

Graduated classical musicians in Serbia and the music market

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ABSTRACT

This research aims to highlight the problems faced by students after completing their education, master's and bachelor's, in the field of classical music in Serbia. As one of those students, I had the opportunity to experience various challenges and difficulties my colleagues face in finding employment and institutions for work. The goal is, in addition to presenting the problem, to explore the root of the problem in-depth and present potential solutions that can be left as open fields for further research and improvement of the current industry in Serbia.

The research will provide a comprehensive overview about general education in the field of classical music from early childhood to the end of studies, whether and how much things have changed in the field of education. One of the crucial parts will present how educational institutions are improving and participating in the preparation of student's future careers.

The primary focus will involve interviewing and collecting data from my colleagues and professor. Also, one of the more important parts of this project will be showing the music market in Serbia and how the music market is developing and changing, and whether it provides enough options for graduate students. This research will be able to show more realistically what the options are, what is changing and what are the criticisms of the educational system.

Additionally, research is representing the music market after music education in Serbia, the working style, and the problems of the southeastern part of Europe. Although it is located on the European continent, I believe that the knowledge about the mentioned problems in Serbia in the academic community of Europe is small. This is one of the inspirations for this research, which will not only show problems and potential solutions but also open a new chapter on creating solutions for countries with similar systems and principles.

In the process of preparing this assignment, 'UiO Chat,' an AI-based tool for proofreading and linguistic improvement, was used to identify and correct grammatical errors and to improve sentence structure. This assistance was crucial for ensuring linguistic clarity and correctness in the text (UiO Chat, 2023 as cited in UIA,2024).

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1. Introduction

“ Umetnost je stvaranje kojem nastaje posebna vrsta stvarnosti ”

“ Art is a creation that creates a special kind of reality ”

(V.Peric, personal communication,2010)

During many years of schooling in the field of musical arts, students prepare for their future careers and the field they want to work in. The entire process consists of basic music education, high school music education, basic studies at the Academy of Music, Master's studies, and of course Doctoral studies.

From early childhood, students of musical arts are consciously or subconsciously building their careers. Critical factor in every student's career development is the music market, which influences their future career path.

My topic and research question are specifically targeting Serbia, the country where I completed most of my studies, and the very idea and desire are connected to the problem that exists for all graduate students and my colleagues - identifying suitable institutions to work in, suitable music fields, and how to find one's career path.

1.1 Research question and methods

Dealing with the issue of the market for classical music musicians is something that has always been of crucial importance in my personal development during schooling. As I mentioned, through education that lasts for almost 15 years, students face various challenges related to success, recognition, and business existence. One of the sentences that had an impact and partly inspired this research and project came from a high school teacher. At the end of the program of music performance and preparation for the university, we as a class encountered the sentence “be aware that you are preparing for studies, but there are no jobs”(Personal communication,2014). This sentence became a driving force behind this research, and finding the core of the

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problem that people face between the ages of 20-27. Why it is so, and how we got there is exactly something that this research aims to do.

The structure of the master's thesis

The aspect that made me curious is whether the entire educational system in Serbia is taking any measures to address the issue of employment and job opportunities. As a first part of the research and one of the large sections in this research, it will try to explain the complete structure of music education, show positive elements, but also criticism that aims to improve, change or modernize the development of education. The impact of education is something that has a crucial importance for shaping a musician. In this master thesis I will examine whether there are sufficient conditions for modern education within the educational system or if it still relies on one educational hierarchy that was established in the middle of the last century. Furthermore, research aims to represent comments and ideas for the improvement of this sector, which is developing rapidly mainly due to the influence of technology development.

One of the things that is considered to be challenging in the educational system is lack of information about the further course of studies. Specifically, the information related to additional education and skill acquisition at various faculties is not always readily available within the music education system. The lack of information about this topic can lead to dissatisfaction with studies and leaving education, seeking employment opportunities in other fields, leading to reduction in the number of students who wish to pursue musical careers. Furthermore, the educational section will be related to the financial challenges that students are facing, and how that is creating problems for their careers. This section aims to examine the progress of the music education system, and whether the introduction of new branches of education in the standard music system such as high school and universities could increase job growth opportunities.

Presentation of the problems of the market and its current state will be focused in the second part of this master thesis. It seeks to highlight the role of educational institutions

and orchestra, investment in culture and art, project creation and promotion, and what measures are being taken at the state level to address this problem. This section also explores the independent business and perspective of independent business, same as an investment in additional courses related to self-employed businesses.

The third section is related specifically with the performance career. In this context it is significant to have a prominent professor in order to achieve and establish better networking, contact, promotion. Competitions are presented as a one of the parts where young performers can establish themselves. This section will also aim to show and discuss the influence of streaming services and mainstream media in popularization of classical music and creating or shaping future audiences.

After introducing the problem in these three branches, the next part focuses on the collection of information using the qualitative research method. Qualitative method will be implemented through interviews with colleagues from the previous university, as well as with colleagues from other universities in Serbia. Interviews will be conducted in Serbian language due to easy communication and atmosphere, and then they will be translated and transcribed via Autotekst, a tool provided by University of Oslo.

The professional musician who will be interviewed include: Nemanja Eric ,MA in classical guitar; Jovana Zivkovic Markovic BA in opera singing; Stevan Jovic BA in composing; Neda Matijevic MA in music pedagogy and theory; Djordje Radeski, MA in piano performance. In addition to my colleagues, the piano professor at the University of Nis, Faculty of Arts Slobodanka Danka Pajic, MA in piano performance will give an interview that will also include a description of her long-term teaching career in Serbia as a classical music performer, as well as a person who works in the educational system of academic studies.

1.2. Expected results

The expected results will aim to present the core issues facing classical music graduates in Serbia. The research will use valid sources as well as methodological

approaches to present functioning of the system, conditions, job offers and cultural institutions. This will create a new field that will be able to be upgraded and continue with research in order to progress and change. The functioning of educational systems and their influence on shaping future professionals will be shown. I expect the results of the educational review to be optimistic, and that the educational systems from secondary to university are ready and open for promotion, training and financing of students. The results I expect at the end of the presentation of theories and materials about the future is that there is hope for a merger of a classical music discipline with the modern industry. The study will raise an open-ended question examining the prospects of living from performance.

1.3 Brief history of classical music in Serbia

Classical music in Serbia began to develop in the 19th century, while all music before the 19th century was associated with church and folk music. Although still heavily influenced by historical events - the Ottoman Empire, the 19th century officially represents the beginning of the development of classical music in Serbia (Cvetkovic, personal communication, 2017). The greatest influence on the development of classical art came from Vienna, for many years the capital of the great names of classicism and other eras. With the arrival of the first piano in the 19th century, the development of education in the sphere of musical art also began (Cvetkovic, personal communication, 2017). The development of classical music began first of all with the development of choirs and singing associations, then with the higher education of composers and performers in countries such as Germany, Austria, and Budapest. Due to its historical events that preceded it, Serbia was late in the development of not only classical music, but the entire art. After the improvement of the political and social situation, there was a significant development of art and music, and the development of important names for the Serbian classical music scene. After the Second World War, there was a development and recovery of the cultural and artistic life of the whole world. At that time, Serbia, as part of the Federal Socialist Federative Republic, with its capital Belgrade in

Serbia, became the main center of the development of culture and art. The goal of life at that time was recovery, and music developed accordingly.

2.Theoretical focus

The research will follow the process of creating a successful musician's career. In this part, it will be clearly classified around educational institutions, the structure of education, investing in culture and promoting the market, as well as concert activity, how digital activity can create a better career for a graduated artist.

The first part of this chapter will refer to a brief introduction in the Serbian education system (eventually over the time). Through this part, we will have the opportunity to get to know the music education system of the country in South-Eastern Europe.

After the presentation of the educational system, this unit will present the problem of education, and what represents the biggest challenge in education itself and the path to success.

After the education, there will be an explanation and an introduction to the next part of this chapter, which will deal with market research for classical music and musicians in Serbia. It will present a brief introduction about the situation, problems, advantages and disadvantages of this topic in Serbia, all in the service of resolution and creation of better opportunities for work and business.

The third and last part deals with the monitoring of technologies (which will connect the first two units), promotion, media as well as the stability of the system of culture and art in Serbia.

The theories on which the work is based will be an integral part of this whole. The presented theories are related to investment in education, the individual himself by institutions or personal investment.

2.1. Education

2.1.1. Introduction to the Serbian educational music system

Music education consists of six years of primary music school, followed by four years of secondary music school, four years of the Music Academy (bachelor studies), and one year of master's studies. Doctoral studies are possible after completion of post-graduate studies and with an optimal duration of three years. Students who are interested in joining music schools need to enroll and undergo an entrance exam before being admitted to primary music school. This practice ensures that each student has necessary skills and talent.

Primary music school

All elementary music schools in Serbia are part of state school institutions. Based on my personal experience, I found out about the elementary music school when professors from music schools visited elementary school in order to promote and in some way recruit students for potential enrollment into the elementary music school. After a student shows interest, it is necessary for a student to apply for the entrance exam. Before the entrance exam, each student selects the desired instrument. Duration of training depends on the instrument category.

For piano, harmonica, violin, viola, cello, flute, guitar, harp, mandolin and tambourine, education lasts for six years and it is possible to register until the age of nine; for the instruments clarinet, saxophone, oboe, trumpet, education is six years with a difference until the age of 11; for the double bass instrument, education lasts four years and is possible for ages up to 13; the program for solo singing offers four years of basic education for girls from the age of 13, while for boys from the age of 16; and finally there is a four-year course in traditional singing and playing for ages 10 and up (Dr. Miloje Milojevic School of Music, 2023).

The entrance exam in music schools in Serbia mostly follows a similar framework, with small changes in the majors (e.g. certain schools have different offers of instruments or majors). Typically, the entrance exam consists of a hearing test, a musical memory test, a comprehension for rhythm, a physical predisposition test (is student achieve proper age for a certain program), and the last stage is an interview with the candidate (Music School "Dr. Miloje Milojevic", 2023). Within a few days or a few hours, depending on the number of applicants, lists of students who have passed the entrance exam and secured their place in the primary music school are published.

During elementary music school, students have instrument lessons twice a week for 45 minutes, and solfeggio lessons twice a week for 45 minutes. From the fourth grade of elementary music school, students receive an additional subject, music theory, lasting 45 minutes once a week. Music theory as an additional subject is implemented in the curriculum as a better preparation and understanding of music theory, and in some way as a preparation for the further studies.

Students from the first grade of primary music schools have exams twice a year in the chosen instrument and solfeggio in front of a three-member committee. From the fourth grade, they take the same exam in front of the committee for the subject of music theory. During the first semester, students perform mostly technical compositions (etudes) and scales, while the solfeggio exam consists of singing "prima vista" examples and showing rhythmic understanding also through prima vista examples. At the end of the year, the exams are repeated, but unlike the first semester, the students have a more extensive music program that they perform on their instruments. The program mainly consists of four compositions from different eras. Level and difficulty of the compositions increases from year to year. The exam in solfeggio remains generally the same, but after a few years of education, melodic dictations are also introduced.

It is important to note that all students go to elementary school simultaneously, which lasts for eight years.

Secondary Music School

After completing elementary music school, students who decide to pursue an educational path through music, take a second entrance exam for admission to secondary music school. This four - year program is divided into two majors - music performer and music associate or music theoretician. The entrance exam for a musical performer is more complex and consists of three stages: 1. performance of a program on an instrument four compositions from each musical era in front of a multi-member committee, 2. taking a solfeggio exam ,singing a prima vista melodic example, and performing a rhythmic example,3 . music theory,this part consists of a test and an oral part. In addition to the points collected from the entrance exam (200 points in the instrument entrance exam and 100 points in the entrance exam in solfeggio with music theory), points are also collected from elementary school (points are also collected from the overall success in elementary school from fifth to eighth grade) (Sluzbeni Glasnik RS, 2023). During education in secondary music school, students receive education on various music-theoretical subjects, applicable to 90% of their instruction on bachelor's studies. In short, the entire basis of bachelor's studies begins to be built from high school, focusing on subjects outside the instruments.

After completing secondary music school, students who wish to continue with education at the Music Academy must enroll in another entrance exam. There are many majors in bachelor's studies, and may vary depending on university. One of the rules is that only students who have completed the same major in high school can continue the music performance major. While for other majors there is more flexibility in the selection, provided the student's previous plan and programs meet the requirements of their chosen program at the university.

Music academy / Bachelor studies

There are four music academies in Serbia, the Music Academy of the University of Novi Sad (Northern Serbia), the Music Academy of the University of Belgrade (the capital city), the Music Academy of the University of Kragujevac (Central Serbia), and the Music Academy of the University of Nis (Southern Serbia).

All academies offer a program that consists of the same or a similar number of subjects and exams. Although the number of exams is the same, the diversity in the offer of majors can be or it is different in music academies in Serbia. This is largely determined by the amount of investment in institutions, interest and demand, trained personnel and approval of state institutions.

In order to modernize the educational system and align with educational systems of higher education in Europe, Serbia started preparations for joining the Bologna Process in March 2001. (Turajlic, 2003, p.8). The implementation of the official Bologna Declaration began four years later, in 2005 (J.G., 2009).

The foundation that was acquired during the previous 10 years of schooling in music is being upgraded and expanded. Knowledge is gained in subjects such as pedagogy, didactics, sociology of culture and art, psychology of art and many other subjects.

Throughout bachelor's studies, the average number of exams is around 20-22 per year. Exams are decreasing during the four years, but not to a drastic extent. In the final year of studies, depending on the major, some students prepare their final concerts (music performance major), while in other majors, bachelor's studies are completed by passing the final exam.

The following section of this chapter will discuss relevant theories and their application to address certain problems and potential improvement of the educational system.

2.1.2 Problem representation and theoretical aspect

This chapter will provide the theory on which the research is based. In addition, this unit represents a large part of the work because it deals with the presentation of the educational system in Serbia. In addition to the presentation of the educational system, this chapter will aim to present how and in what way education contributes or does not contribute to a better future and career. Although obviously, from some average point of view, it is considered that with higher education comes security in the context of work, here the contradiction of this general theory will be shown. In addition, this chapter will aim to explore what changes are needed in order to improve the market for a graduate classical music performer.

This section draws on the theory that comes from the sphere of economics. Gary Becker is an economist who won the Nobel Prize for Microeconomic analysis of the impact of economic considerations on human behavior and interaction (The Investopedia Team, 2023).

The Human Capital theory written by Gary Becker will guide the analysis of the educational system for classical music performers. Gary Becker explains Human Capital theory through the third edition of the book "Human Capital - A theoretical and Empirical Analysis with Special Reference to Education". The goal of this theory is centered around education and its importance for each individual. According to Becker, education and training are the most important investments in human capital (Becker, 1993, p.17). This means that success, progress and improvements in our chosen fields all come from investments made in our own education. In order for a graduated musician of classical music to reach the level to enter the workforce, the student must go through the entire schooling process, which is explained in the previous section. With that, the education of a musician in classical music does not last and is not connected only to bachelor's studies, but it spans over 15 years of education. During that time, the individual continuously enters into his knowledge, goes through many exams,

examinations, entrance exams to the ultimate goal, which should represent the crown of that schooling - the possibility of employment.

In addition to their own efforts and education, during schooling primarily for musical performers (instrumental department), students invest a lot in their education financially. This is mostly related to the independent financing of various types of additional training (e.g. master classes, competitions, seminars). According to my piano professor from bachelor studies at the Music Academy on Faculty of Arts in Nis Serbia, all types of training for students and their financial realization are realized by the students themselves from their private resources (S. Pajic, personal communication,2024). The insufficient financial support from educational institutions can be a significant obstacle for the development of a student of the Music Academy. In cases where students do not have financial support or any private funds, they will not have the conditions to invest in their education and promotion. Master classes represent one of the important forms of promotion of a performer. Having the chance to meet highly qualified professors, lecturers who can help them in their education is incredibly valuable for students' education and professional development. In addition, the students can promote themselves at the master classes (show their talent, readiness, program) and maybe get a chance for a specific guest appearance, an exchange offer at other faculties, and finally achieve a chance for career advancement.

As Alan Krueger stated in his chapter about "Power of Luck": "..The power of luck, talent and hard work are required ingredients for success, but they are not sufficient; Luck, the unpredictable, random spins of fortune that affect our lives in countless ways, is particularly important in the music industry.."(2019, p.7). One of the potential solutions would be the allocation of financial resources for students who show great affinity and potential for a future career. The funds would come from the educational institution in cooperation with the responsible ministries. In this way, the financial resources would be directly aimed at building and improving one's education, and also in a large percentage of building and improving the conditions for a career after graduation.

From my personal experience and perspective, I can provide information related to the admission of students (number of students) at Music Academies in Serbia. In Serbia, although the official information promotes that studying is free, unfortunately it is not always the same in reality.

Namely, the condition for free study, that is, study financing (only for one year) from the budget of the Ministry of Education can only be obtained by students who have a certain average or success in the entrance exam (if we are talking about newly enrolled students of the bachelor's program) (Jovanovic, 2021). However, the number of students receiving funding from the state budget at the Faculties of Arts, especially at the Faculties of Music, is limited and very rigorous. Typically, only a maximum of 15 students per program are selected and funded. As a result, other students, if they want to study, would have to finance their studies from their personal budget. The finances needed to pay tuition fees in Serbia range from 57,000 to 243,000 dinars (on average around 2,200 euros), depending on chosen faculty (Jovanovic, 2021). In addition, students who are not on the budget are automatically excluded from the chance for student accommodation, canteens and other student benefits. This situation creates certain challenges, primarily for student support and equal opportunity for education, regardless of financial status. The very division of students by type of funding creates a kind of pressure, but also denies a chance for a future in terms of career.

In certain situations, there may be loss of students' interest in pursuing specific programs or significant difficulties and pressure in the realization of their studies. According to the official statistics of the Republic Institute for Statistics of the Republic of Serbia, in the academic year 2023/2024, 49.7% of students are beneficiaries of the study budget, while 50.3% are students who self-finance their studies (Republički Zavod za Statistiku Republike Srbije, 2023, Republican Institute of Statistics of the Republic of Serbia, 2023). According to economist Claudia Goldin, human capital theory is defined around the idea that we should invest in people, and that this will increase the productivity of future/current workers (Goldin as cited in Robinson, Pope, 2023). As it was previously mentioned, if the opportunities for independent financing is limited, and

there are no other sources of assistance, as a result, fewer students are able to pursue their education which automatically diminishes the chance of building a successful market.

Although scholarships and student loans are available for all students during their studies, they are insufficient to cover expenses associated with their education. According to information from the Ministry of Education, the monthly amount of the student scholarship or student loan is 13,000 dinars for the year 2023/2024 (around NOK 1,300), received over 10 months (Ministarstvo Prosvete Republike Srbije,n.d.,Ministry of Education of the Republic of Serbia, n.d.). The Republic Institute of Statistics' documentation for the same academic year reveals that the number of newly enrolled students was 47,946 (2023). While the number of scholarships and student loans awarded (for all students) amounted to 15,258 students - the number of student scholarships and loans is shown in Figure 1. (Ministarstvo Prosvete Republike Srbije,n.d.,Ministry of Education of the Republic of Serbia, n.d.). A contribution of greater investment in all students, including classical music students, would be of great importance for their development and future career. Only by increasing the amount of student scholarships and student loans, students of classical music could afford to finance additional training, master classes, concerts that would advance and improve the course of their career, thus strengthening the market for the position of classical musician in Serbia.

Figure 1. Representation of student stipends (first amount) and student loan amounts (second amount) for all students in the school year 2023/2024.



(Source: Ministarstvo Prosvete Republike Srbije/ Ministry of Education Republic of Serbia,2023)

In order to ensure a better chance and improve the market for classical music musicians, in addition to the availability of training and financing, it is necessary to have diversity in the selection of programs at the faculties. The educational institutions should focus on developing study programs, incorporating new technologies and following industry trends. Therefore, the demand for such faculties would increase, which would change and improve the employment market.

According to the latest statistics from 2022, there are 6,664,449 inhabitants in Serbia, and four official state music academies (Republički Zavod za Statistiku, Republike Srbije, 2022 [Republican Institute of Statistics of the Republic of Serbia, 2022]). In addition to standard study programs (music performance and music theory/music pedagogy), at the Faculty of Music Arts in Belgrade we have study programs in composition, jazz music, organ, harpsichord, ethnomusicology and musicology (Univerzitet u Beogradu, Fakultet Muzičke Umetnosti, [University of Arts in Belgrade, Faculty of Music] Bachelor studies). It is interesting that the study programs "Sound Recording and Design" are part of the Faculty of Dramatic Arts in Belgrade (Univerzitet u Beogradu, Fakultet Dramskih Umetnosti u Beogradu, [University of Belgrade, Faculty of Dramatic Arts in Belgrade], bachelor studies).

In Novi Sad, the study program is a slightly different compared to Belgrade. Aside from music performance and theory/pedagogy, department of Faculty of Arts in Novi Sad offers the Ethnomusicology, Musicology, Composition, and Music and Media programs (Univerzitet u Novom Sadu, Fakultet Umetnosti, Departman za Muzičku Umetnost [University of Novi Sad, Faculty of Arts, Music studies department], bachelor studies). This program provides training in media promotion of various music genres (Univerzitet u Novom Sadu, Fakultet Umetnosti, Departman za Muzičku Umetnost [University of Novi Sad, Faculty of Arts, Music studies department], bachelor studies).

At the Faculty of Arts, there is a Department of Musical Art that also offers programs in music performance and music theory/pedagogy. However, the available instrument options differ from the other faculties. At this department, there is no study program for

jazz music, or offer for organ and harpsichord (Univerzitet u Nisu,Fakultet Umetnosti,departman za Muzicku Umetnost [University of Nis, Faculty of Arts, Department of Music], bachelor studies). Furthermore, the Faculty of Arts in Nis does not offer any form of new technologies, sound design or music and media.

The last faculty is the Faculty of Philology and Art, which includes a department for musical art at the University of Kragujevac. Similar to the other faculties, this program offers performance and theory/pedagogy, with a smaller range of instruments. Additionally there is also a Music in the Media department that trains students to work in the media, radio stations (Univerzitet u Kragujevcu, Filolosko-Umetnicki Fakultet, Departman za Muzicku Umetnost [University of Kragujevac, Faculty of Philology and Arts, Department for Music Arts], bachelor studies).

Information about the study programs offered at the Faculty of Musical Arts gives an idea of how many departments are available, and what kind of choices are available for musical arts. However, a challenge in the market for classical music musicians may be related to the lack of new, more popular study departments. Based on the personal communication with colleagues and professors from the Music Faculties in Serbia, it is evident that they all unanimously agree on the very need to improve the performing department, as well as all others. According to their opinion, despite methodological practices, music departments do not prepare enough students sufficiently for a future career (Personal communication, 2024).

Most majors offered at the faculties of musical arts prepare students for one branch of work - pedagogical (Personal communication, 2024). To address this issue, it is essential to invest in the Universities and Faculties of Musical Arts in Serbia, in order to improve and modernize their programs, in order to progress and create a better job market for their students.

As stated in the chapter about "Higher Education Market": "Human Capital Theory presents higher education as a public and private investment decision for governments and its people" (Schultz, 1961; Becker, 1993; Mincer, 1974. as cited in Maringe,

2015,p.851) . According to Felix Maringe on Human Capital theory, he states that "public investment leads to economic growth through increased productivity" (2015,p.851). According to this theory, only investment from institutions to launch new, more popular student programs, or investment from the Ministry of Education or the Ministry of Culture, would significantly increase the value of study programs. In addition to students from Serbia, improvement and innovative changes in study programs would lead to greater recognition of the Faculty of Music Arts in Serbia. This would help in the creation of a department for international students, as well as to create correlational exchanges and programs with other faculties outside of Serbia , all with the aim of advancing and improving the conditions for a better market. With that, there can be an improvement in the creation of a new industry on the market, new business branches related to the performing arts, and digital arts. According to my interviewers, there is a lot of pressure for the performers themselves, who do not see the future only in performance, and on the other hand, they do not define an excessive desire for pedagogical commitment and work (Personal communication, 2024).

2.2 Market for classical musician in Serbia

This part of the paper deals with the presentation of the market for classical musicians in Serbia. In this part, the current situation in the music industry will be explained, what is the problem, and what challenges follow a way of finding a job in Serbia in the field of classical music. It will be presented how theories were applied in order to improve the market for classical musicians.

2.2.1.Introduction in the classical music market in Serbia

After completing their studies, every graduate student of classical music comes to the turning point of what is the most promising career path. As I have already mentioned, pedagogical commitment is the primary branch of employment for which most students consciously or unconsciously prepare. Pedagogical music disciplines are related to work in primary music schools, secondary music schools, music academies, and

elementary schools. Apart from pedagogy, musical performers, better known as instrumentalists, have the option to apply and work in city orchestras, symphony orchestras, and philharmonic orchestras. There is a chance for opera singers in theaters and some private theaters that are more focused on performing operas. For opera singers in all of Serbia, there is one professional choir "Choir of Radio Television of Serbia" and some projects in cooperation with theaters or orchestras (Hor RTS, n.d., RTS Choir, n.d.). In addition, freelance jobs outside of classical music are extremely popular, e.g. playing in bands, clubs, but such opportunities may result in a loss of the importance of classical music education. As is mentioned in International Journal of Education and the Arts "Musicians, for example, often maintain portfolio careers as music teachers, freelancers, and performers, in which they depend on a set of entrepreneurial skills to network, recognize opportunities, and maintain a livelihood (Bennett, 2016; Breivik et al., 2015; Coulson, 2012 as cited in Toscher, 2020, p.2).

2.2.2 Representation of market problems and theoretical aspect

Pedagogical institutions

In Serbia, there are 34 music institutions that specialize in music education (Ministarstvo Prosvete Republike Srbije [Ministry of Education Republic of Serbia]). In the information and latest changes from 2018., there are 28 cities in Serbia (Andjelkovic, 2022). Of the 34 music schools, eight are located in Belgrade, the capital, and two are located in Novi Sad, the second largest city. The rest of the schools are spread over 28 cities. One of the problems lies in the fact that there are not enough musical educational institutions.

This problem affects two entities: the first is the availability of music education, for creating and developing potential successful performers, pedagogues, theorists. Second, is the lack of jobs for people who have chosen pedagogy in the field of classical music. Due to the unavailability of music schools in smaller cities, students are forced to travel in order to have the option of professional music education. This leads to a loss of interest among students, and therefore to a threat to the overall number of

students in one of the 24 music schools. In addition to the lack of primary music schools, a greater shortage is shown in the number of secondary music schools. Secondary music schools do not exist as a part of every elementary music school, and students are again exposed to the pressure of traveling, possibly moving to the next nearest large city. The lack of institutions, as well as the lack of students, and how it affects the market for classical music musicians, mostly because it happens that one professor, in order to fulfill teaching hours (a sufficient number of percentages), has to teach more subjects, or in more schools, and thus automatically reduces the chance for of the graduate student (S.Pajic,Personal communication,2024).

Taking Human Capital Theory into account, it is evident that investing in education in this case from individuals will sometimes not benefit the individual. However, one proposed solution aligning with the Human capital theory is to improve and invest in institutions and individuals' education and training, which can lead to the establishment of new music institutions. Therefore, the professional staff would have great inspiration to enhance their work, improving and enriching new sectors within pedagogical music institutions.

In addition to new institutions as a potential solution and a positive step in the creation of a safer market for classical music graduates, it is sometimes necessary to refine or restore existing music schools in order to create conditions for the emergence of new job opportunities. It is interesting that in the field of music, the creation of a more stable market benefits both teachers and students. Namely, higher levels of education among staff lead to greater desire and inspiration for learning among the students. One of the positive changes in this context is the opening of the new building of the "Isidor Bajic" Music School in Novi Sad, after 111 years, and at the same time the opening of the Ballet School after 72 years (Tanjug, 2020). The importance of investing in music education was also stated by the director of the music school "Mihailo Vukodragovic" in Sapac, where she stated that "by purchasing a semi-concert piano, the students will be able to have better teaching, and the teachers will be able to deliver quality lessons" (M.Z.B., 2023).

Orchestras

Apart from pedagogical roles and the creation of better working conditions, and therefore the promotion and opening of new jobs and new opportunities for future students, there are other positions that are considered as a good employment potential for a classical musician. Namely, musicians of classical music who during their studies were most focused on performance, in this case I am referring specifically to performers of string instruments, wind instruments (necessary instruments for an orchestra), can get a chance to work in an orchestra - a symphony orchestra or a philharmonic orchestra.

There is one philharmonic in Serbia, the "Belgrade Philharmonic", whose establishment is linked to the period between the two world wars, and it was founded in 1923. (Beogradska Filharmonija, n.d., Belgrade Philharmonic, n.d.). In addition to the Philharmonic, there are also symphony orchestras in Belgrade - RTS Symphony Orchestra, Symphony Orchestra of Vojvodina, Symphony Orchestra of Nis and Symphony Orchestra of Kragujevac. Symphony orchestras are mostly associated with cities where universities are already established.

Although at first glance this may represent a good level of job opportunities, graduate students still have difficulties finding employment in these institutions. Sometimes it happens because of long waiting periods for colleagues' retirement, and sometimes even because of the financial stability of these jobs. At this moment, the Belgrade Philharmonic has particularly challenging moments due to lack of investments (NovaS, 2024). This raises concerns about not only preserving current employment, but also ensuring the desire for future employment in symphonic institutions, which ultimately also raises the very desire for education and the sustainability of institutions. Therefore, there is a need to connect two areas in the musical culture of Serbia that

overlap with each other and as such represent an important symbiosis for the development of the classical musicians market .

The first area is related to the lack of musical institutions that would provide employment opportunities and a better market for a classical music graduate. The second is related to direct investment in culture and therefore contribution to these institutions, their development and investment in providing new job opportunities.

Culture

The first area, which focuses on the educational system, and investment in creation of new music institutions, can also encompass the creation of new orchestras as a type of opportunity for the development of the classical music market. However, for both institutions to thrive (educational and performing/orchestral), it is necessary to nurture the culture of a country and invest in it. A chain reaction occurs in this context: without sufficient investments in culture , there will be limited opportunities for employment, resulting in reduced demand for jobs. According to current information, the entire budget for culture for 2024. amounts to less than 1% of the total budget of the Republic of Serbia, which may represent one of the leading problems for the development and improvement of the market for classical music graduates (Pantelic, 2024).

According to David Throsby "Recognizing the economic potential of the cultural industries provides a practical way for introducing culture into a broader economic development agenda" (2010, p.197). Embracing this perspective offers optimism for a developing country's cultural industry. By increasing the budget and investing in the creation of more musical content, an audience would be created, and therefore the demand for classical music would increase. With such a process comes a greater demand for musicians and the expansion of the orchestra.

An example of an attempt to promote classical music, and therefore to improve its status by showing classical music as a very potentially valuable branch of the cultural economy, is the organization of the "National Concert Season 08" (Ciric, 2008). Namely,

this big project was initiated by the Ministry of Culture of the Republic of Serbia with the initiative of the very famous pianist Aleksandar Serdar (Ciric, 2008). The project aimed to popularize classical music and bring it closer to the audience, and offer over 200 concerts in 16 cities of Serbia (Ciric, 2008). This example represents the ideal implementation of a project where, in addition to professional pianists, faculty students were also involved (Ciric, 2008). This type of project, in addition to the promotion of classical music, would also aim to promote professions such as concert performance, and above all, it would give support to young pianists who are still pursuing their studies. "Classical music must be a part of everyday life, not something special in a person's life" (Aleksandar Serdar, as cited in Ciric, 2008).

Independent business

With this, we enter the third part that describes the market for classical music musicians. This part is related to the possibility of owning your own business after education. Due to the lack of music schools, there is a need for private practice or private instrument lessons, additional theory lessons, preparation for exams, preparation for entrance exams. Many students and graduated musicians are faced with the option of private lessons and private practice. According to Bennet, "most artists find themselves entrepreneurs by default immediately they start searching for work" (2009, p.319).

Based on my personal experiences, this branch is not sufficiently developed, although the demand exists. According to the answers of interviewed colleagues and professor who have a private practice in addition to their regular job, this type of business is very possible and popular in the territories of larger cities, such as Belgrade, Novi Sad and Nis. Guided by these conversations, I learned that in addition to personal investments in private business, there are no foundations or projects of any kind for the creation, improvement and expansion of this private activity (S.Pajic, Personal communication, 2024.). Professors often take up private music education/lessons as a

type of additional income, while students use this type of education as additional income during their studies and to gain pedagogical practice.

In comparison to other countries in Europe, a significant percentage of music graduates are forced to become entrepreneurs (Bennet & Bridgstock, 2015, p.263, as cited in Toscher, 2020, p.2). Such an example was shown in Germany, where about 42% of the interviewed musicians said that their careers became possible (developed) through being self-employed (Dangel & Piorkowsky, 2006. as cited in Toscheri, 2020, p.2.).

The application of Human capital theory could be valuable in this context, especially in the terms of educational investment in future professors and the business owners. Namely, as a theory centered on investing in education to enhance better work (Becker, 1993, p.17), the offer of additional training, education by educational institutions, independent cultural funds, or funds of the Ministry of Education and Culture, could enable graduates to create new opportunities and establish new economic branches.

This type of change began in 2005. in the US where many educational institutions offered additional training in "arts entrepreneurship" (Beckman, 2007 as cited in Toscheri, 2020, p.3). This type of change in improving employment opportunities and developing businesses for the arts sector began to be followed by countries outside the U.S. , such as Germany, the Netherlands and Norway (Brandenburg, Roosen & Veenstra, 2016; Pollard & Wilson, 2013; Thom, 2017; Toscher & Bjørnø, 2019; Watne & Nymoen, 2017. as cited in Toscher, 2020, p.3).

Providing such educational training would represent a good educational construction could give power to the final year students to make choices regarding their career path. Through a personal example during my studies, I can confirm that there is a lot of pressure to find a career path that would pay off in the long run.

This type of education could be realized within the framework of basic studies or after completed master's studies, initially as a type of course offered as an optional subject in undergraduate studies, while after master's studies, this type of training could be presented in the gap year between graduation and application for a job or planning your own career.

Just educating and informing students about possible career paths, the functioning of the business system, investment strategies, job creation, would lead to the creation of independent and professional musicians.

One of the similar programs appeared in 2020. at the Faculty of Music and Art in Belgrade under the name "Applied research of music", which was presented as a one-year master's program (Demusis, 2020). The goal of this program is to educate and familiarize students with new technologies, possibilities, preparations for future research in the field of musical art, as well as creating their own career (Demusis, 2020).

If we look back, every type of investment in individuals in the form of education, further education, becomes a potentially positive investment in the development of the cultural economy. Therefore, the theory of Human capital in this context would be seen as an institution's investment in the education of an individual, so that he/she would return that investment through the development of an economic branch in the state.

2.3 When classical meets future

This section, called when classical meets future, is focusing on the stability of income and future work prospects for a musician who specializes in classical music. This part aims to examine what it looks like and whether there is media support, promotion and popularization of the profession of classical music performers. It also investigates possibilities on streaming services and whether it is possible to build a career and establish your audience in Serbia, similar to the accomplishments of leading international musicians. Furthermore, this part of the paper will deal with the presence of professional competitions for classical performers. In summary, it explores how it is possible to combine the classical music performance with current elements that are crucial for success. It aims to determine whether the post-graduation prospects for classical music performers can be enhanced by improving and adapting these elements.

2.3.1 Representation of the problems and theoretical aspect

Music performance as a career

To establish a career solely as a classical music performer, one has to go a long way. While education plays an important role, which I have already mentioned in the first part of this paper, it is very important in what way it is necessary to invest in yourself in order to achieve success. Through interviews primarily with classical music performers, I came to a common conclusion and matching information. For instance, in order to have a career as a classical music performer in Serbia, let's take a pianist for example, in addition to education, it is very important to attend master classes, competitions (this topic will be discussed below), and concerts.

Additionally, the choice of professor holds significant importance in one's career. Namely, if the name of the professor, in this case of piano studies, is known by the faculty, you, as a student, will be considered a more successful performer.

This association primarily concerns the opportunities that are gained by studying in the class of certain professors. One should not come to premature conclusions that students in other classes are disadvantaged, or that they have fewer opportunities. Everyone has the same opportunities, but the name of the professor still gives certain advantages in the world of classical music. An interesting example would be: Imagine in a period of Classicism that a student comes from the class of W.A.Mozart, and another student from the class of Antonio Salieri's, who would automatically have greater recognition and benefits?

Although these types of benefits do not guarantee 100 % success in the further career of students, they provide great opportunities for networking, better acceptance and the belief that your education is superior and more significant because of that professor. This is connected with the presence of more opportunities such as concerts, competitions, master classes, collaborations. Therefore, a professor's role during

undergraduate studies and later has an important impact in creating and shaping the business path of a music performer. Although these privileges should not exist to that extent, according to the information of colleagues in Serbia, they are present.

However, reaching that stage, several years of investment in education and performance are necessary. Primarily because well-known professors prefer students with above-average talent and success. Within this, Human capital theory can be set as a foundation for a part of the success in performance, just for the reason of investment in education, and therefore greater appreciation and recognition by professional pianists - professors.

One of the problems that arise after studies is the "hyperproduction of pianists" in Serbia (Markovic, 2013, as cited in B&F plus, 2013).

According to Markovic, piano professor, "young pianists cannot find an adequate job" (B&F plus, 2013). One of the similar proposals for creating better conditions for the work of classical music musicians was stated by Bennett in the Article "Utopia for music performance graduates" (2007). According to Bennett, one of the solutions for better conditions for a career after graduation is to reduce the number of students, and therefore the presence of a smaller number of conservatories (2007, p.187). While the second solution, which in Bennett's opinion is better, would be related to changes in the curriculum and a better understanding of the "term musician" as a profession (2007, p.187). Although it may act as a potential solution to reduce the number of graduated musicians and thus provide them with a safer option for jobs, especially for performers, this leads to another problem. The problem, if it is discussed about Serbia, will arise from the reduction of interest in classical music and the culture of classical music, which is already in decline. On the other hand, this model could be a good option in which the culture foundation is better, the audience is more present, and therefore the job and career of a pianist, for example, would be much better realized. In the end, all potential solutions must be influenced and adapted to the country's cultural and educational level.

As I mentioned, one of the ways to build a professional career is certainly highlighting yourself and your education and recognizing your talent by already established and successful professors/performers. One sphere in which a performer can show talent and virtuosity are competitions.

Competitions have always been the ultimate display of success, status, and appreciation. This is very expressed in the arts, primarily performing arts (music, dance...). For classical music performers, an essential aspect of their career is participation in world-renowned competitions. Competitions don't serve only to display, talent and readiness of the performers, but also aim to promote themselves.

One example is Martha Argerich, a world-renowned pianist, who achieved world fame in 1964. by winning the International Chopin Piano Competition at the age of 24 (Multiplayer Piano, 2022). Thanks to that competition, Martha Argerich became a world-renowned pianist, who sells out her concerts in a few minutes (Multiplayer Piano, 2022).

This represents a type of potential options for developing the career of a music performer. During classical music education in Serbia, students who show potential, desire and interest in performing classical music are mostly inspired and supported to be part of many competitions in Serbia. With this, a certain base is built and recognition of your name and success is created.

The problem is that this circle of recognition is very narrow, and with that the future career of the student as a performer is put into question. Although the presence of competitions of musical performers during elementary music education, even in secondary music school, is at a high number, it gradually decreases when going to undergraduate studies. As someone who has personally gone through that process, I can confirm that the difference in the number of competitions is huge.

Here may lie one of the potential solutions for improving the career of a classical performer after graduation. If the percentage of competition in studies, undergraduate or

master's, would increase, the very possibility of building networking, recognition would increase, and thus the options for performing as a career would gain importance.

Although this type of problem may appear to be easily solvable, additional investment in cultural initiatives is required. One of the reasons is precisely the financing of the well-known jury, already accredited musical performers. Only recognition from a more professional and well-known jury brings a wind at the back of a young performer and greater recognition for the development of his own career. This type of change would bring economic benefits to a cultural branch and contribute to the development of classical music. Furthermore, with a highly qualified jury, there is acceptance of that competition and its popularization. This brings new opportunities to meet, circulate and progress in the career as a performer.

Moreover, competitions can represent a country's recognition, specifically in the city where the competition is held, leading to the popularization of classical music within the country. As Violinist Tatjana Olujić stated: "the importance of competition, even from an early age, contributes to the creation of awareness and popularization of classical music both among performers and in creating an audience" (KTV Televizija, 2018, August 29).

This introduces us to the next topic that could improve the career of a music performer in Serbia - the media. In order to present the importance and impact of media on the classical music scene, I will take as an example Krueger, who in the chapter "The Power of Power Laws" states that it is extremely difficult for any music listener to single out and listen to a song in order to identify what we would like the most (2019, p. 86). Krueger stated that at that moment, friends and family, but also the media that surround us, have a big influence on our choice of music (2019, p.86).

It seems that in Serbia, the coverage of classical music in mainstream media is related to the promotion of guest appearances, concerts or programs in classical music.

Radio Televizija Srbije - RTS, (Radio Television of Serbia), has a channel called RTS Klasik (RTS Classic), whose channel is only available to cable operators and on their streaming platform. This channel is the only domestic channel in Serbia that promotes classical music. On this channel, judging by their television schedule, concerts of

famous performers - Nigel Kennedy, or performances of local festivals - Guitar Art (RTS, 2024) are mainly shown. Although classical music is the main theme on this channel, it still does not promote or introduce the audience to new artists. This type of channel would represent an ideal chance for the promotion and support of a classical music performer who is just developing his career, taking into account that television is still the most used type of media in Serbia (Obradovic, 2021). In addition to showing concerts of young performers who are in the process of building their careers, it is important to note that any kind of hosting, recognition of young talents at an established level can contribute to the popularity and greater recognition of the performer himself.

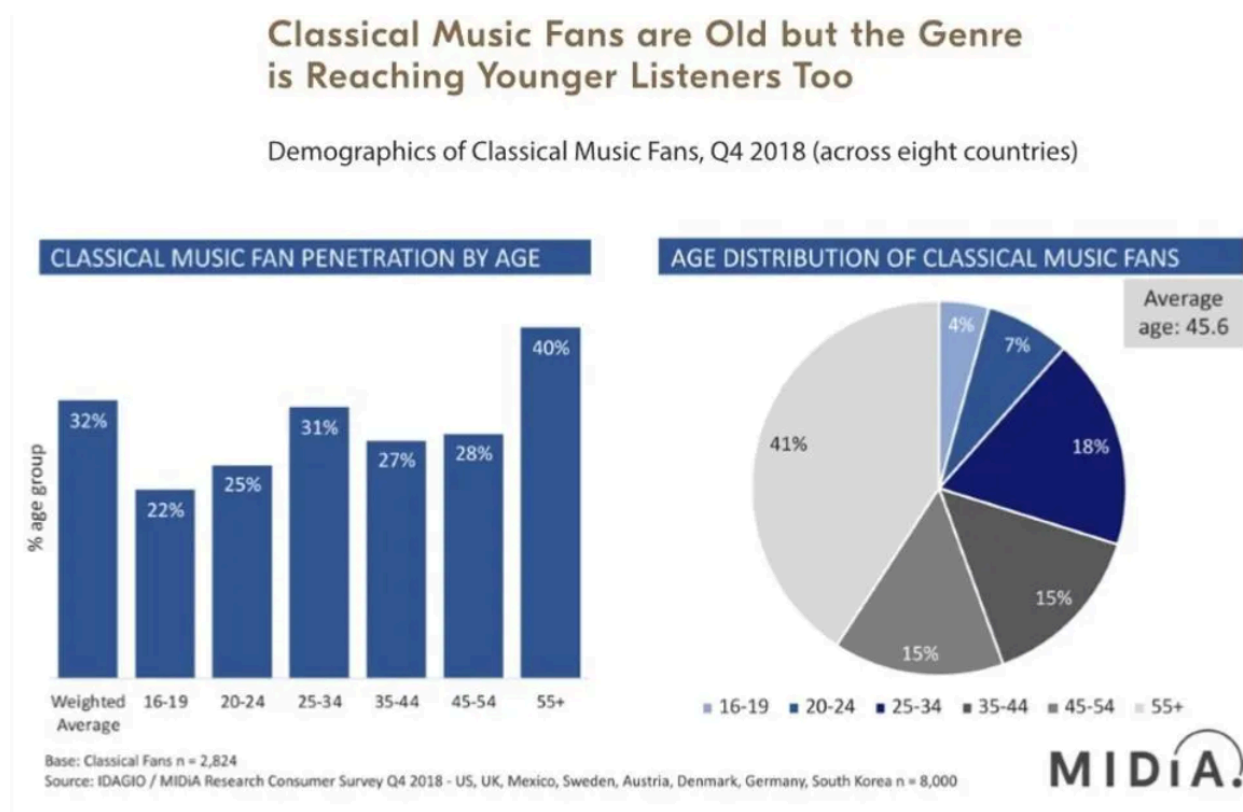
Promoting classical music through streaming services is becoming increasingly important. Classical music as such started to play one of the important roles in streaming services. One example is the presentation of Primephonic, “the renowned classical music streaming service” which is part of the Apple Music streaming service (2021, August 30). Furthermore, Spotify offers a genre of classical music as an option to their audience (Maglov, 2022, p.186). All interviewed participants agreed that the streaming service, especially among the younger population, can represent a very good chance for promotion and creating a better career for a graduated musician. Due to the large selection that appears on streaming services, it is necessary, as already mentioned, to have an educational and informed audience. In order to be successful in promotion, it is necessary to nurture the audience and thereby increase their interest in you as a performer : “As the audience gets younger, streaming can play a big role in creating new fans” (IDAGIO, 2019, as cited in Daniels 2019).

Spotify, as one of the leading streaming services, has an option where you can choose a playlist related to “mood”, where classical music can find its way to the audience, precisely because classical music is presented as music for concentration, study and relaxation (Daniels , 2019).

Figure 2 presents the demographic of classical music fans across eight countries, which shows the growth of the younger population towards listening to classical music

(Daniels, 2019), which can represent a potentially good way of promotion that can be implemented through streaming platforms in Serbia.

Figure 2 Classical music fans are old but genre is reaching younger listeners too
Demographics of Classical Music Fans,Q4 2018 (Across eight countries)



(Source: MIDIA/IDAGIO/FORBES)

According to Lian, YouTube as a streaming platform is an excellent way to promote classical music and artists, primarily because of the characteristic algorithms that analyze the personal preferences of users and thus attract and expand the fan base (2022, p.602). According to the Theory of Cultural Capital by Pierre Bourdieu, Cultural Capital Theory represents the educational level, skills of an individual or a group that can contribute to the development of a new economic system (Ramsey, 2024). According to Lian, during the use of streaming services by “independent musicians” there is a creation of symbiosis with the music industry (2022, p.602). Lian comes to the conclusion that “independent musicians” rely on streaming platforms in order to achieve their own popularity, while at the same time the music industry uses talent and

“professionalism” to develop the cultural market (2019, p.602). This can represent the principle of how popularity and one's own audience can be created through a streaming service, all with the aim of creating a better foundation for a career.

In addition, the benefits of promoting and creating an audience for a newly graduated performer would also have economic contributions to the music market of a country. If this type of principle were followed even before graduation, for example during undergraduate studies, musical performers would have a wider perspective after graduation in the context of performing possibilities.

3. Methodology

Methodology is a part of research that helps us gather reliable data and information to explain and find a solution to the problem presented in the research. In this part, methodologies, types of methods, participants in this research, and an explanation of how the research data were collected will be presented.

3.1 Qualitative research method

According to Hennink, Hutter and Bailey "qualitative research is an approach that allows you to examine people's experiences in detail by using research methods such as in-depth interviews, observation, life histories or biographies, group discussion" (2011, p.8) .

Since this research is based on market research for the performing arts of classical music, it can be said that people's experiences in this context bring significant insights. Although quantitative research would also have an important role in the context of data collection through questionnaires, for example for students, etc., qualitative research took the lead for the reason that it pays more attention to personal experiences that are created in the context of research questions.

In the context of interviews in qualitative research, respondents had individual interviews that consisted of the same parts and questions. The goal of the questions and qualitative research is based on presenting the personal experiences of each respondent, and creating a pattern of responses from the respondents . Qualitative research studies people, their nature and experiences (Hennink, Hutter, Bailey, 2011, p.9). According to Hennink, Hutter and Bailey qualitative research is performed when we want to understand the emotions and opinions of our respondents in relation to the topic we are investigating, or to provide a detailed context in the research question (2011, p.10). Therefore, the interview questionnaire for the respondents, like the previous part of the work, consisted of three parts: - one connected with education, one connected with market and one connected with classicals meet future.

All three parts contained questions that aimed to show the respondent's experience, personal feelings for the presented topic, and expression of personal opinion. Although each respondent expressed personal references related to the questions asked, if we look at the answers of all respondents, we arrive at the creation of one large canvas that shows us a comprehensive explanation for the given research.

3.2. Literature research

Since the research question is specifically related to Serbia, one part of the literature was related to this country. Information related to Serbia, regarding education, market and conditions, was mostly taken from doctoral theses at the Faculties of Music and Art in Serbia, publications and journals found on Research Gate, Google Scholar, academic publications and research taken from the Faculties of Arts in Serbia, a personal database such as lectures from a previous university. The literature that emerged from these sources contributed and helped to explain the research field. Doctoral theses as well as journals contributed to a better understanding of the research field, and built a database that explains the structure of each of the three parts of this research. Through the educational part, on the one hand, the information came from personal experience and knowledge. Therefore, a part of the information was taken from personal experience, while the information related to statistics, finance, education was obtained

through the official websites of the Ministry of Education, the Republic Institute for Statistics of the Republic of Serbia. In order to get to the core of the presentation of the problem, which is not presented only through personal information, and academic publications, there was the use of YouTube, certain interviews on this platform that served to show and explain the field of classical music and the audience, in the context of nurturing the audience from early childhood. In addition, the interviews of a famous pianist and director of music schools contributed to the construction of objectivity and the creation of a realistic image of classical music in Serbia. In addition to the information coming from Serbia, the literature that provided important and valid information in the same field was researched in parallel. This kind of literature was also downloaded from Google Scholar, Research Gate, Science Direct, Sage Journals, and books related to the use of theory, and explanation of the research field.

3.3. Introduction into interview and interviewees

The interview was divided into three parts that align with the overall research structure: Educational part, Market and Classics meet future. These sections covered various aspects and questions related to the possibilities, market, and promotion of classical music graduates were discussed. Before the first interview section, there was an Introduction part, which aimed to provide the background information about the interviewee including their work, age, inspiration for pursuing education and working in the musical field.

All interviews were conducted online on various social platforms and were recorded by the program Voice Memos on MacBook and stored in Google Drive folders. Before the interview itself, all information, including information about the respondents, as well as the content of the interview questions, were registered for approval in "Sikt" the knowledge sector's service provider (Sikt, n.d.).

All respondents were informed in writing form via email about their rights and being interviewed. After the collected data, all audio recordings which were conducted in

Serbian language due to more thorough processing, easier communication, and better explanation, were transcribed. Transcription was done through Autotekst, which is "UiO (University of Oslo) developed service for transcribing speech into text using Whisper from OpenAI" (University of Oslo, n.d.), and then stored on Google Drive.

Human capital theory and cultural capital theory were the foundations for creating questions. Interviews were conducted with six interviewees, all of whom are closely related to the field of classical music. The first interviewee is Nemanja Eric ,MA in classical guitar; Jovana Zivkovic Markovic BA in opera singing; Stevan Jovic BA in composing; Neda Matijevic MA in music pedagogy and theory; Djordje Radeski,MA in piano performance. In addition to my colleagues, the piano professor at the University of Nis, Faculty of Arts Slobodanka Danka Pajic, MA in piano performance

The selection of interviews were based on the aim to interview people from the field of classical music, but from different fields in order to present the objectivity of the market problem for a graduate student of classical music. If the interviewed field was strictly related to one student program, it would not have as much effect in helping to solve the problem. All respondents completed at least part of their studies in Serbia, while 100 % of respondents completed primary and secondary music education in Serbia. Half of the respondents no longer live in Serbia, providing a good basis for explaining the stated problem in the research, while the rest of the respondents continued their career in Serbia - one part in the music field, the other outside the music field. This contributed to the presentation of the market in Serbia, possibilities, and conditions.

The interview, as I mentioned, consists of three large parts and an introduction. Each part contains between 10 - 16 questions, in some cases there were sub-questions. Interviews are quite extensive and last on average from 45 minutes to 1 hour.

3.3.1 About interviewees

Here will be represented information about each interviewed person.

1. Stevan Jovic

He holds a degree in Classical Composition from New University of Bulgaria. Even Though he graduated in Bulgaria, the first part of his studies were in Serbia on program Music theory and Pedagogy at the Faculty of Arts at University of Nis. Currently he is finishing his masters studies in composition. He is working as a music educator, lector and piano professor in music and elementary schools in Sofia,Bulgaria.

2. Nemanja Eric

He is a graduate classical guitarist. He graduated (both bachelor and master's studies) in the Faculty of Arts at University of Nis, Serbia. Currently he is working as a classical guitar professor in elementary music school in Serbia, but he is developing his career in the field of music production, music arranging, composition.

3. Jovana Zivkovic

She is an opera singer ,graduated from the Faculty of Arts at University of Nis,Serbia. She didn't pursue a career in classical singing after her studies.

4. Djordje Radevski

He is a graduate pianist (bachelor and masters studies). He was studying in the Faculty of Arts at University of Nis - bachelor studies, graduated studies he continued in Belgium and England. He represents one of the most talented young pianists in Serbia, and he started his undergraduate studies when he was only 15 years old.

5. Neda Matejevic

She graduated music pedagogy from Faculty of Arts at University of Novi Sad. She was working in Serbia in her field, and currently she is on her second masters studies in Switzerland.

6. Prof.Slobodanka Danka Pajic

She is a graduate pianist and works as a piano professor in the Faculty of Arts at University of Nis, and also as a pianist (performer of classical music).

4.Findings

This chapter will present the findings of interviews conducted with classical music professionals. It aims to showcase their attitudes, experiences, and thoughts, starting from education through the market to classical meet the future. As previously mentioned, the interviews lasted between 45 minutes - 1 hour and consisted of three sections - education, market and classical meet the future. Each section had approximately 10-13 questions, carefully created to provide a comprehensive understanding of the current state of education and its influence on creating a better market. The questions presented below are selected examples that provide the most important insights into all three areas. All questions were being translated with the assistance of GPT- 3.5 Turbo UiO tool.

4.1 Findings in Education

How do you see the current situation for graduated classical music musicians?

Slobodanka Pajic: The current situation for classical musicians is not the brightest considering the lack of employment opportunities and limited options for performances, especially for soloists. Unfortunately, this is not adequately compensated financially, as it should be.

Stevan Jovic: I believe it depends on how many people you know and the contacts you can make. Generally, Serbia has a great advantage due to the large number of state, primary, and secondary music schools. If we compare it to Bulgaria, where I currently live, Sofia, as the capital, only has one state music school for a population of nearly 2.5 million people. On the other hand, in Belgrade, for example, almost every municipality has at least one primary music school, and some even have secondary schools, which provides more opportunities for people who have completed their studies at an academy to find a job. However, here in Bulgaria, there is only one school, making it quite challenging to find employment there. Additionally, every major or minor city in Serbia, like Aleksinac, Negotin, Knjazevac, has at least one primary music school, where children can continue their secondary education in a bigger neighboring city, which again creates job opportunities. The only problem is that currently, to find a job in Serbia, you need to be politically active.

Neda Matejevic: For those who have completed the instrumental program, I believe there are more opportunities, depending on which instrument they play. However, there might be fewer possibilities for music pedagogues due to the regulations on who can teach in schools. This creates more competition. If the situation remains the same, the issue is that in elementary schools, both graduates from the instrumental program and those with a pedagogical background can teach. Although instrumental graduates haven't undergone specific teaching methodologies, they have received training for it.

Djordje Radevski: For a graduate pianist, the first challenge is that the music scene in Serbia is very small and limited. This means that those who have studied and worked in the field have to network and search for opportunities from multiple sources to maybe get a chance in Serbia. It's because the scene here is very small. Whom can we compare it to? For example, we have a young pianist, Bojan Dugalic, who is studying in Austria. He is from Belgrade, and I heard for the first time last year that he performed with Bojan Sudjic at Kolarac. He is extremely talented, and we would naturally expect to hear from him more frequently. As pianists, we need to be versatile and promote ourselves as much as possible.

Jovana Zivkovic: I believe the situation is very tough, as the number of music schools is not proportional. I can only give an example of the city I currently live in, Niš, which has, let's say, around 300,000 people and only one music school and one faculty. So, even the option to work in a state institution is very challenging. There are private schools, but the situation is not as bright. Therefore, after graduating from college, a musician has significant difficulties finding a job in the field.

Nemanja Eric: Regarding guitar in Serbia, I can genuinely praise all three academies that have guitar departments, referring to Novi Sad, Belgrade, and Niš. I think they are all of high quality and provide excellent education. The students who have played and studied there do not differ in knowledge or musical skills compared to students from other European countries. I think most of the professors there are not there by chance; they do a good job, and everything is great.

How do institutions help develop more qualified musicians (prepare for work)?

Slobodanka Pajic: As for the preparation for future jobs, I think we are doing it adequately (professors at the faculty), but in terms of us getting involved in where they will be employed tomorrow, what their professional engagement will be like, I think there is no involvement at all. There is no involvement from the institution where they were educated, where they will simply end their working life and where they will even be employed. I think these two things have no touchpoints, unfortunately.

Stevan Jovic: Specifically, where I studied, we had a method that was based only on theory, and also on practice, and we were obliged to go on practice in both primary school and music school. We also had the option of attending classes and then giving classes in front of a commission of professors to receive a grade, some criticism, which in fact, would have improved our work in the future, both in primary and music schools, which I think is a big plus. For example, where I am now, where I am currently studying, there are few such practices. That is, it is more up to the student if they want to do it or

not. It is not mandatory, while in Serbia, you are obligated to do so. You cannot pass that exam if you haven't done it. Even if you haven't collected stamps, if you haven't collected signatures from the school where you were supposed to go and attend classes, you cannot pass that exam. In addition, you had to go through a methodological approach, work, and write before you could even go to that practice in schools. So I think that generally, in Serbia, we are well prepared for future work in schools.

Neda Matejevic: Specifically in my case, from the master's studies, we had practices that introduced us to school, were mentored, and required a certain number of hours that you, as a pedagogue, had to spend in the classroom, but also as an observer of another colleague-student to attend and then discuss the class. That was the most direct preparation for teaching. - One question related to that, do you think that's enough for one preparation for work as a pedagogue later in school? With regard to the qualifications of the diploma, no. Because it is limited to methodologies of only two subjects, and the qualification allows you to teach four or five professional subjects. Where basically only two of them were solfege methodology and music culture methodology, introduced us to schools, and secondly, I think that one year or two years are very little time to really understand some things from real life teaching. It should start much earlier and reflect much earlier on didactic aspects. Didactics came much later.

Djordje Radevski: My personal opinion is that the focus is mainly on the material and passing the exams. Which on one hand, has nothing to do with the job we will do. Networking is not developed as much between other colleagues or faculties. In England, which I noticed, there are many organizations that maintain contact with graduate musicians. So there are constant emails about jobs, masterclasses, opportunities, any kind of nature.

Jovana Zivkovic: I think it is bad because it is largely based on some theory. As a musician, as a solo singing teacher, I didn't have a single day of practice during my studies in a music school related to my professional subject. If I wanted to, because in

our case, the major is not divided into pedagogy and performance. That means our major is general, which means that when you finish, you can do both pedagogy and performance. So in terms of pedagogy, I didn't have a single day of practice in my field, and in terms of performance, it's lacking. It's lacking because students perform from the final exam to the final exam, a very small number of students have the opportunity to fight, to win, and those are usually the same students who get the opportunity to perform somewhere.

Nemanja Eric: Not at all, I had no practice, I didn't go or have a methodology. I learned the most by working with children on how to approach them and present the guitar to them.

If applicable: In your opinion was the position for classical musicians better before or today? (This question was mainly aimed for Professor Slobodanka Pajic)

Slobodanka Pajic: I think the situation was better before, because more was invested in these areas, and today there is less funding for culture, so the financial situation is worse. Simply put, when we were a larger country, more funds were invested in classical music, performance, and concert activities, but that's not the case now. Unfortunately, there is a lot of emphasis on other types of music in the media, and I believe that classical music is completely in the dark.

What improvements do you think are good/necessary for impacting a better status for the market after education (e.g. Improvements at Universities or earlier)?

Slobodanka Pajic: I believe that opening new majors such as music production or jazz music would be more attractive to students and such modern majors would be more appealing to them. Unfortunately, we don't have such majors at the Faculty of Arts in Nis. A good number of our students continue their undergraduate and graduate studies at other faculties that offer these majors, such as Skopje in Macedonia, Novi Sad, and

Belgrade, where the market is larger and more developed, and it is easier to create a path to a job. Although Nis is known as the city of jazz in Serbia, there is no jazz music major at the university, while for example, the music school in Leskovac has a jazz music major. In high school music in Nis, there is no major related to jazz music, but I think they added a major for ethnic singing, but there is no other major.

Stevan Jovic: Better financing, so that faculties can receive more financial assistance from the state, and can provide various initiatives to their students. Through these initiatives, students can gain popularity and can be seen by various foundations in the world, Serbian foundations, for example. If a pianist is the best student of the Faculty of Arts in Nis, the university has the opportunity to fund various projects for him, pay for his tickets, and allow him to travel. Of course, this applies to someone who is the best pianist at the university, in such a way as to promote himself through the university, and to promote that young man who will attract the attention of some media, sponsors, and foundations through his performances, and who will help him to extend his career as a concert pianist, not as a professor, because that is what he wants to do.

Neda Matejevic: In relation to my field, I think that practical experience in institutions where we would later like to work would be of great importance. It means that it should not be organized by the faculty, but rather that we should be able to enter an institution where the director/rector can get to know us, have a conversation, and potentially, if there are no job openings in our institution after we finish our studies, connect us with other institutions in the local administration. Another thing is understanding the current and legal outcomes, which would absolutely be necessary. Not in great detail, but to have awareness as a student of the real situation and who can apply for your job. It is very important to be informed so that you can start creating an interest in a job and applying for it before you finish your studies. To know, in a way, what your rights are and actually where you have advantages. And thirdly, my big criticism is definitely towards the system that is organized like this, but from this aspect, you can't change much individually.

Djordje Radevski: It would definitely make a difference in terms of better preparation and better psychological state of the student, mainly in terms of instruments and equipment. And the other thing is changing the plan and employing the right people in the right positions. Artistic directors, directors... Maybe providing more opportunities or opening more sectors.

Jovana Zivkovic: That requires a bit more, let's say, not only changes at the faculty level but also systemic changes in the country and how the state treats artists. I study opera, and our country does not have an opera house. It is necessary to provide opportunities, and those opportunities for someone to get employed or engage in art come through systemic changes in how people treat art. Simply put, my city does not have the possibility, I would love to perform as a member of a musical, but we don't have those opportunities because the system, the state, the city do not consider it necessary.

Nemanja Eric: I believe that for instrumentalists specifically, there should be two paths, regardless of what instrument you are studying. It would be good from the start to have the option to decide whether you want to study to become a teacher or a performer, or to have professors help you decide. There are people who are great musicians but aren't good at conveying knowledge, and there are people who may not be the best musicians but are excellent educators. For example, that's something that comes to mind, but generally, I think there needs to be more investment in culture, science, and the opening of centers that don't necessarily need to be oriented towards classical music. You should be able to learn other genres in schools. There could be a school where you learn jazz, but it would be just as good to have within the institution, when I say within the institution, I mean the state music school, the option to learn the electric guitar, pop music, and modern music genres, that's what I mean.

If we refreshed it with new programs and content, it would enrich and change the situation in general for us. It would be great if, for example, as a child in music school, you could sit behind a drum set, pick up a bass guitar, an electric guitar, or a classical guitar and hear the difference.

Are there enough offers from educational institutions for training, additional courses, etc. (both for students and professors)?

Slobodanka Pajic: For our students, we (professors) organize master classes, but the faculty does not finance it at all. Unfortunately, the students themselves finance it and pay for participation in all master classes that are held. Sometimes, if there is an Erasmus program, the master classes are free. As for master classes for teachers, since I started in 2007, we have only had one master class with Professor Miloš Mihajlović, and no master classes have been held for teachers since then.

Stevan Jovic: Yes, in Niš, there have been many master classes for instrumentalists, theorists, and even master classes from leading musicians at the university. The only collaboration in music theory was when a professor came from the university in Belgrade to give a lecture. But what was really nice for me was that Niš has NIMUS, Niš Music Festivals, which, besides bringing new music, also gives the opportunity for Niš audiences to hear some musicians and composers. There is still a lot of room for improvement and development.

And there was one time when a South American composer came. Claudia Montero had her works exhibited, and she gave a lecture at the faculty, which was open to everyone. We got to know her, talked more about music and composing. And that's when I actually decided to start composing rather than continuing with the theoretical part. To interest a student, you need to understand their generation, their way of thinking, and how to attract them, not just put up posters at the university announcing who will arrive and when. I think the mistake is in the university's marketing, where they do not support the marketing of events.

Neda Matejevic: Absolutely not. Despite the possibility of students going on exchanges, the problem often arose with their return. They had to retake all the courses from that year, even though they attended the same courses at the exchange institution. Because the courses they learned at other universities or academic institutions were not recognized, not even in terms of some form of improvement. But, in addition to that, master classes, exchange contacts, visits by professors to other academies and artistic institutions were not present at any time during the five years of study. And I also believe that professors did not have that kind of professional development, where they themselves went as visiting professors to other academies, contacted, and so on.

Djordje Radevski: The first thing related to London, for example, is that you have a whole team of people dedicated to informing people about master classes, student exchanges, and public lessons. That was a big thing. So, every week you have a public lesson, and you are constantly informed about what is happening, who is coming, who is playing. You had a whole team of people working on this who stayed with you after you graduated. In Serbia, this is present only in a very small sphere. So the team of people has been replaced by a Styrofoam billboard with ads for some competition that will take place, for example, next year.

Jovana Zivkovic: As for master classes, they existed but very rarely. What I can say is that they were exceptionally expensive for a student to afford. You had to plan in advance in terms of being able to afford the master class, and you had to have the necessary funds for the course or master class, which usually lasted for one or more days. I haven't heard of any master classes for teachers. It largely comes down to individual initiative. In terms of researching what is available and preparing the money for it and putting yourself out of your comfort zone.

Nemanja Eric: Unfortunately, no. I have had opportunities to participate in master classes and training programs, but it was all arranged privately, the faculty didn't provide anything.

Are there some related topics, or subjects that in your opinion are lacking during undergraduate and postgraduate education? What are they? Elaborate

Slobodanka Pajic: I personally believe that the university's plans and programs are done sufficiently broad and correctly. Of course, there is always room for something new and for opening new departments and so on, for example, we don't have conducting, musicology, ethnomusicology, so there is room for more departments, but what we have at the moment, I think, the programs are quite adequate and well done.

Stevan Jovic: What would be interesting is to introduce, but there wouldn't be jobs for it in Serbia, and that is perhaps music marketing, music in business or something like that, which would certainly attract students. Although, I think it would attract foreign students more, and the university could live off of that because in Serbia, when you finish music in business, you can't even find a job, it's not even about that, I think that sphere still hasn't developed, but universities in Serbia can certainly attract foreign students who would get some education and then return to their country to do what they want. And certainly, the financial stability of the university would be stronger. Another thing, I think, for example, the University of Niš lacks pop and jazz singing as a department. We only have solo singing, and that's it. I think we really need pop and jazz. There should be a jazz department, where jazz harmony, which is completely different from classical harmony, would be taught, where people could play other instruments, engage in jazz music, and here it is quite limited, you have a few instruments, solo singing, theory and pedagogy, and that's it. Niš is the city of jazz, and it's really strange to me that Niš still couldn't do jazz music.

Neda Matejevic: I think there is some kind of lack of contemporary arts in general, the technique of improvisation is missing at the level of amateur music making, but also at the level of independent music making on, for example, the instrument that was the

main one during the studies or the one that was studied for the longest time, that is definitely missing. We lack courses related to connecting arts in a practical sense, and music pedagogy, other arts and music pedagogy. And fourth, definitely, theater and musical theater work is missing.

Djordje Radevski: What I think is missing is a concentration on the well-being of individuals. For example, physical education, yoga, massage because we as musicians spend an incredible amount of time sitting, and we are not aware of our movements and posture. It might not matter to some people at all, but I think it is really important. Maybe we could have fewer theoretical subjects, surely it is always welcome. Less sociology, more methodology, for example, or something that will be useful to us in the job we are going to do.

Jovana Zivkovic: I think one of the big problems currently in our education system, speaking for singing, is that only one type of music is represented, and that is classical performance. There is no jazz singing, no musicals, Broadway, nothing else except classical performance, so I think that is necessary, especially in today's world where musicals are performed, that type of singer needs to be educated. Simply put, music is much broader than what was an option for us at the university. We had one project where we worked on a musical, and it was very challenging for us singers because we had no chance before that to ever sing that kind of music, and there was no one to show us how to look because there is no professor who deals with that kind of singing.

How will improvement in making better conditions (better conditions at Music academy) change/if will change student path?

Slobodanka Pajic: Of course, better conditions have an impact on faster and better progress of students, that is inevitable. But personally, I don't think it will significantly affect their future job engagement. Their quality during studies and opportunities given to them will not have an impact on their future engagement. They will, of course, become competent, but this will not improve their job engagement, nor will it make it

easier for them to find employment. I believe this is the main problem in Serbia, and the entire country is facing it. We have too many graduates in comparison to job market needs. Additionally, we have another problem in that the number of music education classes in elementary schools is decreasing, resulting in music teachers losing their norms and having to teach in multiple schools to meet the required hours. I also think that the higher quality of studying and better equipped faculties attract more students.

Stevan Jovic: The first step should be providing adequate institutions and buildings for the music academy. The Faculty of Arts is not just the Music Academy but also encompasses all forms of the arts. Improving future career prospects could come in the form of opening new departments such as Film, Television, and Animation. Serbia is the only country without a degree program for animated films, which would give students on the music academy the opportunity to collaborate with animation students and create music for them. Additionally, this could lead to the opening of a studio specializing in animated film production, where graduates could find employment and play music. This course would attract many students and open new job opportunities. Collaboration with other departments on the Faculty of Arts would provide opportunities for advancement in their future careers.

Neda Matejevic: First and foremost, improvement in conditions should come from reaccreditation, reducing the number of subjects in favor of a more in-depth study of individual subjects. This is the most important step. Secondly, improving the autonomy of students in different institutions, different academies, visiting different schools, where they could try teaching, could help in expanding networks and contacts with colleagues in the region. The question is whether our faculties focus on pedagogical work as the only valid form of employment after graduation. For theorists and music educators, it's normal, it's the path that leads to pedagogy, but for performers, they do not have proper conditions to work as performers, and they are also forced to follow a pedagogical path after their performing studies. However, the issue isn't with any specific institution but a systemic issue, a national issue where there is no institution or organization that allows people to live from performing. As for pedagogues, although we should have knowledge

and skills for working in radio, television, and other fields, I don't personally know anyone who works in those fields.

Jovana Zivkovic: Students would be more motivated to come to university to practice if there were better facilities. One can practice at home, but it's different when practicing in a musical environment where a colleague might hear you and offer advice or where a professor, passing by, might give you their opinion. I remember when I used to practice, I would ask my colleagues to come listen to me. There's a different feeling when practicing at the university. Thus, increasing space would have an impact.

Nemanja Eric: Maybe, for example, there could be a concert management program at the university. Let's say there are people from the music industry, or classical music industry, who are connected to record labels in the country, abroad, and music festivals. There could be an opportunity for a guitarist from Niš, for example, to go to a guitar festival in Bucharest and have a stage with, let's say, 50 chairs where they can go and perform. It doesn't even have to involve any earnings, but rather the opportunity for you to, let's say, have a manager for the guitar department at the university who tells you that this year we have contacts with this and this festival in Germany, and they are looking for players, we can offer them this and that, you have recordings and CV, so if there's a chance, you can go and perform something. I think that would be interesting.

In your opinion, is there enough financial support for music institutions from the government?

Slobodanka Pajic: I believe it doesn't exist. Most concerts that are organized are project-based. You apply for a project, the Ministry approves the funds, and then the project is realized. If you want to organize a concert that's not part of a project, it all goes without any fees, without any compensation, literally at your own expense. Organizing individual concerts is funded individually.

Neda Matejevic: I only know about it from some media coverage and what I can say from personal acquaintances of people working in orchestras is that the situation is very, very difficult. The support from the state is extremely weak, and it's absolutely impossible to sustain the life of orchestras in cities, both smaller and larger ones, without seeking sponsorship from outside.

Djordje Radevski: From what I've heard and experienced, I see that there isn't any. What we see, for example, in the Niš Symphony Orchestra or music school, was not primarily constructed as an institution for classical music or the school. For example, the building where the Symphony Orchestra is located used to be a bank which has nothing to do with the architecture and construction that would be present in a hall for classical concerts. Based on that, we see that there is a lot of progress and investment needed.

Jovana Zivkovic: No.

Nemanja Eric: I hear stories that it's something below, I don't know, maybe 1 or 2% of the total budget that is allocated to culture. These are things I've heard somewhere.

If applicable: How are educational institutions going within the technology? Are there opportunities for new technologies (e.g.music productions in high music schools/universities etc.)?

Slobodanka Pajic: Unfortunately, those departments don't exist at the Music Academy in Niš, but they exist in Belgrade and at private universities, since there are private music faculties there. I think with the next accreditation, our faculty should also get new departments, which would take about 3-4 years.

Stevan Jovic: Well, no. We all know that, not just in Serbia, but in most of the world, the least amount of money is allocated to culture. But in Serbia, it's even less. So, there aren't enough financial opportunities, aid, scholarships, foundations, there's a minimum, and that's it.

Nede Matejevic: There were opportunities to follow new technologies. However, the quality of teaching and lecturing was very poor, unfortunately. It came down to the fact that the student with partial interest had to study everything that was supposedly presented to them on paper. The expert staff exists, but simply didn't realize it at the expected level. For example, sound recording technology, which included software. We had opportunities to have access to machines, software and so on, but the lecturer didn't show up for weeks. Another thing is, if he was present, he vaguely said some things that anyone could find on Google in two minutes. That is, they didn't really train us on how to use and pass through that example ourselves. That's one thing, the other thing, on the other hand, is during the practical classes of musical culture methodology, where the lecturer did everything in their power to follow certain popular trends in the use of popular media in teaching, which was positive.

Nemanja Eric: For example, during my schooling at a music high school, I had a subject that dealt with audio-visual technologies, but it wasn't explained well enough. I believe that today, it's not difficult to improve technology and, for example, create a studio at universities.

4.2 Findings in Market

What does the market for classical musicians look like?

Slobodanka Pajic: The market for classical musicians is very limited. Very limited. In the sense that they can only work in lower and primary and secondary music schools, in orchestras, and at the university, and I think that is very limited. Actually, I have the impression that the pedagogical profession is being heavily promoted and that it is somehow the only secure job. I think that the focus is more on pedagogical work for most of our musicians, and there is a small percentage who solely focus on concert activities.

Stevan Jovic: If I'm talking about composition as a profession, I think there are more opportunities. In Serbia, there is the possibility to write a piece without being associated with a project, and for a certain ensemble to perform that piece, thus promoting it. It is easier to organize a concert if you are a composer than if you are a concert pianist.

Neda Matejevic: I come from the region and I started my first job there where people were emigrating en masse, and at that time, due to emigration, I had the opportunity to get a job without a long wait.

Although the conditions at that time for employment were very complicated because contracts could only be temporary at that time, due to the ban on permanent employment.

Djordje Radevski: It seems that you have to combine with other things to make it sustainable because realistically, the fee you receive for a concert that you have been preparing for months will never be comparable to the work you have invested in preparing for that concert, and in Serbia, this is even more pronounced. The gap between the effort invested in preparation and the fee is extremely large. That is why it is necessary to simultaneously work as a teacher or orchestra musician.

Jovana Zivkovic: Opportunities are lacking due to the lack of music schools, simply because there is not enough interest from people.

My impression is that one of the reasons why I say no to music school is because a city like Niš, which has 300,000 people, has only one music school. I'm talking about official music schools. That music school has two singing teachers. Two singing teachers. When they come to their position, that position is occupied for the next 40-50 years, depending on how much a teacher is physically capable of working. Your options are either to create your own school or to work in those private schools that pay you based on a percentage.

Nemanja Eric: I mean, it depends on the instrument you play. So, basically, for guitarists, there are still opportunities, but for theorists, there are none, of course. In the next 20 years, there won't be any. For pianists, there are still opportunities. I mean, it depends on what you have graduated in.

How well is a paid job and is it stable? Elaborate

Slobodanka Pajic: It is stable if you work in a state institution such as a school, music high school, university, or philharmonic. Only focusing on performing concerts and making a living out of it is not possible in Serbia.

Stevan Jovic: The teaching profession in Serbia is decently paid, but its stability depends on political engagement.

Neda Matejevic: Honestly, these two concepts don't exist together in Serbia. Not from the perspective of music educators at school or from someone who only wants to work in an orchestra as an instrumentalist.

Djordje Radevski: I can give you an example of my mother who was a horn teacher. Every year, she didn't have a stable number of students and didn't even know if she could continue teaching horn at school due to a lack of students. It's a little better with piano, there are more children who want to learn. If you are in an orchestra or school, it is completely sustainable.

Jovana Zivkovic: Well, it's not, you're just constantly chasing projects to have students, and that's not a stable income at all.

Nemanja Eric: It is stable, but poorly paid.

Are there enough opportunities for music performance jobs (concert player, orchestra opportunities)? Elaborate

Slobodanka Pajic: I don't think it's enough to solely rely on conceptual work to make a living. As for employment, if it's in those state institutions I mentioned earlier, I think that's what's tolerable in our country.

Stevan Jovic: Generally speaking, in Serbia, it depends. We need more orchestras in Serbia, in more cities. We have orchestras in Nis, Belgrade, Novi Sad and Kragujevac, but other cities don't have professional orchestras. So developing orchestras in other cities, for example in Western or Eastern Serbia, would help. There are opportunities for performers, and I know that SOKOJ also provides financial assistance for young performers to hold concerts, but I think young performers can find places to perform.

Neda Matejevic: In Serbia, besides institutions that may offer jobs, the only possibility I see is forming individual or solo opportunities for performances, whether through social media or individual concerts in the region or worldwide. Aside from that, I think it's very difficult. So, either there's that institution or only - an initiative through certain media, social media.

Djordje Radevski: Unfortunately, there aren't enough opportunities for soloists. As I said, opportunities are limited and only people who are in that circle of those professors and conductors have those opportunities. So it's very difficult to get to them. Especially since we as a small city in the south are not connected to the scene in the north of the country.

Jovana Zivkovic: About the possibilities, I will only say that I finished my solo singing studies without one contact with an orchestra.

Nemanja Eric: I think there is work for instruments in the orchestra system, which means you can get employed, work as an honorary musician or be hired into an ensemble, and I believe this is possible, but again, you have to be the best, and there are certainly a small number of people who can actually get into that. But as for instruments that are not part of the orchestra system, I think there's nothing else but

pedagogy. Specifically, I don't know of any classical guitarist from Serbia who lives in Serbia and makes a living from performing.

Do you have an additional/freelance job in addition to a regular job?

Slobodanka Pajic: Yes, I do have private lessons.

Stevan Jovic: No. But I give private lessons (in Sofia, Bulgaria).

Neda Matejevic: In Serbia, I didn't have an additional job simply because my workload in school was over 100 percent due to a lack of staff. Although I wanted to, I couldn't work. But if I had the opportunity, I would definitely work an additional job.

Nemanja Eric: Yes, private practice is one of the things, and the other is production, arranging, composing.

If applicable: If you have your own business, what is the situation for government support, or cultural organization support for small businesses that are connected with education and music?

Slobodanka Pajic: No, the government doesn't get involved in that. One of our colleagues here in Nis has a private music school, but she formed and founded it from her own funds, so the state doesn't get involved at all, unfortunately.

Djordje Radevski: Personally, I always wrote a request to the orchestra. I had the benefit that my father worked in the orchestra, and I was invited a few times because of that. Did you have support from institutions, in terms of being a student at the time, did you have support from institutions for organizing that concert, for logistics, everything related to it? No, that goes completely separately. Also, individually, we all do promotion. You see a poster in front of the orchestra. That's all.

Jovana Zivkovic: There is no support from the city regarding that. You just have to take the initiative.

Nemanja Eric: Honestly, I haven't been interested in that.

What are the challenges do you believe classical musicians face in reaching their audience?

Slobodanka Pajic: In big cities, there is a well-maintained audience for classical music, while in smaller towns, the problem with the audience is more intense due to inadequate marketing. So, in big cities, it is absolutely covered by marketing.

While in smaller areas, it is always a problem to fill the hall.

Additional question: Do you think that bigger cities in Serbia where music schools (elementary and high schools) are present in a higher amount have an influence on creating an audience and global interest in classical music? - Absolutely yes!

Stevan Jovic: The Serbian audience is open to new works, especially if we talk about performing works by contemporary composers. There were also projects by composer Jug Markovic, who created mobile music stations throughout Novi Sad and Belgrade, where he traveled and played experimental music to introduce audiences to new works. That project was funded by the Republic of Serbia.

Neda Matejevic: I think it's difficult to promote classical music if it has to go through institutions and if it requires approval from official institutions. In my opinion, there is a problem of ignorance and lack of expertise in the field of promotion. But if we put this aside, I think that finances are the main problem for every classical performer. And in that sense of promotion, to finance their own promotion through the media, etc. The

third thing is that awareness of culture is declining. It is constantly decreasing, and the audience is less interested in classical music in particular.

Djordje Radevski: Well, the audience in Serbia is very limited. So, there are very few educated people who respect it and find inspiration in it to even go to a concert. Not to mention that there are not enough of them, so that doesn't help the whole situation.

One thing is that we are a country that does not have classical music as its origin, so to speak. We have adopted it from the West. Do you think that because of that history and the whole development, regarding general education of people, does that have any influence? Yes, especially early education in schools, which directly results from teachers who have had the same education. Simply put, music is different in Serbia.

Jovana Zivkovic: The venue is one obstacle.

4.3 Findings in Classics meet future

What is the situation with media support in Serbia in your opinion(connected with classical musician performance)?

Slobodanka Pajic: I personally think it is not enough and that it is directed towards a limited, already cultivated audience.

Stevan Jovic: There are several programs on RTS that focus on classical music. There are a few programs, but they are again in time slots that are not prime time. So, if you are really interested, you can watch them. But if not, you will never even hear about them. So, no.

Neda Matejevic: Generally, I think that institutions that traditionally have good media support, such as the Belgrade Symphony Orchestra, whose concerts are always recorded, are the mainstream or maybe the only mainstream, along with Kolarac

Concert Hall. In other parts of Serbia, I'm not sure how things are regarding the media, but sometimes when there is a concert organized for the city day, there is media support in terms of announcements and promotion. But I think that's only because the municipality provides funding. Part of the media support goes to more popular music, part to jazz music, in my opinion, simply because they attract a larger audience. For me, the first association is RTS, which presents classical music.

Djordje Radevski: Yes, I have had appearances, for example a few days before the concert, where I present what is on the program, who the conductor is, etc. In that sense, there is media support. In terms of a bigger program dedicated solely to promoting classical music and musicians, that is still lacking here. Like Mezzo in France or Medici TV.

Jovana Zivkovic: What I can say is, this summer I had a situation, since I attended a number of concerts this year, one of which was by Anna Netrebko in Belgrade, as a guest. That concert was promoted quite well. However, two days later there was a performance by a famous violinist in Nis, at the Nis Fortress. Stefan Milenkovic, if I remember correctly. I haven't heard anything about him playing in Nis. And I try to keep up with concerts and events. So, it's selective, it depends. And what I saw for Ane Netrebko was not on some...I know what to follow and which people follow and publish these things. I follow Ticket.rs directly, where they announce who is coming and that's how I get informed. I think there is a lack of proper promotion and that is one of the reasons why if a certain venue is not filled, it is solely because it was not properly promoted.

**Is classical music/or being a classical musician (career)
recommended/supported through media (for example in the same way as the IT
industry is promoted)?**

Slobodanka Pajic: I think that the promotion of classical music is very small. For example, we do promotions for our faculty before entrance exams, we go to nearby

cities, from which most of our future students come, and there we do promotions to attract them to our faculty. But certainly not to the extent that the IT sector is interesting.

Stevan Jovic: No, it's not.

Neda Matejevic: During my studies (2009), there was no direct media support, not even visits to music schools, although it would make sense for promotion. I think at that time and still today, in traditional fashion, there were only info days where you could go to the faculty and that was it. Now, as far as I know, they are not promoted through the media. And now everything comes down to, when it comes to the Academy of Arts, there are info days where you go at a certain time and inform yourself.

Djordje Radevski: I have never seen it personally. Because the percentage of those studying music and art is incomparably smaller compared to other things like IT or economics.

Jovana Zivkovic: Let's be clear, the only career that is promoted is IT because it brings in a lot of money and that has been extremely popular in recent years. I have never seen such a post promoting enrollment in a faculty.

Nemanja Eric: It seems to me that all institutions now use social media and that there is some promotion. I mean, I have seen that our faculty where we studied even goes to high schools in Serbia and promotes the faculty, but I don't think they promote it to create awareness among students about how many students they may need, so they do it.

Do you think that streaming platforms can be a better place for classical musicians to develop? How?

Slobodanka Pajic: Yes, of course. Have you tried it? No. I mean, I have some recordings on YouTube, but I haven't tried it.

Stevan Jovic: Yes, it is possible. Now, I am not familiar with the process for uploading your compositions and what kind of contract you need to make with a streaming platform, but it is possible, certainly. For a composer or performer, of course. The important thing, again, is that streaming platforms allow your music and performances to reach every person on the planet. The only thing that matters is how you promote it to reach more people. So marketing plays a crucial role in this.

Neda Matejevic: I think that using streaming platforms requires specific knowledge or experience in how to pitch your story to millions of people where there are similar individuals. But for Serbia, and individual performers, I think that streaming platforms might be, unfortunately, the only gateway to promote themselves to the world. But what all of them definitely lack compared to those who do this abroad is some kind of serious training on how to do it and being informed about it.

Djordje Radevski: I think it's great for promoting and presenting concerts you will have in the future.

Jovana Zivkovic: You can do it through certain types of podcasts. For example, on platforms like Spotify, there are certain podcast options where, as an artist, you have the option to choose that type of podcast and listen to people who will talk about these issues, about future concerts, about certain topics that are important to you as a classical musician. So, I think there is great potential there for you as a classical musician to establish connections and develop some kind of business to get in touch with people who will later be important for your career.

Nemanja Eric: Absolutely. Social media can be a great ally to every artist if used correctly. I was against it for a long time and didn't want to open an Instagram account, etc. But it is very important to have it if you want to play and pursue it as a career.

In your opinion, is there enough investment in culture and cultural institutions (opera houses, concert houses etc.) from the government?

Slobodanka Pajic: A very small percentage of the government budget is allocated for culture. That is for certain. For example, Niš still does not have an opera building. We have only had some concert performances of opera here in Niš, but I think that this city, in terms of talent, has potential. It has a symphony orchestra, many solo singers, and actors, so it would be fantastic if a proper opera house were to be built, which would crown it all. This would also create many job opportunities, which would be very important for the young population who have chosen to pursue this.

Additional question: In your opinion, why is so little invested in the cultural sector? Well, unfortunately, another type of music is promoted much more, both in the media and, unfortunately, students are heavily influenced by this, in my opinion, bad music. That is not something that I am personally fond of, but it has a great influence on them and their formation of musical taste, above all.

Stevan Jovic: Well, no, I think that Serbia is one of the few countries in Europe that does not have an opera house, so I think that speaks for itself.

Neda Matejevic: Specifically, in the region where I have worked and studied, starting with Subotica where I worked, there is indeed an initiative to restore or allocate a specific space for musicians to perform, and plans have been made, but they have never been completed. And now, I don't know who is to blame for that, but there was support from the municipality, at least at some point. Now, as for why it has never been fully completed or why it always exceeds the deadlines, I cannot go into that. It's probably politics. Now, as for Novi Sad, I do know that certain parts of the culture are financed, but as far as I understand, it is financed by European funds, not specifically by

the government. When Novi Sad became the European Capital of Culture, I think everything was financed by independent investors, not so much by the state itself.

Djordje Radevski: It has been improving recently, especially in the north. In Novi Sad, a new concert hall has been built. It's all in bigger cities, but overall, I think there is not enough investment.

Jovana Zivkovic: I think that investments in culture are much more based on European Union projects. I think that European Union projects have many initiatives that support Serbian institutions, not necessarily in terms of construction or anything like that, but in terms of organizing certain events. Currently, last year, in the fall of 2023, the Niš National Theater is being renovated and they are finally building a second stage, a smaller one. That is the only thing that I have heard has been renovated.

Nemanja Eric: I remember the Belgrade Philharmonic, which I think is great and they play wonderfully, with serious musicians and artists. Recently, at one of their concerts, their conductor actually mentioned how little is invested and how low the salaries of those people who work and perform are. So, I believe these people and I don't think it's irrelevant at all. Especially because this public address at the concert was shared by many people, including established musicians and composers. So, that tells me that not enough is being invested. I think there could be much, much more, especially when it comes to opening music houses and such. I mean, Belgrade, as the capital, doesn't have a concert hall or an opera house.

Could more investment have an economic impact, what is your opinion about it?

Stevan Jovic: When we were in high school, we went to watch opera in Sofia and I remember there were buses and buses of tourists in front of the opera house. So, first, the city attracts tourists and these tourists need to eat something, some of them will make an extra night or take a walk around the city, so the tourism industry develops too,

and of course the opera house improves the financial situation because of the large number of visitors from neighboring countries.

So, if an opera house were to be opened in Belgrade, for example, why would we go to Sofia, our neighboring country which is quite close, 130 km from Niš, when we can do the same plan and program, when we can invest in our own country. And by having a good program, the opera house would definitely attract visitors from Romania, Bulgaria, and Hungary.

So, it is important for an opera house to bring in some big names in order to promote itself and attract more tourists, as well as its own citizens.

Neda Matejevic: The short answer is yes. It is more appealing for the audience to go to a space that is specifically built for a certain purpose, whether it is for opera or others, that is acoustically designed and organized well. The long answer is that support and a certain organization and leadership are needed, either through an institution or by employing educated people capable of carrying out the organization, from management to promotion, to hiring people in these institutions, and so on. So, it is also a complex process that unfortunately, I think, is dying out in all institutions in Serbia.

Djordje Radevski: Well, poorly. I don't know why, but there is no audience, first of all.

Jovana Zivkovic: Of course, someone said long ago, I don't remember if it was Aristotle, that the type of music a country has reflects the state. And it is really like that. In terms of investing in the arts, it speaks a lot about the state, the economic status. If a country is developed and wants to develop, it aims for the people to progress as well. Music has many benefits that it gives and simply motivates and inspires people to become better. In our case, art is mostly just an initiative.

5. Discussion and conclusion

In the previous chapter, certain findings from my interviewees were presented with the aim of answering all questions related to education, market, and classics meet future. This was done to present the market for a graduated classical music musician, and what opportunities follow them after finishing their education. I will compare personal findings with those of the interviewees. With that, I will draw a comparison and give a conclusion on what needs to be done to achieve better results after graduation in the context of work and staying in the music industry of classical music.

During the interview, I came across interesting statements that, in addition to the lack of investment in culture, and lack of information on the part of graduated musicians themselves about their rights. During the interview with Neda Matejević, a graduate music pedagogue and theorist, I came to the knowledge that "...mostly graduates in music are not familiar with the legal regulations and are not aware of their rights..."(Personal communication, 2024). Namely, this would represent an excellent starting position for seeing and understanding the work that graduate students should be engaged in. When I look at it from a personal perspective as a graduated musician from Serbia, I cannot say that I am completely sure what my rights are. This primarily refers to who can do pedagogical work in music institutions. Neda Matejević stated that "according to the law, persons who completed the instrumental department and primarily prepared for performance will have equal advantages for pedagogical positions" (Personal communication, 2024).

Pedagogical positions in this context refer to the teaching of group subjects, for example harmony, solfeggio, counterpoint, music theory, or if we are talking specifically about primary schools - music education. As a result, people who have been educated and systematically oriented towards a vocation for teaching are at a loss and have a lack of job opportunities. At the Music Academies, there are no special majors in performance where a student can choose only a pedagogical discipline or only a performance (Nemanja Eric, personal communication, 2024). Therefore, there is an accumulation of

graduated musicians and ignorance of the rights for the job that you are preparing for during the long schooling. In addition, the quality of pedagogical discipline by musicians who did not have subjects of pedagogy or didactics is called into question. According to Nemanja Erica, "during my four years of study, I had no contact with methodology" (Personal communication, 2024). Therefore, the training of future talents and students is called into question. The whole process in music can be seen as a chain reaction, where if one part is wrong, the final result cannot be reached. This principle can of course be applied to different structures both in education and beyond.

The very lack of a market also stems from declining or, in some schools, the cancellation of music education classes, where the educational staff is left without a huge branch of the market (Danka Pajic, personal communication, 2024). By reducing the option and contact with music that ennobles society (Jovana Zivkovic, personal communication, 2024), there is a decrease in interest, investment, and performing music (classical music). Therefore, this can disrupt the entire structure and foundation related to the introduction of young students to the sphere of classical music, performance, and composition. If I compare it with my personal experience, the presence of music education in primary school as well as the recruitment by the elementary music school professor led me in the direction of classical music. This type of classical music promotion is still present and aims to display classical music as something interesting to study. (Slobodanka Pajic, personal communication, 2024). But in some situations, having an interest in classical music is more related to the self-initiative of students.

Furthermore, the studies promotion at the Faculties of Music Arts has not been promoted to that extent, as I have already mentioned and in which my colleagues and the professor agreed. According to Neda Matejevic, you have to be self-informed, to know where to go and what to visit (Personal Communication, 2024). According to her, it all brings you down to one "open day" that the faculties offer in order for students to meet the study program better (Personal Communication, 2024). This is specifically related to the Academy of Music in Novi Sad, while, on the other hand, the Faculty of

Music in Nis, offers preparation for entrance exams, but unfortunately, the promotion of valuable opportunities for students are not promoted enough. Although we live in a system where the promotion of everything is ultra-popularized, where we have too much information and reviews about everything there is not enough media space for the institutions that exist for students and to nurture the existence of classical music in one country. This raises the question, is classical music losing its importance? The possibility of improvement exists by improving the promotion of studies as well as the promotion of the profession as such.

According to the opinion of all interviewees, it is of crucial importance to have adequate conditions during studies, as this results in a greater desire for advancement and improvement. According to the answers of the piano professor at the Faculty of Music in Nis, I found that any type of additional training, both for the teaching staff and for the students, is not guaranteed (Personal communication, 2024).

Furthermore, there are no funds allocated to one faculty in order to contribute training for professional staff and students. If there is any additional training, for example, master classes held by well-known names from the domestic as well as foreign music scene, all costs are covered by students or professors.

According to pianist Djordje Radevski, attending masterclasses, and networking with other colleagues is of indescribable importance for a student's future career. He made a comparison with the same study program at the Royal Music Academy in London, where he stated: "At the academy in London, there is a whole team of people who deal with informing students about masterclasses, competitions, concerts, while all of this does not exist to such an extent in Serbia" (Personal Communication, 2024).

As it was mentioned, presence and networking in the music business are very important, although networking is mostly associated with popular music. If you want to continue your career in music performance, it is necessary to be present at such events, where you will show your talent, create contacts, and establish future projects. One of the positive sides of the training was mentioned by the composer Stevan Jovic, who during his bachelor's studies, after attending a lecture by visiting professor/composer

Claudia Montero, winner of several Latin Grammy Awards, decided to continue in the direction of composition in classical music. This is just one example of how a small opportunity can affect the course of a student's career.

Regarding the criticisms, I have come across mainly from music performers in interviews. It was mostly related to the difficulties of organizing independent concerts. By this, I mean financing, creating concerts, and having a proper venue for such events. According to Slobodanka Pajic and Djordje Radevski, two professional pianists, if you want to organize a concert you have two options: to contact the orchestra personally, which is one of the easiest ways to organize, and the other way is to independently - seek sponsors, or to finance independently (Personal communication, 2024).

According to Slobodanka Pajic, who has been devoting a part of her career to concert performing, this kind of challenge discourages and discourages performing in classical music (Personal communication, 2024).

Moreover, in their experiences, the possibility of reaching the audience is very low, primarily due to "the absence of a nurtured audience" (Slobodanka Pajic, personal communication, 2024). The nurtured audience in this context turns to the audience's interest in classical music. As mentioned, if one part of the system is weak, there is a possibility of non-functioning of other elements. If the lesson fund for music education in elementary schools, which is mandatory for all students, is being systematically reduced, how can we expect to create and enhance the audience's awareness of classical music? This opens up an important area in the creation of an audience for classical music, that comes from early music education and the influence of culture on them.

One of the elements that would contribute to the improvement and development of classical music, and furthermore, give better chances for market development is the promotion of classical music.

According to Slobodanka Pajic's insights, some other types of music are currently being popularized, and with that, the interest in classical music is decreasing (Personal

Communication, 2024). Although some news from classical music has been covered more by the media, such as the performances of the Belgrade Philharmonic (Neda Matejevic, personal communication, 2024), it is still not enough to create a future audience.

Furthermore, from the example of two professional pianists, organizing independent concerts and performing is not sufficiently supported financially. In recent years competitions have been created by SOKOJ (Organization of Music Authors of Serbia) to improve this situation. This organization has competitions on an annual level that support local authors, local performers, the organization of musical events, and many activities that are connected with local creativity (Sokoj, 2024). Here, the performance of local authors and performance by local instrumentalists is supported, which improves the conditions of a performer, as well as the classical music scene of local composers, and performers. Although this type of competition is intended not only for classical music, it represents a good example of investment and creates opportunities and stimulation for young authors and performers.

One of the examples of an underdeveloped market is, first of all, the lack of institutions that serve both for employment opportunities and for the education of future professionals.

According to this topic, most of the respondents agreed that the lack of institutions, as well as equipment, has a great impact on the students' desire to pursue their careers in the chosen field.

In addition, many respondents believe that investing in institutions and starting new programs, for example, sound design, music production, jazz department, and equipping the same for new study programs would create positive changes (Nemanja Eric, Slobodanka Pajic, Stevan Jovic, Jovana Zivkovic, personal communication, 2024). As it was mentioned in previous chapters, it is very important to keep up with the new technologies and current attractive offers and create new programs that would attract not only students from their home country but also international students. With that, the

programs would become more accredited and have a greater impact on the development of the musical market.

Among the interesting data, it discussed topics related to streaming platforms as a form of promotion and audience creation . Moreover, all respondents believe that streaming services are a big plus in career promotion, but at the same time, none of the respondents actively engage in this type of promotion.

Although they are aware of the success that can be achieved, both through the streaming industry and through social networks, none of the interviewees spoke excessively about why they do not focus on this type of promotion in their careers. The only comment I had was from Nemanja Eric, who, in addition to his pedagogic profession, is privately involved in producing and composing (Personal Communication, 2024). He confirmed how much these types of services contribute to career development, audience creation, and easier reaching of the same audience (Personal Communication, 2024). Although we are aware of the impact of social media and streaming services today, perhaps information about their use would be necessary, for example through a course during studies, or just a lecture on self-promotion and the impact of streaming on promoting. Therefore, classical music performers, to create a better market for themselves, would have a greater awareness of their career and how to manage it.

5.1 Conclusion

This research aims to contribute to a better development of the market in Serbia, and above all to use similar principles of market development as an example that can be implemented in another country where a similar problem exists. It primarily brings down to the presentation and research of three major branches that are essential for creating a stable market for every graduated classical music musician. Through the education section, the music education system of Serbia from its very beginnings is presented. Moreover, one could understand the structure of an educational system in classical

music, and create an impression of how the educational system is shaping and taking care of prospective musicians.

Chapter related to the market for classical musicians showed systematic deficiencies in culture, investment, orchestra position, independent performance, as well as pedagogical commitment. Furthermore, it shows the importance of investing in culture and institutions.

The third chapter was related to the present day as well as the near future, primarily related to the promotion, and media presence of classical music and how it has an impact on shaping and nurturing the audience, which is indispensable for the sustainability of the market.

The entire research is based on theories that are specifically related to investment, such as in education - personal investment, financial investment, for the sake of creating a more professional staff, a safer market, better institutions, and more prominent opportunities for a classical music graduate.

Although the work came from a personal desire for change, I believe that the insights of the interviewed professionals from different fields and educational institutions contributed to understanding the problem, potential solutions, and changes.

The graduated musicians in Serbia and the music market research, will remain as an open question for further research. One of the main reasons is the collection of data from other professionals in similar fields, and therefore the development of this problem to the most promising solutions and methods. If we combine it with new technologies and follow the development of new technologies by creating a new version and new sector of neo-classical music. This sector will rely on the classical music frameworks and its foundation and will retain classical elements such as performances, concerts, and orchestral activities. Moreover, at the same time adding new technology elements it will create a better version of the classical music we know today and would attract a new audience, create interest in classical music, and become something exciting to do and investigate.

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Appendices

First appendices include approval of SIKT for conduction interview and storage the interviewees data. The approval is attached below.

12/05/2024, 11:45

Meldeskjema for behandling av personopplysninger



Assessment of processing of personal data

| Reference number | Assessment type | Date |
|------------------|-----------------|------------|
| 902335 | Standard | 02.04.2024 |

Title

Market for classical musician in Serbia after education

Institution responsible for the project

Universitetet i Agder / Fakultet for kunsthøgskolen / Institutt for rytmisk musikk

Project leader

Tor Dybo

Student

Ana Tomic Nikolic

Project period

18.03.2024 - 22.07.2024

Categories of personal data

General

Legal basis

Consent (General Data Protection Regulation art. 6 nr. 1 a)

The processing of personal data is lawful, so long as it is carried out as stated in the notification form. The legal basis is valid until 22.07.2024.

[Notification Form](#)

Comment

ABOUT OUR ASSESSMENT

Data Protection Services has an agreement with the institution where you are a student or researcher. As part of this agreement, we provide guidance so that the processing of personal data in your project is lawful and complies with data protection legislation. We have now assessed that you have a legal basis to process the personal data.

SHARE THE PROJECT WITH THE PROJECT LEADER

Please share the Notification Form with the project leader. Choose "Share" on the project's page on minforskning.sikt.no. If the project leader does not accept the invitation within one week, you will have to send a new invitation.

PUBLISHING PERSONAL DATA - CONSENT

If the data subjects can be recognised in publications (directly or indirectly), they must be informed about this and give their consent.

FOLLOW YOUR INSTITUTION'S GUIDELINES

You must store, send and secure the collected data in accordance with your institution's guidelines. This means that you must use data processors that your institution has an agreement with (i.e. cloud storage provider, online survey tool, or video conferencing platform).

Our assessment presupposes that the project will meet the requirements of accuracy (Article 5(1)(d)), integrity and confidentiality (Article 5(1)(f)) and security (Article 32) when processing personal data.

NOTIFY CHANGES

If you intend to make changes to the processing of personal data in this project, it may be necessary to notify us. This is done by updating the information registered in the Notification Form and sending it in. On our website we explain which changes must be notified. Wait until you receive a reply from us before you carry out the changes: <https://sikt.no/en/notify-changes-notification-form>

FOLLOW-UP OF THE PROJECT

We will follow up at the planned end date to determine whether the processing of personal data has been concluded. In long duration projects, we will follow up every other year.

Good luck with the project!

<https://meldeskjema.sikt.no/65e496ae-2902-4028-80d3-9b1b0f953ae/vurdering>

1/2

The second appendices include an interviews questionnaire.

Introduction

1. Name and Last name? (Maybe age?)
2. What type of education? Level? Instrument?
3. How did you decide to study music and why?
4. When did you start working?
5. What was the first job (and all after it)?
6. Where do you/ did you work?

Education

1. How do you see the current situation for graduated classical music musicians?
2. In your opinion, what are the advantages and disadvantages of studying in Serbia?
3. If applicable: In your opinion was the position for classical musicians better before or today? Why?
4. How do institutions help develop more qualified musicians (prepare for work)?
5. If you were studying at different institutions, can you compare and elaborate?
6. If you were studying in a different system (country, e.g. Yugoslavia), please elaborate on the differences.
7. How do you see the current situation of the classical musician position?
8. What improvements do you think are good/necessary for impacting a better status for the market after education (e.g. Improvements at Universities or earlier)?
9. In your opinion, is music education(university) acknowledged enough in comparison with other educational institutions? Elaborate.
10. Are there enough offers from educational institutions for training, additional courses, etc. (both for students and professors)?
11. Are there some related topics, or subjects that in your opinion are lacking during undergraduate and postgraduate education? What are they? Elaborate
12. During your studies did you have good conditions for studying (instruments, rooms, equipment)?
13. How will improvement in making better conditions (better conditions at Music academy) change/if will change student path?
14. In your opinion, is there enough financial support for music institutions from the government?
15. Has the curriculum in universities improved/changed during that time?
16. If applicable: How are educational institutions going within technology? Are there opportunities for new technologies (e.g.music productions in high music schools/universities etc.)?

Market

1. Was your first job connected with your studies?
2. In your opinion, are there enough opportunities for work in Serbia?
3. How well is a paid job and is it stable? Elaborate
4. What are the opportunities for classical musicians after education?
5. Are there enough opportunities for music performance jobs (concert player, orchestra opportunities)? Elaborate
6. Do you have an additional/freelance job in addition to a regular job?
7. Do you have a business (private school, private classes, etc.)?
8. If applicable: If you have your own business, what is the situation for government support, or cultural organization support for small businesses that are connected with education and music?
9. If applicable: Do you conduct concerts, and how easy is it to organize a concert? What about institutional support?
10. What are the challenges do you believe classical musicians face in reaching their audience?
11. Is there a region where classical music is better accepted or more popular? Elaborate
12. In your opinion, what does the market for classical musicians look like?

Future

1. If applicable: Have you ever recorded music (classical or other type)?
2. Do you have a connection with the Serbian Music Author's Organization (SOKOJ)? What is your experience?
3. If applicable: Is it possible to support yourself with creating your music?
4. What is the situation with media support in Serbia in your opinion?
5. Is classical music/or being a classical musician (career) recommended/supported through media?
6. What is your opinion regarding streaming platforms?
7. Did you have any experience with it?
8. Do you think that streaming platforms can be a better place for classical musicians to develop? How?
9. If applicable: Are streaming services popular enough?
10. In your opinion, is there enough investment in culture and cultural institutions (opera houses, concert houses etc.) from the government?
11. Could more investment have an economic impact, what is your opinion about it?