational Activities

- A functional history of music focusing not on composers and their works, but on the contexts that they emerged from, tracing the development of the institutions, policies and legislations that made them possible
- Pedagogical work at all levels of education for children and adults
- Lectures before concerts and other mass events, lecture-recitals
- Writing critical, popular science, etc. essays for activist magazines
- Writing popular science texts for various popular-educational magazines
- Festivals – expert work, lectures, juries, program management, writing program texts

When conceiving the project *APPMES*, I structured it into four work packages that would offer complementary theoretical, thematic and practical perspectives of applicability. The first work package, *Interweaving Academic and Applied Ethno/Musicology: From Historical Narratives to Functional Models of Knowledge* considers scientific research in historical contexts, incorporating our earlier (albeit scattered and nonsystematic) contributions. Aside from theoretical considerations of applied musicology as an emerging concept, it offers a platform for articulating contemporary problems which encompass: reflections on the application of scientific research in a

diachronic perspective; considerations of previous contributions to applied science (including published critical editions of sheet music scores, CDs, documentaries, epistolary and other archival material); music criticism as an applied science; public lectures and forums as a way of popularising scientific knowledge; etc. Since the notion of the *curator* in music is quite new, we will provide the basis for theorising curatorial strategies within musicology (and ethnomusicology). We will also study how the age of the Internet and digital technologies has influenced conventional concepts such as composing, performing, listening to, and understanding music and transformed traditional hierarchies between the concepts of institutions, composers and performers, thanks to new possibilities of distribution, documentation, creation and presentation of sound content.

Our second work package *Safeguarding Music as Cultural Heritage: Aspects of Institutionalisation and Technologicalisation* deals with cultural heritage as a mediator, a translator between specific cultural discourses of various local communities on the one hand, and the administrative-political units on the other. The starting point revolves around scientific discourses on the institutional preservation of Intangible Cultural Heritage (ICH), which diverts social attention from artifacts to cultural practices. This in turn has opened the question of the role of experts as mediators, “translators” between specific cultural discourses of local communities and the officials in charge of the institutional preservation of the ICH. Music is certainly an extremely important domain of the ICH, which is confirmed by the number of elements of musical traditions registered on the UNESCO lists. Although folklore practices dominate, which is why this area is closer to applied ethnomusicology than musicology, the basic idea of preserving cultural expressions important for the identity of their bearers certainly applies to other musical practices as well (from urban music practices to creative and performing traditions related to art music). The epistemological turns in the social sciences and humanities played a significant role in shifting the focus from music as art to its production and performance, but also from performance to consumption (Elliot 1991); hence the results of researching music as a means of communication – including performance studies, as well as anthropology, sociology and psychology of music – provide an important basis for protection programs.

Closely related to this is a new concept of the *scientific-creative industry*, implying that neither culture nor science should be regarded as elite categories intended for a narrow circle of professionals and connoisseurs. We believe that today humanistic scientific disciplines can be regarded as a dynamic category with great potential for positive change in society and relations within it; they can be viewed as part of the *knowledge economy*, which is defined as “production and services based on knowledge-intensive activities that contribute to an accelerated pace of technical and scientific advance” (Powell and Snellman 2014, 199). The term *knowledge-based economy* is also often used to describe the growing importance of using knowledge-based technologies to create economic and other benefits. In order to expand the influence of musicologists and ethnomusicologists in society, we must draft new cultural policies and effective incentive instruments, which would provide a necessary starting point for the development and exploitation of the potential of applied musicology and ethnomusicology within the knowledge economy.

Another innovative concept is the merger of humanities with *social entrepreneurship* (Thompson 2002), aimed at solving problems of socially vulnerable groups or the implementation of activities that have a wider social significance. The characteristic of social entrepreneurship is that it is focused on various aspects of social life; its primary goals are social, which means that those who conduct this type of work do not distribute profit on the basis of ownership or invested capital, but invest it in expanding their activities, for the benefit of the society.

The third work package *Teaching Autochthonous Performing Music Practices in Serbia* deals with musical experience and human communication as embodied through performances and their reception. Since nowadays the forms of traditional life are mostly abandoned, the once-natural intergenerational transmission of the skill of performing traditional music is disappearing; hence the processes of transmission, teaching and absorption of e.g. folk or church music traditions are, for the most part, delegated to experts, musicologists and ethnomusicologists-practitioners. This is another type of musical activism, not least because it has been observed and documented in our team members' own artistic and pedagogic practices that this type of activity can act as a source of well-being (both in individual and group experiences) – thus having a great potential for application in the field of musicotherapy. Furthermore, when teaching traditional performing skills, the teacher also raises awareness of traditional musical patterns as cultural codes. Since contemporary learners, performers and consumers of traditional music are of different genders, ages, educational levels and social affiliations, one of the goals of our research is to identify and study the formal and informal communities of which they are members.

Our fourth work package *Should I Write or Should I Act* is inspired by the need for ethnomusicological and musicological engagement in the society of fluctuating cultures, identities and music practices, taking into consideration the notion of a deep and sustained engagement of ethnomusicologists and musicologists with the communities that they study. In this way, the project will provide the basis for a wide-ranging intercultural dialogue in Serbia. The music of immigrants from Asian and African countries will be documented and researched for the first time in Serbia. Currently, due to its liminality with the EU, Serbia is one of the most important stops for migrants from the Middle East and Africa; this topic has been of great significance in Europe since the onset of the migrant crisis in 2015 (cf. Sweers 2015). Theoretically, this work package is grounded in applied ethnomusicology, with the aim to socially engage researchers to foster the identity expression of migrants, which can contribute to their connections with their homeland and better integration into the new society.

Since applied musicology is a new discipline, its significance and full outreach will be determined in due time. Our task now is to go beyond the narrow academic concepts and to lay foundations for a comprehensive new discipline at the crossroads of sociological, anthropological, psychological, educational and therapeutic research, based on the analysis of numerous real-life examples of musical engagement and interaction. The explication of practical experiences and studies of engagement of researchers as public intellectuals will enable us to redefine scientific policies in terms of recognising activism as a legitimate form of scientific work – which is

very important in countries such as Serbia, where the dissemination and evaluation of scientific work are conservative, and mainly expected to be presented in written form, i.e. as published texts. Ultimately, our goal is to merge the pragmatism of acting and ethics of research with a pledge for responsible, productive and sustainable engagement in musicology and ethnomusicology in Serbia; at the same time, Serbian music culture in its full diversity should be affirmed as a significant and recognisable value on the cultural map of Europe.

CASE STUDY – THE RISE AND FALL OF SAVAMALA

In the second part of this article, I will present a case study that steered me toward understanding the value of applied research and its broader impact.

An important meeting point between (both theoretical and applied) musicology and ethnomusicology is the area of sound studies, which has been interdisciplinary since its inception, encompassing the work of musicologists and ethnomusicologists, as well as sound artists, ethnologists, anthropologists, geographers, architects, sociologists, psychologists, linguists, etc. The common goal of all these researchers is to understand global cultures through their relationship to sound, in order to emphasise the contexts and active participation. Thus, the focus is on “ambient” as something that we move in and interact with, instead of a detached, external “soundscape”, and also on the awareness of human agency and the listeners’ personal aural histories (Medić 2021: 262). French sociologist Jean-Paul Thibaud asserts that the term *soundscape* refers to “extracting from the sonic environment what is perceived as an aesthetic unity”, *auditory environment* to “sound being a part of our surroundings, or our *in situ* experience”, while *ambient sound* “concerns the pervasive noises of living in a society and forms of social and emotional life” (Thibaud 2019, 226).

Between 2014 and 2016 I made about a hundred field recordings in Savamala, a central Belgrade quarter on the right bank of the river Sava, one of Belgrade’s two major rivers (the other one being the Danube).⁴ As a complete novice in the area of sound studies, I focused on the ways in which various sound manifestations produced social relations and the cultural dimensions of listening; in the process, I trained myself to pay attention to hitherto neglected sensations and to think about the ways how both pleasant and unpleasant sound environments are created and maintained. Having had no prior experience with ethnographic work, field recording, activism, an engaged approach to community, or quantitative surveys, I had to master all these methodologies and rethink my entire “ivory tower” musicological education up to that point, in order to determine how to best proceed from there, armed with the new insights, experiences and values.

4 The research was conducted for the international (trilateral) project, directly related to the field sound studies: *City Sonic Ecology – Urban Soundscapes of Bern, Ljubljana and Belgrade*, financed by the Swiss National Science Foundation (2014–2017). The results of the project were published in two issues of the journals *Musicological Annual* in Ljubljana (No. LII/2, 2016, edited by Svanibor Pettan) and *Muzikologija-Musicology* in Belgrade (No. 22, 2017, edited by me).

The period when I made the majority of my recording roughly matches the “rise and fall” of Savamala – with this I refer to various changes and challenges that affected that part of Belgrade over a relatively short time span. The beginning of the observed period saw some successful attempts to revitalise and transform Savamala, a previously neglected and derelict part of the city, by developing the private sector and encouraging local residents and visitors to the area to reclaim this urban zone by means of cultural and artistic practices (Medić 2016; 2017). At the beginning of the new millennium, after the democratic changes in the country and the onset of the economic transition toward neoliberal capitalism, the centrality and value of the Sava amphitheatre attracted public authorities and private investors to act on new urban development (Zeković, Maričić and Vujošević 2018). The early 2010s saw some successful attempts to revitalise and transform this derelict quarter by means of certain cultural and artistic practices, which fostered a utopian vision of Savamala as a leisurely, artistic, carefree, yet socially engaged part of Belgrade. These included the projects such as Magacin, Grad [City] – European Center for Culture and Debate, Urban Incubator, Mikser House and Mikser Festival; their success encouraged many other entrepreneurs to open nightclubs, cafes, fast food parlours, beer pubs and such in Savamala. Thus, in the short span of a few years, the entire subculture and a creative district formed in the heart of Savamala, “a city quarter with strong social life and specific identity, aesthetically characterized with murals and graffiti on the old facades, and warehouses on the Sava riverbank that were transformed into bars, creative workspaces or exhibition places” (Krsmanović 2020, 144). In 2015, Savamala was internationally recognised by *The Business Insider* as one of “the 12 coolest neighborhoods in Europe” (Avakian 2015), and British paper *The Guardian* highlighted that “creativity is blossoming in Belgrade, where a riverside cultural hub has sprung up in the derelict mansions and warehouses, led by free thinkers looking to the city’s future” (Coldwell 2015).

Over the duration of the project *City Sonic Ecology*, my methodology was primarily based on fieldwork, i.e. ethnographic documentation on the sound topography of Savamala. Aside from recording day- and nightlife in Savamala, I recorded two festivals that took place in this area: Mikser Festival of Contemporary Creativity (three editions: 2014, 2015 and 2016) and Belgrade Summer Festival (BELEF), which occasionally also featured events in Savamala.⁵ Given that the sound of a festival taking place in Belgrade was the subject of a thorough investigation for the first time, I had to devise a research strategy on my own. I opted for a hybrid methodology; the type of information that I gathered consisted of the following: (1) quantitative research and structured interviews with residents and visitors of Savamala; (2) extensive audio recording conducted during the festival editions; (3) soundwalks in Savamala; (4) video documentation; (5) participant observation. While I could not fully pursue participant observation, due to the fact that the “community” of festival goers

5 Our goal was to have all audio and video documentation related to the project *City Sonic Ecology* collected and scored in an online audiovisual archive; but, for various reasons, this plan never materialised. Hence, all recordings are now stored on my personal computer and external hard drives.

only formed during a few days each summer, over the course of multiple editions of the festival I did play the dual roles of an ordinary reveller and a researcher. In the case of Mikser Festival, the alteration of Savamala's soundscape and the entire ambiance occurred because this area was "occupied" by the festival, featuring outdoor concerts and cinema, the arts and crafts open-air market, exhibitions, musicals, other theatrical productions, etc. (Medić 2017, 44).

Mikser Festival was transferred from lower Dorćol (on the south bank of the Danube) to Savamala in 2012, and its main theme was the revitalisation of Savamala. The first Savamala edition of the festival featured projects encompassing various types of contemporary art, including design, architecture, urbanism, visual arts, music, new media, education and environmental protection, with interventions in public space, exhibitions, workshops, talks, roundtables and performances (Medić 2017). This effort coincided with the general *festivalisation* of Belgrade – a spectrum of changes in musical life conditioned by the increase in the number and importance of festivals, meant to cater to various needs and, to paraphrase Zygmunt Bauman, to make maximum impact in the shortest possible time (Bauman 1996, 25). Two other important concepts related to the festivalisation of Savamala, which I borrow from Oliver Féraud (2019, 24) are *noising* and *soundciability*, which refer to the lifestyle of the people in the Balkans accompanied by jubilant noise, and an intentional appropriation of public space and sound on various festive occasions.

The fact that the efforts to transform Savamala paid off in a relatively short time span garnered lots of publicity and received very good press, both domestically and internationally. However, the success of this thriving hub did not last, because it was soon confronted with two major challenges. The first one was the European migrant crisis in the summer of 2015, which resulted in an influx of immigrants from Syria, Afghanistan, Iraq, Libya and other Asian and African countries, with Serbia serving as a transit country. The refugees found shelter in the area of Savamala, due to its immediate vicinity to the main railway and the intercity bus stations. While one would expect that the owners of clubs and venues in Savamala would complain about the presence of migrants nearby, they actually became actively involved in helping the refugees. The extension of Mikser House at Mostarska street, called Miksalište, became the central point of this self-organised effort. Opened in January 2015 as an ice rink and an open-air concert venue, Miksalište transformed into Refugee Aid Serbia's main center for collecting and distributing aid, providing medical help, workshops for children, toilets, shower points and washing machines, points for charging mobile phones, and other amenities and services. "The very same energy and drive, the *collective affect* that used to form in Savamala with respect to its cultural and entertainment offer, was channeled into this local activism, and the residents and visitors of Savamala were encouraged to sympathize with the migrants' plight and to volunteer to help" (Medić 2016, 11). As a researcher, I did my best to capture this collective affect by recording the soundscape of the refugee aid centre and the neighbouring area, including the occasional cultural events for the refugees organised by various NGOs active in the area, and other actions aimed at improving their quality of life. My aim was to go beyond the role of researcher-observer and actually become involved with the organisation of concerts and other music-related events for the

migrants; however, this was not possible because of constant changes in the setup of Miksalište. A comprehensive study by Teodora Jovanović, one of the volunteers at the Refugee Aid centre at that time, describes in great detail how Miksalište underwent three phases of existence:

1. *voluntarism* – when the refugee center was operated by volunteers and NGO organisations, and unfortunately vulnerable to political dictates “from above”, changes of law regarding the provision of help, and the constant threat of relocation and demolition;
2. *professionalisation* – when volunteers became paid professionals; and
3. *re-statisation* – when Miksalište was reappropriated by the Serbian governmental structures and incorporated into the system of state-controlled provision of assistance for the refugees (Jovanović 2020, 126 et passim).

While the residents and entrepreneurs of Savamala quickly adapted to the influx of refugees, and thus reinforced the image of Savamala as an inclusive and welcoming place, the second challenge proved to be fatal. It was a grandiose construction project Belgrade Waterfront, headed by the Serbian government in partnership with the Eagle Hill Group from Abu Dhabi (UAE), intended to turn the right bank of Sava into a major residential and business hub for the Western Balkans. Although, according to all previous urbanistic plans, the Sava amphitheatre was intended for public cultural and educational institutions, sprawling parks and a public transport system, these plans were discarded when Belgrade Waterfront, a project that favoured commercial and real-estate business interests, was put forward. In my 2016 and 2017 articles I correctly predicted that Savamala as an independent cultural oasis would soon disintegrate; nevertheless, I was shocked to witness how quickly the protagonists of the bottom-up reculturalisation effort, i.e. the independent cultural entrepreneurs who revived and rebranded Savamala, were purged out of the area. As discussed by Ksenija Krsmanović, “The BW project represents the power of a national authority that is still the main actor of the urban development in Serbia. Being aesthetically out of the existing architectural context (...), it will contribute to the creation of the city’s new identity formed by global trends for market competitiveness. In that sense, this identity is no-identity, or rather a multi-identity shared and seen in the numerous cities around the world” (Krsmanović 2020, 150).

In order to start developing Belgrade Waterfront, the city officials’ first endeavor was to forcefully resettle the poor who lived in rundown or makeshift objects at the riverbank; as observed by Jovanović, “the dominant motive behind the demolition of these informal settlements of migrants in the Belgrade city center was (...) the construction of luxury buildings as part of the Belgrade Waterfront project” (Jovanović 2020, 138). The second step was to house the model of the Belgrade Waterfront project in the newly-renovated, imposing building known as the Geozavod, right next to Mikser House. The protagonists of the entrepreneurial subculture that had become synonymous with the reculturalisation of Savamala rightfully feared that they would be displaced by the flashy new development; and their fears were confirmed in September 2015 when some of the cafes and pubs in Savamala were

demolished without prior notice, in order to clear land for construction work. Others were destroyed on 24 April 2016, while the volunteers in Miksalište received a notice that the Refugee Aid Centre would be demolished within 48 hours – and it was indeed flattened on 26 April 2016, nominally because it did not have official permits. The Mikser team then relocated the refugee aid center to a nearby address, at Gavril Principa Street, but that one did not last either.

Mikser Festival was held for the fifth and final time in Savamala in June 2016, under the slogan “Sensitive society”. Even at that point, both the festival organisers and the audiences were unaware that this edition of the festival would be the last one in Savamala, and there was still optimism as regards the future of the festival and the refugee aid center (Medić 2017, 48). Then, in June 2017, as described by Teodora Jovanović, “the Mikser House cultural center and the club in Karađorđeva street, which founded Old Miksalište and continued to be the coordinating body of Miksalište 2.0, was closed (...) The closure was important for the way the Miksalište center operated because, up until June 2017, most of the costs (monthly bills and rent) of Miksalište were covered by the Mikser House owners and modest financial aid from some other NGOs” (Jovanović 2020, 138). The provision of refugee aid was soon professionalised and then transferred to the state-controlled institutions, and the remaining protagonists of the bottom-up reculturalisation effort in Savamala were purged out of the area, whilst Savamala and the entire Sava Amphitheatre were transformed into an enormous construction site. As the Belgrade Waterfront project continued to spread, the main railway station in Belgrade, built in 1884, was permanently closed on 1 July 2018, and designated to be converted into a museum. Yet, four years onwards, this has not happened yet, and the abandoned railway station has instead become an unregulated solid waste landfill and a health hazard – right next to the sprawling new buildings and shopping malls.

To sum up, the idea to turn Savamala into a permanent fixture on the map of Belgrade nightlife and a tourist hotspot only materialised for a few years, before it was halted by top-down business interests. The main issue with Belgrade Waterfront, as observed by Nikola Jocić, is that it “dominated urban development without trying to establish a coexistence with the cultural quarter” (Jocić 2020, 14) – in fact, the cultural quarter became a “nuisance” that had to be destroyed. Yet another problem, as I concluded previously, was that “Mikser Festival and other independent initiatives, in spite of their good intentions, visionary ideas, regional networking and private and international support, could not survive without support or backing from Serbian officialdom [...] because they were exposed to political whims and competing business interests” (Medić 2017, 54). Or, as Biljana Arandelović highlighted in her comprehensive study of the development of Savamala: in comparison to Belgrade Waterfront and other highly profitable neoliberal projects “art and culture initiatives look utopian” (Arandelović 2020, 220).

CONCLUSION

My research in Savamala has taught me about the importance of making and preserving audio-visual documents as artifacts that testify to the often precarious existence of certain communities, developments and initiatives. Such testimonies are precious in rapidly changing societies, such as present-day Serbia – a country stuck between the permanently-incomplete transition towards liberal capitalism and an equally uncertain EU future. The successful bottom-up effort of independent entrepreneurs to rebrand, reculturalise and remusicalise Savamala (Medić 2016; 2017) unfortunately attracted unwanted attention from the officialdom and directly led to the gentrification of this part of Belgrade, destroying in the process almost everything that these independent cultural protagonists had previously accomplished; this situation has highlighted the problem of sustainability of independent initiatives. Yet, even if these initiatives did not last long, they certainly added to the intricate tapestry of life in postsocialist Serbia. My audio and video recordings of the cultural events and vivid nightlife in Savamala in the 2010s, as well as the questionnaires of the quantitative research that I conducted with the festival goers and other revellers in Savamala, now serve as rare testimonies that once there existed an alternative urban cultural quarter at the right riverbank of Sava, whose creators attempted “to respect the rich, urban and social heritage of the neighbourhood, as well as the local community” (Jocić 2020, 14).

This research has also convinced me that it is impossible for musicologists to stay locked in their academic “ivory tower” and continue to focus on art music and its creators (academically trained composers) when there are so many more interesting and important things to be studied. While music analysis and other standard musicological procedures are not entirely redundant and passé nowadays, they are certainly insufficient. Faced as we are with issues such as the migrant crisis, forceful gentrification and the destruction of Belgrade’s visual and cultural identity, suppression of independent cultural initiatives in favour of top-down megaprojects and so on, staying “deaf” to this and doing research that can only communicate with a narrow circle of experts is a waste of musicologists’ skills and talents. I am fully convinced that musicologists, just like their ethnomusicological brethren, must go out among people, study what is happening in the world around them, what sounds are created in various communities, how they affect everyday life in both positive and negative ways, what is the social function of various (not just traditional) types of music, and last but not least, how we can make the world a better place by studying sounds that surround us – and, if necessary, taking action to preserve and safeguard them.

LIST OF REFERENCES

- Arandelović, Biljana. 2020. "Reimagining Belgrade: The Case of Savamala District." In *Belgrade. The 21st Century Metropolis of Southeast Europe*, edited by Biljana Arandelović and Milena Vukmirović, 169–221. The Urban Book Series. Cham: Springer Nature Switzerland AG. https://doi.org/10.1007/978-3-030-35070-3_5.
- Avakian, Talia. 2015. "The 12 Coolest Neighborhoods in Europe." *The Business Insider*, <https://www.businessinsider.com/the-coolest-neighborhoods-in-europe-2015-6?op=1#ixzz3ftaF0a25>.
- Bauman, Zygmunt. 1996. "From Pilgrim to Tourist – Or a Short History of Identity." In *Questions of Cultural Identity*, edited by Stuart Hall and Paul du Gay, 18–36. New York: Sage Publications, Inc.
- Coldwell, Will. 2015. "Belgrade's Savamala District: Serbia's New Creative Hub." *The Guardian*, <http://www.theguardian.com/travel/2015/feb/07/belgrade-savamala-serbia-city-break>.
- Dumnić, Marija. 2010. *Primenjena etnomuzikologija: istorijat, koncepti, perspektive u Srbiji* [Applied Ethnomusicology: History, Concepts, Perspectives in Serbia]. MA thesis, University of Arts in Belgrade.
- Dumnić, Marija. 2012. "Primenjena etnomuzikologija u Srbiji: politike delovanja Srpskog etnomuzikološkog društva" [Applied Ethnomusicology in Serbia: Politics and Policies of Serbian Ethnomusicological Society]. *Muzikologija-Musicology* 12: 79–102. <https://doi.org/10.2298/MUZ120319003D>.
- Elliot, David J. 1991. "Music as Knowledge." *The Journal of Aesthetic Education* 25 (3): 21–40. <https://doi.org/10.2307/3332993>.
- Fenn, John and Jeff Todd Titon. 2003. "A Conversation with Jeff Todd Titon." *Folklore Forum* 34 (1/2): 119–131.
- Féraud, Olivier. 2019. "Noising the City: Revealing Popular Neapolitan 'Soundciabilities' in Pyrotechnical Practices." In *Toward an Anthropology of Ambient Sound*, edited by Christine Guillebaud, 21–38. New York: Routledge.
- Harrison, Klisala and Svanibor Pettan. 2010. "Introduction." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, edited by Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan, 1–20. Newcastle-upon-Tyne: Cambridge Scholar Publishing.
- Janković-Beguš, Jelena. 2016. "Play, Ivana, Play! Constructing a Hybrid Identity 'Betwixt and Between' Musicology and Music Performance." In *Beyond the Crisis in the Humanities: Transdisciplinary Transformations of Contemporary Discourses on Art and Culture*, edited by Žarko Cvejić, Andrija Filipović and Ana Petrov, 61–67. Belgrade: Faculty of Media and Communications.
- Jocić, Nikola. 2020. "Culture-Led Urban Development vs. Capital-Led Colonization of Urban Space: Savamala–End of Story?" *Urban Science* 4 (3): 35. <https://doi.org/10.3390/urbansci4030035>.
- Jovanović, Teodora. 2020. "Transformations of Humanitarian Aid and Response Modes to Migration Movements. A Case Study of the Miksalište Center in Belgrade." *Movements* 5/1: 125–147, <https://movements-journal.org/issues/08.balkanroute/06.jovanovic-teodora-transformations-of-humanitarian-aid-and-response.pdf>.
- Krsmanović, Ksenija. 2020. "Two Faces of Belgrade Waterfront: The Contradictory Creation of New Urban Identity." *Ciudades* 23: 137–157. <https://doi.org/10.24197/ciudades.23.2020.137-157>.
- Medić, Ivana. 2016. "The Soundscape of Change: The Reculturalization of Savamala." *Musicological Annual* LII/2: 39–53, <https://doi.org/10.4312/mz.52.2.39-53>.
- Medić, Ivana. 2017. "Years of Sound Living: Mikser Festival in Savamala (2012–2016)." *Muzikologija-Musicology* 22 (I/2017): 39–57. <https://doi.org/10.2298/MUZ1722039M>.
- Medić, Ivana. 2021. "Understanding Global Cultures Through Sound." *Sound Studies* 7 (2): 261–265. <https://doi.org/10.1080/20551940.2020.1835268>.
- Pettan, Svanibor. 2008. "Applied Ethnomusicology and Empowerment Strategies: Views from across the Atlantic." *Musicological Annual* XXIV/1: 85–99. <https://doi.org/10.4312/mz.44.1.85-99>.

- Pettan, Svanibor and Jeff Todd Titon (eds.). 2015. *Oxford Handbook of Applied Ethnomusicology*. Oxford and New York: Oxford University Press.
- Powell, Walter W. and Kaisa Snellman. 2014. "The Knowledge Economy." *Annual Review of Sociology* 30: 199–220. <https://doi.org/10.1146/annurev.soc.29.010202.100037>.
- Sheehy, Daniel. 1992. "A Few Notions about Philosophy and Strategy in Applied Ethnomusicology." *Ethnomusicology* 36/3: 323–336.
- Sweers, Britta. 2015. "Music and Conflict Resolution: The Public Display of Migrants in National(ist) Conflict Situations in Europe: An Analytical Reflection on University-Based Ethnomusicological Activism." In *Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon, 511–550. Oxford and New York: Oxford University Press.
- Šuvaković, Miško. 2006. *Studije slučaja: diskurzivna analiza izvođenja identiteta u umetničkim praksama* [Case Studies: Discursive Analysis of Identity Performance in Artistic Practices]. Pančevo: Mali Nemo.
- Thibaud, Jean-Paul. 2019. "The Sonic Attunement of Social Life." In *Toward an Anthropology of Ambient Sound*, edited by Christine Guillebaud, 225–232. New York: Routledge.
- Thompson, John L. 2002. "The World of the Social Entrepreneur." *International Journal of Public Sector Management* 15 (5): 412–431. <https://doi.org/10.1108/09513550210435746>.
- Zeković, Slavka, Tamara Maričić and Miodrag Vujošević. 2018. "Megaprojects as an Instrument of Urban Planning and Development: Example of Belgrade Waterfront Project." In *Technologies for Development. From Innovation to Social Impact*, edited by Silvia Hostettler, Samira Najih Besson and Jean-Claude Bolay, 153–162. Cham: Springer. https://doi.org/10.1007/978-3-319-91068-0_13.

ИВАНА МЕДИЋ

ПРИМЕЊЕНА МУЗИКОЛОГИЈА:

„МАНИФЕСТ” И СТУДИЈА СЛУЧАЈА О ИЗГУБЉЕНОЈ КУЛТУРНОЈ ЧЕТВРТИ

(РЕЗИМЕ)

У данашње време истраживачи који раде у хуманистичким наукама често се суочавају с очекивањима (која намећу разни фондови, универзитетска администрација и др.) да учине своја истраживања практично применљивим и комерцијалним. Међутим, то је често у нескладу с главном сврхом хуманистичких дисциплина – да негују критичко мишљење. Ова базична некомпатибилност још је израженија у случају „хибридних” дисциплина попут музикологије и етномузикологије, које су позициониране на тремеји науке, културе и уметности, услед чега се њихови циљеви, методологије и резултати мере троструким аршинима – што, пак, наводи музикологе и етномузикологе да константно преиспитују своја постигнућа и укупну улогу у друштву. То је, уједно, био примарни мотив за мене и моје колеге из Музиколошког института САНУ да осмислимо пројекат *Applied Musicology and Ethnomusicology in Serbia: Making a Difference in Contemporary Society (APPMES)*, чији су значај и правовременост потврђени када је одабран да добије трогодишњу финансијску подршку Фонда за науку Републике Србије (2022–2024).

У овом чланку презентујем својеврстан „манифест” примењене музикологије, те представљам неке од главних циљева и задатака пројекта *APPMES*, као и саме примењене музикологије као нове научне дисциплине. Други део чланка посвећен је студији случаја – конкретно, мом теренском истраживању у београдској четврти Савамала. Премда сам ово истраживање спровела пре формулисања концепта примењене музикологије, оно је у потпуности усклађено с циљевима и сврхом ове дисциплине – штавише, управо ми је вишегодишње проучавање звучних пејзажа Савамале помогло да увидим значај примењених истраживања и да потом своје интуитивне увиде преведем у заокружен теоријски концепт. Установила сам да музиколози, по угледу на етномузикологе, морају да изађу из своје академске „куле од слоноваче”, да се активно укључе у свет који их окружује и да ослушкују звукове који настају у различитим заједницама.