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10. COMMUNICATIONAL ENTROPY IN THE PRESENT'S CRISIS – MEDIATION AND COMMUNITY ACTION THROUGH MUSIC MANAGEMENT

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Abstract: *Present day art phenomena that surround us from all media channels compel us, who have been educated as professional musicians, to find justifications for the sonic abuse that contemporary society is subjected to and to resuscitate, within this vitiated context, the art music meant to re-educate our people, restoring them to the conscience and value of their identity. Educating the public and bringing them closer to contemporary art is a task meant to be fulfilled by music institutions as well, since they should seek to investigate efficient methods of generating connecting bridges to the large masses by transforming music into a shared cultural commodity.*
Key words: *music, management, entrepreneurship, research, communication*

1. Introduction

Current technology provides us with an abundance of means for music dissemination (live concerts, radio, television, internet, etc.) but also forces us to study the peculiarities of the new communication tools in order to adapt artistic products to this type of revolutionized marketing. The age we live in is one of breathtaking speed, in which music has moved from distribution by empirical means to mechanical and electrical disks, radio, sound film, recorder tapes, transistor devices, stereo or mono minidiscs, TV, tape cassettes, CDs, internet, etc. Today's consumers are caught in a continuous sonic involvement due to this abundance – a fact which has caused them to become passive actors of the artistic act. We realize that contemporary audiences have reduced their ability to concentrate on quality stimuli and thus lost interest in professional performances. Current culture has become uniform, standardized, and lost the aesthetic-humanist content that individualized it in the past. We believe that the so-called ambient music has become an aggression that immunizes population by all possible sonic resources, starting from mobile phones ringtones to the background music in bus stops. Due to excessive broadcasting, audiences tend to retreat and prefer an intimate familial environment in order to listen to quality musical recordings.

We know from studies that have been done so far that music can be a real incentive, measuring its social dimension by the adhesion and empathy that is created between the public of concerts or of other collective events of the kind. It works on an unconscious level, being able to produce specific physiological and psychological effects: catharsis, euphoria, increased cognitive efficiency, etc. There are many music lovers who do not have an education in music, who enjoy concerts because they offer them a strong emotional state. However, we may often encounter people whose musical tastes are used in order to self-label,

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to communicate their own values and how they would like society to assess their attitudes.

In 1997 Steven Pinker, one of the most reputed experts of cognitive and linguistic science in Canada, held a conference at the Massachusetts Institute of Technology in which he explained why music is actually a pleasure search behaviour: "music presses the buttons of the linguistic capacity (...) of the auditory cortex, a system responsible for the emotional signals of the human voice (...) and for the motor control system, which infuses rhythm to the muscles when walking or dancing." (Pinker, 1997, pp. 511-528). In order to measure its psychological capacity, the same author demonstrates in the work *Language Instinct - how the mind creates language* that music exists and is consumed despite the fact that it is biologically useless, pointing out that it has no concrete purpose in fact; it does not prolong life and does not help in a better understanding of surrounding phenomena, as do for instance eyesight, language, or thinking. For example Pinker leads us to an understanding of the fact that music could disappear from the species without changing the course of life, all the more now, in contemporary times, when society is connected to an agitated and very concrete reality, which does not allow too many breaks for the relaxation of the soul.

Another psychologist, Dan Sperber, states that man's development of his cognitive ability to work with complex patterns goes back to primitive times and that music is actually an evolutionary parasite that exploited the functions of real communication. We continue to believe that music plays an important role in the "development of the species", both socially, as we have already argued, and medically. Music therapy, a field that uses art as a clinical instrument, managed to help improve and even cure serious diseases such as Alzheimer's, autism, post-traumatic stress disorders, dementia, stroke, dyslexia, pain management, stress, and anxiety, coma etc. For people with Down syndrome and autism, who suffer from abnormal neural and cognitive developments, music has proved to be particularly useful in communication and empathy. This type of ill persons very frequently happen to be very receptive to and even talented at music (neuroscientists explain this phenomenon by "double dissociation", that is, the existence of certain genes that influence extravertion and musicality).

Music is also an important part of child development, training their thinking for future social and cognitive activities. Certain analyses accomplished by sonic stimulants can predict possible language difficulties of children at a very early stage. Therefore, for this category of consumers, music acts in biological processes before the brain is mature, determining them to explore new perceptions before the mind is fully developed. In the mother-child relationship singing and the rocking-specific rhythmic movement have always replaced the foetal capacity to distinguish sensory information during the first months of life. Thus, between the two, connections are established through musical communication, offering the child a familiar contact that remains imprinted in the cerebral area. Listening to music activates almost all brain regions which, in addition to detection, process and systematise sound stimuli, submitting them to

a detailed analysis process (the pitch of the sound, tempo, timbre, etc.). The first structure stimulated by the musical activity is the one in the sub-cortex consisting of cochlear nuclei, cerebellum, and brainstem. Impulses are then sent through the auditory cortices to both sides of the brain, and, if the musical material happens to be familiar, they also reach our memory centre, the hippocampus, as well as some sections of the frontal lobe. If we get involved in musical activity, even if only to beat the rhythm of a song with our leg, other new circuits are activated: the chronometer of the cerebellum, the motor cortex behind the frontal lobe, the sensory cortex responsible for the tactile senses, the visual cortex if we need to read a score, the language centres if we need to remember the lyrics of a song, etc. This shows how much biological complexity music brings to the development of the species.

2. The public – physiologies in the construction of music preferences

In forming and maintaining musical preferences, factors that play an important role are personality, cognitive abilities, self-assessments, and social elements. Declaring these items involves marking one's personal identity and individuality. Our brain has a fantastic absorption capacity and the optimal period to consciously educate musical preferences is adolescence, when the speed of connections is maximal. It is desirable to distribute, at this stage, as many and diverse musical materials as possible in order to build and develop the neuronal "networks" of future listeners.

As we grow older neural circuits become less flexible, which means that it is increasingly difficult to incorporate and accept major novelties such as music or language systems. Post-maturement involves the simplification of synapses and removal of unnecessary neural links, so that a person who has not had contact with music until the age of 20 is incapable in neurological terms of developing the same level of understanding and appreciation as one who has been intensely and consistently educated from an early age: "in general, from eight to fourteen, the brain starts removing what is superfluous in the frontal lobes, the seat of higher thinking, of reason, planning, and impulse control. During this period, myelination begins to accelerate. Myelin is a fatty substance which covers the axons, accelerating synaptic transmission. The myelination of the entire brain generally ends at the age of twenty." Musical communication is usually infra-verbal, directly oriented to the listener who must decode its message, relive and recognize the musical language elaborated by the composer. Listening to music involves several processes of a neurological, physiological and psychological nature, which, when perceived as such, can improve the attributes of communication by anticipating the listener's needs:

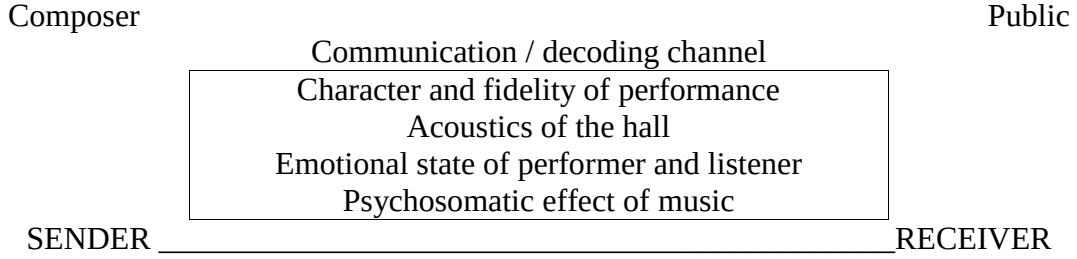
• The sensory reactions of the acoustic impact, which become established in the cortical area.

• Reception of sounds in the temporary lobes

• Perception of musical language in the right cerebral hemisphere (in a point symmetrical with that of the speech centres of the left one) by analyzing,

structuring and gaining awareness of technical and emotional issues to which to the listener's senses react.

We notice thus that in musical perception there are at least two types of messages, some decodable, ciphered in the musical notation, and other less obvious, related to the psychological impact. The extreme poles of musical communication are the composer and the audience. Conjunctural peculiarities related to the musical notation, the quality and the place of performance, and the emotional state of the listener are the instruments through which the message is transmitted between the two poles.



Communication, defined in a general sense, requires an exchange of information between two or more systems by which the receiver reflects the message of the sender. The theories built by communication science focus on the factors involved in the processes of transfer, in order to identify operational methods by which the message can be offered optimal conditions of dissemination. Musical communication is getting very close to the "psychological communication" model. From the perspective of this model, the activity in the system is in fact a network in which the pillars of distribution and reception are interdependent, both from an interspecific (within the relationship to the public) and an intraspecific (within musical subsystems) perspective. If we were to explain the quality of the musical message, we could state without reservations that the most consistent attribute in the communication with the public is the generation and preservation of emotions. It is one of the reasons for which music, in order to complement or intensify some reactions from consumers, is extensively exploited by film and advertising producers. Emotion is in fact the primary, spontaneous reaction which we experience following exposure to a stimulus, in this case a musical one. Although the phenomenon is quasi instinctive, it gives rise to an extremely varied and differentiated range of emotions: joy-sadness, admiration-contempt, sympathy-antipathy, satisfaction-dissatisfaction, etc.

The science of psychology states that emotive experiences are permanently bi-univocal and their refinement towards positive or negative extremes is guided by context (circumstances, motivation, complexity of the relationship to the triggering factor). There is also a set of secondary emotions which evolve as a continuation of the first instinct and can take different forms. For example, studies have shown that in the case of subjects whose primary impact was "fear", the secondary stage installed, in almost all cases, a sense of "adaptation" to the new straining circumstances. We may construe that this conduct of acceptance comes from man's survival instinct, but also from man's innate ability to learn and self-educate in order to meet new requirements:

"emotions are altogether findings of learning and education, like the reasons that maintain them; adults are dominated by social stimuli, patterns of conduct, language, interpersonal relationships." Affective learning is therefore a developed form of the secondary emotions, whose specificity is based on the mobility of feelings. People who educate their emotions will be in a permanent search for a certain kind of equilibrium, which will be achieved through motivation, that inner spring that feeds us and adjusts our existence. Music, by its structure, also resorts to empathising, urging the public to identify or intuit the composer's affective state in order to fuse with the one who generated the feeling. In this case we are talking about a complex process of perception, located on both the conscious and unconscious levels of the individual, an interrelation between the cognitive and affective sides. Empathic ability is considered to be closely related to artistic talent, to identifying and highlighting the creator's self.

3. Limitations of communication. New concepts and reluctant attitudes

Globalization and convergence of the multimedia and the telecommunication technology have transformed consumers from passive receivers of messages into active co-creators of the cultural context. Creative industries and musical entrepreneurship are actual concerns in the world, but they are currently not widely accepted in our country. Creative industries are a relatively new concern which has emerged in recent years as a response to the need for a self-sustaining culture. At international level there is a greater openness towards the absorption of entrepreneurship education in the fields of art, on the one hand for socio-political causes - as creative initiatives gain ground as solutions for re-educating the population and combating violence – and on the other hand for economic causes - since artistic skills are assessed as very useful in the development processes of various products.

Integrating cultural entrepreneurship in Romania faces difficulties related first of all to perception and the level of information; either because the relationship between art and the consumer market, namely the science of trading, seems frightening and unapproachable, or because such a system of creation, in which art is subject to the need of the general public, may confine and therefore devalue the cultural products proper. We will go on to highlight some aspects of historical importance in the music business, in order to prove that this trend is not new, as it has existed along with pure art for more than seven centuries. The term "entrepreneurship" appeared in the 14th century and was settled as a science in the economic environment. The concept was developed over time, mainly in the field of trade, involving actions of product representation and sale. Joseph Schumpeter, who was considered a genius of twentieth century economy, said: "In entrepreneurship there is an arrangement that we make in relationship to a particular type of behaviour that includes: initiative, organization, and reorganization of socio-economic mechanisms." (Schumpeter, 2004, p. 256).

The definition quoted is part of any creative system. A record of the debut of musical entrepreneurship is found around the year 1473, 20 years after the invention of Gutenberg's printing press, with the invention of the first machine made to edit musical scores. Thus, in 1501 in Venice, Ottaviano dei Petrucci brought out the first music collection, *Harmonice Musices Odhecaton*, which contained 96 edited works. These methods of writing rapidly entered places of worship, offering attractive opportunities for the use and storage of liturgical chants. In the early nineteenth century the industries of musical score producers had already taken shape and they were competing to become absolute economic powers. Their success was dethroned by the emergence of the phonograph and the marketing of tin and later waxed paper cylinders on which concerts were recorded. Contemporary music writing after the 1990s benefited by computer production, namely software for writing, listening, and learning music. The virtual environment currently holds a definite monopoly in the music business. For practitioners, its contribution consists in the liberation from the gross work of score copying, reduction of costs for the reproduction of composed pieces, reductions and instant transpositions of instruments and vocal lines, the possibility of distance musical education via video lectures, marketing of musical works, promotion of composers and performers, design and implementation of large-scale music events, etc.

We believe that the most important action undertaken by musical entrepreneurship after 1990 was to develop transportation and exchange networks of artistic products between nations, thus providing a valuable view of global multiculturalism. This developed a subset of promoters called "media researchers"[24] in the literature who exert a certain influence on the musicians they represent. It is assumed that artistic acts are affected by the intervention of the media, namely by articles and critical studies, consumption patterns of the population, etc., in the sense that the intention of not accepting the ambience in which a musician lives can be harmful to the promotion of their works. In other words, selling an exclusivist musical product to those who are not connoisseurs, in a raw form, without identifying a communication channel, may prove to be an unsuccessful action. The entrepreneurship of the past twenty years, known to the music industry as "creative industry", deals with the study of this intermediary medium, that is, with the way to connect specialist practitioners (producers) in an optimal manner with those who represent the potential public (consumers or customers). The Romantic era, which, as previously discussed, fuelled a system of entrepreneurship in the cultural area, delimited to an equal extent the need of art to formulate its own expressions and to preserve its authentic value, so that the feeling of the battle between creativity and trade still persists.

4. Conclusions

We are anchored in a permanently changing society, with a demanding public who require products to match. The new political-cultural strategies are

[24] John Corner, *Television in theory* in Sage Journals, http://mcs.sagepub.com/content/19/2/247.full.pdf+html

currently focused on everything that is reflected by reality, that is, the technological developments and the confrontation with other types of public. Culture can be a valuable source of innovative ideas that has the potential to recover the economy and to re-educate the society. No nation can exist without culture, without national identity. Regardless of the direction it is analyzed from, art must preserve clearly defined values and norms. Finding a method of "actively storing" the heritage, with its uniqueness, is a high priority concern of the contemporary age and an increasing concern when it comes to inclusion, society, economy, and community integration.

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