European overview of the use of digital media for opera, music and dance education

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Introduction:

  « *Access to art and culture has changed significantly under the combined effect of content dematerialisation, widespread use of broadband internet and increased equipping of households with computers, game consoles and smartphones. Over the last ten years fixed devices devoted to one specific function (such as listening to CDs, watching television programmes, checking the news and contacting third parties) have been largely replaced or supplemented by tools, most often mobile devices, that offer a wide array of features wherein culture, entertainment and interpersonal communication intersect*»[1]. This is the diagnosis drawn up by Olivier Donnat in his 2008 study of French cultural practices. At a time when 70% of Europeans have an Internet connection[2], it is indeed important to consider the impact of digital media on our cultural practices and the relationship between cultural institutions and the greater public. A British study from November 2010[3] shows that over half (53%) of people active on the Internet use it in connection with artistic and cultural practices, whether to inquire about an event, artist or institution (33%), buy tickets (20%), view promotional video of performances or exhibitions (16%), watch or listen to a full artistic work (8%), or even to create something artistic on the internet (6%). The study identifies five categories of interaction with cultural and artistic content in digital environments: accessibility (finding out about events and opportunities), knowledge and skills acquisition online, experience (seeking direct contact with art on the Internet), sharing (using digital tools to inform opinions, tastes and experiences) and creation (using new technologies and the Internet to create artistic content).[4] Meanwhile, Olivier Donnat explains that unlike television, in which high playing time is usually associated with low participation in cultural life, Internet "*primarily concerns the population groups most invested in the culture: thus, the probability of their having been to a movie theatre, a theatre or a museum or read a large amount of books in the last twelve months increases with the frequency of*

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[1] DONNAT, Olivier, « Les pratiques culturelles des Français à l'ère numérique : Eléments de synthèse 1997-2008», Culture Etudes, Editions La Découverte/Ministère de la Culture et de la Communication, personal translation, October 2009

[2] Report, « Digital, Social and Mobile in 2015 : We are Social's compendium of global digital statistics, We Are Social, Janvier 2015. http://fr.slideshare.net/wearesocialsg/digital-social-mobile-in-2015?next_slideshow=1

[3] Report « Digital Audiences : Engagement with arts and culture online », Prepared by MTM London for Arts Council England, November 2010. http://www.artscouncil.org.uk/publication_archive/digital-audiences-engagement-arts-and-culture-online/

[4] *Ibid.*

connections".[5] Screens are the preferred artistic and cultural medium for those both active on the Internet and consumers of artistic and cultural goods. It is therefore natural to inquire how the predominance of screens affects the relationship between art, artists, audiences and institutions.

This question is all the more crucial in the case of live performance, a multi-faceted form based on connections established between artist and audience during a performance. How can the performing arts, in which audiences and artists share one physical space, adapt to a consumer model that places a screen between them? How can it appeal to spectators who spend their days in front of a computer, when the rule upon entering a performance hall is to turn off all devices? These are the challenges that artists, cultural institutions and above all their education departments have to face today. Their purpose – that of bringing performing arts to the greatest possible number of people, while stimulating creation and protecting artistic heritage and traditions – is being disrupted by the predominance of digital and new technologies in day-to-day life.

It is indeed impossible to deny the omnipresence of digital technologies within cultural institutions, influencing not only internal communication but also that with audiences, integrating works not only as an accessory or theme, but also as an artistic tool, used in sound, lighting, sets and, with holograms, even characters. More than a simple tool or medium that can be shaped according to the needs of artists and professionals, digital technologies themselves shape our practices, our habits and even our behaviour. Digital tools have opened up unique possibilities for communication and participation, with the web becoming a forum where communities are created around interests that go beyond geographical, generational and even cultural barriers. Artistic content and information is accessible from anywhere, at any time and even while on the move. It can be shared, reused, and modified. Cultural institutions and artists no longer have a monopoly on artistic discourse, as on the Internet anyone can comment, review and document their experiences and tastes. An educational model in which the cultural institution is the narrator and the public a passive learner is loosing meaning in the age of platforms such as Facebook, Twitter,

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[5] *op. cit.,* DONNAT, Olivier, October 2009.

or YouTube where each and everyone shares and contributes to the creation of content.[6] This phenomenon has become commonplace, with 46% of the European population possessing an active social media account. This rate is increasing rapidly: + 6% between February 2014 and January 2015.[7] In addition, 34% of Europeans now access social networks and the Internet from their phones while on the move,[8] therefore allowing them to prepare their visits at any time and comment on their experiences, communicate, illustrate and educate their opinions. This widespread habit of creating and reappropriating cultural and artistic content, once reserved for IT enthusiasts, has led to a change in attitudes to learning, which has become more independent, active and participatory. Cultural institutions and education services have to become accustomed to audience interaction in the virtual sphere and consequently adapt their communication and education activities to these new learning practices.

There is a need for the aims and activities of education and audience development services to evolve to meet public expectations and adapt to contemporary practices, working hand-in-hand with communication and marketing departments to better convey not only the institution but also the content. To appeal to a young, dynamic and connected audience, content must be adapted to Internet and social media communication standards in terms of interactivity, sharing potential, reuse, and public participation. The aim is now to create quality content that can address and appeal to wide audiences with varied interests, tastes and experiences.[9] With studies estimating that only 15% of the European population between the age of 25 and 54 didn't use the Internet in 2015[10], institutions must seize the dissemination and accessibility opportunities that come with new technologies.

It is however difficult to implement such directives in a complicated economic situation, in which funding for cultural institutions is reduced while technology and new practices continue to evolve. The human and financial resources required in order to

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[6] RIGHOLT, Niels, « Ad hoc question : Promoting access to culture via digital means », European Expert Nework on Culture (EENC), March 2015.
[7] *op. cit.,* Report We are Social, « Digital, Social and Mobile in 2015 », January 2015.
[8] *Ibid.*
[9] *op. cit.,* RIGHOLT, Niels, March 2015.
[10] Discussion material: « Audience Development via digital means : brainstorming session », in the frame of the project *The Voice of Culture : Structured Dialogue between the European Commission and the cultural sector*, June 2015, Amsterdam.

implement new education methods with digital media are often an issue for overstretched services already dealing with large workloads and limited budgets. These new tools require technical knowledge as well as staff training that institutions are sometimes reluctant to undertake. Thus, professionals who are obliged to adapt and offer digital content and activities are often tempted to reuse traditional education methods and content by transposing them into a digital format, with the content itself remaining the same. However, these methods appear inefficient when faced with the depth of the changes in consumer practices of cultural and artistic goods brought about by digital media and new technologies. We therefore considered it important to examine this issue, generate discussion and draw up a European overview of digital initiatives in the performing arts.

Our study:

RESEO, as the European Network for Opera and Dance Education, with representatives of education and audience development services of over 90 institutions and companies in 25 countries in Europe and beyond, is ideally placed to undertake this study. We therefore asked ourselves how opera, music and dance education and outreach professionals meet these changes in practice in European society. What are the innovations implemented by institutions to attract new audiences, renew connections with current ones and improve the quality and appeal of their activities? Our membership is mainly composed of opera institutions, and we therefore do not claim to be able to represent the full diversity of practices in the performing arts, but will at least attempt to provide some answers to these questions, which can then be used to foster reflection applicable to other art forms.

A two-part questionnaire was therefore addressed to all RESEO members at the end of May 2015, the first part of which documented digital communication strategies specific to outreach and education activities, which can or not be part of the institution's global communication strategy. In the second part of the questionnaire institutions were asked to define various education projects making active use of digital and new technologies. In the questionnaire, "digital and new technologies" were understood in the broad sense as follows: *The words "digital practices", "new media" and "new technologies" encompass a variety of new practices linked to the Internet and digital tools in our everyday life and can*

include social networks, websites, digital technology, applications, digitisation of material and contents, etc."[11] The purpose of the questionnaire was to identify projects and innovative practices related to new technologies that can serve as examples at a European level and confer the vitality of the opera, music and dance education field. Thus, members were invited to look beyond everyday use of new media and promote bold initiatives within their organisations, whether or not they had a positive outcome, are completed or currently under development.

We received 21 responses: 19 completed questionnaires, one telephone interview, and one more general email response. These responses are from 9 European countries: Germany, Austria, Belgium, Denmark, France, Italy, Portugal, the UK and Sweden.

Member contributions were analysed in the light of national and European studies and reports on the impact of digital technology on cultural practices, education, interaction with art, audience development, and behaviour of younger generations. This overview of initiatives by our members enabled us to identify four observations on the impact of digital and new technologies on education and audience development. First we noted the growing importance of social networks in institutions' communication strategies and the impact of their increased presence on shared content form. Our second observation was that of the evolution of pre-performance educational resources aimed at preparing teachers and families. We further observed that digital media enables increased physical, geographical and temporal circulation by taking the work out of the performance hall. Lastly, it appears that digital media has increased active public participation in the various stages of production and musical creation as well as the day-to-day life of the institution. Each of these observations will be analysed and illustrated within this study.

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[11] See questionnaire in the Annex.

Observation 1: Influence of social networks on interaction with the greater public

Every respondent actively uses their websites and social media to communicate their performances, activities, artists and venue and are all therefore active in the virtual sphere. Each education department has at least one page dedicated to their activities on their institutions' websites. These sites usually date from the beginning of the 2000s, with a trend towards website renovation that began around 2011-2012. Many institutions have a « new generation » website that dates from less than 5 years ago or is currently under renovation. Education departments sometimes have a specific site for their activities and partnerships which is distinct from the general website, allowing them to tailor their communications to a specific audience. This is the case of the Teatro Sociale di Como and AsLiCo (Italy),[12] who have designed a separate site for their education department which redirects to others devoted to each of their education programmes, all aimed at different age groups. This enables teachers, families and children to browse age-appropriate digital environments and access content related to activities and productions conceived especially for them. Some members have chosen to create ad hoc websites entirely dedicated to one project, therefore providing a virtual space entirely devoted to a specific activity.

In addition to a website, all institutions have an official Facebook page. This is indeed vital when one takes into account that Facebook as of January 2015 had 1,366 billion members throughout the world[13] and that 63% of European Internet users use the service.[14] Many of these members connect daily in order to share content and stay up-to-date with the latest news. Facebook furthermore acts as a social media hub by linking back to content shared on other platforms such as YouTube, Instagram and blogs, thus standardising all virtual interaction with the public. The creation of these Facebook pages appears to have come in two waves, with one in 2009 and the other in 2011. Some of the institutions that

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[12] Opera Education, Teatro Sociale di Como – AsLiCo : http://operaeducation.org/en/opera-education/the-project/

[13] *op. cit.,* Report We Are Social, « Digital, Social and Mobile in 2015 », January 2015

[14] Internet World Stats cited by JOHNSON, L., ADAMS BECKER, S., ESTRADA, V., FREEMAN, A., KAMPYLIS, P., VUORIKARI, R., AND PUNIE, Y., *Horizon Report Europe: 2014 Schools Edition*. Luxembourg: Publications Office of the European Union, & Austin, Texas: The New Media Consortium, 2014

had already possessed a Facebook page before or since 2009 then created a second one devoted to their education activities with the second wave.[15] A specific page allows them to establish a special connection with beneficiaries of education activities and avoid information getting buried under the content shared on the general Facebook profile. The amount of posts is lower than that of the general page, which in turn shares the publications of the education page. This amount of posts and interactions varies a lot from one structure to the next, going from one or two posts per month or per week to several per day. We however observed a common factor when it comes to Facebook as opposed to other networks: the number of publications is usually stable and consistent, and is not related to the activities or projects of the institution. The aim is well and truly to connect with and establish a special relationship with audiences. The audience and the number of followers also vary considerably from one institution to another and are apparently connected to two factors: the national and international prestige of the institution and the activity and age of the page. Casa da Música in Portugal has more Facebook followers (344,000) than Glyndebourne in the UK, which has 12,000.[16] This could be explained by the age of the Casa da Música page, which was created in 2008, as well as the frequency of publications (7 to 10 per week as opposed to an average of 2 per month for Glyndebourne).

All this taken into account, social networks have become essential platforms for institutions to share their news and keep in touch with their audiences. A November 2010 study undertaken by MTM London for Arts Council England showed that social media, especially Facebook, has become a major tool for the discovery and sharing of arts and culture-related information, only surpassed by search engines such as Google. Over half of the British population with Internet access uses social networks at least once a month, and one-quarter shares artistic and culture-related content at least once a week. 15% of regular users comment on cultural or artistic events during visits or performances once a week.[17] Social media presence is therefore in the interest of cultural institutions, allowing them to keep tabs on the information about their productions and activities that is shared and reused by the public. They can furthermore underline their authority in the virtual sphere by

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[15] 5 respondents out of 21 have a Facebook page devoted to outreach activities.
[16] Figures as of 1 July 2015.
[17] *op. cit.,* « Digital Audiences », November 2010

providing high quality content in order to balance the flow of available information. The Internet and social media lead to the multiplication of available information sources, making the identification of reliable sources difficult. Internet users and cultural consumers actively seek the hierarchy and legitimation of content that only recognised cultural institutions can provide, freeing the public from the task of gauging the quality and authenticity of online artistic content.[18]

Internet stakeholders are also seeking to define themselves as reliable sources of cultural content, such as Google with the Google Cultural Institute (GCI) project which aims to use technology to make art accessible to all and at all times.[19] Although the main GCI partners chiefly include museums and heritage institutions, performing arts venues are also beginning to make an appearance. In March 2014 The Opéra national de Paris (France) became the first opera house to join to the GCI, making it possible to visit the roofs, backstage and costume workshops of the Opéra Garnier alongside other parts that are usually closed to the public as well as a historical timeline of classical dance and opera ballet.[20] La Monnaie De Munt (Belgium) will join the GCI in October 2015 in order to offer virtual visits with Google Street View as well as exhibitions and apps developed in partnership with Google. These collaborations bring together the visibility and artistic legitimacy of renowned institutions and the technological and innovative legitimacy of one of the biggest Internet players.

Aside from partnerships with Internet giants, artistic and cultural content has to respect the conventions of Internet 3.0 in order to stand out. The growing importance of social networks has led to new ways of communicating and interacting that do not only apply to the interpersonal sphere, but also to institutions and their audiences.

Social networks such as Twitter have brought about the era of immediacy. News has to be fresh and the public feels the need to be aware of everything, straight away. The

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[18] Qualitative research report: « Consuming digital arts : understanding of and engagement with arts in the digital arena amongst the genral public », by Synovate for Arts Council England, April 2009.
www.artscouncil.org.uk/media/uploads/Consuming-digital-arts.doc

[19] *« Technologies that make the world's culture accessible to anyone, anywhere »* GCI slogan :
https://www.google.com/culturalinstitute/about/

[20] Opéra national de Paris on Google Cultural Institute :
https://www.google.com/culturalinstitute/collection/opéra-national-de-paris?hl=fr

widespread use of smartphones and rise in connections on the go make information anywhere and accessible at any time. Nowadays 34% of Europeans access social media and the Internet via their mobile phones[21] and stay connected throughout their visits, meaning that information has to circulate in real time and making virtual interaction between the public and the institution very concrete as it can coincide with in-situ interaction. Most institutions use Twitter nowadays to immediately communicate news of the structure and boost information posted on Facebook, or to follow an activity as it unfolds, giving the public the impression of participating remotely. With 75% of respondents using Twitter, these practices are now widespread and have been established for several years. Most of these institutions created their Twitter accounts alongside their Facebook pages between 2009 and 2011.

Amateur photography-based social media such as Instagram and Pinterest further contribute to these impressions of immediacy and shared experience, with users taking pictures of whatever they are doing with their smartphones and uploading them to be shared with their friends. It allows institutions to show the backstage and rehearsals and thus create a feeling of closeness and belonging. These social media forms, which came about with the popularisation of smartphones, are more recent and not widely or often used by institutions. The trend – of giving the public access to the inner workings of the institution – is taken further by certain structures, which develop blogs which reveal backstages, stories from performances and day-to-day life, creating a feeling of proximity. Communication through a non-official, amateur image is not yet widely practised by cultural institutions, who seek to strike the right balance between the public's curiosity, their artists' private lives and the prestige of their image.

Video on the other hand has become a favoured content medium on social media and on Internet. Every respondent has at least one account on a video-hosting platform such as YouTube, Dailymotion or Vimeo, which was usually created at the same time as the Facebook page and the definition of their social media strategy. Studies have shown that video will constitute around 70% of web traffic by 2017.[22] Institutions have already recognised the superiority of video for online communication, with nearly all productions

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[21] *op. cit.,* Report We Are Social, « Digital, Social and Mobile in 2015 », January 2015
[22] *op. cit.,* RIGHOLT, Niels, « Ad hoc question », March 2015

coming with video promotion before or extracts during the period of representation. It has above all changed the face of dance promotion[23] with platforms such as YouTube, which have enabled greater visibility of lesser-known dance forms, and Numéridanse TV[24], an archive, footage and choreographer works database that contributes to enriching the heritage of dance and creation. As well as footage from performances, education departments have started to use video as an entertaining learning content sharing medium in place of education packs and written presentations for schoolchildren. The Orchestre national d'Ile-de-France (ONDIF) (France) chose to produce a series of videos entitled « Allez… raconte Camille !»[25], which present their concerts and the new season in 2 to 3 minutes, aimed at all audiences whatever their level of musical knowledge or familiarity with orchestra. The videos, which are available on Dailymotion, YouTube, the ONDIF website and Facebook, facilitate access to symphonic concerts by streamlining them and introducing their main characteristics. They therefore need to appeal to a wide audience from varied backgrounds in order to attract their attention and curiosity.

These evolutions in practice, methods and communication media come with the creation of new positions within education and audience development services. Services are now obliged, alongside providing high-quality and accessible activities, to partner with communication departments in order to work on interaction with the public through immediate information and the creation of appealing and entertaining content. In some institutions this has lead to the creation of new job positions, which focus on managing digital contact with the public and the constant communication inherent to social media: that of the virtual education professional. The position involves responding to the public's social media contributions and developing an active, permanent and personalised presence in order to create an impression of closeness with the institution, artists, art and a feeling of belonging to a community of privileged spectators.

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[23] Conference report, « Audiovisuel et Numérique au service de la danse : transmission, enseignement, développement des publics », Maison de la Danse de Lyon, Monday 2 June 2014.
[24] First online free dance video library: http://www.numeridanse.tv/fr/
[25] « Allez… raconte Camille ! », Orchestre national d'Ile-de-France :
http://www.dailymotion.com/playlist/x3gch2_ONdIF_allez-raconte-camille/1#video=x2ev7ta

Observation 2: Evolution of teaching resources for schoolchildren and families:

The growing importance of social media and Internet 3.0 interactivity has contributed to changing content presentation and the nature of communication conventions, which does not only impact on communication of education related activities. The main activity of education and outreach departments – the preparation of teaching staff, families and new audiences before a performance – has also been affected by digital and new technologies. Observation of teaching materials aimed at preparing young audience school performances reveals a strong evolution in content since the beginning of the digital era.

These changes are most visible in the teaching resources provided to teachers and families by the Teatro Sociale di Como and AsLiCo (Italy), whose education programmes are centred around one young audience production per year and per age group. Each programme has a dedicated website focused on activities and information related to the production, Opera Domani[26] for 6-14 year-olds, Opera Kids[27] for 3-6 year-olds, Opera It[28] for 14-18 year olds and the brand new Opera Baby[29] programme aimed at children from 0 to 36 months. Each site provides educational resources adapted to the different age groups and for each production. Opera Domani was created in 1997, making it the oldest of the programmes. Its website provides all teaching resources since the beginning of the project, thus allowing one to observe their evolution. Teachers in 1997 were provided with librettos, scores and voice and orchestra sound fragments enabling them to work on the music with their pupils. In 2007, the year in which the website was created, audio material was added in order to allow them to work on English pronunciation with the lyrics of that year's *Fairy Queen*. Resources have further evolved since 2007, with librettos being replaced with audio and more diverse educational resources. In 2015 the amount of resources has nearly doubled, and now includes conferences on production themes, an interview with the conductor on orchestral conducting and the "musical compass", an article by a soprano on musical diversity throughout the world and in particular in China, India and Morocco, and varied materials for class activities on themes such as the food chain, recycling and the

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[26] Opera Domani, Teatro Sociale di Como – AsLiCo : http://www.operadomani.org/default.htm#
[27] Opera Kids, Teatro Sociale di Como – AsLiCo : http://operakids.org/en/the-project/
[28] Opera It, Teatro Sociale di Como – AsLiCo : http://www.operait.org
[29] Opera Baby, Teatro Sociale di Como – AsLiCo : http://operababy.org

environment, languages and cultures, culinary specialities and the instruments used in various countries. The variety of available resources allows teachers to implement activities in line with pupils' interests as well as the school curriculum, thus integrating an outing to the opera into everyday class life. The resources are accessible to all, including parents who can use them to prepare an opera visit with their children. The Opera It website has a simple and intuitive layout which enables young people to access content at their own pace. Opera Domani gives children a dedicated « area ragazzi » space, which they can access with a user name and a password, enabling them to safely explore the world of opera in a context approved by both parents and teachers.

This evolution of resources available to teachers and the creation of specific spaces for online learning for young people are due to changes in education methods brought about by Internet and new technologies. Generations who grew up online have integrated Internet conventions and related learning behaviours. All kinds of information are available on the Internet if one knows where to look, but without hierarchy or higher authority that imposes one form of knowledge over another. Learning is therefore freer and more self-directed than in the classroom, and young people more respectful of those who hold knowledge on a given subject, age and social status notwithstanding. They are often more driven by the idea of learning from other young people than from adults. Online learning is independent and spontaneous, with young people making the effort to seek information and learn through exploration, while in the classroom knowledge is given to them directly and must be absorbed and reproduced in order to reach specific goals.[30] The very nature of learning is changing and taking place more and more outside the classroom. Online learning is gaining importance through its resemblance to play, with more emphasis given to visual images. [31]

Teachers therefore have to take into account these changes and adapt their methods accordingly. A joint report by the European Commission and the New Media Consortium on the development of teaching in European schools and digital technologies, *Horizon Report*

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[30] The John D. and Catherine T. MacArthur Foundation Reports on Digital Media and Learning, « Living and Learning with New Media: Summary of Findings from the Digital Youth Project », November 2008. http://www.macfound.org/media/article_pdfs/DML_ETHNOG_WHITEPAPER.PDF
[31] Policy Recommendations, « Europeana for Education and Learning », Europeana Foundation, May 2015

Europe: 2014 Schools Edition,[32] identifies two major short-term changes: the evolution of the role of the teacher, and the impact of social media on teaching methods. In the medium term, teachers will come to combine traditional methods with digital learning such as Open Education Resources. Challenges will therefore include standardising children's digital skills and stimulating pupils' active participation in the development of learning activities. Schools are therefore increasing the amount of digital devices available (including computers and tablets) in order to use educational applications or group work-facilitating software such as Skype or Dropbox. The report finds that in the long-term European schools will come to use digital media to offer more individual and personalised learning with virtual labs. With teachers using digital resources in the classroom, it is essential for cultural institutions to seek new proposals in order to better arouse pupils' curiosity and support them in their discovery of opera, music and dance.

Casa da Música (Portugal) has very much grasped this importance. As part of their « Orelhudo! » project[33], which began in February 2013, they provide Portuguese primary schools with a daily music programme that enables teachers and pupils to discover a 90-second music fragment covering all genres and eras. These audio excerpts come with a short explanatory text and suggestions to foster reflection with pupils. The programme is freely accessible online and available to all primary schools. Teachers often play it first thing in the morning to start the day and awaken the curiosity of pupils, and parents can also use the programme to share a musical discovery ritual with their children. Moreover, the fact that young people are often more at ease with digital tools than their parents and teachers means that an accessible daily use platform allows the latter to gain confidence in relation to internet exploration.

It is therefore of utmost importance for education structures to be present and adapt their content to online standards in order to provide support for teachers and parents while continuing to capture the attention of younger generations.

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[32] *op. cit., Horizon Report Europe: 2014 Schools Edition*, 2014
[33] Orelhudo !, Casa da Música : http://orelhudo.casadamusica.com

However, digital media also raises the question of the training of education and outreach professionals, who are often unfamiliar with the latest technical developments or do not totally master the requisite tools. Many institutions, when faced with the need for an online presence, simply used the Internet at first to share their old content without adapting it. Despite this, the Royal Danish Opera (Denmark) observed that slightly adapted and pared-down education packs in online PDF format[34] were more appealing and consulted by pupils than those sent to their teachers, as the former prefer the digital format to paper.

Moreover, we observe that institutions are gradually adapting content presentation to the Internet and social media communication standards. The Opéra national du Rhin (France) provides teachers, pupils and the general public with a variety of downloadable materials,[35] such as detailed learning packs in either PDF or flipbook format for the more recent ones. Production-related education kits come with thorough materials aimed at facilitating a visit to the opera house and choreography centre, and allowing viewers to discover the set and costume workshops and the conception of a production. In the "teaching resources" section, "job profiles" allow visitors to explore opera professions.[36] In addition to uploading materials that can be distributed in print form, the opera also innovates through video clips posted on the site's multimedia section and YouTube account.[37] These resemble promotional videos for the various opera professions and conform to social media communication conventions, lasting less than a minute and a half, appealingly presented with vibrant and joyful music and allowing viewers to discover the inner workings of the house as well as anecdotes from productions.

The education service of Opera North (UK) has on the other hand adapted their education kits to online conventions without sacrificing their traditional identity. For the March 2015 young audience production *Swanhunter*, the team created an assortment of online digital resources aimed at schools and families, presented as an educational kit in flipbook format.[38] At first glance the brochure is streamlined and attractive, almost devoid of text and attractively illustrated with pictures of the production. The homepage through

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[34] Inspiration material, Royal Danish Opera : http://kglteater.dk/inspirationsmateriale/svanesoen
[35] Education resources, Opéra national du Rhin : http://www.operanationaldurhin.eu/dossiers-pedagogiques-15-16.html
[36] Job profiles, Opéra national du Rhin : http://www.operanationaldurhin.eu/fiches-metiers.html
[37] Job video, Opéra national du Rhin : http://www.operanationaldurhin.eu/clips-metiers.html
[38] Swanhunter Resource Pack, Opera North : http://edition.pagesuite-professional.co.uk/launch.aspx?eid=4f3d99a7-dd44-43ce-beda-d269ce1184eb

which visitors can access the brochure however invites them to click on red objects to obtain further information, such as audio, video and written content on characters, instruments, history and opera. Viewers can therefore view promotional videos, a puppet-making tutorial, musical excerpts, librettist and composer biographies, questions on opera themes and a magic spell writing competition.

Children thereby have access to a multitude of resources. They are directly implicated in the search for information, which they have to look for rather than having it imposed on them, creating a true interaction between the document and the reader, who can chose whether or not to make the information appear. The aesthetic appeal of the brochure and the familiarity of its format make it easy to browse, even for those who are unfamiliar with digital media. Opera North therefore provides a middle way between traditional and digital education methods.

Glyndebourne (UK) has on the other hand chosen to break with tradition, offering an education kit in website form. True to their habit of providing many educational resources around productions, the education service team created a specific site, which remains online to this day, for school performances of *La Finta Giardiniera* in September 2014.[39] The public can explore all aspects of the production while browsing in a linear or non-linear fashion, coming across videos and pictures more or less by accident while going from one section to the next. Pupils can use the site independently to carry out preparatory homework requested by their teachers before the show. The aim of the Glyndebourne education team is to use digital media to facilitate understanding of the work and maximise its impact, hoping to reach diverse audiences through appealing and meaningful experiences before, during and after the show. The team drew inspiration from their past experience of the interactive online teaching platform « Operaland » and came up with the current website after analysing interactions with the latter. Children can discover all aspects of a production independently and take in content in their own time.

The Opéra de Dijon (France) takes the renewal of the learning pack format even further by offering a full immersion in the world of opera. In June 2015, the opera launched an online education platform that was at first only available to school audiences (primary and lower secondary school) and later on to the wider public. The platform contains three

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[39] Lafintaguide, Glyndebourne : http://www.lafintaguide.com/#mainTitle

sections: a "jobs" feature enabling visitors to discover the various opera professions, a "virtual visit" through which they can explore the opera house without leaving their classrooms or homes, and a "video immersion" feature. This visit to the heart of the opera house is made possible by five GoPro cameras providing separate views of the conductor, orchestra pit, one of the singers, stage management in the wings and a fixed view of the stage during a production or concert, thus broadcasting from five different viewpoints. Visitors can go from one camera to another in real time in order to see what is happening at any given moment, providing them with total freedom to explore the production. They can choose to concentrate on one figure or another of the production according to their tastes and interests and keep total control over their discovery and learning experience.

The notions of interactivity, independency, accessibility and control of the educational experience reflected in the resources presented above are telling of the impact of digital media on our conception of learning and access to information. Today's opera, music and dance education and outreach professionals have to adapt and respond to public expectations. Active internet users and consumers of cultural and artistic goods have become accustomed to self-paced learning and wish to be educated according to their own needs and interests, in their own time and without feeling intimidated by those they perceive as more knowledgeable or skilled.[40] Digital media enables a personal learning experience, freed, if so desired, from human contact and collective artistic experience. Knowledge is now accessible to all and allows learners to take from it what they wish. It can be appropriated, removed from its place of origin, and is available anywhere, at any time and in the desired context. Art becomes a personal experience that people choose whether to share or not.

Observation 3: Art is freeing itself from geographical, material and time constraints

Digital media makes personalised experiences, self-pacing and freedom from geographical and time constraints easier. Dematerialised content is available everywhere, at any time and even when on the move. Opera, music and dance can be taken out of the

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[40] *op.cit. ;* « Consuming digital arts », April 2009.

performance venue in order to reach wider and more diverse audiences, with digital media opening up new possibilities in terms of accessibility and audience development. People with mobility issues or who are usually removed from artistic practice for geographical, social and financial reasons therefore find it easier to come into contact with culture. Opera houses and concert halls are most often located in large cities, with high ticket prices that are not for all budgets. Seats are often limited, and opera houses are not always able to satisfy demand for popular performances such as classic works of Verdi, Puccini or Mozart.

The same is true for institutions offering workshops and training. The Associazione Musicale Tito Gobbi (Italy) holds annual introductory « Magia dell'Opera » courses from December to June aimed at teachers and pupils aged 3-13.[41] The courses use book and CD-based training tools but are above all composed of encounters and workshops with professionals. Faced with high demand for such courses all over the country and lacking the requisite human resources, the Associazione is currently looking into the possibility of using digital media to offer an e-learning version, therefore keeping contact with professionals via videoconferencing technology and without limitations in location or personnel. The Grand Théâtre de Provence employs digital technology in a similar manner, using it for remote projects and in particular its intergenerational voice workshops, in which coaches use video tutorials to allow participants to work in a self-paced fashion between sessions. Digital media cannot substitute direct contact with vocal coaches but enables participants to progress more quickly and be supported all the way through the project, even outside of workshop time. Traditional education methods and possibilities offered by digital media must be complimentary in order to increase the impact of older practices. This is all the more true with more fragile communities and those further from artistic practice, with human contact crucial to development of such activities. It could never be substituted by even the most interactive and educational digital tools.

Opera houses are often located in old, listed buildings and are turning to digital media in order to satisfy demand. Their facilities cannot be easily redesigned to accommodate larger audiences, leading them to use digital media and in particular video to take shows outside of the performance hall. Unlike theatre, which found a place for itself on the small screen from the early days of television, opera has been slower to leave its

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[41] Magia dell'Opera, Associazione Musicale Tito Gobbi : http://www.lamagiadellopera.it

traditional setting. The Met Opera of New York set up partnerships with cinemas for the first time in 2006, leading to screenings of its productions all over the country and internationally. The initiative was a real success and was quickly followed by many opera houses around the world. It is now possible to view productions of the Royal Opera House (since 2009), Glyndebourne (since 2007) and the Opéra national de Paris (since 2012) in small provincial towns for under €20. The growing development of partnerships between opera houses and cinemas is significant of strong public demand and the desire of opera professionals to open up to new audiences. All do not agree, however, on the opera-at-the-movies experience: the screen is seen as a barrier to live performance and contact between the audience and the artists during a performance.

To compensate the loss of quality and lack of live experience that comes with video, many institutions provide extensive training and learning resources around cinema broadcastings. The Opéra national de Bordeaux (France) implemented their *Osons l'Opéra!* project during the 14/15 season with « La Bohème au cinéma » [42], broadcast live in around fifty cinemas of the Aquitaine region on 26 September 2015. The performance was followed up by pre-recorded broadcasts between the 11 and 25 January 2015 with daytime screenings for schoolchildren and weekend screenings for families for a special price of €2,50 for pupils and students. This singular initiative was the result of a partnership developed as part of the PREAC Art lyrique (Pôle de ressources d'éducation artistique et culturelle), managed by the Opéra National de Bordeaux, the Rectorat (local education authority) de Bordeaux, Canopé Académie de Bordeaux, the DRAC (Direction Régionale des affaires culturelles) Aquitaine, and alongside the ACPA (Association des cinémas de proximité en Aquitaine) and the Région Aquitaine, with the support of the Fondation Orange. All teaching staff accompanying their classes to the cinema were given the opportunity to participate in *Osons l'Opéra!* training days organised as part of the PREAC art Lyrique and in particular a training session on 11 December 2014[43] at the Grand-Théâtre during which they met the tenor Sébastien Guèze (Rodolfo) and the video recording director. Other resources were made available to all teachers and education professionals involved in the project on a digital platform specially designed for this occasion by Canopé

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[42] La bohème au cinéma, Opéra national de Bordeaux : http://sites.crdp-aquitaine.fr/opera/rencontrer/
[43] *Osons l'Opéra !* training day, Opéra national de Bordeaux : http://sites.crdp-aquitaine.fr/opera/files/2014/12/PROGRAMME-JOURNEE-DE-FORMATION-11-DECEMBRE.pdf

(PREAC Art lyrique web portal[44]), such as video documentaries, the programme and an education pack.

The Royal Danish Opera (Denmark) took accessibility for schools even further with its "Live Streaming for Schools"[45] project, which on 25 February 2015 allowed primary and secondary school pupils (6-16 years) to view a live ballet broadcast on their smartboards (interactive whiteboards). Pupils remained in their classrooms without needing to travel to a cinema or theatre. To offset potential quality loss and enrich the experience with learning content, a conversation with the education staff of the Royal Danish Opera was offered during and after the show. Questionnaires had been sent to teachers to foster discussion and reflection after the show. At the present time the project, which will be renewed in January and May 2016, includes children's productions and ballets performed at the opera, with the education team hoping to develop future recordings and video content conceived specifically for digital broadcasting. Video is therefore becoming an asset to education and creation, renewing the performing arts experience and maybe even leading it to evolve.

The Opéra de Rennes has already begun to explore the interactive possibilities of video with its June 2011 live transmission of *Il Seraglio* for iPad and smartphone. The broadcast came with interactive content, such as French subtitles, colorisation for the hearing-impaired, display of the piano-vocal score, multi-camera views of the orchestra, extra information and backstage views. In addition the performance was broadcast live on TV, on giant screens in several cities in Brittany and in virtual worlds such as Second Life and Opensium.[46]

Despite these innovations around video recording, it is important to note that such changes are far from meeting universal approval. The loss of the essence of live performance, that is to say the co-presence of artist and audience, is criticised by many opera, music and dance lovers who fear a loss of the work's "aura" as defined by Walter Benjamin in his 1936 essay *The Work of Art in the Age of Mechanical Reproduction*.[47]

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[44] Dossier pédagogique *La Bohème*, Opéra national de Bordeaux : http://sites.crdp-aquitaine.fr/opera/la-boheme/

[45] Live streaming for schools, Royal Danish Opera : http://video.kglteater.dk/doden-livestream-fra-bagscenen-i-det

[46] Information taken from the article *op. cit., « (R)évolution numérique dans les lieux culturels : les salles de spectacle (2/2) »,* November 2011

[47] BENJAMIN, Walter, *The Work of Art in the Age of Mechanical Reproduction,* English-language online version: https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm

Benjamin considers that art in reproduction loses its « hic et nunc », « *its unique existence at the place where it happens to be*» and its authenticity. Moreover, mechanical reproduction has more independence than manual reproduction - with which the work retains its authenticity and authority - and can for example reveal aspects that are not usually viewable. This is the case with the video transmissions provided by the Opéra de Dijon, which allow the spectator to simultaneously view the stage and the conductor, orchestra, singer and technicians, which would be impossible from the concert hall. Moreover, by making the work available anywhere and at any time, mechanical reproduction gives the original work a universality that it does not have in its natural state, decontextualising and delocalising it. It is for this very reason necessary to supplement video recording and digital broadcasting with specifically-tailored resources in order to enable audiences to understand the loss of "aura" and foster the desire to a attend a "live" performance despite the ease of access provided by digital media. Complementarity between digital media and human contact with education staff is essential to preserve the true essence of the artist/audience relationship.

Video is spreading despite these misgivings, with some institutions providing online streaming that can be watched for free. As well as being removed from the traditional opera venue, performance is also freed from time constraints and thus permanently available outside the concert hall. Viewers are able to do whatever they please during performances without worrying about convention. With video everyone can define their own relationship and commitment to the artistic experience by eating, taking breaks, sleeping, reading at the same time, talking, laughing, crying, watching in a group or alone, on a chair, in bed, in the kitchen.... The possibilities are endless. The remote aspect can also be positive for those intimidated by the rituals of the opera, or who feel that they do not have the "right" culture upon their first visit to a performance venue. People who have never attended a performance may feel more comfortable with the idea of discovering the art form at home, far from the conventions and rituals of a theatre, without having to go through it in full view of others amidst the prestige of an opera house. Thus, it is possible that once this first step taken and after building their confidence with art and its codes, these otherwise remote spectators of artistic practice can develop the curiosity to attend an in-situ representation.

Opera Europa and ARTE are currently making the productions of 15 European opera institutions available through *The Opera Platform*.[48] This brand-new service was launched in May 2015 and allows European opera lovers to connect through a common platform, stay up-to-date on the institutions' various projects and performances and above all discover a full performance transmission every month. The recordings are available for six months following the live transmissions with subtitles in six different languages. Opera lovers are therefore provided with a digital space that enables them to access works they would not otherwise have access to for geographical reasons. The platform also serves as a space for archives, data digitalisation and pooling of information for the various European institutions.

Dance, which has already transitioned to the digital sphere and use of imagery for its archives, and is often perceived as elitist, has been democratised by new technologies. The availability of digital databases further stimulates new creation and artistic innovation by raising awareness of dance heritage. Filming dance and creating archives renews the relationship between artist and spectators, who can deepen their understanding of the work through taking a step back, viewing footage several times and on certain platforms reading up on the piece's historical context.[49] The role of the director must be fully taken into account when it comes to video. As was explained at the Rencontres Audiovisuel et Numérique au service de la danse : transmission, enseignement, développement des publics at Lyon's Maison de la Danse in June 2014, *« the act of filming, of capturing dance itself enables the creation of a whole new work. It has become possible to change movements, to speed them up, to slow them down, to add effects etc. Working on images can bring a lot to chorographical work by allowing choreographers and artists to view things differently, thus leading to a new way of working ».*[50]

The recording director's view and bias can however be at odds with the artistic intentions of the stage director. It is therefore essential to keep in mind that video and performance are two entirely different forms and that one can never totally substitute the other. *«We must remember that a recording is never truly representative of a work or performance and that images cannot render everything. An image shows a static reality, the capture of a moment and does not take into account the atmosphere and evolution of a*

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[48] The Opera Platform, Opera Europa : http://www.theoperaplatform.eu/fr
[49] *op.cit.,* « Audiovisuel et Numérique au service de la danse » report, June 2014.
[50] *Ibid.*

performance."[51]*.* An audience seated in a concert hall and viewers watching a video recording will not perceive a work in the same way. Digitalisation therefore leads to changes in artistic works, and even more so in the case of online streaming, in which the piece is removed from the rituals of the performance hall. Not only do spectators lose the direct connection with artists, they also lose the sensations of the venue, the performance codes, the very experience of being a spectator. Respect for the piece, artists and music is not the same in front of a computer, where viewers are dependant on their Internet connections, the quality of their audio and video equipment and subject to the interruptions of day-to-day life. These variations, alongside recording bias and the "barrier" of the screen, contribute to dissociating spectators – who must be able to distinguish "real" and "virtual" - from the performance.

The possibilities of renewal of creation and experience of live performance brought about by the geographical, temporal and material freedom provided by digital media are fully taken advantage of in the *Skylight – a Global Science Opera* project. This international initiative was the result of a partnership between the European Comenius project CREAT-IT (Implementing Creative Strategies into Science Teaching) and schools from around thirty countries implicated in the teacher-training programme Galileo, with the support of the International Astronomical Union and UNESCO's International Year of Light 2015. The pupils from the 28 countries involved collaborated via a digital platform in order to create an opera on the scientific theme of light and astronomy. Each project stakeholder is responsible for one aspect of the production, such as the music, libretto, or lighting. The first performance will take place simultaneously in the 28 partner countries on 3 October 2015 on the occasion of the final conference of the CREAT-IT project.[52] We have thus reached the era of digital opera: completely dematerialised, detached from its place of creation, available simultaneously in several countries, a crossroads of cultures and talents!

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[51] *Ibid.*

[52] *Skylight- a global science opera*, CREAT-IT : http://en.scienceview.gr/news/189

Observation 4: Inciting Public Participation

Skylight – a global science opera does not just make use of digital media to dematerialise opera, free it from geographical barriers and create global works and audiences. It delves into yet another aspect of digital culture: public participation, interactivity, and audience appropriation of works. Internet and digital technologies have, as previously observed with social media influence and the evolution of teaching resources for children and families, brought about increased participation of spectators, who wish to be active in their discovery and interaction with art. Nowadays learning is by doing, and opera, music and dance are no exception. Social media has consecrated the reappropriation of information and sharing and creation of content. The public is now actively implicated in the outcome and renown of performances by sharing information on Facebook, Twitter, YouTube or personal and professional blogs. Internet gives spectators the chance to act as critics and make their voices heard, leading to more interaction between the public and the institution which seeks to encourage reappropriation of content and a sense of belonging. These factors facilitate learning, which is less hierarchical in the virtual sphere than in the institution itself. These more informal learning methods contribute to developing self-pacing methods in the search for information, with connected audiences tending to educate themselves about subjects of interest. It is therefore in the interest of institutions to produce high-quality, accessible content, while giving the public control of their own learning experience. Many studies have shown the development of «DIY» culture [53], with young generations using Internet not only to consume content, but also to produce it, educating themselves through communities brought together by similar interests. In order to learn to think critically and assimilate information, the digital generation self-paces their knowledge acquisition and makes its own choices. An education model in which a teacher transmits knowledge to a passive class of pupils is now completely obsolete. Younger – and less young – generations learn more easily by doing, and cultural institutions have fully understood this. The role of the education professional is reinforced by digital technologies, which render human contact and learning support all the more necessary, as it is more involved and more

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[53] Yasmin B. Kafai, Kylie A. Peppler, Jay Lemke and Mark Warschauer , « Youth, Technology, and DIY : Developing Participatory Competencies in Creative Media Production », *Youth Cultures, Language, and Literacy*, Review of Research in Education, Vol 35, 2011.

active. Education and outreach activities have to be more interactive, participatory and entertaining.

The *Skylight* project, in which pupils actively participate in opera production, collaborate, take in a new art form, and discover cultures and scientific concepts through artistic creation, puts these principles to the test. The audience is equally involved in one of the project's most innovative aspects: the Opus Lux app. Developed by the Royal Danish Opera (Denmark) and Malmö Opera (Sweden), the app transforms audience contributions into light variations, which affect the sets and performances in real time.[54] Members of the audience therefore have true impact on the artistic experience and create community, with the lighting a result of their contributions. They are active and involved, truly interacting with the work, artists and all persons involved, while contributing to the experience with their subjectivity. Public participation in performances, which creates a strong connection and a sense of appropriation of the work, is becoming increasingly commonplace.

The public can also be active before the performance itself and, as with the Royal Danish Opera (Denmark) production *Shadow Play* in 13-14,[55] involved in set design. Each performance was preceded by workshops, led by design students among others, in which children created paper animals "shadows" which were then filmed in short videos by children and parents for use as part of performance sets later in the afternoon. The imagery was assembled by an artist in tune with the music (Prokofiev's *Peter and the Wolf* et *The Carnival of the Animals* by Saint-Saëns) and according to children's suggestions.

The Orchestre National d'Ile-de-France (ONDIF) and the Philharmonie de Paris (France) invite audiences to participate directly in performances. For the national Fête de la musique in 2015, spectators joined the orchestra to play *Trois langages imaginaires,* a concerto for orchestra and audience composed by Nicola Campogrande.[56] The audience became an integral part of the performance, "playing" with a piece of confectionary in the first movement and with a kazoo in the third. In the second movement, they sang and followed the melody of the orchestra. The ONDIF provided three video tutorials to prepare

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[54] Opus Lux, Malmö Opera & Royal Danish Opera : http://cmec.mah.se/case-opus-lux/
[55] *Shadow Play*, Royal Danish Opera : http://cmec.mah.se/case-shadow-play/
[56] *Concerto pour public et orchestre,* Orchestre national d'Ile-de-France : http://www.orchestre-ile.com/saison.php?id=421&lang=fr

audiences,[57] produced by the composer and education department staff and broadcast on the websites of both the ONDIF and the Philharmonie de Paris as well as on their YouTube, Dailymotion and Facebook accounts.

De Munt La Monnaie (Belgium) took audience involvement even further with the project *Sonic Bikes: Finding Song Home* on 9 May 2015 in partnership with Q-O2. On the occasion of the European Opera Days, the artist and composer Kaffe Matthews created, in collaboration with media artist Tom Keene and the Bicrophonic Research Institute (BRI), "opera-cyclists" and "opera-bikes" with GPS-equipped sound bikes, these "audiobikes" playing music activated by sensors located in certain areas of the city. The audience activated receptors, which then conveyed different melodies, by riding the bicycles around. The performance took place outside the opera house rather than inside it, creating "a soundscape as auditory urban discovery".[58] The music is moving, the audience is an actor and musician, and spectators are passers-by. Cyclists are musicians and bicycles their instruments, the street an orchestra pit, the city an opera!

Other projects involving audiences are designed to create a special bond between the public and venue rather than remove them from it. These projects incite the public to explore venues independently and outside regular performances in order to raise awareness of the heritage of the location outside its function as a performance hall. The public is therefore involved in the visit, personalising and customising it to their tastes and interests and maintaining control of their learning experience.[59]

Such is the aim of the Orchestre National de Bordeaux (France) with their "sound box", installed in autumn 2014 in the Auditorium of Bordeaux.[60] The wheeled device opens up like a music box and contains headphones and a touch screen connected to interactive software, allowing visitors to explore the sound of the orchestra instruments and the brand new Auditorium, which opened in 2013. The software is designed in four parts: a "sound discovery" section with interviews, an educational feature on sound parameters, an

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[57] *Concerto pour public et orchestre* video tutorials Orchestre national d'Ile-de-France : http://www.dailymotion.com/video/x2mz6oj_jouez-avec-l-orchestre-national-d-ile-de-france-a-la-philharmonie-de-paris_music
[58] *Finding Song Home,* La Monnaie De Munt : http://www.lamonnaie.be/fr/17/597/Finding-Song-Home
[59] *op. cit.,* « Consuming digital arts », April 2009.
[60] Sound Box, Auditorium de Bordeaux : http://www.opera-bordeaux.com/evenement/orchestres-en-fete.html

interactive play area where visitors can record, edit and replay their voices, and a space devoted to the orchestra world. In each part the content is designed to be accessible to everyone, including the lesser-initiated. "Did You Know" anecdotes and information on the location or the orchestra for connoisseurs can be found throughout the device, which is also suitable for use by visually impaired persons with assistance. The software aims to be accessible to everyone and support visitors in their discovery of both orchestra and the venue.

Other complementary systems aim to present the venue in a new light. This is the case of "Oper'app" developed by De Munt La Monnaie (Belgium) for the 2014 Heritage Days, which allows the visitor to discover the theatre and its surroundings through a 15 minute-virtual tour with a tablet, app and headphones. [61] This project was developed by Circumstance with the participation of the singers Amalia Avilan and Kinga Borowska while in residence at the Chapelle Musicale Reine Elisabeth. The two singers had recorded the most importance arias of opera history on the various balconies and windows of the theatre, enabling visitors to discover the theatre in a different light by pointing the tablet at the building and activating previously unreleased audio content.

Some institutions seek to use contemporary information appropriation and criticism usages brought about by social media to support their audiences in content production. The Opéra national de Bordeaux (France), implemented a video creation project with teachers who, during a two-day training course at the Opera, produced mini video-reports with the technical assistance of Canopé, to be shared on the website of the opera and its social networks. Another project for the 15/16 season is the creation of an online TV channel hosted by students of a local secondary-level film school around a production made with schoolchildren. The young journalists will follow each step of the production for six months and produce regular video reports including two encounters with major project stakeholders.

The Deutsche Oper am Rhein (Germany) also involves students in communication and the production of information around productions. This year, in connection with the young audience production "Collagen zu Ronja Räubertochter", students met with artists

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[61] Oper'app, La Monnaie De Munt : http://www.lamonnaie.be/fr/463/544/Oper-app

and craftspeople who had worked on all stages of the production: the results of the investigation - audio recordings and articles - will be made available to the public with the launch of their new website in June 2015. For the 15/16 season the Deutsche Oper am Rhein is preparing several workshops aimed at introducing young people to opera criticism.[62] One project will allow children to share their vision of the opera in the style of radio broadcast, while another will develop a blog run by students involved in the creation of a young audience production to help them reflect on their participation and what they learned from the experience. The purpose of these projects is to create a sense of community around productions and thus foster dialogue, exchange and sharing of experience. Pupils can learn by trial and error and correct themselves with the advice of their peers, who participate alongside them on the discussion platforms.

Some institutions invite their audiences to participate in music creation by getting their hands dirty and learning by doing. In order to make musical creation accessible to all, even those without music theory or knowledge of an instrument, they develop digital tools aimed at introducing the public to composition or orchestral conducting. Casa da Música (Portugal) is a pioneer in this area with their digital music creation software *Digitópia*.[63] Computers and musical interfaces installed in their hall allow everyone, even those without musical or IT skills, to compose electronic music and use advanced music technology free of charge. The software was designed by a team of young musicians, computer scientists and workshop leaders. Alongside this fixed self-service device, Casa da Música has developed musical creation training workshops and mobile versions of the musical interface. Thus, all members of the public can try their hand at composition, on their own or collectively, with training or self-taught, creating their own learning experiences. A site with a downloadable version of the software is currently in preparation and will be accessible on the Casa da Música website.

The baroque music ensemble Les Talens Lyriques (France) is also set to launch a highly-evolved educational application aimed at renewing musical practice with students with learning difficulties. The project « T@lenschool: la musique se joue en numérique ! »

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[62] Musiktheater im labor, Deutsche Oper am Rhein : http://operamrhein.de/de_DE/angebote-jugendliche
[63] Digitópia, Casa da Música : http://www.casadamusica.com/en/servico-educativo/institucional-servico-educativo-casa-da-musica/hot-spots/digitopia

began in January 2014 and will enter its development phase from September 2015.[64] T@lenschool brings together several musical educational apps focused on baroque chamber music and combining practice and music theory. During the exploration phase, the T@lenschool team, composed of musicians, a computer engineer and a sound engineer, worked with secondary school pupils with educational difficulties in order to test and improve the app, which includes three "workshop" sections. The digital orchestra workshop allows pupils equipped with tablets to "play" a recording-based instrument by editing the volume and tempo. One pupil acts as the conductor and directs the chamber ensemble, introducing students to musical direction as well as to the collective practice of an instrument, with each one listening, paying attention to the conductor and controlling their instrument. The composition workshop allows pupils to use tablets to influence a record by creating their own variations. Finally, the interpretation workshop enables students to "play" a harpsichord piece in the place of the harpsichordist, conductor and artistic director of Les Talens Lyriques, Christophe Rousset, by moving their fingers faster or slower to control the tempo, ornamentation and nuance of the song thanks to a Leap Motion movement-capture camera. Pupils are thus involved in musical creation and forced to listen and pay attention to technical aspects in order to use the apps and make music accordingly. The playful and practical dimension of music appeals to learners, who can discover the joy of creation without having to first master an instrument. Thus, they develop their musical knowledge and curiosity for chamber music, an art to which they would surely have otherwise never been exposed.

With a similar ideal of democratisation of musical composition, the Orchestre National d'Ile-de-France (France) is currently developing a music app in partnership with NoMad Music which will be available online from February 2016.[65] The purpose of this App is to facilitate the process of creation and musical composition for younger and older learners, music-initiated or not, who can take pleasure in exploring the art in an entertaining fashion. Six members of the orchestra recorded a composition by Bernard Cavanna. As part of the app, instrumental parts are available either together or separately, and users can compose their piece from these extracts by choosing to assemble them as they see fit. A

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[64] T@lenschool, Les Talens Lyriques : http://www.lestalenslyriques.com/fr/actions-culturelles/t%40lenschool
[65] Musical app, NoMad Music and ONDIF : http://www.nomadmusic.fr/fr

competition will be organized to launch the app, strengthen public knowledge of the ONDIF and reinforce the democratic and accessible aspect of the project.

Conclusion:

As we have seen, the possibilities of digital media use for outreach and education activities appear endless. Widespread social media use has normalised interaction with the public. Institutions are becoming closer to their audiences, who are developing a sense of belonging and intimacy with regards to artistic production. This leads to content provided by institutions being shared by the public, who are reappropriating artistic media and information in order to build their own experiences. This control of artistic experience and autonomy from information can be observed in the evolution of pre-performance educational resources brought about with the increase in widespread Internet access. Nowadays even teaching materials based on a work or aspects of opera are more visual and interactive, making use of social media communication standards in order to gain appeal. Educational content must be easily accessible in order to be appropriated and used independently by members of the public who, thanks to the Internet, are much more likely to educate themselves on subjects that interest them. Online users wish to have control of their learning experiences, which are increasingly personalised and less bound by geographical, time and material constraints. This is made possible by digitisation and dematerialisation of cultural and artistic content, which nowadays affects the work itself. The dominance of screens in our consumption of artistic and cultural goods has reached the performing arts, particularly in the case of dance and opera which are becoming more accessible at the cinema and via online streaming. This removal of works from traditional creative venues enables new access to these art forms, which are all too often perceived as elitist, for those usually disassociated from artistic practice for both geographical and economic reasons. We cannot however deny the distortion of artistic experience that comes with screens. Live performance is defined by the co-presence of artist and audience, and screens not only intrude upon this relationship but also lessen the singular emotions that arise from their connection. Digital media activities are therefore frequently supplemented with learning resources in order to help new audiences understand the difference between

real and virtual experiences and give them the desire to attend a performance in-situ. The complementarity between the opening-up enabled by digital accessibility and the strengthening of the role of the education professional is even more obvious with the increasing participation of public in the day-to-day process of a work or institution. Learning has become active and interactive, leading institutions to develop more and more projects inciting the public to participate in performances, explore venues, share information about a piece and even create music. These projects are characterised by the increasing importance of education professionals, required to support audiences in their learning experience and provide human contact, all the more essential in the era of virtual communication.

Such projects are however not all easy to implement. Of the twenty-one questionnaire responses we received, six institutions had no specific projects using digital media outside communication on social networks. This is explained primarily by limited budgets, but also lack of qualifications needed on the part of education staff to develop digital projects as well as a lack of the funds needed to employ new team members. Therefore, given the volume of their regular activities, education professionals lack the time needed to reflect on changing practices and how to effectively respond to them. As we have seen, human contact remains an important component of all these projects and digital media cannot replace traditional education even while changing its practices. The implementation of digital projects is thus added to the already well-filled diaries of education services. Digital media and its communication standards improve the quality of contact with the public and interactivity and appeal of educational materials, but often has little or no impact on revenue, ticket sales and attendance. The profitability opportunities of these projects are limited and digital media is therefore more often a source of costs than of revenue. Moreover, with technologies rapidly evolving, institutions must continually adapt and reinvent education media in order to keep abreast with changes. Institutions therefore need to be careful to strike a balance between innovation, ambition and pragmatism when developing projects relating to digital and new technologies.[66]

In addition, the arrival of digital media in cultural institutions and the activities of education services has disrupted the organisation and composition of services as well as working methods and relations between departments and professions. New practices

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[66] *op. cit.,* « Digital Audiences », November 2010.

related to social networks and public expectations in terms of interactivity and ease of access have created a need for new positions. These new team members bring new skills and often have different profiles from those of more long-term members, who can sometimes feel insecure about their positions. This can potentially create tension within services between those who are at ease with new technology and those who have a little more trouble adjusting,[67] a factor that should not be underestimated when considering digital media for education activities. In addition, new communication practices, which seek to establish connections between the public, the production, and the institution, tend to disrupt hierarchical structures between services. Education and communication departments but also programming and artists sometimes have to work together on joint projects to offer spectators a global overview of the institution. All these factors complicate digital transition and create obstacles that educational and outreach teams must overcome in order to offer innovative projects. [68]

In addition to these obstacles, there are also limits to the use of digital technology with audiences. First, it is important to remember that while use of digital and new technologies is increasingly widespread, there are still major disparities in Europe in terms of equipment and digital culture. Thus, while 70% of the European population had an Internet connection in January 2015, the rate rises to 81% for the inhabitants of Western Europe and falls to 58% for those from Eastern Europe.[69] This disparity is such that the rate reaches 95% in countries such as Norway, but drops to 34% in Ukraine. [70] Similarly, 96% of the population of Scandinavian countries possesses a smartphone while the European average is only 48%.[71] This disparity is also significant when it comes to generational differences. Only 15% of 25-54 year-olds in Europe have never used the Internet, with this figure rising to at least two-thirds of Europeans aged 65-74 years and half of those aged between 55 and 64 years.[72] In addition to these disparities in access, we must also take into account the differences in quality of equipment: many believe that the Internet still has technical limitations which

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[67] *op. cit.,* RIGHOLT, Niels, « Ad hoc question », March 2015
[68] *Ibid.*
[69] *op. cit.,* Report We Are Social, « Digital, Social and Mobile in 2015 », January 2015.
[70] Digital, Social & Mobile in Europe in 2014 report, « European digital landscape 2014 : We Are Social's snapshots of key digital data & statistics », We Are Social, February 2014 :
http://wearesocial.net/blog/2014/02/social-digital-mobile-europe-2014/
[71] *Ibid.*
[72] Discussion material: « Audience Development via digital means », June 2015.

impede consumption of cultural and artistic goods, such as a slow connections or poor image resolution.[73] Thus, online access to cultural and artistic content can never fully substitute real life artistic experience. The use of digital technology has the potential to improve, enhance and enrich offline artistic experience[74] but does not cancel out the need for direct contact with works and artists. Furthermore, studies have shown that people who access cultural content in the virtual sphere are often also real-life lovers of art and culture. Digital media can establish a different, more interactive, more participatory relationship with consumers who are already engaged in artistic practice.[75] Internet and new technologies have therefore not fundamentally altered audience composition, despite their wider dissemination potential.[76]

Thus, innovation brought about by digital media mainly includes interaction with art and live learning experiences. The education professional's role is not fundamentally altered and their work not necessarily facilitated, but activities are becoming increasingly accessible, immersive, and participatory.[77] As digital media cannot replace contact with artists and education staff, traditional outreach methods are still relevant and complementary to digital interactive activities. The quality of the in-situ artistic experience is almost enhanced by the availability of digital content despite the domination of screens and the loss of human contact, with the performing arts acting as a respite, a way of letting go and fully appreciating direct, intense contact with art and artists. Far from bringing about a crisis of live performance, denaturation of art or loss of meaning of the education professional's role, digital media has the capacity to place both performance and contact with artists at the heart of artistic experience, thus reinforcing the importance of the work of the education specialist.

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[73] *op. cit.,* « Consuming digital arts », April 2009.
[74] *Ibid*.
[75] *op. cit.,* « Digital Audiences », November 2010.
[76] *op. cit.,* « Consuming digital arts », April 2009.
[77] *op. cit.,* RIGHOLT, Niels, « Ad hoc question », March 2015

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France:

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Annex 1: Institutions who participated in our investigation

Germany

- Deutsche Oper am Rhein : http://operamrhein.de/en_EN/junge-oper-am-rhein

Austria

- Bregenzerfestspiele : http://bregenzerfestspiele.com/en/programme/crossculture

Belgium

- La Monnaie De Munt : http://www.lamonnaie.be/fr/463/544/Oper-app
  http://www.lamonnaie.be/fr/17/597/Finding-Song-Home
- Pantalone : http://www.pantalone.be

Denmark

- Royal Danish Opera : http://video.kglteater.dk/doden-livestream-fra-bagscenen-i-det
  http://cmec.mah.se/case-shadow-play/
- Den Jyske Opera : http://www.jyske-opera.dk

France

- Grand Théâtre de Provence : http://www.lestheatres.net/fr/actions-hors-les-murs
  http://www.lestheatres.net/fr/spectacles-jeune-public
- Les Talens Lyriques : http://www.lestalenslyriques.com/fr/actions-
  culturelles/t%40lenschool
  https://www.youtube.com/watch?v=fmrvAkmwx8o
- Opéra 3 : http://www.compagnie-opera3.fr/#!actions-culturelles/c1kfm
- Opéra de Dijon : http://www.opera-dijon.fr/fr/l-opera-vous
- Opéra national de Bordeaux : http://www.opera-bordeaux.com
  http://sites.crdp-aquitaine.fr/opera/rencontrer/
  http://sites.crdp-aquitaine.fr/opera/la-boheme/
- Opéra national du Rhin : http://www.operanationaldurhin.eu/dossiers-
  pedagogiques-15-16.html
  http://www.operanationaldurhin.eu/fiches-metiers.html
  http://www.operanationaldurhin.eu/clips-metiers.html
- Orchestre national d'Ile-de-France :
  http://www.dailymotion.com/playlist/x3gch2_ONdIF_allez-raconte-
  camille/1#video=x2ev7ta
  http://www.nomadmusic.fr/fr

- Théatre du Capitole : http://www.theatreducapitole.fr

Italy

- Teatro Sociale di Como – AsLiCo : http://operaeducation.org/en/opera-education/the-project/
  http://www.operadomani.org/default.htm#
  http://operakids.org/en/the-project/
  http://www.operait.org
  http://operababy.org
- Associazione Musicale Tito Gobbi : http://www.lamagiadellopera.it

Portugal

- Casa da Música : http://orelhudo.casadamusica.com
  http://www.casadamusica.com/en/servico-educativo/institucional-servico-educativo-casa-da-musica/hot-spots/digitopia

United Kingdom

- Glyndebourne : http://www.glyndebourne.com/education/current-projects/schools/digital-resources/
  http://www.lafintaguide.com/#mainTitle
- Opera North : http://www.operanorth.co.uk/education/online-resources
  http://edition.pagesuite-professional.co.uk/launch.aspx?eid=4f3d99a7-dd44-43ce-beda-d269ce1184eb
- Operasonic : http://www.operasonic.co.uk

Sweden

- Malmö Opera : http://www.malmoopera.se

European and International Projects

- Opera Europa : The Opera Platform : http://www.theoperaplatform.eu/fr
  http://www.opera-europa.org/fr/the-opera-platform2
- Skylight – a global science opera : http://en.scienceview.gr/news/189
  http://reseo.org/fr/article/creat-it-rejoint-l'année-internationale-de-la-lumière
  https://kulturped.wordpress.com/prosjekter-under-utvikling/skylight/
  http://cmec.mah.se/case-opus-lux/

Annex 2: Questionnaire sent to RESEO members, 22 May 2015

Version française

Questionnaire n°1 :
Etat des lieux de l'utilisation du numérique pour la sensibilisation à l'opéra, la musique et la danse en Europe

Dans le cadre des Rencontres Culture et Education et de la journée Culture Num le 9 juillet 2015 à Aix-en-Provence, nous souhaiterions documenter les pratiques numériques des membres de RESEO ainsi que leur usage des nouveaux médias et des technologies digitales pour leur communication, leurs actions de médiation et d'éducation, la création de nouvelle production, et l'accessibilité aux personnes handicapées. Les résultats de cette enquête seront analysés dans un article qui sera publié sur le site internet de RESEO et présentés lors de la journée Culture Num au Festival d'Aix-en-Provence.

Les termes « pratiques numériques », « nouveaux médias » et « technologies digitales » recouvrent les variétés de nouvelles pratiques apparues dans notre quotidien personnel et professionnel avec le développement d'internet et des outils numériques, cela peut comprendre entre autres les réseaux sociaux, les nouvelles technologies, les sites internet, les applications, la numérisation de documents et de ressources, etc. Ce questionnaire vise à recenser les projets, les pratiques innovantes liées aux nouvelles technologies qui peuvent servir d'exemple à l'échelle européenne et décrire le dynamisme du milieu de la sensibilisation à l'opéra, à la musique et à la danse. Ainsi, ne vous limitez pas aux usages quotidiens des nouveaux médias, mais valorisez plutôt les initiatives audacieuses au sein de votre organisation, qu'elles soient positives ou non, abouties ou en cours de développement.

Pour des raisons d'organisation et de délais, **ce premier questionnaire se concentre sur l'utilisation du numérique pour des actions d'éducation, de médiation et de sensibilisation de nouveaux publics**. Vous recevrez en septembre d'autres questionnaires se penchant sur les volets communication, création artistique et accessibilité aux personnes handicapées afin d'approfondir cette étude.

Merci de nous renvoyer ce questionnaire complété avant le 5 juin 2015.

Votre structure :

Nom :
Budget annuel :
Nombre d'employés :
Taille du service éducatif :

Education :

1.   Avez vous une communication digitale spécifique pour les projets éducatifs et de sensibilisation de nouveaux publics ? Si oui, quelle est-elle ?

Vous pouvez utiliser ce tableau pour documenter votre utilisation des réseaux sociaux et d'internet dans votre communication sur vos projets éducatifs :

	Date de création	Nombre d'abonnés/ de visites	Nombre de posts par jour/semaine/mois	Stratégie/type de contenus
Facebook				
Twitter				
Youtube				
Dailymotion				
Autres réseaux sociaux *(Instagram, Pinterest, Flickr, Google+, Tumblr, blog…)*				
Site internet				

2.   Afin d'avoir une vision exhaustive de vos initiatives digitales dans vos activités d'éducation, de sensibilisation et de médiation, veuillez s'il-vous-plait, remplir le tableau suivant *(N'hésitez pas à copier/coller ce tableau si vous souhaitez mettre en valeur plusieurs projets).* Nous serons certainement amenés à vous recontacter pour avoir plus de détails sur vos usages du numérique.

Nom du projet/ de l'initiative	
Dates *(passées/en cours/à venir)*	
Type de projet *(par ex, application, outils pédagogiques pour les écoles, web streaming, visites virtuelles, site internet dédié à un contenu pédagogique, interactivité et participation, etc.…)*	
Public visé *(par ex, âge du public, type de public, artistes, enfants, familles, scolaires, personnes ayant des besoins spécifiques, nouveaux publics, etc.…)*	
Description *(max 500 mots)* *En quelques mots veuillez décrire ce qui caractérise votre projet ; mentionner les spécificités de votre projet ; si besoin, n'hésitez pas à envoyer votre description en tant que pièce jointe)*	
Ce projet ou spectacle est-il en lien avec la programmation de votre structure ? *(par ex, proposé en parallèle d'une production sur la scène principale, une partition en version réduite, une thématique développée sur la saison etc.…)*	
Si nécessaire, merci d'ajouter des précisions sur la spécificité du projet	
Site internet	

3.	Si votre organisation n'a pas de projets utilisant les nouvelles technologies et le numérique pour des actions éducatives, quelle est selon vous la raison ? *(Coût, Manque d'expertise et d'expérience avec les nouvelles technologies, Manque d'intérêt pour les nouvelles technologies de la part de l'équipe ou du public, etc.…)*

English version

Questionnaire n°1:
Overview of the use of digital media in opera, music and dance education in Europe

For the European symposium Culture and Education and the day Culture Num on July 9th, 2015 in Aix-en-Provence, we would like to document RESEO members' digital practices as well as their use of new media and technologies in their communication, their educational work, the creation of new productions, and as a means of providing access to people with special needs. We shall be producing a report on the basis of the results of this survey for the Culture Num day at Festival d'Aix-en-Provence.

The words "digital practices", "new media" and "new technologies" encompass a variety of new practices linked to the Internet and digital tools in our everyday life and can include social networks, websites, digital technology, applications, digitisation of material and contents, etc. This questionnaire aims to give an overview of the innovative projects and practices linked to new technologies, examples of European good practice to promote the dynamism of opera, music and dance education. Rather than describing all digital media use in your organisation, please simply highlight projects in which the use of digital media is innovative, going beyond the "everyday" use of social media and not discriminating between positive and negative experiences.

For practical reasons, **this first questionnaire will focus on the use of digital media in education and outreach work.** In order to further this study, you will receive in September other questionnaires developing different potential aims and applications of new media such as communication, creative work, or providing access to people with special needs.

To be sent back before 5 June 2015

Your organisation:

Name:
Annual Budget:
Number of employees:
Size of the Education department:

Education:

1.	Do you have a specific digital communication strategy for your education and outreach projects? If so, can you describe it?

European overview of the use of digital media
for opera, music and dance education

Use this table to document your use of social networks and website to communicate your education and outreach projects:

	Date of creation	Number of followers/ of visits	Number of posts per day/week/month	Strategy/type of contents
Facebook				
Twitter				
YouTube				
Dailymotion				
Other social networks *(e.g. Instagram, Pinterest, Flickr, Google+, Tumblr, blog…)*				
Website				

2.   In order to have a complete overview of your digital initiatives for education and outreach work, please fill in the table below *(please copy and paste the table if necessary, filling in one table per project).* We will perhaps re-contact you for further details on your digital activities.

Name of project/initiative	
Dates *(past / on-going/ planned)*	
Type of project *(e.g. Application, pedagogical tools for schools, web streaming, virtual guided tour, website dedicated to pedagogical contents, interactivity and participation, etc.…)*	
Target group *(e.g. audience age, specific audience, artists, children, families, schools, new audience, etc.…)*	
Description *(max 500 mots)* *In a few sentences only, please highlight what distinguishes this project; mention visuals such as video, photos and other specifics if applicable (if necessary, please add a description as an attachment)*	
Is this project/ performance linked to your organisation's general programme? *(e.g. organised in parallel to a main stage production, reduced format of a work, thematic link to season programme etc.…)*	
Any other project details of interest :	
Website	

3.   If your organisation does not have projects using new media and digital technologies for education and outreach works, please let us know why in your opinion? *(e.g. cost, lack of expertise or experience with digital media and technology, lack of interest from the team or from the audience, etc.*