



AUDIENCE DEVELOPMENT STRATEGY

CONTEXT

The primary motive of the T2020 Partners audience development strategy (ADS) is a belief that classical music has the power to enrich, develop and transform lives. The consequent aim of T2020's ADS is to increase accessibility to classical music and build audience diversity, improving the quality and depth of relationship between T2020 Partners and audiences by articulating and working on 3 distinct audience action areas:

1. Existing audiences
2. New audiences
3. Non audiences.

One focus of the ADS is therefore to increase audience numbers. However, as cultural innovator Johan Idema wrote, "There is this widespread assumption in the arts world that when an exhibition or performance is visited by enough people, it is a success." In response, a second (but no less important) focus of the T2020 ADS is to create a greater sense of proximity and connection between existing, new and non-audiences, and the music and musicians of the Project.

The ADS was developed with Europe 2020 in mind. With a strong focus on the development of young musicians' hard and soft skills, it is aimed at contributing to raising employment rates across Europe. With a solid emphasis on innovation and the definition of concrete measurable outcomes through the Evaluation Partner, the ADS will provide essential data and qualitative information towards supporting measurement of some of Europe 2020's key targets.

To deliver the quantitative and qualitative audience increases across the 3 specific audience action areas, a suite of audience development initiatives have been specifically designed for T2020:

The T2020 website and App are offered as models for the cultural sector. These digital platforms will offer existing audiences windows through which to view performances in new formats and with heightened interactivity. The website and App will provide audiences with an opportunity to become more closely involved with players and the music and to foster more meaningful, managed and sustainable relationships with the T2020 community.

The European Music Campus (emc) will primarily target existing and new audiences, aiming to spark interest in non audiences as its 'brand' and impact increases, year-on-year.

Smaller, personalised projects such as Spazio Klassik and Back Stage Late are designed to serve as examples of low-budget community engagement activities that can easily be incorporated within a Partner's existing communications planning and will be easily accepted by local communities. They are also designed to give players ownership of audience development initiatives.

New audiences will be developed using a group of local audience developers in the REACT initiative. This engages disengaged and misdirected local youth competence, and draws on local networks, knowledge and expertise, correlating this with a simple yet effective training programme in the organisation of small, informal and alternative performance formats.

The Adopt an Orchestra programme will exemplify how an orchestra can embed itself within a new community and extend its reach by creating a weave of activities, gaining bulk over time. The idea is to create 'connectedness' by plotting interactions that target broad spectrums of local existing and potential audiences, working inter-generationally and cross-societally.

Non audiences will be targeted through an innovative collaboration project across multiple sectors, using classical music as a metaphor for business competence and provoking interest where none previously existed. Project 30/40 'Making space for classical' involves adults between 30 and 40 years of age. By targeting this age group, the ADS will reach a key influencer of youth culture – parents. Small chamber music ensembles will bring classical music to locations convenient for office staff. The invited audience will be the result of an initial filtering questionnaire, which would be issued to all employees, identifying a non audience.

The ADS will be measured for efficiency, outcomes, quality and project achievement. Collecting attendance data from the start of T2020 and tracking audience profiles and numbers will provide an indication of impact. Each individual audience activity will require its own criteria for success and KPIs. These will be established with Partners. Quality measures will be assessed by the Evaluation Partner across the spread of the ADS and the duration of T2020. Project success will be assessed against successful delivery of planned activities.

Using McIntyre's specific attributes for a successful audience development strategy, as presented at The European Cultural Forum 2013, the ADS is:

Vision-led around the principles of T2020

Brand-driven from existing brands within the Cooperation Project

Multi-platform using multi-device delivery

Outcome-oriented with a T2020 App delivering data and evaluation material

Insight-guided based on existing studies and current ADS practice from an expert team with over forty years of experience

Interactively-engaged by using social media and new technologies as key elements

Personalised by being developed to work at a local level

Legacy is built in by providing the cultural sector with exemplars that are transportable. Each initiative is designed to be effective in less-affluent and less technologically advanced nations.

EXISTING AUDIENCES

T2020 WEBSITE – AS AN *EXEMPLAR* FOR THE CULTURAL SECTOR

'Towards 2020: Skilling Musicians & Engaging Audiences' is committed to transforming the way audiences experience classical music. The Partners are actively seeking to narrow the distance between the musician and the public. The audience will be offered opportunities to become an integral part of the performance, without moving from their seats. With the aid of new digital technologies, the Project will enable the 'ticket holder' and the future 'ticket holder' to truly engage with the T2020 Partners.

The new website structure is best illustrated as follows:

- Audio-visual (see and hear)
 - a. Multi-camera concert viewing, allowing the viewer to make use of touch-technology and choose where they wish to sit in the virtual concert hall.

- b. Back-stage, interval and post-concert camera – allowing the audience to experience the concert as a player and with the orchestra.
- Communications
 - a. Partner adverts, in a non-intrusive way, supporting partner campaigns.
 - b. Newsletter sign-up, allowing the T2020 Partners to collect important data on site visitors and engage with them using email technology.
 - c. Media Centre – to include a digital archive of past tour brochures, future digital publications and the photo-library. The photographs will be held behind an e-mail registration to receive a downloadable image, further allowing for data capture and future engagement. This would also allow for the ability to track who is using photographs and for what purpose.
- Concerts
 - a. A concert diary that synchronises with the players’ area, thus providing a comprehensive listing of all EUYO activity within the tour agenda and outside of the Orchestra’s usual activity.
 - b. Recommendations for concerts and musician performances based on geographical location, with an option to filter by sub-fields such as ‘city’.
 - c. Direct links to partner sites where people can purchase tickets for concerts online.
 - d. Details of open rehearsals and any additional opportunities to meet players.
 - e. ‘Vote for an encore’ – allowing the audience to vote online for a specific encore given a multiple choice option.
- Development
 - a. Friends of the T2020: a comprehensive list of benefactors.
 - b. Current projects, where the money is going.
 - c. Donate – allowing for immediate online donations as well as alternative ways to support the Project.
 - d. CREATIVE EUROPE – details about the programme, and results delivery.
 - e. European Music Campus – link out to the emc site.

Dialogue

- f. Live Chat for players, past and present.
 - i. Subsections can be created by section i.e. the Violin I Room
 - g. Programmed forum events, pulling in figures from the EUYO, other Partners and orchestral sector for online, moderated, conversations around specific themes with the online audience/community
 - h. Feedback – permitting the online community to leave feedback and suggestions for future concert venues, and concert reviews. This is not necessarily publicly available, although it is envisaged that particularly skilled reviewers will be contacted with a view to creating an online ‘candid’ review section, based on the premise that the EUYO can teach these potential music journalists what needs to be focused on, and the Orchestra will benefit from the opinions of its audience(s).
- Education
 - a. An interactive map of the globe detailing tours (countries, cities, venues), with the future option to provide more cultural content about these countries and venues and link in to country-specific tourist boards and Ministries of Culture, and cultural venues.
 - b. Social commentary. This area would provide links / a space for a series of blogs by known and respected commentators in the orchestral sector, youth education and social entrepreneurship.
 - c. Partner Organisations around the world.

- d. Instruments:
 - i. Using geo-referencing, the user will be able to access the details of music tutors and schools within a determined radius of their present location. This would be populated by the tutors and schools themselves and would be promoted using popular music sites and Partner organisations.
 - ii. EUYO Players by Instrument: there is a slight overlap with the players' section here, but this is deliberate. In this area, the visitor can consult player profiles by instrument.
- e. Music: this section will talk about the Orchestra's repertoire and composers in more detail. It is not intended to be comprehensive, instead it will provide a very simple overview of the works and the rationale behind choosing to play them.
 - i. "Scores", although this section is unlikely to come into existence until 2015 at the earliest, the "Scores" section will partner with a music supplier and provide digital scores to accompany live / recorded feed. The access to the music will provide yet another dimension to the concert experience and begin to familiarise new / non-audiences with musical scores and their translation into performance.
- Exclusive / co-branded microsites
 - a. To address projects like the 30-40s detailed further along in this paper.
- Institutional
 - a. Alumni case-studies.
 - b. Conductors.
 - c. Soloists.
 - d. T2020 Partners History.
 - e. EUYO Honorary Patrons and Committees.
 - f. T2020 Management and Staff.
- Kids space
 - a. An area dedicated to games sourcing information from the other sections of the website. This area is designed to prolong the duration of each visit and reach out to a slightly younger age-range than the principal target of the website.
- Players' digital persona
 - a. Curriculum vitae – musical CV, chronology of performances.
 - b. Blog.
 - c. Audio-video – professional footage, such as solos with the EUYO.
 - d. Media Centre (photos, biography, press releases, press clippings).
 - e. Social-media integration: Facebook, Twitter, YouTube, LinkedIn, Pinterest, Google+, Instagram, Flickr, Vimeo, Vine, Tumblr etc.

'Towards 2020: Skilling Musicians & Engaging Audiences' will aim to create a digital 'PLACE' that simultaneously addresses the need to convey what the EUYO is and does, but also, provides a space for players to create their own digital persona, across the breadth of the Cooperation Project. 'Towards 2020: Skilling Musicians & Engaging Audiences' Partners believe one of their many duties is to equip players with a skills set that places them in good stead vis-à-vis future employers. The 'Towards 2020: Skilling Musicians & Engaging Audiences' Partners believe it is making players competitive in a saturated job market with slow growth prospects.

A recent study by McKinsey highlights that a lack of relevant skills is one of the main factors hampering young people's employability in Europe (http://europa.eu/rapid/press-release_IP-14-163_en.htm). The new T2020 website will engage with existing audiences in a multi-sensory way.

TOWARDS 2020 APP

Working with the Digital Partner, the 'Towards 2020: Skilling Musicians & Engaging Audiences' Partners will create a digital application (App) that will replicate the structure and multi-sensory delivery of the aforementioned website, and will be open to all Creative Europe Partner organisations, thus creating a truly mobile "Place" for the development of young musicians and the orchestral sector transnationally.

The project is conceived to create a 'level playing field' for all young musicians. The App will create a place for them to create an online persona that is structured, professional, and accessible to individuals, organisations, and agencies – the orchestral sector and beyond. Supported by a well-structured communications plan that promotes the "Place" as the go-to place for discovering young orchestral talent and organisations and venues that support the dissemination of classical music in all its subgenres.

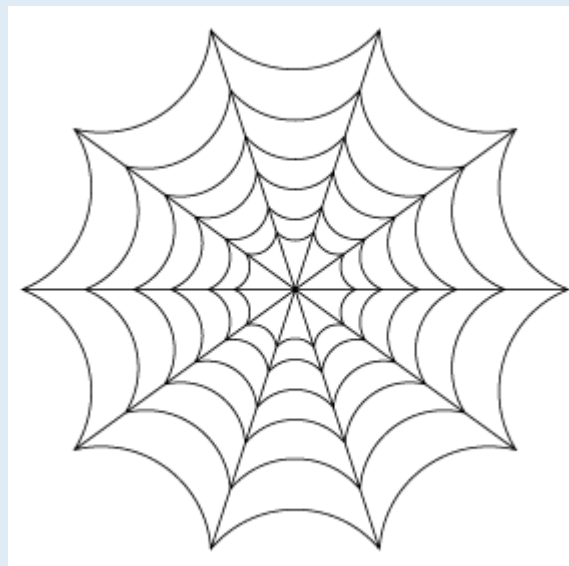


FIGURE 1

The 'Towards 2020: Skilling Musicians & Engaging Audiences' App is designed to grow organically (see figure 1). Its delivery will be staggered, but will begin multi-sensory and develop equally across all areas.

No one area will be abdicated to allow for another avenue to take priority. In other words, the App will offer:

- Audio-visual (see and hear)
- Communications
- Concerts
- Development
- Dialogue
- Education
- Institutional
- Kids space
- Players' digital persona

'SPAZIO KLASSIK'

As part of the EUYO's residency in Bolzano/Bozen, working with the local 'Towards 2020: Skilling Musicians & Engaging Audiences' Partner, a very intimate and unexpected performance environment will be created in the town square, which is the focal point for the local and tourist communities, with most hotels and major venues a short walk from the town square.

Entitled, 'Spazio Klassik', a pod will be set up in the centre of the square, below is an example for illustrative purposes. This pod will be set up so that one or two musicians can perform in an intimate concert environment for an audience of 2-4 people on a form of settee – as if the performance was happening in their own lounge.



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This activity would be entirely player-led, with individual players responsible for scheduling their performances and enticing members of the local community to come and enjoy the entertainment. A strong emphasis will be placed on audience/player interaction, so that everyone feels wholly participatory and the intimate – almost private – experience will be entirely free of charge.

The local partner would also use this opportunity to engage with its community and entice existing audiences towards the development of a more profound and personalised relationship with the venue, and with the orchestral partner.

REACT – REGIONAL AUDIENCE ACTIVISTS

The 'Adopt an Orchestra' Project in March 2014 brings the European Union Youth Orchestra to the City of Thessaloniki with a radical new idea: that orchestras do not exist just for the sake of conventional classical music audiences, but for entire cities. The EUYO will be in residence at the Megaron rehearsing in public, and performing a concert for new audiences with the invitation, 'come and join us to hear great music played with great passion in a great venue at the heart of a great city'.

Thessaloniki is geographically and socio-economically the extreme of London (see further along). It presents the perfect test area. According to the European Commission's recent study into EU citizens' opinion on culture: 61% of the Greek population are currently 'not participating in any artistic activity' compared with 26% in the UK. Thessaloniki is considered the 'cultural capital of Greece' for many (New York Times, Charly Wilder, published: 4 November, 2011). Wilder suggested that 'despite Salonika's vibrant cultural output and young population... over the past few decades, its municipal leadership grew increasingly conservative, withholding support from projects that veered from its entrenched brand of Macedonian monoculturalism.' While this now appears to be changing, under a new local government, it presents itself as an ideal environment to try out new approaches for audience development.

Working with The Megaron, a 'Towards 2020: Skilling Musicians & Engaging Audiences' Partner in Thessaloniki, where the Orchestra has now committed to conducting a biennial residency, 'Towards 2020: Skilling Musicians & Engaging Audiences' will recruit a REACT team formed of approximately 2 - 5 young people (aged 16 - 25) ideally from different social backgrounds/areas, all with the common characteristic of being "Not in Education, Employment, or Training" – local NEETS or their equivalent, *mis-employed* (in unsuitable employment). Working alongside these individuals the 'Towards 2020: Skilling Musicians & Engaging Audiences' Communications Team will:

- Devise a strategy to attract NEW audiences during the period of the EUYO residency in Thessaloniki. These new audiences would attend the scheduled concerts at the Megaron Auditorium, but also benefit from a number of alternative performances entirely orchestrated by the REACT team.
- The REACT team will be allocated a small portion of the overall project budget and will be fully supported by the 'Towards 2020: Skilling Musicians & Engaging Audiences' Communications team and their communications channels.
- All expenses incurred to carry out (pre-approved) alternative performances will be absorbed by the 'Towards 2020: Skilling Musicians & Engaging Audiences' budget.

The REACT project is a starter project with a view to being developed by a Committee of REACT teams as the project grows and expands to other cities. The 'Towards 2020: Skilling Musicians & Engaging Audiences' commits to working with the REACT teams to provide support for the creation of a transportable model that they will be able to take ownership of. REACT is targeted at developing a sustainable audience plan for new venues and artists, but also, in skilling local teams of young people to organise events for international performers.

There is certainly scope to explore the possibility of creating an international body of audience development professionals that cooperate across borders and will go on to train others – with a view to encouraging cross-cultural collaboration and dialogue. An ERASMUS programme for REACT participants.

NON-AUDIENCES

PROJECT 30/40 - "MAKING SPACE FOR CLASSICAL"

Adults between thirty and forty years of age. This group is the same age as a good number of EUYO alumni, working and achieving as musicians, conductors, composers and music educators. This strategy is intended to reach those not listening to classical music.

By targeting this age group, the 'Towards 2020: Skilling Musicians & Engaging Audiences' Partners believe it will reach a generation of parents: parents of the children targeted by the aforementioned projects. This strategy will support these projects by targeting the custodians of the sustainability of music in today's youth culture – Mum and Dad.

Classical music is Music, is rap, is hip hop, is pop, is punk, is funk, is folk, is reggae, and is rock. Classical music is 'the origin of the species', without it, a listener would have no authentic appreciation of the *phylogenetics* of Music.

The 'Towards 2020: Skilling Musicians & Engaging Audiences' transcultural experience informs its conclusion that this target group will differ enormously from country to country. Therefore, for the first year of the project, the T2020 will focus on implementing its 'non-audience' strategy in London.

London is especially challenging, because the Orchestral Partner does not have a regular platform for performing in this country. It is also a particularly challenging country due to the level of access to Arts and how active other Orchestras are in this area – i.e. to succeed the 'Towards 2020: Skilling Musicians & Engaging Audiences' Partners will need to be truly innovative, convenient, geographically strategic, accessible (location and price), noisy (with a PR campaign adequate for a saturated market).

Two key components: current and former EUYO players, and the 'Towards 2020: Skilling Musicians & Engaging Audiences' Digital Partner working with key partners, with London offices, across sectors:

- Media
- Publishing
- FMCGs
- Retail
- Information Technology
- New Technologies
- Construction
- Telecommunications
- Sport

Small chamber music ensembles will provide free classical music concerts once a month for six months. These concerts would take place in a pre-arranged location convenient for office staff who are lunching/taking coffee on the premises. These are not conceived as concerts for the general public; groups will not, therefore, perform in foyers or entrance areas. The invited audience will be the result of an initial filtering questionnaire, which would be issued to all employees at the London office. The questionnaire will also serve as one more tool to collect important data on non-audiences.

Each concert will introduce a non-audience to a new period and/or composer. The business partner will have the option to link the works selected to specific themes within the organisation's CPD or HRM strategy, such as leadership, time management, stress management, multi-tasking etc. In this case, the curricula will be tailored

to the needs of the organisation. Alternatively, the music will be chosen for its originality and ability to break with convention and people's perception of classical music.

The audience must be placed in such a way as to allow them to witness the music being performed as if they were alone with the musician. The idea is to create an intimate environment.

People will be able to access materials to support their learning via a dedicated password protected microsite/section (see 'Towards 2020: Skilling Musicians & Engaging Audiences' website and App). Where financially viable, there will also be a digital "booklet" to accompany the series which will be designed to provide information such as: relevant links (social media, video, audio, iTunes purchases, concerts featuring the work of), a brief introduction to the period/composer, "an orchestra explained" (instruments, players, conductor), personalised branded messages for staff, key management issues addressed through specific pieces and the metaphor of an orchestra, for example.

The performance will be made available in audio or audio-visual format through the business's own intranet, allowing the maximum number of people to experience the concert and access the associated materials.

TRANSPORTABILITY, EXEMPLAR RATIONALE

'Towards 2020: Skilling Musicians & Engaging Audiences' whole premise is to create exemplars that are transportable, not only geographically, but across industries. Each project must be simple, yet effective and when conceived, great thought must be given to how the same project would work in less-affluent countries, or less technologically advanced nations. It is with this in mind, that 'Towards 2020: Skilling Musicians & Engaging Audiences' Audience Development Strategy began by focusing on specific sub-sets of the population that are universally and internationally acknowledged target groups for the classical music sector. Furthermore, great efforts have been made to ensure that the projects are developed alongside regional and national Partners, benefiting from the very highest level of expertise.

EVALUATION

To evaluate the success of the T2020, its Evaluation Partner – Culture Action Europe, over a period of eighteen months, will develop the *methodology* for the measurement, both quantitatively and qualitatively, of the short and long-term impact on audience and practitioner wellbeing and quality of life *from the act of performing and participating in a performance of classical music*. This methodology will consider both musicians and their audiences. Key variables to be assessed include: capacity to build social capital and to reduce loneliness, to enhance trust, cultivate empathy, social and emotional intelligence and self-esteem, as well as a detailed analysis of the Orchestra as a network of players across the T2020 project and the social capital that it thus represents.

The methodology will address two of the key T2020 objectives: to up-skill young musicians and better equip them for the job market and the success of the ADS. Specifically, players will be able to track their progress and attainment of key personal competencies using the T2020 digital platform that will be created alongside the evaluation methodology. Musicians will be encouraged to become more aware of their hard and soft skills and consider their profile against their current peers and across the geographical spread of the T2020 project.

In the eighteen months of the current application, a comprehensive methodology will be created and tested using a pilot number of players and audience participants, across the scope of the T2020 project. In the long

run this methodology will be applicable and transportable, across the cultural sector and will serve to evaluate the impact of cultural practice and participation on wellbeing and quality of life of both artist and audience, within the scope of any cultural interaction.

The eighteen months of the current application will constitute a 'testing phase' which will allow for developing and implementing the various data collection models and testing them among players and audiences. This 'testing phase' will allow for the collection of preliminary data and feedback from participants to ensure that the first official roll-out of initial *enquiries*, scheduled for end of 2015, will be as effective as possible.

The long-term goal (currently set as the result of five years' worth of data) will be to provide feedback to participants and to policy makers on the measurable impact of societal and individual wellbeing *derived from cultural participation*, including the creation of an action-oriented tool that will assist the young musicians – encouraging them to answer questions of self-reflection and create their own CPD programme, based on identified strengths and weaknesses. However short-term indicators (such as data obtained from the testing stage, initial responses) will be available at the end of the eighteen month period, offering elements for short-term assessment, design revision and a roll-out plan for the required development - to attain the long term goals.

It is anticipated that the final evaluation will be conducted using a combination of online journals, questionnaires, surveys and interviews - using the T2020 App for data-capture by linking dedicated Apps to the general platform. These module will allow the Evaluators to track individuals' development, as well as to facilitate an individual's ability to share their own development and goals with other participants, using the T2020 App social network facility for communication and community building.