





## Why Folk Music in MusEUms?

**Europe** has a thousand of borders, visible and invisible, but has only one history, which often remains unknown.

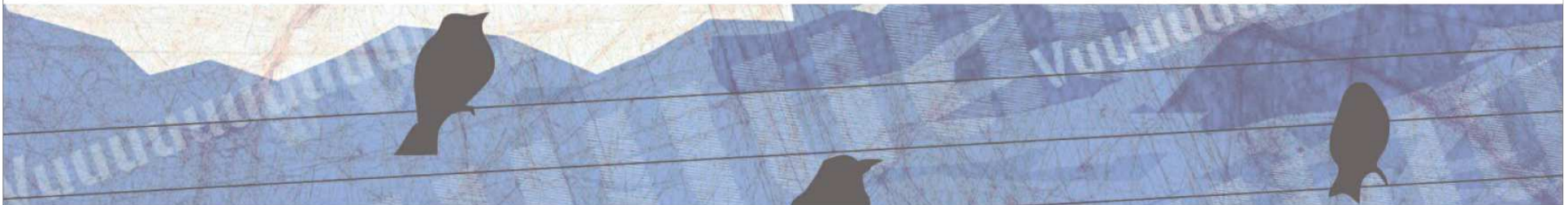
It is not the history of the great battles or national heroes, but it is the one of its many sons that -over the centuries - have crossed the seas, worked the land, celebrated the rites, sang and danced in every corner of this multi-faced continent.

And so Europe has thousand of music, but it contains only one huge resonant history made up of songs and dances that accompanied a sowing or an harvest, a travel, a religious ceremony, a magic ritual, a feast.

For this it is possible to establish a real dialogue between an Estonian torupill and a voice from the Atlantic, between a tammorra of Campania and a clarinet of the Aegean Sea, a flamenco guitar and Portuguese mandolin, a Greek tsambouna and a Catalan gralla.

The result is **new music, but rooted in the very ancient history** thanks to a mix of sounds and melodies, rhythms and voices, which happened during the travel of eleven and outstanding young musicians, who took the challenge to fly over the musical sky of Europe. *Vuuuuuuuuuurrr...*

***FolkMus -Young musicians and old stories, folk music in musEUms and more***, is a cooperation project realised by cultural institutions of five European Countries: Italy, Estonia, Greece, Portugal and Spain, with the support of the Culture Programme of the European Union. Our travel started in 2010 with a former Culture cooperation project *Folk Music in MusEUms - Young musicians & Old instruments* we are moving further with some of the young musicians who have contributed in the first phase and new participants cultural institution, musicians and audiences from other countries.



## Objectives of the cooperation project

To spread and enhance the **FolkMus experience and folk traditions** at European level, participating in festivals, fairs and live performances, involving the different audiences;

To investigate the **traditions** of the Countries involved and find common features in terms of instruments, tunes, tales and stories. The drone instruments were, again, the link among different countries' traditions;

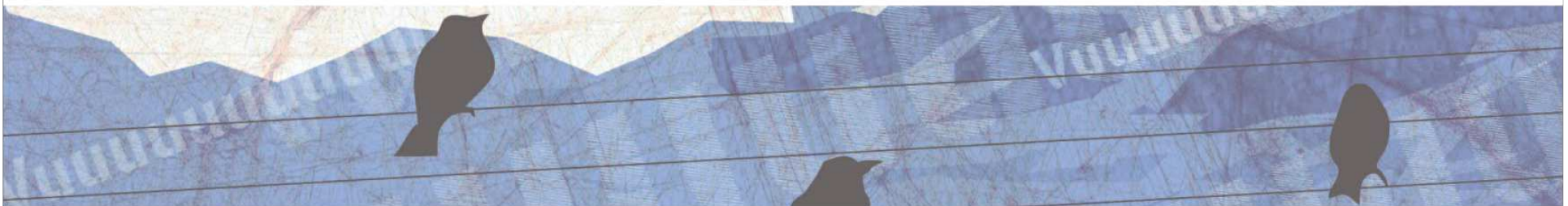
To produce a joint **concept multimedia product**, involving young musicians and the partnership as large;

To implement **educational activities in schools and cultural centres** with the aims to support the intercultural education by the music.

FolkMus May 2013

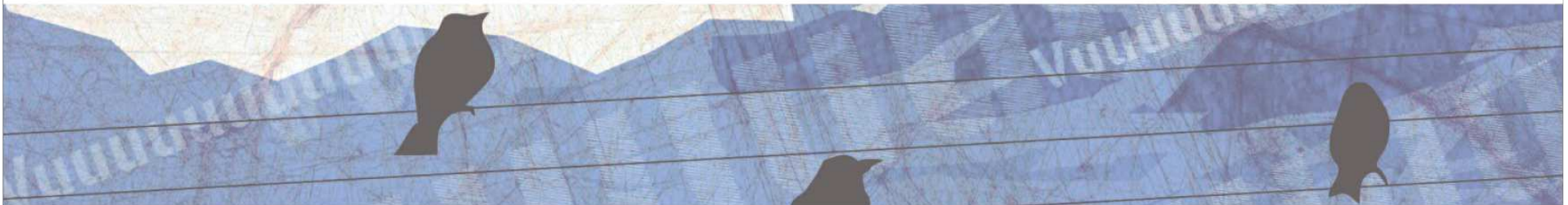


April 2015



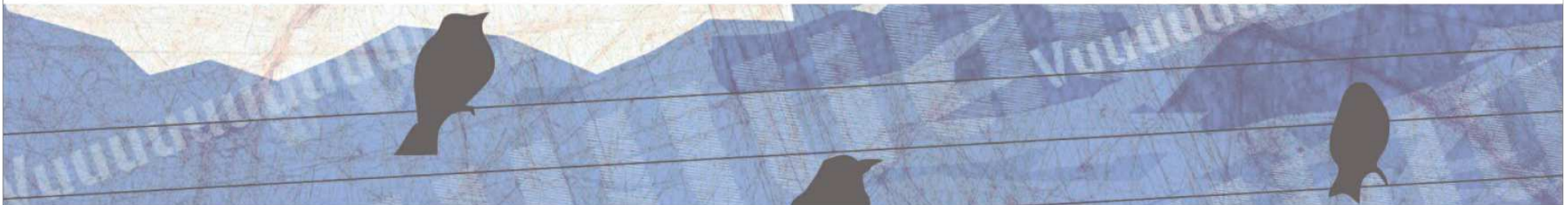
## Main results 1/2

- ✓ **11 young artists selected** to form the FolkMus orchestra;
- ✓ **Choice of folk tunes, rituals and dances** for the concept album and live show ;
- ✓ **Deepening** of the traditions of each country to identify common features and differences connected to instruments, repertoire, stories and tales;
- ✓ **4 transnational workshops and artist-in-residences** (Estonia, Portugal, Italy, Greece);
- ✓ Recording of a **concept album** in different countries Italy, Portugal and Greece;
- ✓ **Production of a concept album with 14 tunes** with original arrangements and a **booklet** describing the project, the musicians, the content and traditions related to the tracks;
- ✓ Set up of an **original concept show** with the FolkMus orchestra. The leitmotiv of the show is dances and rituals of the European folk traditions;



## Main results 2/2

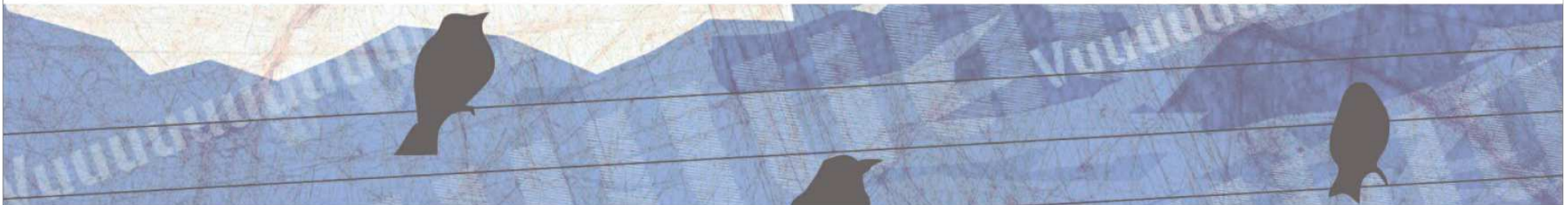
- ✓ **Artist-in-residence and workshops** with musicians and public in Estonia Portugal, Greece and Italy;
- ✓ **3 series of educational activities** (Portugal, Greece, Italy) involving music students, primary school students and their teachers, children of different age groups and their families;
- ✓ **Live performances and jam sessions** in museums, theatres and public spaces;
- ✓ **9 concerts** open to the public in the 5 countries participating in museums, cultural venues, theatres;
- ✓ **Video recording of a live performance and video teasers**;
- ✓ **Social media**: Website, Facebook, Youtube channel;
- ✓ **Press and promotional activities** (specialised and general audiences).





## FolkMus in figures

- ✓ **5 EU Countries** hosted the FolkMus activities;
- ✓ **11 young European artists** formed a transnational orchestra;
- ✓ **A concept show** lasting more than 75’;
- ✓ **1 concept album** with 14 tunes produced+booklet;
- ✓ **9 live concerts** in 5 UE countries;
- ✓ **4 artist-in-residences** and workshops for musicians;
- ✓ **3 sessions** of educational activities in Portugal, Greece and Italy, for approx 880 students;
- ✓ **3 studio recordings** in 3 different countries Italy, Portugal and Greece;
- ✓ **45 communication products**;
- ✓ **1 official website, Facebook page, YouTube channel** and over 30 among articles, radio interviews and broadcasting, web banners.



## **Other outcomes**

### **The use and valorisation of folk instruments.**

#### **The FolkMus orchestra plays more than different music instruments (plus voice and dancing):**

Adufe (Portuguese square frame drum), bass clarinet, blues harp, cavaquinho, clarinet, flutes, gaita (gaita de fole – bagpipe), gralla (Catalan oboe), Jew's harp, mandolin, guitar, organetto (Italian accordion), soprano saxophone, spoons, tenor saxophone, tsambouna (Greek bagpipe), tamburello and tammorra (Italian tambourines), tambourine, teppo loots (Estonian accordion), torupill (Estonian bagpipe), violin, voice.

#### **The use and valorisation of different Languages:**

Catalan, English, Estonian, Greek, Italian, Spanish, Portuguese, Mirandese.



## FolkMus target groups and audiences 1/3

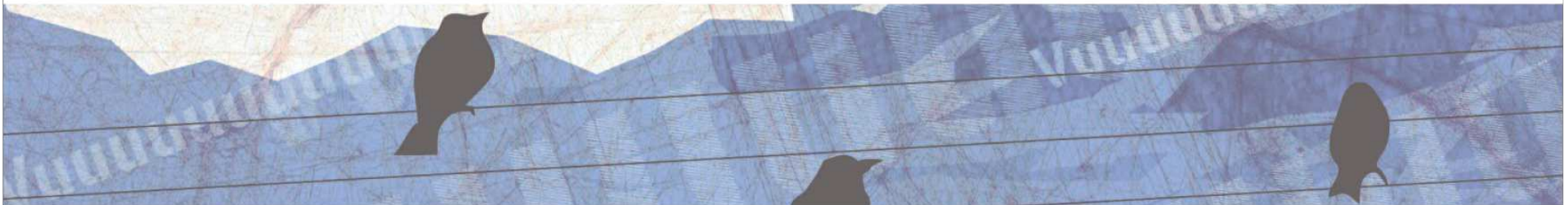
### Artists and musicians:

**11 young musicians** were directly involved in artist-in-residences, recording sessions, workshops, live performances. Their words:

*“It was truly a great experience. I had the chance to meet great musicians from other countries and culture that became my friends. We had the chance to perform in great festival and venues, namely in the festival in Estonia and the concert in Syros Greece. The pedagogical activities in Portugal and Italy were interesting”,  
“the working environment was great from the start, and the preparation of the shows well directed.  
Recording went well, especially in Rome.”*

All the experiences and activities organised let them grow personally and professionally, and improved their employability.

This include also the **others musicians** that met and/or played with the FolkMus orchestra in the festivals programming, including musicians coming from other countries and from other genres of music.





## FolkMus target groups and audiences 2/3

### Experts and technicians

**At least 30** - as experts of the workshops, sound engineers for recording, video makers, professional photographers etc.. All the professionals that contributed to the activities benefited from the positive environment and the multicultural dimension of the project, e.g. the sound engineer that travelled to Greece with the orchestra for the recording, the young Greek sound engineers that worked with him, the technical runners of the performances, etc.

### Cultural operators and other professionals from the cultural field

benefited from the international dimension of live performances and meetings; the project gave them the opportunity to increase their international experience and improve some skills getting in touch with different methodologies of working and other cultural operators  
(e.g. the Fira Mediterrania visitors, the professional that implemented the educational activities, etc).



## FolkMus target groups and audiences 3/3

### General audiences

**Over 250.000 people reached**

including the concerts in Estonia, Portugal, Greece, Spain and Italy,  
and touched by power and energy of the music, including museums' visitors,  
people fond of folk music, citizens.

### Schools

At least **880 children** involved in targeted educational and workshops  
within the educational activities  
in Portugal, Greece and Italy.



## Musicians of the FolkMus orchestra





## Estonian artists 1/2

### Katariin Raska

She plays soprano saxophone, torupill and Jew's harp.

Involved with music since she was 6 years old, participated in several choirs and studied in music school having her main instrument alto saxophone. While playing saxophone in different wind bands, she also started learning Scottish highland pipes which lead her to Estonian traditional music. After high school she went to Viljandi to study Estonian traditional music. Since then she has been attracted to different styles, traditions and instruments which lead her to discover new approaches in folk music. Katariin has been playing and introducing Estonian music all over the Europe. Recently she studied at Norwegian Academy of Music.



## Estonian artists 2/2

### Toomas Oks

Toomas has been singing from the early years of his life mainly because of his mother, who is a music teacher. Already then he was very much into folk music.

When he was 7 years old, he went to music school where he studied accordion.

After graduating he taught himself to play guitar, bass and Estonian diatonic accordion. Toomas is now playing in two bands (Tuulelõõtsutajad, Wõro Velled), in a couple of projects and he also studies in Viljandi Culture Academy. He's been introducing Estonian music in most of the countries in Europe.



## Greek artists 1/2

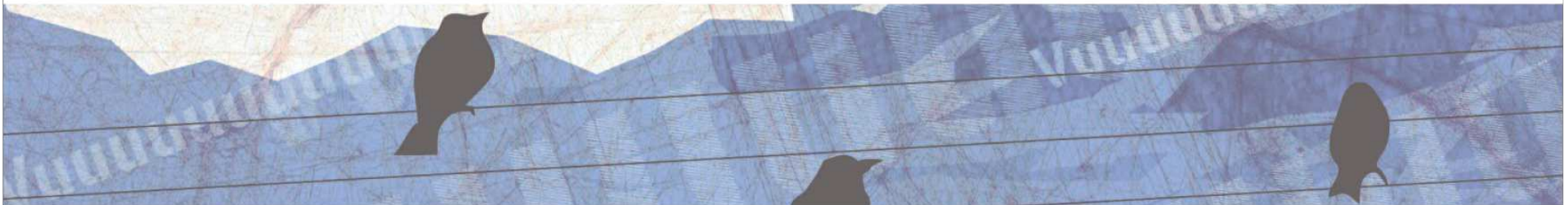
### Yannis Pantazis



He was born in Grevena, Greece in 1978 and influenced at very young age by the music of his region instruments: saxophone, blues harp, flutes, and tsambouna the Greek bagpipe that he constructs, plays and teaches.

He studies and plays in several countries deepening various traditions at the same time, he runs with his wife Argy La Ponta, a 13th century tower, located within the Venetian castle of Akrotiri, in Santorini.

The tower hosts a tsambouna exhibition and workshops along with traditional Greek percussion and flutes.





## Greek artists 2/2

### Nikos Tsantanis

At the age of 17, he started playing the Greek islands' bagpipe, the tsambouna.

At that time, this two thousand years old instrument was at the edge of extinction, since only some aged musicians were playing it, and the younger generation showed no interest.

Since then, tsambouna becomes popular again among the youth of the Greek islands.

The performance of the old repertoire through the eyes of an innovative young musician, made others to follow this instrument and its music. He studied at the Department of Traditional Music, Technological Educational Institute of Epirus. He also has performed with numerous artists of folk music in Greece and abroad, and participates in various music albums of folk music.

Last but not least he teaches music in schools.



## Italian artists 1/2

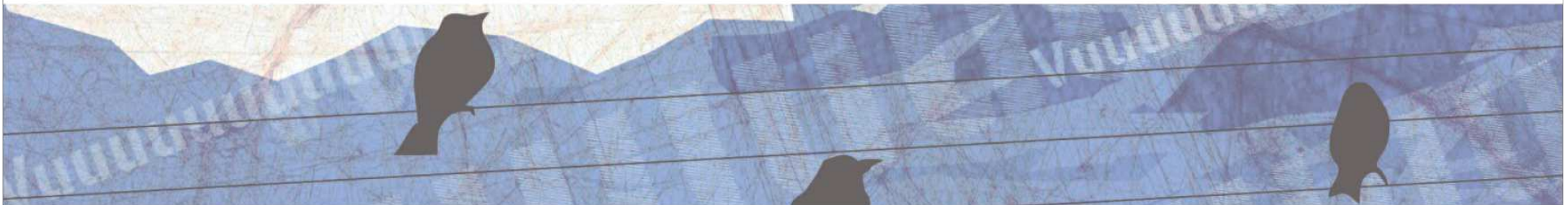
### Gian Michele Montanaro

Gian Michele Montanaro is one of the greatest experts of Italian tambourine. He has a deep knowledge of Centre and South Italy rhythmic/melodic music styles.

While studying music theory and technique, he has experienced “live”, during many traditional feasts and folk music carnivals, here he was able to meet the real representatives of traditional musical culture and to learn from them everything they could teach him.

Thanks to all these factors, he was able to develop a unique performing technique and now is a freestyler on Italian frame drums, inserting acrobatic features on his technique.

Founder and member of the Board of the "Italian Society for Frame Drums" the first Italian Association of Social Promotion specialized in frame drums.



## Italian artists 2/2

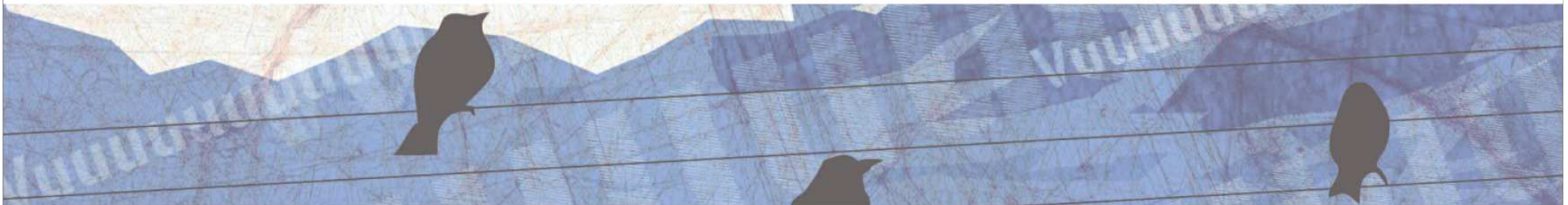
### Valerio Rodelli

Musician and composer, he began at early age studying classical piano to discover later, at age of 12, the accordion, diatonic instrument that comes from the popular culture of Italian music.

His artistic path goes through the discovery, both in the musical and theater field, of this “magical” instrument in all its potential. Past few years the match with electronic music let him to carry on an evolving labor.

The study of electronic sounds through the use of samplers, synthesizers and computers have extended his musical and creative horizons, allowing him also to experience a deep fusion of ancient and modern.

The accordion's warm and intense sounds began to blend with the coldest and precise of electronics, giving rise to musical experimentations.





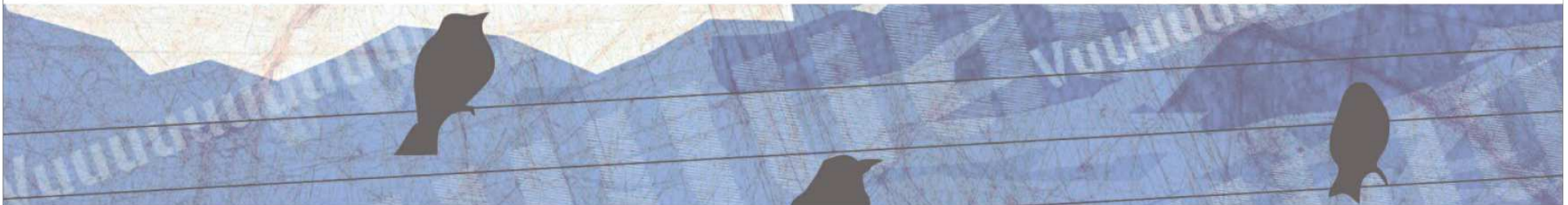
## Portuguese artists 1/3

### João Pratas

He's a musician, builder and trainer on the recreation of traditional music and its instruments.

João is a self-taught musician, multi-instrumentalist, player "by ear(ing)" of bagpipe, flute, adufe and cavaquinho.

Between 2007 and 2011 he worked as a teacher of Artistic Expression and taught Visual and Technologic Education, and he is also the graphics author of the CD layout and portraits. But his life is related to music and instruments, involved up early in musical projects, starting in a local folkloric group, passing by a group of Fado. In 2007, falls in love with, the Portuguese oral tradition and its popular music.



## Portuguese artists 2/3

### Manuel Maio

Graduated as a classical violinist at ESMAE, Porto, in 2007.

He then went to France, to study jazz and improvisation at Centre des Musiques Didier Lockwood.

He is engaged in several projects to which he contributes with original compositions and arrangements, as well as playing violin and mandolin. His main project, A Presença das Formigas, is a band that plays original music inspired by Portuguese musical roots, and released its first album, Ciclorama, in 2011. He has been selected for a 7 month artistic residency at Musibéria Center in Serpa, Portugal, during which he conceived and recorded A Presença das Formigas' second album, that will be released soon enough.



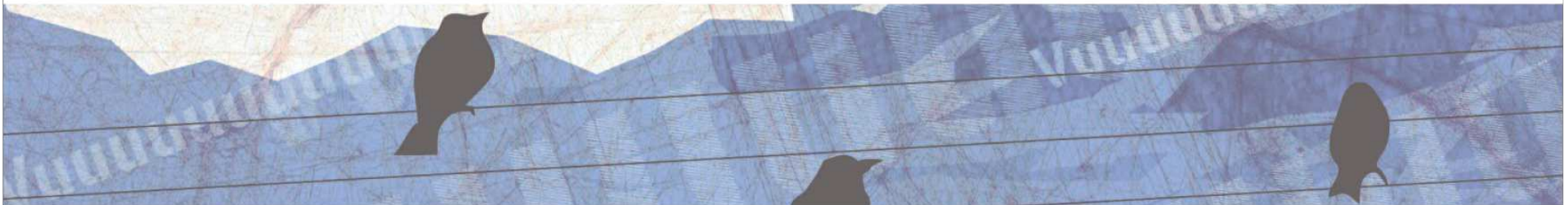
## Portuguese artists 3/2

### Sara Vidal

Influenced by her mother and aunts, Fado was present early in life, being sung in a natural and spontaneous way. In 2005, in Galicia, she becomes part of the group Luar na Lubre as their lead singer, teaching at the same time traditional singing and Galician tambourine.

In 2011 decides to return to Portugal, and has been invited to collaborate with several traditional Portuguese music groups, including Toques do Caramulo, Sebastião Antunes e a Quadrilha, A Presença das Formigas, O Baú, Grupo Origem, Mosca Tosca, among others.

In 2012 gives boost to ContraCorrente, a tribute to worldwide protest songs within d'Orfeu Associação Cultural, side by side with a new lineup of traditional fado, revisiting classics and contemporary themes.





## Spanish artists 1/2

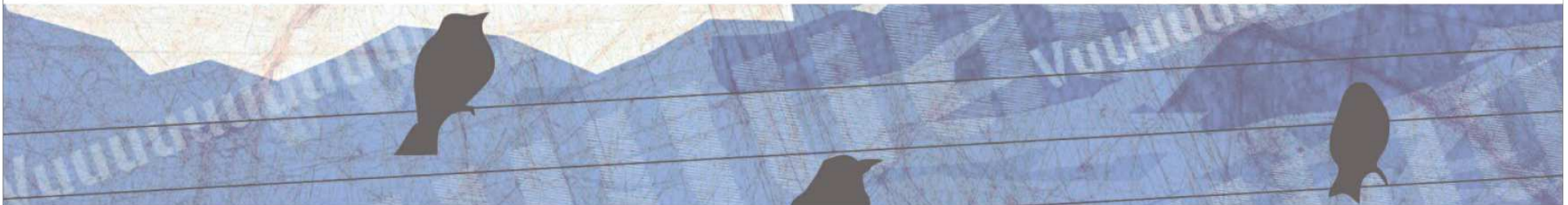
### Manuel Sabaté



He recently studied at the Sibelius Academy - “Glomas”, the master degree in global music and a Arts Management Master at Open University of Catalonia.

He graduates with the bachelors degree at Escola Superior de Música de Catalunya, majoring himself in Gralla, a folk oboe from Catalonia, with Clarinet and Bass Clarinet as side instruments. Very influenced by the Catalan folk music tradition as well as improvisation, nowadays he is interested in playing improvised music using the folk language and focusing in the single reed instruments.

In 2013 he releases his first studio recording with “Inxa Impro Quartet”; he also plays with several folk bands from Catalonia and Finland like Metralla, La Mata Negra or the Sibelius Folk Big Band. Manuel also teaches gralla in some musical institutions in Catalonia.



## Spanish artists 2/2

### Pau Figueres

Creative multidisciplinary guitarist, Pau does his own music as well as live and studio work with other artists. Plays Spanish, electric, classical & steel string guitars, has a carefully worked and skilful multiple style technique and a deep musical versatility. He has studied classical guitar since 8 years old and got a Degree in Classical Guitar. He tackles music from multiple interpretative angles and concepts, understanding and studying the guitar as a transversal instrument. He plays varied musical genres and styles, always trying to produce high quality guitar sounds and creative ideas in different musical situations. He started working as a live and studio guitarist at 16, took part in various recording sessions, collaborated with artists really varied in terms of style and musical context. He has performed as a classical guitar soloist, as a soloist with an orchestra, in chamber music ensembles, in rock bands, backing singers, in jazz, world music and pop band ... He played with acclaimed musicians in Barcelona and performed and recorded over different countries. He won several prizes in music competitions. His technique is a mixture of the Classical and the Flamenco techniques, also embracing the American fingerpicking style, playing with a pick and playing slide guitar.



## **Events, live performances 1/4**

### **Estonia - Events in Viljandi - Jaani church and Estonian Traditional Music Center**

22 July 2013 - 28 July 2013

The concerts at Viljandi Folk Music Festival 2013 marked the beginning of this new musical project.

XXI Viljandi Folk Music Festival hosted from 25 to 28 July the first public performances of the FolkMus group involving 11 musicians. They played in the Jaani church and Estonian Traditional Music Center, and in a public square.

The musicians of the second edition of the project chose significant tunes and songs from their traditions to be played together along with the festival theme "celebrations and rituals".

### **Portugal - Event in Agueda - Espaco d'Orfeu**

1 November 2013

The 17th edition of OuTonalidades - Portuguese live music circuit was the second stage for the young musicians of FolkMus, who played live the 1st November in Águeda, at Espaço d'Orfeu, the headquarter of the hosting association and project co-organiser.



## Events, live performances 2/4

### Italy - Event in Rome - Casa dell'Architettura

07 December 2013 - 08 December 2013

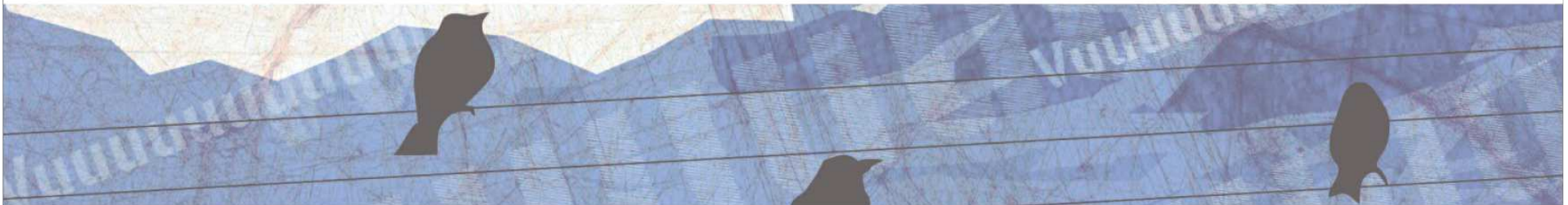
FolkMus realized a special event within the 2013 edition of Musei in Musica, on the 7th of December in Rome, at Acquario Romano - Casa dell'Architettura, Piazza Manfredo Fanti, 47:

- BUM! Dal cuore del Vesuvio al ritmo di madre Europa;
- BUM! From the heart of Vesuvius to rhythm of mother Europe.

### Italy - Event in Maranola (Formia)

17 January 2014 - 19 January 2014

In Maranola (Formia, Italy) a small group of musicians of the project FolkMus joined the Zampogna Festival 2014 (17-19 January), a yearly event gathering the best performer from Italy and abroad specialised in traditional music. The programme included a concert on Sunday 19 with Mirandese traditional folk songs and the live “Gaita-de-foles: sounds from Portugal” performing our FolkMus musicians playing this traditional Portuguese instrument.





## Events, live performances 3/4

### **Greece - Event in Syros, Apollo Theatre**

06 April 2014

During the third artist-in-residence a concert was organised at the Theatre Apollo in Syros Island, Cyclades. The Apollo Theatre is an Italian opera theatre with 700 seats and the concert was sold out.

In weeks following the concert citizenship continued to speak about the event, expressing their liking and wish to repeat it. Lot of young people attended the performance, a unique experience also for the musicians.

### **Italy - Event in Rome – Factory - The Pelanda, Macro Museum**

06 December 2014

The sound financial management of the project allowed to organise an extra event bringing all 11 musicians at the 2014 edition of Musei in Musica in Rome. The concert took place at the space Factory - The Pelanda the Macro Museum in the district of Testaccio. The flow of the public was remarkable despite the adverse weather conditions (the venue is in the open), the enthusiasm of the musicians were so contagious as to involve the audience that danced along with the music. This was for the staff a strong positive feedback and the best greeting that the project could give.



## Events, live performances 4/4

### Spain- Event in Manresa

10 October 2014 -12 October 2014

During the 17<sup>o</sup> Fira Mediterrània was presented the Concept album. The Fira is a market for new artistic creations inspired by Catalan traditions and the common heritage of the countries bordering the Mediterranean and it promotes an annual three-day event that involves the entire city of Manresa.

The organisation provides the rotation of live performance in many spaces available for more than one hundred artistic proposals that are presented: schools, theatres, circus tents, bars, cultural spaces. The Concept Show FolkMus was presented together with the Concept Album in a big circus tent in the city centre. The audience was varied in terms of age and composition: adults, young people and children, folk and world music operators, families. The concert was sold out with a varied audience (adults, young people and children, music professionals) and had a positive feedback from international cultural operators.

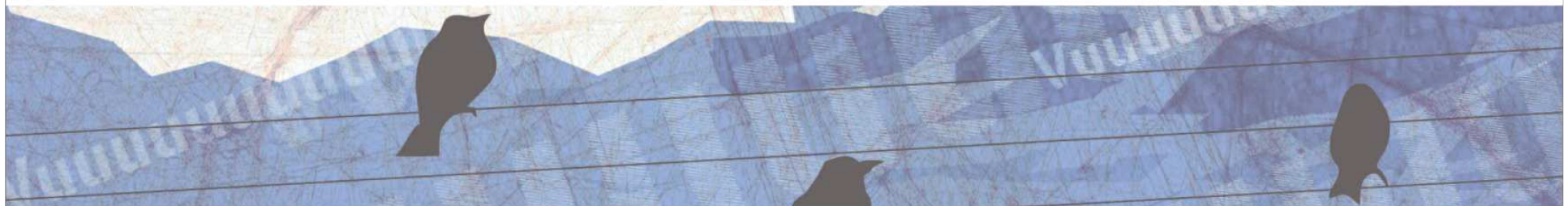


## Events, live performances





## Events, live performances





## Events, live performances

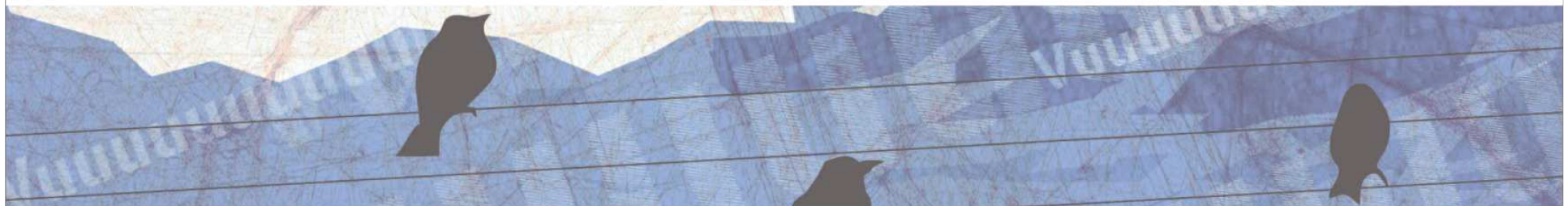


## Events, live performances





## Events, live performances

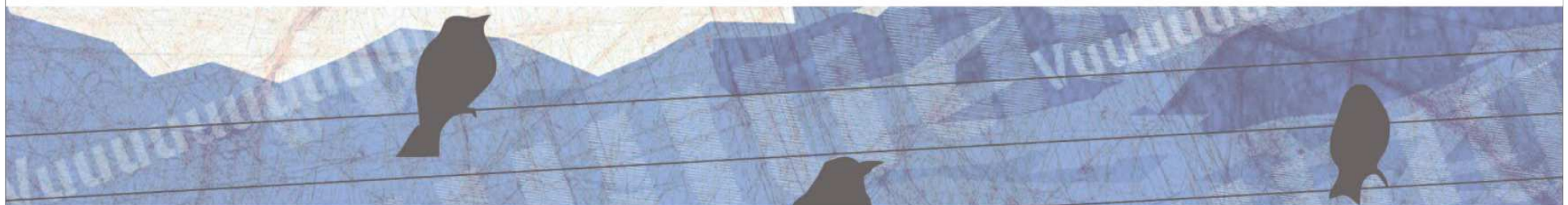


## Events, live performances





## Events, live performances



## Artist-in-residence and Workshops

### **Estonia - Workshop in Viljandi**

22 July 2013 - 28 July 2013

11 musicians, from the 5 countries participating to the project FolkMus 2013-2015, met in Viljandi for the first transnational workshop. Under the guidance of the Artistic director - Erasmo Treglia - they started to know each other and prepared 3 live performances for the XXI Viljandi Folk Festival. Rehearsals and non formal activities related to the artist-in-residence at the August Pulst School and Estonian Traditional Music Centre in Viljandi.

### **Portugal - Workshop in Águeda**

29 October 2013 - 02 November 2013

FolkMus organised a workshop and a master class in Águeda, for musicians and public.

Musicians had the possibility to deepen the study of cavaquino (a string instrument) and of duff (square frame drum). On 31st October a masterclass, open to the community, took place in Espaço d'Orfeu (at 18:00 and 19:00).

In addition rehearsals for musicians were organised at Espaço d'Ofeu, in order to prepare the live concert.

### **Italy - Workshop in Rome**

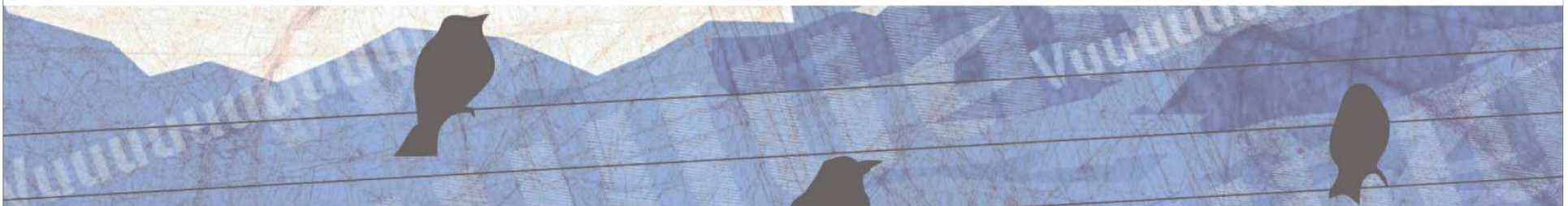
04 December 2013 - 11 December 2013

A full of week of folk music with rehearsals, workshop with local musicians at the Museo di Roma in Trastevere, a live performance in the night of Musei in Musica 2013 with a concert at Casa dell'Architettura - Acquario Romano. FolkMus musicians and the project staff met in Rome from 4 to 11 of December.

### **Greece – Workshop in Paros**

01 April 2014 - 05 April 2014

An intense programme for the musicians engaged in rehearsal and recording activities in Paros. This has been the occasion to prepare for the upcoming live concert to take place in Syros Sunday April 6.

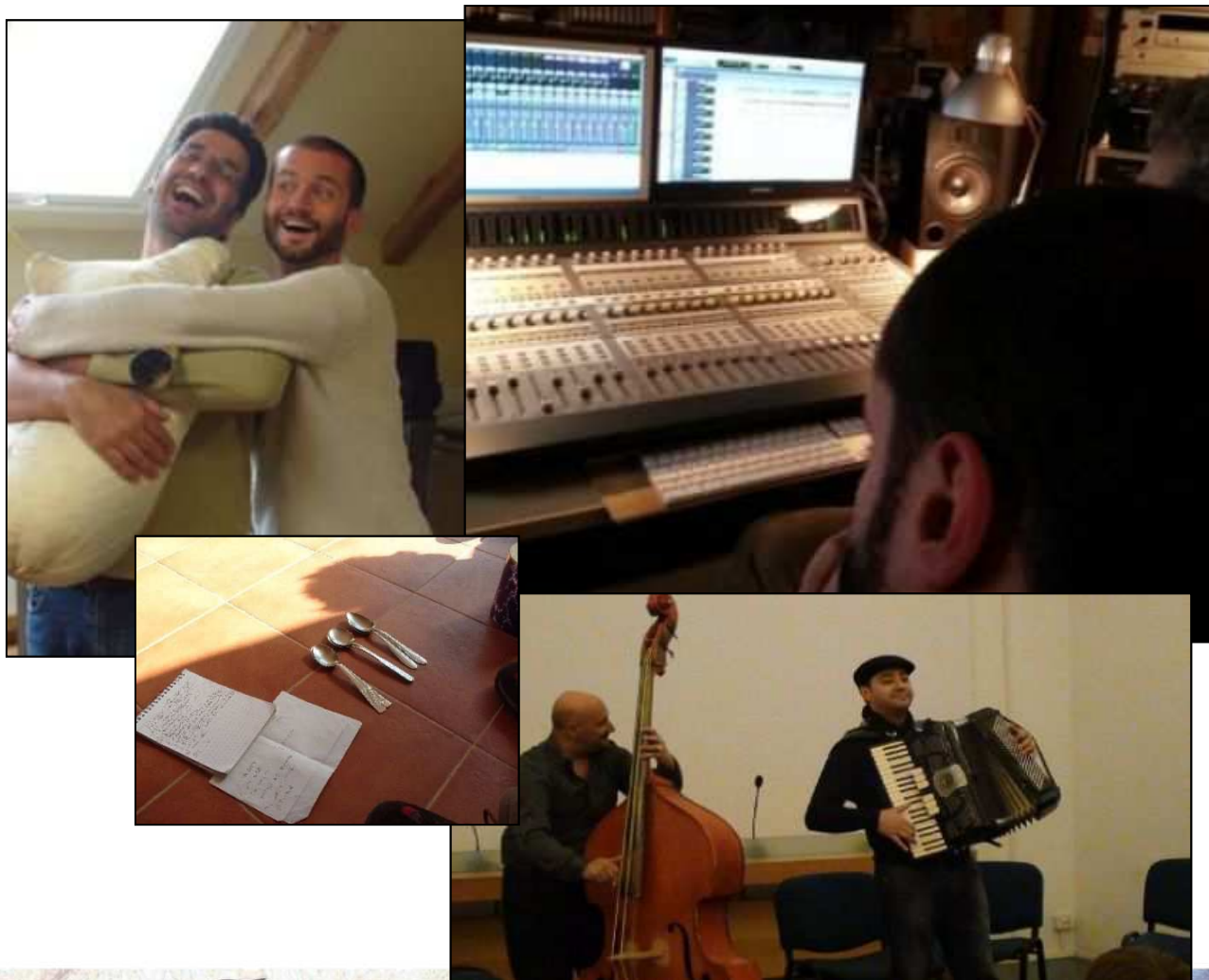




## Artist-in-residence and Workshops



## Artist-in-residence and Workshops





## **Education 1/2**

### **Portugal - Educational in Águeda**

30 October 2013 - 02 November 2013

All musicians that participated in the workshop and live show in Águeda spent the afternoon with students of kindergarten and primary school presenting the music, countries and instruments of FolkMus project.

This event dedicated to children took place on Wednesday 30th.

### **Greece – Educational in Syros (Cyclades)**

13 February 2015 – 15 February 2015

At the Apollo Theatre an orchestra organised two days of meetings for students and the general audience, with a presentation of the traditional songs of the Cyclades islands.

During the concert and workshop the audience got actively in contact with traditional instruments presented by the Conductor and the repertoire performed.



## Education 2/2

### Italy – Educational in Rome

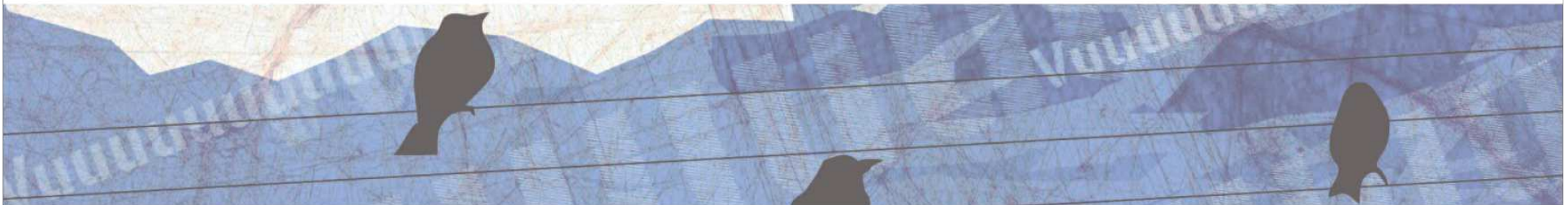
20 April 2015 – 22 April 2015

The educational “FolkChildren, travelling in popular music” was designed and implemented for schools and local audience in cultural centre Aldo Fabrizi in the outskirt of Rome. The aim was to spread the knowledge of traditional folk music among the younger audience with 2 kind of workshops:

"For every music its history", interactive story about the characters and the stories of the Italian folk music followed by an experience of rhythmic music and dance involving children actively in music production, singing, rhythm and dance;

"A thousand instruments for thousand sounds" workshop on making musical instruments by recycled material and experiences of rhythmic ensemble.

Over 100 children aged 4 to 10 years old participated along with their school teacher or parents (one event was dedicated to families) and the feedback was very positive.



## Education





## **Co-organisers 1/3**

### **Roma Capitale (Italy)**

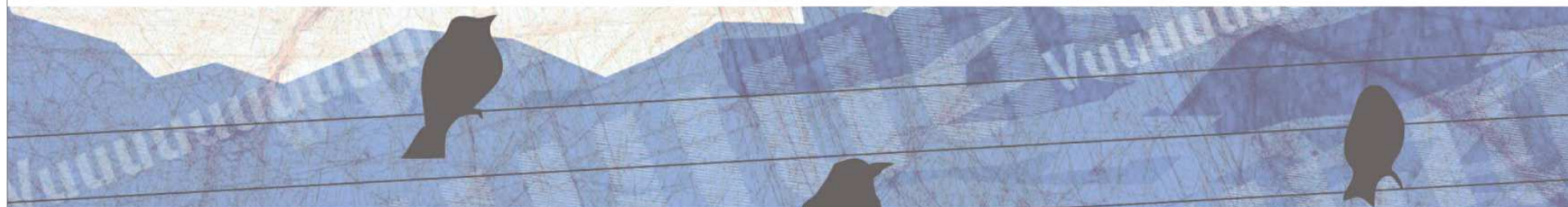
The municipality of Rome guaranteed the overall management and monitoring of the action from the operational and financial point of views, Rome took care of the interaction among partners and of the general dissemination, beyond the specific activities listed in the work programme. Rome fostered the active participation of all partners.

### **Zètema Progetto Cultura (Italy)**

Zètema Progetto Cultura s.r.l. is a company owned 100% by the Municipality of Rome and is dedicated to enhance and preserve the cultural and landscape heritage of Rome. Among services offered by Zètema: management of Museums; organisation of events and exhibitions; educational activities in Rome's civic museums network, Cultural and children recreational centres. Within FolkMus Zètema supported the Municipality of Rome in the implementation of activities and was in charge of specific actions as communication, organisation of artist-in-residence, live performances, audience involvement and dissemination activities.

### **Archivio Aurunco (Italy)**

The Aurunco Archive works on research, studying and promotion of Italian traditional music. It pays particular attention to study, preserve and enhance all aspects related to the pastoral and rural world of bagpipes including musical and socio-cultural aspects. The Aurunco Archive organises workshops, seminars about bagpipes and folk musical instruments in Italy. Within FolkMus Archivio Aurunco will supervise the musical production taking care of the Artistic Direction, will accomplished recording activities and contributed to the implementation of local educational workshops with his experience on music traditions and old instruments and with his contacts with musicians and festivals all over the world.





## Co-organisers 2/3

### **Estonian Traditional Music Center (Estonia)**

Estonian Traditional Music Centre is a countrywide, independent, open, and innovative non-profit association which promotes and organises folk music education, live folk music, follows the folk music curriculum of the University of Tartu Viljandi Culture Academy, and operates as a partner and an information centre for all the Estonian music schools. ETMC hosted the kick off meeting, along with the artist-in-residence and hosted the musicians during the Viljandi Folk Music Festival. ETMC participated in the production of the concept album and show and in the communication and dissemination activities.

### **Department of Cyclades Island (Greece)**

Department of Cyclades Island - Administration of Health & Social Provision, Department of Social Solidarity, deals with protection, rescue and nurture of the historical-cultural traditions of Cyclades including the musical heritage. Within this frame it organises two folk-music festivals. Department of Cyclades within the project contributed with tunes, tales and musicians; it offered to young musicians of the islands the chance to meet and work together with other musicians from abroad; implemented educational activities; hosted an artistic-in-residence and recording studio session for the concept album; shared archival material of tales, legends etc. beyond Greek traditional songs.



## Co-organisers 3/3

### **D'Orfeu (Portugal)**

D'Orfeu, based in Águeda is a cultural association founded in 1995 with official recognition of Cultural Institution of Public Utility and Status of Superior Cultural Interest type - no profit cultural association. Its aim is to promote and foster the musical practices in a logical expression inter-disciplinary. d'Orfeu contributed by bringing into the project his knowledge of Portuguese folk tradition and a sound experience in educational activities, along with previous experience in international contexts aimed to teach and transmit cultural and musical heritage to pupils and adults. D'Orfeu hosted educational activities and live performance of the musicians taking part in the project.

### **Fira Mediterrània (Spain)**

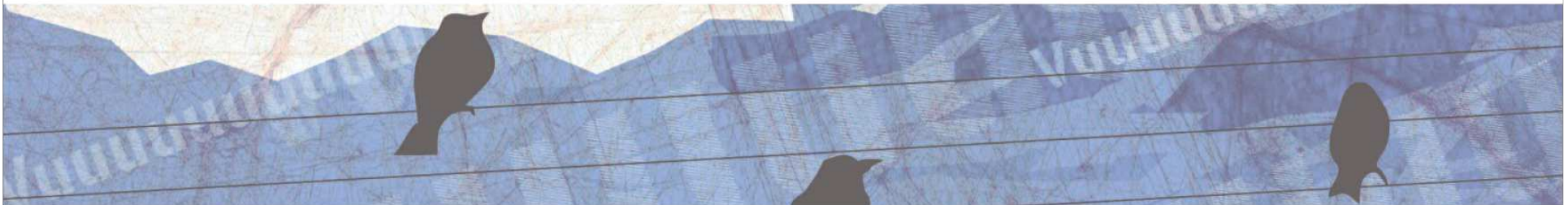
Fira Mediterrània of Manresa is a market for new artistic creations inspired by Catalan traditions or those common to the Mediterranean shores. Organised by the Fira Mediterrània Foundation, it has been held annually for fifteen years. Within the project Fira gave support in the design of the concept album and show; gave the right visibility and dissemination to the project FolkMus with respect to live performances (show case and/or stage show) and also offered a proper space for a meeting reserved for experts during the Fira in 2014.



## **All that glisters is not gold**

- Different administrative procedures in each local contexts;
- Different labour market regulation and taxation regime among participating countries;
  - Different dimension of the partners (small institutions vs huge local bodies);
- The mandatory Audit phase perceived as an inconvenience and administrative burden.

Despite these difficulties the project was an important challenge and opportunity to grow, from the professional and personal point of view for all the staff members learning from each partner different needs and requirements.



## Communication plan

Advertising campaign and designing of the materials;

Materials production, distribution and posting;

Planning of national and local media;

Press offices;

Web: updating and maintenance of the project web site

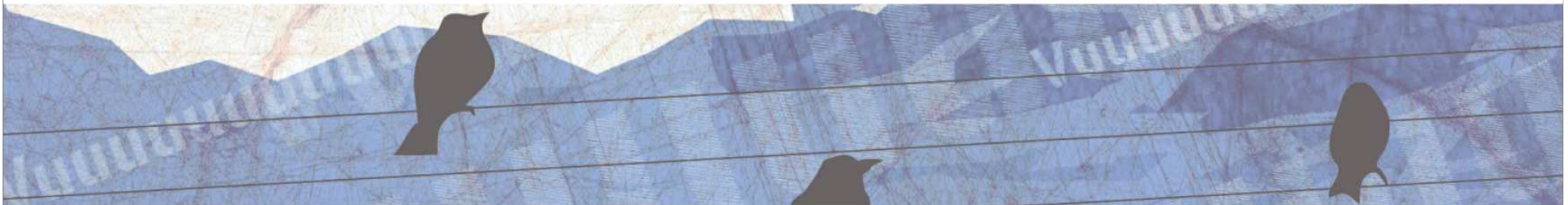
A dedicated Facebook profile;

Advertising: local campaigns on specialised periodical and newspaper, free press, radio ads, leaflets, cards and posters, digital banner.

Direct promotion were specially addressed to the digital audience, a cross target of the project, including: digital newsletter and mailing of invitation to live performances and educational activities, website and social networks channels, video teaser.

Each partner made available its assets in terms of stakeholders and networks contacts and cooperated in the digital media dissemination actions.

Other means: printed material, free merchandising, press office and public relation activities put in by all partners during the events.





## Evaluation of the project activities

To evaluate the Concept show 2 specific surveys of customer care were realised in December 2013 and December 2014. The surveys were realised by a qualified partner and analyse the general organisation of the event, the welcoming staff, the artists', the audio quality and other relevant agreeableness aspect of the event. The overall opinion about the event was of 2,65 on 3. This is a very positive response considering the surveys realised for the former project had already a high score (2,52 in the first edition of FolkMus 2010-2012) that rose giving to the staff and to the musicians an encouraging feedback.

Detailed monitoring forms were also prepared and distributed to the musicians on different steps of the project, in order to evaluate specific features as organisation, logistic, scheduling, artistic content (performance, rehearsal), the ability to learn (personal enrichment), the ability to network (professional enrichment), the ability to express my views (teamwork).

Opinions and consideration are overall positive, just few elements were underlined as the need for a better sound equipment during the rehearsals and the presence during the rehearsals of a sound engineer, of course the venue of the rehearsal depended mainly to the local context, but as a musicians wrote: *"It is great to get to learn music from other international musicians, and everyone had something to show/teach/explain. Just the simple fact of being in the same room doing music together creates a space for learning which is very valuable"*.



## **Audience development**

### **Audience directly involved: live performances, educational activities, musicians jamming or attending concerts: 6.000**

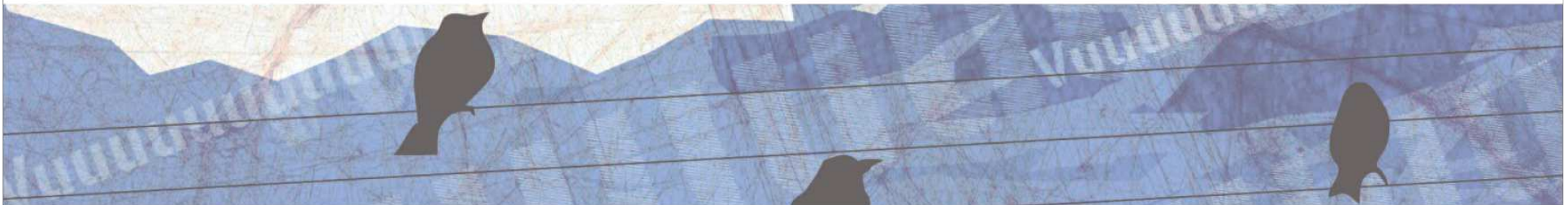
Direct beneficiaries were contacted by the intense programme of the project that touched 5 EU countries (Estonia, Greece, Italy, Portugal and Spain) visited by the FolkMus artists along with the project management. Each partner has been raising awareness of the project and its goals at local level by using, among others, the tool of educational activities.

The international audience was approached with the participation on show, festival and fair in big and small cities of Europe. FolkMus had an impact on professionals, musicians and audiences from other countries with a significant trans-sectorial dimension.

Presenting and developing the common and different roots of the European folk traditions, FolkMus arose awareness of musicians, cultural operators, audience and other stakeholders about our heritage.

### **Indirectly targeted with dissemination activities: 250.000**

A significant number of people has been reached directly and indirectly - including through digital media - and tunes and tales reached different audiences in different countries (including Australia).



## Sustainability

The partnership and the activities proposed ensured a measurable impact and the possibility of sustainability: the project took place in a wide geographical area, 5 EU countries, FolkMus impacted professionals, musicians and audiences from other countries and with an important trans-sectorial dimension.

The concept album, the graphic-visual booklet, the video recorded and the others project materials will be available to others generations of musicians, experts and operators and the methodology and the model used in the production could be useful for further development of the EU folk tales and for a deep knowledge of traditional instruments, folk “players” and tales.

FolkMus improved the capability of operators and musicians involved in acting at international level. This could produce new interactions and cooperation projects.

Specific activities were planned in order to offer learning experiences for artists, professionals and cultural operators to widen the horizon, increase their skills and competitiveness.





## Contacts

Website: [www.folkmusicproject.eu](http://www.folkmusicproject.eu)

Facebook: <https://www.facebook.com/FolkMus#!/FolkMus>

Project manager  
Silvia Petrosino  
Zètema Progetto Cultura s.r.l.  
[s.petrosino@zetema.it](mailto:s.petrosino@zetema.it)  
tel. +39 0682077113

The European Commission support for the production of this report does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein. The content of this report does not reflect the official opinion of the European Union. Responsibility for the information and views expressed in the report lies entirely with the author(s).

© FolkMus

