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SUSTAINABLE CULTURAL ENGAGEMENT — DEVELOPING A PROJECT PLAN AND OUTREACH ACTIVITIES: INSIGHTS FROM SLOVENIA

IZVLEČEK: Razprava se ukvarja z vprašanjem o tem, kako je mogoče muzikološke raziskave učinkovito posredovati širšemu občinstvu. Predlaga inovativne strategije ozaveščanja, pri čemer za primer vzame delavnico »Od zapisa do odra«, ki je potekala v okviru 42. Festivala Radovljica 2024. Na podlagi analize povratnih informacij občinstva in evropskih dejavnosti ozaveščanja predlaga različne metode, vključno s tematskimi dejavnostmi in izobraževalnimi programi, za spodbujanje trajnostne pritegnitve občinstva in pomena za kulturo.

KLJUČNE BESEDE: Festival Radovljica, stara glasba, delavnica za občinstvo, komunikacijske strategije, izobraževalni koncerti

ABSTRACT: This article examines how musicological research can be effectively communicated through innovative outreach strategies, using the 2024 “From Scribe to Stage” workshop in Radovljica as a case study. By analysing audience feedback and European outreach activities, it proposes diverse methods, including thematic activities and educational programmes, to foster sustainable audience engagement and cultural impact.

KEYWORDS: Radovljica Festival, early music, audience workshop, communication strategies, educational concerts

INTRODUCTION

With its forty-two-year-old history, the Radovljica Festival has established itself as a notable event in the field of historically informed performance and early music.¹ Beyond its artistic achievements, this festival provides a compelling case study for examining the interplay between musicological research, audience engagement and strategic communication. In an era where cultural heritage events have to adapt to shifting audience expectations and digital consumption trends, the Radovljica Festival shows how musicological excellence can be integrated with innovative outreach strategies to ensure lasting connections with both current and future audiences.²

This project analyses the festival's communication practices and audience engagement mechanisms, particularly through the lens of the two-day workshop "From Scribe to Stage" held during its 2024 edition. This workshop, which centred on musical content and outreach activities, offered a unique platform for exploring how musicological research and historically informed performance practices can be communicated to a broader public. Insights were gathered through participant surveys, audience feedback and discussions with members of the Institute of Musicology at the Research Centre of the Slovenian Academy of Sciences and Arts in Ljubljana.

By examining the festival's ability to translate scholarly insights into engaging and accessible experiences, this study highlights the role of musicology in cultural development and preservation.³ It argues that the Radovljica Festival not only preserves and celebrates historical repertoires but also actively cultivates a dynamic relationship with its community. These findings provide valuable lessons for other cultural events seeking to address similar challenges.

- 1 "Early music' is a contested term with multiple definitions that can be delineated chronologically, philosophically, and conceptually, or as a combination of all of these". Levaux, Vendrix and Whittaker, *Historical Musicology in European Universities*, 9–10. We have not differentiated between chronological delimitations (500–1700, 500–1750, 500–1820, 500–1910, or all music before recordings etc.), since both the Radovljica Festival and all the surveyed ensembles and festivals identify themselves with this broad definition.
- 2 We distinguish between the general public (i.e. the community of people) and the audience (i.e. the assembled listeners at a public event such as a concert).
- 3 This article arises from the authors' participation in the COST Action Short Term Scientific Mission "From Scribe to Stage" (Ref. E-COST-GRANT-CA21161-ae05faee), held in Ljubljana and in Radovljica, Slovenia, from August 20 to 26, 2024. We extend our gratitude to Metoda Kokole and Katarina Šter for their invitation and invaluable support throughout our stay. Their assistance, including access to materials and the sharing of essential information, made this research possible. The article is also part of the ongoing project Chant Culture in Female Dominican Convents with a Focus on Portugal: Repertoire, Sources, and Practical Performance, led by Kristin Hoefener as principal investigator at the Centro de Estudos em Música in Lisbon, Portugal (Ref. 2022.05825.CEECIND/CP1725/CT0041).

The study also addresses the broader issue of communication strategies in the cultural sector. Because of time and budget constraints, many institutions implement communication tools without first developing a sustainable strategy.⁴ This article advocates for the creation of comprehensive communication plans that go beyond digital solutions in order to ensure consistency in actions and measurable impacts.

Drawing on a comparative study of outreach activities organized by early-music ensembles and festivals across Europe, the authors identify both traditional and innovative approaches to audience engagement. The urgent need for more systematic research on workshop formats, as well as the need for clear communication strategies to engage broader and more diverse audiences, was identified earlier and remains a key finding of this article.⁵ Supported by a carefully designed strategy, the proposed “toolbox of ideas” offers a practical resource to foster the sustainable development of the Radovljica Festival’s audience in the years to come.

SHOWCASING EARLY MUSIC THROUGH CONCERTS AND A WORKSHOP: THE FORTY-SECOND RADOVLJICA FESTIVAL (2024)

Festivals have been described by Alessandro Falassi as gatherings that create a sense of “time out of time”.⁶ This concept highlights the unique role festivals play in temporarily suspending the routines of daily life so as to offer participants a distinct and immersive experience that unites them around shared traditions, values and artistic expressions.⁷ In the context of classical music festivals serve as platforms “to promote and preserve this music through a series of well-organized events”.⁸

In Slovenia classical music festivals tend to be concentrated in urban or peri-urban locations, often closely connected to the capital Ljubljana or to other, smaller towns.⁹ There are five notable festivals in Slovenia that include early music in their programming: the Ljubljana Festival¹⁰ (which hosts numerous events, primarily between June and September, with only a limited focus on Baroque music);

4 See the approach of the French agency “Perspectives Communications” on their website: <https://perspectives.marketing/elaborer-strategie-communication/>. We would like to thank communication expert Nicole Birta for directing us to agencies that specialize in communication strategies.

5 The challenges may pertain to external visibility, audience targeting, pricing or other factors. For more information, refer to the website of the agency Le Prisme: <https://le-prisme.agency/pourquoi-la-strategie-de-communication-est-primordiale-dans-la-reussite-dun-projet>.

6 Falassi, “Festival”, 7; and also Zarotis, “Event Management and Marketing in Tourism”.

7 Čekrljica and Milić, “Significance of Tourist Consumption”, 133.

8 Chiya, “Role of Rural Music Festivals”, 25.

9 “Cultural festivals are now more often employed by cities mainly for marketing, tourism and other socio-economic benefits by reviewing the development of festivals as part of the urban cultural economy”. Finkel and Platt, “Cultural Festivals and the City”, 3.

10 Ljubljana Festival, accessed 12 December 2025, <https://ljubljanafestival.si/en/>.

the Radovljica Festival¹¹ (held in August and featuring approximately ten concerts); the SEVIQC Brežice Festival¹² (running from June to August); the Flores Musicae festival in Nova Gorica¹³ (in September); and also, more broadly, the Harmonia concertans — Old Music on New Square early-music cycle in Ljubljana¹⁴ (a year-round concert series dedicated to early music, avoiding the summer months).

This research is connected to the forty-second edition of the Radovljica Festival, organized by the Radovljica Early Music Society, which took place from 10 to 27 August in 2024.¹⁵ The festival's current artistic director, gamba player and Professor of historical performance practice Domen Marinčič, has expanded its programming to include traditional music and the *Lied* repertoire.

Two concerts of the Forty-Second Radovljica Festival in 2024 were devoted to the Slovenian early-music heritage. The sources used for the first of them focused on Baroque music from the Cathedral in Koper, featuring works by Giovanni Battista Bassani (c. 1650–1716), Bonifazio Graziani (1604/05–1664), Giovanni Antonio Rigatti (c. 1613–1648) and Francesco Antonio Bonporti (1672–1749).¹⁶

The second concert showcased Franciscan plainchant and *cantus fractus* from Koper, sung *alternatim* with organ improvisations. The sources included a Kyriale (Central Library of Koper [SI-Ko],¹⁷ MS 15), a Hymnary (SI-Ko, MS 11) and a printed gradual from 1500.

The two-day workshop “From Scribe to Stage”,¹⁸ was structured around four key areas that included theoretical presentations examining early Slovenian music sources, the translation of these sources into modern editions, an exploration of performance practices and discussions about the integration of musicological findings in today's concert practice, with an examination of their potential role in cultural tourism. The activities proposed, and later carried out, ranged from lectures to open rehearsals where the participants could perform the music they were talking and reflecting on.

11 Festival Radovljica, accessed 12 December 2025, <https://festival-radovljica.si/en/>.

12 SEVIQC stands for *Semper viva quam creata* (Always alive as created), <https://www.seviqc.si/?lang=en>.

13 Kulturni dom Nova Gorica, “Flores Musicae”, accessed 12 December 2025, <https://kulturnidom-ng.si/glasba/flores-musicae-2024/>.

14 Harmonia concertans, accessed 12 December 2025, <https://hc.zrc-sazu.si/>.

15 According to information provided by Marija Kolar from the Radovljica Festival, 1,728 tickets were issued for the 2024 season, approximately 460 being complimentary for people helping with the organisation, journalists etc.

16 Other composers are Gabriello Puliti (1580–1642/43), Giacomo Gorzanis, Antonio da Padova, Gasparo Casati and Antonio Tarsia (1643–1722).

17 The full name of the library is Osrednja knjižnica Srečka Vilharja Koper / Biblioteca centrale Srečko Vilhar Capodistria.

18 The authors of this article participated actively in this workshop while observing it. The following section is based on their observations.

The first presentation on August 21 was delivered by Metoda Kokole from the Institute of Musicology in Ljubljana. She described how a number of musicologists have, over the last forty years, been transcribing and editing early-music sources pertaining to the Slovenian heritage.¹⁹ The primary aim of this presentation was to disseminate information about the Institute's activity and its contributions to the Slovenian cultural heritage. It was a lecture-style session with no practical activity: the attenders participated as listeners. Later that morning, the Slovenian researcher Katarina Šter and the festival's artistic director, Domen Marinčič, provided a more detailed presentation of specific sources.

After the lunch break Domen Marinčič resumed the workshop by discussing the integration of musicological findings into today's concert practice and exploring historically informed performance practices. Using images of sources and modern editions, he explained his choices regarding instrumental distribution, attribution of authorship based on stylistic elements, continuo instrumentation, transpositions, accidentals (*musica ficta*) and tempo.

As a performer himself, Marinčič made the final portion of this session more practical in nature. Participants worked with scores to perform some of the previously discussed items, such as Antonio Tarsia's *Si quaeris miracula* for three voices and basso continuo. This hands-on activity sparked discussions about HIP-related questions, including whether a final cadence should slow down or not and whether long phrases should be sung in a single breath or with expressive intermediate breaths. These discussions were productive because most workshop participants were also musicians. However, for activities aimed at engaging a broader audience including members of the general public, it was noted that they should be accessible to people with varying levels of musical expertise, emphasizing activities that require no previous knowledge.

The final segment of Marinčič's contribution was an open rehearsal of the upcoming concert featuring Baroque music from Koper Cathedral performed by his ensemble *musica cubicularis*. This rehearsal offered participants a rare glimpse of the

19 Critical editions of early musical works that belong to the Slovenian cultural heritage are available in the series *Monumenta artis musicae Sloveniae*, which has recently launched a new online platform where several volumes are already fully accessible. <https://mi.zrc-sazu.si/en/publikacije/monumenta-artis-music-sloveni-1#v>. The authors of the article "Monumental Edition in the Digital Age" come to the conclusion that the creation of full digital editions within monumental series is still experimental and in progress. The editorial board of *MAMS* comprises Metoda Kokole (Editor-in-chief), Klemen Grabnar and Domen Marinčič. In recent years the editors have agreed that both medieval monophonic music and later liturgical monophonic music should be included in this collection, which previously focused on polyphonic music up to the nineteenth century. For Slovenia, see Grabnar, "Paving the Way to Digital Editions: *Monumenta artis musicae Sloveniae*", in Puentes-Blanco et al., "Monumental Edition in the Digital Age"; and, more generally, Puentes-Blanco et al., "Monumental Edition in the Digital Age".

concert-preparation process. The ensemble played several pieces in different ways, with the artistic director explaining his interpretative choices. This interactive format encouraged suggestions and dialogue between the musicians and participants, including discussions on the performance of certain sections that lacked a bass line.

On the second day of the workshop, 22 August, Katarina Šter delivered a presentation on the Franciscan plainchant repertoire from Koper, combining theoretical insights with practical exercises. She introduced various sources and transcriptions of Koper's plainchant tradition, and participants explored the challenges of singing from manuscript reproductions as opposed to modern transcriptions.

Regarding the *alternatim* organ playing featured in the programme, participants debated whether the organist should merely improvise in plainchant manner or should admit additional voices or a bass line. Opinions varied: two participants found the melodies sufficiently "interesting and contrasting" on their own, while another suggested adding organ accompaniment. These collaborative reflections were both stimulating and insightful. Participants also sang pieces from the concert programme, further enriching their understanding.

General questions raised during this session included: Should an audience be "informed" about the music before a concert? Does participatory work enhance the connection with listeners during a performance? Do they benefit from knowing the composer's intentions as interpreted by musicologists or performers? Can such activities increase the empathy between musicians and their audiences? These reflections culminated in a broader question: How can music move people?

The concluding segment was essentially a "workshop-inside-the-workshop" led by two Masters students from the Erasmus School of History, Culture and Communication at the Erasmus University Rotterdam: Tian Qin and Iago Campello Álvarez. Their presentation, entitled "Disseminating Early Music: Reaching beyond Traditional Fans — A Study on Early Music Dissemination, Festivals, and Audience Participation", began with the question: How can early music reach a larger audience?²⁰

The presenters analysed seven international festivals of varying sizes and concluded that innovative programming depends on creativity rather than festival size. They emphasized the importance of distinguishing between "new" and "young" audiences and proposed evaluation criteria such as programme diversity, audience engagement, ticket-pricing innovation, social-media presence, collaborations and online streaming. Their recommendations for target-marketing included using short video content, concert information on Instagram, user-generated content ("share testimony") and Facebook groups.

As a conclusion to the second day, the participants divided into two groups to brainstorm local and innovative marketing ideas for an event such as the Radovljica

20 Qin and Campello Álvarez, "Reaching Beyond Traditional Fans", 10.

Festival. Suggestions ranged from “Music for a hike” and medieval-costumed tourist guides sharing musical stories to puppet shows for children with singing, film festivals, concerts paired with local products, postcard distributions featuring songs and an “early music and beer” event. Each group selected a stand-out idea and presented it to the others.

Moving on from this “micro” perspective to broader considerations, Tian Qin and Iago Campello Álvarez proposed several strategies for further exploration:²¹

- Collaborations: Cross-disciplinary projects, empowerment of local artists and partnerships with non-traditional and themed venues.
- Innovation: Creative themes, interactive events, smartphone applications, interactive performances combining early music with popular media and digital or blockchain-based formats.
- Audience research: Surveys targeting diverse demographics and adapting strategies to local contexts.
- Education: Intuitive methods for engaging younger audiences and fostering interactive workshops and performances.

Overall, the workshop underlined the importance of promoting inclusivity and active participation (“shared learning”) among workshop participants and musicians alike.

PERSPECTIVES FROM LISTENERS AND PARTICIPANTS OF THE FORTY-SECOND RADOVLJICA FESTIVAL 2024 (SURVEY ANALYSIS)

This section outlines the specific context of the study, focusing on the Radovljica Festival and its associated concert and workshop activities. It also explains the methodology used to gather data about attenders and their interests.²²

The Radovljica Festival primarily features a series of concerts that predominantly centre on early music. Over the years, certain editions have included complementary activities such as master-classes and vocal workshops (thirty-second, thirty-third, thirty-fifth and thirty-sixth editions) and a lecture during the thirty-second edition.²³ These activities have been directed at both amateurs and professionals. In the forty-second edition a new type of workshop designed to engage a wider audience and disseminate the research conducted by the ZRC SAZU Institute of Musicology in Ljubljana was introduced.

²¹ The following strategies have been published *ibid.*, 26–28.

²² This research adheres to ethical guidelines by ensuring the informed consent of all participants involved in interviews and participant observation.

²³ See Archive of the Festival at <https://festival-radovljica.si/en/archive>.

For this research we employed surveys as a tool to systematize and analyse information gathered from a group of concert audience-members and workshop participants. The data collection was conducted using paper questionnaires distributed among the attenders.²⁴ The participants completed these anonymous surveys by hand either during a break in the workshop or just before the concert began.

The survey questions were divided into four categories based on the type of information sought: 1. demographic information (who),²⁵ 2. musical interest (why),²⁶ publicity (how they discovered the event)²⁷ and personal experience or opinion (why they chose to attend).²⁸ The following table summarizes the survey questions and their respective categories.

Table 1 | Comparative overview of the questionnaires addressed to workshop participants and concert audience members, designed to document demographic profiles, musical socialization and differing modes of engagement with early music at the Radovljica Festival

QUESTIONS FOR WORKSHOP PARTICIPANTS	QUESTIONS FOR CONCERT AUDIENCE
1. How old are you?	1. How old are you?
2. What is your personal musical background?	2. What is your personal musical background?
3. How did you hear about this workshop?	3. Have you been a regular of the Radovljica Festival in the past years?
4. What interests you about early music?	4. Did you notice any difference between this festival and other festivals of classical music?
5. Did this workshop meet your expectations? What would you improve?	5. Are you particularly interested in the Slovenian musical heritage?
6. How would you apply what you learned in this workshop in your future endeavours?	

24 See, for instance, Kinnunen, “Total Festival Experience”, 6; and Čekrljica and Milić, “Significance of Tourist Consumption”, 135.

25 Identical questions in the workshop and concert survey: 1. How old are you? and 2. What is your personal musical background?

26 Question in the workshop survey: 4. What interests you about early music? and in the concert survey: 5. Are you particularly interested in the Slovenian musical heritage?

27 Question in the workshop survey: 3. How did you hear about the workshop?

28 Different questions in the workshop survey: 5. Did this workshop meet your expectations? What would you improve? and 6. How would you apply what you learned in this workshop in your future endeavours? The questions were slightly different in the concert survey: 3. Have you been a regular of the Radovljica Festival in the past years? and 4. Did you notice any difference between this festival and other festivals of classical music?

The following sections discuss the results. These, along with other contextual data, which will be discussed in detail, help us to understand which demographic groups responded to this proposal and which did not, raising crucial new questions for the creation of a workshop model, such as: how to link workshops to concerts or a festival, what should be their target audience and whether they are necessary in order to enjoy or understand music/concerts.

Results and Key Findings of the Concert Audience Survey

This section presents the analysis of the survey distributed to a group of listeners attending the evening concert billed as “Baroque Music from Koper Cathedral” and performed by the ensemble *musica cubicularis* on Thursday, 22 August, at St Peter’s Church in Radovljica. Of the approximately 190 attenders, 46 responded to our questions.²⁹ Since this survey was circulated in paper form, it was intentionally kept concise in order to encourage responses (longer questionnaires typically receive little to no engagement in such contexts).

The respondents’ ages ranged from fifteen to over sixty, with a clear trend: half of the surveyed persons were aged sixty or older, and 78% were over forty (Figure 1). Consequently, fewer than a quarter of the respondents could be categorized as young or younger. This demographic trend is consistent with broader patterns observable among audiences for early and classical music.

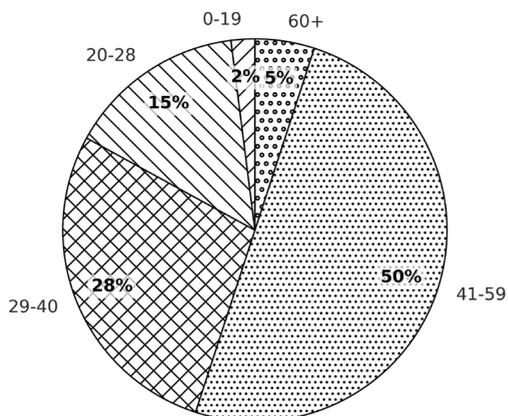


Figure 1 | Age of the respondents

29 According to information provided by Marija Kolar from the Radovljica Festival, 190 tickets were issued for the concert on August 22, with approximately 60 being complimentary.

Respondents' musical backgrounds were categorized according to their level of musical practice: no musical practice, amateur level and specialist level (the latter indicating individuals who have completed musical or musicological studies with a diploma or are professional musicians). Almost one-third of the respondents identified as non-musicians, while eleven were amateurs, and nineteen were specialists (Figure 2). This distribution indicates that three-quarters of the surveyed audience possessed some form of practical or theoretical musical education or experience — a notably high proportion for a group of this size.

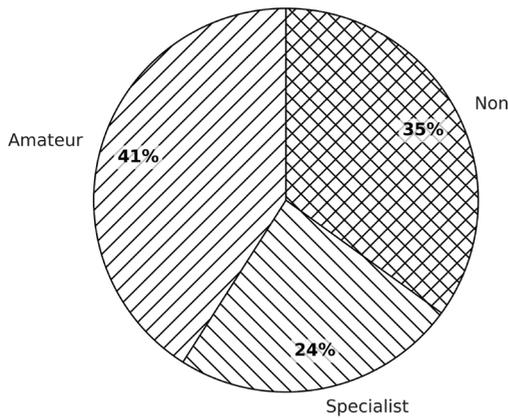


Figure 2 | Musical backgrounds of the respondents

Nearly 90% of the attendees identified as regular visitors to the festival (Figure 3), underlining its established reputation and dedicated audience base.

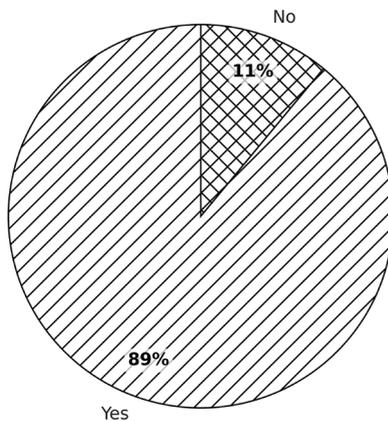


Figure 3 | Audience loyalty

The festival's distinctive features were acknowledged by thirty-seven respondents, with many offering general affirmations of its uniqueness. Specific aspects highlighted include its well-organized and dedicated management (2 mentions), the originality of its repertoire (1), its focus on early music (1) and the excellence of its performers (3). Other distinctive elements noted were its special atmosphere (1) and the repertoire from Koper Cathedral (1). While four respondents were unsure, only one answered negatively, and three did not respond to this question.

The festival's programming emerged as a key strength, thirty respondents praising it as a stand-out feature. Ten highlighted the high quality of performances, six noted the originality of the repertoire and seven appreciated its diversity, including the inclusion of a variety of musical styles. The festival's focus on early music (6 mentions) and its inclusion of newly discovered compositions (1) further underlined its appeal. The choice and quality of performers were specifically noted by fourteen respondents, reflecting the festival's commitment to delivering exceptional musical presentations. The festival's engagement with musical heritage was noted by four respondents, with two making general comments, one focusing on Slovenian traditions and the other emphasizing the inclusion of repertoire from Koper Cathedral. Nineteen respondents pointed out additional features that contribute to the festival's identity, including its location (4 mentions), special atmosphere (4), intimate scale (3), long tradition (2) and the ability and dedication of its organizational team (6). The interest in Slovenian music³⁰ was overwhelmingly positive, with thirty-nine respondents expressing enthusiasm, one indicating partial interest and only six showing no interest.

The survey's results emphasize the Radovljica Festival's unique position within the cultural and musical landscape. Respondents consistently praised the high quality of its programming, the originality and diversity of its repertoire and its focus on early music. The festival's engagement with Slovenian musical traditions and the repertoire from Koper Cathedral further underlines its cultural and scholarly significance. Additionally, its intimate scale, long-standing tradition and exceptional organizational quality solidifies its distinctive identity and provides a positive socio-cultural impact.³¹ The strong interest in Slovenian music highlights the festival's dual role as both an international cultural event and a promoter of regional musical heritage.

30 We should note, however, that the survey was conducted among audience members for one of the two concerts featuring music from Slovenian sources, which most probably attracted individuals with a particularly strong interest in musical heritage.

31 See Amos Chiya's list of "Positive Socio-Cultural Impacts Codes", which includes enhanced community image, well-being, cultural vibrancy, community inclusivity, a sense of belonging and cultural preservation. For more, refer to Chiya, "Role of Rural Music Festivals", 34–35.

Results and Key Findings from the Workshop Attenders' Survey

Before presenting the survey results, it is important to provide contextual information about the workshop's organization. As mentioned earlier, one objective of this workshop format was to attract a new audience of non-specialized listeners with a cultural interest. To achieve this, a collaboration with tourism-related bodies was established.³²

The event was promoted through various channels³³. Initially, a participation fee was required, but this approach proved unsuccessful. Consequently, a second call for participants was issued, waiving the fee and specifically targeting individuals already engaged with the field, such as professionals and persons connected with the ZRC SAZU Institute of Musicology in Ljubljana. This revised strategy yielded better results, with ten people attending the workshop.

Of the ten participants, seven completed the survey³⁴. Most respondents were aged twenty to twenty-eight (four participants), followed by ones aged twenty-nine to forty (two participants) and one participant over sixty (Figure 4). These demo-

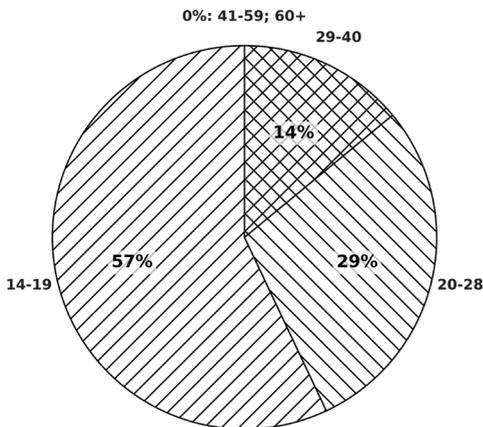


Figure 4 | Age of workshop attenders

32 The organisers communicated their intention to cooperate with tourism-related bodies in order to attract culturally interested tourists to the festival. This collaboration was not successful, since those bodies did not respond to the proposal. Nonetheless, this strategy appears compelling. It could be reconsidered in such a way that the tourism industry or businesses linked to it could benefit from the collaboration through sponsorship.

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graphics differ markedly from those of the concert attenders surveyed, as shown in Figure 1. This contrast could inform future strategies to expand workshop attendance.

Four participants learned about the workshop online (two via the website and two through social media), while the others were informed by friends (1) or through their educational community (2).

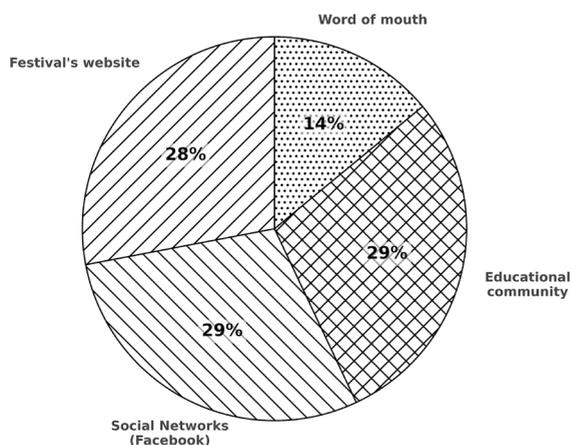


Figure 5 | Communication: how the information from the workshop reached the participants

Almost all belonging to the twenty-to-forty age range, the participants were either students or had completed advanced studies in music performance or research, which assigns them to the specialist level. Five participants found the workshop helpful for their future professional projects, while six stated that it met their expectations.

The authors found it necessary to gather additional data on workshops and outreach activities organized by established ensembles and festivals in the early-music scene. A survey was conducted among ensembles and organizers in several countries, including Spain, France, Belgium, the Netherlands and Switzerland. The findings from this survey are analysed in the next section.

OUTREACH ACTIVITIES IN OTHER COUNTRIES

To understand the types of outreach activities conducted by ensembles and festivals in other countries, a survey was carried out. The respondents represented ensembles and

festivals primarily from Spain and France,³⁵ with additional participants from Switzerland, Belgium and The Netherlands.³⁶

The survey was conducted using the Google Forms platform and consisted of seven questions, including two open-ended questions and five multiple-choice ones. The results are presented below, ensuring the anonymity of respondents.

The majority of outreach activities (65%) are associated with a concert, while 56% are tied to a specific location. The frequency of these activities varies, with 44% occurring twice a year or more and 42% taking place monthly.

Respondents were also asked about the importance of outreach activities in their financial planning, particularly in relation to securing public funding. The responses revealed no significant consensus: one-third of respondents rated these activities as “very important”, another third as “quite small”, and the remaining third as “not very important”.³⁷

The range of activities accompanying concerts is diverse and can be divided into five main categories (Figure 6). Educational concerts are the most common (29%), followed by lessons and courses, which may be conducted in schools or aimed at specialized audiences (21%).

Educational concerts encompass a variety of activities, such as guided visits, performances in unconventional venues like schools or hospitals, pre-concert talks and demonstrations of musical instruments. In terms of the content of these activities (Figure 7), two categories stand out: activities aimed at the general public (39%) without the need for musical knowledge would be, first, ones that explain the context of the music, its instruments, interpretative processes or national-heritage repertoire, and, second, ones describable as “introduction to the repertoire” (31%), which include courses, conferences or meetings in which the particularities of the early-music repertoire are explained to those already initiated into music more generally.

35 We chose to survey ensembles and festivals that are either members of the French FEVIS network or based in Spain. This focus reflects the authors’ own professional environment, since they are performing musicians themselves and therefore more familiar with these contexts. This familiarity facilitated access, ensured higher response reliability and allowed us to interpret the results with greater nuance.

36 We would like to acknowledge the ensembles and festivals participating in the survey: Accademia del Piacere, Anacronía, Brezza Ensemble, Cappella Pratensis, Ensemble Artifices, Ensemble Merveill, Entrebescant, Festival d’Ambronay, Festival de la Réole, Festival de Música Antigua de Úbeda y Baeza, Into the Winds, La Cetra, La Française, La Quintina, Le Consort, Les Épopées, Les Kapsbergirls, Mora vocis, Obsidienne, Opera Omnia and Thélème.

37 Regarding this question, the difference between Spain and the rest of the included countries is striking. Only 12% of Spanish groups and festivals rate these activities as “very important” for their financial plan, as compared with 44% of groups in the other countries.

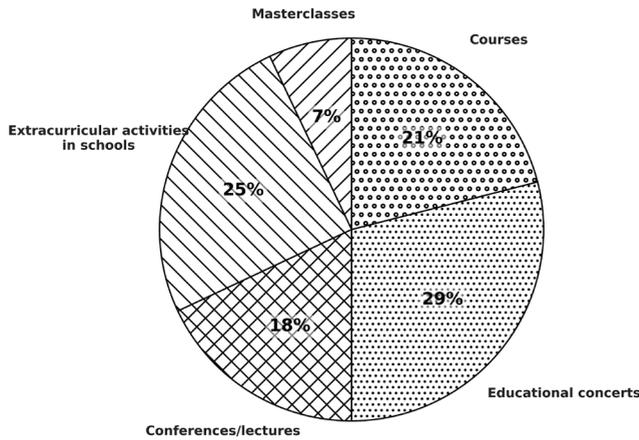


Figure 6 | Types of workshops organized by ensembles/festivals

Other activities include those with children-related content (13%), which aim to bring the repertoire closer to the young, and those for specialists (13%), in which very specific aspects of this music are investigated (e.g. tuning and temperaments, notation and polyphonic improvisation). Although less frequent (4%), dramatizations of the concerts can also be enacted, contextualizing the music in a story.

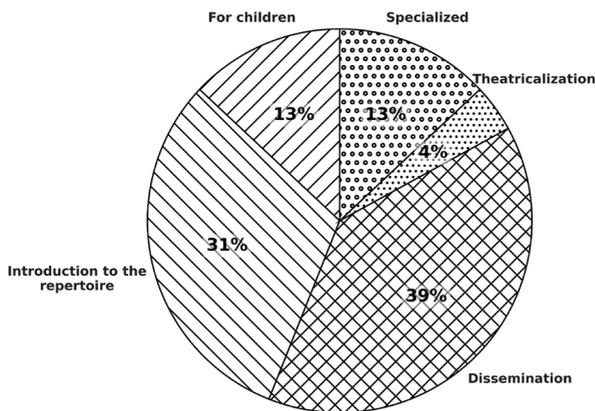


Figure 7 | Content of the outreach activities

There are various motivations behind the organization of these activities. The main ones have to do with having a different contact with the public and introducing them to this repertoire, understanding the processes and tools that lead to its reconstruction, “making it accessible” or even “discovering it”. Another of the most frequent motivations is to increase the size of the audience or, more specifically, to

create the audience of the future through children's activities. The least frequent motivations, although present, are ones that have to do with transmitting specialized knowledge to professionals and introducing the repertoire to musicians from other fields.

One of the aspects that studies point to as a reason for attending music festivals is that of socialization.³⁸ This socialization can be facilitated by linked concert activities where participants can actively participate and thus have space to express themselves before their peers.³⁹ Therefore, one feature of a successful music workshop would be an activity that requires active participation and allows time for social interactions to develop. Although that occurrence is anecdotal, it is interesting that one of the respondents to the "From Scribe to Stage" survey pointed to the breaks as the best thing about the workshop!

DEVELOPING AN OUTREACH PLAN FOR THE RADOVLJICA FESTIVAL

After the study of the workshop "From Scribe to Stage" at the forty-second edition of the Radovljica Festival (2024) we broadened our perspective by examining a selection of outreach activities regularly conducted by various European early-music ensembles and festivals. This section presents the gathered and selected information, which will be used to propose ideas for our case study.

Our first suggestions relate to the choice of locations and occasions. An outreach activity should not be viewed as an end in itself (*un but en soi*) but, rather, as something organically connected to the festival or to one or more of its concerts. Like most classical-music festivals in Slovenia, Radovljica is located in an area describable as either urban or peri-urban. Indeed, it is unquestionably peri-urban by virtue of its proximity to the capital, Ljubljana. This location makes the festival easily accessible: attenders can reach Radovljica by car, public transport or dedicated festival buses that run to and from Ljubljana before and after concerts and events. This easy accessibility is convenient for an urban, regular audience, which statistically tends to be from the forty-to-sixty-plus age group.⁴⁰ Cultural festivals often rely on the local community and desire to expand their audiences by attracting regional visitors or tourists already in the area who have not specifically planned their trip around the festival.⁴¹

38 Ballantyne, Ballantyne and Packer, "Designing and Managing Music Festival Experiences", 66.

39 Ibid., 81.

40 This refers only to our surveyed group of concert audiences in Radovljica; see Figure 1.

41 Finkel and Platt, "Cultural Festivals and the City", 8.

The first question to consider is how to attract more people from the rural communities neighbouring Radovljica to the festival.⁴² This challenge is closely tied to a communication strategy involving decentralized connections between the festival and local municipalities, leisure clubs, schools, music schools, museums and similar organizations. To a lesser extent, a similar strategy could be implemented in selected locations in Ljubljana, with a particular focus on engaging “young” or “younger” age groups. Also, since the Radovljica Festival is a summer festival, the inclusion of tourists in the targeted group of potential festival visitors is an important goal.⁴³

When considering the importance of outreach activities in relation to budgets and public or private subsidies, significant differences can be observed between countries. In France, for example, where many ensembles and festivals receive public or regional funding, there is often a strong incentive — or even an obligation — to conduct outreach activities targeting various groups, such as children, residents of priority neighbourhoods and individuals in hospitals or prisons.⁴⁴ These activities may aim to attract participants to concerts or to serve purely educational purposes directed towards the general public or under-represented groups.

A dynamic feedback loop can also be established: as musicians or organizers interact with members of the public who might not typically attend a festival, they gain valuable insights into what may attract these audiences in the future. In this way, public funding and private sponsorship facilitate meaningful exchanges and foster mutual understanding between highly specialized musicians, organizers and the public at large.

For further exploration of the diversity of outreach activities, we make the following recommendations based on an analysis of current practices among ensembles and festivals:

42 Chiya has studied the positive influence of cultural events on rural communities, emphasizing the “dynamic relationship between resilience and resourcefulness [which] contributes to the overall well-being of inhabitants, as resourceful communities tend to have better access to essential services, create economic opportunities, and foster social support systems”. Chiya, “Role of Rural Music Festivals”, 43.

43 Čekrljija and Milić, “Significance of Tourist Consumption”, 134.

44 For instance, the “Culture et lien social” initiative in 2024, which aims to implement artistic and cultural-education programmes for residents of priority urban neighbourhoods. This programme is organized by the directorate of cultural affairs (DRAC) for the region where the project is carried out: <https://aides-territoires.beta.gouv.fr/aides/a614-developper-des-actions-deduction-artistique-/>. The Fondation Royaumont goes even further in its approach to cultural policy in its programme Heritage Open to All: “L'accès à la culture et à la pratique artistique représente un outil essentiel d'inclusion sociale et d'apprentissage de la citoyenneté” (Access to culture and the arts is an essential tool for social inclusion and education on citizenship). See Royaumont abbaye & foundation, “Le projet culturel”, accessed 12 December 2025, <https://www.royaumont.com/projet-culturel/>.

- Activities for the general public: These can include formal or informal explanations of musical context, instruments and performance practices. Formats may vary, including such items as pre-concert talks, post-concert discussions and moments embedded within the concert itself. Options range from formal lectures with or without musical examples to short, interactive talks with small groups or open rehearsals.
- Children’s activities: These can range from educational concerts to extra-curricular activities for schoolchildren (see below).
- Activities for amateur musicians: Outreach activities for amateur musicians often focus on repertoire, providing opportunities to expand their knowledge and deepen their understanding of specific instruments or repertoire. This is particularly relevant to our subject matter, since historically informed performance and early music — though gradually gaining recognition — are still not widely integrated into all conservatoires. Moreover, the philosophy and practices of this field are often overlooked or dismissed.
- Activities for specialists: Designed to augment the festival’s reputation, these activities aim to attract an international audience and professional or preprofessional musicians, positioning the festival as a centre of excellence.
- Dramatized concerts: Including elements of dramatization in concerts can make them more accessible to new listeners or to those unfamiliar with this specific repertoire.

A “TOOLBOX OF IDEAS” AND CONCLUSIONS

To develop these ideas into a sustainable and logical strategy, the authors have come to the conclusion that it is essential to have a plan, especially regarding communication tasks. We would suggest hiring staff to oversee this improvement or to partner with a specialized agency in order to create an effective communications strategy. Such specialists assist institutions in designing and implementing their strategy and plan, recommending suitable tools and targeted actions. Additionally, they provide solutions adapted to budgetary constraints and continuously refine the strategy based on the achieved outcomes in relation to the initial objectives.

Building on this foundation, we also conclude that there is a wide range of available workshop models and outreach formats. Rather than relying on a single approach, experimenting with diverse methods can significantly enhance audience engagement and ensure a more inclusive and dynamic communication strategy. For example:

- Pre-concert engagement: Experiment with pre-concert videos, short texts or talks or interactive sessions. Participants could learn a simple chant or melody during the hour before the concert and sing it together during the performance or an encore. Social media could be used for “participatory elements” such as picking your favourite video clip or piece of music for playing during a concert so as to increase the sense of “agency”.⁴⁵
- Instrumental workshops: Small ateliers with instrumentalists could involve instrument makers, offering try-outs for potential or confirmed amateur musicians. Constructing a simple instrument could be an interesting outreach activity for children and families.⁴⁶
- Master-classes or courses: Organize sessions with young or advanced amateur musicians, inviting the general public to listen.
- Educational concerts: Transform a simple concert into an educational experience by explaining pieces, performing small parts, discussing interpretative choices and concluding with the full performance.
- School outreach: Extra-curricular activities in schools could culminate in a pre-concert featuring the children who will form the future audience. Parents, friends and teachers would then be invited to attend both the children’s performance and a shorter professional concert. A communal exchange afterwards with refreshments such as juice and local honey cakes could cap the event.
- Thematic focus for outreach: Each year, the festival could adopt a specific outreach theme (e.g. recorder, gamba, baroque violin) or genre (e.g. dance music, Slovenian music). This thematic “red line” would enhance the festival’s identity, connect it to the region’s musical heritage and foster a sense of community.
- Specialist activities for excellence: Activities for specialists could combine disciplines (e.g. theatre and music) or focus on niche topics to attract professional musicians. These might include sessions on tuning and temperaments, historical musical notations, or polyphonic improvisation, offering unique learning opportunities available exclusively at Radovljica during the summer time.

⁴⁵ Ballantyne, Ballantyne and Packer, “Designing and Managing Music Festival Experiences”, 80.

⁴⁶ This activity was featured in the most recent edition of the Musica no Claustro Festival, where participants crafted a traditional tambourine. See <https://www.musicanoclaustro.com/2024/07/artesania-en-familia.html>.

By bringing in a diverse range of outreach activities tailored to different audiences, the Radovljica Festival can strengthen its connection with the local community,⁴⁷ attract a broader and more varied audience and position itself as a model for innovative cultural engagement.

Given the diversity of options for engaging people, it is essential to design a cultural project⁴⁸ that addresses key issues such as target audiences, funding, staffing and communication, while also allowing time to address potential setbacks. A carefully planned and documented project will not only optimize the existing resources but also generate new ideas, set priorities, monitor progress and provide a foundation for future initiatives. This approach ensures that each iteration builds on past experiences for continuous improvement.⁴⁹

Through a strategic plan that includes target groups, thematic focuses, interactive workshops and opportunities for educational and artistic excellence, the festival can foster meaningful experiences that celebrate early music while contributing to the region's cultural vibrancy.

Systematically documenting the development and outcomes of a project will make it easier to identify the most effective strategies for extending its impact to other cultural or related fields, such as tourism. Moreover, a well-crafted strategic plan can serve as the foundation for a community of professionals and amateurs who contribute their ideas and expertise to the Festival's over-arching mission: the dissemination of early music in both its musicological and interpretative dimensions.

47 "Certain festivals can, and do, still have community building and identity-forming elements, especially with regard to ethnic-minority and marginalized communities [...], or contribute to cultural innovation", Finkel and Platt, "Cultural Festivals and the City", 6.

48 Roselló Cerezueta defines a "cultural project" as "an orderly sequence of decisions about tasks and resources, aimed at achieving objectives under certain conditions". Roselló Cerezueta, *Diseño y evaluación de proyectos culturales*, 23.

49 *Ibid.*, 31–33.

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TRAJNOSTNO VKLJUČEVANJE V KULTURNE DEJAVNOSTI –
RAZVOJ NAČRTNIH DEJAVNOSTI ZA OZAVEŠČANJE
OBČINSTVA: SPOZNANJA IZ SLOVENIJE

Članek se sprašuje o tem, kako lahko raziskovanje stare glasbe pripomore k njemu oživljanju, dostopnemu širšemu občinstvu. Kot primer je uporabljena delavnica »Od zapisa do odra«, ki je potekala v okviru 42. Festivala Radovljica 2024. Dogodek je obsegal predavanja, odprte vaje in predstavitev izbranih glasbenozgodovinskih virov slovenskega prostora: izvirnih zapisov, njihovih prepisov v sodobno notno sliko in interpretacijo ter tako skušal pokazati, kako lahko muzikologija igra aktivno vlogo v sodobnem glasbenem življenju in ohranjanju kulturne dediščine.

Avtorici se sprašujeta, kako bi lahko festivali snovali dejavnosti, katerih namen ne bi bil zgolj izkušnja poslušanja glasbe same, temveč soudeležba v procesu raziskovalnega ustvarjanja in iz tega izhajajoče zgodovinsko utemeljenih izvedb? Da bi odgovorili na to vprašanje, sta opravili poglobljeno raziskavo koncertnega občinstva in udeležencev omenjene delavnice. Podatki so bili zbrani s pomočjo ankete, odgovorov na neposredna vprašanja ter pogovorov z izbranimi sodelavkami Muzikološkega inštituta ZRC SAZU v Ljubljani.

Rezultati so pokazali opazen kontrast med profili poslušalcev koncertov in udeležencev delavnic: medtem ko koncerte obiskujejo predvsem starejši in glasbeno izobraženi poslušalci, delavnice privabijo mlajše in strokovno bolj podkovane udeležence. To jasno kaže na pomembnost različnih komunikacijskih strategij pri nagovarjanju odjemalcev ene in druge skupine. Poudariti velja tudi potencial delavnic kot orodij za nagovarjanje publike. Pokazala se je tudi potreba po sistematični evalvaciji podobnih pobud za boljše razumevanje njihove učinkovitosti in trajnosti.

Raziskava je bila v nadaljevanju razširjena na pretres dejavnosti, ki jih izvajajo drugi ansambli in festivali po Evropi. Odgovori na anketo so omogočili razvrstitev teh pobud v pet širših kategorij: prireditve za splošno javnost, za otroke, za amaterske glasbenike, za strokovnjake in koncerti z zgodbo. Analiza je opozorila tudi na praktične dejavnike,

kot so izbira prizorišča in razpoložljivost sredstev, ki pogojujejo uspeh prizadevanj za širjenje. Primerjava izsledkov je omogočila opredelitev »izbora idej« za izboljšanje stanja vključenosti: na primer, pomen pred-koncertnih dejavnosti, inštrumentalnih delavnic, mojstrskih tečajev, izobraževalnih koncertov, ozaveščanje šolarjev, oblikovanje tematskih poudarkov in pomen glasbenoraziskovalne stroke.

Avtorici menita, da bi tak nabor aktivnosti lahko služil kot vodilo in nasvet glasbenim skupinam in festivalom, ki želijo razširiti in ozavestiti svoje občinstvo ter vzpostaviti močnejše vezi z lokalnimi skupnostmi. Zlasti v Radovljici bi izvajanje nekaterih od omenjenih strategij lahko na primer povečalo obisk ter okrepilo identiteto mesta kot mednarodnega kulturnega središča in promotorja slovenske nacionalne glasbene dediščine.

V zaključku razprava poudarja, da razvoj natančnih in lokalno ukoreninjenih komunikacijskih načrtov zahteva tudi uporabo ocenjevalnih orodij, ki bi spremljala napredek in zagotavljala trajnost glede vpliva stare glasbe na kulturo.