



LOST MUSIC



Co-funded by
the European Union

D2.2 Cross-borders creative and artistic Manifesto

1. Context

Classical music is a fundamental part of Europe's intangible cultural heritage, it is the sound and expression of a people's culture, struggles and ideals, it can give an insight into its character and history.

Classical music audiences (which we know belong to a particular target group of people - affluent, educated and for the most part quite adult), as well as many musicians, composers and conductors, are still very attached to tradition and believe that classical music should be performed to certain standards in line with its historical and cultural context.

Project partners believe that this paradigm must be broken. This common feeling has convinced the partners with their local orchestras to renew themselves further and become a true cultural vector through which they can communicate to/from local communities in an original, new, inclusive, transversal, solidarity-based way. This need was recognised by the Italian, Bulgarian and Spanish partners, who share a very strong bond with their recent and uncomfortable past: Forlì was the city of Benito Mussolini and is characterised by a specific rationalist architecture; Dimitrovgrad was built in 1947 by the communist regime; Alicante, on the other hand, was a city tragically linked to the Spanish Civil War, its bombing in 1938 was one of the deadliest and most disastrous air raids of the Civil War.

These three cities, identified as the Area of Interest in the project, are full of abandoned and lost places (buildings, gardens, factories, etc.) that today represent an uncomfortable cultural heritage that should be used in a new way to better understand the common European values of peace and democracy.

The project partners intend to use the common historical context, i.e. these lost places linked to an authoritarian past and totalitarian regimes, in which to perform classical music, bringing the public not only to rediscover these places, but to use them in a different way, in a spirit of cultural and social rebirth, transforming them into containers of art in which the public can be an integral part for their complete purposeful and democratic reuse.

2. The path to co-creative production

The overall project pursues the twofold objective of expanding the classical music audience by involving new and established audiences, especially the younger ones, by having them participate in concerts and activities related to the Lost places both live and digitally, using new technologies and digital platforms; the aim is to raise awareness among the public and new audiences about the contents and messages conveyed by classical music and its link with territories and communities.

- **Research**

Using the Lost places, which are linked to a specific historical and cultural context, it will be possible to reconstruct what classical music was like within that historical-social dimension, and thus involve the public by letting them know what kind of music was performed; an immersive experience both from an artistic and architectural point of view, in which the differences for each chosen area of interest emerge, given the three different historical contexts, albeit united by the drama of the regime.

- **Audience**

The project includes various activities aimed at implementing a new and especially young audience. The languages and workshops will be different precisely to intercept a new audience using original communication channels suitable for each target group involved. The various attractive activities will actively involve the public in the process of rediscovering the link between classical music, the historical past and the chosen locations. The composers will take into account the contributions of the audience in the process of musical co-creation.

The activities will first be defined through a targeted strategy that will include a series of non-formal learning activities and participative workshops - to be carried out in conjunction with the art residencies - through which local communities will have the opportunity to actively participate in the process of artistic co-creation, thus becoming an integral part of cultural and creative development.

- **Music and composition**

It is in historical memory that we can draw inspiration for a purposeful development of the present and how we would like our future to look. It is from the Lost places that the winners of the Composers' Competition, launched and created especially for this project, will find their first inspiration for new musical compositions. It is in those abandoned and obsolete places belonging to a dark and dramatic historical period that the composers will seek new inspiration for the creation of an original work, which can contain the common European values of democracy and peace, also in these places that, left abandoned, now find new light and new life in a project of cultural and social revitalisation. The composers will be inspired by the places but also by all those who will relive these places, in ways and activities that will involve them in different ways and that they themselves will experience and communicate with different feelings and languages.

- **Music and transnationality**

At the heart of the project, transnational creative cooperation between the partners - coordinated by Forli Musica, the project coordinator - will lead to the co-creation and cross-

border dissemination of a new classical music composition with a European connotation. The transnational co-creative networks (composed of musicians and composers/composers) will organise a programme of cross-border artistic residencies to be realised in each area of interest. The artistic residencies will be open and inclusive creative spaces. Their primary objective will be to create, at all stages, a bridge between international artists and local communities. As part of the itinerant residency programme, international musicians and composers will be engaged in various activities to be carried out within the spaces of the identified localities - with a special focus on the places and architecture of discordant and lost cultural heritage; activities will include city tours, tours, multidisciplinary workshops, meetings and informal debates during which each local community will have the opportunity to meet the artists and personalities involved.

The synthesis of the project's meeting and spirit of community cohesion is also the creation of a cross-border and transnational orchestra of musicians from all the countries involved, who will meet and work together making music, and performing the new musical works written by the composers, in a shared and inclusive dialogue using the universal artistic language par excellence, which is music. The concerts will be open to all citizenships, who will be able to enjoy the performances brought to the Lost places, places that will return to a revitalisation and new use in a second cultural, community and democratic life.

- **The artistic residencies**

During the artistic residencies, the three selected composers will visit places in the partners' respective territories in order to take inspiration from the context, the places themselves, their history and how they have been transformed over time to the present day, so that they can work on the new composition. Various guided tours will be organised for the public (these divided according to age target) in the selected lost places, thanks to a network of partners in the area (such as the Italian partner of 'Spazi Indecisi'), with the aim of implementing interventions to enhance abandoned places, triggering light and temporary urban regeneration processes through cultural devices that range and hybridise different contemporary languages. These cultural activities transform abandoned places, previously explored, documented and catalogued, into a field of investigation and research for artists and citizens, linking past, present and future and producing a contemporary reflection that only the arts (in their broadest sense) can generate. In the search for change, seizing the opportunities it generates and is generated in the territory, in an ongoing process.

The visits on the one hand, the workshops on the other, are all activities that make it easier for citizens to understand what the selected composers will later write down in music, so as to better understand the context in which the composers drew their inspiration.

The lost places will be containers for cultural activities, related to music, history and urban regeneration, as well as a process of analysing the places themselves in terms of, for example, acoustic monitoring, rehearsals and concerts, using pre-existing elements of these places that can enhance and include the language of music, while at the same time using music as a tool for enhancing the lost places. All in close synergy with the constant participation of the community.

Special attention is also paid to workshops, research and conferences on the artistic and musical production in the historical context of when the Lost places were born, with historical and musicological research activities, in order to understand their cultural past and then to remember and regenerate it in a new contemporary culture, creating an artistic bridge between past, present and future.

- **Communication**

The project is supported by a virtuous network that can communicate the various contents of the project and the values it conveys through a modern strategy that is adept at using the new digital media and platforms with the help of figures dedicated to social media management, such as influencers and bloggers, figures that will be central in intercepting and involving the younger public in particular, expanding the target audience of classical music and creating a new one on the younger generations that will be our future for an active citizenship and participation in the cultural and social life of our community.

Version: April 2023 to be updated at the end of the project with an assessment of the activities



LOST MUSIC



Co-funded by
the European Union

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.