

Rachel Escott

Audience Development and Communications

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iOrchestra Audience Journeys

Prepared for the Philharmonia Orchestra

by Rachel Escott

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PM&M Consulting Solutions Limited.
Registered in England No. 5411084
VAT Registration No. 860 4982 04

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Introduction

The iOrchestra project aimed to explore new ways to interest people in classical music, in regions where attendance at and provision of quality orchestral music is limited. In particular, it sought to open up the art-form to people with no, low or lapsed engagement with orchestral music.

As part of this, we wanted to map the ways in which people might best encounter classical music, be encouraged into a greater understanding and enjoyment of the form, and be enabled to increase their engagement with it in a more regular and on-going way. We recognised that these points of encounter and routes in would be different for different people, partly (though not exclusively) as a result of their pre-existing access or exposure to orchestral music.

We therefore developed an audience development/engagement strategy designed to work as an integrated whole, allowing for varied points of encounter but connecting these to all other aspects of the project in a welcoming and transparent way.

We had looked in depth at the overall local populations in each region and in certain specific neighbourhoods within each (the 'Core' communities of especially low engagement and/or multiple social and economic barriers, with whom we intended to work in a particularly deep-engagement way). We sought to understand them in terms of socio-economic factors; age breakdown; attitudes to and level of engagement with arts and culture; the importance they place on other leisure, social, education or employment factors; and the level of provision of orchestral music access, whether through schools, concerts or participation as players. This allowed us to develop an understanding of different segments of people within the regional population, and to intuit (based on previous experience and other arts and cultural projects) what might be the most effective points of encounter and journeys into classical music for each. The iOrchestra project was then developed to enable these points of encounter and journeys.

In particular, we sought to embed and test the understanding that:

- People will respond more strongly and with a deeper, more lasting impact if they are comfortable with the way that they have encountered orchestral music and if they have a sense of choice in their relationship with it. We wanted to bring iOrchestra into people's own places, to overcome barriers of travel or reluctance to enter unknown places.
- A greater depth of engagement is possible when an experience is shared and reinforced within a person's family or trust circle. This is especially, but not only, shown to be the case where the things children encounter at school are reinforced in their home environment.
- Enabling people to control their own engagement level and style by being flexible, drop-in and having a variety of ways to participate, with no 'right' or 'wrong' response, engenders trust and confidence.
- Understanding that repetition – i.e. repeat involvement with an art form or activity – helps embed familiarity and confidence. For people new to or uncertain about an art form, the ability to direct their own level of engagement with it and journey into exploring it further if they wish (and if they have the opportunity) also contributes to a stronger and more lasting relationship with the art form.

- Maintaining the engagement or presence of the project over an extended period of time reinforces familiarity and trust: in the case of the MusicLab element of iOrchestra the ability to return to the same communities in two consecutive years.
- Placing art in locations where it can ‘interrupt’ people’s attention or behaviour, by being something unusual in a place of normal day to day activity can bring it to the attention of people previously unlikely to encounter or resistant to an art-form: the RE-RITE and Universe of Sound installations were placed in a central location in each region, an area with high foot-fall that a broad spectrum of people from the region would use or pass through while going about their normal activities such as shopping, going to work or going out socially.
- Locating events in ‘art-neutral’ spaces i.e. not associated with an existing arts and cultural offer, helps overcome barriers for people unused to or uncomfortable with traditional venues.
- Placing the focus of publicity and marketing on emotional responses to the experience and the ability to share an experience with others (rather than on repertoire or performers, as is traditional), could be a way of developing audience interest in orchestral music amongst the large, ‘somewhat engaged’ sectors of the population for whom arts and culture is one among a number of social, leisure, entertainment or sport choices they may choose to enjoy with family or friends.
- Linking all aspects of the project together in people’s minds, so that people feel part of a bigger and shared experience, would help the audience development and educational aspects be seen as of equal value as the public installation and concert by an orchestra of the Philharmonia’s standing.
- Sharing skills and training with teachers, group leaders, care workers, local musicians and orchestras, and with volunteers, would help them prepare for and make the most of the opportunity, and would increase the chances the project initiative might continue beyond this period, through local agency.

The principle ‘elements’ of the project referred to here are Training (for teachers and some group leaders), the satellite MusicLab truck in Years 1 and 2, the installations in large tents (RE-RITE in Year 1 and Universe of Sound in Year 2), the Orchestra Unwrapped schools concerts in both years, public concerts (called The Big Finish in Year 1, as a free, outdoor concert by the installation tent, and called Philharmonia Live in Year 2, as a low-cost, ticketed concert in a venue in Plymouth and Torbay but using the Year 1 formula in Cornwall) and finally community-based ‘fringe’ projects during the winter and spring between the two years, leading to the Year 2 iOrchestra presence.

Audience Segments and Journeys – The Hypothesis

- **Target A: Younger school children, especially from ‘Core’ communities** – Younger children may not be aware that orchestral music already exists in their lives, as soundtracks to films, programmes and in other musical activities in school or at home. Making music relevant to children and their families in their everyday lives was seen as important for engagement and to generate discussion in the home. Their journey was to be schools-led, but would reach out to involve immediate family (parents or carers and siblings) in the first year and extended family and community projects in the second year.

We aimed to equip teachers in the Core communities with the skills and resources to run in-class activities, visits to nearby MusicLab or the main installations, and music-making workshops to encourage active listening to and identification of orchestral music, and familiarity with the role of the musician. Where possible we would encourage this investigation of orchestral music to be approached from different angles to promote cross-curricular links, including maths, design, team-building, local history etc. Year 1 would include a schools concert to which children could invite immediate family members, to encourage a context in the home environment for discussions about music. Children would also be encouraged to make return visits to MusicLab and installations with their family, out-of-school clubs or friends, and with them to attend the free community concert performed by the Philharmonia Orchestra held in the main installation space.

Year 2 would again have schools concerts, hopefully with the children involved in Year 1 taking on roles of promoters to gain a sense of ownership of the success of concerts.

By the end of the project, we hoped that the children we worked with had retained enhanced skills of listening to orchestral music, an understanding of how music happens (from instrument design to composing to working as a team, to actual music-making) and some would have a sense of ownership or involvement in creating a successful live music event for an audience.

Communications channels:

- Information from teachers and nursery leaders in preparation for organised visits.
- Information from visits to MusicLab about the installations and The Big Finish.
- Information about MusicLab, the installations, Orchestra Unwrapped and The Big Finish sent to parents via school bag drops.
- Information via class-based activities.
- Reinforcing information aimed at parents, family and community through local posters, door-to-door leafleting, press, radio, television and social media.
- Word of mouth through group leaders and informal community or neighbourhood representatives’ networks developed for iOrchestra.

Segmentation characteristics – in terms of commonly-used segmentation profiles, for Target A audiences, see Target C: Parents of Children

Relevant tour elements: MusicLab, schools/ family concerts, community concert, fringe projects, some main installation visits.

- **Target B: Older school children and teenagers, especially from ‘Core’ communities** – Older children and teenagers, where they have not already engaged with orchestral music through music lessons, singing etc., are more likely to be interested in other musical genres, or other activities entirely, such as gaming, films, TV, sport, fashion etc.

With this group, it was thought to be more effective if their encounters with the installations, musicians and orchestral music occurred firmly within ‘their spaces’ – that they are comfortable with – and to be largely outside formal educational settings. It was to be particularly important that they felt in control of the encounters and that the encounters grew out of their other, existing interests. For this group, the ‘technology’ aspects of the project were thought to be key to engagement.

We aimed to select locations for the MusicLab where this age group and profile of people will come across it in their normal activities; and to understand the likely times of day when this will happen. We would seek to prepare the on-site animators at those times and places to make connections between the installations and other (popular) music types, perhaps via soundtracks to current films or games. We aimed to draw attention to the digital resources to explore music techniques, fusion of styles and the ability to mix, remix, make and record music of their own, and for further exploration. We would seek to engage the interest of ‘Bedroom DJs’ and their peer groups and immediate family in this way, for example demonstrating how orchestral music can mix into their own electronic pieces, and linking with music technology students to show relevance of the project.

We aimed to use the PR/ publicity opportunities afforded by the Philharmonia’s name, the installations and the project generally to gain exposure on youth-centred radio-stations, young people’s magazines or programmes, social media networks and in other media that these young people might be likely to see/hear. In addition, we would work with youth clubs, out-of-schools clubs and other groups that form part of the young people’s community, for organised visits to MusicLab and main installations to explore them and music from this same angle.

By the end of the project, we hoped that this age group within the communities we visited would be comfortable with hearing and discussing orchestral music as one element of the many on which they drew, to create their own identities, their own leisure activities and their own ambitions for career, study or leisure-time futures. We intended that this would provide them with enough familiarity with orchestral music that at later stages in their life the barriers to re-incorporating classical music in their or their families’ lives would be lower.

Communications channels:

- Information from visits to MusicLab.
- Information via youth clubs, schools, group leaders, out-of-schools clubs and other groups that form part of the young people’s community, for organised visits to the main installations.
- Reinforcing information aimed at parents, family and community through local posters, door-to-door leafleting, press, radio, television and social media.
- Word of mouth through group leaders and informal community or neighbourhood representatives’ networks developed for iOrchestra.
- Exposure on youth-centred radio-stations, young people’s magazines or programmes, social media networks and in other media that these young people might be likely to see/hear.

Segmentation characteristics – Segmentation characteristics – likely to incorporate characteristics of:

Arts Council, England’s Art Audiences Insights: Bedroom DJs. Also see Target C: Parents of children.

Relevant tour elements: MusicLab, main installations, fringe projects, community concerts/events.

- **Target C: Parents of children, especially from ‘Core’ communities** – Parents (of younger to mid-teens children) in most demographic segments are interested in their child’s development and educational attainment. What differs are their financial, time, educational, confidence or other resources to support their children to the same extent. Therefore, by stressing the high quality of iOrchestra and resources and approach being brought to this project (reinforced by local press, TV and radio coverage); by making the activities, outings, concerts and digital resources free; and by explaining or demonstrating the impact exposure to music has educational achievement and life chances, we would aim to encourage positive interest in the project and for parents to encourage their children to take part in the activities.

Some of these parents are disengaged with formal education because of their own negative experiences, and do not get involved with their children’s education as a ‘normal’ activity. Their only experiences of non-pop music may have been brass bands performing in towns, or the school carol service. We would take engaging ‘taster’ experiences to locations where they already frequent, such as town centres or supermarket car parks, and reduce the barriers through an informal and interactive approach, allied to attracting the attention of their accompanying children.

This would be backed up by approaches to ‘normalise’ the idea of attending live music performances. In Year 1, this would be through the schools’ concerts to which children would be encouraged to invite immediate family members/ carers, and by the free community concert at the installation site. In Year 2 this would be the paid public concert connected with the project. We aimed that this would overlap with their parents’ own friendship and network groups, further normalising the activity of attending orchestral music performances as a social activity. During Year 2, to prepare the legacy of the project for this group, we would encourage local music providers to programme further family/community concerts at regular intervals, and to work with some of the parents engaged by the project to act as ambassadors/ publicists for suitable concerts by these providers.

Communications channels:

- Encountering MusicLab within their own communities.
- Conversation about MusicLab and other iOrchestra aspects with their children after organised visits.
- Encountering the installations while going about normal activity in their local town centres.
- Information about MusicLab, the two installations, The Big Finish and the public Philharmonia Orchestra Live concert sent to parents via school bag drops
- Information about other aspects of iOrchestra prominent at each iOrchestra location.
- Word of mouth through group leaders and informal community or neighbourhood representatives’ networks developed for iOrchestra.
- Reinforcing information aimed at parents, family and community through local posters, door-to-door leafleting, press, radio, television and social media.

Segmentation characteristics – likely to incorporate characteristics of:

Audience Spectrum: *Up Our Street, Facebook Families, Trips and Treats*

Mosaic: *Ex-Council Community, Industrial Heritage, Suburban Mindsets, Terraced Melting Pot, Claimant Cultures, Upper Floor Living.*

Relevant tour elements: MusicLab, schools/family concerts, community concerts, some main installation visits, some fringe projects, some public concert attendance in Year 2.

- **Target D: Older people whose engagement with classical music has lapsed** –

Older people who may once have attended orchestral music concerts may well fall out of the habit of attending, for a variety of reasons. ‘Lapsing’ can be due to lifestyle changes – such as moving away from their friends (e.g. to be nearer to children), death or illness of the person they used to attend with, unease at going out to events at night, transport difficulties, not hearing about events, as well as not being familiar with or ‘rating’ the providers of music concerts locally. Fall-off of attendance may be exacerbated by age-related hearing loss, although this is not the case for all. Having once enjoyed engagement with orchestral music, these people are likely to feel their quality of life is impoverished without it.

These people are not inactive or house-bound per se, so our ambition for this group of people was to use the publicity generated by our high-profile presence; their encounters with the installations as they go about their usual behaviour (e.g. in shopping centres, local libraries); the family/community concerts in Year 1; and further family or community concert programming beyond the life of the project, to build new networks of concert companions for these people. This might include encouraging attendance with younger members of their family (children and grandchildren), helping them make new connections with their peers to suggest attending together, or to embed the idea of group concert-going in the activities of their existing social organisations. Considerations of concert start and end times, locations and acoustics (e.g. hearing loop provision) were to be researched and discussed with local music providers as part of the project legacy.

We did not anticipate that these people, in the main, would be the grandparents of the younger children and teenagers engaged in the ‘Core’ communities of first two target audience groups. Therefore we did not see this group of older people as following the child awareness–immediate family concert–extended community concert journey described above. However, we viewed them as intersecting with those families through attendance at the same community concerts and seeing and responding to the publicity generated by children and parent networks for those concerts.

Communications channels:

- Encountering the installations while going about normal activity in their local town centres.
- Local press, radio and TV PR.
- Leaflets and posters in their local areas.
- Information passed on by family and friends, for example those engaging with MusicLab or through school.
- Mailings to social groups, churches and other places these people attend in larger groups.

Segmentation characteristics – likely to incorporate characteristics of:

Audience Spectrum: Dormitory Dependables, Home and Heritage, Heydays, Up Our Street

Mosaic: Active Retirement, Small Town Diversity, Industrial Heritage, Elderly Needs, Upper Floor Living

Relevant tour elements: MusicLab, community concerts, main installations, public concerts.

- **Target E: Older people who may not have engaged with music previously** – In particular, we would seek to engage with older people who would have difficulty physically attending concerts, due to the time of day concerts are held, mobility issues, the length of concentration and level of formality in behaviour generally expected at concerts etc.

While some of these people may go out into their communities independently and may encounter the installations there – and as such we aimed to ensure the animators in attendance received training in ways to engage these people’s attention and interest in the installations – our main focus would be to work through carers and activity leaders at elderly day-care centres and residential homes. Making contact with these in connection with the Consortium’s local project partners, this would involve organised small-group visits to MusicLab or installations for some, use of web-based resources in the centres and homes for others, and introductions to and training in using the web-based resources for carers and activity leaders. We would also seek to enable organised group attendance at the community concerts for these people, on the basis that the concerts are timed more appropriately and have more relaxed/ comfortable expectations in behaviour and attention span.

Being part of their own local communities, it is likely that some of these older people would be the grandparents or relatives of the children involved in other target groups we would be working with. As such they would also be aware of the project and concerts through conversations and local press and publicity, and for these there would be the added encouragement of being involved in the same project as their children and grandchildren. There might also be opportunities for inter-generational work between some of the schools and neighbouring day care centres or residential homes.

Communications channels:

- Information about MusicLab from care workers and group leaders, and organised visits.
- Organised visits to the installations arranged through group leaders or care workers.
- Encountering the installations while going about normal activity in their local town centres.
- Local press, radio and TV PR.
- Leaflets and posters in their local areas.
- Contact with elders group leaders and care workers via the Consortium partners’ connections.
- Information passed on by family and friends, for example those engaging with MusicLab or through school.

Segmentation characteristics – likely to incorporate characteristics of:

Audience Spectrum: *Heydays, Up Our Street*

Mosaic: *Elderly Needs, Upper Floor Living, Claimant Culture, Terraced Melting Pot, Industrial Heritage, Ex-Council Community*

Relevant tour elements: MusicLab, web resources, community concerts, some main installation visits.

- **Target F: Socially-motivated adults** – While orchestral music at present has a relatively low, stagnant audience following in the South-West Peninsula region, other forms of music and performance (for example folk music) have larger, more active audiences. Often these audiences are formed of younger adults (20-35 age range) who either do not have children or are looking for entertainment in addition to their activities with the family. The motivation for these people may include an active or participative interest in other forms of music, but is largely for social reasons, i.e. the focus point of an evening out with friends or partners that will include food or drink as part of the event.

Quite often these people will look for and enjoy something new, or different, and will seek to be leaders amongst their peer group. While these people are unlikely to become frequent,

regular attenders at live orchestral music events, we would aim to place classical music concerts onto their menu of acceptable and interesting events to attend with friends, and with the aim that it may be familiar enough for them to return more frequently to orchestral music at a later stage in life.

The routes to engaging this group of people would be the innovative design and use of new technologies in the main hub installations, the high profile PR campaign around the tour and the installations, social media networks and advertising of the major concerts based on the socially rewarding aspects of the event, and promotions linking the concert to whole-evening packages. We viewed them as ‘top-up’ installation visitors and concert attenders, and as part of drawing other orchestras’ attention to future concert opportunities in the region – bringing orchestral concerts into the mix of their social behaviour, as part of consolidating the concert-attending base for the future.

Communications channels:

- Encountering the installations while going about normal activity in their local town centres.
- Local press, radio and TV PR.
- Leaflets and posters in their habitual areas (leisure and work-based) and in the town centre.
- Information passed on by family and friends, for example those engaging with MusicLab or through school.
- Information sent to employers for distribution to staff and work-based social clubs.

Segmentation characteristics – likely to incorporate characteristics of:

Audience Spectrum: (*Kaleidoscope Creativity*), (*Experience Seekers*), (*Trips and Treats*), (*Dormitory Dependables*)

Mosaic: *Terraced Melting Pot*, *Liberal Opinions*, *New Homemakers*, (*Careers and Kids*), *Professional Rewards*, *Rural Solitude*, *Small Town Diversity*, *Suburban Mindsets*)

Relevant tour elements: Main installation visits, public concerts.

- **Target G: Music-engaged adults** – These people were not a deliberate target of the iOrchestra Audience Development Strategy, as it was known that such people regularly and enthusiastically attend such live orchestral music concerts as are organised in the regions. However, for the installations and to help consolidate sustainable audiences for live orchestral concerts in the future, it was important to make sure this group were aware of the project and visited the installations and concerts.

Communications channels:

- Encountering RE-RITE while going about normal activity in their local town centres.
- Local press, radio and TV PR.
- Leaflets and posters in their local areas.
- Information passed on by family and friends, for example those engaging with MusicLab or through school.
- Information passed on by regional venues and orchestras/ ensembles with whom they already have a relationship.
- Information passed on via existing involvement as musicians, singers, teachers etc.

Segmentation characteristics – likely to incorporate characteristics of:

Audience Spectrum: *Commuterland* *Culturebuffs*, *Home and Heritage*, (*Dormitory Dependables*), (*Heydays*)

Mosaic: *Terraced Melting Pot, Liberal Opinions, New Homemakers, Career and Kids, Professional Rewards, Rural Solitude, Small Town Diversity, Suburban Mindsets*

Relevant tour elements: Main installation visits, public concerts.

Audience Spectrum and Mosaic segments are measurable in populations and in audience groups, by reference to people's postcodes. We therefore set 'targets' for attendance by these segments for different aspects of the project – the targets being a careful and modulated assessment of the percentage of segment in the background population, the amount of effort we would put into engaging that segment, the propensity of that segment to engage with arts and the nature of the interaction involved at the different iOrchestra elements.

Caveats

Due to the operational complexity of iOrchestra, stretched resources and, in many cases, strain on staff and volunteer capacity, the comprehensive monitoring and evaluation plan for the project as set out in the Audience Development Strategy was not fully or consistently applied during the two years of the project. The methodologies used were often not implemented consistently or rigorously, allowing for example for a high degree of self-selection by audiences in participation in the evaluation.

In addition, a key method of tracking audience journeys and depth of engagement, especially of the Core communities, through the electronic myOrchestra cards had to be abandoned in Year 2 since relying on individuals to remember their cards when visiting other elements of the project proved unreliable. This was particularly true amongst groups for whom visits were less likely to be planned (e.g. coming across the installation when in town). Retrospectively, these NfC myOrchestra cards were flawed because of this the human factor; they also proved expensive and resource-heavy in staff terms to hand the cards out to everyone attending all elements of the project. This methodology was therefore replaced by a variety of more traditional methods in different parts of the project. All data and information on the methodologies used is held by the Philharmonia Orchestra.

It has therefore been hard to place total reliance on the findings of any single evaluation method in Year 1 or Year 2, or to draw direct equivalence in most cases between Years 1 and 2 or between different aspects of the project.

It is also true that monitoring and evaluations conducted or aggregated up to the whole iOrchestra project level (ie combining results from Plymouth, Torbay and Cornwall together) mask sometimes great differences in audience response between the three regions. In turn these differences probably draw largely from the great differences in population breakdown and local infrastructure between the three, with Plymouth and Cornwall being very different to each other, while Torbay combines some characteristics of both the others.

That said, the range and number of evaluation exercises undertaken do shed light on the audience journeys from multiple viewpoints, which together allow for an ‘in the round’ understanding of what happened with audiences during iOrchestra.

Audience Segments and Journeys – What Happened

We beat our targets for numbers at nearly all aspects of iOrchestra – even in Year 1 we had already exceeded them for both years put together. The only aspects where we undershot (in terms of numbers) were in teachers and other group leaders trained, in the numbers of volunteers recruited and up-skilled, and in the numbers of school pupils attending the schools concert, although this was more due to venue capacity than lack of interest by Year 2. As part of the legacy planning of iOrchestra, the Philharmonia and Bournemouth Symphony Orchestra are working together to run in 2016 a three-day residential training session, Ways into Workshops for youth workers, teachers and group leaders. Participants will have to pay a registration fee only and the BSO will be enhancing their programme of activity for this sector from 2016/17 Season onwards.

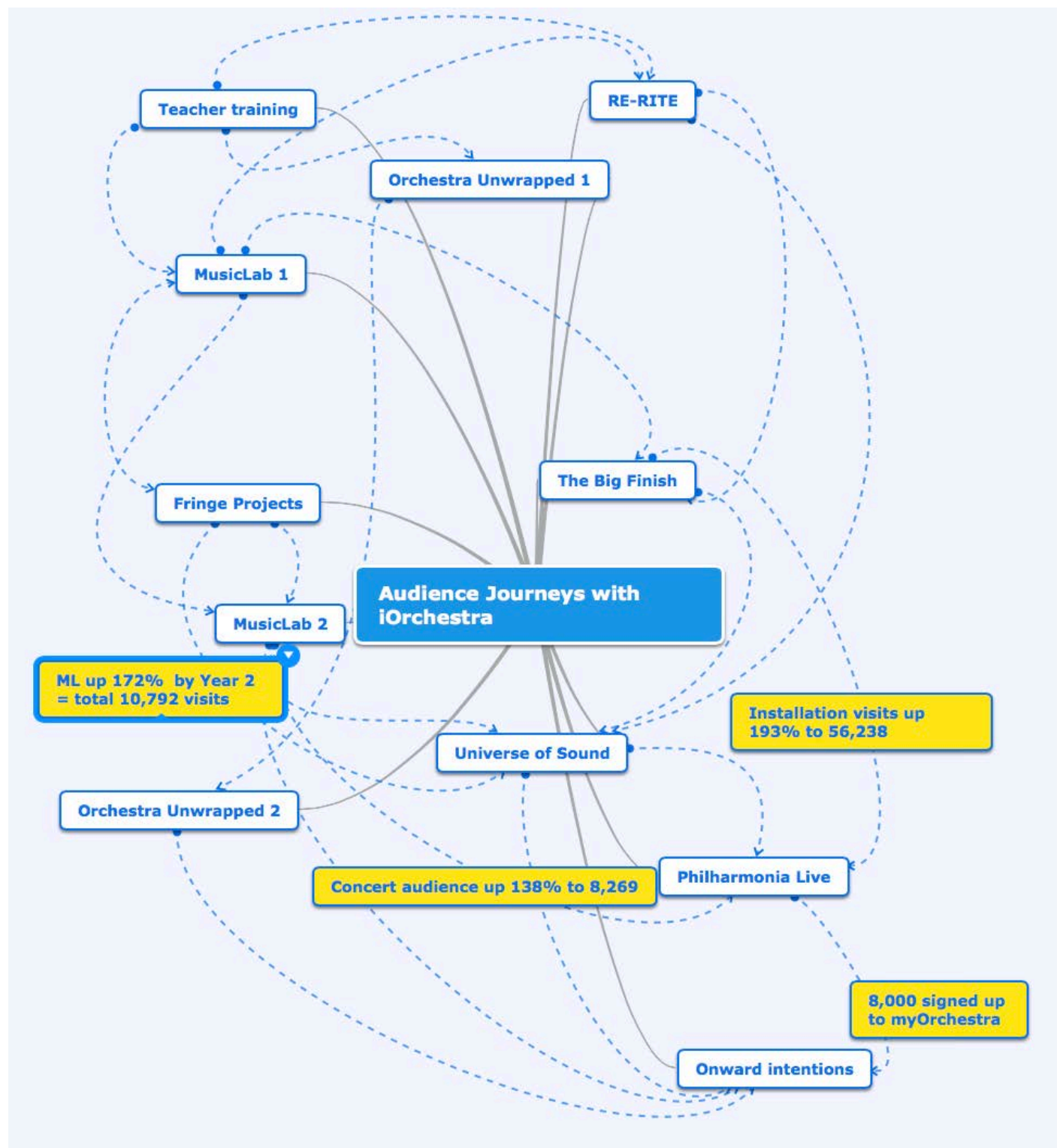
Numbers provide a good foundation for viable future concert audiences in the regions. However, the project was equally concerned to widen engagement and explore the personal and collective ‘journeys’ people took. We were particularly interested in the journeys of those people, families, communities and age-groups who for various reasons have typically low levels of engagement with arts and culture, and especially with orchestral music.

The journeys taken by our various audiences for iOrchestra – journeys which themselves have many variations – are followed here under the headings of:

Starting points, routes in, channels and messages | Widening engagement | Shared experiences/ inter-generational | Extent of engagement | Quality of engagement | Deepening engagement | The forward journey – what would stop them? | The forward journey – projects and legacy

This is necessarily a summation of all the evaluation and feedback, and attempts to give a flavour only of the how iOrchestra was experienced in Plymouth, Torbay and Cornwall in 2014 and 2015.

The relationship between the iOrchestra elements, typical pathways between them, and growth in audiences by Year 2



1. Starting points – routes in, channels and messages

The budgets and time resources dedicated to promoting iOrchestra were constrained, and especially in Year 1 this prevented the roll-out of the full, integrated PR, marketing and social media strategy originally planned. Things improved slightly in Year 2, due to the lessons learned about channels and messages from Year 1. There were also challenges engaging with partners across the South West, most especially due to the financial squeeze from local government cuts and increased pressures on those staff remaining.

How people heard – Year 1

Starting some four months or more before the arrival of iOrchestra in each area, the project Coordinators in each region made initial contact with schools and local groups in the Core communities through letter, email, phone calls and where possible personal visits. In these they aimed to explain the forthcoming project, what the benefits or opportunities would be, and aimed to recruit teachers and leaders to training days to help them make the most of the project. This was difficult at first, as neither the people approached nor the Coordinators themselves had a clear, concrete idea of what MusicLab etc was – as it was still in development.

Nonetheless, **MusicLab** was the first element to arrive in each region, and it was likely that teachers, group leaders and social workers had most impact in starting the awareness ball rolling in Year 1, through the teacher training, direct contact with teachers and group leaders by the Coordinators; organised visits; and supporting publicity leaflets given to teachers and leaders to distribute. Word of mouth is also likely to have been strong, principally school children telling family and friends about it following an organised visit. Seeing the unusual structure in a familiar space also drew curiosity.

In Year 1 just under half of people heard about the **RE-RITE installation** from someone else, while almost as many heard about it through publicity. About 13% heard about it from PR sources while the weakest channel for people to find out about RE-RITE was online or in social media (just 8%) – mostly the iOrchestra website and email, implying that they already had knowledge of or a connection with the project rather than hearing about it for the first time through social media. To some extent these percentages reflect the amount of effort put into each of them by the iOrchestra team.

As ever in marketing, it is hard to know where word of mouth recommendation starts – how the initial knowledge is seeded within a network. In terms of teachers and other community representatives this happened through deliberate approaches by iOrchestra staff for the schools programme and MusicLab involvement, and the message in many cases would have been passed on through the children or community's subsequent involvement in MusicLab. These routes were also used to tell Core communities about RE-RITE and the **Big Finish** concert. In addition, seeing MusicLab in the community locations may have seeded some word of mouth. Beyond that, it is possible that people who had seen publicity or heard about it in the press or media may have talked about the different elements to others.

Looking at the detail of the different communications channels for RE-RITE, the impact of the **huge structure and the banners outside** were the biggest single way of people finding out about it (35% found out when 'passing by'). But it was important to be in a central location where people would normally be passing through: in Torbay where the tent was outside the Torquay centre/ seafront, the passing-by impact was much smaller. Comments in the surveys and in person suggested that improvements should be made to the 'scrim' surrounding the tent and to the

information and friendliness of publicity on it, to have even greater impact in drawing in passers by.

Next most popular was hearing about it **from a friend**, again, with distinct regional differences. In Plymouth these friendship networks and ways of passing on recommendations are much stronger (mentioned by 38% of people) compared to Torbay and especially to Cornwall, where only 10% heard about it from friends. This underlines the importance of really understanding the dynamics of an area to maximise the profile of a project.

There was a similar pattern when **family (often children)** passed on recommendations: 24% overall but 28% in Plymouth and only 12% in Cornwall. And while **teachers** as a source of word of mouth for RE-RITE were significant (16%), once again in Cornwall the low engagement levels of schools meant this was much less important than in Torbay or Plymouth.

In contrast to other forms of word of mouth and in contrast to MusicLab, group leaders, community leaders, neighbours and other personal connections all had very little influence in communicating about RE-RITE (2%). Colleagues had a small but interesting impact, at 5% overall and especially in Plymouth at 8%.

In terms of **paid marketing** for RE-RITE, the most effective method was leaflets/ flyers (22% overall), with numerous mentions of leaflets received via schools, or door-to door leafleting. Posters were somewhat effective (13%) and the local press was slightly more so (14%), while the PR campaign also had some impact via the radio (6%). However, relatively few instances of these marketing actions were in place in Year 1, so their impact would naturally be low.

Digital and social media impact was very low compared to the effort involved: just 7% mentioned any type of social media (within which Facebook predominated), 4% mentioned emails and 5% the iOrchestra website. The low effectiveness of digital and social media as a channel of communication is not unusual for arts projects and events that don't have a pre-existing relationship with the audience or a high brand recognition and relevance for them. Word of mouth between people has a much greater impact.

There were differences in the results between the three regions. The greater visibility of all marketing channels among the responses from Plymouth could be due to the condensed nature of the city, the more cohesive nature of its residents (with a more even spread of people between segments) or because much more publicity effort and spend was put into the initial launch of 'first times' of the project in the southwest compared to later on.

Comments by MusicLab focus group participants hint at **ways a message can get out** in a contained local area:

- "The training day ahead of the visit was really valuable."
- "To have a pre-visit, like some sessions, before our visit would have helped with participant numbers."
- "It was in our school newsletter."
- "It's the first year, it's been so successful that you'll be more popular next year and the year after, it'll just keep going (hopefully!)."
- "With a bit more publicity down the road and publicity in general."

Schools had to book for the Orchestra Unwrapped schools concert, and in Year 1 it was hard to get 'Core' schools to commit, partly because **teachers have very little time** outside the classroom to deal with reading information, making arrangements and following the booking procedure. Teacher's own pre-existing interest in music seemed in many cases to determine whether they

would engage with the project, and this effectively acted as a barrier for some children being able to take part. In Cornwall in particular, schools that are already keen on music were prepared to travel some distance to the concert, whereas those close by often didn't.

Motivations

As well as 'how' people heard about different aspects of iOrchestra, we probed what made them actually enter or take part – what messages or motivations spurred them from awareness to action.

We phrased this as what they would tell others, and why they thought others would like to attend. Most people offered positive comments and recommendations (98% were positive for RE-RITE while 94% of things pupils would tell other people about the concert were positive – with just a few specifying 'I would tell them not to go' or 'I wouldn't go again'), but they focussed on different things as being the compelling reasons for others to attend.

49% of RE-RITE visitors focussed on the **emotional or experiential** aspect of their visit as being the strongest reason to attend. 45% of pupils at the schools Orchestra Unwrapped concert also referred to emotional or experiential aspects, with words such as amazing, awesome, brilliant, loud, fast and so on. Many children were struck by how loud the music was – much louder than anything experienced on television or at the films.

For 38% of RE-RITE visitors the opportunity to **learn new things** was also important, while 27% of pupils at the concert also referred to things they had learned.

There were regional differences: emotional and experiential aspects were more important at RE-RITE in Cornwall (56%) than in Plymouth (41%), while learning opportunities were valued by 50% of those in Cornwall compared to just 11% in Torbay. This is despite 71% of visitors in Torbay being in family groups, compared to only 57% in Cornwall. It seems that learning is as strong – or stronger – a motivator for adults visiting on their own as it is for parents with children).

Yet the value of learning appreciated by pupils at Orchestra Unwrapped in Torbay, at 31%, compared to Plymouth (18%) and contrasted to the value given to it by parents in Torbay.

In Torbay on the other hand, the opportunity for **fun** and as an **interactive experience** in RE-RITE were more important messages – 22% each – than in the other regions (averaging 14% and 20% overall). At Orchestra Unwrapped 13% would tell people about having had fun.

- "I would say it was really fun, it felt like we were at the theatre."

Aspects of the **music or musical skill** were thought motivating for 36% of people at RE-RITE, though were especially important for people in Plymouth (51%). Given that passers-by were slightly more likely to have previously attended an orchestral concert (28% said they *never* had compared to 33% for the whole sample), it seems this aspect was especially strong for people with previous orchestral music experience. This was also true among children at the schools concert, where 26% would tell people about their impressions of the music and musical skills.

- "The music was beautiful and it was interesting to hear the same piece played by different instruments. I would recommend anyone to go and listen to an orchestral concert."

Moreover, of the reasons given by pupils many refer to classical or orchestral music, but many others refer to 'loud music', 'rock band', 'O2' or 'all types of music'.

- "Because he used to play the violin."

- “Because when I come to their houses they play really loud music in their room. Their mum does not care. The orchestra is very loud and they might like it.”

The **novelty** of the experience was especially important for school children, both around MusicLab:

- “There was a high level of excitement around it visiting.”

and in relation to the concert. 37% wanted to bring someone to a concert to surprise the person or introduce them to a new experience.

Weaker motivators included the **technology or digital aspects** of the project:

- “A great use of new technology and this was a great hook for getting the children involved.”
- “Really enjoyed the mix of technology with conventional music (youth group)”

Sharing the experience with others was lower than expected. For 5% the value of a recommendation was in having something to do together.

- “I enjoyed the fact that it was in the heart of my community.”
- “Because she likes the style of music they play and also she doesn't really go places like that very much.”
- “Because it will be a new experience for my nan.”

A **sense of ownership** and pride that the project had been brought to their own community showed through:

- “MusicLab offered our community a chance to be a part of special event and try these valuable instruments. Even those young people who thought it was going to be boring ended up being involved and didn't want to leave when our time was up – the visit went so quickly.”
- “It has been very valuable for us to engage and be welcomed by each community that we visit. In some cases we are recognised when visiting local shops or businesses, and it gives us a great sense of satisfaction and a feeling of a job well done when we are given such a warm welcome.”

It was clear that different types of language and motivation are more important for different types of people, and publicity would be much more compelling and effective if materials (not just social media, which had a relatively low impact as a communications channel but especially flyers, posters, emails, and direct communications) were adapted to have different messages and vocabulary for the different audiences.

Year-on-year growth

There was a 165% growth in attendance and participation in all elements of iOrchestra from Year 1 to Year 2.

- MusicLab grew by 172%, to 10,792 visits in Year 2.
- Universe of Sound grew by 193% to 56,238 visits.
- Live concerts grew by 138% to 8,268 audience members.
- In Year 2, 62% of visits in Plymouth to MusicLab were by schools and community group participants, largely though not exclusively from the Core communities, and almost the same as in Year 1. 6% of visits in Plymouth to Universe of Sound were by schools and community group participants (the equivalents for Year 1 to RE-RITE are not known); and at the Plymouth concert in Year 2, 24% of bookings came from people living in the Core communities.
- In Torbay, the picture was 47% of visits to MusicLab coming from schools and community groups (64% in Year 1) and 20% of visits to Universe of Sound. At the Torbay concert in Year 2, 32% of bookings came from people living in the Core communities.
- In Cornwall 59% of visits to MusicLab were from schools and community groups (46% in Year 1), and 4% of visits to Universe of Sound. As the Cornwall concert in Year 2 was again a free, drop-in concert at the installation, it is not known how many came from the Core communities.

- The approximate 8,000 subscribers to myOrchestra in Year 2 had risen from c.1,500 in Year 1.
- The myOrchestra email bulletins saw on average 36% unique opens and 4% unique clicks (for comparison the Philharmonia Orchestra's Monthly bulletin gets 27% unique opens and 4% unique clicks).

This was achieved in part due to changes in publicity and ways of communicating what was going on, as well as understanding the need for continued deeper, personal engagement and participation projects for some of our target audiences.

Changes to communications

From what was learned in Year 1, the changes in how we brought iOrchestra to people's attention in Year 2 included:

- Three distinct leaflets, one for each of MusicLab, Universe of Sound and the Philharmonia Live concert, so the unique impact and engagement style of each could be highlighted.
- Unified branding rather than individual elements branding: iOrchestra truck (MusicLab), iOrchestra tent (Universe of Sound), iOrchestra concert (Philharmonia Live).
- A greater range of press releases, focussing on different elements of the project: one a month, with follow-up phone calls. The follow-up and selling-in was patchy, as it depended on local Consortium partner's available time. However, we achieved 3 TV spots: Spotlight (BBC) live weather bulletin from UoS with interviews; two ITV news bulletins, one from MusicLab and a follow-up at the installation. Plus several radio features (BBC Cornwall, BBC Devon, Truro Community Radio, Riviera FM, Torbay Community Radio, Parkfield – Sound Communities).
- Boosted local ownership through presence on community radio stations.
- Free tickets offered in the Core communities for the otherwise paid-for concerts.
- Leaflets and concert vouchers taken door-to-door in the Core communities as part of a structured campaign, initiated the week prior to MusicLab arriving in each community.
- Paid Facebook advertising for the concert in each area and also for Universe of Sound in Torbay.
- No scrim creating a barrier around the Universe of Sound installation, and clearer, more welcoming and bigger messaging outside.
- Temporary spray paint trail (iOrchestra logo, footprints, Universe of Sound logo) from Torquay town centre to the installation.
- Fringe projects in each of the regions to boost participatory interest.
- Some changed MusicLab locations for better visibility within the same communities.
- Leafleting outside the installation using welcoming volunteers and staff.
- Aligning the opening times better with local late-night opening patterns and footfall rhythms observed in Year 1.
- Increased social media activity.



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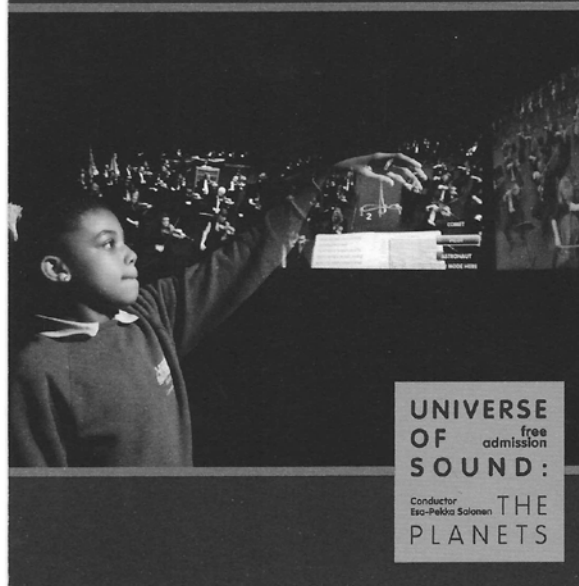
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How people heard – Year 2

That iOrchestra **came back for a second year** made a substantial difference in the numbers attending things. People who had attended in Year 1 were seen again in Year 2 (especially children) and relationships were renewed with staff front of house. Children often brought along their siblings, parents and grandparents to MusicLab. A lot of people who saw the installation tent in Year 1 but hadn't crossed the threshold told us they did enter in Year 2, because of recognition of the logos and name, and because of **word-of-mouth praise** for the experience in the interim. The open-air concerts at the installation in Year 1 had also made a great impression on people, creating enjoyable memories and building curiosity about the music. As the concerts came at the end of Year 1 for the project in each region, the memory had lasted through the winter until curiosity could be indulged again in Year 2.

Stumbling across the project was also still very important – with both the Universe of Sound installation and with MusicLab – so the steps to boost visibility had a large impact, especially the better welcome on outside and people leafleting outside tent and calling a welcome. The slight shift of location of MusicLab in some of the Core communities was also significant, which reveals how important it is to be alive to the subtleties of local behaviour patterns and routes.

The **Fringe projects and participatory elements** had a big impact in attracting greater attention – participants acted as unofficial ambassadors and boosted word of mouth buzz around the project. People said they attended because a friend was involved. This had an especially strong impact in Cornwall, with the Beyond the Planets project: when that project started, the volunteer programme in Cornwall also started to take off hugely. Elsewhere the projects were smaller, but still important: in Plymouth there was a community fete at MusicLab each week run by a different local organisation; in Torbay we enabled different small musical events eg a folk trio, a local amateur orchestra concert, a MusicHub ensemble, a school orchestra – at MusicLab. This openness to other people's prime interests and flexibility in how the structures could be used paid off, as each fringe project event brought its own audience. In addition, alliances with Bodmin Riding and Heritage Day and the Cornwall MusicHub-organised festival in Pool generated additional audiences.

From the press and PR campaign, **radio** was especially important in reaching people's attention, and more so than TV.

Door-to-door leafleting in the Core communities was beneficial and as staff and volunteers carried it out, we were able to start conversations and give enthusiastic and informed explanations.

However, even in Year 2 the contact route of local peripatetic **music teachers** continued to prove hard to crack – alarmingly these professionals seemed unlikely to respond or to be curious and proactive in getting involved.

The other continued, relative 'dead end' in communications channels was in **social media**, especially compared to the amount of staff time put into it. Although there was evidence of people within the region telling each other of MusicLab or Universe of Sound, urging other people to attend and making arrangements for group visits, the numbers overall were very small compared to the effort put in. The hashtags created and promoted at each location were very little used. It's possible that proportionately greater use and impact of social media happened among young people and young adults, but we weren't able to collect evidence of it.

That said, by the end of the project the Facebook page had 2,660 ‘likes’, up 451 on Year 1. We had an average of 80 daily engaged unique users from that average daily reach of 451, and weekly engagements had risen by 1499 over the period from an average of 106 to 1605.

2. Widening engagement

Segmentation

One way we aimed to track widening engagement, particularly among people, families and communities and age-groups who for various reasons have typically low levels of engagement was through Mosaic and Audience Spectrum [AS] segments as described in the Hypothesis section of this document. Both of these segmentations rely on analysis of the home postcodes of people attending.

Torbay has quite a different population profile to Plymouth: Plymouth people are relatively diverse with no one Mosaic segment dominating others (Suburban Mindsets, Ex-Council Communities, Industrial Heritage and Liberal Opinions each account for around 12-14% share of the population); whereas Torbay people predominantly fall into the Small Town Diversity Mosaic segment (30%) followed by Active Retirement, (16%).

In Audience Spectrum segments, while Trips and Treats are the largest group in both regions (24% in Plymouth), in Torbay this is followed by followed by Homes and Heritage (20%) while in Plymouth the next largest segments are Facebook Families and Experience Seekers, at 16-17% each.

The Cornish population is more similar to that of Torbay than Plymouth, in having two Mosaic segments predominate over the others. Like Torbay, the largest segment in Cornwall is Small Town Diversity (25%), with Rural Solitude a close second at 22%. The third most important segment is Active Retirement at 13% of the population. In AS segments, Trips and Treats is the largest group in the population (29% compared to 30% in Torbay and 24% in Plymouth). As in Torbay, this is followed in Cornwall by Home and Heritage (22%) and then Dormitory Dependables.

By the **end of Year 1** of iOrchestra, we could state that:

In Plymouth ...

- The strong presence of **Liberal Opinions, Industrial Heritage and Small Town Diversity** Mosaic groups at The Big Finish in Plymouth showed it could attract the kind of people who have a medium to high engagement with the arts and might therefore form the basis of a **re-invigorated concert-attending public**, once reminded of the pleasure orchestral music can give – if programming, timing and pricing for concerts is made appropriate to them.
- The presence of some **families with younger children** and young families with **more restricted income** suggests that people engaged in the 'Core' communities through MusicLab could carry on to attend The Big Finish. However, this was not to the level hoped for, and showed a need to work harder to understand and overcome the barriers they experience more effectively.
- Despite focussed attention on getting them to attend, some key target segments within the 'Core' communities did not reach hoped-for targets, especially at the Orchestra Unwrapped schools concert. This was due to a lack of responsiveness by the Core schools – and the subsequent opening up of places to other schools instead.
- More positively, in Plymouth the **Upper Floor Living** segment for Orchestra Unwrapped responded very strongly (17% of responses compared to 10% in the base population of the Core communities).

In Torbay ...

- A strong turnout of Small Town Diversity among people at The Big Finish is a good representation of the cross-section of Torbay people and their **willingness to engage with something new** to their area. If presented appropriately in terms of timing, cost and informality, this group could help underpin audience levels for future orchestral concerts.
- The proportions of Professional Rewards and Suburban Mindset people attending the concert indicates a willingness and interest among such people living outside or on the edges of Torbay to attend concerts within the town, something which local amateur orchestras had indicated would not happen and was behind their previous reluctance to present concerts within Torbay itself.
- **Ex-Council Community, Industrial Heritage and Terraced Melting Pot** segments performed well against the hoped-for targets for them, which suggests positive impact from the outreach work with these communities through MusicLab.
- Liberal Opinions, although not a large segment in the 'Core' communities, attended the concert to the degree hoped for.
- The Audience Spectrum **Home and Heritage** segment represented over 25% of the people in the 'Core' communities and are relatively comfortably off with a propensity to attend heritage venues and 'traditional' art forms including orchestral music. Yet their presence in the audience at The Big Finish fell short of the hoped-for 28% attendance, at just 19%. It is possible that the digital presentation of iOrchestra and the use of The Rite of Spring as the feature music in the main installation may have **put them off** engaging with the project in Year 1. To that extent, their links with wider family and children/ grandchildren through the schools programme and MusicLab as a way of engaging them did not appear as effective as hoped.
- The effectiveness of the MusicLab engagement with **older people in Torbay** is shown in the AS Heydays segment's attendance of 5% compared to a hoped-for 1% of the audience at The Big Finish.
- Like in Plymouth, there was a slight weighting of schools profile at Orchestra Unwrapped away from the segments dominant in the 'Core' communities, and for similar reasons. However, in Torbay the loss of two weeks' of MusicLab engagement with the 'Core' schools and communities probably contributed to this. In addition, in Torbay the large size of venue gave more scope to extending the offer to other schools in the region.
- Comparing Orchestra Unwrapped survey responses to the 'Core' communities in Torbay showed that the audiences in Torbay were a **better off, more educated and more engaged** audience than the base population of the 'Core' target communities.

In Cornwall ...

- As in the other regions, there were groups at The Big Finish in Cornwall that showed its potential to attract the kind of people who could form the basis of a re-invigorated concert-attending public. In Cornwall these segments were **Small Town Diversity, Rural Solitude** and, to a lesser extent, **Active Retirement**. Though very small in the population, the support of Professional Rewards people for the concert was also notable. Similarly, the disproportionately high proportions of **Experience Seekers** and Commuterland Culturebuffs people, and the higher than hoped-for proportion from the Heydays segment could contribute to a motivated and active future audience base.
- The lower than hoped attendance by people from Ex-Council Community, Elderly Needs and Industrial Heritage segments might, in Cornwall, have been **exacerbated by the cost/distances** needed to travel to the RE-RITE location for The Big Finish.
- Trips and Treats, Dormitory Dependables and Home and Heritage achieved **lower than hoped-for proportions** at The Big Finish, possibly a reflection that these segments are busy and juggle priorities: arts and culture, while enjoyed, do not tend to outweigh other activities and considerations. Given the travel distances and times between where they live and Truro – and given that many of these people would have encountered iOrchestra through their children's

MusicLab engagement – it is likely they would have chosen to **visit either RE-RITE or The Big Finish, but not both.**

- The low take up of Orchestra Unwrapped places in Cornwall compared to targets was due to **lack of responsiveness by schools in the ‘Core’ communities**, compounded by the loss of the iOrchestra Coordinator in the region part way through the year. It therefore became very difficult to build and nurture the necessary relationships with schools. Schools’ reluctance to engage was perhaps spurred by the distance and time needed to travel to Truro for the concert. Cost may also have come into it, although iOrchestra offered to meet the costs of schools’ travel for the Core communities.
- The balance of segments present in the Orchestra Unwrapped audience in Cornwall was substantially slanted away from the types on people living in the ‘Core’ communities, **as places were opened up to schools from elsewhere** – mainly to schools who pro-actively approached iOrchestra to take part. Once again, and to an even greater extent, the Cornwall pupils present were those whose families are better off and more engaged with the arts already, than the people living in the ‘Core’ communities. Teachers at the original Core schools reported **multiple and entrenched barriers** for many of their children, such that the teachers found it hard to react to the opportunities offered by iOrchestra. Detailed understanding of this situation had been lacking from the project at the start, and suggests a need to work much more closely, slowly and in a tailored way with such communities.

Overall for the project, attendance at RE-RITE showed a level of interest largely in line with the hoped-for targets for each Mosaic or AS segment. However, some of the segments targeted particularly for outreach work through MusicLab – i.e. the **‘Core’ communities of the project – fell slightly short** of the proportions we hoped would attend. (Mosaic’s Active Retirement and Industrial Heritage segments; Audience Spectrum’s Trips and Treats, Home and Heritage, Facebook Families and Kaleidoscope Creativity segments).

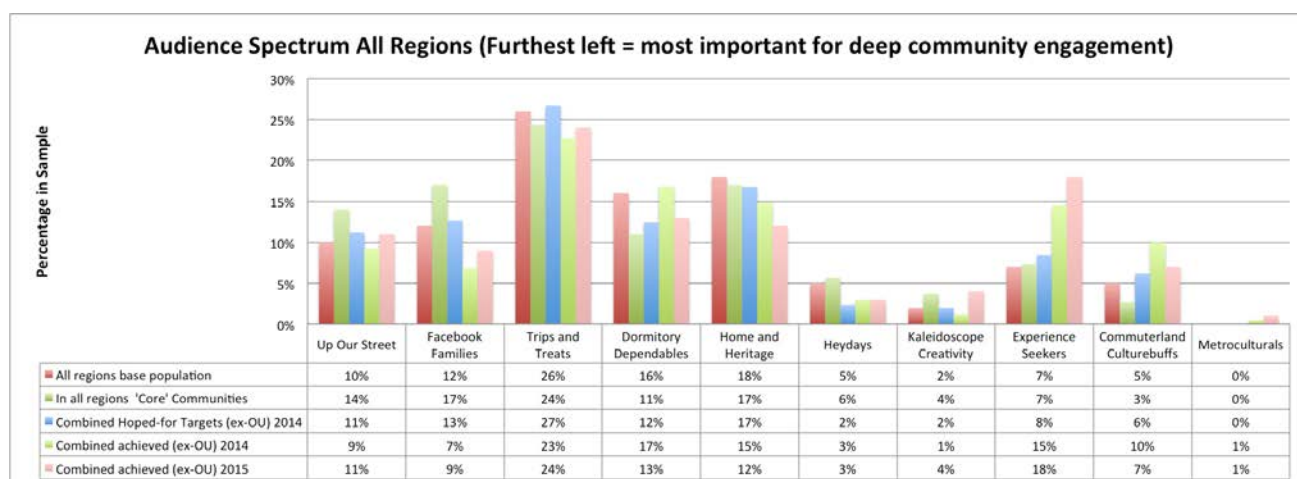
The picture by Year 2

In the context of **much higher visitor numbers in Year 2** compared to Year 1, we sought to compare the percentages of people attending from the **different segments across the two years**, and set that against the size of the segment in the overall population and against the targets we had for those segments. The figures here have been combined for all three regions – there are some differences in the individual regions, reflective of the different population balances and local factors.

The percentages here give the relative size of the segment among the people attending the main public elements of iOrchestra (excluding schools elements). They do NOT represent penetration rates into those population segments.

In each case the segments are shown in the tables in order of importance in terms of the deep-engagement activity we undertook with the Core communities.

Audience Spectrum



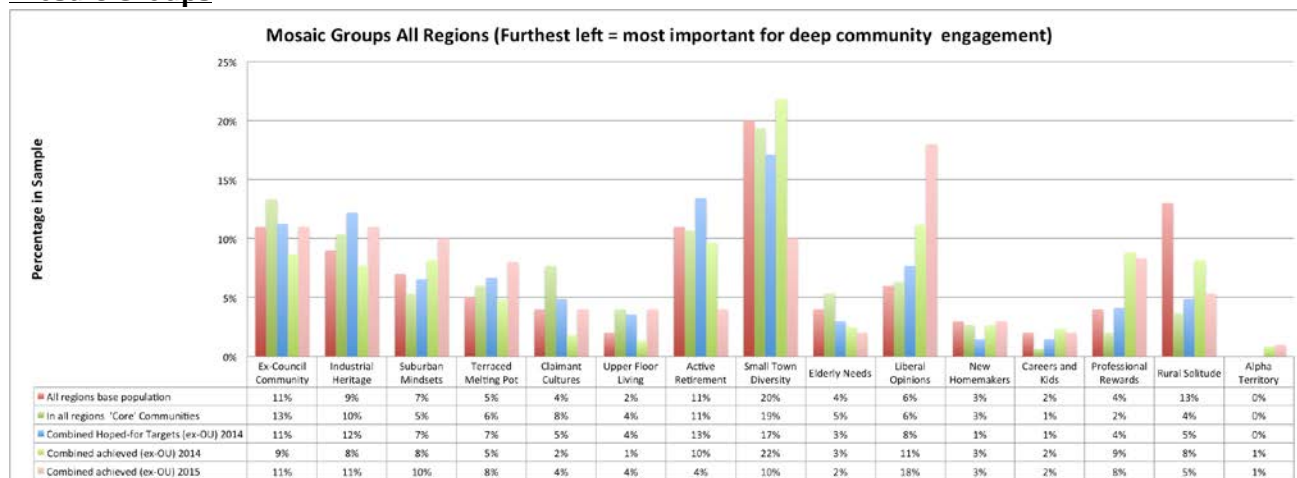
Some encouraging change was seen in **Up Our Street**, which improved from Year 1 (at 9%) to Year 2 when they reached the target participation percentage of 11%. **Kaleidoscope Creativity** grew from 1% in Year 1 to 4% in Year 2 and ended up double the target. Heydays, while small at 3% in both years, were in fact higher than hoped for (2%).

More discouragingly, although **Facebook Families** improved by 2 percentage points to 9%, they still fell short of the target 13% participation rate. **Trips and Treats** had a marginal improvement in the two years, to 24%, but this also fell short of the 27% target.

We also saw a sharp drop-off in some segments: Dormitory Dependables dropped off sharply in Year 2, from 17% to 13%, though this was still ahead of the original target of 12%. **Home and Heritage** had also been expected to perform better overall, with a target of 17%. 15% was achieved in Year 1 but this fell to 12% in Year 2.

In contrast, there were some significant surprises: Experience Seekers were targeted to be 8% of the participants overall, but were nearly double this in Year 1 (15%) and more than double in Year 2 (18%). Commuterland Culturebuffs, at 10% in Year 1, had exceeded the 6% target for their participation but dropped back to near target at 7% in Year 2, while Metroculturals were 1% of the participants in both years, although they do not form a significant proportion of the base population.

Mosaic Groups



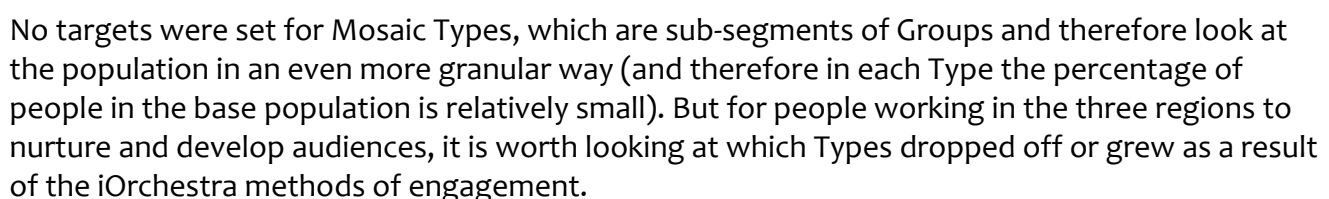
Patterns in their responses to iOrchestra and in the differences between Year 1 and Year 2, illustrate how Audience Segment understanding of people's motivations and behaviour towards

Some of the more traditional, family-based Mosaic segments responded well, given their assumed low engagement levels. **Ex-Council Community** and **Industrial Heritage** both grew between the two years, coming close to or on target by Year 2. **Suburban Mindsets** were already ahead of target % in Year 1 and grew to 10% in Year 2, while **Terraced Melting Pot** also showed strong growth by Year 2, to exceed the target of 7% by 1%.

Like AS's Dormitory Dependables, Home and Heritage and Commuterland Culturebuffs, the Mosaic segment of **Active Retirement** had a fairly strong (10%) showing in Year 1 – though still under the target of 13% - before falling off sharply in Year 2, to 4%. **Small Town Diversity** fell off even more sharply, from 22% in Year 1 to 10% in Year 2, below the target of 17%.

New Homemakers responded better than expected – 3% in both years compared to a target of just 1%. The same is true of Careers and Kids – 2% in both years compared to the 1% target.

Mosaic Types



In 2014 the predominant Types were Side Street Singles (8%), Jacks of All Trades (6%), Anti-Materialists (6%), Back to Basics (5%), and Stressed Borrowers (5%). In 2015 the predominant Types were Side Street Singles (7%), Jacks of All Trades (6%), Innate Conservatives (4%), Beachcombers (4%), Backyard Regeneration (4%) Anti-Materialists (4%), Back to Basics (4%), and Stressed Borrowers (4%).

Streetwise Kids, Backyard Regeneration and Clocking Off also grew, and may be of interest to arts policy-setters.

At a more granular level, in many areas and segments with whom we wanted specifically to work (because of low engagement levels, or lapsed attendance patterns etc) there was a distinct increase in percentage in the samples from 2014 to 2015, and therefore an increase in numbers actually engaged, due to larger numbers attending. Percentages may be small, but so are the percentages in the population, and the direction of travel is positive. Eg

- Torbay Facebook Families up from 7% to 9% (they are 9% on Torbay population and 12% in Core Community population)
- Cornwall Ex-Council Community up from 8% to 11% and Industrial Heritage up by the same.
- In Plymouth, increases in Settled Ex-Tenants, Legacy of Labour, Backyard Regeneration, etc
- In Plymouth, increases in University Fringe and Study Buddies.

Inferences from Year 1 to Year 2

In general, iOrchestra **succeeded in widening engagement of the public** (independent adults), as judged by these segmentations. It is likely that engagement from significant segments in the Core communities would have been even stronger, if schools and community group visits and attendance at the schools concerts could have been assessed in the same way.

Through the project's approaches – such as going back to the same areas, encouraging attendance and sharing with all family members, returning and repeating messages and improved community engagement practices by Year 2 – we were pleased that Up Our Street, which can be a very hard-to-engage segment, **increased to achieve the target percentage**. The response of Heydays, while understandably small, in fact exceeded the target.

Another interesting segment response was in Kaleidoscope Creativity, who are also thought to be low attenders of organised arts and culture: while low, their response to the project again exceeded the target. It's likely that the elements of taking part, having a go, enabling community performances at the locations, and the open air/ drop-in nature of (especially) the concerts in Year 1 called forth this **stronger response from the Kaleidoscope Creatives**.

Some AS segments were **much harder to crack than hoped**. Facebook Families do tend to be a low engagement segment, but we had hoped that the family orientation of MusicLab and some of the activities, and the inclusion of iOrchestra in their children's school activity whilst also being open to parents and other family members, would have led to a greater percentage of them in the audience. Although their involvement did improve between the two years, the fact that it still fell short of target underlines the very personalised, repeated and long-term nature of the engagement offer this segment needs substantially to change their behaviour. Future activity would need to acknowledge this and work even harder/ more personally and appropriately with them.

Trips and Treats and Dormitory Dependables were each thought to be likely segments to engage with iOrchestra, though with slightly different motivations: on the one hand the special, one-off

nature of the installations and the concerts, and the whole-family and free or low-cost positioning; and on the other hand access to a high quality orchestra offering a perceived ‘traditional’ art form of classical music. In fact, while both were important segments in the audience, **Trips and Treats fell short** of target. This segment might need a higher profile ‘above the line’ marketing campaign, such as press adverts and posters stressing the ‘special event’ nature, to reassure them of guaranteed enjoyment for the investment of time. Dormitory Dependables – and Home and Heritage, for similar reasons – may have dropped off in Year 2 because they found the music (Rite of Spring) in Year 1 too avant-garde for their tastes, or because the digital nature of the interactives or the informal, presented tone of the concert not to their more traditional tastes. This may also be the situation for Commuterland Culturebuffs.

Experience Seekers are considered one of the higher-engagement segments, though possibly in a younger adults age group and not so prevalent in more traditional art forms. So it is a testament to the **innovative and accessible** way in which iOrchestra brought orchestral music to people, that this segment performed so strongly.

Similar lessons can be inferred about the value of working with different Mosaic Groups, or the approaches useful with particular Groups of interest in a region. For example, in Torbay, and to some extent in Cornwall, the Rural Solitude segment performed much better than target, suggesting that people in remote rural areas will still leap at the chance of arts and cultural engagement, if the opportunities are brought closer to them.

3. Shared experiences/ Intergenerational

We saw a **strong mix of ages** visiting the installations and public concerts in particular. People often visited alone (especially in Cornwall in Year 2), perhaps showing an increasing confidence in people to explore the art form. Groups of family or friends were also popular, and at all elements people exhibited an **enthusiasm to share** the experience with others.

Ages

In Year 1, the age profile of visitors to RE-RITE across the regions broadly followed the pattern of the base populations, although falling short of the base percentages in all except school age people. **RE-RITE was particularly popular with schools and other youth-oriented groups** (and indeed, the Coordinators put in considerable effort to encourage them to visit), and with **parent-aged adults bringing their children**. The biggest age group was 5-11 years (30%), then 12-15 year (14%), while 5% were children of 4 or younger. Parents would be among the 14% aged 36-45 years and the 10% aged 46-55 years. Interestingly, **5% of visits were by people aged 16-25**, an age when connections to art, especially more traditional art forms, often falters. 6% were in the 66-75 years bracket but just 1% were 76 or older.

In Cornwall we saw a higher percentage of younger children (5-11 years) compared to the other regions, probably **due to more families with younger children** visiting there. This same pattern applies to 12-15 year olds, confirming that organised group visits were lower in Cornwall than elsewhere. The weighting towards children visiting in Cornwall, despite the relatively low take-up by schools, may be due to a combination of factors including a slightly larger proportion of the Cornwall population being in those age groups, and a higher attendance by the kinds of **better-off, highly motivated arts-attending households** who are concerned to nurture their children's education (and for whom travel options and cost are less of an issue).

By **Year 2**, we saw the **strength of interest among teenage and young adults** continue and even grow: in Plymouth, where there are many more people of this age group in the base population, the largest group visiting Universe of Sound were aged 16-25 years (28%) and in Torbay a lower, but still encouraging, 19%. In Cornwall this age group accounted for 17%, the second largest age group (though under half of the largest group) visiting there. Overall, it indicates the success of presenting orchestral music in this way had for this famously hard-to-engage age group.

The installation also remained a place that **parents and children would visit together**, although with a more nuanced picture. In Plymouth children up to the age of 15 were 20% of visitors while adults in the age ranges mostly likely to be parents of young and teenage children (26-55 years) made up 32% of visitors. In Torbay, the largest group of private visitors were aged 26-35 years (23%), with a further 15% in the age range 36-45 years, while children up to the age of 15 accounted for 35% of visitors – together this indicate a particularly strong response by families visiting here – and echoes the low level of people visiting alone in Torbay. In Cornwall on the other hand, the age group 26-55 years accounted for 34% of visitors but the proportion of visitors who were in fact children was low: 3% were 0-4 years old and 7% were 5-11 years old. This is in marked contrast to Year 1, but we believe that Truro had none of our core communities within its immediate environs (unlike Plymouth and Torbay), which therefore limited the footfall from our targeted schools, since we know transport and distance is a major problem in Cornwall. Whilst schools in Truro were invited to be a part of the project, the limited time assigned to the Coordinator meant that time had to be prioritised to our communities and therefore chasing up school visits from Truro schools was less of a priority. It's also worth noting that the end of the Summer term means that we're competing with other schools activities (sports days, prize giving etc.) which limits the

number of activities schools can commit to. It is possible that schools attending in Year 1, therefore prioritised other activities for Year 2.

Once again there were significant differences between people from Core communities and others. Most surprisingly, in both Plymouth and Torbay no children between the ages of 5 and 11 were recorded in private visits by people from Core communities to Universe of Sound, compared to 9% of visitors from non-Core communities. This suggests that **Core community families of younger children were satisfied with visits to MusicLab** and perhaps school visits to Universe of Sound, and were not motivated to make family visits to the installation on top of that. On the other hand, nearly double the proportion of Core community visitors in Torbay were aged 12-15 years (9% compared to 5% for other visitors).

There is some evidence of wider age-groupings in the family visits as well as in independent visits, with in **Plymouth older adults being 19% of visitors** overall, in in Torbay 18% - these may have included some grandparents of children. However, in Cornwall people aged 66 to 75 years made up by far the largest proportion of visitors (32%) but were much less likely to have been grandparents in family groups, as the number of children recorded was so low.

Visits by the very elderly, however, were low 2% in Plymouth were aged 76 or over, 3% in Torbay and just 1% in Cornwall.

It was more likely in Plymouth that these older (56-65 years) adults were from the Core communities than not (16% compared to 7%), while in Torbay the proportion of visitors aged over 45 years from the Core communities was 71% and from the non-Core communities it was 29%. In Torbay this could be due to a generally older base population living in the Core wards, and in both regions it could also reflect a tendency for visitors from some of the Core communities to bring grandparents along, or that **engagement was successful with a wider variety of community groups through MusicLab**.

Below is a list of the Fringe project in each region, with a short summary of each:

PLYMOUTH

- **Planimation!** This project combined a spectacular tour through our *planets and beyond* in the 'planetarium' of Plymouth University's Immersion Dome, and presented the world première of brand new animations created by five youth groups across Plymouth in response to Holst's *The Planets*. The animations will soon be added to the rotation of films shown on the 'big screen' next to the site of Universe of Sound in Plymouth, creating a visible immediate legacy which celebrates an authentic creative response to orchestral music by local young people.
Universe of Dance (*in collaboration with Plymouth University Orchestra*). Inspired by *Universe of Sound*, Plymouth University Orchestra and dancers from across Plymouth joined together to create a unique performance of a space themed dance. This unique collaboration was a major outdoor performance in the centre of Plymouth.
- **Planets Play-a-long** (*in collaboration with Plymouth University Orchestra*). Players from the University Orchestra performed live in the main installation's big tent on Armada Way in central Plymouth alongside the interactive Universe of Sounds installation.
- **Green Orchestra** (*in collaboration with Take A Part*). A team of artists, musicians, cooks, and writers collaborated with musicians of the Philharmonia Orchestra. They worked together to create unusual instruments made from everyday objects in a unique outdoor performance.

TORBAY

- **Music under the Stars:** Join us for a magical, musical night under the stars. Featuring Torbay Symphony Orchestra playing a family-friendly programme of popular classics, with a chance to try your hand at conducting and ask your questions of some great musicians right here in Torquay. As the music plays around you, look out as the sun sets over the sea and the stars come out across the bay. Before Universe of Sound guides you through our solar system, when it comes to Torbay in May, take a guided tour through the Space Odyssey Dome, a breath-taking immersive and inspirational virtual opportunity to explore the galaxies beyond. And if the night is clear, you can then take a unique opportunity to step outside and see the stars as never before.
http://www.iorchestra.co.uk/events/3076/music_under_the_stars
- **SoundWorlds: a very young person's guide to the orchestra:** A series of one-hour, standalone workshops in four communities in Plymouth and an additional four across Torbay as part of the iOrchestra project. SOUNDWORLDS will be space-themed workshops designed and delivered by Hugh Nankivell designed to introduce pre-school children and their parents to the four 'worlds' on strings, wind, brass and percussion.
- **Choral Engineers:** A series of 8 workshops and two performances with community choir 'The Choral Engineers' leading on from the Heaviside Condition but open to new members. Over the course of 8 weeks of improvisation and composition a new piece, based of Richard Povall's existing 'Tuning Worlds' format, will be created, to be performed in the Universe of Sound tent as a work in progress while in Torquay on 5 June 2015 and as a complete audio-visual piece in Truro on 10 July 2015. The precise format will emerge through the life of the course, but it will combine video and audio recordings which will be prepared to be shown in the 'dome' of Universe of Sound and may include a live element, potentially using the different 'rooms' of the Universe of Sound tent.
- **Quest for the Missing Music:** (*in collaboration with Play Torbay*) a fun and interactive project devised by Play Torbay using Universe of Sound to engage young people and their families on a treasure hunt narrative around the installation
- **Planets Play Along with Torbay Symphony Orchestra:** included side by side project with young musicians and TSO players playing live to the UoS installation

CORNWALL

- **Beyond the Planets:** Beyond the Planets is a new suite of pieces inspired by Holst's The Planets and a visit to Goonhilly Earth Station. Each of the six community groups involved has listened to one of Holst's pieces and taken some of the musical building blocks from it to build something entirely new. The groups are drawn from communities in Penzance, Liskeard, Pool, Bodmin and St Austell. Some play music together on a regular basis, others are quite new to ensemble music making. Many were entirely new to the process of composition.
- **Cornwall Online Orchestra** (*in partnership with Falmouth University*); a ground breaking initiative to connect remote communities through music. Premiere performance took place at Truro Cathedral on 12 July 2015, with Philharmonia Orchestra members performing alongside amateur community and school age musicians from across Cornwall.
<http://onlineorchestra.com/outcomes/>

Overall reflections from MusicLab and the community projects in Year 2 were that while there remained a **large tendency for school children to return bringing parents, siblings** and sometimes friends following a school visit, engaging older people's groups was much harder and less successful. This held for older people with mobility or other assistance needs – such as those from Care Homes or day centres – but also for more independent and active older people in social

groups. For example through the new Torbay Aging Well strategy, the Coordinators visited lunch clubs, gave illustrated talks about Holst and music, and met with interest but very few subsequent visits. However, an iPad class for older people based around the Philharmonia's Orchestra App was poorly attended, but did generate visits to both MusicLab and Universe of Sound.

One hypothesis for the project had been that a community unused to an art form would take it more to heart and have a greater interest if there was a sense of joining in the same project as children and grandchildren, but in age-specific ways. Some older people did reference that their children or grandchildren were involved, but in some cases this made it **hard to shake the perception that it was 'a kids project'**.

Shared experience

The iOrchestra Coordinators and other front of house staff (and some teachers) at MusicLab and RE-RITE in Year 1 were able to observe actual behaviour in relation to sharing and passing on the iOrchestra experience, and the following are some of their observations:

- "Some people have come back [to MusicLab] every day to visit, including one participant who attended 5 days in a row and began to teach peers how to use the activity."
- "The children could not stop talking about it when they got back to school. They went on the interactive games online that afternoon. They inspired the children in the other year group too."
- "On average, there are roughly 10 children a week that will return to MusicLab during the public opening times with their parents. Occasionally, they will bring friends or siblings, and in the past a couple of children have returned every day that MusicLab is open throughout that week."
- "Many [teachers] have asked about bringing their own family members to visit ML and the other events."

One thing that MusicLab was especially commended for was its **adaptability to all ages and (nearly all) ability levels**, so that parents and children, for example, genuinely shared the experience together. Equally, there was powerful evidence of the impact of the experience with the very elderly and people with dementia. At the same time there were some instances observed of grandparents or others hanging back – seeing themselves as accompanying children, but that getting involved wasn't 'for them'.

Across the board, the majority of people attending the **RE-RITE installation** in Year 1 did so in family groups (63% overall), while the second most common – at 15% – were people who attended alone. Groups of friends were the only other significant grouping (11%) with other more formal groups having a very small representation.

However, 'Family' groups also included adult couples and ones including grandparents, which suggests considerable success in the aim of making the experience of orchestral music something that goes **beyond the classroom** into something shared between the family and friends and across generations.

In **Year 2**, with a slightly different question, we learned that **visiting with one other person** (as a family pairing or with a friend) remained popular, at 44% overall (and was the largest group type in Plymouth and Torbay, at 47% each), and was a particular characteristic of people from the Torbay Core communities, at 50%.

28% of people came on their own, quite an increase from Year 1. This ranged from 10% in Torbay, where joint visits remained more common, to 34% in Plymouth and 41% in Cornwall, where it was the largest group-type seen. From Plymouth and Torbay, we could see that the tendency to visit alone was much higher among people from the Core communities (31%) than among people from elsewhere (20%). This might be viewed as a testament to the **confidence inspired within people**

from the Core communities that iOrchestra was ‘for them’ and they didn’t need the reassurance of other people to attend.

Thereafter, group size tailed off rapidly, with just 13% of responses for groups of 3 people, 6% for 4 people and 6% for 5 people. Large groups were not invited to complete the survey.

It is hard to tell if people from Core communities just did not attend Universe of Sound very much; or if they attended mainly in organised/ mediated groups – so did not appear in the survey results. Relatively few of the Core community people were on independent family visits (12% in Torbay and 21% in Plymouth). But in the context of observed and reported disinclination for people from these communities to travel to the town/ city centres we can feel happy that these percentages in fact point to **a strong impact of the MusicLab-led project approach.**

At the Plymouth concert in Year 2, 4 tickets were bought per booking, and 24% of bookings came from people living in the Core communities. In Torbay the average was 5 tickets per booking and 32% from the Core communities. This demonstrates an impressive positive engagement by these communities, given their starting point, and that the **concert was an effective shared family experience.** In Cornwall the Year 2 concert was again a free, drop-in event at the installation, so it is not known how many came from the Core communities. Again, the fact that the concert returned in Year 2 with a similar style, even if in a venue and ticketed, helped give people the confidence and enthusiasm to attend – and free or cheap tickets also helped turn interest into action.

In both RE-RITE and the schools Orchestra Unwrapped concert in Year 1, we asked people about who they might want to share such an experience with, if any, to test the notion that sharing a new or unusual experience would give people greater confidence and enjoyment. Perhaps also a deeper sense of engagement with an art form if they had a feeling of introducing someone else to the experience?

At the schools concert, many pupils said they would like to bring other people to a similar thing. **62% wanted to bring parents**, 37% siblings, 13% their grandparents, and 5% wider family. 28% wanted to bring friends while 49 ‘other’ responses included ‘everyone I know’, or other classes from school or specific teachers. 43% of replies were decidedly specific (including some who gave names) implying a strong urge to share the experience based on anticipated enjoyment.

In terms of family activity patterns, children from Torbay are rather less inclined to think of inviting their family but more inclined than the other regions to invite friends, while in Cornwall, pupils were much less likely to invite friends, but nearly twice as likely than the other regions to invite a grandparent.

Interestingly, in the wake of Orchestra Unwrapped the **pupils seemed to be very open-minded about music genres** and assumed other people would be too. The sense of specificity in very many of the answers to who people would invite suggested that if everyone attending Orchestra Unwrapped had been given one or two tickets to pass on, they would have known exactly who to persuade to attend with them.

References to grandparents, great-grandparents, uncles, cousins, great-uncles, aunts (especially in Torbay) reveals an interest in bringing wider family. **Affiliations of these children extend beyond the obvious parents and siblings.** At the same time, there is generally a strong urge to share with parents and siblings – to bring the experience into the family.

At RE-RITE, about a third of people thought the installation appropriate for everyone. This ranged from ‘all ages’ to ‘everyone I know’ to a completely blanket ‘everyone I meet’. More specifically, people wanted to share the experience with friends (32%) and to a lesser extent family (17% in general terms but with small numbers mentioning grandparents, cousins, aunts or uncles etc) – though as most people were there with family members already, they may have been thinking about ‘who else?’ 16% of the responses showed people had a very specific person or people in mind that they would like to bring along.

However, around 12% said they would recommend it only to people who were already interested in music.

4. Extent of engagement

We've already noted that large numbers of visit were made to the different elements of iOrchestra in Year 1 – in many cases above the original targets set for the project – and that these increased substantially in Year 2.

- “It's that joined up thing. If they'd just had the MusicLab, it would have been just those things that they saw. But then they went to RE-RITE, they got to see just how many players there are in an orchestra, and then they went to [OU] and heard an orchestra live. And all those three things then all roll in together.”
- “What was really pleasing [...] was a large number of people we had encountered at the MusicLab at the concert. The fact that they had taken the time to follow the journey on for themselves is a good indication that the project has the potential to act as a catalyst to drive people to engage further.”

However, due to the withdrawal of the myOrchestra smart card method of tracking activity and the range of other monitoring methods in use, it is hard to say for certain how many of those were multiple engagements either within one or across the two years – i.e. how many individual people engaged with the project, whether as single or repeat actions.

Some insights can still be gleaned.

Multiple visits – Year 1

In Year 1, a total of 2577 myOrchestra cards were given out to children, 527 to vulnerable adults and 228 to independent adult visitors, all in the Core communities. A total of 6562 visits were made to MusicLabs, of which 51% were classed as first-time visits. An educated estimate would be that between **35% and 49% of all visits to MusicLab were repeat visits** – therefore that between 3,347 and 4,265 unique visitors attended MusicLab throughout Year 1 of the project.

We also know that 54 schools attended the schools concert in Year 1, of which 27 (50%) were from 'Core' schools who had also attended MusicLab and/ or RE-RITE. This however ranged from 62% in Plymouth down to 33% on Cornwall.

In Year 1, at least 19% of people given myOrchestra cards at MusicLab made a return visit there and at least **39% went on to attend or use some other of the main iOrchestra elements**. This was an excellent result for the first year of the project, given the acknowledged low levels of engagement inherent in the communities chosen to work with. While many of these onward engagements would have been facilitated by the schools rather than individuals of their own accord, achieving this level of repeat engagement by schools in these areas is also an encouraging success of Year 1.

Favourite combinations

According to MusicLab staff in Year 1, the positioning and closeness of MusicLab to where people live meant that people could make repeat visits, become familiar and confident with the different equipment, improve their skills and, importantly, allow them to share it with parents, grandparents, friends and others.

The **greatest percentage of revisits to MusicLab recorded was in Cornwall**, where there was also the lowest percentage of crossover to other elements. Conversely, Plymouth had the lowest number of repeat MusicLab visits recorded but nearly 43% of people recorded as going on to some other activity. This is an understandable pattern, reflective of a region (Cornwall) where distances and travel time/ costs would prevent many from visiting RE-RITE or attending the concerts so encouraging greater concentration on the facility (MusicLab) brought close to their

own community. In contrast, the position of the RE-RITE installation in the main shopping centre in Plymouth may have allowed people to plan **a visit there in conjunction with other usual activities** – instead of returning to MusicLab.

Torbay too showed enthusiasm, with levels of repeat visits to MusicLab midway between the other two regions, but the highest level of carrying on to other activities, at 53%.

There were some considerable differences between individual Core communities, both within and between regions. For example in both Liskeard and St Austell it was extremely difficult in Year 1 to engage the local schools to arrange visits to MusicLab, let alone to other elements of iOrchestra. Indeed, the number of cards given out each week that MusicLab was in Cornwall were considerably less than the numbers given out in any other week in the project, with the exception of the very first week, in North Prospect. However, both Liskeard and, to a lesser extent St Austell indicate a very high level of repeat visits (possibly up to 71% and 60% respectively).

In contrast, Penzance schools were described as highly motivated to take advantage of iOrchestra, and they did record the second highest number of cards given out in Cornwall (though the lowest number of visits made by quite a large extent) of all the MusicLab weeks in Cornwall. The Coordinator's report and other informal feedback noted that despite having the furthest to travel, Penzance people and schools were the most inclined to also visit RE-RITE and Orchestra Unwrapped, and to take advantage of the offer of free coach travel to The Big Finish. It would appear that in the case of Penzance, like in Plymouth, people chose to put their time and effort into sampling the broad range of iOrchestra elements rather than making large numbers of repeat visits to MusicLab.

- “In terms of teen engagement, we may see a small group of 4 or 5 per day come into the Lab through curiosity. It can vary how much these visits last for, and often these spontaneous visits only occur once and it is rare that these groups return later in the week.”
- “It was really pleasing to see a large number of people we had encountered at MusicLab at the concert. The fact that they had taken the time to follow the journey on for themselves is a good indication that the project has the potential to act as a catalyst to drive people to engage further.”
- “It has been lovely to see the wide age range of people enjoying MusicLab and RE-RITE. I'd say that this has been a real success of the project and the flexibility and appeal of the installations/concerts to such a broad group has been fantastic to watch. From the pre-school children who enjoyed MusicLab up at The Acorn Centre to the grandparents who accompanied children to the live community concert, iOrchestra seems to have been able to provide something of interest for all ages.”

Relatively low numbers of people overall completing the surveys in RE-RITE had previously visited the installation or had visited MusicLab.

However, two direct questions asked surveys at RE-RITE and Orchestra Unwrapped, suggest that beyond MusicLab and the website, factors such as the location and travel times, costs or habits greatly affected people's inclination to attend one of the other elements. While the children may have wanted to visit more, they could not do so without the participation of parents, carers or teachers. One Coordinator commented that teachers with low interest, energy or time were a big deciding factor in the lack of onward journey by their pupils.

These insights combined suggest that, with the exception of a few ultra-enthusiastic individuals, there was an **optimum number of engagements people from the Core communities** were inclined to make with the iOrchestra project, and that convenience as much as other factors determined whether these were made as returns to MusicLab or by going on to the installation or the concert.

Year 1 as inspiration

What does come through in the comments gathered throughout the evaluation of Year 1 was the extent to which **‘other’ journeys were planned** or at least envisaged by teachers as a result of involvement with iOrchestra. These included individual pupil journeys towards greater self-confidence to perform in front of school mates; to creating displays and news letters; a new interest in taking advantage of other music-related opportunities such as the BSO week in Truro; and an interest in building on MusicLab and iOrchestra to make something bigger (e.g. whole-school) and lasting, and with more outward connections to other areas of the curriculum.

We also asked people at The Big Finish and at RE-RITE what future actions they now intended to take as a result of (or inspired by) their experience. RE-RITE, located in the main centres, aimed to (and did) attract a broader cross-section of the population than just the Core communities and segments. In Torbay and Cornwall, the **stated intentions to now visit RE-RITE again were both very high** (69% and 71%) but for both regions the intentions to visit MusicLab were much lower (29% and 23%). In Plymouth, the inclination was more in favour of attending MusicLab (45%) than RE-RITE.

A large majority (77%) of pupils at Orchestra Unwrapped in Year 1 said they had not been to an orchestral concert before, even though The Big Finish was held on the day before Orchestra Unwrapped in each region. It is not known how many of the 23% that had previously attended a concert counted The Big Finish as that concert. However, **a massive 91% said they would like to attend a concert** again, on the basis of their experience of Orchestra Unwrapped.

Some quotes from teachers in the focus groups or in emails underline the reasons why people made multiple visits:

- “Nice to have it so near/ central so children could come back after school.”
- “The opportunity to build on the visit from MusicLab to RE-RITE to the concert was fantastic.”
- “All the children wanted to go again – good sign that they enjoyed it and that it was suitable.”
- “There were great areas where the children could be independent and lead their own learning which the teachers – and the children – really appreciated and enjoyed.”

And from the iOrchestra staff:

- “Many people visiting MusicLab found the experience engaging enough to want to plan a return journey either independently or with family or friends. Similarly many of them took the opportunity to make the effort to come into the city centre for another element of the project.”
- “People re-visiting usually relied upon a good first interaction with MusicLab, and in most cases when a child returns after a school visit it is because they engaged particularly well with the interactions on offer.”
- “So many people came out [of RE-RITE] saying that they would need to come back a second time to really understand the installation (and then they did return and do it again) a very positive thing.”

On the other hand:

- “The lack of social mobility within Cornwall has proven challenging, especially enticing communities from outlying communities to travel to Truro to experience RE-RITE and the live concerts. Whilst we had put on free coach travel to overcome these difficulties, there is clearly a lack of habit for these communities to travel for any reason, whether free or not.”

Building engagement – Year 2

Responses to our Evaluation Card survey at all three main elements across the three regions suggest that **on average 72% of visitors were new to iOrchestra in Year 2**. This ranged from a low of 57% among people at the public concert in Cornwall to 86% of people visiting Universe of Sound

in Torbay. People from the Core communities in Torbay were much more likely to be newcomers in Year 2 (90% compared to 55% from non-Core Torbay communities), showing how much more the return of iOrchestra, **trust and community projects drew in these people** over time. In Plymouth the level of newcomers was much lower, but still the effect of working with the Core communities is discernable (23% compared to 9% from non-Core communities).

Multiple visits – Year 2

That was the situation at the start of Year 2. By the time they completed the survey in Year 2, **53% of people overall had attended at least one other iOrchestra element, in either Year 1 and/or Year 2**. This tendency to explore wider was lowest among people visiting Universe of Sound in Cornwall (36%) and highest among people at the concert in Torbay (67%).

Of those who did attend other elements in either Year 1 or Year 2, **34% had gone to one other thing**, 11% had gone to two other things, 5% to three and 2% to four or more. Again, there were differences: 46% of people at MusicLab in Cornwall only went one other thing, compared to 24% of people at Universe of Sound in Cornwall. Overall, it appears that **people attending the concert in Torbay were most likely to have engaged on multiple occasions**, and people at Universe of Sound in Cornwall least likely to. But see Section 6 for the higher degree of previous musical experience in Torbay populations compared to those in Cornwall.

Favourite combinations

Overall, **the most popular “other” activity was Universe of Sound (39%)**, then MusicLab (33%), the live concert (27%) and other fringe projects (23%). People from the Core communities of Plymouth and Torbay together were slightly more likely to attend multiple things (54%) than people from elsewhere (51%). But in Torbay it was people NOT from the Core communities who were more likely to have made multiple engagements, except among those at the fringe projects, which were largely generated from within the communities and held at MusicLab. This can be understood given that MusicLabs in Torbay and Plymouth were located very much in outer, disadvantaged communities, where residents were known to have little habit of travelling to the city centres for anything, let alone for art. But **Torbay continued to attract a highly music-aware audience** from the edges and hinterland of the region. Even if their past musical experience was more historical, they responded with enthusiasm to the opportunities iOrchestra offered.

The lowest cross-over attendance was among people at Universe of Sound in Cornwall, of whom only 12% had attended MusicLab (although 33% were going to each of the live public concert and the fringe Beyond the Planets project also brought people in). The highest repeat visits in Cornwall were people visiting MusicLab, where 54% said they had made additional trips to the truck. This echoes the pattern seen in Cornwall in Year 1, largely attributed to travel distances.

This contrasts to 44% of people at MusicLab in Torbay who had gone to Universe of Sound and 50% who made repeat visits to MusicLab; and to Plymouth where 26% at MusicLab had gone to Universe of Sound but 62% made repeat visits to MusicLab.

In general, people at Universe of Sound were invited at random to complete the longer survey on hand-held tablets. Once they had completed the longer survey, they were not specifically invited to complete a further evaluation card. A related question on the tablet survey validates the findings above, with as many as **80% of people attending Universe of Sound new to the iOrchestra project in Year 2**, presumably attracted by the greater and more effective marketing actions, and by word of mouth from people who had attended In Year 1 and continued to talk about it or recommend it in Year 2. The regional differences ranged from 85% in Plymouth to 74% in Cornwall who were new.

Of the 20% of people at Universe of Sound who had attended things in Year 1, most had previously visited the RE-RITE installation, 41% had been at the free, open air Big Finish concert and just 14% had been to MusicLab in Year 1. This is partly a reflection of the greater numbers of people visiting Universe of Sound who were not from the Core communities where MusicLab was located, and partly because of the two weeks in Year 1 when MusicLab was unavailable due to an unforeseen small fire on-board (sparked during transit).

Staff observations from Year 2 in relation to schools involvement suggest that going back to same communities (even where low engagement in Year 1 had tempted them to abandon those locations such as Liskeard) had mixed impact. It exaggerated the tendencies in Year 2: struggling schools often have a high staff turnover, and returning didn't help as the **iOrchestra team had to virtually start again with the new staff**. Where there had been enthusiasm in Year 1, it was even great in Year 2. The Coordinators recognised after the two years the huge need to build the trust of the local communities and organisations – and that this takes a long time.

5. Quality of engagement

The quality of engagement that people experience in any art experience has a huge impact on whether they want to repeat it; to return and to continue their journey. We measured quality by such things as time spent, and by how people rated the enjoyment and learning impact of their visit.

Time spent

In general RE-RITE engaged visitors for an impressively long time: just 19% stayed for 15 minutes or less, while the biggest proportion, 40%, estimated their time in the installation at 30 minutes. However, slightly more (41%) stayed for 45 minutes to upwards of an hour. **Length of time spent indicates a richer engagement experience** but therefore also a greater inclination to complete the survey.

People who had encountered the installation passing by rather than coming with some foreknowledge or intention spent **noticeably less time in the installation**. 26% stayed for 15 minutes or less, compared to 19% for the whole sample and 46% stayed up to 30 minutes (compared to 59%). And while 16% of the whole sample stayed for over an hour, just 5% of the passer-by audiences did.

In Year 2, times spent were slightly shorter, although this might be a more accurate representation due to the way of asking the question and the larger response rate. Overall 24% of people stayed in Universe of Sound for 15 minutes or less, and a further 42% spent 16-30 minutes. 14% spent between 30 and 45 minutes, with 20% staying over 45 minutes. However, there were big regional differences: **40% of people in Plymouth stayed up to 15 minutes** (perhaps due to the high percentage of Experience Seekers in the audience), and only 8% stayed for 45 minutes or more. In Cornwall just 14% stayed for 15 minutes or less and as many as **32% stayed for longer than 45 minutes**. This perhaps is due to the much higher incidence of older people visiting in Cornwall, and also people visiting alone.

In Plymouth, people from the Core communities were likely to spend the shortest time in the installation – 49% spent 15 minutes or less, compared to 38% from other backgrounds. But in Torbay this was reversed, with people from the Core communities likely to spend longer the installation – 50% spent 30 minutes or less, compared to 63% from other backgrounds. Torbay people in general showed greater engagement than Plymouth, by their generally longer dwell times; and Cornwall people even more so.

Enjoyment

For MusicLab, reported evidence of enjoyment was the way **pupils were eager to tell others** about it (other children directly, or through displays and the school newsletter) and recognised Philharmonia musicians at the live concerts, from having seen them in the videos and tutorials. Being special, having the myOrchestra cards and being the ones to explain MusicLab to other people were given as both sources of enjoyment in themselves and evidence of enjoyment. In addition, people enjoyed the way they were **‘in charge’ of their own interactions** with MusicLab – both that they could move between stations at will, and that there wasn’t a ‘right’ way to go about it.

At RE-RITE, 76% of people overall enjoyed the experience ‘very much’. An additional 19% enjoyed it ‘quite a lot’ – the highest proportion in Torbay, at 23%. Very few people had neutral or negative reactions. The words people were invited to give to describe an orchestra after their visit were overwhelmingly positive (89%): people gave more emotional or to the physical experience

responses (60%) than learning ones (18%). Overwhelmingly, people felt the experience of RE-RITE was **“loud, exciting and amazing”**.

It seems people let themselves be distracted by something that chimes with a previous experience or interest; but their enjoyment may be heightened the less pre-prepared they are. **Passers-by seemed to get even greater enjoyment** from the experience than people who had visited on purpose: 82% said they enjoyed it very much compared to 76% for the whole sample.

61% of pupils at the Orchestra Unwrapped concerts in Year 1 enjoyed the experience ‘very much’; a further 27% enjoyed it ‘quite a lot’. Only 9% found it ‘alright’ and 3% ‘didn’t enjoy it much’. The feelings evoked were almost entirely positive: ‘happy’ was the most commonly-used word, followed by ‘good’, ‘excited’, ‘amazing’ and ‘loud’. Words like ‘scared’ or ‘nervous’ were mostly used ‘in a positive way’. Some mentioned **feeling grateful** to have had the experience.

Enjoyment of all aspects of iOrchestra was even higher in Year 2. Overall, 85% of people said they enjoyed the different elements ‘Very much’ and a further 13% ‘quite a lot’. **Enjoyment was highest at the live concert (93%)** while Universe of Sound and MuisLab were enjoyed broadly equally (85% and 84%). In free-form comments, 86% overall were positive and just 3% were negative. People especially mentioned the accessibility of the performance (14%) and the interactive nature of it.

These included the affordability of the concert, the fact that such a range of people (different demographics and including younger ages) were there, the range of music played that made it accessible to the wide range of people, and having a compere to explain things. However, among the negative comments were some who valued the quality of the performers and resented the time spent in talking by the compere.

- “Amazing watching my children listen to their first live professional concert. What an opportunity without the risk of clapping in the wrong place!”

11% of comments were requests or assumptions that iOrchestra and the concert would return every year.

Freshness and novelty may be a spur to enjoyment. In Plymouth at MusicLab, more people outside the Core communities enjoyed it very much (82%, compared to 75% from the host communities), whereas in Torbay it was highest (92%) among people from the Core communities. But this may have included people who had not experienced MusicLab in Year 1, due to the fire.

People also appreciated the accessible nature of MusicLab (17% overall, especially in Torbay at 30%); 16% commented on aspects of the music, 12% on the interactive nature and 3% on the emotional impact they experienced.

- “Having interactive technology that children can learn about instruments and what orchestras can do!”
- “I really liked it that you could play some of the percussion music I liked going to the iOrchestra and the MusicLab and the proper orchestra”
- “An absolute joy to visit and it is incredible that everyone in all neighbourhoods can come and learn & enjoy.”
- “What a fabulous experience for young people who generally do not have the opportunity to experience such a variety of instruments up close”
- “Really good, most children in our area don't grow up in 'musical families' so it's great for them to give it a go.”
- “Very helpful friendly staff children came home from school telling us about it so we went and tried it out”
- “We came last year with our three grandchildren to both the MusicLab and a live performance of the orchestra in Plymouth which the kids really loved.”
- “The people who run this place are very kind and nice to children and we enjoyed this very much”

Learning

MusicLab in Year 1 encouraged a range of learning outcomes, including introducing or changing people's prejudices about classical music; drawing attention to the orchestral music that is in their lives through films, video games and adverts; a wider view of the range of musical instruments that exist; and practical skills about handling and trying out instruments. The teachers themselves also learned skills and ideas for teaching music in a classroom setting via the CPD inset training. The ways this learning was promoted included the **progression through the iOrchestra project**, for people who were able to attend all elements; the interactive nature of MusicLab; the supportive and fun atmosphere; being hands-on with real instruments.

- “Really pleased that musiclab is here and think it is such a valuable thing and such an excellent learning resource :)”
- “Great way of getting kids interested since opportunities at their school are not good”

At RE-RITE, when asked directly if they had learned anything new in their visit, 77% said they had. This was highest in Torbay and Cornwall but slightly lower (75%) in Plymouth. However, other comments in sections throughout the survey gave additional evidence of learning.

Overall, **up to 79% of survey respondents gave clear evidence of having learned something** from RE-RITE –again this was lowest in Plymouth and highest in Torbay. 53% showed evidence of new information or knowledge; 22% something in relation to their own skills development, which as well as relating to specific music-making techniques included such things as the ability to listen better to music, and skills in explaining music to other people.

- “About some new innovations. e.g. the mechanical lips and drumming arm.”
- “That people can work together for something BIG.”
- “My children didn't know what an orchestra was!”
- “About combinations of instruments making a sound as if from a new one.”
- “I'd like to see an orchestra live. I'd like to learn to play an instrument.”

The degree to which passers-by felt they had learned something new (66%) and evidence demonstrated of them having learned something (57%) were much lower than the whole sample (77% and 79% respectively). In contrast to enjoyment, it seems that people's greater intensity of enjoyment may reduce the learning experienced – people perhaps are more caught up in the moment or have less of an agenda.

68% of pupils at Orchestra Unwrapped in Year 1 claimed they had learned something new there, such as **realising that an orchestra concert is enjoyable** and that the music can be fun, that musicians are very skilled people or that they get pleasure from listening to this kind of music. A number felt they understood more about how to play an instrument after watching closely. This was a particularly strong effect among the audiences in Torbay.

31% claimed they had not learned anything new.

However, away from that specific question, just 11% gave no incidental evidence of learning of any kind. 61% showed they had learned new information or knowledge, and 13% new skills. The high incidence of pupils coming from families that already enjoy listening to or attending music may have affected receptiveness to learning knowledge or information.

In Year 2, the impact of learning from the project was even stronger. 83% of people at all elements in all three regions said they had learned something new. This was stronger among people from the Core communities in Plymouth and Torbay (80%) than among those from other backgrounds (70%). MusicLab was an even stronger learning experience (90%) than either

Universe of Sound (80%) or the live concert (79%), especially in Cornwall and Plymouth. Torbay people found Universe of Sound to be the best learning experience.

People focussed on new facts or knowledge (30% overall), skills (17%) and emotional reactions (10%). The live concert was least effective at conveying new facts or skills (understandably) while **Universe of Sound was most effective at teaching new facts and knowledge** but MusicLab was better at conveying new skills. There was a much stronger emotional response to Universe of Sound in Plymouth (17%), which accords with the higher numbers of Experience Seekers segment in the audience there. Torbay visitors to Universe of Sound responded to the learning of facts and new knowledge much more strongly (55%) than people in Cornwall did (26%), with Plymouth also relatively high (42%). In Cornwall, people appreciated learning new skills in MusicLab (44%) more than any other element, by a long way.

Changed attitudes and behaviour

Comments, often in response to questions about what they learned or what they would tell others, sometimes gave us snapshots into how iOrchestra might be changing people's attitudes about orchestral music, and sometimes even their behaviour intentions.

Evidence or recognition of changed behaviour as a result of MusicLab was relatively weak, partly because **changes of behaviour take a longer time to take root** and are affected by other, wider circumstances; and partly because the teachers and group leaders involved in the Focus Groups don't necessarily see their members or pupils very often or in other parts of their lives. However, we captured some instances of pupils' changed behaviour and the teacher's own progression. Teachers and schools report that they have since sought out more musical opportunities for the children, or have run whole-school projects on the topic. The BSO week in Truro and the BBC 10 Pieces project were also newly of interest to one school that would probably have ignored them before.

- "Boys loved to engage with the music through technology; something that they are very comfortable and familiar with. They fed back that they thought it was 'cool'!"
- "Unfortunately the Chorus Booth wasn't working when we visited and that was a shame because I've got some quite strong [girl] singers in that group; they were quite disappointed that wasn't working as we'd talked about the activities beforehand."
- "'I didn't know that I liked classical music' opened their ears to it and broke down barriers."
- "They realised it's quite cool to like it. It's in adverts and things. That it's alright to say that they like classical and orchestral music."

In RE-RITE on the other hand, **34% showed a change of attitude**, largely towards music, an appreciation of the skills such musicians have, or sometimes towards the abilities of young people, or the region. And just 5% indicated any likely change of behaviour as a result of RE-RITE, whether to seek out or attend concerts in future, to revisit the installation, or occasionally to practice their instrument more/again.

Among the 68% of pupils at Orchestra Unwrapped in Year 1 who said they had learned something, several mentioned realising that an orchestra concert is enjoyable and that the music can be fun, that musicians are very skilled people or that they get pleasure from listening to this kind of music.

Indeed, Orchestra Unwrapped transformed what pupils thought of orchestral music: **67% had a change of attitude and 13% hinted at changed behaviour**, whether that was to practice their instrument more, use new teaching techniques, to attend concerts or, applied more widely, to dare to do 'unfashionable' things, to apply team-working to other areas of life, to have confidence, or that they realise they are capable of listening to this kind of music.

It could be that children are just much more open-minded than adults, or more optimistic about opportunities open to them!

In Year 2, evidence of a change in attitudes towards orchestral music was lower, seen in 21% of people at the concerts, in 13% of people at Universe of Sound and in just 3% of people at MusicLab. It seems that after an explosion of learning from the new, unusual iOrchestra experience in Year 1 people retained that knowledge; that Year 2 underlined what they now knew or understood and so **the change in attitudes had already taken place**. Also, much of the increase in attendance numbers was likely to have been by people already music-aware.

Changes in attitude included many in relation to children's discovery or enjoyment of music, and some 'traditional' concert attenders who were surprised to enjoy the more informal presentation at the concerts. Several adults also noted that they hadn't realised they would enjoy orchestral music before. One person commented on finding that it's possible to enjoy music without being a musician.

A few people at the concerts, however, **disagreed with the style and presentation**; entrenched attitudes had NOT been changed:

- "Very enjoyable but too much talking and split seating would be a good idea with families sat apart from others so we can all enjoy it without kids messing about!"
- "Two performances next time please... one for children/families and one for adults. Many thanks"

When cross-referenced with the high incidence of family background that already enjoy listening to or attending music (since in Year 1 there was a greater response to the concerts from schools outside the Core communities) this may have been an easier attitude shift to achieve.

- "The immersive experience saw children concentrating for a long period."
- "The music pieces that worked best were items already known to the children through popular culture, e.g. films."
- "The encouragement it gave to children to perform themselves."
- "It was inspiring and revealed to the pupils that being in an orchestra can be a job."
- "It changed people's opinions of classical music – including in the accompanying adults."
- "Given such a powerfully emotional experience, it would be good to find ways to capture that and extend it; it is the opposite to an education system that can make children passive."

Overall, evidence or suggestions of future behaviour change was also much lower: around 3% for each aspect. While on average evidence of changes in attitude to 'other things' – such as the capabilities of young people – was between 0% and 5%, among people at Universe of Sound in Torbay, this rose sharply to 24% where a broadening of perspectives seemed most marked.

Behaviour changes were mostly **a desire to attend more concerts** (especially of this type) – indeed an assumption that it would be held again in 2016. One teacher mentioned wanting to get her school involved in future and one person found inspiration as a composer.

- "Can't wait for next year! I've seen such awe and surprise on the faces of children at Zadok (+Gemma's work)"
- "I thought the whole experience was engaging to all and a good first orchestra performance to introduce myself and others. Want to see another now!"
- "It was brilliant- I'm going to get mum to bring me again!"
- "Now seeing and hearing the orchestra live it has been a while since I heard a live orchestra, it was treat."
- "I just wanted to say thank you, for inspiring me to work very hard so I can play the piano in an orchestra."

There were many **requests for the Philharmonia Orchestra to return**, and for all the iOrchestra initiatives to be repeated in future years together with an inherent lack of understanding of the economics of live orchestra performances:

- “It is such a highlight for our family here in Torquay especially with our 2 children 15 & 12 studying music and theory, please please come back next year.”
- “This is an excellent way of bringing quality musicianship at an affordable price. More please especially in Torbay!”

6. Deepening engagement

In seeking to change people's behaviour and inclinations in relation to orchestral music, especially concerning the future and the legacy of iOrchestra in the regions, we needed to look at what people's musical 'context' was before the project, and compare it to what they thought they might continue with afterwards.

Prior musical experience

RE-RITE in Year 1 appealed largely to people with some degree of proven previous orchestral music attendance, although a sizable number – **33% – had never had (or never took up) the opportunity to attend a concert.** Nearly as many (31%) had been once or twice before, and 11% used to go but had stopped. Many had also played an instrument – 42% currently did and a further 23% used to. This shows that RE-RITE was successful at attracting music-engaged adults and people who would potentially make up future audiences for orchestral concerts.

Among the same people, 36% already listened to classical music on the radio.

23% of pupils at Orchestra Unwrapped in Year 1 had previously attended a concert but 77% had not.

The Tablet survey of people visiting Universe of Sound in Year 2 showed that in Plymouth the installation was much **more effective at attracting people with no previous experience** of orchestral music than in the other two regions. In Plymouth just 13% of people had ever been to an orchestral concert before, compared to an average of 84% in the Torbay and Cornwall. In Plymouth also, 12% had played an instrument on their own (compared to 87%); 11% had played or sung in a group (cf 84%); 12% had listened to this sort of music on the radio (cf 94%); 12% had downloaded, streamed or played another recording (cf 86%). In general, the past experience of people at Universe of Sound in Cornwall was even higher than that in Torbay.

Indeed, from the similarity of percentages within each region for each activity listed, it appears that **if a person does one thing related to orchestral music, they are likely to do a wide range of things** – the lowest by a small margin being concert attendance and playing or singing in a group, both activities that depend on outside 'agency' to create the opportunities or provision.

For both Plymouth and Torbay, though, when comparing the responses from people living in the Core communities to those living elsewhere, in each instance the responses were slightly higher (for Torbay) or a lot higher (for Plymouth) among people in the communities where MusicLab was located and where intensive engagement and participation approaches had been applied. So this approach seems to have been a **success in building interest, confidence and opportunity** among a number of these residents in the period between Years 1 and 2.

It looks like **experience of concert attendance had increased during the period of iOrchestra:** 35% of those who had ever attended a concert had done so in the last 6 months and 48% had between 1 and 2 year ago (which includes the period of The Big Finish in Year 1) while only 27% had attended longer ago than that. The highest response rate was in Plymouth for 1-2 years before. Only **in Torbay was more historic concert attendance a strong feature:** 40% of those who had ever attended a concert did so more than 2 years ago. While the responses allowed for multiple answers, and so included people who have attended several concerts over an extended period, the Torbay results may reflect the generally older local population of people who have moved here from areas of greater musical provision on retiring.

The trend towards a recent change in behaviour is even stronger among those people who had ever played an instrument on their own: **56% had played in the previous 6 month**, 28% between 1 and 2 years ago and 25% longer ago than that. As before, a historic pattern of behaviour is stronger among people in Torbay (43% had played an instrument more than 2 years ago); and 85% of the (admittedly small percentage) of people in Plymouth who had ever played an instrument alone had done so in the previous 6 months. It may be that people who had tried out instruments in MusicLab and been involved in visits and activities as a result of iOrchestra counted those experiences in answering the question.

Similar strong recency trends can be spotted for listening to orchestra music on the radio (particularly in Cornwall) and attending other art form events; while the effect is slightly less strong for playing or singing in a group (where 48% of people did it in the last 6 months, 21% between 1 and 2 years ago and 32% longer ago) and downloading, streaming or listening to other recordings (58%, 28% and 27% respectively). Once again, playing or singing in a group was something many more people in Torbay used to do more than 2 years ago.

In each case (except radio, where in both Plymouth and Torbay people still averaged c.30% - but Cornwall only 6%) the period 6-12 months before had very low response rates. This was the period when iOrchestra was not in the regions, although smaller fringe and community projects were running.

Interestingly, it appears that **if people are active in music-related arts they are notably less likely to attend things within other art forms**: 49% on average in Torbay and Cornwall ever had, and just 8% in Plymouth. It is tempting to relate this to the availability of opportunity; however there are probably many more opportunities in each region to attend or participate in a range of other arts and culture, compared to the opportunities for music. In fact, it appears that among those people who said they had ever attended another (non-music) art form or cultural event, the impact of iOrchestra can be discerned: 85% had attended in the previous 6 months – predominantly in the previous month – and only 17% had gone 1-2 years before and 14% longer ago than that.

In Torbay, though participation in other arts events is lower than in music, it does seem to be a more regular and frequent/ sustained behaviour than in the other regions.

Future intentions

From comments at RE-RITE, people's likely future behaviour appears very little affected. But when asked about specific future activities, there was a healthy appetite for taking the experience further, largely through concert attendance or listening to music in the home, but also some amount of participation where opportunities might allow. After RE-RITE **in Year 1, 73% of people said they now intended to go to a concert in future**. In terms of desire for the live music experience created by RE-RITE, the vast majority (98%) said they would now like to hear an orchestra for real.

44% intended to listen to more classical music on the radio. In terms of active participation, more people (32%) intended to participate in 'another arts activity' than in music-related ones, but this was heavily weighted towards Plymouth (43%) and much lower in Cornwall (23%) and is likely to be a reflection of the relative opportunities available for people to participate in the different regions.

Just under a quarter wanted to learn an instrument, while joining a choir (14%) and joining or starting a band (15%) were also things that depend on the availability of opportunities in the area.

And in the Year 1 Orchestra Unwrapped survey, 91% of people said they would like to attend an orchestral concert again while 4% made sure to state *they* wanted to go to this or another concert again, not just to recommend a friend to go!

Among those who had stumbled across RE-RITE rather than making a specific visit, it was slightly more common that they now wanted to hear an orchestra for real (90% compared to 88%). However, fewer actually planned to attend the forthcoming public concert (43% compared to 62% of the whole sample). Conversely, more of the passers-by signed up for information about future opportunities – 68% compared to 58% of the whole sample wanted to hear from iOrchestra, and 58% compared to 49% wanted to hear from the venues and other orchestras playing in their region. The greater intensity of the experience generated by happening upon the installation seems to incline them more to want to repeat it, through signing up to receive information.

These intentions might be viewed as having been fulfilled, when compared to the ‘prior experience’ in Year 2 of people attending Universe of Sound: the very recent take up of many of these activities by such people who had ever done them, points to it being in **response to the iOrchestra experience**.

A number of teachers said they would continue with music or arts activity that they otherwise might not have. **Teachers were inspired to use new teaching methods and examples**, and had increased ambitions for incorporating music into their schools. One teacher commented on the strength of local music-making in Cornwall, therefore the value in finding ways to work together with that sector. In Plymouth there was a clear indication that the same schools and children would be inclined to re-engage with MusicLab in Year 2. One teacher commented that (younger) children love repeated experiences. There was also a sense that the engagement circle would get bigger, as they foresaw the children from this year acting as ambassadors for the project next year.

Taking a longer view beyond Year 2 of iOrchestra, 42% of people in the tablet survey at Universe of Sound said they would **very likely go to an orchestral concert in future**, while 18% said they were somewhat likely to and 25% said they possibly would. However there was weaker future definite intentions than there was evidence of past attendance in Plymouth, slightly stronger future intentions in Torbay and much stronger in Cornwall. The ‘very likely’ ones were strongly slanted towards Cornwall, where 59% of people gave this answer (compared to just 34% in each of Plymouth and Torbay).

Again, 42% overall said they would be very likely to play an instrument on their own in future – and again this was most strong (67%) in Cornwall, perhaps due to the number of people attending Universe of Sound in connection with the fringe Beyond the Planets project. Only 11% overall said they would be somewhat likely to, and 14% possibly would. The percentages of people who were unlikely to (18%) or definitely wouldn’t (21%) both outweighed the percentages for concert attendance, and were especially high in Torbay. Stronger future definite than past playing in Plymouth, much weaker future in Torbay and somewhat weaker in Cornwall.

Fewer people were inclined to think they would play or sing in a group – 24% were very likely to and 11% somewhat likely. 23% and 24% were either unlikely to or definitely wouldn’t. Again, the more positive reaction was strongest in Cornwall, perhaps because of the strength of the fringe projects. These intentions were somewhat weaker than past behaviour, except in Plymouth.

57% of people overall would very likely listen to this type of music on the radio (especially in Cornwall), 18% were somewhat likely to and 16% probably would – very few were disinclined to do

this. A similar pattern, though with slightly lower percentages, applied to downloading, streaming or listening to records.

Similarly, 57% of people overall would very likely attend another type of art event (especially in Cornwall), 22% were somewhat likely to and 14% probably would – very few were disinclined to do this at all. In all cases, this was a strong reversal of previous attendance, especially in Plymouth, but also quite a strong change in Cornwall.

Overall, people were much more likely to attend a concert or listen to radio than become a practicing musician in future.

In Year 1 some 58% of all people who submitted a survey said they wanted to hear more about orchestral or classical music in their area from iOrchestra, while only slightly fewer, at 49%, were happy to hear from other venues and orchestras. The proportions were similar across all three regions, and were added to the emailing list for the regular e-newsletters and promotions in each region. Indeed, sign-ups to myOrchestra rose from a total of 1,500 in Year 1 to around 8,000 by the end of Year 2 – and there have been very few drop-offs from the mailing lists.

7. The forward journey – what would stop them?

The main reasons people gave for why they might not continue their journey with music in some way was a **lack of time** (25% overall) followed by **cost** (17%). Between the regions lack of time was less important in Plymouth but cost was less important in Torbay. However, while the difference in importance of these reasons was equal for Plymouth Core and non-Core communities, **in Torbay both time and cost were almost double the perceived barrier for people from the Core communities** (42% and 25%) that they were for other people (26% and 11%). In addition, ‘work’ was given as a slightly more important reason for Core communities (7%) than for non-Core communities (4%) in both Torbay and Plymouth.

Other significant barriers included illness, especially in Torbay where the reply rate was 9% (compared to 4% in the other two regions). **Illness is an especial barrier within the Core communities**, given as a reason by 14% (17% in Torbay Core communities) compared to 5% in non-Core communities (8% in Torbay).

In Cornwall, on the other hand, the third most important barrier was seen as **lack of provision** (14%), with an additional 8% of people who said there was nowhere nearby to do the activity. Combined, these reasons were 22% in Cornwall compared to 9% in the other two regions.

Other reasons given included child or family care responsibilities (4% but 17% in Torbay Core communities); lack of confidence (1% - but interestingly lower in the Core communities than for others); and other reasons of which the most important was not being musical/ prioritising other activity such as sport.

Other indicators of barriers to future activity came from Year 1 surveys and conversations. In Torbay, where the highest percentage of pupils at the schools concert had previously attended an orchestral concert, there was the lowest (at 89%) inclination to attend again – still high but possibly an indication that other, **more ‘normal’ concert styles previously experienced may act as a check on enthusiasm.**

In Torbay and Cornwall the logistics of enabling pupils to take part was seen as a barrier, as the school years are governed by regular patterns and either themes are set or flexibility is reduced from one Year group to the next. Some teachers indicated they would have to do **complicated juggling** to build iOrchestra into the new timetables, while others mentioned they had planned from the start to build continuity into their group work.

Teacher’s own pre-existing interest in music seemed in many cases to determine whether they would engage with the project, and this effectively acted as a barrier for some children being able to take part. In Cornwall in particular, schools that are already keen on music were prepared to travel some distance to the concert, whereas those close by often didn’t.

Despite the desire of many teachers to continue with activity, there was an awareness (and fear) that having generated so much interest and enthusiasm among the pupils the project and funding would end, the focus would change and **all that had been gained would quickly be lost.** This was also linked to lack of funding (for schools or in the family budgets of the pupils they teach) to pay for lessons or obtain instruments.

On the other hand, some teachers expressed plans for wider projects in the school or at least ways to finagle permission to keep something going.

- “I think sometimes we as teachers went through a phase of thinking that children wouldn’t be interested in [orchestral music] but they definitely are. Really powerful.”

For Cornwall schools particularly, the will to re-engage with iOrchestra in Year 2 was tempered by issues of location and transport – not just the cost of transport, which iOrchestra was able to cover if needed, but the **time involved in covering distances in Cornwall**.

The discussions between teachers about how to shoehorn iOrchestra into existing school timetables or commitments underlines the need for projects such as this, with high ambitions to embed via schools, to co-opt teachers at the planning and conception stage.

8. The forward journey – projects and legacy

Thinking about legacy, the iOrchestra project set out with the hope of galvanising partners, local authorities, MusicHubs, people, school, community groups and others in each region to take on a more active approach to the provision of orchestral music opportunities (both playing and listening); and to making sure information about the opportunities reach into different communities in the most appropriate and effective ways. There are some positive outcomes already forming, but also signs in some places that efforts to embed this legacy will continue as a struggle.

Legacy – Provision

- Three ensembles that were created by involvement in iOrchestra projects in St Austell, Liskeard and Torbay have applied for funding of their own to continue, and have been successful. Funding came either from Arts Council England, their or local authority or Bournemouth Symphony Orchestra (BSO).
- BSO will in future undertake some training with the network of partner orgs iOrchestra put together – youth workers, community workers, older people's assistants, music workers, radio station leaders etc. The cohort is very diverse, and were not previously music-oriented at all. But as a result of iOrchestra they now see the value of using music to meet their own primary aims. The training will be a weekend course run jointly with the Philharmonia Orchestra [PO] at first, though BSO will gradually take it over.
- The aim is that this trained cohort will coalesce into a region-wide network for future working and practice, and possibly also publicity.
- The new Chief Executive of Torbay Culture Board is presenting a new Cultural strategy, with reference to music as the dominant art form in Torbay, partly due to the impact of iOrchestra.
- Some teachers report that small school orchestra concerts in MusicLab, with the participation of PO players via Skype, increased motivation in school performers.
- The PO has long-term residency relationships elsewhere in the UK rather than in the South West. These relationships will benefit from everything learned through iOrchestra, especially looking at what worked in increasing audiences and intergenerational involvement between KS2 and much older, long-term concert-goers.

Legacy – Publicity

- Torbay Symphony Orchestra (TSO) used iOrchestra to advertise their concerts have seen an increase in their own audiences as a result.
- The myOrchestra emailing list now has c.8,000 subscribers (rising from c.1,500 from Year 1).
- myOrchestra emails will continue, though by the PO for Torbay and Plymouth as no local partner was found to take this on. In Cornwall, Carn to Cove will inherit the mailing list in their area to use in an intelligent targeted way.
- From the Philharmonia, the emails will be every other month and have an increased focus on orchestral music rather than wider arts and culture. There will be an increased educational focus – making better use of PO film archive and resources. There will also be a link to something from the wider orchestral world each time, plus a single, solid 'offer' from a local provider.
- The emails will keep a connection alive between the PO and subscribed for the future, pending a return to the region by the orchestra in the 16/17 Season. There may also be an opportunity for data sharing.

Difficulties

- Hall for Cornwall [HfC] – does not feel it gained new audiences from iOrchestra, as the second concert in Cornwall was not in the venue but another free, outdoor concert, at the request of the Cornwall Consortium partners. HfC are therefore not planning to programme *more* music, just to continue with the same level.
- Although some local orchestra and ensembles are becoming more proactive at audience development, there is a feeling it is from obligation to funders rather than from authentic commitment.
- Plymouth's City Council and Culture Board is putting the development of provision for orchestral music on hold till 2020, according to the Council's cultural strategy. It is unfortunate that they therefore won't capitalise on the impetus created by iOrchestra.
- There is potential for a negative impact, in the expectations raised that iOrchestra will be a regular thing. People expect it to continue, and blame or fight the Council, as they perceive it is being 'taken away'. PO had aimed to be very clear in stressing that it was a 2-year project only, and looks to the home communities to think about and plan for legacy.
- Consortia commitment and buy-in/ promises have been severely impacted by cuts to their own funding and structure or resources.