

Topic: Addiction.
An issue for orchestras?

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> Addiction. An issue for orchestras?

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Sandra Sinsch: Johanniskraut bis Joint

> From St John's wort to joints. Addiction
and prevention are rarely an issue at
conservatoires

While hard facts about the prevalence of substance abuse and addiction in musicians are hard to come by, it can fairly be assumed that such problems exist, just as in

other professions. Focusing on alcohol and beta-blockers, Spahn points out the frequent connection to stage fright and stress, advocating multi-modal therapies (cognitive, behavioural) and calling for the implementation of early prevention strategies. Musicians appear at risk due to specific professional and personal factors: anxiety, fostered by a high-pressure environment that demands constant perfection, vocational ailments such as repetitive strain injuries, or social conflicts with family members and isolation due to long working hours. As it seems to alleviate many of these symptoms, alcohol can become a drug of choice, especially given its easy availability. Yet among colleagues, Sinsch writes, these issues are rarely broached. Speaking to orchestra musicians about their experience, none wanted to be quoted by name, despite the fact that alcohol consumption in particular is fairly noticeable. By and large, it is seen as a part of social life, a means of relaxation and companionship, which may have its pitfalls, but is normally under control. The article by Mohrs looks in greater detail at the physiological effects of alcohol consumption in musicians. While there are no empirical studies, research on the neurological and sensomotoric processes of making music allow for general conjectures, i.e. that alcohol as a sedative and addictive substance is very likely to affect negatively concentration, precision, alertness and team play. In particular young musicians at the start of their career face strong mental pressure to succeed in auditions and to prove their ability among new colleagues. Beta-blockers can suppress physiological symptoms, which is helpful in the short term, but carries the risk of psychological dependency in the long run. Yet while possibly quite common, the topic is largely taboo and

stage fright and anxiety are only slowly being addressed by music academies as concerns for coaching and tuition. The Staatstheater Hannover has been among the first opera and concert houses to adopt a specific employment agreement regulating the consumption of addictive substances. It includes a ban of alcohol consumption during working hours and provides managers with directives for dealing with employees breaching the agreement or suffering from substance addiction, a combination of disciplinary and therapeutic measures. As Fallenstein points out, such legal agreements might be desirable in many organisations. While general legislation currently does not address substance consumption or abuse, both health and safety directives and the employer's fiduciary duty offer possibilities on a case-by-case basis. Music academies, too, are called on to address the issue as a preventative measure. Yet, as Sinsch deplores, few of them show much awareness of substance abuse. Some, like the Robert Schumann Academy at Düsseldorf, offer non-specific courses to deal with anxiety and stress, which may help to reduce risk factors for drug taking.

Key words: substance abuse, addiction, prevention, alcohol, beta-blockers, music medicine, music psychology

Klaus Siebenhaar/Vera Allmanritter:

Migranten und Kulturinstitutionen

> Migrants and cultural institutions.
Theory, research, praxis

Germany has long been a country of immigration, a fact that calls for successful models of co-existence and integration. It also poses specific challenges to cultural institutions. As often public institutions they have a mandate to contribute to social processes, while at the same time migrants represent potential new audiences for organisations whose relevance is increasingly questioned and subjected to economic considerations. The Centre for Audience Development (ZAD) at the Freie Universität Berlin has therefore begun a research initiative that aims, for the first time, to gain a general overview of migrant-centred activities among cultural organisations and to develop and evaluate concepts for successful target-specific approaches.

Key words: migration, cultural institutions, integration, audience development, ZAD

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