

Pop, Jazz and ME

Developing diversity and identities
amongst artists and audiences

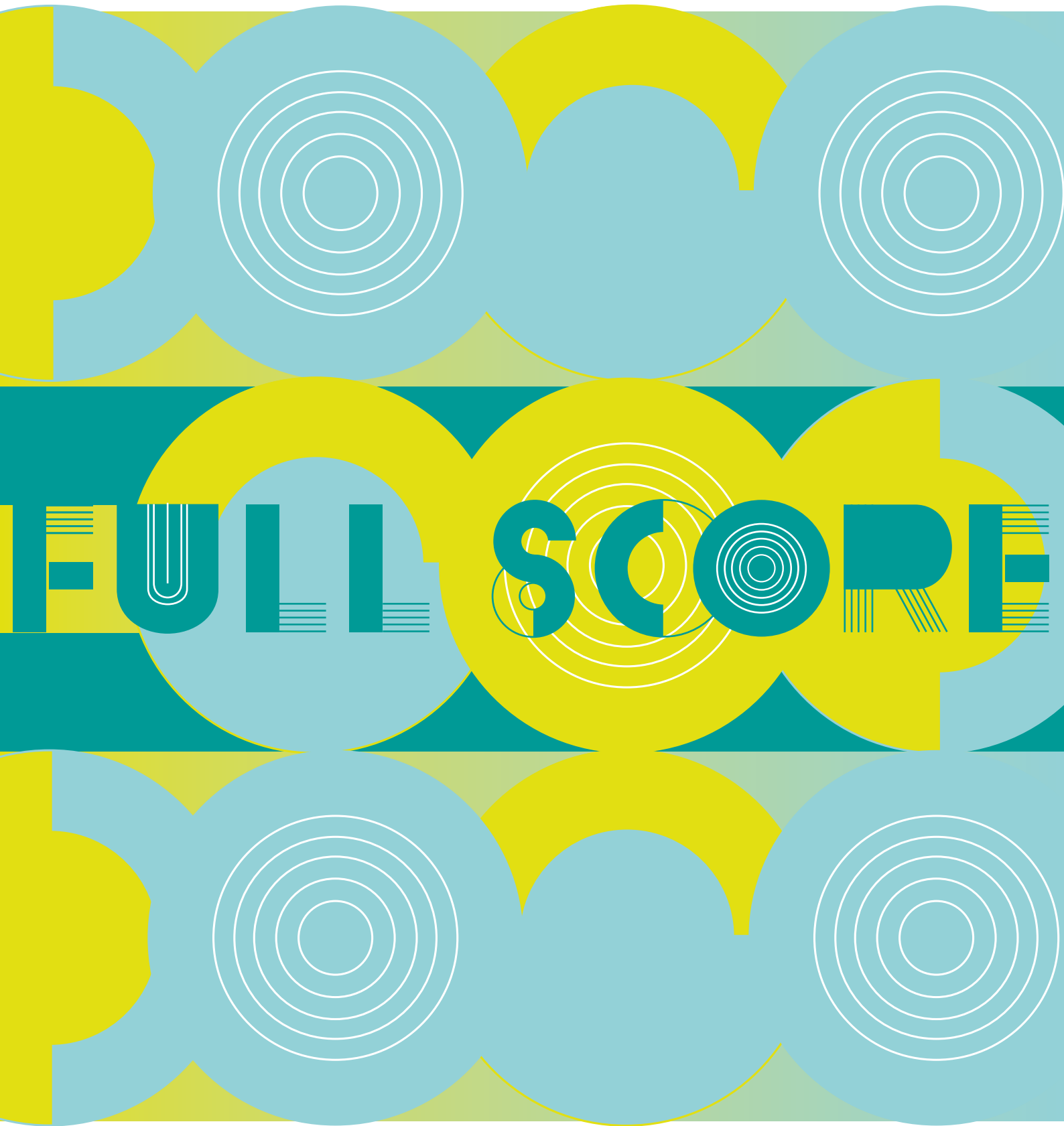
The Audience [Re-]engaged



Compiled following the Pop & Jazz Platform Meeting,
Valencia, 13-14 February 2015

Bulletin 1





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Foreword: the Audience [Re-]engaged

by Jeremy Cox, AEC Chief Executive

The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is delighted to launch this first bulletin documenting its three-year exploration of aspects of audience development and engagement that is being conducted within the frame of its Pop & Jazz Platform (PJP). Audience development is a major issue in our society and one that has been recognised by the European Union in its new cultural programme, 'Creative Europe'. 'Creative Europe' aims to help:

European artists/cultural professionals and their works reach as many people as possible across Europe and extend access to cultural works to under-represented groups. It also seeks to help cultural organisations adapt to the need to engage in new and innovative ways with audiences both to retain them, to build new audiences, diversify audiences including reaching current "non-audiences", and to improve the experience for both existing and future audiences and deepen the relationship with them.¹

In 2014, PJP already made 'The Audience' the theme of its annual meeting; now it is re-engaging with this topic and building upon its different ramifications through a sequence of three linked meetings, using support from the 'Creative Europe' programme which is funding AEC's latest major project, 'FULL SCORE'. The PJP is an ideal forum within which to do this; as PJP Working Group member Simon Purcell wrote in 2014:

Whether creating new relationships with listeners, or renewing, repairing or recovering interest within communities that in Peter Renshaw's words are 'lost to music', without deep engagement and generating curiosity and trust of musical ritual, some musical art-forms are vulnerable to extinction as a result of corporate domination, or at best historical preservation within institutions often perceived to be artificially subsidised and set aside from the needs of the wider society.

Jazz and pop musicians are generative music makers and possess a critical role in this challenge. Their ability to create music in context is highly adaptive and likely to afford musicians the best chance to begin the process of renewing trust through making art in common languages as distinct from promoting a canon in abstract, or from a position of superiority.²

For the first of its three meetings, PJP has focussed on 'Developing Diversity and Identities among Artists and Audiences'. This theme implies, amongst many issues, re-thinking the relationship between these two groups. The provider-receiver model is an increasingly inadequate way to characterise what goes on in our culturally and technologically dynamic world of musical production and consumption.

The overall title of the 2015 meeting, 'Jazz, Pop and ME', may also be seen as reflecting the needs of young and upcoming artists – our students - to find their own voice and survive in the globalised business of music. It could also be a call to ask ourselves as artists and Music Educators: Who are we? How can we use diversity to build identities? And, in the 'ME' that lies at the centre of each of our musical identities, to what extent do we, too, continue to develop ourselves as audiences for the music of others?

¹ Guidelines for 'Creative Europe' programme: Support to European Networks, EAC/S16/2013, Annex 2 – Audience Development

² Reader for PJP meeting, Trieste, February 2014

This last point is crucial; before the meeting, the guest speakers were asked to contribute their thoughts in the form of statements or short essays. Muhammad Mughrabi provided a thoughtful piece in which he makes the statement: 'The artist is also the audience' (see section IV of the bulletin). There are echoes of this in a related idea, voiced by many speakers, that in order to reach outwards to audiences, we must correspondingly delve inwards to find our own authentic identity. Linking these two processes is something that perhaps the great artists understand instinctively; but it is also something that those working in higher music education need to consider deeply when shaping their curricula. Arguably, this is an area where some of the ways that pop and jazz are being taught have resonant lessons for the whole community of conservatoires – and wider ones for the goal of developing audiences across Europe and beyond.

In this bulletin, you will find details of the PJP meeting, together with reflections on its theme by PJP Working Group members. AEC is grateful to them for all their hard work and dedication in the advancement of Pop & Jazz in conservatoires, for their vision and energy in promoting a wider role for the PJP in galvanising the way that conservatoire education as a whole responds to the challenges of meeting the musical needs of 21st century culture and, not least, for their enthusiastic embracing of the topic of audience development as an important thread within the PJP meetings from 2015 to 2017.

Introduction to the PJP Valencia 2015 Bulletin

by the PJP Working Group

The pieces in this bulletin gather together reportage from plenary and breakout meetings at the AEC PJP Conference in Valencia 2015 along with reflections on its major themes of diversity and identity amongst artists and audiences.

Jazz and pop courses are comparatively new to the conservatoire sector. As a result, practitioners are still in the process of devising terms of reference and vocabularies with which to correlate their practice beyond their host institutions, in particular in terms of: teaching and learning strategies; local artistic, institutional, social and political cultures; relationships with audiences and genres; the curricula that host pop/jazz courses; and the philosophical and expressive values that motivate them, or that might conflict with historical perspectives.

By comparison, across the more traditional academic and professional spectra, networks are relatively well-established where research, innovation and models of best practice can be regularly discussed and dispersed. While academic research networks exist for music performance and music education, jazz and popular music contribute to these infrequently and generally within settings designed for classical music or arcane avenues of musicology.

Since the formation of PJP in 2003, AEC has fulfilled a vital function in providing opportunities for jazz and popular music educators to meet regularly and to develop discourse in ways that feel right for their art-forms. Jazz and pop musicians are generally less familiar with, and therefore less adherent to, traditional academic formats; therefore these meetings favour participatory methods of engagement over transmission-based presentations, allowing delegates many opportunities to contribute to intellectual exchange in the moment, as befits their art-forms (for example Bar-Camp, Bee-Hive and World Café).

Academic conferences normally generate evidence presented in formal prose. In this bulletin, the style of reportage ranges from the anecdotal to the polemical - and even includes reactions to World Café sessions in the form of images, rather than text. The objective was not to commission academic papers but instead to capture the spirit and intentions of the whole meeting and its constituency, demonstrating that many voices were heard and in different ways. While a single-authored document or edited collection of academic papers would have presented a more unified argument and uniform style, the variety of perspectives and presentational styles is consistent with the phenomenon of an emerging group of musical and educational thinkers evolving together as they grapple to forge terms of reference that most usefully serve their collective purpose.

³ PJP was established during 2003 and held its first meeting at the Rhythmic Music Conservatory, Copenhagen in 2004. Following a second meeting in Barcelona in 2005, the Platform returned to Copenhagen in 2007 and, since then, has held annual meetings at a range of institutions across Europe where jazz and/or pop are featured in the curriculum.

⁴ The annual PJP meetings are specific to pop and jazz education and currently facilitate the formation of professional and intercollegiate networks within these immediate genres. More recently, meetings have begun to reflect a growing perception that pop and jazz educational approaches, instead of borrowing from traditional paradigms of conservatoire teaching, have innovative lessons of their own to contribute to the wider conservatoire community.

⁵ Bar-Camp: combines a session where topics for discussion are proposed and voted on with subsequent discussions focussing on the topics receiving the most votes; Bee-Hive: uses a plenary context and sets an overall topic but asks participants to discuss it for a limited time in pairs; World Café: distributes topics around tables so that participants can choose which table – and which conversation – to join. Each of these models aims to create more spontaneous and participatory ways of engaging with the themes of a conference.

As members of the PJP Working Group, we represent a range of nationalities and viewpoints, and we write in different ways. We hope that, among the diversity of contributions that you will find in this bulletin, you and every reader will find something to challenge, provoke or inspire.

PJP Working Group 2014 - 2015

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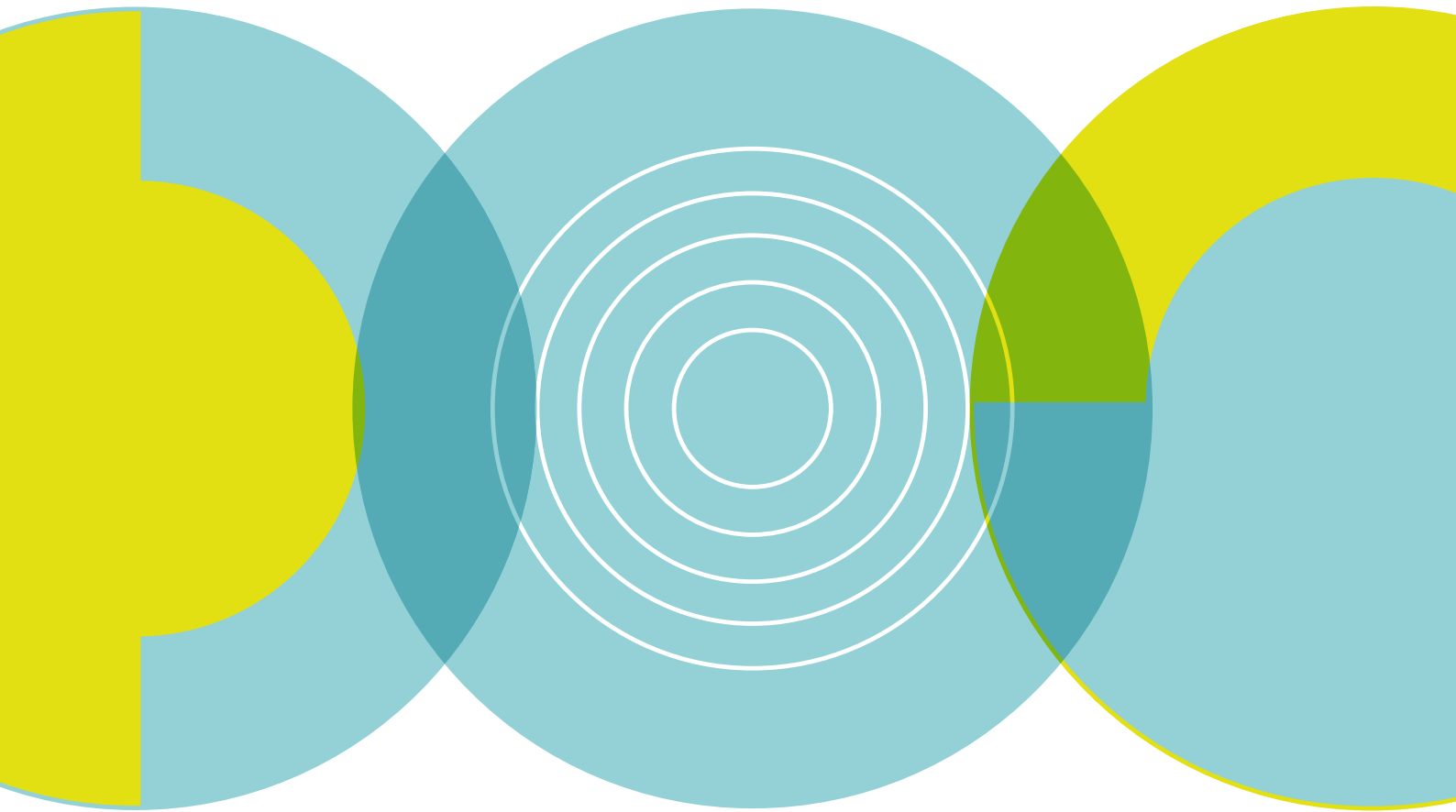
AEC, Brussels



FULL SCOPE

The title "FULL SCOPE" is rendered in a bold, teal, sans-serif font. The letters are stylized with various geometric patterns: horizontal lines on the left and right sides of the 'F', 'U', and 'P'; vertical lines on the 'L's; and concentric circles on the 'O'. The text is centered horizontally and overlaid on a background of horizontal stripes in teal, yellow, and light blue. Large, overlapping circles in teal and yellow are positioned behind the text, creating a layered effect.

I. PLENARY SESSIONS



Global Jazz: Seeking Diversity, Identity and Social Change through Music and its Audiences, presentation and musical performance

Summary by Jef Cox, AEC Intern

1. Introduction

To begin, Danilo talks about his youth, about how he has always liked music and about how he used music in the ways his father told him to.

2. The Washing Machine Story

Danilo tells a story from the time he was a 10 year old. It illustrates how he experienced the power of music. While the family's washing machine was being repaired, he was sitting with his father, playing music. After the repair, the technician didn't want to be paid, but wanted to pay Danilo's father instead for his performance. The central idea is that music can change people, or help them. It has the power to create change in humanity.

There is more to making music than *merely* playing an instrument, it has the power to change identities, to impact on social realities.

3. Panama and music

Here, Danilo makes the idea of the Washing Machine Story tangible. Music has contributed to shaping Panama's identity. He shows a video about the Panama Jazz Festival and about the work which is done with youngsters through music. Danilo stresses that music can save kids from ending up in gangs, in crime, etc. Jazz helped these kids to live up to their full potential, from having zero hope in life to receiving a scholarship for their studies. This is Danilo's message to policy makers. Politicians and decision makers must understand that musicians are not just musicians. There is more to making music than merely playing an instrument, it has the power to change identities, to impact on social realities. Both AEC and UNESCO should understand this and stress it, working and speaking together.

4. Danilo Pérez Foundation

Going deeper into this topic, Danilo explains how he puts this idea of 'social changeability through music' into practice in his own Danilo Perez Foundation (<http://fundaciondanilopez.org/>). With a second video, he stresses it is important for musicians not only to play an instrument, but also themselves to be 'instrument of change', and to contribute to the social environment they live in. Again, his message is that, through the process of music, people change themselves and others from negative attitudes towards life, and towards being creatures that can bring new hope to the society.

5. Who are you?

Directly addressing the question of identity, Danilo tells how, after listening to him improvise in

a variety of borrowed styles, Dizzy Gillespie asked him 'Who are you?'. This made a profound impact on his life. Being confronted with this question he learned that the idea of identity and diversity comes to finding the same tones, rather than the differences. Jazz is where all of this comes together.

6. 'Water chords'

To conclude, Danilo shares some of his experiences of playing with Wayne Shorter. He tells his 'water chords' story, in which Wayne urges him to use these in his playing. At first, Danilo can't understand what Wayne is wanting but after working on his own, he plays the results back to Wayne who responds that he's getting there, but 'the water needs to be absolutely clear'. This brings Danilo to explain that music is more than mastering your instrument; it is mastering your whole life. He explains that you should play like you behave, and behave like you want the world to behave. He shows a final video, in which he is playing with Wayne in a searching/wandering style. Afterwards, he exercises with the audience in a similar way, and advises all the participants to bring this experience back to their country and to start every meeting like this.

7. Questions and answers moderated by Brian Cole, Berklee Valencia

In total seven questions were asked, which provoked various ideas, including:

- the heart beats in 3, for example when you're walking. You have to internalize this, and then basically start telling how you feel. Then music becomes a story-telling platform;
- music is a universal tool, not a universal language (and I would add myself: not a universal story);
- jazz is a process, rather than a genre;
- you need to accumulate more stories in your life, so you can talk about them when you play (another piece of wisdom from Wayne Shorter);
- your audience may not 'get' everything you are doing, but if you keep faith with your own journey, they will keep faith with you.



I. Plenary Sessions

Some reflections on diversity, based upon the keynote speech and the showcase concert

By Erling Aksdal, PJP Working Group member

The amazing musician and the keynote speaker at the AEC-PJP Valencia meeting, Danilo Pérez, gave us a very personal and interesting presentation of his background from Panama, his deep commitment to the role of music and of the artist in society and in communities and the values and practice of The Berklee Global Jazz Institute where he serves as its Artistic Director.

Pérez' presentation gave a touching insight into his own background as a son of a community musician and showed the importance of childhood stimulation. It told a story of how he himself has realised his potential and, instead of celebrating himself, has focused on his own community commitment as well as making this a focus for his students and The Berklee Global Jazz Institute

Global Jazz is an interesting concept. The fact that jazz at the outset is a hybrid, and that it is much more a method or an attitude towards music making than a style, paves the way for a very open and inclusive understanding of its creative possibilities and diversity. And not least, Global Jazz opens the gate to global audiences as it will prompt recognition of musical elements and processes that cross borders and, in our modern multicultural societies, cross the diverse cultural communities within a society.

It often seems that the societal value of music is seen as a tool for social change or development while its cultural value is more of an aesthetic matter.

I wish to problematize some aspects of the concept of Global Jazz, both in general and in the particular form that it takes at The Berklee Global Jazz Institute. This is based on my experience with the showcase concert and on the Q&A after the keynote speech.

In short, I found that the degree of diversity within the jazz format in the showcase concert could be questioned, and that it seemed to me that the understanding of the value of diversity and cultural differences was not fully appreciated.

It often seems that the societal value of music is seen as a tool for social change or development while its cultural value is more of an aesthetic matter. Global Jazz seems to value the "ethnic" contributions more like ingredients for an on-going jazz discourse than as meaning-making discourses in themselves. This puts the musician in danger of taking on (unintentionally) a neo-colonialist role of stealing or borrowing ingredients and inserting them into "domestic" established structures just to give these an exotic slant, and thereby depriving the audience of many of the deeper meaning-bearing properties of the sources. If this is what happens, then what might initially seem like a process of diversification may turn out to be the opposite.

The societal value of culture is often misunderstood as its providing a set of very concrete preventative or empowering actions: keeping children off the streets, avoiding recruitment to criminal groups, helping youngsters to learn to interact constructively - much as in sports participation schemes (or El Sistema). And all this is fine in a short-term and materially-driven perspective. However, the value of indigenous music as deep culture is often forgotten. It is like language, taken for granted although it creates meaning and identity in a non-replaceable way. The social cohesion and community that native music as language has the power to create may be of greater societal significance in the long run than positive activities that themselves seem based more and more on a "general" music. The extinction of cultures in our globalised world isn't so much a matter of some characteristic traits disappearing but one of the deeper meaning-bearing structures being lost in a mono-cultural formatting.

There is much more to this than the two polarised positions depicted here: music as a tool or music as deep culture. Music can be both these things at the same time - and much more. The important issue is: if we value diversity, we should find ways of preserving and promoting this diversity in our inevitably cross-cultural endeavours. This ought to be an ethical imperative for the individual musician seeking collaboration across ethnic borders, but also an absolute requirement for an institutional programme seeking to thrive on diversity.

The Berklee Global Jazz Institute certainly contributes to increased respect and appreciation for many musics, musicians and individual students from around the world. The hard part in making educational programmes that reflect this appreciation is recognising the cultural value of musical statements within its contexts and not merely their potential as variables in musical parameters.



Jazz, Pop and ME: connecting artists and audiences

Panel:

Merlijn Twaalfhoven, Composer, The Netherlands

Muhammad Mughrabi, R&B Singer, Palestine

Scott Cohen, The Orchard, US/Spain

David Linx, Jazz Singer, Belgium

Summary by Jef Cox, AEC Intern

1. Merlijn on diversity

Merlijn states that arts and arts students get lost in competition. Yet, the arts shouldn't form a competitive battleground, instead they should be the last place in our society (which tends to focus ruthlessly on success) where 'failure' and 'doubt' are allowed. Muhammad agrees. David goes deeper into this topic, stressing how there is a fear among students not to get to the technical peak in mastering their instruments. He compares arts students with Formula 1 motorsport. In Formula 1, it is not essential to stay on the road; more important is to know how to manage when you get off it. Here interesting things can happen; here are the opportunities for creativity and diversity. This is why students need to lose their fear: as a musician you have to 'dare to go off-road.

2. The 'story of me'

Merlijn explains how a lot of musicians are stuck in 'the story of me'. Scott agrees and expands on this, showing how the way of storytelling has changed in our global, connected society. It has evolved from having a beginning-middle-end structure (the traditional narrative of which 'the story of me' is the paradigm), towards a jigsaw puzzle (a collage, without firm beginning or end, in which 'me' is either a fragmented, multiple concept or lost altogether).

3. Scott on sports and music

Scott makes a comparison between sports and the arts. In sports, you can find yourself given a certain ranking. This is different in art. As there is no such thing as a ranking upon which students can rely, they tend to confuse their musical/technical proficiency with the level of commercial success they have (or haven't) reached.

4. Muhammad on change

Muhammad likes to repeat the message of Danilo Pérez as he expressed it in his keynote speech: music is about change, about changing the environment you're living in.

5. Music industry

David and Scott discuss how the music business has evolved from the 1960s up to the present. David wants to stress that artists like Bob Marley and John Lennon didn't care, they were just playing music, while music industry tends to force contemporary artists to focus on selling. Scott disagrees, explaining how there are plenty of young artists playing merely for the fun of making music. However, Scott also shows that music industry has become more complex now. It used to be simplistic (yet not easy) as there were only a few platforms (mainly radio

and press) via which to reach people. Nowadays everybody can be reached, but there is a multitude of platforms. So you need a strategy in order to find your audiences.

6. Dreams

Merlijn talks about the potency of dreams: if Martin Luther King would have said I have a plan, this would have been disconnecting. Dreams connect people who share an idea; they give them hope.

7. Questions and answers moderated by Simon Purcell

The discussion with the audience provoked some ideas, including:

- having pleasure in making music is the bottom line (David);
- Muhammad explains how, for him, making an 'American' music (rap, hip-hop) in Palestine became an expression of something deeply connected to the Palestinian situation (through its content and its protest element) and not an 'imported' style.⁶

8. Moderator Hannie Van Veldhoven asks each member of the panel to give the audience their advice in one sentence:

- Muhammad: we should consider the role of art in shaping the future. It really matters;
- Scott: we should embrace the new technology we have today and start from it, instead of throwing the old world into it;
- David: we need to walk in the light and to stay in the light.

Abstracts sent by panellists in advance:

1. Merlijn Twaalfhoven

To think of music as a universal language is erroneous. In music, you can express emotions that are very private, vulnerable and culturally specific. As musicians become more skilful and excellent, they perhaps learn – consciously or otherwise - to 'avoid' this vulnerability. Instead they master styles, techniques and tricks and indeed adopt a kind of universality. Searching becomes achieving.

To bring back a personal and vulnerable aspect, we need to fight the conventional competitiveness and provide musicians with a new sense of safety. To establish and maintain a safe, personal space needs practice and experience. I propose to match the conventional training of a young musician with a parallel development, in which the expression of a personal journey is central. When a musician learns to share his dreams, ambitions and ideals in an early stage, he might establish a vital space of inspiration around him. He will connect to others, not just because of his artistry, but also with his vision and personality.

To think of music as a universal language is erroneous. In music, you can express emotions that are very private, vulnerable and culturally specific.

2. Muhammad Mughrabi

The first audience for an artist is his community; he is related to it and part of it and related to the culture and traditions of that community. There is a certain level of respect and rules an artist needs to stick with in order to keep the balance between him and his audience: like, for example, having identity. Identity is personal but it also means relating to the culture and keeping that identification with the culture and not losing it, because an artist without a culture that he relates to is not an authentic artist and has neither originality nor origin. For example, in Jerusalem and Palestine, in general artists have this responsibility to relate to the Palestinian

⁶ See also IV 'Thoughts and Opinions' where Muhammad elaborates on this.

struggle and to stay true during the peaks of the conflict and not just ignore it. This could be done in many forms: like writing a song or releasing a statement or sharing something over the social media.

I think that, at the end of the day, artists have to be authentic and have to be believable – they've got to tell the truth.

Art, and being an artist, is about two things: one is escape and the other is about advocacy. Artists find their escape through what they do, believing that their audience will find their escape in the artist's work and relate to it and believe in it and experience that shared sense of it by celebrating these feelings and the joy of entertainment. Now advocacy is big word and the artist's work is one of the forms of advocacy (especially in the Palestinian artists' case and any other struggling minorities). It may take the form of protesting against something or making a statement and sharing a vision - by telling the artist's version of the story from his point of view and perspective - or it may carry a message that leads us to change, or at least to trying to change. Advocacy is about understanding the value of the fact that artists have microphones and influence over their audience, and that they offer a perspective that the audience may not be looking at.

I think that, at the end of the day, artists have to be authentic and have to be believable – they've got to tell the truth. The diverse globalized world that we live in - the technological revolution and the dawning of the social media age – is a game changer for audiences and for the creativity of artists. I think there is a bright future for music, especially because of the openness of the audience to hearing good new music, and this generation actually can have multi-genre music. Nobody just really has a playlist of only hip-hop anymore, or only goes to alternative rock concerts; now you can hear different things coming from different artists and places all over the world in one playlist and all at the same time.

Times have changed and now music is being distributed all over the social media; the industry has changed and this gives a lot of hope for the new ambitious artists. You can upload a song on YouTube and people on the other side of the world can listen to it after 5 minutes. The artist's music is not limited to a four-block radius or to a city or state; now people can hear artists from anywhere on the planet and it's up to each artist if the audience is going to remember his name or not. For example, I will never forget PSY, the Korean artist who released the Gangnam Style song and made history with his 2,230,059,660 YouTube hits.

Artists have to be diverse and yet still not lose their own identity. Artists have got to understand that catching an audience is not easy and it takes creativity to be unique and meet the standards of today's audience and at the same time have that balance of being up-to-date and staying real and authentic. An artist has to come up with new stuff and ways of introducing himself and his identity if he is to stand out and be special enough to achieve success in this open field of globalized and modern high-standard seeking audiences. The identity of the artist is what makes him special and it's what makes audiences relate to his music and remember his name. The artist's responsibility is to keep communicating with his audience and to keep the audience satisfied in order to maintain the relationship between artist and audience.

The artist is also the audience. Artists were not born artists, they just found out at certain point that they were artists and that they had an audience.

The artist is also the audience. Artists were not born artists, they just found out at certain point that they were artists and that they had an audience. As artists, they work to expand their audience; artist and audience have a bi-directional influence - each learns from the other and influences the other. We are in search of true art; we are in search of true artists no matter what genre of music they come from. So I think the landscape of music is going to get more and more diverse.

3. Scott Cohen

Although an imperfect analogy, music can be compared to sports. The differences between football, surfing, sumo wrestling and snooker are vast. There are different rules, often different fans, different ways of marketing, different skill-sets, and different levels of engaging - from children having fun on the playground to competitive professionals and, ultimately, the elite few superstar athletes. In sports, both the athletes and fans are clear about these obvious distinctions. This is less so in music. Art blurs the lines and creates conflict. For instance, you can be a great artist yet have difficulty achieving commercial success and reaching a mass audience. But perhaps that is the anomaly. We have at our fingertips the means to create and distribute music to a global, targeted audience. But has anything changed? Is the world waiting for something new, something different?

4. David Linx

Over the 35 years of performing, recording, writing, composing and teaching I've always been confronted with the necessity of profiling a clear personality and with the challenge of instilling into other young up-and-coming artists the possibility of this alongside the apprenticeship of their craft. There are no formulas for this except letting time take its course fully or, as musicians always say, paying ones dues.

As a teenager, I lived for many years with the legendary drummer Kenny Clarke, in Paris, and with the great writer James Baldwin, in Saint-Paul-de-Vence and New York. I could observe at very close hand how these two legends, who single-handedly changed the course of history in their own fields and beyond, went about the task of finding and then sharing their own voice. The identity of an artist in general is, in my opinion, directly linked to his role as an observer of the world around him. Only once we have mastered this role can we become storytellers – which is ultimately the role of every artist, whether he or she be a musician, a painter, a writer, etc. It's the artist's role, at best, to condense and reflect what we all feel or what we all would like to feel. We have to construct a personal alphabet and a new vocabulary - and then hope we have a story that we can tell after all.

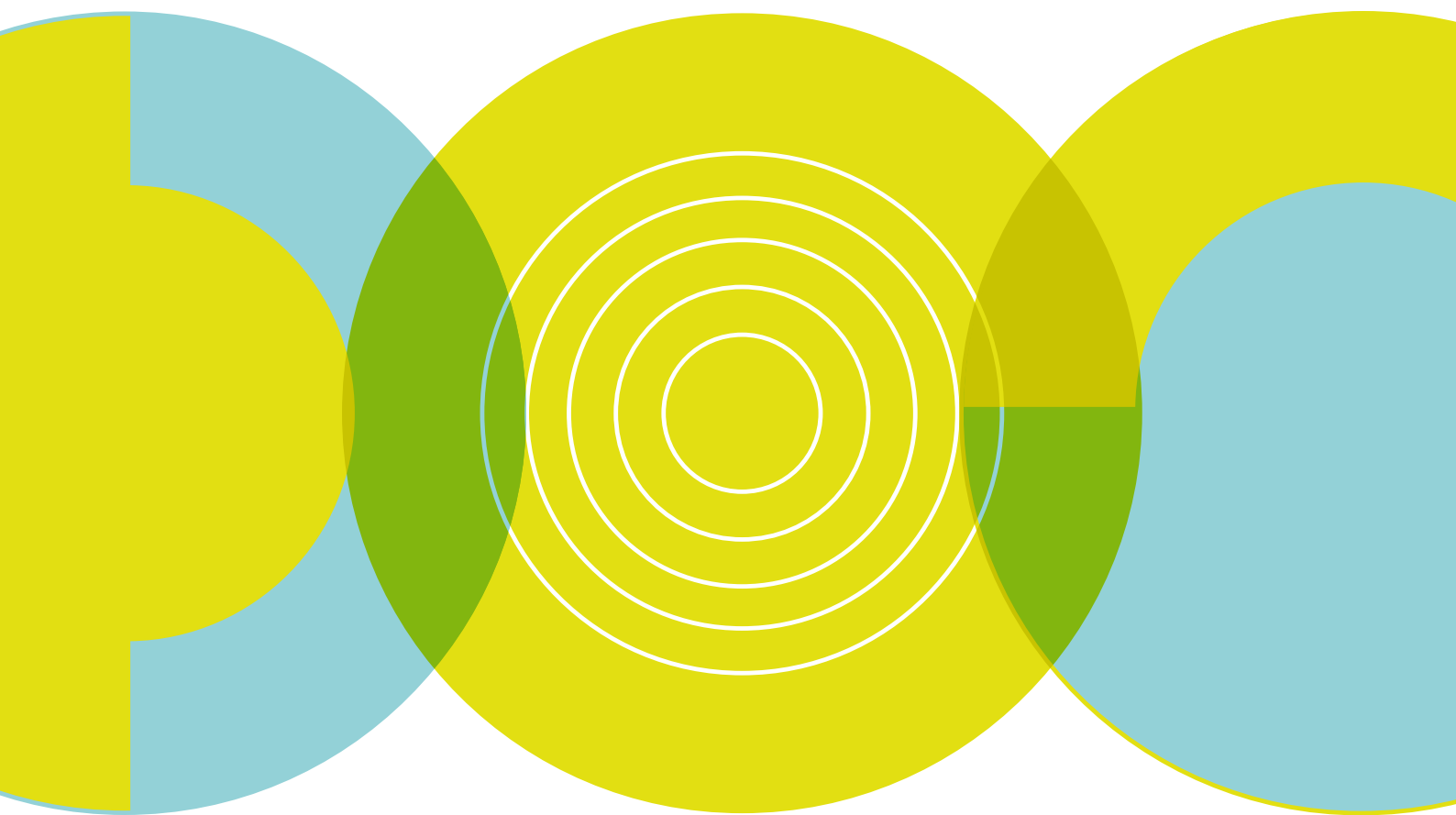
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The obstacles laid out before us on the road of life should encourage each and every artist to face, confront and overcome them, and therefore we need to build the true and right (if I can use such a word) relationship with what we could call our "craft". I think that many artists know that experience is not the things happening to you but, above all, the "way" you face and react to life and events in general.

I've experienced, in the last years especially, how rhythm is the one true binding element that connects the melody, harmony and pulse or tempo. It is an understated element, since we learn it or teach it as a basic exercise or discipline amongst others, but I've noticed through different ways and angles of approaching it that it is "the" element that profiles the true personality and positioning of an artist. It is the illustration of the heartbeat and the development of everything that is linked to what we call tempo. It is the way we connect to a melody, to others and to ourselves and it helps us decide and thus be precise in what we would like to convey. I even think that the right use of rhythm as a pillar of life is what many people take to call 'charisma'. Decision leads to precision and to the self, and thus to developing a true identity. Diversity stems from a certain tolerance towards life, its turmoil and others and this can, in my opinion, only be approached once one is facing and dealing with one's own identity on a daily basis. The role of an artist can then become clear and, in these bleakest of times, of important use - beyond success and fame, beyond the styles of expression we choose.

FULL SCOPE

II. WORLD CAFE DISCUSSIONS



Diversity, Identity and Audience-building off the beaten track

by Stefan Heckel, PJP Working Group chair

Rapper, producer and social worker Muhammad Mughrabi from Shuafat refugee camp in East Jerusalem, Palestine.

Muhammad Mughrabi was a guest speaker at the 2015 PJP conference, participating in a panel discussion with Merlijn Twalfhooven, Scott Cohen and David Linx. Muhammad is a Palestinian rapper and producer who works mainly via social media owing to a lack of public broadcasting opportunities in his country. Besides making his own music he is the artistic director of a child centre in the Shuafat refugee camp of East Jerusalem, providing an environment of relative safety and opportunities for creative expression for children who grow up under extreme political and social circumstances.

On finding one's identity: In Palestine and Israel the society is split – you are either Israeli or a Palestinian. It is hard to find an individual path and develop an identity within such a stereotyped environment.

Community interest groups are very important in a society where you are otherwise entirely lost to yourself and the educational system is hardly organised at all.

Musical diversity helps develop identity as a musician and artist. Muhammad says about his childhood and first contact with music: 'all good music was on my playlist' and: 'Small kids don't know what identity is – they just have it'.

'Small kids don't know what identity is – they just have it'.

On the rise of Arabic Rap and Hip-hop: The isolation and suppression in Palestine fostered the creation of Arabic language Rap. Muhammad Mughrabi says that Arabic Rap was born in Palestine around 2000. Hip-hop can be seen as a kind of musical 'CNN' or information centre for any specific place of the world – with its clear connection to what is happening in the street. It also reflects democracy in Islam: 'each one teach one'. Rap is about freedom of speech. Muhammad Mughrabi's own rap lyrics mention the many issues related to the crisis of Islam in a very critical way.

Social media are extremely helpful for the young population of an isolated country. They are often the only way of connecting with the outside world. In Palestine every young person has a smartphone; internet access is totally available and unlimited. Social media help to cross the boundaries set up by local authorities. But there is a dangerous side to social media in Palestine, as the entire information flow can be checked for political content and can quickly put someone to jail.

About American/New York Hip-hop and how it influences him: Muhammad says that he knows about the roots of Hip-hop. He says he uses the style and fills it with his own content.

On audience development: Muhammad Mughrabi says that, for his music, there is no lack of audiences. Rap is one of the few possibilities for people to express themselves freely. He usually plays in front of large crowds.

It seems that in a physically limited and isolated space dominated by a sense of suppression, such as Palestine, Rap music is in high demand and serves as a social exchange forum, in both live and virtual environments.

About his work in a child centre in Shuafat refugee camp: Muhammad Mughrabi is the centre's art director and works with 'junk' percussion and urban dance. He takes groups of children several times a week. The centre is, above all, a safe place for children who would otherwise often be left by themselves in a dangerous environment.

Exposure to art also means that children in the centre can connect to the world. Traditional art education in Palestine is entirely connected to national symbolism and leaves little or no space for individual expression. The main fear of the Palestinian people is to lose their identity as a nation; therefore all efforts are focused on preserving the tradition.

Muhammad Mughrabi uses art as a therapy. He has observed that children start having an opinion when they make art and music.

Some quotes of fellow speakers related to Muhammad's statements:

Scott Cohen: 'There's a void (in the societies/the world/politics) that needs to be filled with music and by musicians'.

David Linx: 'A real artist is political when he is excellent'

PJP keynote speaker and Grammy award winning jazz pianist, Danilo Pérez: 'Music is a tool for social change'.

II. World cafe discussions

Talking to Merlijn Twaalfhoven at the World Café

by Hannie van Veldhoven, PJP Working Group member

Merlijn Twaalfhoven (b. 1976) was one of the guest speakers at the Valencia AEC-PJP Conference. He shared a panel discussion with Scott Cohen, Muhammad Mughrabi, and David Linx. Afterwards he sat at a table in the World Cafe Session to further discuss this panel discussion, this time with a smaller group of people.

Merlijn is a composer, working in conflict areas and unconventional locations. In his view music should always be connected with society. He searches for musical collaborations between audiences and musicians, thus establishing intercultural dialogues. His working with musicians, children and a broad audience in Jerusalem, Damascus, across the West Bank and in refugee camps in Jordan and Palestine has been rewarded by Unesco in naming him "Young Artist for intercultural dialogue between the Arab and Western worlds" (2011).

The power of me - we - now!

Sitting at the table at the world cafe, Merlijn explains: he sees the concept of 'engaging/ connecting', as more relevant than the 'musician-audience'-idea. He never produced a CD, for example, because for him as an artist, the priority lies in the activity of people, the live connection. He makes strong statements in the discussion, like: 'Don't go in the museum, a museum is for the dead. Living artists: go in the world!'

Also: 'It's the story of now, not of me' (referring to the musician's connection with society). But this does not mean that the 'me' should be totally excluded: 'If you want to make peace in the Middle East, without the story of me it will just be politics', he states. He calls for action: 'What makes the power is me - we - now!'

'Innovation = extracting things from the curriculum; take out things and make space for dreams!'

Being a taxi-driver

In his view education deals with the future; we'll have to find a niche for ourselves, and start in the now. He gives an example: if you enjoy driving you could become a taxi-driver. But maybe you get bored after a while: so find a way to connect to a goal! Students should be asked to describe goals. 'It is an art, talking about dreams', he says. Using the metaphor of the taxi-driver: 'I loved finding alternative routes as a student, not only classical music but also different cultures. I loved studying (like just driving a taxi), but there was no relation to the world outside. Now I would ask the student: 'So, you like driving; where are you heading to?'

Dare to dream: be a traveller, not a tourist

The final exam of the student is the start of their 'tour' of musical life, but we mostly can't monitor the result, since students, once graduated, are 'out of the system' [except where alumni tracking is being implemented]. Students like to be presented with lots of ideas, but putting them into practice is important – and needs space. Merlijn adds in the discussion: 'innovation = extracting things from the curriculum; take out things and make space for dreams!' By implementing these dreams in the curriculum (and therefore you need space!), the student will be able to decide better where he or she is travelling towards.

Info overload!

Merlijn thinks the curriculum of the conservatoires is overloaded with what he calls unimportant things, thus generating a generation of overloaded people. Will that create excellent students? He thinks not.

It's a difficult question for students: what's your goal? But questioning one's destination should be part of the studies, Merlijn says in the discussion: 'Question yourself: where am I on my journey, what is my position now?'

So what is your next step?

Take as an example business courses: as soon as such a course is ready to be delivered, it is already old-fashioned, he thinks. He sees conservatoire study in a similar way: as though going along a river towards a waterfall: you prepare everything, but once you're over the cliff (i.e. graduated) the water falls. The disaster for students, he says, is that the final exam mostly is the high-point for the student. And then comes the notorious 'black hole'. You should have every 2 weeks a final exam to practice; otherwise you're built to failure. Having a variety of assignments to work on, which happens now at the conservatoires, is the opposite of focusing on one goal.

Merlijn introduces a method, called 'Scrum' (having its origin in rugby). It works this way: you promise to a 'customer' that, 2 weeks from now, something will be ready and you make a sprint towards reaching this goal, working in a team together. This way always something new comes out of it, Merlijn says. So you work focusing on one goal, instead of working on multiple assignments at a time. Merlijn is convinced that this way you avoid the black hole students may fall into. In fact you do every 2 weeks a final exam. Merlijn: 'I would destroy the weekly schedule if I was head of a jazz/pop department'. He thinks it's devastating to multi-task, going from one timetabled session to another in such a segmented way.

Build a boat, and tell a story about the horizon

Merlijn says he's fearful of email, the Internet, etc., because he wants to know everything. Everything is interesting and inspiring, but it's just too much. We'll have to learn to handle it. Young people doing homework with the Internet, radio, WhatsApp: studies concerning development of the brains tell us that our brain doesn't change sufficiently fast for us to handle this all at the same time.

Merlijn ends the session at the table with his admiration for Antoine de Saint-Exupéry (Le Petit Prince), and his advice for us, as teachers, on how to approach our students:

[Build a boat / Don't teach about it / Tell a story about the horizon / They might find an airplane...](#)

At the moment Merlijn is working on two interesting projects:

Musical Postcards Project

Collecting short video's with melodies, songs or poems created by young musicians from refugee camps in the Middle East. These "Musical Postcards" are sent to the education project of the New York Philharmonic where they will be central to a creative process of composing and music creation. The results will be performed by the professional musicians, giving the compositions a top-class interpretation. His request:

'Are you interested to work with us? For example creating collaborations between conservatory students and children, resulting in a performance that presents the new compositions and the musical postcards from the refugee children?'

Let me know - I can send you more information!'

A sharing Academy - method for practical idealism

The method combines the most recent insights from fields of management, marketing and psychology (such as Scrum) and turns it into practical tools, designed for artists and other practical idealists. The emphasis on sharing and collaboration, gives the participant first-hand experience of the relation between idealism, an inspiring vision, the resonance with their supporters and the impact in a certain community.

The vision of Merlijn is described on 'Art in the world'. It's available as a free e-book: http://issuu.com/merlijntwaalfhoven/docs/art_in_the_world#download

II. World cafe discussions - a discussion with Scott Cohen

How to create new audiences using new media: the implications and challenges for the higher music education sector

by Lars Andersson, PJP Working Group member

The implication for higher music institutions is that we need to help our students develop knowledge and skills on how to use the new social media by putting it into our curricula. As organizations we need to be aligned with the changes in society when it comes to creating and spreading music to audiences. We have to recognize when we need to change; and we have to gain a clearer understanding of how our future audiences' interests in music and attitudes towards music and cultural involvement will affect the way they like to engage in music. This means that we have to adjust and change our curricula to remove some of the barriers that will otherwise hinder our students from having successful careers in music.

Scott Cohen was a guest speaker at the 2015 PJP conference, participating in a panel discussion, and a following roundtable discussion with the delegates, on how to connect artists and audiences. At the roundtable, the first questions raised were: what role does the identity of an artist today have in the music business? and what can higher music education institutions do to help students building their musical identity at the conservatories?

Scott Cohen answers by comparing music to sports.

- The differences between football, surfing, sumo wrestling and snooker are vast. Different rules, often different fans, different ways of marketing, different skill-sets, and different levels of engaging: from children having fun in the playground to competitive professionals and, ultimately, the elite few superstar athletes. In sports, both the athletes and fans are clear on these obvious distinctions. Less so in music; art blurs the lines and creates conflict. For instance you can be a great artist yet have difficulty achieving commercial success and reaching a mass audience. But perhaps that is the anomaly. We have at our fingertips the means to create and distribute music to a global, targeted audience.
- Another difference is that in sports, you can find yourself placed in a certain ranking. This is different in art. As there is no such a thing as a ranking upon which students can rely, they tend to confuse their musical/technical proficiency with the level of commercial success they have (or haven't) reached.
- Scott continues by explaining that there are plenty of young artists playing merely for the fun of making music. However, the music industry has become more complex now. It used to be simplistic (yet not easy), as there were only a few platforms (mainly radio and press) via which to reach people. Nowadays everybody can be reached, but there is a multitude of platforms. So you need a strategy in order to find your audiences.

So what are the strategies that our students and young artists need to have to be able to reach an audience?

- The way we tell our stories has changed. It's more like a jigsaw puzzle; you can take bits and pieces and put them together. Social media works like that. You can share and take part of information in any order. There are so many people making and producing music for fun. It's become easier to make music and share the music, but not necessarily easier to reach an audience. You cannot reach people by approaching them with something you want to sell on social media. So you need to create interesting stories around yourself or the product you want to sell. You should sell the context not the products. Having great music is never

enough and never was. If you as an artist don't use the new media you will have to have someone how does the business side of your business.

So, how can we manage the jigsaw puzzle and use new media to reach an audience?

- New media is looked upon as a platform for selling your products but we need to find a way to engage with people. We must be willing to take a risk both in business and music. Learn to use social media on those special terms. Who would see an entire video clip of 7 minutes that was sent to your phone? Maybe if it's 30 seconds you would see it. And then maybe you will be interested in knowing more. Do short video clips. Focus on micro-content which means that you put out your stuff little by little. You can use new media to make people invest a part of their time in you? When it comes to the business side of making an income you can create your own YouTube channel and put up your content at least 2-3 times/week. You need to turn on advertising. You get an average of 1 USD per year for a subscriber on YouTube. YouTube is about how many real subscribers you have not how many views. It's better to create a hyper local audience using Facebook than having thousands of people around the world following you. The four most important platforms that you can use in building your local audience is Facebook, YouTube, Twitter and Instagram.

It's become easier to make music and share the music, but not necessarily easier to reach an audience.



II. World cafe discussions

Discussion on Identity at the World Café

by Udo Dahmen, PJP Working Group member

As part of the World Café two different groups (both with 10 – 12 people) including participants from Scandinavia, Italy, The Netherlands and Germany discussed the topic 'Identity' in two 30-minute sessions.

Identity can be defined as a distinctive characteristic, or set of characteristics, belonging to any given individual or shared by members of a particular social category or group.

Peter Weinreich (psychologist, University of Ulster, UK) defines a person's identity "as the totality of one's self-construal, in which how one construes oneself in the present expresses the continuity between how one construes oneself as one was in the past and how one construes oneself as one aspires to be in the future" (Peter Weinreich, 1986).

The participants agreed to equate identity as the identity of a musician (for the purposes of the discussion). In this definition it is the major component of the artist's or band's profile and it aims to show the uniqueness of the given artist through his/her attitude, as well as through certain codes used - in other words, to construct a certain image.

An artist's identity is developed through practice, knowledge, skills and through his/her personality (thus drawing on the artist's personal self-construal). Personal aspects include certain attitudes towards society, politics, the arts, etc.

Being perceived as authentic by the audience is often the basis of any given personal statement in music and can thus be a driving force in the artist's promotion as well as for the audience. Strategies employed can build up into the 'telling of a story' as aspects of the musician's life through music. The music, the composition, the lyrics, the sound design, the arrangement, the production, the vocal and instrumental performance as well as the ensemble's abilities should reflect the artist's personality. This personal statement should give the audience the possibility of reacting to the musician. Some participants mentioned that an artist should also be a socially responsible person – spiritual, true, humble, focused, empowered - and should communicate this with society (e.g. through social media).

We also discussed the images of artists (e.g. David Bowie, Madonna). Constructing a corporate identity can play a role here but is dependent on the 'act' in question, and only useful in certain genres.

Different musical genres can require specific instrumental skills (e.g. double bass in metal). In this case acquiring these skills can be a part of finding and defining that musician's identity.

Besides that, artists and bands use codes of non-verbal communication through their behaviour in the media, as well as on stage. The live performance is an important part of reaching the audience, both by drawing on certain codes and rituals but also through the "mystery of communication" through music itself (e.g. Danilo Pérez as a facilitator between the musicians and a given audience).

Corporate behaviour, both on stage as well as in the media, is also an important factor including certain dress codes, what to say, how to communicate, etc. Overall, the artist should not limit her-/himself to a genre (being stuck in the box of a certain genre) but should also move on and develop her/his ideas and abilities beyond the genre boundaries.



II. World cafe discussions

Discussion on Audience at the World Café

by Jeremy Cox, AEC Chief Executive

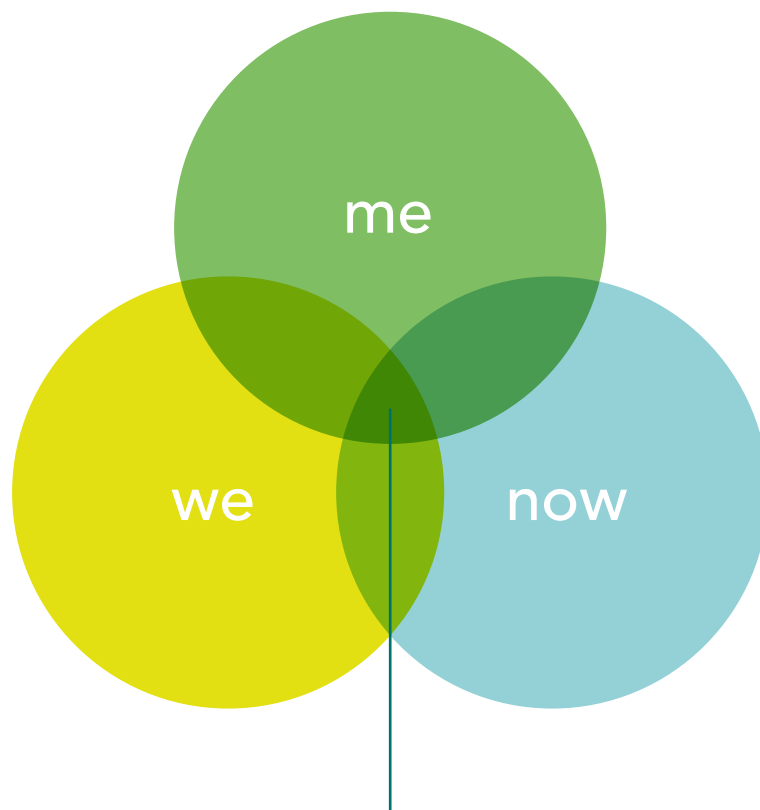
The two groups discussing this topic covered some of the same ground but also each took distinctive routes at certain points. Overall, their thoughts can be summarised in the form of the following conclusions:

- We need to encourage our students to be advocates – not just for their own work but for music, the arts and culture as a whole
- Conservatoires don't tend to focus on audience reception as part of their training – the nearest that they get to this is when they begin to focus on employability, but for the most part the 'audience' is still perceived as an abstraction that is undifferentiated and passive
- We should be thinking of our students already as 'working artists', with the beginnings of their own audience base, from the day they enter the conservatoire
- The 'DNA' of institutions specialising in Pop & Jazz is different from classical conservatoires. Being generally younger and more fragile in their set-up, they tend to be more than just educators; they have to be creative participants in audience development in order to survive

But for the most part the 'audience' is still perceived as an abstraction that is undifferentiated and passive

- Performing outside the walls of the conservatoire should be built into the curriculum. Finding public venues that will work in cooperation with the conservatoire is important. One model is of Bachelor students performing under mentored supervision in these public venues while more advanced students are given autonomy
- Where links are developed with performance venues by one generation of students, they can 'hand on the torch' to the next cohort, building continuity and trust with venue managers
- One interesting conservatoire model is to form a partnership with universities that have performing arts centres on campus. The conservatoire students fill up the programmes of these venues and the access to these venues builds them an audience of their own age that may continue to grow with them
- In terms of contemporary audiences, we have to regard ourselves as co-learners with our students – they are closer in experience to what contemporary (and future) audiences want
- Online materials and patterns of usage mean that any live performance must match the high production value that 'consumers' can enjoy on their phones, tablets, etc. This means that presentational and communication skills become ever more important parts of the curriculum
- In some conservatoires, these are seen as being a component of 'business skills'; in others, they are integrated into the technical and interpretative aspects of the main study. It is up to individual institutions how they frame them within the curriculum but the connection between being a good communicator and the whole package of 'entrepreneurial' skills is something that is becoming increasingly emphasised
- Some conservatoires are collaborating with university departments of business; students are being taught 'start-up' skills as though, as free-lance artists, they are actually small enterprises; in some cases, this is being developed in knowledge exchange partnerships with SMEs

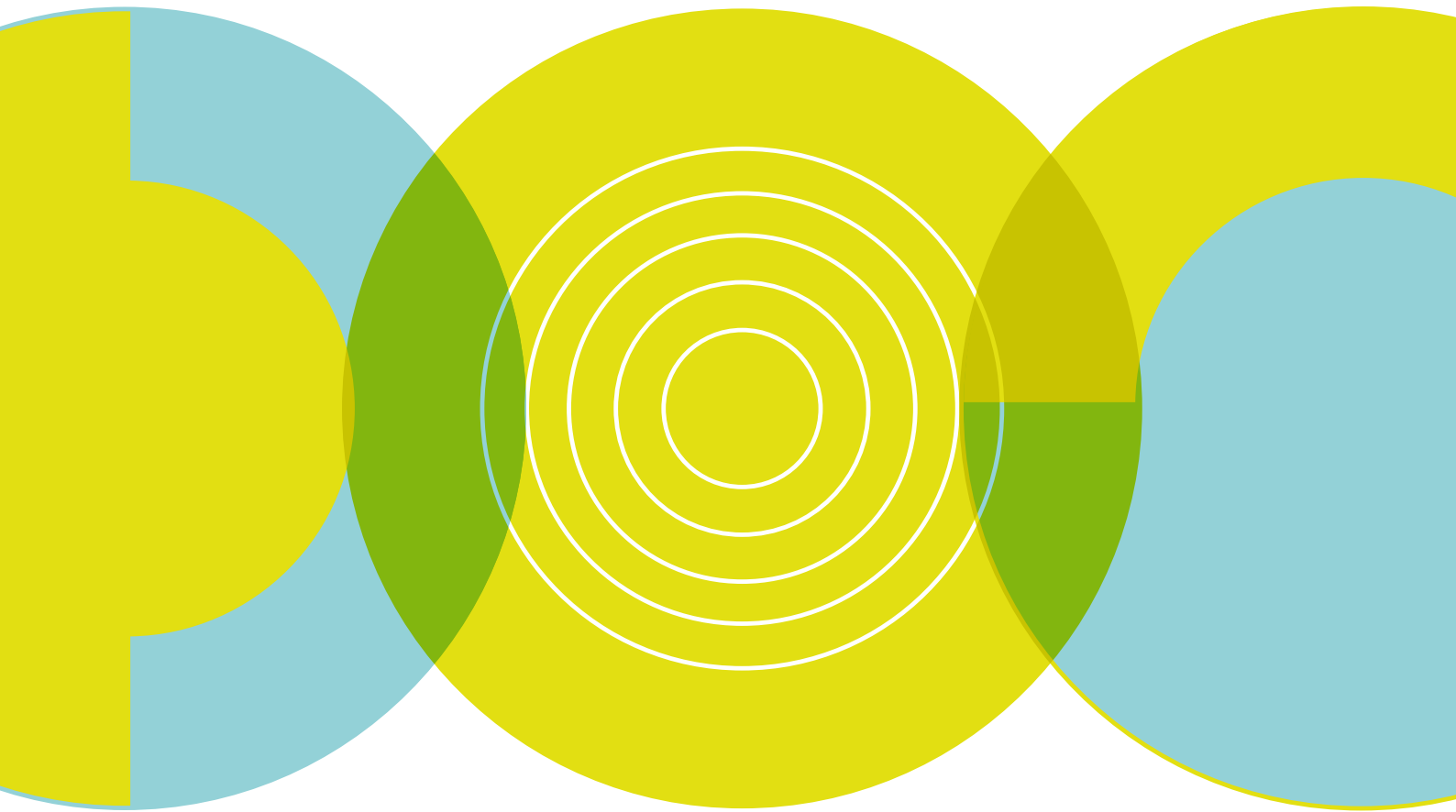
- Other institutions use synergies between their own programmes – so that students specialising respectively in performance, production and business skills can work collaboratively, each contributing from his or her specialism
- So, given the richness of what they can access online, why do people attend live events, and why should we continue to train our students in the range of skills needed for such events? Because there is still something unique about attendance; to really enter into a performance 'you have to smell it'!
- To borrow the formulation of Merlijn Twaalfhoven: 'What makes the power is me - we - now!'. A live performance event is where 'Me', 'We' and 'Now' truly come together, and where contact with the audience is made in its most powerful form:



Where the performance really makes a contact with the audience

FULL SCOPE

III. BAR CAMP SESSIONS



III. Bar Camp Sessions

Women in jazz

by Hannie van Veldhoven, PJP Working Group member

Why this topic for a Bar Camp?

I proposed it, because I wanted to share some of my experiences in The Netherlands with those in other countries of Europe. We are searching for ways to make our conservatory less 'white' and less 'male'.

In The Netherlands I conducted a piece of research called 'This girl plays guitar!'. All the conclusions in it are clear: there is no scientific evidence at all for girls/women to be less well able to play instrumental jazz or pop (women in jazz and pop, if present, are mostly singers). The underlying grounds for women being under-represented in the world of jazz and pop music can only be found in sociological factors.

We started our Bar Camp discussion - by the way, only men came to this Bar Camp! - with this question:

Why has this gender issue so far been seen as so irrelevant in jazz and pop education?

And this raised a second question as well:

Why were there no women, either as keynote speakers or in the panel discussion, at this conference?

It's in the elementary and music schools that work should begin on breaking the role models and stopping automatically directing girls to study voice and guys to drums.

Here are some outcomes of the discussion. They reflect what was discussed together, and are in a random order:

- I might find it suspicious to bring in a woman. I really have to be very sure that the woman I bring in is a very strong professional, or I won't suggest it. It makes a difference, putting men or women in front, in a community mostly populated by men (words of a woman).
- In Holland and Norway there has been a lot of discussion about women in music. The conclusion is that the only way to make it work is through quotas. It has worked in business. In my country, by law, 40% of the boards have to be women. The concern is that if we have quotas, the quality is going to be reduced, and that women would think that they are selected only because they are a woman. But the quality issue is questionable; quality standards themselves are not neutral and can change in the light of consideration.
- We have so many norms. We studied about 'music and gender' at our conservatoire; we did a research on the work on the ensembles concerning the gender balance; it was an eye-opener for the teachers. The committee members, judging the students, are always men. That is something which has to change.
- At conservatories, we are at the end of the ladder of learning; by the time they reach us, students have usually been settled with their instrument for some time. It's in the elementary and music schools that work should begin on breaking the role models and stopping automatically directing girls to study voice and guys to drums.
- On all the photographs that we are using at our conservatory, we show women playing instruments as much as possible. Investigations show this really helps: showing role models.

- We are preparing to start a youth department where we encourage girls to come and explore their talent. It's a deep social issue and that is why it requires positive discriminating action.
- What are the areas we can work on to make this happen?
 - Admissions Quotas
 - Standards
 - Creating Role Models
 - The pedagogy itself: if we want to reach down, we need to have an education that attracts women.
 - Recruitment/Marketing
 - Raising Awareness and Outreach
- We have to find role models in the organizations - not only focussing on women as students but also as teachers, and in leadership functions. And what can we change in the things we do on a daily basis?
- Language is of great importance in gender issues. Here an example from my institution: a girl (singer) was talking to her band members: 'let's do this song in the male key'. What she meant was the original key, originally played by male musicians! Be aware of the language used, and correct if necessary. Talking about 'guys' in a band: women can't identify with this generic term; they are not the 'guys'.
- We have made conscious efforts to address this issue at our conservatoire and it has worked. The teacher training is important.
- We don't know what the female equivalent would be of the 'Macho saxophonist'. I don't think the goal is to have the same kind of roles. We need to break these role models.
- It is very common for girls to be part of organized leisure activities; whereas the guys go off on their own and play soccer and play in garage bands. The organized activities imply a certain approach to pedagogy. In Jazz, you are usually self-taught. We are training the wrong kind of teachers
- Identities are developed from the age of 10 – 18; that's why it's so important to encourage girls of that age to explore all instruments, not only singing.
- Competition should not be encouraged since it works the wrong way with girls.
- What does competition mean (for boys, for girls)?
- The history writers are also sexist because they simply don't talk about the women

Practice what you preach: for the next PJP-conference we certainly will look for women in jazz and pop who can contribute.

And in addition to this discussion: Lucy Green developed an interesting 'Model of gendered musical meaning and experience'. Worthwhile reading for anyone interested in this topic (and of course you are!): *Music, Gender, Education* (1997), Cambridge University.

III. Bar Camp Sessions

Teacher-training within Pop and Jazz Education

by Simon Purcell, PJP Working Group member

Topic: Discussion regarding Teacher-training within Pop and Jazz Education.
Facilitated by Simon Purcell (Trinity Laban Conservatoire of Music and Dance)

1. Context

- Approximately 12 delegates, drawn from across Europe - notably, Spain, Italy, Denmark, Finland, Norway, France and the UK - attended the session.
- The assembled company possessed contrasting institutional perspectives, from emerging courses in Italy through long-established provision in Scandinavia and UK, to the well-defined and pioneering position of the Rhythmic Conservatoire in Copenhagen.

2. Discussion - Current situation

There was unanimous agreement that teacher-training as “teacher-development” is a good idea, although national experiences characterised expectation and need, for example:

2.1 Teachers in new courses:

- Appear to be preoccupied with the need to establish a culture conducive to the teaching and learning of jazz.
- Although the sector has progressed in the last 10 years, curricular and operational cultures designed for classical music continue to make it hard to develop teaching and learning practices appropriate for Jazz and Pop music in the emerging courses.
- There is a strong desire for teacher-development but in these formative stages of establishing a course, teaching staff require internal networking with colleagues, for support and for the formation of a culture.

Curricular and operational cultures designed for classical music continue to make it hard to develop teaching and learning practices appropriate for Jazz and Pop music

2.2 Scandinavian Courses

- Reported that pedagogy is deeply embedded within Higher Music Education, resulting in familiarity with core educational practice.
- There was an implication that jazz/pop educators in Scandinavian HE are inherently prepared/trained to teach, since pedagogy is embedded within their own training.
- While the conversation was relatively informal, this reinforces an impression that Scandinavian jazz/pop educators are consistently familiar with explicit educational language and thinking.
- The RMC is planning beyond the established Jazz/Pop Education paradigm, embracing the notion that teacher-development is an integral function of curriculum development.

2.3 UK

- As a single participant I cannot be entirely representative. However, it is safe to say that UK conservatoires are, in one way or another, required to engage staff in teacher-development.
- Although the jazz musicians in the UK will rarely have engaged with formal courses in pedagogy (and certainly not any that are specific to jazz/pop) within their own education, the jazz staff in my own institution are interested in, and participate in, their own development, partially through engagement with institutional procedures but also through reviewing their own practice.
- In the UK, jazz (and, to a lesser degree, pop music) education is well established. However unlike the case in Scandinavia, practitioners are considerably less familiar with educational language, with frameworks of practice and especially with the notion of teacher-development and the practice of ongoing curriculum review.

3. Teacher-Development in Jazz and Pop Education

There was a shared acknowledgement of the need for Teacher-Development in Jazz and Pop education. Discussion centred upon the values and needs that inform curriculum development, more than the intricacies of pedagogical practice, as follows:

3.1 Content:

There was agreement that:

- While the jazz music and jazz education originated in the USA, there is a need to reconsider the relationship with educational canon; in particular, there was a suggestion that bebop was disproportionately dominant and therefore restrictive.
- Institutional choices about curriculum content are determined by internal value systems and perceptions of need, both on behalf of students and the art-forms.
- There is a need for Jazz/Pop courses (teachers) to:
 - recognise student needs, goals and their innate sense of self;
 - appreciate the “challenge” of diversification and the way this puts art-forms in a world of flux;
 - be interested in the driving force that led a student to enter the conservatoire and recognise that the deep “vocational” impulse should be nurtured throughout an academic degree. The term the “Artistic Profile” was suggested, as distinct to a singular academic profile,
 - understand how teaching style directly affects learning, as seen in the outcomes of teaching and learning strategies characterised by discussion and flexibility as distinct to unbalanced and didactic transmission of content
 - embed these principles within the curriculum.

3.2 In terms of actual teacher-development/training:

The discussion focused more on the values above, rather than on the kind of teacher-development that would be most useful. However, it was suggested that:

- Teacher development should foster and develop the teacher’s appreciation of a student’s Artistic Profile.
- Teachers should aim to match their teaching and learning strategies to the needs of individual students.
- Pedagogies need to be “smart” and adaptive in times of immense social and artistic flux, in order to faithfully accommodate human variability.
- Teachers and curriculum planners need to be mindful of the distinction between the principles and values of student-centred learning and those of transmission-based pedagogies, where competence in prescribed skill-sets is disproportionately rewarded.
- There is a place for 2 types of teachers:
 - Clever pedagogues, adaptive but grounded in sound and up-to-date educational know-how. Specialist teachers as much as performers.
 - Specialists and “crazies”, the idiosyncratic polymaths within music education (jazz/pop in particular). These teachers have a role but need to adopt the overarching principles of a student-centred curriculum.

There was a concluding sense that the values listed above are generally agreed, but that the full implementation of pedagogical and curricular development would be a long process.

3.3 Facilitator's Interpretation

- Discussions about teacher-development inevitably begin by focussing upon shortcomings of the curriculum in relation to cherished philosophical values. The time allowed for this discussion made it hard to progress to discussion of how institutions might develop staff to realise the kind of values espoused, let alone in relation to institutional frameworks.
- It was not surprising that the discussion was generally characterised as a deficiency model of comment, generally attending to what is wrong as opposed to concrete suggestions as to ways forward. While the context of discussion was by its nature general, spanning a range of experiences in very different situations across Europe, this may still suggest much regarding how the sector engages with discussion about pedagogy and teacher-development. In short, familiarity with educational frameworks and educational research is variable.
- Reportage regularly appears to suggest a need:
 - to contextualise relationships with bodies of knowledge and develop a measured appreciation of relationships with both tradition and innovation,
 - to identify a pluralistic position regarding genres, rather than a no-genre/beyond-genre approach, not least in order to embrace notions of musical and personal identities.
 - It might be valuable for the AEC to consider promoting models of best practice in staff development within jazz and pop music education, especially regarding teaching and learning/pedagogy. Models such as mentoring, co-mentoring come to mind, as well as formal mechanisms of teacher-training such as lesson observation and triangulated reflective practice.
 - For the same reasons, it would be useful for the AEC to promote engagement with educational research in the areas of Jazz and Pop.

Final thought... The emphasis on student-centredness was laudable but perhaps unbalanced, so that there was no opportunity to engage with the idea of music graduates as artistic/social/educational leaders with responsibilities to wider social groups or with the question of the role of older or experienced musical or educational practitioners in times of flux.



III. Bar Camp Sessions

The differences in educating (future) jazz-musicians and pop-musicians

by Giel Dekkers, The Real Band

During the AEC Pop & Jazz Platform at Berklee Valencia, I had the pleasure of moderating a Bar Camp Session about the differences between pop- and jazz-education. At previous PJP meetings, it occurred to me that the two were frequently being addressed as a single type of education. This raised my interest in the topic of questioning the similarities and differences between numerous aspects of pop- and jazz-education. Issues like the structure and content of curricula, the required skills of teaching staff and the connection of music institutions with the professional field formed the basis of the Bar Camp Session.

The session was attended by a diverse group of representatives from The Netherlands, Italy, Spain, Latvia, Austria, Belgium and Norway. This diversity provided a broad range of opinions on the subject matter. The discussion quickly moved from an abstract level ('What is the definition of popular music?') to very specific and tangible issues. One of the topics that revealed widely divergent views was the necessity of implementing entrepreneurship in curricula and the relation of music schools to the music industry. The natural field of tension that seems to be present between education and industry turned out to be particularly relevant when discussing pop music education.

Whereas several schools purposely kept the industry out of their education, some institutions were convinced that pop music could not be taught without constantly relating to the creative industries in one way or the other.

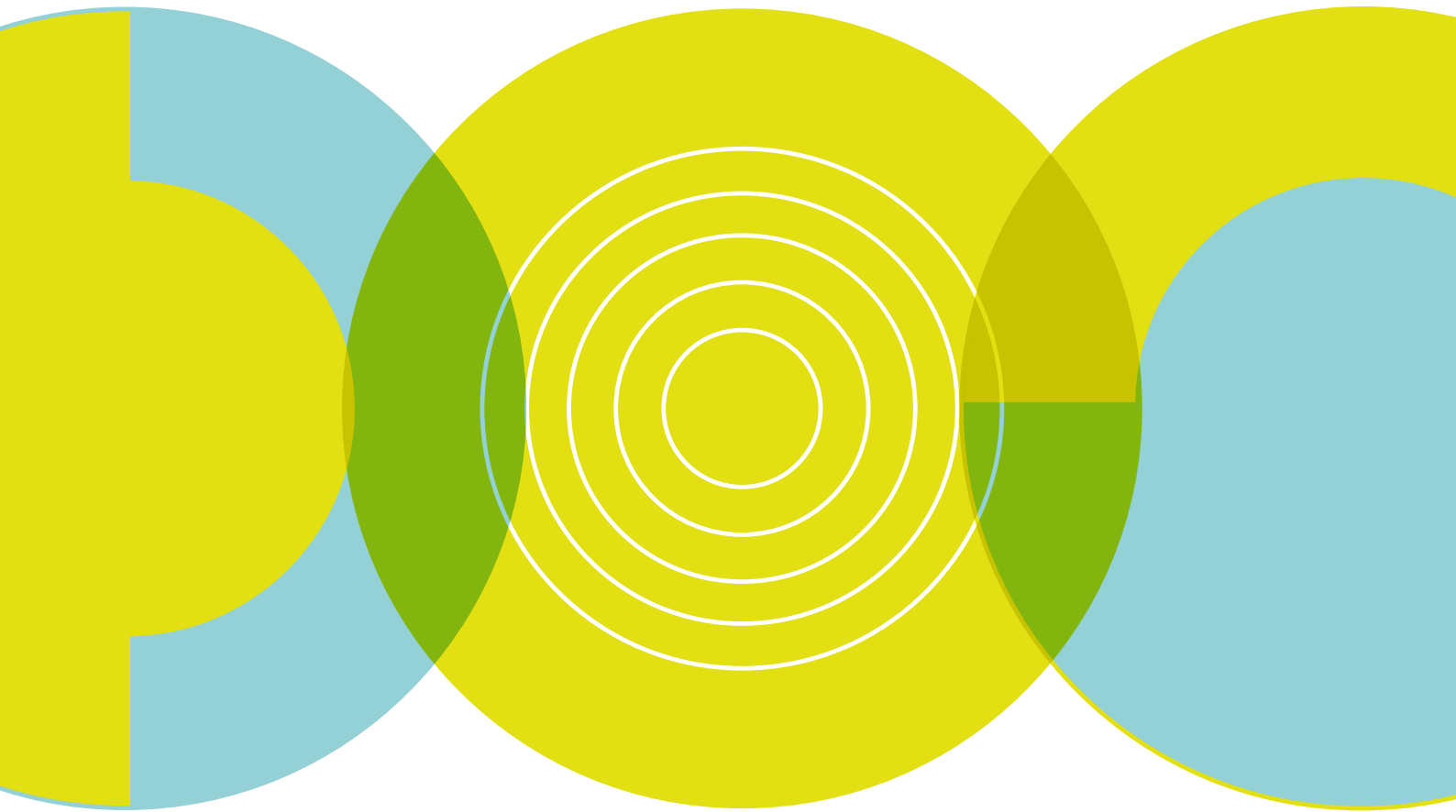
Whereas several schools purposely kept the industry out of their education, some institutions were convinced that pop music could not be taught without constantly relating to the creative industries in one way or the other. Their vision stated that pop music education should, by definition, be industry-driven, the being the fundamental difference between pop- and jazz-education.

Several representatives seriously questioned the statement; the discussion that followed, however, revealed some shared views. Especially when talking about the skills a music student should be equipped with, all attendees agreed on the fact that there was a difference in 'pop-skills' and 'jazz-skills'. A dialogue about the different interpretations and definitions of the two types of skill turned out to be an effective tool for discussing music education as a whole. Talking about skills in more detail naturally led to discussions about how to teach students those skills, addressing amongst others the role of the teacher, the structure of the curriculum and the need for making cross-overs with other genres and industries.

The Bar Camp obviously did not provide a clear, commonly shared definition of the difference between pop- and jazz-education. The topic, however, turned out to be of great interest to a lot of PJP participants, both in- and outside the Bar Camp. The willingness to discuss the subject in more detail could open up a conversation relevant for both pop- and jazz educators. The AEC Pop & Jazz Platform seems to me like the perfect place for such a dialogue. Hopefully the Bar Camp in Valencia provided a first insight into the subject and will help discussing the topic at future occasions.

FULL SCOPE

IV. THOUGHTS AND OPINIONS



IV. Thoughts and opinions

Diversity and identities amongst artists and audiences - Interviews with speakers and participants

by Jef Cox, AEC Intern

In order to gather and compare ideas about diversity and identities among artists and audiences, several interviews, with both speakers and participants, were organised during the Pop and Jazz Platform. The interviewees were all asked a similar set of questions. The answers of the speakers allowed an insight into what contemporary artists consider to be the added value of diversity and of crossing boundaries in their artistic performance. They also highlighted new, creative and unusual ways in which artists try to connect to broader audiences. The participants interviewed, who were randomly selected, were confronted with the same questions. Their comments and ideas give an insight into the way in which higher music education institutions deal with genre diversification, identities and audience development, and how this is reflected in the programmes and courses they offer to their students.

Belgian jazz singer David Linx testifies to the major pitfall when artists try to reach out to wider audiences. To his agency, he said:

Bring my music to the widest audience you can. But I am not going to change my music to have a bigger audience. That is something ... that's a bottomless pit. If you do that, there is no end ... you lose yourself.

Finding new audiences doesn't necessarily imply artists need to change their music. Scott Cohen, from music distribution company The Orchard, stresses that artists don't have to adapt their art, but instead have to adapt to the way in which audiences are found nowadays, and have to search actively for themselves to find new ways of music distribution. In this regard, classical and jazz musicians might be able to learn from the pop music industry. Scott identifies the following challenges for contemporary music students and recent graduates:

Although artists want to find new audiences, audiences don't necessarily want to be found. ... So, it's a bit of a challenge, because there is not enough time in somebody's life to experience all the art, all the music that is out there. There still only 24 hours in a day. There are 30 million songs available on Spotify. I can't listen to 30 million songs. I don't know how many lifetimes, or how many centuries that would take. So, we have to ... and by the way, maybe I want to listen to something twice, or three times. So, there's already a challenge, there have so many things been created, and there's not enough time for people to consume what has been created. So, that's the very first basic fact that we need to accept: there has more content been created than ever can be consumed. ... One of the challenges is often that what I would say the most accomplished artists in terms of the mastery of their instruments and their skills, are sometimes the ones that don't like to engage in the way a pop artist would. And they can be quite dismissive. They look in one direction, Miley Cyrus and Justin Bieber, and laugh it off, saying oh that's pop, instead of saying how can we look to what they are doing and learn something from them, and instead of doing pop, we could actually try to put something of meaning into that channel. ... And it's that kind of thing: can classical music and jazz and more serious musicians use social media and the tools available to them in a same way a pop artist would?

Students in music education should not only learn to use and understand new channels of distribution, they also should be encouraged to look for new ways to address audiences themselves, says Dutch composer Merlijn Twaalfhoven. Young artists should challenge audiences, instead of conceding to their expectations. He explains how he tries to do this himself:

[Nowadays,] the journey of an audience member is not risky. An audience member makes choices that fulfil exactly what he wants. So it's a consumerism. ... If a musician or an artist can share a question about society, or a question about identity, and connect to an audience and they make a journey together, then I feel it is very meaningful. But if an artist just makes a great answer instead of a question, then the audience says 'oh, nice'. And they can maybe listen to many answers, but they can't really change, it doesn't help them.

To offer wider audiences a new, challenging experience, Merlijn Twaalfhoven has also experimented with various kinds of performances, in which he changes on purpose the contexts in which music is traditionally consumed:

I think every style, every genre brings a behaviour to the audience. The behaviour makes that the experience ... the behaviour defines the experience. So in a rock concert, my experience is jumping up and down, being in the middle of a crowd. In a classical concert, my experience is sitting down and being very quiet. So what happens if you jump up and down on classical music? That's what I have tried. And it changed totally the way people experienced the music. ... So I believe we should really change the context in order to appreciate the content. ... So I try to blindfold audiences so they cannot watch what is going on. They have a very, very impressive experience of an experimental music concert, you know. I did sometimes use cooks and smells, just to create a different atmosphere. It's not just about the concert, it's the total experience. And I used different locations. Architectural locations, so that people feel the space as that what they experience, and the sound of the space, that's what they relate to.

So what happens if you jump up and down on classical music? That's what I have tried. And it changed totally the way people experienced the music.

In order to reach out and influence more people, Palestinian R&B singer Muhammad Mughrabi has his own 'strategy'. For him, mixing different genres, and yet not losing one's own artistic identity, is the key to address new audiences who are unlikely to listen to a certain type of music because of their cultural background:

The influence of the culture that you can hear through my music is very clear, in the rhythms, in the melody. It is very important for anyone who wants to be an artist in any form of art, he has to think and think again about what he adds to that form of art – no matter what it is. To try always to add something new, and to keep your identity, mixed with that form of art, and achieving the uniqueness of what you are doing. That's I think the only way for an artist to success, and to influence more people. An artist without an identity is not an artist for me.

Muhammad Mughrabi's music is, by its very nature, on the crossroads of cultures. Mixing different cultural traditions feels normal for him as an artist. He explains how this works in practice and highlights the added value of crossing boundaries between genres and cultures. Despite the fact that his code of transmission – Hip-hop, a Western style of music – is unusual in the context he is working in, he is able to make a large Palestinian audience connect to his lyrics:

Growing up in my culture, or any other culture for any artist, you will have a culture or influence on your life that no one will experience, but you. It's very obvious for an artist to ... for that influence to appear in his work. Like, it will sound funny but in Palestine, the mainstream music and the only industry and success that you can get is as a wedding singer. Sounds very funny, but in Palestine it is like this. And I like wedding music, because I grew up on it, I enjoyed it. So I try to develop those melodies and rhythms that I am used to, and many other people are used to it, and mix it in a creative way with hip hop. So my hip hop stays connected to my culture and to the tunes I grew up on and many people did. ... When I started doing rap

music, everybody thought that I would be copying American rap scene, especially the content of it. But when we started releasing records on doing concerts, I was surprised that many older people started coming to the concerts and respecting this form of music because of its content. Because we are living in the same place and we're in a situation where protest and non-violent resistance and advocacy is very very important in the Palestinian case. And they felt very related, because ... I was telling the story of the refugee that was coming from that neighbourhood and faces this and that We have this common sense and they forgot about the form of doing it, but they connected to the content of it.

Anyone who wants to be an artist in any form of art, he has to think and think again about what he adds to that form of art

Keynote speaker Danilo Pérez agrees with Muhammad Mughrabi's point of view, and stresses it is important to make students aware of the added value of crossing the boundaries of genres in their performance and in the music they create:

Absolutely, my identity has actually the element of crossing boundaries. What I find most gratifying is not focusing on the difference that we have, but focusing on the commonalities that we have as human beings.

How, then, can higher music education institutions assist their students to face the challenges in audience development? Susanne Mesia from the Metropolia University of Applied Sciences in Helsinki, Finland, emphasizes it is indeed the responsibility of the institutions to alert students they will need to find an audience themselves, once graduated:

I think it's actually the students who have a narrow idea of who their audience is, and it's our task to open it up, saying there is a world out there that you can go to. And also that there are ways of performing that you now don't even think of. In a way, students are kind of ... I hate the word 'narrow-minded', but they don't know and they don't really want to know. But we have to push them. For example, I am teaching a lot of pedagogues, and a lot of my students have the idea they are going to teach one on one, instrumental. And then I say a lot of you guys are not going to do that more than five hours a week. So there has got to be something else that you have got to find. And so we do try to open up the world. ... You have to first know your audience, where it is, how you can reach it.

It's actually the students who have a narrow idea of who their audience is

Lars Ohlsson from the Academy of Music and Drama in Gothenburg, Sweden, explains how institutions can integrate courses or projects in the programmes they offer, so students can get hands-on experience with audience development:

They are going out in the freelance market, and they can't think they are just a musician and they can play in Stockholm on Monday and in Gothenburg on Tuesday and ... etc. No, that's not the case. You have to find, you have to look after your own audience. So it's an important thing that ... actually we don't teach them this, but they learn by doing, so to say. For example, in February we would say to our students 'You are going to go on a tour'. We talk about it, about what they need. And then they think we are going to organise the concerts and pay for the bus! No, this is real life; we will sponsor you with zero euros!

The interviewed participants were also asked to clarify what institutions can do to encourage students to cross and mix between different styles, as this might enrich their artistic identity. Few interviewees believed, though, that institutions should take up an active role in this

process. Edward Partyka from the University of Music and Performing Arts in Graz, Austria, explains:

Because people come from different places, from all over the world, they bring in all their influences already. We give our students the best possible tools - that means technique, basics, an awareness of the tradition - so that they have the tools to be able to freely express themselves. And they bring in the creativity themselves, they bring in the fantasy. And because everybody is coming from another place, like I said, there is already cross pollination. And also, these days, the way kids grow up, young people grow up, everybody is already exposed to a multitude of different styles, different types of music. So for me it's an automatic process, you don't need really to encourage that.

Jamill Sheriff from Leeds College of Music in Leeds, United Kingdom, shares this view:

Just to add something to that, maybe: it's about creating an environment where students feel that it's a natural habitat to come together and create something new. Really trying to add diversity to the curriculum, you're in dangerous territory. Maybe not, maybe I'm wrong, but I think if you can somehow find a space where it feels natural for students to collaborate, then out of that comes something really genuine.

Also Jaromir Honzak from the Academy of Performing Arts in Prague, Czech Republic, stresses that institutions should simply inspire, rather than push their students to integrate different styles and genres into their performance:

So we are trying to give them the information they need: all the technical stuff, a musical language, all the history, harmony, etc. But this should only serve as a tool with which to become themselves. They should become themselves, and they could do this playing totally different music from jazz. ... Let them become what they like, and we can only help them by giving them the basic musical information.

So we are trying to give them the information they need: all the technical stuff, a musical language, all the history, harmony, etc. But this should only serve as a tool with which to become themselves.

IV. Thoughts and opinions

Live improvised music and audiences – a personal reflection

by **Stefan Heckel, University of Performing Arts, Graz**

Jazz and related contemporary styles and genres share one distinct quality – at varying levels, the music is generated live in front of an audience. What is pre-composed is transformed and modified in each performance. This may, to some extent, be true for all musical performances including those of entirely notated compositions. But the amount of (positive) unpredictability and the potential for change are enhanced by one major ingredient: improvisation.

In this article I refer to improvisation in a general sense as an act of spontaneous music-making without detailed notation and practised in an interactive environment where listening (the ear) somehow substitutes for reading (the eye). I do not address specific genres such as jazz or so called non-idiomatic (free) improvisation.

How does an audience perceive such live events? Does the presence of an audience even influence the course of a (partly) improvised performance and therefore enhance the overall experience for listeners and performers? Here is a quote from Derek Bailey (1930 – 2005), guitarist, improviser and author of a book on improvisation:

*Improvisation's responsiveness to its environment puts the performance in a position to be directly influenced by the audience.*⁷

And English composer and music educator, Richard Orton (1940 – 2013) writes:
*For an improviser, the quality of immediacy both focuses the attention in an extraordinary way and permits the quality of being that is associated with the term "stream of consciousness" to be channelled into musical expression. An audience, aware witnesses to this process, my heighten the sense of occasion and permit a greater concentration.*⁸

Is there a potential of developing an audience, based on the transformative experience in such an event? Richard Orton's essay draws a not too optimistic picture of audience attitudes:
*The concert-going audiences of our time are largely conservative, not wanting to change their musical perceptions, but rather to repeat an aesthetic experience they have already accepted, to confirm what they already know and love.*⁹

In improvised music, the performance without much pre-composed and notated material represents the very act of composing in real-time. Surprises are wished for, but there is always a risk of failure. An expert audience will expect performers to create good music on the spot, enjoying the brilliant bits and accepting weaker musical moments. What remains is a feeling of transformation, perceived by both audience and performers. Although this transformational effect may be true, to some extent, for any musical performance it is improvised music which emphasizes this very sensation.

In terms of audience development, it seems not entirely impossible to promote these qualities of live improvised musics and "sell" them to a wider audience from in- and outside the above mentioned expert groups. A key argument could be that improvisation is strongly related to everyone's personal life. As American composer and theorist Frederic Rzewski writes:

⁷ Derek Bailey: *Improvisation. Its Nature and Practice in Music*, Da Capo Press 1992

⁸ Richard Orton: *From Improvisation to Composition*. In: *Companion to Contemporary Musical Thought*; Routledge 1992

⁹ Ibid.

*Because improvisation resembles ordinary real life in its precariousness and unpredictability, it contains a necessary element of realism, with which many people can immediately identify, even if the musical language is strange to them.*¹⁰

Music – seen from an audience perspective – is often a very personal matter. Many people long for some musical expression they can relate to at any given point in their life – some as active or passive listeners, some as professional or amateur performers, researchers etc. Some seem to be happy to stay with one format (style, group, setting) that they have got to know and which works fine for them for the rest of their lives. For others, the quest for new sounds is part of their self-realisation as human beings. There seems to be a potential in improvised or partly-improvised music to attract open-minded audiences previously unexposed to this musical sensation. One key to success might be the appropriate promotion and advertising of such concerts; another might be the careful moderation and provision of some guidance of the audience by the performers.

There seems to be a potential in improvised or partly-improvised music to attract open-minded audiences previously unexposed to this musical sensation.

Of course this whole issue becomes political as soon as one looks deeper into the market, distribution and promotion of music that refuses to satisfy expectations.

Mihaly Csikszentmihaly, US psychologist and author of 'FLOW: The Psychology Of Optimal Experience', writes:

*The most important step in emancipating oneself from social controls is the ability to find rewards in the events of each moment. If a person learns to enjoy and find meaning in the ongoing stream of experience, in the process of living itself, the burden of social controls automatically falls from one's shoulders. (...) It is not the hearing that improves life but the listening.*¹¹

A major responsibility to develop new audiences lies in the hands of Higher Musical Education teachers and leaders who should cater for the needs of future professional musicians. Performers of all genres may benefit from understanding the mechanics and effects of musical improvisation, and this will have an effect on their audience. If the entire music of the world is regarded as "one big cake", it should not be forgotten that the larger portion has always had improvisation as a natural ingredient. On The Edge, a 1992 documentary by British TV station, Channel 4, gives beautiful testimony to the improvisation in Indian music, Flamenco, Church Organ and other styles. I think that a stronger dedication to the teaching and learning of improvisation across all genres, and on all levels including Higher Music Education, could help develop new audiences.

¹⁰ Frederic Rzewski: In: Audio Culture. Readings in Modern Music, Continuum 2004

¹¹ Mihaly Csikszentmihaly: Flow. The Psychology Of Optimal Experience; Harper Perennial, New York 1990

IV. Thoughts and opinions

Call and response - what could be the contribution of popular music to the ongoing debate on audience development?

by Harald Huber, Professor for Theory and History of Popular Music at the University of Music and Performing Arts Vienna

As participant of the PJP conferences from the very beginning in 2005, I was drawn to the topic of the last meeting in Valencia "Developing Diversity and Identities amongst Artists and Audiences". I want to thank the working group for giving me the opportunity to add some thoughts on this subject.

The current theory and history of popular music, on the one hand, is related to musical genres like pop, rock, jazz, world, dance, hip-hop etc.; on the other hand, it focuses the term "popularity" and all its aspects. It is concerned with many globally-spread types of musical expression, beyond classical or folk music - not depending on the size of their audiences - and raises questions concerning the relevant factors to create big regional or international audiences.

The history of popular music could give a long list of examples to show how the interrelation of music, lyrics, figure, presentation, promotion and social context has created the phenomenon of identification by big audiences. This identification can refer to a piece of music (a song, a dance-track, etc.), an interpreter (a voice, an image, etc.) or a production (an album, a concert, a film, etc.). This history also shows that the relation between works and audiences depends, on the one hand, on musical factors like the principle of "call and response" in African-American genres, which opens up the performances and invites the listeners to participate. On the other hand, we can see that different types of media, like printed scores, records, sound files, radio and TV programmes or internet platforms, give access to the works and to possibilities for advertising and promotion.

Therefore we have to consider two different types of audiences: "immediate audiences", that are "composed of individuals who are face-to-face subjects" with a speaker or performer, and "mediated audiences", that "consume texts" or musical pieces ... through television, radio, and Internet ... because those mediums separate ..." the performer and the audience. Another important aspect in both types is the way and degree of "audience participation".¹²

In different "style fields" of music (this term includes all artistic and social frames of a genre) we can observe typical ways of audience participation. For instance in the field of classical music, the immediate audience participation consists of sitting, attentive listening, maybe reading programme information and applauding at specific points during and at the end of the performance ("concert ritual"). In the field of jazz, applause after improvised solos, and sometimes eating, drinking and dancing during the playing is allowed. In the field of folk and world music, the whole range of audience participation is possible: from being part of an ethnic rite with music as one component to attentive listening to a performance on a stage. In the field of electronic dance music (and hip-hop) usually there's no seating: the audience should dance and move during the show. In the field of rock and pop music the audience is invited to clap and sing and dance to the point of extreme forms of body action like "stage diving". And last but not least, in the field of folkloristic popular music ("schlager") physical

¹² Wikipedia, the free encyclopedia: Audience

audience participation on the dance-floor, combined with drinking and eating, singing, etc. at tables is expected ("animation rite").

The common behaviour of mediated audiences is to choose from a variety of programming offers ("one-way communication"). But new technologies ("the digital shift") have opened up plenty of possibilities for audience participation and interaction. This means not only the broadcast or streaming of live-events but also the use of records or sound files for dancing and the use of all the possibilities of the internet to communicate and to "mash up" new audio-visual works out of pre-formed material. In this way, audience participation nowadays has reached a new level.

Audience development - in the definition of the Arts Council of England: *...describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts [and cultural] organisations to develop ongoing relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.*¹³

From the beginning of this approach, in the 1970s, up to now, the aspect of inclusion was also important: to find audiences outside the mainstream, i.e. "new audiences" or "audiences from socially excluded groups".

New technologies ("the digital shift") have opened up plenty of possibilities for audience participation and interaction.

Reacting to statistics which show a trend of "decreasing cultural participation" in Europe between 2007 and 2013, the European Parliament and Council decided to embed "audience development" in the "Creative Europe" programme for 2014 to 2020. The objectives and strategies of this legal document support – as seen in article 4(b) - not only measures " ... to reach new and enlarged audiences ... with a particular focus on children, young people, people with disabilities and under-represented groups;" but also indirectly suggest learning from successful promotion and business models from the fields of popular music. Such "crossover strategies" can be observed mainly in the field of classical music (e.g. presentation of classical ensembles in clubs with light shows and visuals, video clips for classical songs, interactive computer games with educational content, etc.). As long as such strategies are not combined with general disrespect to cultural behaviour in style fields of popular music, such exchange could be absolutely fruitful.

Consequences for curricula in European music study programmes

The relationship between artistic identity and the needs of audiences concerning music and identification-offers should be an important issue during the studies of students in higher music education.

Students should:

- get information about the topic "audience development" and be familiar with some good practice models;
- get the possibility to develop their own artistic projects and to integrate their public presentations (e.g. concerts, clips, ...) into the study programme;
- try out models to get in contact with new audiences and design suitable events to make experiences in different social fields;
- develop and realize crossover projects starting at pop and jazz institutes in cooperation with other units internal and external to the institution.

¹³ Wikipedia, the free encyclopedia: Audience Development

At the University of Music and Performing Arts Vienna in 2014/15 a new Masters programme “Art & Pop” combined with pedagogical skills has been developed. It tries to consider all these suggestions. This is clearly a result of the participation in AEC’s Pop and Jazz Platform meetings.

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Audience development and special actions presentation held by Karel Bartak



IV. Thoughts and opinions

VoCon: a first official meeting

by Maria Pia De Vito (PJP working group member), Annemarie Maas and Anders Ørsager

What is VoCoN: born from an initiative of Maria Pia De Vito (Conservatorio di Santa Cecilia, Roma), Anders Ørsager (Rhythmic Music Conservatory, Copenhagen), and Annemarie Maas (Utrechts Conservatorium (HKU), Utrecht) and introduced for the first time in a preliminary meeting in Trieste (PJP meeting 2014), VoCon is a platform for jazz/pop vocal teachers from Academies and Conservatories that are members of AEC. Founded for the purpose of exchanging good practices, research findings, discussing methodologies, etc., in brief, Vocon intends to be a learning community.

For this year's meeting on 13/14 February 2015 at the Berklee College of Music in Valencia we had 14 participants.

- Sidsel Endresen from Norges Musikkhøgskole, Oslo, Norway
- Gun-Britt Gustafsson from Kungliga Musikhögskolan, Stockholm, Sweden
- Ingela Hellsten from Academy of Music and Drama (HSM) Gothenburg, Sweden
- Helle Henning from Syddansk Musikkonservatorium Odense (ODNC), Danmark
- Sirje Medell, University of Viljandi Culture Academy, Viljandi, Estonia
- Susanna Mesia from Metropolia University, Helsinki, Finland
- Ken Norris from Hochschule für Musik und Theater, Hamburg, Germany
- Brian Zalmijn from Codarts, Rotterdam, the Netherlands
- Carla Marcotulli, Conservatorio di Musica "Licinio Refice", Frosinone, Italy
- Lilian Jensen from Universitetet i Tromsø, Tromsø, Norway
- Jenny Robson from Sibelius Academy (Uniarts) Helsinki, Finland
- Anders Ørsager from Rhythmic Music Conservatory, Copenhagen, Denmark
- Annemarie Maas from Utrechts Conservatorium (HKU), Utrecht, the Netherlands
- David Linx from Bruxelles Conservatory, Belgium

Not present, but with acknowledgement, were:

- Maria Pia de Vito from Accademia Nazionale di Santa Cecilia, Rome, Italy
- Bebiane Bøje, Jazz department of The Royal Academy of Music in Aarhus, Denmark.
- Hilde Norbakke, University of Agder, Christiansand

After a short introduction of the idea of the 'VoCon' by Anders Ørsager and Annemarie Maas, all participants presented themselves, explaining briefly about their school, their education system and their role in the departments. A few examples:

- In the Music Highschool in Oslo (Oslo Musikkhøgskole) a student can choose between a pedagogic or a performance study. Sidsel is in the performing department where there's a lot to do with improvisation, which has been a subject for both jazz and classical students since 1994. There are about 4 full combos in the department.
- In the Royal Conservatoire in Stockholm (Kungliga Musikhögskolan) there are different subjects given like singer-songwriting, jazz, pop, technique. Each year 2-to-4 vocal students are admitted out of 30-40 students in total. The programme is called a 'jazz' programme, but in fact it's not strictly limited to that.
- In Gothenburg, at the Academy of Music and Drama the department in which Ingela Hellsten works is based on an 'improvisation programme'. Each year, it takes about 8 students, mainly working in ensembles. Also there is an educational programme.
- In Odense in Danmark every year about 10 students are admitted. The students are jazz orientated and singer-songwriters.
- The University in Tromsø has both a classical and a pop/jazz department. Together with a teacher focused on improvisation (Marit S. Lillian teaches technique). Each year, 2 or 3, out of a total of 10, new students are admitted.

- The Conservatorio in Frosinone has both a classical and a pop/ jazz department. Carla is the jazz technique teacher. Each year about 5 students are admitted. Improvisation and creating music is a goal.
- In Viljandi, jazz, folk and education are the main subjects. Each year about 9 students are admitted.
- At the Music High School in Hamburg (Hochschule für Musik und Theater) the department is called 'jazz and related music'. There is also a classical department and there is a lot of space to cross borders. This year, 5 singers are enrolled.
- The RMC in Copenhagen admits about 25 students each year - 2-4 of them are singers. The system is based on the 'why' instead of 'how' question (why do you do what you do, and not so much how you do it). The artistic focus is wide. Students are called musicians instead of singers, guitarists, etc.
- In the Sibelius Academy in Helsinki there is a strictly jazz-department.
- At Codarts the jazz, pop, world-music and classical departments are keen on crossovers in music. Artistic development is important; the questions: 'who are you, where do you want to go' are important. Authenticity is a big goal.
- At the jazz & pop department of the Utrecht Conservatoire, students are 'performers, creators and communicators'. To become the "best version of yourself" as a singer, being a well-educated instrumentalist is important. All students also take the education programme. Since the Conservatoire is part of HKU (fine arts, music technology, theatre, arts and economics) interdisciplinary courses are becoming more and more important.

After each member's introduction, we started sharing main topics of interest:

What became immediately evident is an urge to communicate and share information and best practices, really learning from each other on a deeper level and developing a constant dialogue between us. In the Northern countries, peer reviewing, being a "critical friend", is already common ground. It is less obvious in southern countries, or anyway in countries that are "younger" in terms of teaching of Jazz and Pop in the Conservatories. Also the panorama of our musical upbringing, as singers and teachers, is very diverse: many of us were raised as musicians, or self-made, or classically trained, or trained as a "modern music" performer. Naturally, we talked about vocal techniques and differences, the different vocal cultures, the richness in diversity that they represent, but also the problems generated by proximities and differences with the music languages that we teach.

On the other hand, the general issue: Teaching Jazz and /or Pop prompted a lot of reflections about the complexities that, as teachers and institutions, we have to face. It's evident that our work-field is now very diverse, and it's becoming even more diverse. Our students, more and more, do not create or feel borders between different types of music.

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So, where should we go from here? There is so much to be aware of in order to give to our students an organic learning of languages, improvisation, songwriting, while on the other hand helping them to develop their vocal instrument, their musicianship, and their own music world. We agreed about the importance of the word "educare": "ex-ducere", teaching from the inside out; we have to start with listening, starting with what's inside the student, instead of just putting information in.

With so much on the table, it became clear that we needed more time to develop our discussions and to start to make plans. We decided to use next day's 'Bar Camp' and on the 14th of February, we met again in the Cantina of Palau de les Arts, on the theme: What kind of future would we like VoCon to have?

These were the results:

Our main goal is getting used to talking about (vocal) education as a whole, becoming a learning community that develops meaning and understanding through doing. To do so, we need to meet in a bigger way; maybe already in 2016, adding an extra day to the AEC/PJP meeting at Codarts in Rotterdam. In the future we could work in smaller groups as VoCon members, for example visiting each other in our schools, but should also organize a future Seminar in one of our Institutions, and "Practice what we preach", trying out different work-forms, showing in practical ways how we teach.

We will start sharing information, articles, (methodological, etc.) on the web. At the moment we have opened a Facebook private group page, but we have to find a better "web" environment. In the meantime, each one of us will invite more teachers and colleagues from our departments to future meetings.

The meeting has been followed by a very enthusiastic and warm e-mail feedback. Looking forward to our next meeting!

Maria Pia De Vito, (Conservatorio di Santa Cecilia, Roma),
Annemarie Maas (Utrechts Conservatorium (HKU), Utrecht)
Anders Ørsager (Rhythmic Music Conservatory, Copenhagen)



IV. Thoughts and opinions

The different perspectives of audience development

Thoughts Inspired by the EMC's Share and Learn – Audience Development Workshop (Warsaw, 24-25 March 2015 – shortly after the PJP meeting)

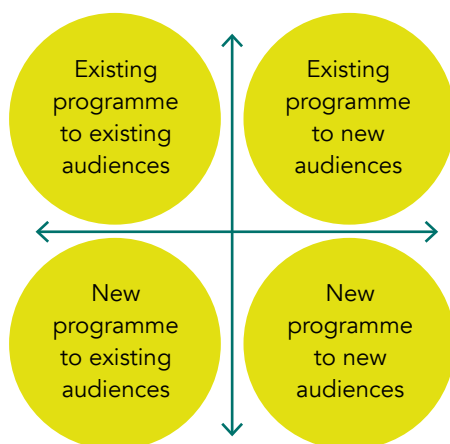
by Sara Primiterra, AEC Events Manager

The European Music Council organized a workshop under the title “Share and Learn – Audience Development” in Warsaw on 24-25 March 2015 in collaboration with the Polish Music Council and with the participation of many representatives of the music field, mainly from the business/production side but also from the educational world.

Chris Denton, one of the most experienced cultural marketing and branding professionals in the UK, presented the topic of Audience Development from the marketing point of view, offering his insights as a representative of the music industry. He claimed that before focusing on audience development, cultural and creative players need to be clear on what they are, in terms of mission – vision and values. He listed the following keywords to keep in mind when pursuing an audience development strategy:

- Acquisition
- Retention
- Frequency
- Cross Over
- Trust
- Engagement
- Loyalty
- Love

He claimed that, for companies or venues, the artistic director is the person ultimately responsible for audience development. He underlined the importance of data collection in order to conduct a behavioural analysis of the current audience and the usefulness of collaborating with other organisations to collect data and set targets. According to Chris, audiences can be divided into different segments and are characterized by different “barriers” – this is why we need to address them in different ways. New/Old Audiences and New/Old Programmes can be combined in an Audience Development Matrix in order to create an audience development strategy.



Finally, Chris advised against creating barriers by putting labels such as “difficult programmes” (i.e. contemporary music repertoire) because thinking this way is adding barriers that are not really there.

Karel Bartak, Head of Culture Unit at the European Commission, presented the topic from the political perspective. He showed data about the decrease in cultural participation in all forms other than cinema (Eurobarometer). The reasons listed are:

- Lack of education
- Financial crisis (this factor is thought to be bigger than declared)
- Lack of interest/time

Since the Culture Programme has only a 20% success rate, Karel advises the cultural players to look into other, "richer" programmes such as Erasmus+ through which to apply for funds for Audience Development projects, taking advantage of the strong link between education and culture and the importance of education in audience development. Also, like Chris Denton, Karel encourages data collection - in this case in the perspective of European project applications. Already, Creative Europe's applicants need to quantify their reach, by giving numbers and data in order to show a concrete strategy.

The event continued with a practical example of Audience Development through the demonstration of the project: "I create, therefore I am", a music workshop with the active participation of primary school pupils, supported by the Warsaw Culture Bureau. The children, who had never taken part in a music workshop before, were put in front of a quartet playing first Pachelbel's Canon and then a contemporary music piece. Then they were asked to give their impressions on the music and their "advice" for "improvements". Finally, they were given some little percussion instruments and were guided by the workshop leader in the interaction with the players, taking part in the performance. The workshop was really successful and showed how to trigger an interest in music and achieve the interaction of primary school pupils while experiencing a music performance this way.

Sigrun Seavarsdottir Griffiths (Iceland), musician and programme leader, and Filipe Sousa (Portugal), musician and workshop leader, gave a presentation of the main principles and practices used by the Guildhall School of Music and Drama, London, followed by an interactive workshop, thus addressing the topic of audience development from the educational perspective. They presented a very interesting programme called Barbican Guildhall Creative Learning Programme aimed at educating young artists and audiences through creative, participatory experiences in the arts that engage people of all ages and socio-economic backgrounds. The Creative Learning Programme reached over 40,000 people in 2013-14, and has developed sustained learning relationships with an additional 6,000 participants. The programme features two study programmes (a Masters in Leadership and a Bachelor in Performance and Creative Enterprise) aimed at supporting the training and development of exceptional socially-engaged artists able to engage with wider audiences and/or lead work in a community context. The rationale behind this programme is that conservatoires' graduates will not have "one job", but they will need to create new work in a range of settings. In the projects and workshops delivered within the programme the word "engagement" is central and leads to a "sense of achievement" for those involved.

The presentation was followed by a practical demonstration of a Creative Learning workshop involving participants of the event.

The participants to the workshop had the opportunity to discuss the Audience Development topic in 4 tables, addressing the issue from 4 different perspectives

1. Till Skoruppa's table addressed the social perspective
2. Chris Denton's table addressed the marketing/industry perspective
3. Ian Smith's table addressed the political perspective
4. Filipe Sousa's table addressed the educational perspective

In the Social Perspective table the main question addressed was: "how to improve access to culture"? This matter includes issues such as programming and audience demand vs. artistic integrity. It was said that the role of the cultural players is to "put culture out there, making it easier to find". It is important to "give the choice": people do not develop a musical receptivity because are not given the choice.

The IMC's International Rostrum of Composers was given as an example of platform for the exchange and dissemination of contemporary music.

A second question that raised was: "is there a limit to access?". It was pointed out that maybe having specific kinds of audience for certain kinds of music is a better arrangement.

Other points were raised:

- We have to compete with "screens" (TV, internet, etc.)
- Is easier access always good? In the digital era, where everybody can present him/herself as an artist, do we need to filter cultural content?
- The different demographics of modern society is a challenge

The Industry Perspective table addressed the question "why might audience development might fail?". The following answers were given:

- No long-term plans
- One-time audience
- Undervaluing of what we do by the high management
- Competition from other cultural goods
- Financial crisis
- Lack of education

The participants – mostly coming from concert venues and production agencies – pointed out that the musicians should feel closer to the audience. Often musicians do not think at all about their audience, they have been educated like that and it is difficult to make them understand the importance of the relationship with the public. In short, the representatives of the industry feel that very often the problem comes from the education of the musicians.

Finally it was pointed out that a good "audience" should mirror the diversity found in the city where the venue is located.

The Political Perspective table addressed the question "Who is responsible for policies affecting audience access/participation?".

It was pointed out that often politics reward short-term results, disregarding long-term policies and results – thus affecting funding and access to culture

The possibility of looking to private investors and of diversifying funding to keep artistic independence is considered as the way to go in future.

We should change music courses and diplomas in order to include training on audience development from the beginning

Also in this discussion, the importance of the education of musicians was mentioned. In particular it was pointed out that we need to train managers and musicians to be role models in audience engagement.

Finally, it was pointed out that we need to provide statistics and numbers to politicians in order to defend and ask for funds for our sector. The statistics are not there, we are the bodies which have to provide them.

In the Educational Perspective table, the important link between audience development and specialist/general music education was noted. In particular:

- New concert formats should be developed in order to break down the barrier between audience and performer

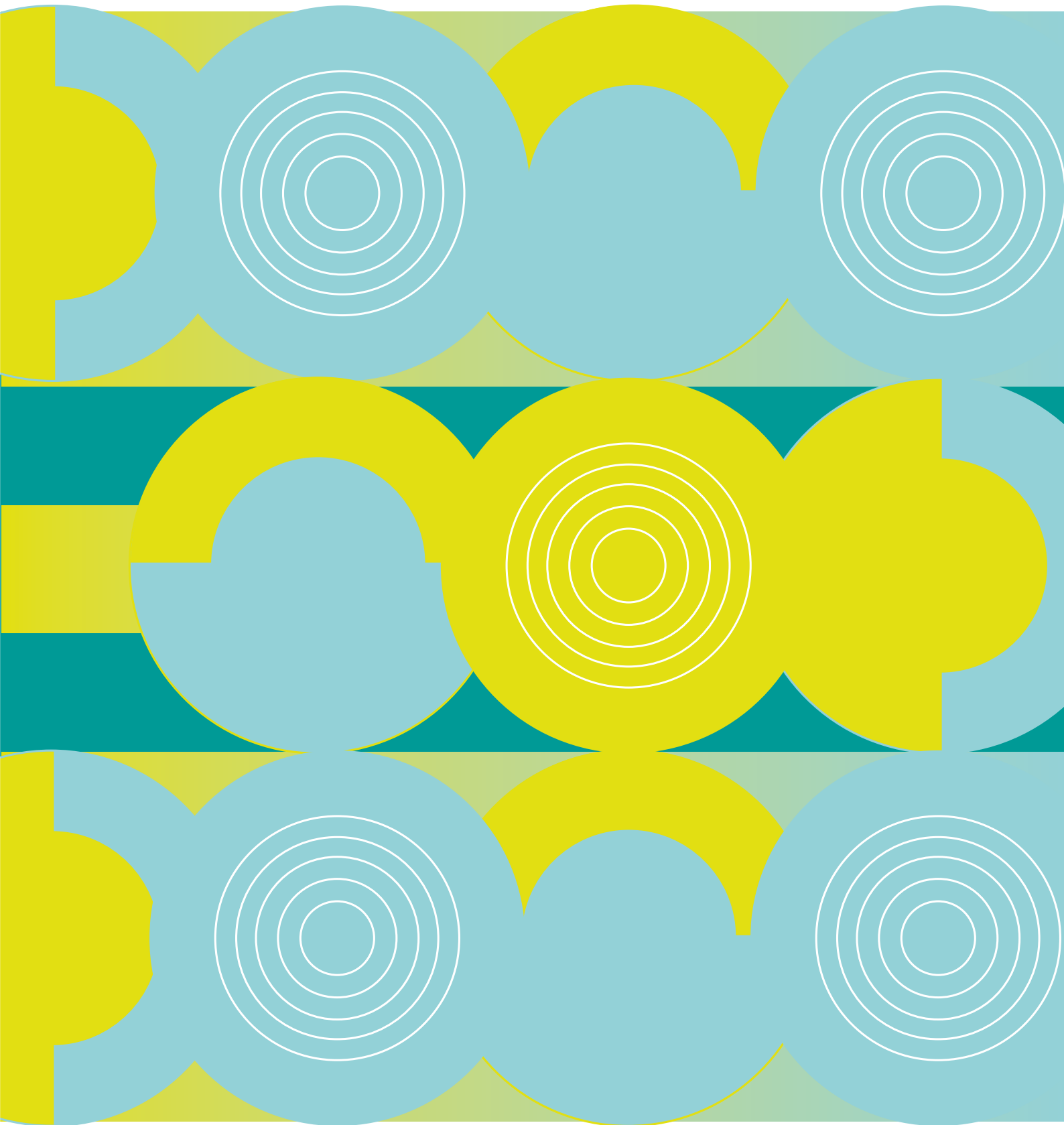
- The audience should be “active”: active and reflective listening should be encouraged
- A “change of mind-set” among artists and organizations is needed
- New media should be involved in the process
- We need to reflect on the qualities that make a successful performance and build around that
- Audience development is about Learning and Developing, where development is a process/experience. Creativity is innate in human beings; it just need a context to nurture and support it
- We should make it a priority to invest and engage in those audiences that feel excluded
- We should change music courses and diplomas in order to include training on audience development FROM THE BEGINNING, putting the audience at the centre and offering audience development training to professional musicians and teachers: musicians should be prepared to face a new and diversified audience
- Collaborative learning and ability to communicate are fundamentals skill for contemporary practitioner in the art.

In the final session, an overview of the 4 discussions was given and new points emerged:

- In developing the audience we should transmit the notion of continuity, meaning we should eliminate ideas of genre division
- We should train both artists and audiences to LISTEN (to music, to needs)
- We might segment the audience in order to develop different levels and have a diverse audience
- Music education is at the heart of the problem
- Education affects policy makers
- The Audience is also an online one
- Elderly people are also an important and growing audience (a remark by Karel Bartak)

Conclusions:

The AEC gained a lot of information and reflection points from the presentations and discussions which took place during this EMC workshop. In particular, the points raised by the participants - especially the representatives of the industry and the educational sector - in relation to the need to include audience development training in the curricula will be taken into serious consideration, in the reflection on Audience Development and also in relation to the AEC contribution to the EMC’s European Agenda for Music.





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