

# Science Communication Plan of the COST Action CA21161

Each Action MC shall adopt a Science Communication Plan including a communication, dissemination, and valorisation strategy, as well as a plan to implement this strategy. The Science Communication Plan shall reflect the MoU in particular connecting to the aims and objectives of the Action. It is recommended that the Science Communication Plan is approved by the Management Committee not later than 6 months after the start date of the Action. It is recommended that the Science Communication Plan, including progress on implementation, is discussed on a yearly basis by the Action MC and reviewed or amended where necessary. (*Annotated Rules for COST Actions, article 5*)

*This template is provided to COST Actions as a support for developing the Action Science Communication plan. Actions can adapt the plan structure and content according to their needs.*

## VERSIONS AND HISTORY OF CHANGES

Version	Date of adoption by MC	Notes (e.g. changes from previous versions)	Lead author(s)*
1	22 March 2023	N/A	Marten Noorduin

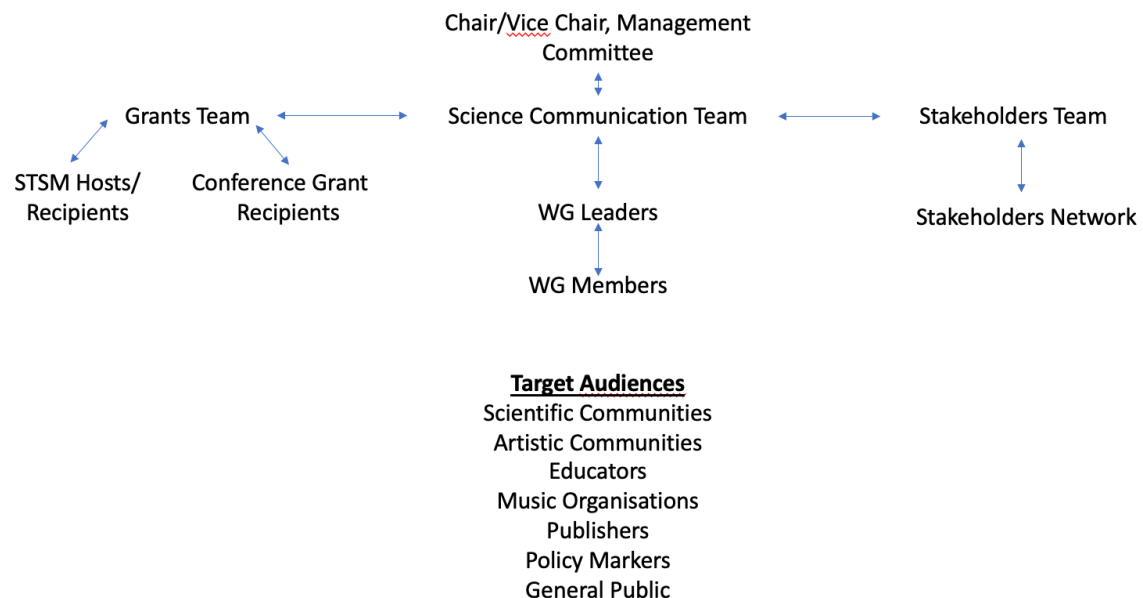
*\* The Science Communication plan is developed, updated and its implementation monitored under the overall supervision of the Science Communication Coordinator, and in close collaboration with other relevant contributors.*

This document is based upon work from COST Action A new ecosystem of early music studies (EarlyMuse), CA21161, supported by COST (European Cooperation in Science and Technology).

COST (European Cooperation in Science and Technology) is a funding agency for research and innovation networks. Our Actions help connect research initiatives across Europe and enable scientists to grow their ideas by sharing them with their peers. This boosts their research, career and innovation.

# 1. SUMMARY

Halfway into its first year, *EarlyMuse* is already a broad and distributed network that includes some 160 WG members from 35 countries. Our Science Communication Strategy thus aims to activate all of our Action participants in order to achieve our goals of communication, dissemination, and valorization. The internal communication structure and roles of Action participants are as follows:



Level 1: Chair/Vice Chair + Management Committee: Provide oversight and advice; ensure the smooth running of communication channels. Management Committee members assist in all aspects of science communication and ensure the reach of science communication information within their respective countries.

Level 2: Science Communication Officer + Science Communication Committee: Organizes and leads the Science Communication Committee, which includes representatives from each WG + the Grants Committee + the Stakeholders Committee. Obtains information from Level 3. Develops and implements strategy for continuous science communication as well as targeted campaigns related to Action results.

## Level 3

3a. Grants Awarding Team: Led by the Grants Awarding Coordinator, the members of the team stimulate opportunities, evaluate applications, and distribute awards. They communicate with STSM hosts and STSM and Conference Grant recipients. Products of STSMs and Conference Grants are shared to the Science Communication Committee, which advises on dissemination channels.

3b. WG Leaders: Working Group leaders are responsible for ensuring communication between members of the WG, including disseminating Action results, stimulating WG activity toward goals, and collecting input from WG members regarding opportunities. WG Leaders communicate results and ideas back to Level 2.

3c. Stakeholders Team: The Stakeholders Coordinator organizes a Stakeholders team integrating members from each WG. Together, they develop and implement communication channels with a Stakeholders Network. The Stakeholders Network includes relevant representatives from various fields to serve as advisers and/or beta testers of Action products. The Stakeholders Network communicates feedback and ideas to the Stakeholders Team; the Coordinator communicates with Levels 1 and 2.

These different levels of internal Action communication help to distribute workload, involvement, and information, guided by the structures provided by the Science Communication Committee and Officer and overseen by the Chair, Vice Chair, and MC. The Action thus works in synergy in order to achieve the best possible results with the Target Audiences.

Target Audiences will be defined per activity, product, or goal. See further in Section 2.

## 2. GENERAL AIM AND TARGET AUDIENCES

*NB: Some of the following paragraphs are perhaps better used on the website instead.*

**The aim of EarlyMuse's communication strategy is to create an overview of and facilitate broader access to early music as it is currently studied in Europe in all its complexity. This supports the overall goal of EarlyMuse to transform the scientific field, redraw the place of early music in higher education, attract original talent, deploy tools useful to emerging creative industries, and define public policy in the field of culture.**

The meaning of the term early music has undergone significant evolution, particularly since the 1970s, when the term still mostly referred to repertoire from before 1750. Generally, the approach taken to this early music repertoire was to attempt to emulate the original performance style associated with the music or aim for some other form of historical authenticity. Over time, the movement broadened its focus to include repertoire up to 1900 and beyond, as well as diversify its goals, largely abandoning its focus on historical authenticity.

In its current form, early music is both highly original and radical, as it has the demonstrated ability to cross the divide between scholarship and musical practice both by bringing in new repertoires as well as new historically informed approaches to more familiar repertoire. Accordingly, early music is an important part of Europe's living musical tradition, and its radical nature also allows the formation of new career paths for early-career scholars and performers from diverse backgrounds who have historically been under-represented in the cultural and creative industries. Early music is therefore a potent means of revitalising both scientific, musical practice-based, and broader cultural approaches to European cultural heritage in a post-pandemic world.

However, the success of the early music movement and its subsequent broadening of its scope has come with a range of challenges that hinder the movement's potential to fully benefit from and build on its past successes, all of which are complex, interdependent, and require communication between different stakeholders. In terms of communication, challenges related to the following issues have been identified:

1) The scientific requirements of the field

Many sources for early music remain undocumented and inaccessible for all but a few insiders, limiting the ability of scholars and performers to engage with them.

2) The training of early music in higher education systems

Although specialised early music courses have become a common feature in conservatoire and university departments across Europe, many of the non-musical skills that are required for a deep understanding of early music, such as codicology, Latin and vernacular languages, organology, have in fact become more difficult to acquire due to the disappearance of specialist courses dedicated to these fields.

3) Structuring the field and the conditions of practicing of early music

Increasing professionalization and specialization in the fields of performance and within the music industry have diminished the dialogue between scholarship, performance, and dissemination, which had been a hallmark of the early years of the early music movement.

4) The challenges posed by Cultural and Creative Industries (CCI) and audiences

The CCI have profoundly transformed the world of culture, and the world of early music is vast and currently in a fragmented, disconnected state, with a lack of common understanding and shared vision for societal relevance between the various stakeholders.

EarlyMuse will not only overcome these individual challenges but will also use its distributed network to go beyond these limitations to create new creative, scientific, and societal opportunities and revitalise the field, the precise strategies for which are detailed in Sections 3 to 5 below.

The communication strategy will be aimed at the three different types of target audiences, along with specific strategies for communicating with them. These are the following:

a) Scientific and artistic communities, educators, music organizations, publishers

*Online/Print/Media:* Website, communications in music and musicological journals, music press, podcasts, videos.

*Events:* Exhibitions, conferences, workshops, seminars, posters at scholarly and artistic meetings.

b) Policymakers, national and regional authorities

*Online/Print/Media:* Articles and reports for EU policy/research websites and journals, national and local media, press, white papers, analyses of the field.

*Events:* 1-on-1 meetings with leaders, conferences, seminars.

c) General audience

*Online/Print/Media:* social media, videos, radio, podcast.

*Events:* Lectures (including during festivals and concerts), exhibitions.

### 3. PLAN FOR THE COMMUNICATION OF ACTION RESULTS

Throughout its grant period, EarlyMuse will promote and raise awareness of itself and its results. The communication objectives listed below will be supported by several key messages, communicated using the listed channels and tools, and on the timeline listed below. The development of these key messages will be the primary focus of the communication strategy in the 18 months of the project.

Objective 1: To raise the profile of the EarlyMuse network and create a broad awareness of the Action's activities

*Key message 1: EarlyMuse is an interdisciplinary research network that investigates Early Music as part of the European Cooperation in Science and Technology (COST Association).*

EarlyMuse will develop a website with its own logo and brand identity, which will be the primary means of communicating the Action results will be through the Action Website. The website will be active from March 2023 onwards and will use logos specifically designed for the Action that will form its visual identity. All the other means of communication described below will include a reference to the website and will use the same logos and designs whenever possible to increase clear communication.

EarlyMuse will also set up dedicated social media channels on YouTube, Twitter and Facebook. These will be used to promote and communicate any outcomes, as well as to create a broader network of participants and interested parties in the early music movement. The social media accounts will be created by the end of January 2023 and will become active once the main website is in place.

The first publication planned for the website is a description of the activities of COST Actions in general and EarlyMuse in particular, which will be placed on the website when it goes live in March 2023. This will be developed into a more detailed description of the COST Action that members can draw upon in preparation for presenting the project to the media, on podcasts, radio interviews, or during events. This description will be continuously updated as the activities of EarlyMuse develop. The Action also will develop a paper flyer to communicate broad Action aims and goals for distribution at professional events. The first design of this flyer will be completed by the end of May 2023 for distribution during the Baroque Music Conference in Geneva in late June and the Med-Ren conference in Munich in July.

Finally, the members of EarlyMuse described under levels 1 to 3 under the header 1. Summary above will be strongly encouraged to include a reference to either the description of the COST Action on the EarlyMuse website or some other relevant material related to COST in their professional email signature.

Objective 2: To raise the profile of the field of early music and create awareness of the challenges and opportunities before it.

*Key message 2A: Early music represents a unique case in the scientific world due to its blurring of boundaries between research, practice, and community.*

In fulfilment of its ambition to provide a greater overview of what happens under the broad umbrella of early music in Europe, the Action will commission a series of short videos that will be publicly available on YouTube and on the EarlyMuse website. Examples of these videos include specific university courses with a unique programme in early music, or researchers studying a historical source relevant to a specific local performance tradition. The Science Communication Coordinator, who will receive appropriate training for this in February 2023, will record these videos at each official meeting together with a member of the management committee of the country in which the meeting takes place, beginning with Barcelona (February 2023), Lisbon (March 2023), and Padua (September 2023). These explainer videos will be between 3 and 5 minutes long and will be in the local language, with subtitles in English. They will be made available on the dedicated Early Muse YouTube channel. This will provide a broad 'bottom-up' picture not just of what early music is in Europe, but also how it occupies a unique position at the intersection of academic scholarship and musical practice. The first videos are planned to be published by June 2023 and will be promoted on the project website and social media to reach a wide audience. The production of these videos will be a continued feature throughout the project.

*Key message 2B: Early music education is a highly differentiated field across Europe, with different specialisms, opportunities, and strengths.*

The COST action WG1 will create and spread a survey that will map the state of early music education in conservatoires and universities around Europe. The resulting analytical rapport, which is expected by the middle of the second year of the project, will give unprecedented overview of the state of the educational field. It will be made available on the EarlyMuse website, and its presence there will be communicated to the general public through posts on social media. Furthermore, the rapport will also be communicated to decision makers (leaders of educational institutions, policymakers, national and regional authorities) to inform institutional developments, as well as policy on a regional and national level.

*Key Message 2C: Early music research focusses on a wide range of repertoires and draws on a multiplicity of skills and methodologies. The scholars who engage in it form a highly diversified group.*

EarlyMuse will publish on its website a call for funding for three short term scientific missions that address data collection issues in the Working Groups 1, 2, and 4 (education, sources, and performance, respectively). The call will be communicated to the wider public through the social media channels, and to academic stakeholders through email lists such as Musicology-All, IMS, and AMS, as well as the personal contacts of the members of the EarlyMuse network. The selected candidates will be required to write a research report on their findings, which will be placed on the website, and promoted as case studies through social media channels.

### Timeline

2023

January: create dedicate social media channels on Facebook, YouTube, and Twitter.

February: Science Communicator Coordinator receives video training

March: website, with logos and branding, goes live. A description of the COST Action is placed on the website and spread through social media channels.

April: publication of call for short scientific missions on the website.

May: preparation of flyer for distribution at conferences.

June: begin publication of videos highlighting early music practices in different places.

June - July: spread of flyer at specialist conferences on early music

August: publication of research reports on short scientific missions on the website.

September: evaluation of communication strategy at meeting in Padua.

March 2024/September 2025/September 2026: publication of reports on early music education.

## 4. PLAN FOR THE DISSEMINATION OF ACTION RESULTS

The following deliverables are planned by the different Working Groups:

WG1: Analysis (report) of the structure and nature of early music education in conservatories and universities, on the basis of data obtained nationally by the different partners [months 18, 36, 48].

WG2: Analysis (report) of target collections, analyzing benefits of cataloguing and digitization [months 30, 48].

WG3: Study on alternative publication formats and standards for music research and digital music editions; paper(s) directed toward universities, and other institutions on how to assess alternative publication formats in the academic context. Groundwork for guidelines on peer review. Prospects for creation of new outlets (hybrid journals and other alternatives) [months 30, 36, 45].

WG4: Planning and design of a comprehensive online resource (as part of the project's platform) to enhance the career advancement opportunities of musicians devoted to early music [months 24, 42].

WG5: Survey of national / European cultural policies and how they interact/ affect early music; overview of support for early music [months 24, 36]; white paper on how to maximize the potential of early music from a policy perspective [month 48].

EarlyMuse will be present at the major events that mark the life of the musicological community: the annual conferences devoted to early music the conferences organised by the International Musicological Society and a participation in the work of the new Early Music study group of the American Musicological Society. Of particular interest will be the Med/Ren and Biennial Baroque conferences in 2023 and 2025, as well as the IMS Congress in 2026. For WG1 and WG3, the IAML international yearly conferences will be of interest, particular those organised in 2025 in Austria and in 2026 in Greece.

The work carried out by the different WGs will lead to collective publications in international journals or book series. These could collectively form a Handbook on early music: one chapter will deal with the links between early music and the CCIs, another will address the question of creating professional opportunities, and finally a collective work will look at early music as a field of experimentation on the scientific, artistic and societal levels. EarlyMuse is committed to following Open Access, FAIR principles, and Open Science principles, and will therefore seek to only publish in open access journals. Furthermore, it will be the policy of EarlyMuse that all publications will be primarily authored by the more junior scholars within the network, with guidance and support from the senior scholars.

All published Action results, including rapports, articles, white papers, and other outputs will be made available through the EarlyMuse website, and will be further disseminated through the relevant email lists, and the dedicated EarlyMuse social media accounts. Furthermore, the dissemination of certain outcomes to the relevant stakeholders will happen through direct channels. Examples of this are the analysis of early music education in conservatoires across Europe, which can be shared directly with music institutions. The members of EarlyMuse are also strongly encouraged to disseminate the outcomes through their own personal and institutional networks.

In cooperation with the science communication coordinator, the leaders of the five WGs will seek out opportunistic means of disseminating the Action's findings, such as appearing on specialist podcasts, radio broadcasts, and other media. Due to the fast turnaround in many media, it is imperative that the WG leaders inform the science communication coordinator as soon as an invitation to appear in the media is received.

Finally, EarlyMuse is planning to organise 14 training schools centred around three themes: data mining and ontologies for a platform dedicated to early music, illustration of local European initiatives, academic and non-academic policy making.

## 5. PLAN FOR THE VALORISATION OF ACTION RESULTS

The originality of EarlyMuse lies in bringing together actors who are building an innovative conception of early music on a large scale, giving meaning to a real continuum of research / creation / dissemination. This threefold articulation is unique and capable of imagining other modes of conception and realisation that allow all the actors in this chain to be intimately linked, because they are involved in the very process of defining the objectives of early music.

An annual forum will be organised on the occasion of a scientific or cultural event in order to create a new form of dialogue between academic, cultural and economic actors, but also to create a real spirit of incubation of ideas and initiatives that will allow the professional and economic horizons of both to be broadened. Methods involved will include informative and educational materials, media appearances, use of social media, public lectures, presentations, and workshops. The presence of EarlyMuse in podcasts and blogs and its presentation at cultural events, its contribution to tourism promotion policies will constitute two strong axes of dialogue between EarlyMuse and the public: How to conceive early music in settings that are not the classical ones of the concert? How does one effectively show that besides some high places of musical tourism (Salzburg, Bayreuth, Pesaro), there are many others spread around Europe?

The Action is committed to the ethical pursuit of Open Science and the production of FAIR data. All reports, recommendations, and research results will be made available on our website and will be archived in keeping with the principles of LOCKSS (Lots of Copies Keeps Stuff Safe). Data, including survey data, will be handled, processed, and stored according to regulations and requirements set by the EU (for example, the GDPR). Where relevant and appropriate, data sets will be made available in open access. Research products like scientific articles or books will be published in full open access.

EarlyMuse covers early music. The Action's impacts, however, intend to go beyond the perimeters of early music. The community of early music researchers, performers, presenters is large, easily representing a third of those involved in the study and dissemination of "classical" music. Precisely because EarlyMuse can be a field of experimentation, it projects its impacts beyond early music alone by aiming at all musical domains (contemporary music, current music, folk music, jazz, traditional music and other musical genres) and beyond, by forging new conversations between and about musical practice, academia, heritage, policymakers, and CCI.



## ANNEX 1

The tables below are meant to provide an overview to the Action of relevant dimensions to be considered while structuring the Science Communication Plan. Table 1 highlights the different scope of Dissemination and Communication activities, while Table 2 underlines key questions to be addressed in each plan.

### TABLE 1. COMMUNICATION – DISSEMINATION – VALORISATION

	COMMUNICATION	DISSEMINATION	VALORIZATION
Objectives	<p>Promotion of the Action and its results. Raise awareness about the topic.</p> <p>Inform, promote and communicate – Visibility</p>	<p>Public disclosure about the Action results only.</p>	<p>Make concrete use of results for research, knowledge transfer or commercial use.</p>
Expected Impact	<p>Show the success of research collaboration. Engaging with society to show how it can benefit from the Action results.</p>	<p>Maximise result's impact. Allow researchers to go a step forward. Make Action results a common good.</p>	<p>For socio-economic purposes, further research, market validation, licencing, norms setting, standardisation. Represents society's direct &amp; indirect return on the public sector's investment in research.</p>
Audiences	<p>Reaching multiple audiences from general public, citizens, civil society, and mass media</p>	<p>Groups that may use the results in their own work including peers, industry, stakeholders.</p> <p>Regarding policymakers, engage and share evidence-based results during the legislative process.</p>	<p>Not only researchers: incubators, venture capital, local, national or EU-related innovation ecosystems including policy-makers, industry, SMEs, sector of interest, civil society.</p>
Languages	<p>Non specialist language, layman – avoid jargon Be understandable.</p>	<p>Scientific and specialist language/jargon.</p>	<p>Combines both general and technical language to present reports, results, prototypes, software, data, etc.</p>
Channels & Tools	<p>Public debate, TV channels, radio, newspapers, websites, social media targeting general public.</p> <p>Leaflet/brochure, infographics, multimedia (podcast, webinars, videos)</p>	<p>Peer-review journals, scientific or stakeholder conferences, online repository of results, etc.</p> <p>Leaflet/brochure, infographics, multimedia (podcast, webinars, videos)</p> <p>EU related platforms and services such as Open Research Europe, European Open Science Cloud.</p>	<p>Stakeholder groups and events, industry publications/reports, competitions/awards.</p> <p>EU related platforms and services such as CORDIS, Horizon Results Booster, Innovation Radar, Horizon Results platform, European Patent Office.</p>

**TABLE 2. THE 5 W TO STRUCTURE YOUR PLAN**

<p><b>WHY</b> It is relevant to communicate about the Action?</p>	<p>A few examples:</p> <ul style="list-style-type: none"> <li>• Research has been scattered across Europe;</li> <li>• Urgent need for a coordinated and joint effort to build a collaborative platform linking science, industry, and management;</li> <li>• Raise awareness;</li> <li>• Bring added value of belonging to a multidisciplinary network involving numerous countries;</li> <li>• To spark new collaborations.</li> </ul>
<p><b>WHAT</b> is the key message?</p>	<p>Consider the Action MoU to set the objectives and develop the main key message.</p> <p>A few examples:</p> <ul style="list-style-type: none"> <li>• Improve the quality of the air, water, health, roads, buildings;</li> <li>• Change the current legislation;</li> <li>• Explore new techniques in treating cancer.</li> </ul>
<p><b>WHO</b> is the target audience?</p>	<p>A few examples</p> <ul style="list-style-type: none"> <li>• Scientific community, Scientists, Academia;</li> <li>• Businesses, industry, SMEs;</li> <li>• NGOs, Citizen organisations, patient groups;</li> <li>• Authorities, Policymakers and specify at what level: local; regional; national; European or international...</li> </ul>
<p><b>WHERE</b> and how to communicate &amp; disseminate?</p>	<p>Use the tools and channels to convey the key message of your network</p> <ul style="list-style-type: none"> <li>• Public debate;</li> <li>• TV channels, radio, newspapers, websites, social media;</li> <li>• Workshops, training schools, conference, fairs, festivals, campaign...</li> </ul>
<p><b>WHEN</b> it is appropriate to start communicating &amp; disseminating?</p>	<p>A general recommendation - From the start to the end</p> <p>Think of timeliness – key moments during the lifetime of the Action when there is something new to release.</p> <ul style="list-style-type: none"> <li>• When setting the network to introduce the Action;</li> <li>• When the website &amp; social media are set;</li> <li>• When there are some results to release;</li> <li>• When participating to an activity that has a wider scope with key stakeholders;</li> <li>• When a joint scientific publication is published;</li> <li>• When other evidence-based results and output are available.</li> </ul> <p>In short: not only at the end of the Action but during the lifetime. Planning is key: a dissemination calendar based on the Action planned activities and milestones is helpful to identify key moments.</p>