

**CONCERTGEBOUWORKEST  
YOUNG 2019 – 2022**

**‘Life in and after Young’**

**FINAL REPORT**

**URBAN PARADOXES**

# Concertgebouworkest Young 2019-2022



# About Concertgebouworkest Young

**This is the youth orchestra of the Koninklijk Concertgebouworkest**

Three editions so far – in 2019, 2021 and 2022 – including:

- 14 - 17 years old talented musicians
- “Hidden” talented musicians
- 70+ new talented musicians in each edition
- Pan-European reach (and beyond)
- A musical and social programme during the Summer School
- Young alumni become ambassadors for classical music (and the programme)
- Two-and-a-half week long, intensive Summer School in Ede, The Netherlands
- Final concerts in Concertgebouw Amsterdam and concert hall in Belgium / Germany



# Impressions Young Summer Schools





Young Summer School takes place in Akoesticum, Ede, the Netherlands



The musical programme: instrument sectionals, tuttis and chamber music rehearsals/concerts



The social programme: workshops and activities by United World Colleges



The ambassadorship programme with e.g., site-specific concerts





Young concerts: in 2019 with Pablo Heras-Casado & Julian Rachlin and in 2021 with Daniel Harding & Paul Lewis; try-outs in Akoesticum, Ede



Concertgebouworkest Young 2022, Concertgebouw Amsterdam



Concertgebouworkest Young 2022, Isabelle Faust & Gustavo Gimeno



Concertgebouworkest Young 2022, Elbphilharmonie Hamburg

# Research into Concertgebouworkest Young 2019-2022



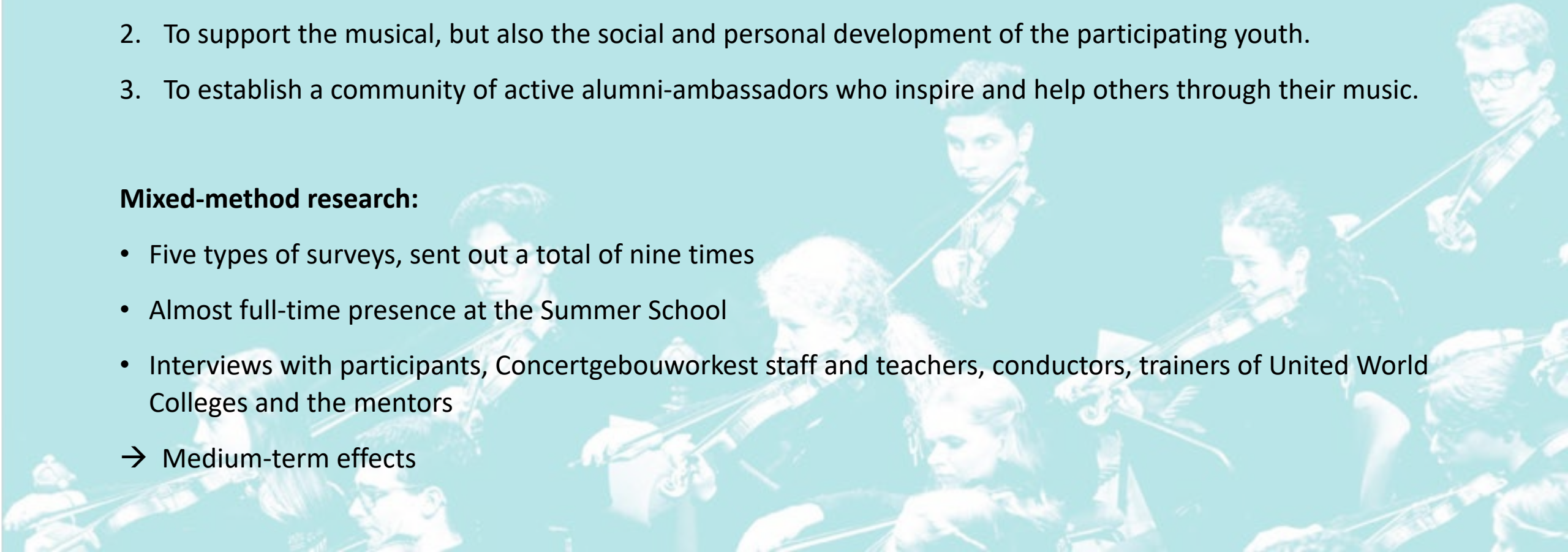
# About the research into Young

## **Research into the three goals Concertgebouworkest Young:**

1. To provide access to a high-quality music programme for “hidden” talented youth.
2. To support the musical, but also the social and personal development of the participating youth.
3. To establish a community of active alumni-ambassadors who inspire and help others through their music.

## **Mixed-method research:**

- Five types of surveys, sent out a total of nine times
  - Almost full-time presence at the Summer School
  - Interviews with participants, Concertgebouworkest staff and teachers, conductors, trainers of United World Colleges and the mentors
- Medium-term effects



# Results



## Outcome – Goal 1

Young reached a highly diverse group of talented musicians.

Among them, “hidden” talents and those representing diversity within European countries





# Goal 1

<b>Factors of hiddenness</b>	<b>2019 (N=73)</b>	<b>2020-21 (N=72)</b>	<b>2022 (N=73)</b>
Gender	40 boys, 33 girls	33 boys, 39 girls	42 boys, 31 girls
<i>Geographical dimension</i>			
Living in rural / intermediate areas	49%	37%	36%
<i>Economic dimension</i>			
At least one parent / guardian in (un)skilled labour	34%	31%	27%
Participants indicating that their parents / guardians cannot afford professional music education	50%	54%	57%
Music lessons at a public institution only	63%	73%	71%
Quality of their instruments	16% rented instruments	61% low or medium quality	52% low or medium quality
<i>Family cultural background/networks dimension</i>			
Parent(s)/guardian(s) are not professional musicians	54%	70%	68%
No musicians in the extended family	58%	72%	62%
<i>Ethno-cultural dimension</i>			
Participants with a history of migration in their family	14%	18%	18%
Identifying with non-dominant groups (total)	27%	26%	22%
<i>Miscellaneous dimension</i>			
Participants indicating that their teacher is not helpful	13%	12%	9%
No previous orchestra experience	8%	0%	5%
No previous <i>symphonic</i> orchestra experience	n.a.	67%	69%
Less than 3 years of orchestra experience	41%	26%	30%
Not yet won a music prize	19%	23%	23%

# Goal 1

Descriptive Statistics Overall Hiddenness			
	2019	2020-21	2022
Mean	0.29	0.36*	0.34
Maximum score of hiddenness (1=completely hidden)	0.77	0.63	0.80
Minimum score of hiddenness (0= completely not hidden)	0.00	0.14	0.03
Participants scoring above the mean (= more than average hidden)	32%	52%	53%
* The overall hiddenness in 2021 differed statistically significantly from that of the 2019 group.			

Outcomes of the Hiddenness Index						
Mean per dimension	Family and Networks	Economic	Geographic	Miscellaneous	Cultural	Overall Hiddenness
Young 2019	0.61	0.33	0.32	0.16	0.15	0.29
Young 2021	0.76*	0.41**	0.24	0.31	0.19	0.36
Young 2022	0.72	0.39**	0.25	0.28	0.16	0.34
* The mean of the family-network dimension for the 2021 group differed statistically significantly from that of the 2019 group.						
** The mean of the economic dimension for the 2021 and 2022 groups differed statistically significantly that of the 2019 group.						

Edition 2021 reached the most “hidden talents.”  
Young reached above all young musicians from non-musician families that have no networks in classical music and from young musicians from lower-income families.  
The “composition” of hiddenness differed for each participant.

## Outcome – Goal 2

Progress was made towards Goal 2 by supporting the musical, social and personal development of the participating young musicians and improving their skills



# Goal 2

Self-evaluation of improvement as a consequence of attending Young (Summer School Survey)	Mean per skill set	Mean per skill set	Mean per skill set
	2019 (N=73)	2020-21 (N=72)	2022 (N=73)
Inspiration	4.61	4.55	4.60
Ensemble skills	4.48	4.50	4.38
Expressive and music skills	4.40	4.21	4.24
Social skills	4.15	4.07	4.18
Ambassadorial skills	4.12	4.17	4.34
Self-awareness	4.14	4.04	4.05
Diversity skills	3.78	3.84	4.03
Mental strength to deal with pressure or stress	3.77	3.66	3.88

There is no statistically significant difference between the years: the outcome is simply very positive for all three years. Even the lowest average score of improvement can be considered very high (3.66 out of five).

*These effects are not only measured at the end of the Summer Schools, but are longer-term effects.* The Final Survey, filled out by the 2019 and 2020-21 participants in Spring 2022: 96 % of the alumni *still* experience an effect of Young Summer School on their development as a musician; 89 % *still* experience an effect on their social or personal development; and 60 % *still* experience an effect of Young on how they deal with difference/diversity in everyday life.

# Goal 2

Impact within the skills sets:

- *Inspiration*: by playing in best concert halls and by working with Concertgebouworkest teachers, the conductors and soloists. Inspired by trying out new things (playing in symphonic orchestra, chamber music, new repertoire, etc.).
- *Musical skills*: biggest impact on ensemble skills (ability to blend their own sound in with the sound of the orchestra, ability to play together and to listen to the others in the orchestra) and on expressive music skills ( particularly dynamics).
- *Social skills*: biggest impact on new friendships and networks – a social euphoria and shared happiness were palpable during/after the Summer Schools. Impact on social/communication skills: participants felt safe to express their experiences/stories, improved their collaborative and foreign language skills, learned to receive feedback.
- *Diversity skills*: less than for the previous skills, participants reported progress on this skill. But meeting so many young people from so many different cultures and experiences, and operating in such a diverse context, was one of the main reasons why Young Summer School was such an unforgettable, inspirational experience for most participants.
- *Personal skills*: participants registered least progress on personal skills, but did mention growth in self-confidence; greater ability to recognise/praise the qualities of others, and to understand that they can improve themselves. Impact on mental strength, above all, on the participants' acceptance that making mistakes is part of performing live.

## Outcome – Goal 3

Young stimulated ambassadorship by supporting the participants in defining how they would like to shape their ambassadorship; by training them in practical ambassadorship skills; and by offering inspiration through examples of the work of socially-engaged (classical) music professionals



# Goal 3

## Number of ambassadorship activities per alumnus (2.1 activities on average):

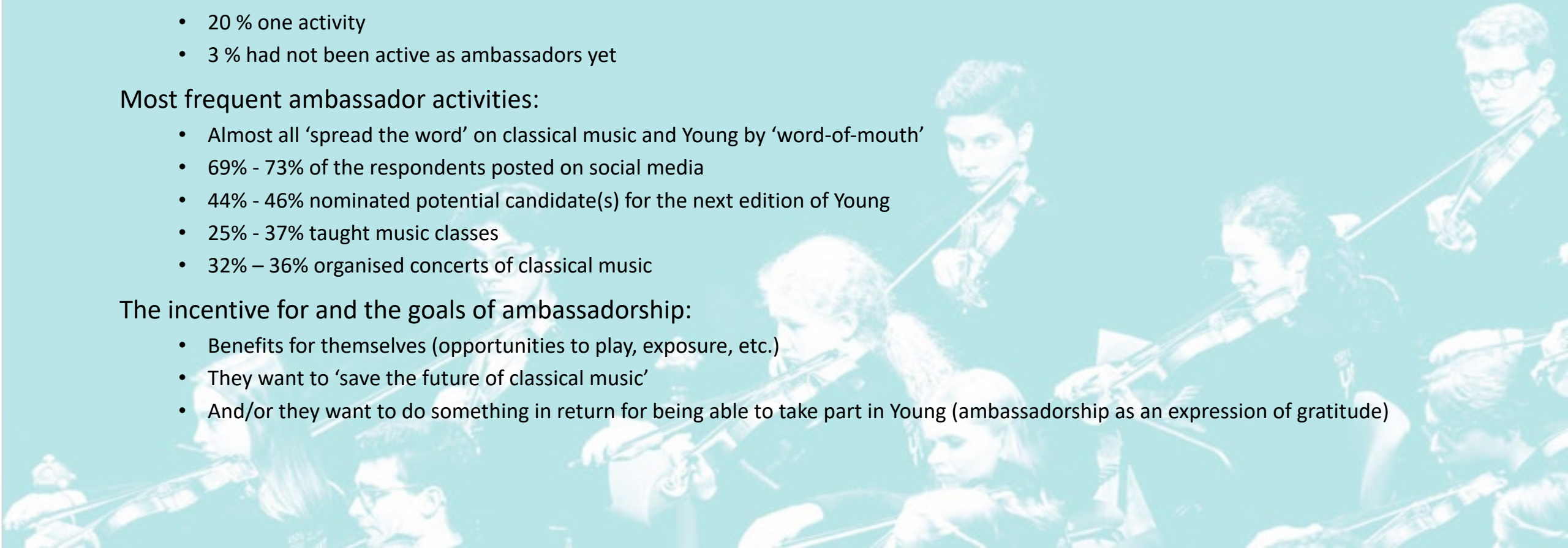
- 46% of the 2019 participants organised two different ambassador activities
- 31 % three or four activities
- 20 % one activity
- 3 % had not been active as ambassadors yet

## Most frequent ambassador activities:

- Almost all 'spread the word' on classical music and Young by 'word-of-mouth'
- 69% - 73% of the respondents posted on social media
- 44% - 46% nominated potential candidate(s) for the next edition of Young
- 25% - 37% taught music classes
- 32% – 36% organised concerts of classical music

## The incentive for and the goals of ambassadorship:

- Benefits for themselves (opportunities to play, exposure, etc.)
- They want to 'save the future of classical music'
- And/or they want to do something in return for being able to take part in Young (ambassadorship as an expression of gratitude)







# Life after Young

In Spring 2022:

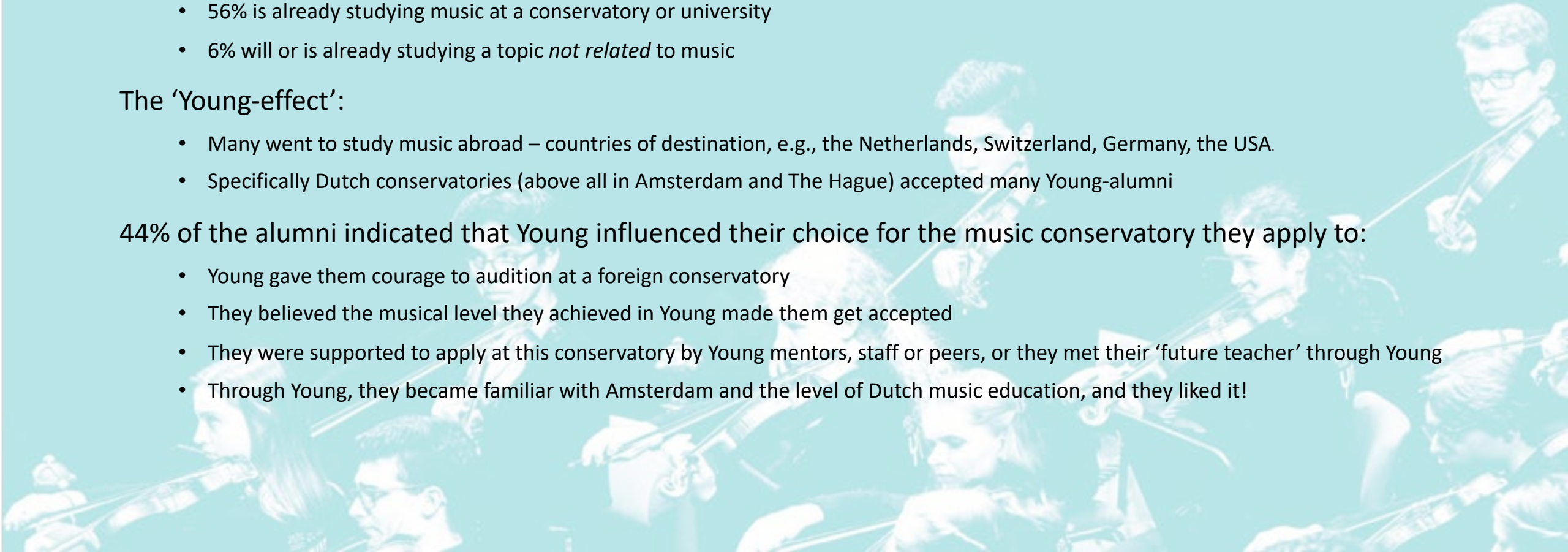
- 38% is still in secondary school but will try to get accepted at a music conservatory afterwards
- 56% is already studying music at a conservatory or university
- 6% will or is already studying a topic *not related* to music

The 'Young-effect':

- Many went to study music abroad – countries of destination, e.g., the Netherlands, Switzerland, Germany, the USA.
- Specifically Dutch conservatories (above all in Amsterdam and The Hague) accepted many Young-alumni

44% of the alumni indicated that Young influenced their choice for the music conservatory they apply to:

- Young gave them courage to audition at a foreign conservatory
- They believed the musical level they achieved in Young made them get accepted
- They were supported to apply at this conservatory by Young mentors, staff or peers, or they met their 'future teacher' through Young
- Through Young, they became familiar with Amsterdam and the level of Dutch music education, and they liked it!



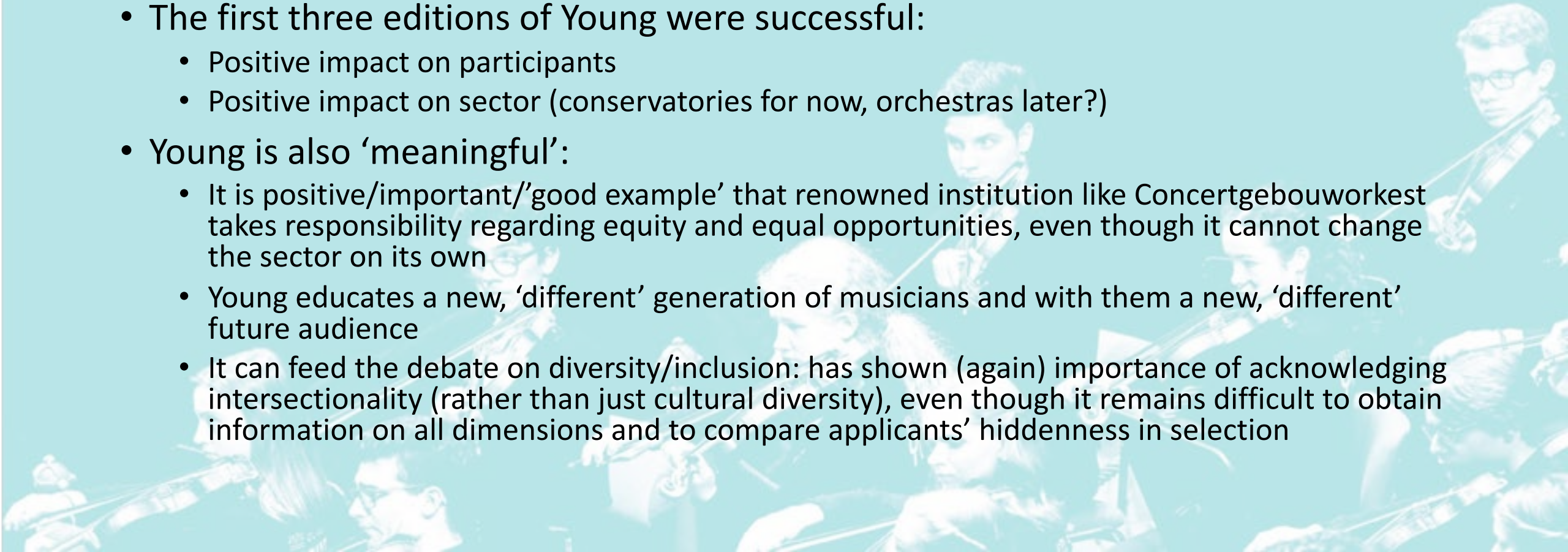


By way of conclusion



# Young is successful and meaningful

- Young is an unique programme in field of youth orchestras, well organised and well received
- The first three editions of Young were successful:
  - Positive impact on participants
  - Positive impact on sector (conservatories for now, orchestras later?)
- Young is also 'meaningful':
  - It is positive/important/'good example' that renowned institution like Concertgebouworkest takes responsibility regarding equity and equal opportunities, even though it cannot change the sector on its own
  - Young educates a new, 'different' generation of musicians and with them a new, 'different' future audience
  - It can feed the debate on diversity/inclusion: has shown (again) importance of acknowledging intersectionality (rather than just cultural diversity), even though it remains difficult to obtain information on all dimensions and to compare applicants' hiddenness in selection

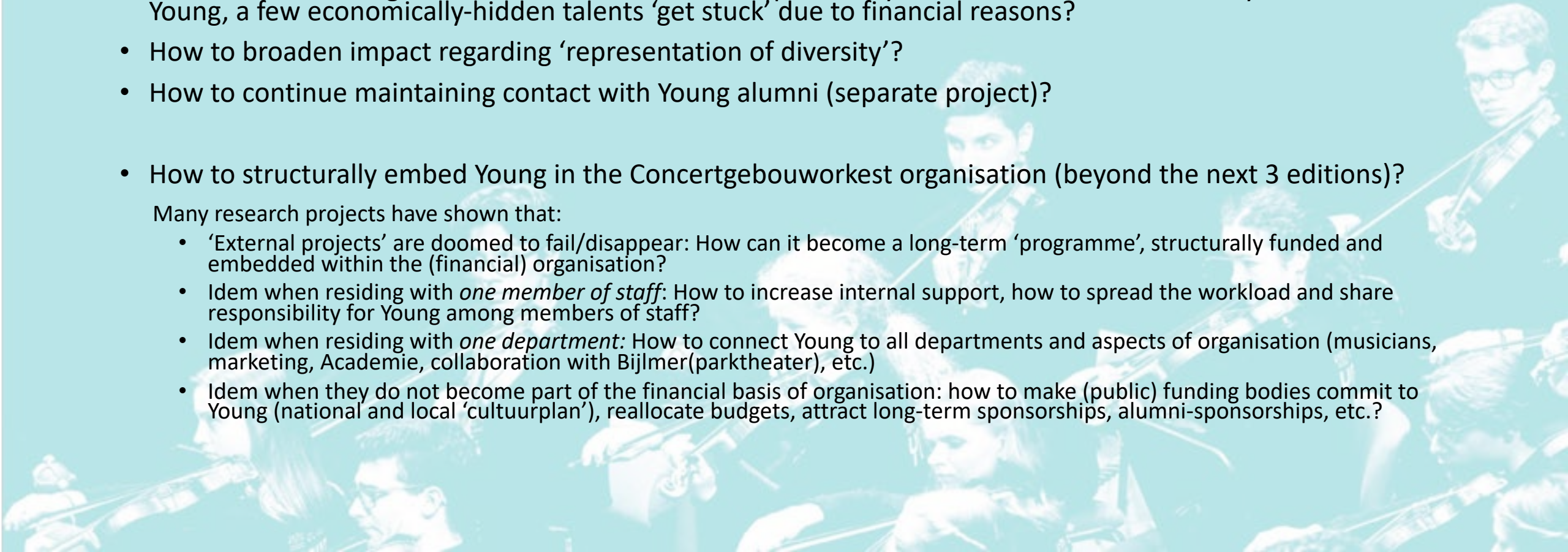


# Challenges

- Success manifests itself specifically long-term, say from 10 years onwards, when the number of participants starts to make a real difference. Stop now, and impact evaporates.
- How far does the organisation want to stretch its responsibility, if it turns out that after every edition of Young, a few economically-hidden talents 'get stuck' due to financial reasons?
- How to broaden impact regarding 'representation of diversity'?
- How to continue maintaining contact with Young alumni (separate project)?
- How to structurally embed Young in the Concertgebouworkest organisation (beyond the next 3 editions)?

Many research projects have shown that:

- 'External projects' are doomed to fail/disappear: How can it become a long-term 'programme', structurally funded and embedded within the (financial) organisation?
- Idem when residing with *one member of staff*: How to increase internal support, how to spread the workload and share responsibility for Young among members of staff?
- Idem when residing with *one department*: How to connect Young to all departments and aspects of organisation (musicians, marketing, Academie, collaboration with Bijlmer(parktheater), etc.)
- Idem when they do not become part of the financial basis of organisation: how to make (public) funding bodies commit to Young (national and local 'cultuurplan'), reallocate budgets, attract long-term sponsorships, alumni-sponsorships, etc.?



# Colofon

**Concertgebouworkest Young 2019 – 2022: ‘Life in and after Young’  
Final Report**

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