



LOST MUSIC

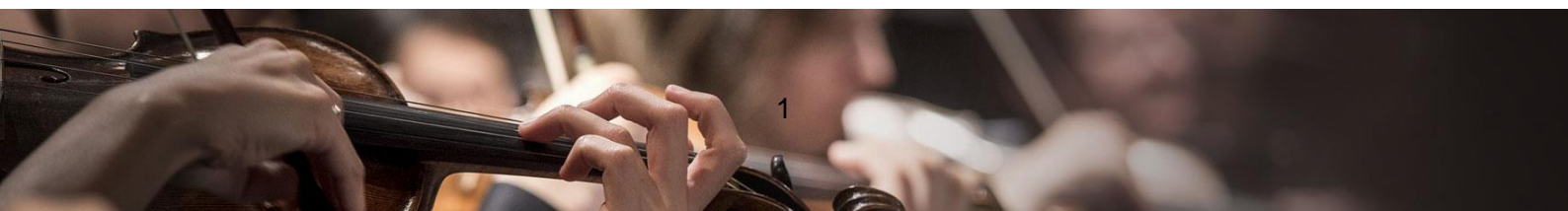


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D3.1 Audience engagement and development strategy

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INTRODUCTION

Definition of audience engagement and development

Audience engagement and development refers to the activities and strategies that all project partners will use to attract, retain, and deepen the relationships with their audience members. It involves creating opportunities for audiences to connect with the music and musicians, to participate in performances and events, and to develop a sense of ownership and investment in the project's mission and activities. Next to that, it will encompass efforts to diversify and expand the audience base by reaching out to new communities and demographics, and by creating programs and experiences that are relevant and accessible to a wide range of people. Ultimately, it aims to build a strong and sustainable audience for classical music that is passionate about the art form and invested in its future.

Importance of audience engagement and development in classical music

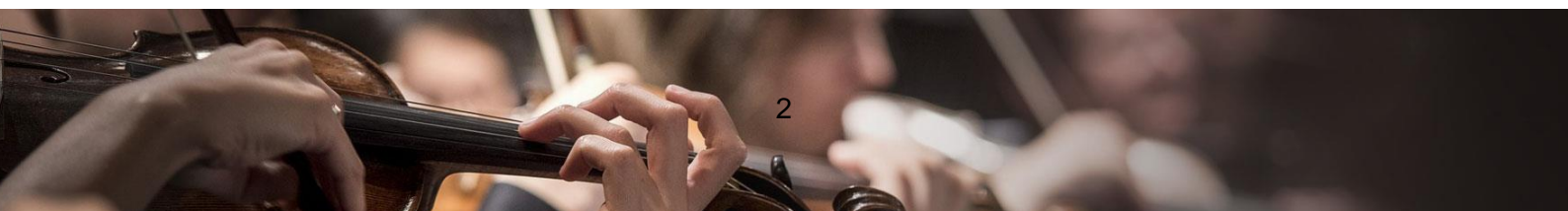
Ensuring the sustainability of the art form: Without an engaged and growing audience, classical music organizations cannot survive. Audience engagement and development strategies help to build and maintain a strong and dedicated audience base that will support the organization's mission and activities over the long term.

Promoting accessibility and inclusivity: Many people perceive classical music as elitist and inaccessible. Audience engagement and development efforts can help to break down these barriers and make classical music more accessible and welcoming to a broader range of people.

Fostering a sense of community: By engaging with their audience members, classical music organizations can create a sense of community and belonging among their supporters. This can help to build a loyal and passionate following that will advocate for the organization and its activities.

Encouraging creativity and innovation: Audience engagement and development strategies can also help classical music organizations to experiment with new programming and experiences that can attract new audiences and keep existing ones engaged. This can help to drive creativity and innovation within the field.

Contributing to the broader cultural landscape: Classical music organizations have an important role to play in contributing to the broader cultural landscape of their communities. By engaging with their audience members and reaching out to new audiences, they can help to foster a love of music and a deeper appreciation for the arts in general.



CHALLENGES IN AUDIENCE ENGAGEMENT AND DEVELOPMENT

Decline in classical music audiences

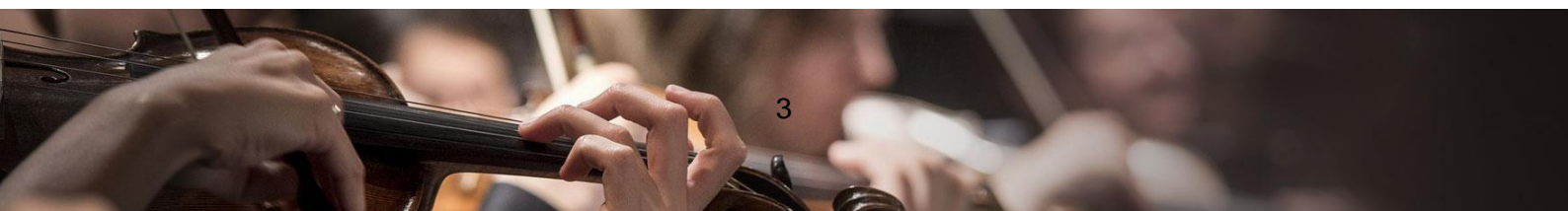
Classical music has a long and rich history, but in recent years, there has been a decline in its audiences. There are several reasons for this trend, including changes in **musical tastes**, the rise of **other forms of entertainment**, and **demographic shifts**.

In today's society, there is a much wider variety of musical genres and styles available to people than ever before, and this has led to a **fragmentation of the music market**. Many people now prefer more contemporary and popular forms of music, such as pop, rock, hip hop, and electronic dance music, which are more accessible, easier to consume, and often more culturally relevant.

Another factor that has contributed to the decline in classical music audiences is the rise of other forms of entertainment. **The digital age** has brought with it an abundance of entertainment options, from streaming video services to video games to social media. **These alternative forms of entertainment have drawn attention and time away from classical music performances, which require more active engagement and attention from the audience.**

Demographic shifts also play a role in the decline of classical music audiences. In recent years, the classical music **audience** has become **increasingly older**, with fewer young people attending concerts or pursuing classical music education. As the baby boomer generation ages and the younger generation becomes more diverse, the **classical music** industry will **need to adapt** to appeal to a wider range of ages and cultural backgrounds.

To reverse this trend, classical music organizations need to **innovate and adapt**, finding new ways to **make classical music more accessible, relevant, and engaging for a wider audience.**



Perceptions of classical music as elitist and inaccessible

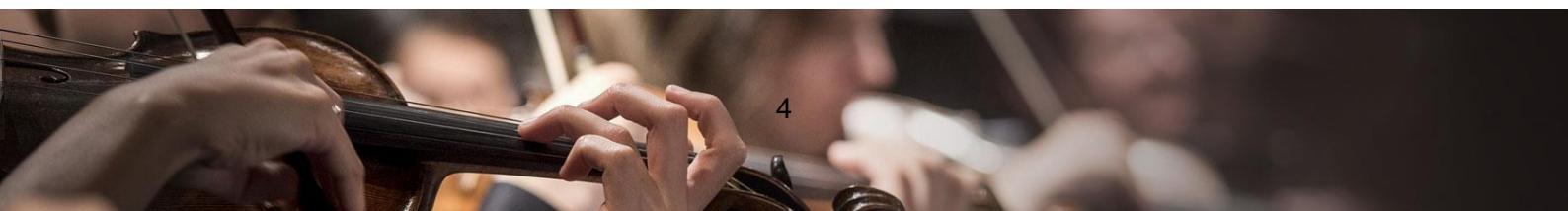
Classical music has long been associated with a **sense of cultural prestige and refinement**, and its performance has historically been associated with a particular social class. This perception of classical music as elitist and inaccessible has been reinforced by several factors, including the **high cost** of attending classical music performances, the **formal attire** required at some concerts, and the **specialized knowledge** and terminology associated with the genre.

Classical music concerts are often held in **prestigious venues**, such as opera houses and symphony halls, which can be expensive to rent and maintain. As a result, **ticket prices** for classical music performances can be relatively high, making them **less accessible to people with lower incomes**.

In addition to the cost of attending performances, classical music is also **associated with a sense of formality and tradition**. Some concerts require formal attire, such as black tie, which can create a **sense of exclusivity and inaccessibility**. This dress code can also make some people feel uncomfortable or out of place, reinforcing the perception of classical music as a genre for a particular social class.

Another factor that contributes to the perception of classical music as elitist is the **specialized knowledge and terminology** associated with the genre. Classical music has its own vocabulary and concepts, which can be difficult to understand for people without a background in music theory. This can create a sense of intellectual exclusivity, making classical music **feel inaccessible to those who lack this specialized knowledge**.

By taking steps to address these factors, classical music organizations can work to make the genre more accessible and inclusive for a wider audience. For example, they could offer **more affordable ticket prices** or hold performances in more **diverse and accessible venues**, such as community centers or outdoor spaces. They could also work to **educate audiences about classical music** terminology and concepts, making the genre more approachable for those without a formal music education.



STRATEGIES FOR AUDIENCE ENGAGEMENT AND DEVELOPMENT

Engaging with new audiences through outreach programs and community partnerships

Engaging with new audiences through outreach programs and community partnerships is an excellent way to promote classical music and increase its accessibility not just those who are experts or passionate about classical music, but ensuring gender balance and the presence of groups at risk of exclusion, such as gender, ethnic and socio-cultural minorities, disabled and vulnerable groups.

Establish partnerships with local organizations: Partner with local old people's homes, community centers, or universities to offer workshops with citizens in which to create an atmosphere of sharing testimonies from the uncomfortable past that each partner have in common. Collaborate with these organizations to tailor outreach programs to their specific needs, becoming at the same time new target audiences.

Collaborate with local actors on cultural heritage: Identifying associations, archives, museums and other organizations that protect and divulge sensitive information about our recent and uncomfortable past, will enrich the artistic creation and performances, as well as bring more involved audiences. Examples would be Associations for the recovery of historical memory, local historical archives, City Halls, University professors, historical heritage institutes, among others.

Create interactive experiences: Engage with new audiences by offering interactive experiences that invite participation and exploration. For example, hands-on workshops, open rehearsals, interactive performances, or Q&A sessions with composers and orchestra musicians.

Use social media and digital platforms: Utilize social media and digital platforms to promote outreach programs and connect with new audiences. Collaborate with influencers and use hashtags and targeted advertising to reach a wider audience.

Be inclusive: Ensure that outreach programs and performances are inclusive and welcoming to a diverse range of audiences. This means considering accessibility needs, creating programming that reflects diverse cultural backgrounds, and actively working to break down barriers to access.

Use data to inform outreach strategies: Use data and audience feedback to inform outreach strategies. Track audience demographics, preferences, and attendance rates to tailor programming to the needs and interests of the audience.

Engaging with new audiences through outreach programs and community partnerships requires creativity, flexibility, and a willingness to adapt to new audiences. By creating inclusive and accessible activities, utilizing social media and digital platforms, and working in partnership with local organizations, it can attract and retain new audiences, promoting classical music and ensuring its continued relevance.

Leveraging technology and social media to reach a wider audience

Leveraging technology and social media can be an effective way to reach a wider audience in classical music. Here are some strategies to consider:

Create engaging digital content such as behind-the-scenes videos, interviews with musicians, and short performances. This content can be shared on social media platforms to engage with audiences and build a community around classical music.

Develop an online presence by creating a website and social media accounts. Since the project has a strong and highly appealing and captivating goal, the use of social media will aim at attracting young audience.

Create interactive experiences and virtual reality: These technologies can be used to create immersive experiences that allow audiences to experience classical music in new and exciting ways. For example, virtual reality can be used to re-enact relevant places and historical events through images in 3D that allows audiences to feel like they are teleported, enhancing the experience with music chosen for the occasion. This can be especially effective for younger audiences who are accustomed to interactive digital experiences.

Social media advertising can be a cost-effective way to reach a wider audience. By targeting specific demographics and interests, classical music organizations can increase the visibility of the concerts and events.

Utilize podcasts: Podcasts are a popular medium that can allow classical music organizations to share interesting stories and information about the genre. These podcasts can be shared on social media platforms and can attract new audiences who may not have previously been interested in classical music.

Livestream concerts: Livestreaming concerts can allow people from all over the world to watch and enjoy classical music performances from the comfort of their own homes.

Creating a welcoming and inclusive environment for all audiences

Creating a welcoming and inclusive environment for all audiences in classical music requires a deliberate effort to identify and address barriers that may exclude certain groups. Here are some steps that can be taken:

Outreach to diverse communities: Collaborating with community organizations and leaders to bring in new audiences from diverse backgrounds is a great way to ensure that classical music is accessible to everyone.



Address accessibility barriers: Identify any physical or financial barriers to attendance and work to remove them. This could include offering discounted tickets or providing transportation for those who may have difficulty getting to concerts.

Create an inclusive environment: Make sure all concertgoers feel welcome and respected. This could include providing gender-neutral restrooms, offering accommodations for people with disabilities, and ensuring that staff and performers are trained to be welcoming and inclusive.

Representation on stage: It is important to promote parity, diversity and representation among performers and conductors as well. This could include musicians from diverse backgrounds or featuring guest conductors or soloists from underrepresented communities.

Diversify the repertoire: The classical music canon has historically been dominated by composers from certain backgrounds, leading to a lack of representation for other cultures and identities. Programming works by composers from diverse backgrounds can help make classical music more inclusive.

Audience engagement activities with musicians and composers

Pre-concert talks: Hold a pre-concert talk where musicians and composers can discuss the pieces being performed, their background and inspirations, and answer questions from the audience.

Meet-and-greets: Offer opportunities for audiences to meet musicians and composers before or after the performance to ask questions and learn more about their work.

Q&A sessions: Host Q&A sessions with musicians and composers to discuss specific aspects of their craft, such as composing techniques, points of inspiration or instrument mastery.

Workshops: Offer workshops where musicians and composers can work with audiences to explore different aspects of classical music, such as improvisation or conducting.

Community concerts: Performances in community spaces, such as parks or schools, can help bring classical music to audiences who may not have access to traditional concert venues.

Open rehearsals: Invite audiences to observe rehearsals, providing a behind-the-scenes look at the work that goes into preparing for a performance.

Collaborations: Work with local visual artists or dancers to create interdisciplinary performances that blend different art forms and engage audiences in new and exciting ways.

By fostering deeper connections and understanding of the music, audiences can develop a greater appreciation for classical music and the artists who create it. Overall, the public will be



transformed from mere final users of music to active players in the co-creation process. This is also the pinpoints the partners' intention to make classical music more attractive, **engaging local and transnational public and communities into a participatory, co-authoring and**

collaborative process, in order to make them becoming “prosumers” of classical music, and not merely consumers.

Monitoring and evaluation indicators for assessing the effectiveness of audience engagement strategies in classical music.

Attendance: Attendance at concerts and events is a key indicator of audience engagement. Monitoring attendance can provide insights into which events are popular and which audiences are attending.

Diversity: The diversity of audiences is an important indicator of the success of audience engagement programs. Monitoring the demographics of audiences can help classical music organizations ensure that they are reaching a wide range of people.

Feedback: Feedback from audiences can be used to evaluate the effectiveness of audience engagement programs. This can include feedback from surveys, social media comments, and other sources.

Retention: Retention of audiences is an important indicator of the effectiveness of audience engagement programs. Monitoring the percentage of first-time attendees who return for future events can provide insights into the success of these programs.

Engagement: The level of engagement of audiences is an important indicator of the success of audience engagement programs. This can include measures such as the number of social media followers, the number of website visits, and the number of interactions with digital content.

Impact: The impact of audience engagement programs on the classical music community is an important indicator of success. This can include measures such as the number of new musicians or audience members who are introduced to classical music through these programs.

Partnerships: The success of partnerships with community organizations can be an important indicator of the success of audience engagement programs. Monitoring the number and quality of partnerships can provide insights into the effectiveness of these programs.

Overall, monitoring and evaluation indicators should be aligned with the goals of the audience engagement program, and should be regularly reviewed and updated to ensure that they are providing useful insights into program effectiveness.



ANNEX I

Non-formal (learning) experiences / Target groups

The following Annex I includes a series of non-formal learning activities and participatory workshops, to be implemented in conjunction with the WP4 artists residencies, through which the target groups and local communities in general will have the possibility to actively participate in the co-creation process with the three talented selected composers, as well as the musicians of the transnational orchestra.

1. Non-formal (learning) experiences and workshops

Each partner will adapt to their own social realities the following non-formal learning activities and workshops to provide historical and cultural context, insights into interpretation and performance, as well as opportunities for community engagement that can help audiences to develop a deeper appreciation for classical music, especially those written by contemporary composers who were inspired to reconcile our difficult past through music. Young people and children will be engaged as well, through several learning workshops involving artist and musicians with the aim of bringing them closer to the world of classical music through funny, captivating and non-formal experiences. Furthermore, the insistence on the dissonant and abandoned cultural heritage architectures and sites, to be chosen as locations to host workshops, residencies, and concerts, will make appearing classical music more captivating to the eye of the targeted groups. The achievement and involvement of the younger groups will be greatly facilitated by the presence of the Project Influencers, who will be responsible for communicating the activities, and for ensuring the participation of the youngest audience.

1.1 Activities and tools

- a) **“The sound of your story”**: during the workshops, young people will be invited to tell stories, share experiences and feelings together with the artists that will write and play classical music inspired by their stories (informal performances, improvisation). These workshops will demonstrate the most captivating, entertaining, and engaging face of classical music, presented as an artistic element and creative tool capable of conveying emotions and messages.
- b) **“Role play: what does an orchestra do?”** How does a concert work? Let’s discover all the roles and instruments to explore new ways of experiencing music together and cooperate to become a united voice able to harmonize and put together several different voices. These workshops may include interactive demonstrations or performances, allowing participants to engage with the music in a hands-on way.
- c) **Co-authorial workshops**: citizens will be invited to provide their contribution in (re)interpreting lost and dissonant heritage elements (places, architectures, sites) to find new reading keys to convert that uncomfortable past into new meanings, as well



as providing first hand testimonies which will inspire the three chosen composers to write a joined Symphony.

- d) **“The sound of the place”** (or architecture or landscape): citizens will be engaged in creative workshops during which they will explore, together with composers and musicians, past compositions connected to specific places, and will experiment new ways of representing spaces through sounds.
- e) **Film screenings:** Screenings of documentaries or films related to the composers and their works can provide a deeper understanding of the historical and cultural context in which the music was created.
- f) **Crowdsourcing campaign:** a crowdsourcing campaign will be launched through social media in order to collect memories, images, stories, old pictures and reflections of a wider public about the dissonant cultural heritage sites and elements related to the past events identified.

At the end of each workshop, questionnaires will be circulated among the participants to collect feedbacks and comments to assess their level of satisfaction with the activities implemented and their level of participation.

1.2 Engaging targeted groups and actions

To attain an effective audience engagement at the non-formal learning experiences and workshops, it requires a targeted approach that involves understanding the interests and preferences of different target groups and tailoring programming, activities, and tools to engage and interest them. By using a combination of promotion and marketing, interactive activities, outreach and programming, each partner can create engaging activities that reach a wide range of audiences.

- I. **Personalized communication:** Use personalized communication channels to reach out to the targeted audience, such as email, social media, or targeted advertisements. Make sure the message resonates with their interests and highlights the unique aspects of the workshop or concert.
- II. **Collaborations and partnerships:** Collaborate with other organizations and partners that share similar audiences or interests, such as museums, cultural institutions, or other music organizations. This can help cross-promote events and attract new audiences. Further actors and target groups will be involved in various ways, both as external stakeholders and as target of communication activities. They will be national and European orchestras, conservatories and music academies and schools; musicians, composers, and artists associations, cultural organizations, public authorities and public institutions, creative industries, relevant EU wide networks. All these stakeholders will have the opportunity to join an international network, in the classical music sector, rooted at territorial level but with a transnational scope. Through the engagement of this kind of relevant organizations, the project will facilitate the establishment of synergies, upscaling activities, exchange of good practices, follow up activities and other kind of collaborative initiatives.



Serving as examples only, each partner should find similar organizations and partners that could be engaged, such as:

- The Culture Department of the Provincial Government, through the Memory Department of Alicante.
 - Civic Commission for the Recovery of Historical Memory.
 - Alicante City Hall, Historical and Democratic Memory Department, directed by councilwoman María José Espuch.
 - Provincial Historical Archive of Alicante, documentation on Francoist repression in Alicante, where thousands of political prisoners who could not escape through the ports at the end of the Civil War were confined in concentration camps.
 - University of Alicante: José Miguel Santacreu (Professor at the University of Alicante and Director of the Interuniversity Chair of Democratic Memory of the Valencian Community in 2017).
 - Urban Image Department of Alicante City Council.
 - Commercial Museum of Alicante and Province, a documentary center on the Civil War.
 - Associations for the Recovery of Historical Memory.
 - Associations for the Recovery of historical buildings.
 - Composition Department of the Conservatory.
 - Provincial Office for European Projects and Funds.
- III. **Audience feedback:** Encourage audience feedback and participation through surveys, feedback forms, or social media polls. This can help understand what the audience is looking for and make necessary changes to better engage them in the future.
- IV. **Pre-concert talks and lectures:** Pre-concert talks can provide an opportunity to engage with audiences and offer insights into the music being performed. These talks could be delivered by the conductor, a musicologist, a guest artist or by experts in the field that can provide context and historical background on the composers and their works. These talks may cover the political and social climate of the time, as well as the artistic movements and musical styles that influenced the composers.
- V. **Social media:** Social media platforms, such as Facebook, Twitter, and Instagram, can be used to reach target groups and engage with audiences before, during, and after concerts. This could involve live-tweeting during the concert or sharing behind-the-scenes photos and videos.
- VI. **Online resources:** Providing online resources, such as program notes, audio and video recordings, and educational materials, can help to engage audiences and provide additional context for the music being performed.

In order to fully appreciate the cultural, social and artistic depth of each workshop and learning experience, they will be implemented as much as possible to a feasible extent, at the dissonant and lost cultural heritage elements (architectures or sites) referring to those past events that have been identified and selected by each partner as locations for workshops and performances.



2. Target groups

- i. **Classical music enthusiasts:** These are people who are passionate about classical music and regularly attend concerts. They may be interested in attending a wide range of classical music performances and are often knowledgeable about the music and composers. Through the various project activities, this audience will become a crucial actor in the co-authoring and co-creation process, and not only mere users of classical music works. Furthermore, they will have the opportunity to learn more about the history of classical music and to establish deeper ties with their territories. Finally, they will come to know new musical realities coming from other European countries, which they would have hardly known otherwise.
- ii. **Young adults:** This target group includes people in their 20s and 30s who are interested in exploring new cultural experiences. They may be less familiar with classical music and need a more engaging and accessible introduction to the genre.
- iii. **Families:** Families with young children may be interested in attending a classical music concert that is designed to be engaging and educational for children. This target group may require special activities and events that cater to their interests and attention span.
- iv. **History and political enthusiasts:** This target group is interested in learning about historical and political events, and how they affected people's lives. The music performed in such concerts can serve as a powerful reminder of the impact on the lives of composers and performers during that time of Franco's regime in Spain, Fascism in Italy and Communism in Bulgaria.
- v. **Social justice advocates:** People who are passionate about social justice and human rights issues may be interested in learning about the persecution of composers during each partner's difficult past. The concert can provide a platform for raising awareness about these issues and encouraging action to prevent similar injustices from happening in the future.
- vi. **Educators and students:** Teachers and students in history, music, and political science may be interested in attending the workshops and concerts as part of their educational program, to learn about the impact of political repression on music and art during Francoism, Fascism and Communism.
- vii. **Seniors / pensioners:** Many seniors may have lived through those arduous times or have personal connections to individuals who were affected by them. The concert may provide a chance to learn more about this period of history and connect with their personal experiences. They may as well be interested in learning more about the composers who were persecuted and how their music reflects this chapter in history.
- viii. **Young and adult women:** "Political engagement", "Feminist perspectives" and "Empathy and social justice". Women may be interested in attending the various activities and concerts as a way to engage with political issues and history. Francoism, Fascism and Communism regimes had significant political implications, and attending the concert may be a way for women to better understand these issues and their relevance to contemporary political struggles. They may be interested in attending the



- ix. workshops and concerts out of a sense of empathy and social justice. Attendees may feel a sense of obligation to learn more about these events and honor the memories of those who suffered.

2.1 Targeted actions

1. **Promotion and marketing:** Effective promotion and marketing strategies can help raise awareness about the concerts and reach target groups through various channels, including social media, print advertising, and email newsletters.
2. **Social media campaigns:** Use social media platforms to promote the concerts and other project activities to reach the targeted audience. Identify relevant hashtags and social media groups where the targeted audience may be present, such as human rights advocacy groups or classical music enthusiasts. Share engaging content such as posters, videos, and interviews with composers, performers and relevant figures to generate interest.
3. **Online advertising:** Use targeted online advertising to reach the desired audience. Identify demographic characteristics of the targeted audience such as age, gender, and interests, and use online advertising platforms such as Google AdWords or Facebook Ads to reach these audiences.
4. **Engage with local media:** Reach out to local newspapers, radio stations, and television stations to promote the concerts. Offer to provide interviews with performers and composers to generate interest and coverage of the event.
5. **Direct mailing:** Send direct mail invitations to individuals and organizations that may be interested in attending the concerts. These may include members of local cultural organizations, human rights groups, and classical music enthusiasts.
6. **Outreach:** Engaging with local community groups can help to reach among many others, seniors that may have lived through those arduous times or have personal connections to individuals who were affected by them.
7. **Collaborate with relevant organizations:** Collaborate with organizations that share similar values and have a history of advocating for human rights, social justice, or cultural preservation. Among these, there may include historical societies, cultural organizations, universities, and non-profit organizations that work to preserve human rights and historical memory.
8. **Partner with schools and universities:** Partner with local schools and universities to promote the workshops and concerts to students and faculty members who may be interested in the topic, organizing them at these institutions or inviting them to visit those dissonant and abandoned cultural heritage architectures and sites, chosen as locations to host workshops, residencies, and concerts.

By implementing these targeted actions, the partners can effectively reach targeted audience and generate interest in attending the diverse project activities and concerts.





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