



Standard Press Release, New:Aud launch

XX. October 2012

Cultural Project in 17 EU countries will break down boundaries between art and the audience

[Insert name of relevant partner organization or ensemble] will, over the course of the next two years, be taking part in the large-scale European cultural project, New Music:New Audiences. Seventeen nations, sixteen national music organisations and thirty-one musical ensembles and orchestras are cooperating intensively across borders for purposes of researching and developing, over a period of two years, new concert forms and new ways of disseminating art. The project is going to be kicked off at a conference for all the participants, to be held on October 24-25 in Bruxelles, Belgium.

Do new frames attract a wider public?

Does high artistic quality have to be synonymous with a very small audience? Does a classical concert have to be a devout experience, taking place inside a dusty concert hall? And can will new concert forms have any impact on the number of people who come to listen?

These are the kinds of questions that a wide spectrum of Europe's finest ensembles and orchestras and music organizations will meet to discuss and debate in Bruxelles on October 24 and 25. At the conference, which will be held under the auspices of the cooperative project, New Music:New Audiences (New:Aud), the

various music organizations, ensembles and orchestras will be drawing up a set of common challenges that European cultural life is currently facing in terms of communicating with a new audience. Taking its mark in the environment around Contemporary music, the project will attempt, during the two-year period extending between 2012 and 2014, to develop concerts and forms of communication that can appeal to a new audience.

New:Aud offers the 31 musical ensembles a chance to experiment collectively with new concert forms and with innovatively reaching – and establishing contact – with the public. Through its “working communities”, through its conferences and through its research, the project will be gathering and collating the experiences generated by the different ensembles and will be making what is learned here available to the aggregate cultural life in the European Union. After all, it is not only in the field of contemporary music that there’s a need for audience development – it is also the case that in the world of dance, in the theatrical arts, in the visual arts, in performance art and even in classical music, novel ways of getting in touch with the cultural audience of the future are being sought.

Contemporary music takes the lead

How does the individual culture provider see to it that the audience will choose precisely what he/she is offering? And how does the individual cultural experience inspire the audience to return? These are questions that have been raised in the world of culture over the course of recent years, and now the environment around contemporary music is doing something about the matter.

The fact that it is the milieu around contemporary music that is taking the lead in audience development is not surprising. In this niche of the music branch, people have always been working across borders, both in terms of musical genres and artistic expression, and especially when it comes to addressing its message to the audience. For many years, people in contemporary music have been working actively to improve the framework for the concert and have been trying to attract audiences by turning away from the traditional climate of devoutness inside the concert hall and putting, instead, non-conventional venues and performance elements into play – and doing so without making any compromises on the high artistic level.

***[Insert name of country]* in New:Aud**

In *[insert name of country]*, it is *[insert name of partner organization]* that has taken the initiative to participate in New:Aud; moreover, *[insert: name of ensemble/s]* **is/are** also taking part in the collaboration. Over the next two years, the ensembles will come to form working communities in cooperation with ensembles from other countries where, in addition to developing new forms of communication/dissemination, they will also be exchanging repertoires: all of this can be experienced at the concerts. Right now, expectations hold that the first concerts will be launched sometime during the spring/summer of 2013. Keep an eye on the calendar at www.newaud.eu.

For further information, please contact *[insert contact information about the relevant sender]*.