

# Audience engagement

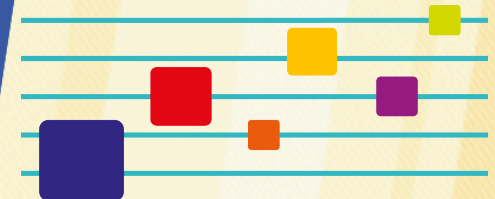
Lars Andersson  
Hannie Van Veldhoven

AEC-PJP Working Group



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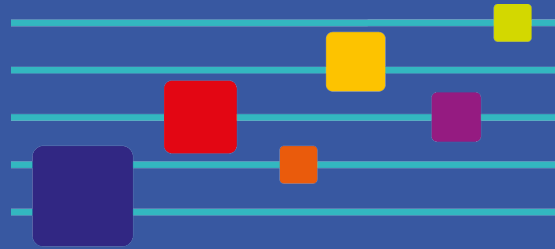
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# The Audience (re-)engaged



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## Full Score:

- 3 meetings, result formulating a fresh strategy
- 3 bulletins, drawing on all 3 years
- cooperation with EJM - IASJ, plan for extending cooperation
- updated statement of purpose AEC PJP

# AEC Pop & Jazz Platform events

## Joint events PJP/EJN/IASJ:

3 linked PJP conferences 'The audience (re-)engaged'

Valencia (2015)

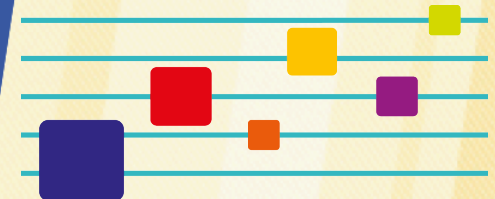
Rotterdam (2016)

London (2017)



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# AEC Pop & Jazz Platform partners

## IASJ

(International Association of Schools of Jazz)

Annual International jazz meeting

Practice-based annual workshops for student bands

## EJN

(Europe Jazz Network)

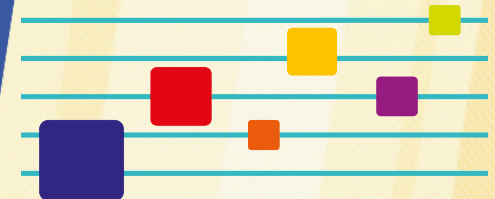
Annual European jazz conference

Platform for european jazz promoters and venues



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# AEC PJP Valencia 2015

## The audience (re-)engaged:

Pop, Jazz and ME

Developing diversity and identities amongst artists  
and audiences

rethinking relationship between these two groups  
find your own voice and survive in globalised business of  
music



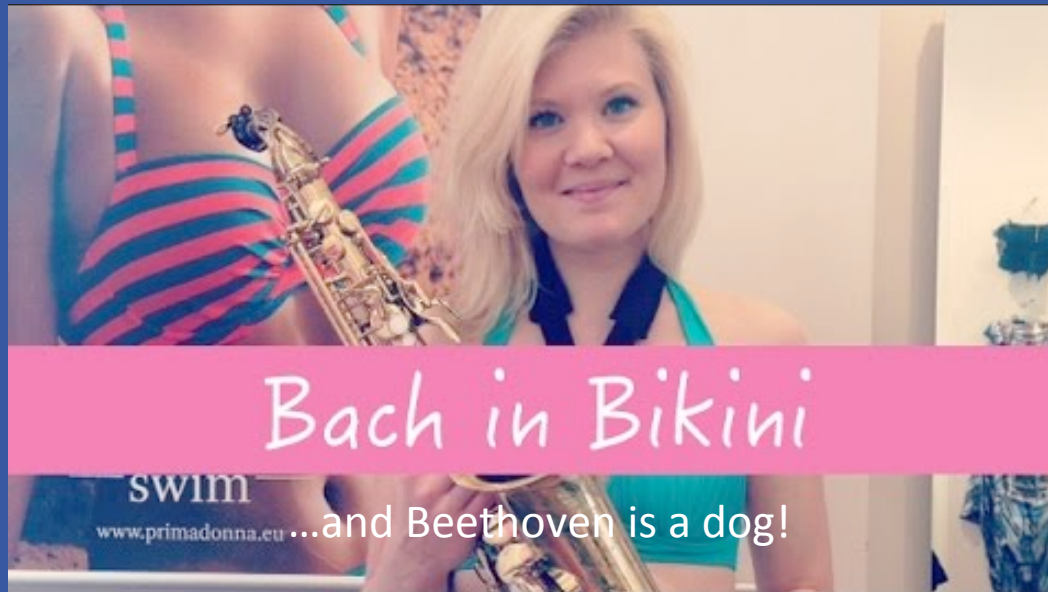
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Scott Cohen (The Orchard):

artists don't have to adapt their art, but instead have to adapt to the way in which audiences are found nowadays



[www.saxandthepretty.nl](http://www.saxandthepretty.nl)



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Muhammad Mughrabi (Palestinian rapper, producer, social worker):

'the artist is also the audience'

First audience is your community

You have to be diverse and yet not lose your identity

Danilo Perez (Danilo Pérez Foundation Panama):

washing machine story: 'music can change people, or help them. It has the power to change identities, it has impact on social realities'



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# AEC PJP Rotterdam 2016

## The audience (re-)engaged:

Banding together in times of change/flux

Strengthening the connections between higher education training, and the professional 'eco-systems' of european festivals, venues, activists that promote these genres



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**Ros Rigby (president of EJM):**

'Conservatoires must be creative places!'

**Oliver Toth (IMMF):**

'Art and its market is one thing: connect to the audience'

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[www.tinmenandthetelephone.com](http://www.tinmenandthetelephone.com)

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# AEC PJP London 2017

## The audience (re-)engaged!

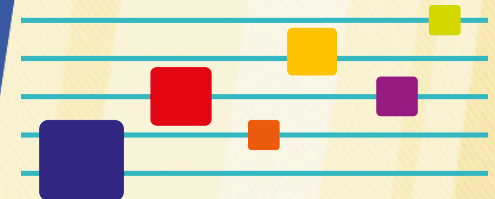
*It ain't what you do, it's the way that you do it!*

- Educate musicians to combine craft and integrity in music-making
- Support readiness to engage with commercial structures
- Support readiness to assume the role of cultural citizens and leaders.
- Use the challenge of audience engagement as a creative spur to re-thinking musical languages and performing contexts.



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# Audiencebuilding 4 perspectives

## **1) Social Perspective :**

Access to culture, compete with “screens” (tv, internet, etc), Demographics challenge, culture, class, etc

## **2) Political Perspective**

Culture Programme only a 20% success rate, Culture to more people, Use Erasmus+ to apply for funds and provide numbers and data in order to show that you have a strategy. Strong link between education and culture

## **3) Industrial Perspective**

How do artists engage with their audience? New media is looked upon as a platform for selling your products? It's become easier to make music and share the music but not easier to reach an audience.

Manage the social media. Videoclip-time-Microcontent, platforms (Youtube, Instagram, Facebook, Twitter)

- What role has identity of an artist today in the music business?



## 4) The Educational Perspective

- What can we as educators do to help our students build their audience and musical identity at the conservatories?
- New concert formats (to break the barrier between audience and performer). Engage with your audience.
- Include training on audience development FROM THE BEGINNING, putting the audience at the centre ( balance with the artistic integrity)
- Collaborative learning and ability to communicate
- Musicians should be prepared to face a new and diversified audience.
- The audience as an active part. How?
- New media should be involved in the process
- What qualities make a successful performance? Build your audience around that

# Wallace foundation

- A new framework for for building participation in the Arts (2001, RAND)
- Time/commitment, strategy, goals, target group, information strategies, resources etc

# The road to results (2014)

- Case study, 10 of 54 org, 2006-2012.
- 25-60 % increase

# What did they do?

1. Recognize when change is needed
2. Identifying the target audience that fits
3. Determining what kind of barriers need to be removed
4. Taking out the guesswork: Audience research to clarify the approach
5. Thinking through the relationship
6. Provide multiple ways in
7. Aligning the organization around the strategy
8. Building in learning
9. Preparing for success

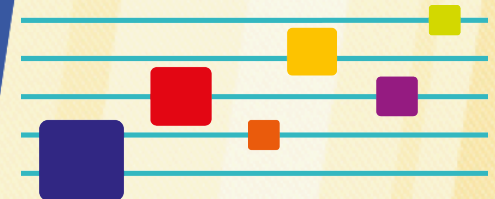


*London 17-18 feb.2017*  
*PJP/IASJ/EJN*



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