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REACHING BEYOND TRADITIONAL FANS: A STUDY OF EARLY-MUSIC DISSEMINATION, FESTIVALS AND AUDIENCE PARTICIPATION

IZVLEČEK: Opisane so strategije za širjenje stare glasbe preko obstoječega kroga poslušalcev, s poudarkom na vlogi festivalov stare glasbe. Razprava skozi literaturo, intervjuje in študije primerov analizira ovire za vključevanje, razne obstoječe prakse in politike. Poudarjen je pomen med-disciplinarnega sodelovanja, digitalnih orodij in izobraževanja. Ponujena so priporočila za večje sodelovanje ob ohranjanju umetniške integritete na različnih področjih.

KLJUČNE BESEDE: stara glasba, raziskave občinstva, kulturna politika, vloga festivalov, umetniški menedžment

ABSTRACT: This study explores strategies to expand early-music dissemination beyond traditional audiences, focusing on festivals. It analyses attendance barriers, engagement practices and policies through literature, interviews and case studies. Findings highlight cross-disciplinary collaboration, digital tools and education, offering recommendations to enhance participation while preserving artistic integrity across multiple areas of action.

KEYWORDS: early music, audience studies, cultural policy, festival engagement, arts management

INTRODUCTION

Aligned with the COST EarlyMuse¹ project's vision to redefine the study and promotion of early music, we hope to contribute to this mission through two main components: writing a research article and presenting findings at the forty-second Radovljica Festival (August 2024). The research was conducted in collaboration with the Research Centre of the Slovenian Academy of Sciences and Arts (Institute of Musicology) in Ljubljana, as well as the Erasmus School of History, Culture and Communication in Rotterdam. The project also received generous support from Dutch Culture.

Early music is a topic of interest for various scholars. There have been studies of the interpretation of early music, its meaning, its revival and its practice. On the other hand, there are many studies in the domain of audience studies aiming to assess audience development. These researches usually focus on the arts industry or, in some specific cases, on the classical-music industry as a whole. This is why this study will bridge a gap in research, connecting the fields of early music and audience development.

The project explored strategies for broadening the dissemination of early-music heritage to a larger audience, both within existing niche circles and beyond. Operating within the framework of EarlyMuse, a Europe-wide scientific network dedicated to advancing early-music research, this project addresses the research question: "How can early-music heritage be disseminated to a larger target group within and beyond the existing niche audience?"

More specifically, in our case, we will discuss how to disseminate early music across Europe and reach new audiences. This will be linked to early-music festivals

This article was initially conceived as a project for the Applied Entrepreneurship course in the Master's programme of Cultural Economics and Entrepreneurship at Erasmus University Rotterdam. Carried out in 2024 at the invitation of the Research Centre of the Slovenian Academy of Sciences and Arts, the project was supervised by Frans Brouwer. The authors are grateful to the Research Centre of the Slovenian Academy of Sciences and Arts, Institute of Musicology in Ljubljana, for commissioning this research, and to the Erasmus School of History, Culture and Communication at Erasmus University Rotterdam for providing the opportunity to conduct it. This project was made possible with the generous help of Dutch Culture and the Institute of Musicology in Ljubljana, allowing it to be presented at the workshop during the forty-second Radovljica Festival (2024). We are especially thankful to soprano and entrepreneur Channa Malkin, Salvador Vázquez, the Artistic Director of the Joven Orquesta Barroca de Andalucía, Teunis van der Zwart, the Head of the Early Music Department at the Royal Conservatoire in The Hague, and Vera Vos, the Marketing Manager at Festival Oude Muziek Utrecht, for participating in our interviews. The authors would like to thank the project supervisor, Frans Brouwer, and the coordinator of the research, Metoda Kokole, for their constructive comments, feedback and guidance throughout the project.

1 COST Action 21161 — A New Ecosystem of Early Music Studies (EarlyMuse), 2022–2026.

and is extra-relevant in the context of the Radovljica Festival, which is a prestigious (predominantly) early-music festival in the heart of Europe.

In the first phase of this study we reviewed literature on the topics of early music and audience development in the arts. We conducted interviews with four stakeholders in the early music field: Channa Malkin, Soprano and Entrepreneur; Salvador Vázquez, Artistic Director of the Youth Baroque Orchestra of Andalusia and its Conductor; Teunis van der Zwart, Head of the Early Music Department of the Royal Conservatoire of the Hague; and Vera Vos, Marketing Manager at Festival Oude Muziek Utrecht. On the basis of our literature review and the data we collected from interviews we developed criteria to evaluate seven festivals' online data. Our focus was mostly on their website information, examining how they disseminate their festivals and whether they have initiatives and programmes to reach a wider audience. The festivals include six early-music festivals from Europe and one early-music festival from the USA.

We must point out that this study is also grounded in personal experience, since it is co-written by two industry professionals with expertise in the field. Tian Qin has worked both on stage and behind the scenes. She is a producer and singer, with a background in cultural economics and classical singing studies. She has produced musical theatre, concerts and jazz music festivals in both the USA and China. Following family tradition, she began her singing career at an early age and has performed on Chinese national stages. She later pursued classical singing in the USA and now in the Netherlands. Iago Campello Álvarez is a young performing arts manager: with a musical background in piano performance and studies in the field of cultural economics, he has worked with a wide variety of classical musicians from the perspective of management and PR, and has work experience in France, Spain, the Netherlands and the UK.

Early music generally comprises Medieval music (500–1400), Renaissance music (1400–1600) and Baroque music (1600–1750). Some festivals often broaden this definition and include music from the classical and early romantic periods. The Early Music Movement, which gained momentum in the mid-twentieth century, seeks to perform this repertoire using historical performance practices and instruments to achieve a sound authentic in terms of the time of its composition. Key aspects of the Early Music Movement include extensive historical research into manuscripts, treatises and primary sources to understand original performance practices. Musicians use period instruments or modern replicas such as the harpsichord, viola da gamba and natural trumpet, which have distinct timbres and playing techniques. Vocal techniques typically involve minimal vibrato, historically informed pronunciation and attention to period-specific ornamentation. Interpretation and performance practice

focus on articulation, phrasing, tempo, rhythm, historical tuning systems and improvisation, aiming to recreate the music's original context and sound.

LITERATURE REVIEW

Characteristics and Barriers of Arts Event Attenders

Emily Keaney examines various traits of those who attend artistic events, including ones concerning the performing arts. Her findings reveal that more frequent and regular attendance at arts events is correlated with higher levels of education and social status. Additionally, individuals from Black or Asian ethnic groups are much less likely than Caucasian people to attend art events in the United Kingdom, even when conditions are equal. Women are more likely than men to attend artistic events, and older adults are much more likely to attend them than younger people. Moreover, respondents without small children are more likely to attend arts events in comparison with those with children under four, since family structure influences availability.²

Mia Stokmans explores a framework for increasing participation in cultural activities using the MAO-Model, designed by Jennifer Wiggins in 2004.³ The model identifies three barriers to audience participation: motivation, ability and opportunity. Motivation is influenced by attitudes toward cultural activities, personal relevance and the need for cognition. The ability to participate is influenced by personal resources such as financial and time budgets, cultural competence, physical capacities and mental resources. Opportunity refers to the absence of environmental barriers and involves evaluating aspects of the marketing mix such as price, place, product and promotion. Stokmans discusses using the MAO-Model to identify target groups in steps: item analysis, cluster analysis, determining cluster number, crossing segments and description of the target group.⁴

Rachel Tait and her co-authors identify three main types of barrier that young people face when wanting to engage with the arts and culture. These include attitudinal barriers, which relate to the feeling of belonging that young people might not find in an art form, such as feeling "it is not for me", regardless of the price. Examples include the atmosphere of the building, language used by the arts organization, lack of family involvement, perception of the art form as irrelevant and lack of recognition of diversity. Functional barriers represent the inability to take part despite wanting to, on account of a lack of opportunity. Practical barriers include inconvenient times, difficult locations, prohibitive prices or difficulty accessing information about the event.⁵

2 Keaney, "Understanding Arts Audiences".

3 Wiggins, "Motivation, Ability, and Opportunity to Participate".

4 Stokmans, "MAO-Model of Audience Development".

5 Tait et al., *How Can we Engage More?*

Audience Composition and Engagement

DiMaggio and Useem examine the social composition of arts audiences in the United States. They identify a “core” group of frequent attenders who constitute active arts social circles and shape their friendships and social interactions around a shared interest in the arts. Besides this core group there are peripheral groups with fewer expectations and less likelihood of hearing about events through their friendships and networks. Regular visitors are more highly educated than sporadic visitors, both for museum attendance and the performing arts. Higher-income levels also positively impact the frequency of attendance at art events. However, findings on gender and age are mixed: some studies suggest differences, while others report no differences.⁶

Melissa C. Dobson studies new audiences for classical music in the UK and analyses the experiences of newcomers attending three different classical-music live concerts. Participants struggled to appreciate classical-music performances because of their lack of knowledge in the field. Engagement comes with time and progressive exposure. She discusses an event called “The Night Shift”, which offers a different way of consuming classical music live, with introductory talks and audience interaction with performers, creating a more inclusive experience. This format was well received, indicating what new audiences might welcome in early-music festivals. Dobson also notes that strong conventions of classical music, such as standing ovations and not clapping between movements, reinforced participants’ feelings of lack of knowledge and experience, often leading them to doubt their responses to the music. Educating new audiences without making them feel morally obliged to like classical music is crucial.⁷

Innovations and Frameworks in Arts and Cultural Policies

Castro-Martínez, Recasens and Fernández-de-Lucio explore innovation in early-music festivals in Europe, focusing on aspects such as organizations, funding, programming, productions and marketing strategies. They find that early-music festivals have introduced innovations across “production, pre-production, and product” and “commercialization, communication and marketing”. Some festivals blend innovation with traditional practices, acknowledging the expectation of the loyal audience but introducing new elements regarding content, performance or staging into the practice. Festival organizers recognize the benefits of these innovations, such as improved reputation, reaching more audiences and increased profits. The research suggests that the level of innovation depends mainly on the creativity and dedication of the individuals

6 DiMaggio and Useem, “Cultural Democracy”.

7 Dobson, “New Audiences for Classical Music”.

who are involved in organizing the festivals rather than on financial resources or manpower. But this aspect requires further investigation.⁸

Dorte Skot-Hansen explores the complexities of urban cultural policies by proposing the 4E model, identifying four key elements: enlightenment, empowerment, economic impact and entertainment. Enlightenment denotes education, democratic processes and the dissemination of high culture to all citizens. Empowerment prioritizes self-expression and social inclusion, especially for marginalized groups, promoting individual and group self-worth, community cohesion and identity affirmation. Economic impact justifies investing in culture for potential economic growth and urban revitalization, suggesting that cultural initiatives such as the creative industries, flagship projects and artistic clusters can attract tourists, create jobs and regenerate communities. However, balancing economic goals against the preservation of cultural authenticity and values is crucial. Entertainment emphasizes fun and leisure in cultural activities and policies, reflecting evolving audience preferences and commercial pressures.⁹

Résumé

All the works above are based mostly on studies conducted in Europe and the USA. While not all studies focus specifically on early-music audience patterns, they provide valuable insights into art events and classical music. They examine different aspects such as characteristics and barriers faced by the arts-event attenders, audience composition and engagement strategies in arts events and classical music, innovation in early-music festivals and frameworks in cultural and arts policies.

According to the articles, higher education and social status are significant predictors of frequent attendance. Additionally, there are notable ethnic disparities, with more Caucasian individuals attending arts events than members of other ethnic groups. However, considering that these studies are based mostly in Europe and the USA, this may apply only to some of the global art-attendance patterns. Gender and age also influence these patterns. Since women and senior people are more likely to attend art events, young people face unique attitudinal, functional and practical barriers that require targeted engagement strategies, which are the main focus of our study.

Innovations in festival organization driven by creativity and dedication rather than financial resources alone have proved effective in expanding audience reach and improving reputation. The criteria for evaluating good practices in early-music festivals in section five ("Criteria for Evaluating Practices in Early-Music Festivals for

8 Castro-Martínez, Recasens and Fernández-de-Lucio, "Innovation in Early Music Festivals".

9 Skot-Hansen, "Why Urban Cultural Policies?".

Audience Development and Dissemination”) are derived mainly from this article. In section seven (“Policy recommendations”), which contains policy recommendations, we have developed recommendations to align with the MAO-Model and the 4E Model in order to overcome barriers to participation and sustainability.

METHODOLOGY

The present article combines desk research and in-depth, semi-structured interviews. In line with the literature review, the first part is based on an analysis of the interview data collected from early-music industry practitioners. Participants were selected using purposive sampling, aiming to cover a diverse range of roles and experiences within this sector. The interviews were recorded with the participants’ consent and later transcribed for analysis. The selection criteria encompassed professionals who are actively involved in different aspects of the field, such as performance, education, festival management and marketing. The participants whom we selected were:

- Channa Malkin, a soprano and entrepreneur known for her innovative audience engagement strategies and use of social media.
- Salvador Vázquez, Artistic Director of the Joven Orquesta Barroca de Andalucía, with a strong focus on educational initiatives and regional audience considerations.
- Teunis van der Zwart, Head of the Early Music Department at the Royal Conservatoire of The Hague, natural horn player and educator, providing insights into early-music education and student development beyond the conservatoire campus.
- Vera Vos, Marketing Manager at Festival Oude Muziek Utrecht, specializing in strategies for engaging younger audiences and community building.

Following the outcome of the interviews, a list of criteria for evaluating practices in early-music festivals for audience development and dissemination was drawn up. The final part of the paper reviews various early-music festivals to evaluate the audience-development and dissemination practices that they put in place.

The data were collected from various sources, such as official festival websites, social-media platforms, published interviews and promotional materials in order to ensure a diverse range of perspectives and up-to-date information. The selected festivals were Festival Oude Muziek Utrecht (the Netherlands), Bayreuth Baroque (Germany), MA Festival (Belgium), Festival d’Ambronay (France), the York Early Music Festival and The Beverley & East Riding Early Music Festival, both supported

by the National Centre of Early Music (the UK), and the Boston Early Music Festival (the USA).

The analysis involved distilling and categorizing the collected information into core components for each festival. Key aspects reviewed included:

- Mission statements: understanding each festival's goals and focal areas.
- Target audience initiatives: strategies employed to attract and engage specific audience demographics.
- Pricing strategies: approaches to ticket pricing, including discounts and accessibility considerations.
- Programming diversity: the range of performances offered, including thematic variety and inclusion of both established and emerging artists.
- Community engagement: initiatives to involve local and wider communities, such as workshops, interactive events and educational programmes.
- Talent development: opportunities provided for young and emerging artists, including competitions and training programmes.
- Collaboration with institutions: partnerships with local, regional and international organizations.
- Dissemination channels: use of social media, online platforms and other media to reach and engage audiences.

The final section of the article consists of a set of policy recommendations based on the results and outcomes of the research stated in previous sections. These policy recommendations can be implemented or act as a source of inspiration for different early-music workers and programmers in order to make their events inclusive spaces that bring diverse audiences together.

VOICES FROM THE EARLY-MUSIC SECTOR

The interviews with the four early-music professionals reveal several key strategies and methods for enhancing audience engagement. Education plays a central role in the efforts of Salvador Vázquez and Teunis van der Zwart, who highlight its importance in fostering an appreciation for early music. Vázquez focuses on targeted educational initiatives to attract younger audiences, while van der Zwart emphasizes the holistic “Triangle Framework” approach to early-music education, focusing on instrumental excellence, entrepreneurial skills and research. He also stresses the importance of his-

torical approaches and a lifelong-learning attitude. This shared emphasis on education underlines its critical role in developing future audiences and practitioners.

Marketing and social media are also significant aspects of audience engagement. Channa Malkin and Vera Vos stress the importance of effective marketing strategies to reach broader audiences. Malkin's innovative performances and Vos's financial and personalized-marketing approaches reflect a broad consensus on the need for targeted marketing efforts. The use of social media is highlighted by all interviewees, illustrating their vital role in modern audience engagement.

Collaboration with other art forms and community building are key methods identified by Malkin and Vos. Malkin's projects involving dance and theatre, and Vos's initiatives such as the "Ambassadors of Early Music" programme demonstrate effective strategies for overcoming stereotypes and creating supportive communities around early music. These approaches suggest that integrating early music with other cultural experiences and fostering a sense of community are crucial for long-term engagement.

Regional considerations, as discussed by Vázquez, point to the importance of tailoring strategies to specific geographic and cultural contexts. Understanding and addressing regional differences can enhance engagement efforts and make early music more accessible. Collectively, these insights reveal a comprehensive approach to audience development in the early-music field, combining education, strategic marketing, digital engagement and community-building efforts.

Table 1 | Comparing points of view and how much emphasis was placed by industry professionals on a list of topics around the early-music field, which was created by conducting and analysing semi-structured interviews with four professionals in the early-music sector.*

ASPECT	SINGER/ ENTREPRENEUR	ARTISTIC DIREC- TOR/ CONDUCTOR	EDUCATOR	MARKETING MANAGER
Emphasis on education	Not discussed	Strong emphasis	Strong emphasis	Mentioned
Considering the geographic sector	Not discussed	Strong emphasis	Not discussed	Strong emphasis
Marketing strategies	Strong emphasis	Mentioned	Mentioned	Strong emphasis

Table 1 | *continued*

ASPECT	SINGER/ ENTREPRENEUR	ARTISTIC DIREC- TOR/ CONDUCTOR	EDUCATOR	MARKETING MANAGER
Targeted marketing (using different types of language to target specific groups)	Strong emphasis	Mentioned	Not discussed	Strong emphasis
Use of social media	Strong emphasis	Mentioned	Strong emphasis	Strong emphasis
Collaboration with other art forms	Strong emphasis	Not discussed	Mentioned	Mentioned
Outreach to young audiences	Strong emphasis	Strong emphasis	Strong emphasis	Strong emphasis
Community building	Mentioned	Not discussed	Mentioned	Strong emphasis

* Further information and an extensive summary of the interviews can be found in Appendix B.

CRITERIA FOR EVALUATING PRACTICES IN EARLY-MUSIC FESTIVALS FOR AUDIENCE DEVELOPMENT AND DISSEMINATION

We constructed a list of criteria for evaluating practices in early-music festivals for audience development and dissemination, drawing inspiration from the comprehensive analysis provided in the literature previously mentioned and based on the various considerations from the interviews discussed in the section “Voices from the Early-Music Sector”. Castro-Martínez, Recasens and Fernández-de-Lucio offer valuable insights by examining innovation strategies, outcomes and the importance of engaging with diverse stakeholders within the early-music festival context.¹⁰ We also included elements from Skot-Hansen’s 4E model,¹¹ examining the enlightenment (education and dissemination of early music), empowering (self-expression and social inclusion), economic and entertainment aspects of early-music festivals.

To elaborate on this understanding, we investigated online data for seven carefully selected early-music festivals: six from Europe and one from the USA. Through

¹⁰ Castro-Martínez, Recasens and Fernández-de-Lucio, “Innovation in Early Music Festivals”.

¹¹ Skot-Hansen, “Why Urban Cultural Policies?”.

this focused examination we aim to provide an overview of these festivals' efforts to reach a wider audience and disseminate their offerings through a variety of channels.

- Target audience initiatives: what are the target audiences of those early-music festivals. Whether festivals actively engage their audience through educational events, workshops, artist meet-and-greets and interactive performances, thereby creating a more enriching experience.
- Pricing strategy: whether festivals offer affordable tickets, including discounts for students and seniors, and ensure accessible venues to promote inclusivity and attract a wider demographic.
- Programme diversity: whether festivals present a diverse range of early-music performances, including both established and emerging artists, rare compositions, innovative interpretations and staging. This includes the range of performances, thematic variety and inclusion of new and established talents.
- Community engagement: whether festivals foster a community where different stakeholders can meet and discuss.
- Talent development: whether festivals provide opportunities for young and emerging artists, such as competitions and training programmes. Although not directly related to audience development and dissemination, nurturing the next generation of musicians is crucial for the genre's sustainability.
- Collaboration: whether festivals collaborate with local organizations, cultural institutions and other festivals to expand their reach and appeal by leveraging existing networks and resources.
- Online dissemination channel: whether festivals utilize social media and other dissemination channels for targeted advertising with interactive content and real-time updates to attract and engage potential audiences. This includes having previous performances available on streaming platforms, thus moving beyond traditional digital formats such as CDs and DVDs.

FESTIVAL REVIEW AND GOOD PRACTICES

The seven carefully selected early-music festivals are Festival Oude Muziek Utrecht from the Netherlands, Bayreuth Baroque from Germany, MA Festival from Belgium, Festival d'Ambronay from France, the York Early Music Festival and the Beverley & East Riding Early Music Festival, both organized by the National Centre of Early Music from the UK, and Boston Early Music Festival from the USA. Table 2a and 2b serve as a

summary and highlight differences and similarities in those seven festivals' approaches to promoting early music, engaging audiences and supporting emerging artists. Within the criteria from the previous chapter we analyse each festival's mission, targeted audience initiatives, pricing strategies, programming diversity, community engagement, talent development, institutional collaborations and online dissemination channels.

All festivals prioritize diverse programming either within the festival programmes or by differentiating themselves from other festivals. Some of them focus on specific themes. Most festivals have programmes aimed at engaging younger audiences, such as discounted tickets for individuals under a certain age and youth-oriented workshops. Regarding community engagement, each festival includes elements aimed at engaging the local community. This policy is manifested in educational programmes, workshops and activities involving local residents and institutions. Most of the festivals use both renowned artists and ensembles from around the world, while also nurturing next-generation musicians. Talent development is a common theme among the festivals we examined. Six out of the seven festivals offer various types of talent-development programme to foster a sustainable environment for the next generation of musicians. The festivals collaborate with other cultural institutions, educational organizations and media platforms to enhance their offerings and reach wider audiences. All these festivals have a digital presence, utilizing websites, social media and other online platforms to promote their events, and they engage with audiences and offer access to live or pre-recorded performances.

Each festival has its own approach with regard to various aspects of audience engagement, community building and inclusion. For instance, Festival Oude Muziek Utrecht (The Netherlands) emphasizes building the next generation of audiences, while also working on broadening their demographic beyond age and social class. Similarly, the Festival d'Ambronay (France) and the National Centre of Early Music (the UK) strive to reach diverse audiences. The Festival d'Ambronay provides special tickets for low-income and disabled individuals, while the National Centre of Early Music offers inclusive workshops for deaf people and their families. Both festivals grant the audience an opportunity to participate in singing workshops, work with professionals and prepare for upcoming performances.

This analysis presents a snapshot of the programmes as they existed in 2024. Readers should be aware that the dynamic nature of the field means that the information presented here may not reflect the most up-to-date state of each festival at the time of reading.

Pricing strategies also differ significantly; for example, the Ambronay Festival, National Centre of Early Music and Festival Oude Muziek Utrecht all offer varied pricing and free events to encourage wider attendance, while the Boston Early Music Festival provides a range of ticket options and subscription packages to accommodate

different audience needs; at the same time, they also offer “virtual” concert tickets.

In terms of online dissemination, while all festivals use social media to reach audiences, there are variations in their approaches; some festivals leverage local collaborations and online platforms more extensively than others. The Oude Muziek Festival Utrecht has also initiated a ticket-selling app that allows the audience to check information about the performances, view performance venue maps and purchase tickets directly through the app.

Although economic impact is not the primary focus of our evaluation, it is evident that festival practices and economics influence one another. This dynamic serves as a way to represent the result of the effort. There is limited information that can be retrieved about this aspect. According to the Ambronay Centre’s official website on the Festival News page “The Results of the 44th edition of the Ambronay Festival”, they sold 12,987 tickets for twenty-nine paid concerts, achieving an eighty-six per cent attendance rate and reaching around 20,000 people.¹² Numerous websites are dedicated to tourism in Ambronay, and the festival is one of their recommended events. This demonstrates the festival’s substantial contribution to revenue generation and economic activity in the region, supporting local businesses and fostering economic growth. The multidisciplinary, year-running events enable the centre to generate multiple income streams. We may assume that these income streams can contribute positively to the sustainability and long-term operation of the centre’s activities, academy and performances.

12 “Le bilan de la 44e édition du Festival d’Ambronay”, <https://musique.ambronay.org/Actualites/Le-bilan-de-la-44e-edition-du-Festival-d-Ambronay-i4457.html>.

Table 2a | Comparing seven early music festivals' audience development and dissemination strategies across seven criteria and their mission statement (part i)

ASPECT	OUDE MUZIEK FESTIVAL UTRECHT (THE NETHERLANDS)	BAYREUTH BAROQUE (GERMANY)	MA FESTIVAL (BELGIUM)
Mission statement	Promote early music broadly	Focus on lesser-known Baroque Operas	Innovate in early music
Targeted audience initiatives	- Young Ambassador scheme (under 35 years old) - Special events, fringe tours, meet and greet evenings, pre-performance talks and free concerts in historical locations - Early-music market and educational events		- MA competition, MA Academy and Younger than Jesus programmes
Pricing strategy	- Discounted tickets for young people under 30 - Tickets are sold separately, from €10 to €51 per performance - Free events available - Discounts for young ambassadors and friends	- Discounts (25 % for disabled individuals and students) - Prices range from €29 to €345 per performance	- 50 % discount for under 35s - Friends receive a 15 % discount on tickets in one category, and groups of 15 or more receive a 15 % discount per ticket for the same performance - Day pass tickets (€85 max) and Bundle tickets (5 performances min. with 10 % discount) - Tickets are sold separately from €20–85 per performance
Programming diversity	- Thematic programmes offer a diverse range of early-music performances - In addition to festivals, they provide year-round early-music performances and early-music tours	- Focus on classic programmes, discoveries of rare compositions and emerging artists	- Emphasis on innovation and youth musicians. Offering programmes for aspiring musicians and diverse thematic performances.

ASPECT	OUDE MUZIEK FESTIVAL UTRECHT (THE NETHERLANDS)	BAYREUTH BAROQUE (GERMANY)	MA FESTIVAL (BELGIUM)
Community engagement	- Ambassador programme, special activities and community-building events - "De Toegift" (the Gift) initiative allows patrons to sponsor tickets for those who cannot afford them	- Limited community engagement, artists talk, introductory brunch, gala-lunch and lunch/dinner concert	- Various programmes for young audiences - "Sounds for the Soul" initiative, performance and workspace for innovative and socially inspired classical-music projects. One-on-one live music experience at people's homes helps people with difficulties.
Talent development and awards	- "De Fringe": part of the festival programmes with selected young artists to showcase their work as free concerts - International Van Wassenaeer Competition for early-music ensembles	/	- MA competition, MA Academy and Younger than Jesus programmes
Collaboration with other institutions	- Collaborations with other organizations (such as local halls and institutions) to engage with different audience demographics - Outside the festival time, regular concerts are organized throughout the country	- Collaboration with cultural institutions - Media partners with BR Klassik, Arte Concert, ARD Alpha and Mezzo	- Collaboration with the local conservatoire, local halls and institutions
Online dissemination channels	- Actively uses social media platforms for promotion and engagement. Facebook (16k followers), Instagram (5.36k followers), Twitter, TikTok, LinkedIn and YouTube (4.95k subscribers) - Collaboration with NPO Classic to broadcast the performances - Early Music Television (EMTV) online streaming platform - New mobile application for programme information and ticket sales	- Actively uses social media platforms for promotion and engagement. Instagram (5563 followers), Facebook (8.9k followers) and YouTube (1.18k subscribers) - Media partners with BR Klassik, Arte Concert, ARD Alpha, and Mezzo - The website is up-to-date. A section dedicated to News with behind-the-scenes looks and background stories etc. The website has previous-performance recordings from 2020 to 2022.	- Actively uses social media platforms for promotion and engagement. Facebook (6.4k followers), Instagram (5,346k followers) and Spotify playlist of the 2020 performances. - The website is up to date. One section is dedicated to News with behind-the-scenes looks and background stories etc.

Table 2b | Comparing seven early music festivals' audience development and dissemination strategies across seven criteria and their mission statement (part 2). The York Early Music Festival and the Beverley & East Riding Early Music Festival are both associated with the National Centre for Early Music (NCEM), the UK, so they are analysed as one column.

ASPECT	AMBRONAY FESTIVAL (FRANCE)	THE YORK EARLY MUSIC FESTIVAL AND THE BEVERLEY & EAST RIDING EARLY MUSIC FESTIVAL – BY THE NATIONAL CENTRE OF EARLY MUSIC (THE UK)	BOSTON EARLY MUSIC FESTIVAL (THE USA)
Mission statement	Innovate in early music	Broad repertoire inclusion	Focus on lesser-known baroque operas
Target audience initiatives	- Wide range of audience engagement and activities, such as family and children engagement - Outside and during the festival time the Ambronay cultural meeting centre arranges multidisciplinary-approach activities involving different musical genres and interactive events such as escape games	- Various community development initiatives workshops face different demographics: different age groups and social backgrounds - Inclusive programmes for disability, low-income families etc. - Live-streamed early-music performances to schools across England	- Beyond festivals, they offer seasonal chamber-opera performances and concerts - The concert series has both in-person and virtual performances - "BEMF at Home" programme offers short video clips and excerpts from previous productions
Pricing strategy	- In addition to the Festival, they offer year-round running music programmes - Focus on early music, with an opening to other repertoires and multidisciplinary activities - Renowned artists and young musicians, amateur musicians and the audience participate in concerts	- In addition to the Festival, they offer year-round running programmes - Diverse repertoire offerings and interdisciplinary shows - Renowned artists and young musicians, and free-entrance concerts for the audience to participate in the performance	- Biennial festival showcasing leading operatic singers and instrumentalists with a focus on presenting lesser-known baroque operas - Exhibition: Largest North America early music trade show (bemf.org)
Community engagement	- Professional training for local actors and creators - "Come and sing": the audience participates in singing early-music repertoire with guidance from professionals	- Inclusive workshops cater to various family demographics and all ages. Such as "I can play" workshops for deaf individuals and their families.	- Master-classes, workshops, lectures and events for family days

ASPECT	AMBRONAY FESTIVAL (FRANCE)	THE YORK EARLY MUSIC FESTIVAL AND THE BEVERLEY & EAST RIDING EARLY MUSIC FESTIVAL – BY THE NATIONAL CENTRE OF EARLY MUSIC (THE UK)	BOSTON EARLY MUSIC FESTIVAL (THE USA)
Talent development and awards	- Ambronay European Baroque Academy for 30 years, part of EEMERGING+ (Emerging European Ensembles) programme - Artists in Residence project, which provides support and guidance with their skills, including audience-development skills	- Young ensemble training and EEMERGING+ (Emerging European Ensembles) programme, workshops, competitions for ensembles and composers	- Four-week training programme for young artists
Collaboration with other institutions	- Collaborates with local institutions to offer participants training courses to develop cultural makers' skills - Collaboration with France TV	- Collaborate with local music institutions and platforms - Collaborate with BBC Radio 3	- Collaborates with institutions for performances - Collaboration with 99.5 WCRB (Classical Radio Boston) provides additional audio recordings and news to the online audience
Online dissemination channels	- Actively uses social media platforms for promotion and engagement. Social media: Facebook (7.6k followers), Instagram (2.36k followers) and YouTube (522 subscribers). - The website is up to date, and provides abundant information that is not limited to the Festival, but also the concerts, events, exhibitions, workshops, past-performance press releases, figures etc. - France TV	- Actively uses social media platforms for promotion and engagement. Social media followers and subscribers: Instagram (3,369 followers), Facebook (10k followers), Twitter (6,335 followers) and YouTube (943 subscribers). - The website is up to date and provides abundant information - BBC Radio 3 - The Early Music Show[†]	- Actively uses social media platforms for promotion and engagement. Social media followers and subscribers: Facebook (10k followers), YouTube (4.01k subscribers) and X (3.2k followers). - The website is up to date, with an online gift shop - 99.5 WCRB (Classical Radio Boston)

* 2025 Boston Early Music Festival Exhibition[†].

[†] One of the development schemes is the New Generation Baroque Ensemble Development Day, instituted in recent years. The most recent workshop was broadcast on BBC Radio 3, aiming to introduce musicians to the New Generation Baroque Ensemble scheme. Industry experts provided coaching and feedback to selected local UK-based Baroque instrumental ensembles. This scheme is a collaboration between the NCEM, the Royal College of Music and BBC Radio 3. Additionally, the NCEM is one of the Creative Europe programme EEMERGING+ collaborative partners. For more information, see "About".

[‡] The Early Music Show does not merely disseminate some of the performances organized by the NCEM. This is one of the many such shows on BBC Radio 3. It is dedicated to exploring early music through developments in musical performances and composition in Britain and abroad. However, it is available only in the UK. For more information, see "The Early Music Show".

POLICY RECOMMENDATIONS

To serve the early-music community in its endeavour to reach a larger audience, we constructed several suggestions that drew inspiration from existing practices, literature, interviews and professional experience. Aligning with the theoretical frameworks of the MAO-Model and 4E Model, we propose the following recommendations to enhance the effectiveness of general early-music practice in reaching a broader audience and attaining sustainability. The recommendations divide into four categories: Collaboration, Innovation, Audience reach and Education.

Collaboration

Expand audience reach and engagement through strategic partnerships and integrating early music into diverse cultural and arts events.

- Cross-disciplinary integration: One of the findings through our interview with the early-music stakeholders is to take early music into different general music festivals, arts events and theatres. For instance, one of the interviewees included a Handel performance in various theatre festivals as a bundle performance, achieving notable success with it. However, further research is needed to explore the potential bridges with other disciplines and identify the most favourable outcomes.
- Empower local artists: While many festivals already showcase local talent, it is crucial to emphasize that ongoing support for local musicians and artists is essential. Ensuring that the local artists are given prominent opportunities can enhance community engagement and celebrate the unique cultural heritage of a region. Of course, this does not restrict international collaborations.
- Collaborate with thematic venues: Partner with venues such as historical theme parks or museums (e.g., Le Puy du Fou), so as to feature early music as part of their attractions. Performances could become integrated into existing exhibitions or events.
- Perform in non-traditional venues: Performing in non-traditional venues is similar to outreach; however, it offers interactive, shorter concerts tailored to these settings. This has the potential to engage with audience members who may not typically attend traditional concert venues and to increase visibility in diverse community spaces.
- Create emotional connections: Develop marketing and outreach strategies that emphasize the emotional and cultural significance of early music. Personalized storytelling and testimonials from both performers and audience members can help create a stronger emotional

connection and build a sense of belonging among potential attenders. Examples of this are partnering with social media influencers, cultural ambassadors and enthusiasts, who can share their participating experience on social media. Their endorsements can increase interest and motivation among potential audiences.

Innovation

Use modern technology and creative concepts to enhance the festival experience and expand its reach.

- Creative thematic and interactive events: For instance, organize Medieval Fairs where early music is a central feature in a historically suitable location, including activities like a city-walk exploration game with music-performance stops. This may serve as an introduction for newcomers to learn the history of the city intuitively and via the music-performance stops to gain an immersive experience of the music in that period and from that region.
- Implement a smartphone app: A smartphone app is not new to the context, but it is worth emphasizing. Instead of each festival having its own app, having a collective early-music festival app that can access all the early-music festivals in certain regions or the whole of Europe would provide ease of access to younger generation audiences. This would reduce the cost of the app's development and also promote collaboration among the festivals.
- Interactive performances: Technology, such as VR/AR, can be used to enhance the experience and recreate historical performances, transforming the traditional spectator into an active participant in the show.
- Combine early music with popular media: Create concerts around a theme that align early music with popular films or TV series with historical references. Include familiar media elements to attract a diverse audience. Leverage popular culture to introduce early music to new audiences and increase appeal.
- Use digital formats: Digital distribution can increase the accessibility of performances in addition to physical media like CDs or DVDs. Attendees can purchase access to pre-recorded performances on their mobile devices by scanning QR codes or barcodes provided at the festival. After that, the material is always available online, increasing participation outside of the festival. Direct-to-consumer sales are encouraged by this model, which may lessen the need for conventional

middlemen. Although the system normally runs on conventional hosting platforms, blockchain-based tools can be incorporated to manage digital rights and handle safe transactions, guaranteeing an open ownership record.

Audience Research

To understand audiences' preferences, we need to listen to their preferences and needs.

- Conduct comprehensive audience surveys: To promote further audience engagement, we have developed a questionnaire to be used at early-music festivals. We aim to engage with current audience participants and potentially reach out to online participants to hear their feedback and needs. The questionnaire can be found in Appendix C.
- Target diverse demographics: Ensure that research addresses a broad range of audience segments, including different age groups, cultural and social backgrounds and interests. Ensure that festival programming is inclusive and relevant to a wide audience.
- Adapt strategies for local contexts: Ensure that the events are planned according to the place where they are located, and utilize elements relevant to the local context. The format of the performance, the starting time or duration, the day of the week or period of the year when the event takes place: all these can be the key to a successful outcome.

Education

Education goes two ways: nurturing the musicians of the next generation and enhancing public knowledge and appreciation of early music through interactive and educational initiatives. Here, we are focusing on the latter.

- Intuitively educate the younger generation: Using technology to enhance the experience and understanding of the music context for children. Introduce early music to younger audiences and increase awareness in a modern, accessible format. For instance, collaborate with animators to produce engaging short videos about early music for social-media platforms. Focus on creating content that is both educational and entertaining.
- Host interactive workshops and performances: Offer audiences interactive learning experiences, empowering participants and creating a stronger connection with early music. For example, organize workshops where attenders can learn and perform early music. Provide cos-

tunes and roles to make the experience more immersive, and let the audience take part in some suitable performances as part of the show.

CONCLUSIONS

Because of our geographic advantage and connections, the research predominantly focused on stakeholders and case studies from the Netherlands. Additionally, it explored the landscape of early-music practices in Spain, the UK, France and the US, thereby providing a broader perspective on the field's developments and trends across different regions. The literature review helped us to understand current studies on audience development within the cultural industry and framed the context for evaluating practices in early-music festivals, identifying areas for improvement and growth.

Interviews with four key stakeholders from various aspects of the early-music industry provided valuable insights, since the interviews revealed both similarities and differences in early-music practices across domains such as performance, education, management and marketing. The discussions highlighted unique approaches and challenges faced by professionals in each area, offering a comprehensive view of how early music is practised and how it can be enhanced, particularly in the Netherlands and Spain.

On the basis of the literature review and insights from the interviews, we developed criteria to evaluate the practices of early-music festivals. We carefully selected seven festivals in the field through their online presence as examples. This evaluation aimed to assess their effectiveness in online audience development and dissemination, providing a basis for recommending improvements and fostering growth in the field. However, this evaluation has its limitations. To gain a more nuanced understanding, further research involving in-person visits to all festivals and direct experiences as an audience member would be valuable. Such research could offer deeper insights into the actual festival experience and enhance the evaluation of audience engagement strategies. It is also recommended to conduct further research on early-music practices in other European countries, since there may be significant differences in the landscape between the countries studied. Exploring these varied contexts could provide a more comprehensive understanding of how early music is approached and received across different regions.

Those recommendations may potentially provide some inspiration to reach new audiences; however, the fundamental principle of maintaining music's authenticity must never be changed. While leveraging social media and online dissemination can broaden reach, we are also aware of the possibility of crowding out some audiences. Moreover, the impact of these digital strategies on the genre's long-term sustainability remains to be fully realized through time.

Stakeholders should balance between traditional methods and new ways of connecting with audiences. It is essential to respect the music's tradition while also considering the needs of both current and new audiences. As the marketing director Vera Vos noted, because audience-development programmes make up only a small part of the entire festival programme, they should be carefully selected and truly engaged with those new audiences rather than making prior assumptions about what they want. While adapting to the modern market, stakeholders need to be conscious of the balance between meeting market demands and preserving artistic integrity.

As highlighted by the artistic director Salvador Vázquez in the interviews and reinforced in our recommendations, audience development strategies should be tailored to fit local cultures and policies. It is important to note that the strategies and approaches effective in these regions may not be suitable for the entire European early-music scene.

This study acknowledges that external factors such as local policy, historical context, demographic factors and social/economic trends influence festival operations and their long-term viabilities. While these considerations fall outside the main scope of the study, these elements guide critical decision-making around programming, outreach and accessibility, which are all essential for building sustainable and inclusive early-music festivals. The festivals examined in this study received varying levels of public authority support at municipal, regional and national levels. For instance, the Boston Early Music Festival's 2023 main revenue came mainly from contributions such as private donations, plus a small portion from public grants.¹³ And European festivals such as Festival Oude Muziek Utrecht, MA Festival Brugge and the Festival d'Ambronay benefit from relatively more stable structural subsidies from cultural ministries and regional governments. Festivals with limited public support may face unique challenges when seeking to expand audience reach. To build on this,

13 For the fiscal year ending June 2023, Boston Early Music Festival received \$243,500 in public funding from the Massachusetts Cultural Council (MCC), including: Cultural Investment Programme \$28,700; Gaming Mitigation \$139,800; Cultural Sector Recovery \$75,000 (https://www.massculturalcouncil.org/documents/Barrett_FY23.pdf). In the same financial year, BEMF reported \$4,222,646 in total contributions and grants, along with \$968,694 in program service revenue (<https://projects.propublica.org/nonprofits/organizations/42704827>). For fiscal year 2024, total reported contributions and grants were \$2,098,162, and programme services revenue was \$494,327, while MCC support was \$60,500 (including: Cultural Investment \$32,600; Gaming Mitigation \$27,900) (https://www.massculturalcouncil.org/documents/DiDomenico_FY24.pdf). Based on the proportion of MCC funding relative to overall contributions and grants in both years, available financial records indicate that the majority of BEMF's contributed income is from private sources rather than public grants. However, because Form-990 summary tables do not provide a full breakdown of all grant origins, this conclusion only reflects the comparative scale of publicly documented MCC funding rather than a full audit of all possible government sources (https://www.causeiq.com/organizations/view_990/042704827/c5ac37b0735b57be74236905a6239aeb).

we recommend further comparative research into how such festivals navigate external constraints through alternative strategies, including diversified funding models, community partnerships and innovations that support sustainable operations and broaden their impact.

APPENDIX A

Interview Guide

INTERVIEW QUESTIONS

The interviews started by thanking the participants and asking them for their consent to the recording of the interviews.

Experience and Background:

- What is your experience and involvement in the early-music sector?
- What roles have you played within the early-music community?
- Potential follow-up: How have these roles and experiences shaped your perspectives on audience engagement in this topic?

Audience Engagement Strategies:

- Have you implemented any audience engagement strategies within the early-music context? If so, what kind?
- During your presence in the early-music field which other audience engagement strategies outside of your own projects have you seen?
- Follow-up: Which successful initiatives have you been involved with in the quest to engage broader audiences with early music?
- Is there any utilization of digital platforms/social media for engaging with younger audiences?
- How does the current landscape signal the festivals to audiences?

Challenges and Obstacles:

- What do you think are the main challenges when disseminating early music to a larger audience?
- Which specific obstacles/resistance did you face when trying to invite new audiences to early-music performances?

Best Practices/Bad Practices:

- From your experience, what are some best practices for reaching new audiences with early music?
- Which lessons have you learned or insights you can share from past initiatives or projects that had the aim of developing a broader audience? Any failed experiences?

Innovation and Creativity:

- Can you tell me about any innovative or new approaches or creative projects you have been involved with to promote early music among more diverse audiences?
- Which innovative practice from a colleague or festival that you liked or found relevant have you seen?
- How important do you think innovation and creativity are in engaging new audiences with early music?

Impact and Future Directions:

- In your opinion, what impact can the broader dissemination of early music have on the cultural landscape?
- Where do you see opportunities for future growth and development in this area?

CLOSING REMARKS

Final Thoughts:

- Is there anything else you would like to share regarding the topic? Any additional insights, anecdotes or recommendations you believe are important for our research?

Questions to the educator

- Can you elaborate on your background and experience in early music, particularly your roles with orchestras and conservatoires?
- How have your experiences with orchestras shaped your views on audience engagement for early music?
- What are some examples of collaboration between the Early Music Department and external organizations or festivals? How do these collaborations benefit your students?
- In your view, what are the key areas for growth and development in early-music education within conservatories? How does your department address these areas?
- How do you see innovation playing a role in early-music practice?
- How would you define a “new audience” for early music?
- Which educational efforts aimed at enhancing audience understanding of early music are there in your conservatoire, such as pre-concert introductions or background information on the music?
- What challenges do you face in early-music education, and how are you addressing these challenges?
- Do you have any additional insights or recommendations for advancing early-music education and audience engagement that you think are crucial for our research?

APPENDIX B

Interview summaries

INTERVIEW WITH CHANNA MALKIN

In the Zoom conversation on March 10, 2024, Channa Malkin, soprano and entrepreneur, shared her experience trying to expand and develop the audience for early music beyond its current niche. She discussed her experience in the early-music sector, including the creation of shows aiming to reach broader audiences. One notable project involved collaboration with a violinist to produce a show aimed at festival and theatre audiences, successfully engaging diverse age groups.

Channa emphasized the importance of developing a clear strategy around audience engagement, such as bringing performances to venues where potential audiences already gather, as in festivals. She highlighted the need to have effective and strong marketing promotion around the events and the potential of social media to reach new audiences. She also discussed challenges, such as stereotypes about early music being boring or elitist, and the need to overcome these perceptions. Her project worked especially well when it was introduced as part of larger events, such as theatre festivals, where the people are open-minded to visit a show a little outside what they would have expected, and the audience is easy to capture because it is already there.

She suggested best practices for engaging new audiences, including vibrant and modern performances and collaborations with other art-forms such as dance, combined with efforts from the marketing-promotional perspective. Channa also mentioned failures, such as an unsuccessful attempt to stage a show in a night club due to poor marketing promotion and positioning. She stressed the importance of treating cultural projects as businesses, focusing on effective marketing without, for that reason, compromising artistic integrity.

When audiences were being discussed, the conversation often took a turn towards young audiences, which seemed to be the clear association that Channa had with “disseminating heritage”. However, she also mentioned families and people who usually do not attend concerts of classical music, and more specifically early music. During the conversation Channa focused a lot on early music for the voice (because this is her “instrument”, after all).

INTERVIEW WITH SALVADOR VÁZQUEZ

Both as Artistic Director of a youth orchestra and as a conductor (Joven Orquesta Barroca de Andalucía), Salvador Vázquez outlined his stance on early-music

dissemination.¹⁴ He expressed a point of view that is more “southern” than that of the rest of the interviewees — one that opens a new discussion and makes us wonder whether different regions should be treated differently in the field of early music. He talked about the region of Andalucía, in southern Spain, that, besides this youth orchestra, boasts four other professional orchestras. According to him, these should be the organizations thinking most about audience development. But they do not, and they similarly do not give a lot of emphasis to the early-music repertoire. He said that his priority lies rather with the members of his orchestra, trying to give them the best education in early music with the best guest musicians and conductors. He stated that because of the pleasant environment of the orchestra, he felt that only a few of the young musicians were genuinely interested in early music, while the others engaged with it only for the “fun” of the experience and as a sideline to their regular symphonic playing.

He stated that, for him, to attract new audiences to early music it is vital to lay great emphasis on education, explaining that an appreciation of early music is often linked to the education we have received. When talking about this, he emphasized the importance of price-discrimination strategies, price bundles, and special evenings and concerts reserved for young adults in order to attract the younger generation to early-music events. Finally, he also stated the importance of being conscious of the specificities of each audience, and not treating the Andalusian audience in the same way as a northern European audience, since the two live with different timetables and customs.

INTERVIEW WITH TEUNIS VAN DER ZWART

Teunis van der Zwart is the head of the Early Music Department of the Royal Conservatoire of the Hague in the Netherlands. He has had a distinguished career as a natural horn player and educator for many decades.

He discussed the challenges and goals of early-music education.¹⁵ He highlights the framework “Triangle” they have developed, which focuses on excellence in instrumental skills, entrepreneurial qualities and research. He emphasized the need to give more attention to historical approaches in music training and also suggested guiding questions for advancing early-music education. Despite the huge number of materials spanning six centuries, he aims to equip students with research skills and an entrepreneurial mindset, encouraging them to have a zest for lifelong learning and to be inquisitive and curious in order to keep early-music practice sustainable. He also talked about the collaborations between the early-music department and

¹⁴ Salvador Vázquez, Zoom interview, 12 March 2024.

¹⁵ Teunis van der Zwart, Zoom interview, 12 March 2024.

various organizations, such as orchestras and festivals that provide opportunities to students to engage with professional musicians beyond the conservatoire.

In terms of audience engagement, he talked about his impression that early music has gained mainstream recognition in the Netherlands. For instance, the early-music performances in the Amsterdam Concertgebouw and the famous Orchestra of the Eighteenth Century have a large audience base. He also recognizes that some audiences may prioritize the music or famous names and composers over the use of specific instruments, and that the audience has become increasingly eager to be surprised by concert programmes and experience performances that offer something beyond the expected or predictable. He also suggested that there was a potential for attracting new audiences via experimentation with informal concert settings and pointed out that this informal setting reflected how early-music performances had been presented in the past.

Regarding dissemination, he discussed the use of digital platforms and social media by the conservatoire's specialized department to engage with younger audiences and future student candidates. He talked about the efforts to share the entire series of projects and events through online digital platforms. He also described educational initiatives preceding concerts. These included short presentations on music and programming in order to enhance audience understanding and appreciation.

He stressed the importance of embracing diverse musical traditions and historical approaches, such as programme diversity, variety of concert settings and the rediscovery of forgotten composers within the framework of early-music education. He emphasizes the significance of understanding different systems and approaches: for example, how music was taught and performed in its historical contexts, which differs greatly from modern methods. He believes that uncovering forgotten composers and composers from diverse backgrounds and cultures beyond Western Europe represents a meaningful act of celebrating "humanity's musical legacy". He underlined the importance of recognizing the capacity of early music to meet the demands of the modern age. Instead of constantly seeking out new things, the stakeholders of the early music field need to learn from the past, "what has already happened, and what is waiting for us in libraries". However, it is important to note that, instead of treating early music as a static museum piece, the field should keep performance alive by playing the music with emotional depth and reaching audiences with genuine expression. He also mentioned that performing music in an informal setting, similar to historical practices where people socialized, talked, ate and drank while listening to music, can help make early music more engaging and accessible to modern audiences.

INTERVIEW WITH VERA VOS

The interview on March 20, 2024 was conducted with Vera Vos, Head of Marketing and Communications for Utrecht Early Music Festival. Her background in classical music, along with her role in marketing, has provided her with insights into audience engagement and audience development.

She recognizes the big, loyal fan base of the festival from years of building. However, she and her colleagues have noticed that the audience is aging, most attenders being over sixty years old. They have accordingly been working to reach beyond their current audience for many years. She emphasized the challenges of engaging younger and broader audiences with classical and early music. She acknowledges the challenge of diversifying audiences in early music, particularly considering its predominantly Caucasian and senior demographic. When talking about a diversified audience, one considers ethnicity, financial situation and age differences. She talked about strategies, including financial ones, and about communication/dissemination with different audience groups, providing introductory experiences to the audience and fostering a sense of community among younger attenders.

As regards financial strategies, they sell the tickets separately, have special offers €10 for younger audiences under thirty years old and also implement initiatives like “De Toegift” with a donation of €12.50; paying concertgoers can also donate tickets for those who cannot afford them. Also, tickets are given to interested parties by working with organizations such as asylum-seeker centres, senior-citizen organizations, and shelters for the homeless. She emphasized the importance of social responsibility and also acknowledged the importance of how they introduce the genre to new people not only for the future of the festival but also for the future of the genre itself.

She insisted that early music is for everyone, from every background. And she recognized that there is a certain lack of knowledge and prejudice about classical music and early music among young people. She and her colleagues are constantly working to remove this prejudice and have developed different approaches of communications with audiences who are new to the programme, so that the type of language they use for this purpose differs from the one serving communication with their regular audiences. She talked about how a sense of community is very important for younger audiences, for which reason they have developed the programme “Ambassadors of Early Music” (twenty to thirty-five years old) which aims to cultivate a new generation of early-music enthusiasts forming a proper community. According to the Festival Oude Muziek Utrecht website, each ambassador receives a discount on concert tickets for themselves and three friends. They are invited to special activities, and there is no cost for becoming an ambassador.

Regarding marketing and communication strategies, she talked about different approaches employed across social media platforms to cater to diverse audience

demographics, such as those of Facebook, since the age group of its main audience is generally older than that of Instagram; the language, images and depth of information they put on those platforms accordingly varies. She also mentioned that physical branding and partnerships with local institutions, universities and conservatoires are vital for visibility and outreach to build long-term brand awareness. They have this year (2024) developed a festival app adapted to younger audiences' preferences for digital interaction and information-consumption habits. Since they still pay attention to how their regular audiences such as senior audiences consume information, they continue to use printed brochures as well. In her opinion, the best practices include personalized introductions to early music and careful consideration of the audience's preferences. For instance, during last year's campaign to broaden the audience, they had a special landing page and highlighted five concerts as an introduction to early music. And it is important to engage genuinely with the audience and listen to what it wants without making prior assumptions: for instance, to avoid "devising an entire programme for young people without consulting them".

Lastly, she talked about how, while exploring new programming approaches and contextual activities, the festival maintains the authenticity of early-music performances. She highlighted the importance of historical accuracy and holding to the artistic principle of keeping the music authentic.

APPENDIX C

Early Music Audience Segmentation Questionnaire

1. Have you attended early-music performances before? (Yes/No)
If yes, please specify the number of events you have attended in the past year.

2. How often do you attend other music events? (Please specify genre)

- a. Regularly (more than once a month)
- b. Occasionally (once every few months)
- c. Rarely (once or twice a year)
- d. Never

Genre(s) _____

3. How often do you attend early-music events?

- a. Regularly (more than once a month)
- b. Occasionally (once every few months)
- c. Rarely (once or twice a year)
- d. Never

4. Do you have any prior musical training or experience? (Please specify)
 - a. Yes, _____
 - b. No, _____

5. Familiarity with early-music repertoire. How familiar are you with early-music repertoire and instruments?
 - a. Very familiar
 - b. Somewhat familiar
 - c. Not very familiar
 - d. Not familiar at all

6. What attracts you to early-music performances or festivals? (Select all that apply)
 - a. Historical authenticity
 - b. Unique repertoire
 - c. Artistic interpretation
 - d. Share the experience with family and friends
 - e. Other (please specify) _____

7. Rank the importance of the following factors in motivating you to attend early-music events. Assign a ranking from 1 to 8, where 1 represents the most important factor and 8 represents the least important:
 - a. Historical context
 - b. Performance quality
 - c. Venue atmosphere
 - d. Ticket price
 - e. Authenticity of the performance
 - f. Famous musicians, composers, or pieces
 - g. Opportunities for interaction with performers
 - h. Others (please specify) _____

8. What factors influence your decision to attend an early-music event? (Select all that apply)
 - a. Location and accessibility
 - b. Promotion and marketing
 - c. Timing and scheduling
 - d. Recommendations from friends or family

9. How important is the reputation of the performing artists or ensembles in your decision to attend an early-music event?
 - a. Very important
 - b. Somewhat important
 - c. Neutral
 - d. Not very important
 - e. Not important at all

10. Rate the impact of ticket prices on your likelihood to attend an early-music event using the scale below:
 - a. The ticket price strongly influences my decision
 - b. The ticket price moderately influences my decision
 - c. The ticket price slightly influences my decision
 - d. The ticket price does not influence my decision
 - e. Please select the option that best reflects your opinion.

11. Which platform/tools do you use to consume early-music information? (Select all that apply)
 - a. Social media (please specify) _____
 - b. Official website
 - c. News
 - d. Books, magazines, and brochures
 - e. Other platforms (please specify)

12. Which event formats do you prefer for early-music events? (Select all that apply)
 - a. Concerts
 - b. Lecture recitals
 - c. Interactive performances
 - d. Outdoor events
 - e. Other (please specify)

13. How likely are you to attend an early-music festival again?

14. My nationality is:

15. What is your age range?
- a. 18–25
 - b. 25–35
 - c. 35–45
 - d. 45–60
 - e. Above 60
16. What is your educational background? (Select all that apply):
- a. Primary school
 - b. Secondary school
 - c. High school
 - d. Bachelor
 - e. Master
 - f. PhD/Doctor
17. How likely are you to attend this festival next year?
- a. Very likely
 - b. Somewhat likely
 - c. Neutral
 - d. Somewhat unlikely
 - e. Very unlikely
18. Would you be interested in attending workshops, educational programmes, or pre-concert talks related to early music? (Yes/No)
-
19. Do you have any suggestions for improving this early-music festival's experience?
-
-
-
-
20. After attending early-music events, would you be willing to provide feedback to help improve future programming? (Yes/No)
-

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KAKO PRESEČI KROG OBSTOJEČIH NAVDUŠENCEV:
O RAZŠIRJANJU STARE GLASBE, O FESTIVALIH IN
O VKLJUČEVANJU OBČINSTVA

Razprava obravnava strategije za doseganje širšega poznavanja starejše glasbene dediščine preko njenega običajnega nišnega občinstva, s poudarkom na festivalih stare glasbe. Raziskava je potekala vzporedno s projektom COST EarlyMuse ter v sodelovanju med ZRC SAZU in Erasmusovo šolo za zgodovino, kulturo in komunikacijo (Erasmus School of History, Culture, and Communication). Nagovorjeno raziskovalno vprašanje je bilo: »Kako je mogoče dediščino stare glasbe razširiti na širšo ciljno skupino znotraj in zunaj obstoječega nišnega občinstva?«.

Stara glasba, ki zajema srednjeveško, renesančno in baročno obdobje, se tradicionalno izvaja v skladu z zgodovinsko utemeljenimi praksami. Fenomen občinstva na takih dogodkih pa ni bil deležen take pozornosti, kot občinstvo na drugih umetniških področjih. Pričujoča razprava skuša to vrzel zapolniti z analizo akademskih raziskav stare glasbe in jo povezati s poskusnimi novimi raziskavami. Vključen je izčrpen pregled literature, ki obravnava ovire za obiskovanje raznih kulturnih prireditev, strategije za vključevanje občinstva in napredek v kulturnih politikah. Vključeni so tudi namenski intervjuji s pomembnimi deležniki: izvajalci, pedagogi in organizatorji festivalov, ki so podali svoja strokovna mnenja o učinkovitih strategijah razširjanja stare glasbe. Za oceno obstoječih praks razširjanja je bila izvedena analiza sedmih festivalov stare glasbe (šest v Evropi in enega v Združenih državah Amerike), pri čemer so bili odločilni kriteriji njihova spletna prisotnost, prizadevanja za širjenje in pobude za privabljanje novega občinstva. Ugotovitve poudarjajo najboljše prakse in predlagajo morebitna področja za izboljšanje. Upoštevani so vidiki, kot so: programiranje, dostopnost in interakcija, ki vključuje tehnologijo in digitalna orodja.

Študija ugotavlja, da so potrebni inovativni pristopi, zato se zaključuje z različnimi priporočili za nadaljnjo politiko, ki so povzeti v naslednjih štirih priporočilih za ukrepe:

1. Sodelovanje – raziskovanje načinov za širitev občinstva z vključevanjem stare glasbe v širše kulturne dogodke, oblikovanjem partnerstev in nastopanjem na različnih prizoriščih.
2. Inovacije – uporaba sodobnih tehnologij in ustvarjalnih konceptov za povečanje vključenosti občinstva in večjo dostopnost stare glasbe.
3. Raziskave občinstev – razumevanje preferenc in demografskih značilnosti občinstva s ciljno usmerjenimi raziskavami za prilagajanje programov festivalov in strategij vključevanja.
4. Izobraževanje – pospeševanje promocije stare glasbe z interaktivnimi in izobraževalnimi pobudami, namenjenimi splošni javnosti, zlasti mlajšemu občinstvu.

Spoznanja te razprave niso popolna, saj so bila zajeta samo izbrana geografska področja, Nizozemska, Španija, Združeno kraljestvo, Francija in ZDA. Nadaljnje raziskave se bodo morale lotiti analize razvoja občinstva tudi v drugih delih Evrope, izvesti ocene festivalov in opredeliti dolgoročni vpliv novih digitalnih tehnologij pri promociji stare glasbe.

Čeprav lahko strategije ozaveščanja širijo občinstvo stare glasbe, študija poudarja potrebo po ravnovesju med inovativnostjo in umetniško integriteto. Avtentičnost mora ostati pomembno načelo pri načrtovanju dejavnosti in dogodkov. Zato morajo kulturni menedžerji zagotoviti, da se prizadevanja za razvoj občinstva podpira, namesto da se zgodovinski in kulturni pomen stare glasbe ogroža.