

Codarts, Rotterdam, 12-14 February 2016
'Banding Together in times of change/flux'

Pop & Jazz Platform Meeting



The Audience [Re-]engaged

A joint meeting with Europe Jazz Network and International Association of Schools of Jazz exploring new ways of strengthening the connections between higher education training for pop & jazz musicians and the professional 'eco-systems' of European festival, venues and activists that promote these genres.

Bulletin 2

Disclaimer

The FULL SCORE project is funded with support from the European Commission. This report reflects only the views of the authors and the Commission cannot be held responsible for any use which might be made of the information contained herein.



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Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



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Introduction to the PJP Rotterdam 2016 Bulletin II

By Stefan Heckel, PJP working group chairman

On behalf of the AEC Pop and Jazz Platform (PJP) Working Group I am delighted to announce the launch of the second bulletin of the trilogy “The Audience Re- [Engaged]”, a yearly publication devoted to the discourse on audience development carried on within the AEC Pop and Jazz Platform between 2015 and 2017 and supported by the European Commission’s Programme “Creative Europe” in the framework of the AEC “FULL SCORE” Project.

Within the FULL SCORE strand that focuses on developing activities in the field of audience engagement, the Pop and Jazz Platform has been able to cooperate with two partner organizations: the IASJ (International Association of Schools of Jazz) and the EJM (Europe Jazz Network). As a global network of jazz schools, the IASJ has brought expertise in organizing a practice-based annual workshop for student bands. The EJM is a platform for European jazz promoters and venues. This threefold partnership has produced an ideal environment where the education system, the marketing, and the business involving music can meet, have a dialogue and grow together through mutual understanding and collaboration.

The first PJP meeting within the FULL SCORE project took place in 2015 at the Berklee College of Music in Valencia. It was titled “Pop, Jazz and ME,” and the meeting focused on diversity and identity amongst artists and audiences. It explored how music education and conservatoires can support young and emerging artists to find their own voice, their own identity, and to reach out to their audiences.

In February 2016, the second planned meeting took place at Codarts in Rotterdam, bringing together AEC PJP, EJM and IASJ for a joint conference called “**Banding Together in times of change and flux -**

A joint meeting with Europe Jazz Network and the International Association of Schools of Jazz exploring new ways of strengthening the connections between higher education training for pop & jazz musicians and the professional 'ecosystems' of European festivals, venues and activists that promote these genres.” The meeting explored challenges and opportunities of developing and evaluating students' skills and competences in a learning environment that is partially embedded in the 'real world' of concerts and audiences, which has rules that somehow differ from those of the educational world.

Before the 2016 meeting, the Pop&Jazz Platform has mainly been a meeting ground for educators and administrators. For the first time, this year's conference featured the presence of a large group of students that actively took part in the debate. It turned out to be a successful development - to quote a conference participant: "They [the students] know and see a lot about their studies we don't see, good eye-openers."

With this second bulletin, the PJP working group and conference participants, as well as the participating students, share thoughts, discussions, statements and decisions that were made during the conference in Rotterdam.

We hope that you will find this collection of articles useful. Enjoy reading!

PJP Working Group members 2015 - 2016

Stefan Heckel - Chair, *Kunstuniversität Graz (KUG), Graz*

Lars Andersson, *Malmö Academy of Music*

Erling Aksdal, *Norwegian University of Science and Technology, Trondheim*

Udo Dahmen, *Popakademie Mannheim*

Hannie van Veldhoven, *HKU Utrechts Conservatorium*

Linda Bloemhard, *Codarts Rotterdam*

Maria Pia de Vito, *Saint Louis College of Music, Rome*

Simon Purcell, *Trinity Laban Conservatoire of Music and Dance, London*

Sylvain Devaux, *Student of the CoPeCo Master in Contemporary Performance and Composition*'- *FULL SCORE Students Working Group*

Sara Primiterra, *AEC Office, Brussels*

Pop and Jazz Platform Meeting 2016 Programme

Thursday 11th February - Working Group Meetings

Students meetings: afternoon (15:00 - 19:00), followed by dinner

Pop & Jazz working group meeting: 18:00

Friday 12th February

Friday 12th	9:00-9:30	Registration opens
	9:30 - 10:30	PJP Q&A session - informal introduction for newcomers and talking about the Pop&Jazz Platform's purpose, history and future
	10:30 - 11:00	Opening Event <i>Music Introduction</i> Opening remarks by <ul style="list-style-type: none"> • Stefan Heckel, PJP Coordinator • Wilma Franchimon, Chair of the Board of Codarts • Harrie van den Elsen, AEC Council Member • Stefan Gies, AEC Chief Executive
	11:00 - 11:30	Networking with Refreshments
	11:30 - 13:00	Plenary Session I Beehive by Lars Andersson , Malmoe Academy of Music and PJP working group member <i>“Newnote Speech”</i> by Jesse Boere , alumnus of Codarts Jazz and Berklee Valencia CONNECTING FUTURE MUSIC Moderator: Udo Dahmen , Popakademie Mannheim and PJP working group member <ul style="list-style-type: none"> • Maria Pia De Vito - PJP • Eric Ineke - IASJ • Ros Rigby - EJN • Olivier Toth - IMMF • Jesse Boere - NYU Abu Dhabi and IMC • Sylvain Devaux - AEC student working group • 2 more students
	13:00 - 14:30	Lunch
	14:00	Tour of Codarts Pop and Jazz Department
	14:30 - 16:00	World Café (3 shifts, 9 tables) - follow-up small group discussion on the plenary session I topics
	16:00 - 17:15	Networking with refreshments
	17:15 - 18:00	Bar Camp 1 - Intro Introduction by Udo Dahmen and topics selection
	18:30	Concert
	19:30	Dinner

Saturday 13th February

Saturday 13 February	10:00 - 11:30	<p>Plenary Session II Round Table LEARNING FROM EACH OTHER - Diversity in jazz/pop education across Europe</p> <p>„The Pop&Jazz Platform caters to the needs and development of the pop and jazz programmes in the AEC member institutions“ (from the PJP statement of purpose)</p> <p>Moderator: Stefan Heckel, Kunstuniversitaet Graz and PJP working group chairman</p> <ul style="list-style-type: none"> • Linda Bloemhard, Codarts Rotterdam and AEC PJP working group member • Annemarie Maas, Utrechts Conservatorium and VOCON representative • Angelo Valori, Head of jazz/pop at Conservatorio di Pescara, Italy • Indrikis Veitners, Head of jazz / Jazeps Vitols Latvian Academy of Music • Inaki Sandoval, former teacher at Conservatori del Liceu Barcelona and newly appointed director at Viljandi Culture Academy/University of Tartu, Estonia • Joe Wilson, Head of Curriculum at Leeds College of Music • Participation from the student delegation
	11:30-12:00	<i>Networking with Refreshments</i>
		9 Breakout Groups chaired by the panelists of Plenary Session II and PJP working group members
	13:00 - 14:30	<i>Lunch</i>
	14:30 - 15:30	Bar Camp 2 - Group discussion on the selected topic
	15:30 - 16:00	<p>AEC Projects on Audience Engagement <i>Music Introduction</i> <i>The FULL SCORE Project - Audience Development Strand</i>, presentation by Stefan Gies, AEC Chief Executive</p> <p><i>NAIP - Strategic Partnership Project in New Audiences and Innovative Practices</i>, by Renee Jonker, Royal Conservatoire The Hague</p>
	16:00 - 16:30	<p>Closing Session moderated by Hannie van Veldhoven News from the VOCON, the pop and jazz vocal teachers network Student Group Statement News from the AEC by Stefan Gies Video Announcement of the PJP Platform 2017 Closing Remarks by EJM, IASJ and AEC PJP</p>
	16:30 - 17:30	Farewell Drinks
	16:30 - 18:30	PJP/IASJ/EJM Meeting

Students in *tha* house!

By Linda Bloemhard, Codarts Rotterdam
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The working group of the AEC PJP platform had a long-standing wish to invite students to the conference.

Why?

Because for all the arts institutes connected to the platform, their core business consists of educating, facilitating and supporting their talented students in finding their place and purpose in the great and fast-changing world of the arts.

Considering the connection between students, their study environment, and their study programmes, and vice versa, to ask for the input from student perspectives demonstrates the dynamics of working in the education of the arts.

How?

Why not connect all the institutes in the country, in this case The Netherlands, most of them being members of the AEC PJP?

We asked them to inform their exchange students, most of them coming from institutes in Europe, also members of the AEC PJP, about the conference and to support them to attend - as they were already in the country the cost of attending would have been minimized.

Then we organized a meeting for all participating students as an introduction and let them join the more experienced conference members and the AEC Students Working Group - of which one member had taken part in the AEC PJP Working group meetings to set up this new approach at the PJP Conference in Codarts Rotterdam.

On Thursday 11th February 2016, a kick-off meeting for the students was held as warming-up session. After an introduction round and getting more information of the purpose of the conference, the main idea was to let it happen and to evaluate it later.

The outcomes of the experience of mixing educators and students in the same space have been overall good and the PJP working group got valuable input on how to proceed next time.

What's Next?

The AEC working group is encouraging this engagement with the students.

Our hope is that for the next conference more participating members of the AEC PJP platform will feel encouraged to take some of their students along.

All input on how to improve this approach and organization is much appreciated.

If you didn't leave any suggestions on the evaluation form, please send an email to events@aec-music.eu

Can Creativity be taught?

By Jesse Boere, New York University Abu Dhabi and International Music Council
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In the keynote speech I gave at the AEC 2016 PJP meeting in Rotterdam, I raised the question if conservatories are creative schools. Although this is an important question, I think even more important questions were raised during this conference that are fundamental and worth exploring. What is creativity? And can it be taught?

If you ask different people what creativity is, you will get a range of answers, some of them even conflicting. The definition of creativity is something that is always debated, both colloquially and academically. “The ability to make new things or think of new ideas”¹, or “the use of imagination or original ideas to create something; inventiveness” are just some of the definitions given by dictionaries. Synonyms include (versions of) words like imagination, innovation, originality, individuality, artistry, expression, inspiration, vision, resourcefulness, and ingenuity.

How do we teach something if we can't explain what it is exactly?

Scholars argue that creativity fundamentally requires two criteria: originality and effectiveness. People generally agree on what originality means. It is the second criterion that is continuously debated. Runco & Jaeger (2012) think the most unambiguous definition of creativity that should be used as a standard is that of Stein (1953), written in an article about creativity and culture:

The creative work is a novel work that is accepted as tenable or useful or satisfying by a group in some point in time... By “novel” I mean that the creative product did not exist previously in precisely the same form... The extent to which a work is novel depends on the extent to which it deviates from the traditional or the status quo. This may well depend on the nature of the problem that is attacked, the fund of knowledge or experience that exists in the field at the time, and the characteristics of the creative individual and those of the individuals with whom he [or she] is (?) communicating. (pp. 311-312)

Think of “novel” as being “original”. If I paraphrase effectiveness in this respect and translate it to the arts, Stein argues that the output of creativity should be capable of enduring, and if not that, then at least of satisfying an audience at some point in time. However, to me this still doesn't explain what creativity is. It only recognizes creative work in hindsight.

How do we teach something if we can't quite explain what it is? For me creativity has everything to do with inventing. You invent when you encounter problems for which you haven't been taught any solutions (yet). You often look for solutions beyond your own set of skills (learning a new skill in the process) or you find solutions in another discipline. The result is often unique and could end up being the start of a new style, discipline, or even an era.

¹ Merriam- Webster Dictionary

If you think invention is a vital part of creativity as I do, then teachers arrive at a kind of paradox. As a teacher, you want to provide your students with as much knowledge, skill and knowhow as possible, simultaneously leaving room for exploration. You want to impart your experience without over-influencing. Giving students all the answers does not facilitate invention; you want them to question conventions, and to find new and/or better solutions to problems. In other words, you facilitate creativity sometimes by *not* doing something.

I think that when we talk about teaching creativity, we are talking about creating an *environment* in which creativity can thrive. Furthermore, we want to give our students the tools to be creative and teach them how to use those tools. We take away as many obstacles as possible, so students are free to explore, excel, and invent.

You want a student to feel satisfied with the journey they are on, but at times you also want them to feel completely lost. You want them to learn the necessary skills to be a great musician, but also want them to invent new and better ones. You want them to study the language, but also want them to try and communicate without it.

Maybe creativity is a word we throw around a little bit too easily. To be truly creative is not the easiest thing. It's pushing on where others give up. It's dancing on the line between what you know you can and can't do (yet). It's ignoring your teacher when you feel the need to. It requires perseverance, a strong will, and most importantly, an environment that encourages it.

Are conservatories creative schools? They sure have a great number of students and teachers who are creative. However, I wonder if many operate creatively enough themselves. With the paradox of teaching but not *overteaching* in mind, we have to try and strike a balance between leading the way and standing back to observe. We want to strike a balance between being a hybrid community of *inventors* and being a school with requirements and benchmarks. We optimize an environment for creativity also by constantly reinventing ourselves as institutions, however hard that can be. This is something schools are aware of and struggle with every day. It requires the skill to *listen* to bold ideas, from whomever they may come, without immediate dismissal - the way I like to listen to music.

So can creativity be taught? In my opinion: no. It is not a set of skills, the understanding of certain processes, or a body of knowledge: those will help a musician master his craft. It is invention that will make a musician an innovator. Moreover, I think we should not be *curricularizing* everything we deem important for music students to learn. This way we might even be discouraging creativity. Instead, we need to optimize the environment for creativity. For that we need to leave room for problems to arise and exist, and for students to fail, to explore, and to rebel. After all, it is the rebels that we remember.

References:

Mark A. Runco & Garrett J. Jaeger (2012) The Standard Definition of Creativity, *Creativity Research Journal*, 24:1, 92-96, DOI: 10.1080/10400419.2012.650092
Stein, M. I. (1953). Creativity and culture. *Journal of Psychology*, 36, 31-322.

Plenary Session I - Connecting Future Music

Report by Susan Togra Díaz, AEC intern

‘Building a professional career as a young music student’ was discussed in the first part of the session. What is the role of organizations and groups such as EJM, IASJ, IMMF and the PJP? How can the music ecosystem in general help young artists to develop their professional career? In the discussion that followed attention was given to the ability to communicate music ‘today’.

Jesse Boere continued discussing the challenges of ‘today’ in his *Newnote speech* and claimed that there is a change in the music field and that “as teachers we should be aware of that”. More precisely, the music market has changed, which has created different obstacles. While internet has increased the accessibility to music, research indicates that it does not necessarily mean an increase in consumption. On the contrary, “people are actually listening to a smaller quantity of music on a monthly basis.” 75% of music in iTunes has never been bought. Then, it is an issue of “economic value”.

Higher Music Education can probably not handle all obstacles, such as the “Middle Man” and Policy Makers, which created the digital market. Nonetheless, HME could definitely work on one thing: raise awareness about the change. **Students should become more aware of the world in which they are aiming to work, for how could they operate in a world they do not understand?**

So, “how do we define successful graduate students? Is it as simple as saying that it depends on how much they earn after graduation?” To follow the logic of the market is not only the answer: “Music that makes a lot of money is good music. Music that doesn’t make any money is bad music. Any other type of assessment is qualitative and subject to subjectivity.” But, graduates might not become musicians. Can someone study music and do something else after graduation? **Just as music is important to the education of people in general, so is Math or Language important to a musician.** Boere strongly believes that other non-musical skills such as experiences and new knowledge can build a better musician.

In order to face this challenge, **institutions should be “banding together in times of flux”, sharing knowledge, collaborating with other institutions that have more or a different experience.** Institutions that are less music business oriented should collaborate with the ones that are more focused on the industry. But, ending on a lighter note, Boere concluded that “music can speak for itself” and that students are in schools to be shaped and to learn new things. Then, skills and new competences should be acquired by them.

Discussion on *Connecting Future Music*.

The speakers, Maria Pia De Vito (PJP), Eric Ineke (IASJ), Ros Rigby (EJN), Oliver Toth (IMMF), Jessy Boere (NYU Abu Dhabi and IMC), Sylvain Devaux (AEC student working group), Roufaida Aboutaleb (Codarts) and Jasmin Klewinghaus (Ösnabrück) talked about the music scene nowadays. Each one gave a short introduction about who they are and what they do.

The first theme addressed was 'Connecting'. Each of the participants had wishes or experience with connecting people and building networks. A network could be the EJN of Ros Rigby, who wished to connect EJN members to students; a non-profit organization existing out of students; a network connecting musicians and networks with connections between managers and musicians, in order to fulfil different purposes. Oliver Toth from the IMMF talked about his network, in which managers help artists in the pop, rock, jazz and classical music scene. The objectives of the organization are education and training, and to talk to legislators. They have partners for venues to promote European artists and help them with the audience acquisition. On the other hand, Maria Pia de Vito, a self-taught Jazz singer, proposed a European jazz migration for artists, as a network of jazz players to play together and to travel (she mentioned that in France 48 bands were collected to make a tour).

One of the students, Sylvain Devaux, argued that there is no connection between the university and the industry and that students are passively educated. According to him the answer is to **build a creative environment and develop awareness of entrepreneurship**. Rigby replied that it is also a **responsibility of the student**, who is, for example, reluctant to attend live concerts.

Continuing on this subject, it was argued that **from attending live concerts students can learn a lot**. You learn about successful concerts, but also what you shouldn't do. And according to Oliver Toth, this might be one of the reasons why students find it boring to attend concerts. As a promoter, he only books artists that are bringing an audience with them. "The venue does not bring the audience. It is an understanding of how the ecosystem works. The artist is an entrepreneur, he is building his assets, and he is making himself interesting." However, there should also be opportunities for young artists to be exposed and perform in a venue in order to build an audience. Not only venues, but also the web could be used to build an audience. Would that also be why students don't visit concerts that often anymore?

In conclusion, all of what has been mentioned is part of a set of skills which can be learned through education. Therefore, **new elements need to be integrated in the Higher Music Education system**. This should include matters as the functioning of the music business market, understanding the ecosystem in which you are aiming to work, awareness of the **obstacles in the market**, **understanding the opportunities of the web**, **finding new sustainable strategies**, etc. But even when everything new is integrated, the higher music education system has to keep on changing and evolving, just as the sector is doing. Then, it is fundamental to acknowledge the importance of the mentality the actors in this sector - professors, artists, students - should have. The mindset should always be willing to react, adapt itself and learn.

Student Interlude n.1 - The Value of Reflection

By Roufaida Aboutaleb, Student at Codarts
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Times are critical for Europe. Large amounts of refugees seeking asylum, countries closing borders, and politicians debating for hours on end trying to figure out how to handle it all. And here we are, a group of educators, students, and musicians from all over the continent, in the Netherlands to meet, see, and hear each other on topics related to music education. How privileged we are, to be able to be working towards optimal relations within our subjects. I count myself lucky to be part of this assembly in Rotterdam. It's the first time I'm part of a conference, and it certainly gave me a lot to think about.

Coming into the theatre the first morning, I witness reunions, first impressions, personal pitches, and discussions. Undoubtedly, there is a lot of intelligence in one room. Some of the attendees are clear-cut education veterans; others are fresh and fired up new kids on the block. The energy in the room is lively, and it's promising to feel that the presence of the student delegation is very much appreciated. One of the most impressive 'new kids' in this group is Jesse Boere, Codarts alumnus and currently active at the New York University Abu Dhabi. The hottest topic during the conference is music education versus industry. This particular quote from Jesse about this got me thinking:

"The only real quantitative way to assess the success of musicians is the revenue they make on their product in their particular market. Music that makes a lot of money is good music. Music that doesn't make any money is bad music. Any other type of assessment is qualitative and subject to subjectivity."

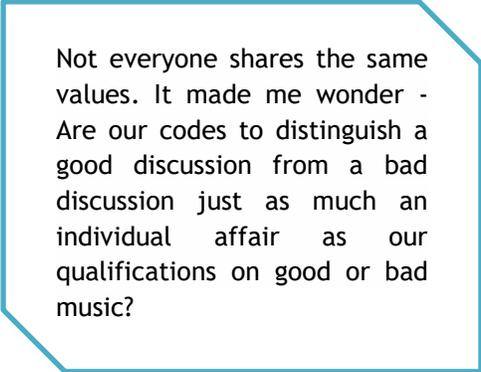
In this statement, Jesse refers to the financial result of music as the most important reference in deciding whether music is good or bad. It's a clear demand, easy to follow, but very much based on personal judgement. Not everyone shares the same values. It made me wonder - are our codes to distinguish a good discussion from a bad discussion just as much an individual affair as our qualifications on good or bad music?

We have the tendency to form a strong critical opinion quickly. Often we designate content as good or bad, reasoning from our personal perspectives only. This counts for music and every other matter in our lives that we form opinions on. We draw up arguments and dispute other people's opinions. We compare, judge, and assess good and bad statements in discussions, considering what's important to us - personally.

This made me rethink my perspective on the value of the talks we had during the plenary sessions. Does it bear witness of arrogance that I'm qualifying a discussion to be good or bad, fruitful or useless? Does it undermine someone else's opinion? Sometimes I felt like we were losing time while talking about what to me were irrelevancies during the plenaries. What made me feel that way? When do I qualify a conversation to be a 'good' conversation? What are my demands? When am I satisfied? What are we trying to reach collectively?

Underneath the surface of the topics that we come across lies a common goal that all parties involved try to reach. I've been considering this for a while. I grew fond of this idea: Let's ask each other these questions and define that goal explicitly as a collective one before diving into the matter or subject of discussion.

I've come to realize that reflection on the qualification is of greater importance than the qualification itself. A great lesson I've learned is to always follow up my opinion with honest arguments. What makes me think something is good? Why do I think that, and how can I learn from it? I'm very much convinced of the thought that this way of reflecting could get us much closer to the essence of anything we're speaking about. I make myself one promise: The day I stop criticizing my opinions will be the day I will stop sharing them.



Not everyone shares the same values. It made me wonder - Are our codes to distinguish a good discussion from a bad discussion just as much an individual affair as our qualifications on good or bad music?

World Café

Changing student mindsets

By Sylvain Devaux, Student of the CoPeCo Master in Contemporary Performance and Practice
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On Saturday 13th February, the main hall of the Codarts building got gradually noisier. The sonic environment slowly transformed into a trans-cultural and multi-textural polyphony. Indeed, the number of voices was increasing, as we got to around two o'clock: The *World Café* discussions were about to start.

The various tables sparsely set here and there all around the hall were gathering different people according to the topics labelled on of them. These tables witnessed the diversity of opinions as well as the plurality of the mind-sets that seemed to characterize the groups formed around them. "*Changing student mindsets*" was one of the subjects that formed three times a band of musicians, since each person could change table every thirty minutes.

"*Changing student mindset*". ... I'm still wondering what it really means, but I have the intuition that it is necessary to talk about it. Why? Perhaps because the reality doesn't always match with the way students are taught. Some of them feel a strong dichotomy between the institutional "bubble" and the professional world. It is crucial to help them to better find their way within an increasingly complex and fickle professional environment that requires flexibility, mobility, and adaptability. Often we think about it from the teaching perspective, asking ourselves questions such as: What can the institution implement? Which courses, which curriculums? But what if we ask ourselves: how could we change the way students learn and how could we help them take the most from the Conservatoire, rather than only intending to change the institution itself? Of course, these are the two faces of the same thing... Changing student mindsets, if only a bit, would in all likelihood help them become better learners and active artistic players, and would aim for professional and personal fulfilment. Then, how to do so?

Sharing the responsibility of the learning process between the students and the institution seems obvious if autonomy... But these should emerge from them rather than being imposed by someone else.

Sharing the responsibility of the learning process between the students and the institution seems obvious if autonomy, responsibility and entrepreneurship were to be qualities that students should display. But these should emerge from them rather than being imposed by someone else. That is the challenge. How to stimulate their wills, how to encourage them to learn instead of expecting them to assimilate and master a set of predetermined skills and contents? How to get them to reveal their personalities and what thrills them? Thinking differently about the terms *learning* and *teaching*, as well as thinking differently about the

study environment are required to reach this “new mind-set”... listening to the students and trust their intuitions might also be a way...

These were my sentiments and assumptions before the discussions started. And at some point, they did start.

Here are the main ideas that I have grasped from various people in the groups:

What is the student role? It differs from being a school pupil, when institutions are responsible for the learning process, to being grown-up and students, when the students themselves are responsible.

Students still have the strong belief that there is someone who knows the truth, who knows what is right or wrong. It doesn't help them being autonomous and responsible for what they do. They should also feel they have the right to make errors. It's a natural way of learning: trial and error!

Is it the appropriate school or teacher? Students need to be asked to identify what they feel/think they need, and the teacher should orientate and be adaptable depending on that: the students find the appropriate method of learning, together with the teacher. It's a question of dialogue between the student and the teacher.

What are you good at? The students should be able to answer this question in order to handle the fact that they are not good at everything. They feel better with learning. In Finland, they don't dare to say they are good at something. In the UK, it can be the opposite and students could be a bit too self-confident. In that case it would be helpful to search for a strategy that can make them realize that they might need to learn a few more things. It can also be the moment for asking them why they are studying at school and encourage them to go out of school to face what is out there. Moving abroad could also lead students to adopting a different mindset and it often makes them realize what they might need to learn or what they don't want to learn.

Taking the students to the real life to realize what they should learn is beneficial. The best motivation for students comes from the working life; the institution shouldn't be a bubble before entering the professional life. You learn the most when you feel it is necessary for you to learn something, when it comes from yourself. How to trigger students' desire to learn? Responsibility would become a consequence rather than a cause.

The students should bring what they want to learn! The outcomes are more bands, more compositions, more creativity!

However, they should not only try to be better and better and make music well, but also try to tackle in a more frontal way the purpose of their practice.

It's important not to teach according to what is outside the school at the moment but rather to be focused on the skills that will help students cope with whatever will come (problem-solving, communicative and social skills, adaptability and flexibility competences, creativity...). On the other hand, these skills are the most difficult things to teach (students often don't see the relevance of them until it's too late!)

And how to assess? How to define a “good student”? The highest grades don't guarantee work after the study period. Perhaps we could stay closer to alumni to get their feedback on what was really useful for them when they were students, what wasn't, and what these alumni are learning currently that might help enhance the educational program and organization. For institutions are always late compared to the professional world, we can't avoid that...

We should stimulate and inspire students by providing an example. The teachers should also collaborate more and display the fact that they are also learning!

At some point, some people suggested concrete examples of things that could be done within the pedagogical environment:

In Helsinki, in the first year, each student has to teach another student despite his/her lack of pedagogical experience or knowledge. Learning and teaching have a lot in common...

We could put students together to learn from each other even during a class with a teacher, who is then intended to let the students work together and to observe what is going on, to what and how the students are listening, what they hear. The teacher is a facilitator and can sometimes steer the work but without taking part too actively in the working process. Letting things emerge!

The use of video or recordings is a concrete and useful tool for self-evaluation and self-improvement. It fosters critical thoughts, especially when both the student and the teacher are watching/listening to the video/recording and could share and comment on it.

The assessment strategy implemented in Helsinki for the final concert does not involve grades, and instead the label “pass” or “fail” is given after the concert, followed by discussions between the student assessed, the teacher(s), the audience, the band with which the student was playing and one external “jury” who only tells what he/she saw and heard at that precise moment.

In the Leeds College of Music, there is no real syllabus. Lecture-based education seems to be outdated. Interactive learning is adopted instead, promoting reactivity from the teaching staff to what students bring in the class (as in a composition lesson).

And some issues were raised:

We often don't have enough time and money to invest in a creative environment.

The hierarchy between experts and students makes it difficult for students to understand what the institution is trying to do and why.

There are multiple ways of learning and teaching amongst European countries, but also from one student to another. It's highly challenging to find the appropriate method.

The UK has issues related to the number of students. Some conservatoires need too many of them to match the financial needs. It becomes hard to teach (quality vs. quantity of teaching)

Students still expect a lot from the institution (skills, jobs, how to be the best...). How to bring content and simultaneously raise their awareness of the necessity to be more proactive?

Suddenly, a familiar sound struck our ears. Sara broke the spell and rang the bell that put an end to our conversation, which gently faded. Little by little, people dispersed. A fair amount of them took advantage of the free “hopsy” refreshments that were generously provided by the host against the contingent discomfort of thought and the sweltering heat of the warm Dutch surroundings.

World Cafe Session with Olivier Toth - Executive Director of IMMF

by Hannie van Veldhoven, Utrechts Conservatorium
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Olivier Toth, one of the panelists in the plenary session 'Connecting Future Music', shared his thoughts in smaller groups during the World Cafe sessions afterwards. The three 30-minute discussions were vivid and quite divergent, but a common ground between them was found by the overall interest all participants showed in the environment of Olivier Toth and the IMMF he was representing at the Conference. The common thread was characterized by two questions: how to realize a bridge between conservatoires and music industries? How to band together in these times of change and flux?

Below you can find a report on the different subjects that arose in these discussions. They are ordered by the main questions of the participants.

What meaning can an institute like IMMF have for higher music education?

Olivier explained the working of IMMF (International Music Managers Forum) as an international umbrella organization of regional and national associations of artists and their representatives. Its mission: to defend the business and legal interests of artists, with a focus on fairness and transparency.

IMMF works from 3 main interests: networking, lobbying, and training & education. Based in Luxembourg, a small country, it is a challenge to go abroad; other countries will recognize this. The problem of bands playing inventive music is how to expand their local network to an international one. This hurdle is important to overcome, but how to deal with it?

IMMF likes to be the network, the matchmaking for IMMF members. A lot of volunteer work is involved; lobbying takes a lot of energy. Yet it is important for Olivier and the IMMF to try to inspire students. They should be convinced: this is my project!

Courses are offered by IMMF in music business / business skills, and are accessible for members.

The IMMF is about educating young artists and letting them develop from the beginning. When is the management getting in, what is a manager? Olivier: 'the manager is the paramusician; a self-managed artist is an entrepreneur'. The training sessions are custom-made: 'It's like I tell you stories and you see what you can do with it', according to Olivier. 'You just have to learn what everybody wants from you.'

How to broaden up internationally?

In Luxembourg, where IMMF is based, you can't have a sustainable career, so you really need to think what market makes sense for you. How to export your music? How to deal with different languages? A local accent, for example, is a good thing if you use it in the right way.

But what problems do bands face when they come from the continent or go to the continent? The UK can be tricky: bands go there but they can't access the market. It might be a hostile environment, because everybody speaks better English. Musicians who are aware of what makes them different probably make a better run. 'Don't try to be British, if you're not.' The same counts for copying: it doesn't make sense unless you do better.

There was a discussion at the table concerning a so called 'transatlantic sound'. There may be regional accents, but there is also this 'euro'-thing, not the language, but the music which bands us Europeans together.

To broaden up internationally, you have got to have some foundation. It helps being a number one in your own country before going abroad. Sometimes bands do even better outside their own country, but they do need the right support.

How does Jazz relate to management and music industry?

There is a lot of talking about pop and management, but how about jazz?

Jazz is still mostly about putting out a recording, playing a gig. It is less market-driven than pop music, but also jazz will have to find the right audience if it wants to survive economically.

'In terms of changes in the music industry, jazz hangs behind', Olivier thinks.

Jazz is still mostly about putting out a recording, playing a gig. It is less market-driven than pop music, but also jazz will have to find the right audience if it wants to survive economically. Jazz musicians should be bothered more about the mechanisms of the music industry, in order to work with them. IMMF tries to open up to other genres, 'because it is relevant for all

music!'

How to build an audience?

An urgent question coming from a student in the discussion: what is the best way to build an audience? Olivier: 'the worst is focusing on music only. You need to dig, to question yourself: where comes your identity from? Skills will help you to develop the music, but then ask yourself: what exactly makes you different? Original ideas always live longer and better, so find a way to get that out of yourself and other people, and: connect to them.'

In the music business we have different tools, but you need to know how to use them. What response do you get on your performance? Find yourself, connect to other people, change, and create relationships. Become relevant, stand out.

How to drag people into your world - connect to your audience?

Tips gathered from the discussions:

- Collaborate with bands that have the same direction. If you organize a concert with 3 bands, more people might be coming.

- Try to be the unexpected guest of the evening! Be so damned good that you blow away the people. Being excellent works better than making (too) much promotion.
- Don't leave to the dressing room after the concert, but connect to the audience.
- A venue sells the experience, the being together, the social part of the event. What people do: if people are wandering in the streets near venues, they look where the crowd is. There you want to get in. Olivier: 'I want artists who show that they have attention for other people.'
- Concerning young people coming to concerts, their term of attention is much shorter and volatile nowadays. If you don't reach out to them immediately they will go to the next thing. So what would define you? You need to enhance the thing that makes you different, and then get as good as you can at that. Then you might be noticed.
- Bring friends, make them commit. Involve audiences in your life. Already when you start rehearsing: post it, make the audience part of your world.
- Develop your artistic judgment. (IMMF does this in the rock labs).
- Be prepared to work! Olivier gave examples of bands with busy schedules, lots of meet&greet, media, on stage, shows, etc.

How to establish partnerships between artists and venues?

Olivier: 'Venue plus artist is partnership'. In collaboration with the venue, each artist has to take their own responsibility.

Venues need artists. So they need to invest. Artists need venues so they need to invest as well. Partnership comes from this two-way interest. Too many artists try to get a gig and think 'it's alright; we are a great band, that's it.'

A modern way to work is to find partnerships: they work with us, we work with them.

As a venue you want to know whether there'll be an audience for the artist. It has to be perceived by the venue as a win-win; in the long run that's the base to build this partnership.

This is why artists should be more aware of the importance of bringing audiences to the venues.

What would IMMF expect from the music institutes?

Olivier often experiences a lack of connection to the real world, a gap between institutes and the reality of the music industry. The natural first thought for students is not 'am I going to touch an audience', but 'what am I going to do, how will I develop myself'. Music institutes should focus strongly on developing authenticity. Develop yourself, be genuine, be original, and make yourself special. Develop the specific artistic drive of the student.

Olivier: 'I want to see a gig that pulls me in, not one that sounds like a CD'.

Connecting Future Music - Exchange of Students and Faculty

Udo Dahmen, Popakademie Mannheim
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The World Café on Friday 12th of February 2016 right after the first Plenary Session had several different topics on schedule.

One of the tables dealt with the exchange of students and faculties within the European framework.

Most of the participants stressed the value of being on exchange in a foreign country and of studying in new surroundings at another university.

Objectives were:

- getting to know the differences,
- acquiring new approaches regarding content,
- collaborative learning,
- getting to know the country-specific idiosyncrasies
- getting to know another university with its idiosyncrasies,
- adopting ideas and approaches

One of the questions that arose was how to organize and structure the exchange better.

As preparation for a semester-long exchange, joint camps for one week could be appropriate. At the same time, the information about the exchange between the student and the teacher has to be provided.

Even though the wish for a greater exchange of students does exist, it is hindered by the fact that one's own network at home is already developed and also has well-functioning bands on hand. Therefore, short-term network platforms as camps are highly recommended.

Online courses and videos of the participating universities would be desirable as additional information tools, but are not intended to substitute the exchange.

There were at the same time ideas for encouraging the exchange by making it a mandatory part of the education:

- One week for a camp or intensive course
- One semester at another institution
- Band internship as an exchange with one or several universities.

Students and Conservatoires

Maria Pia De Vito, Saint Louis College of Music, Rome
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The first two rounds of discussion spontaneously went towards the topic of the relationship between students and the Conservatoire, and the development of Curricula which also take into consideration the connection between studies and the real world.

The last discussion round focused instead on what Conservatoires do in different countries to create opportunities of live performances for students, and on which networks of partnerships between institutions in the same country, or two or more European countries, are currently active. *Conservatoires should connect students with venues at an early stage.*

The discussion started with a student representative of the Murcia Conservatoire, who presented the idea of the Conservatoire as a "bubble," in which it is not always clear what the institution expects from the students, and where often the lack of resources prevents the development of activities which could meet the need of the students to find creative stimuli.

Below are listed some of the points that were stressed in the discussion.

On the pedagogical side:

- Meeting the students' needs is an institutional choice. Conservatories should make clear their "philosophy" and orientation, so that a student can choose a school based on his personal preferences.
- The curriculum should open up with the growth of the student.
- Conservatoires should keep a small number of students, in order to develop the students' skills so that their identity may grow. The number of students in a class is a problem: in fact, to teach a class of 25 people is already a compromise.
- In the real world right now, students have much less freedom than a decade ago. They are much busier than before, and the technology ends up favoring a form of micro-control.
- There should be communication and collaboration between departments (ex: classical/pop, electronic music /jazz)
- Conservatories should help students develop meta-skills that make them able to ask themselves: What do I want to do? Are these the subjects I need to study and investigate?

Interesting activities are currently taking place in this direction:

In the Royal Academy of Music /Aalborg, students, even if they are 15 years old, have to teach a lesson to other students.

In Rotterdam (Codarts), students have to develop a project with a band, during which the other members of the band each have to pose two questions to the leader in terms of music choices, the concept of the project, and the business view of the project.

- Conservatoires should connect students with venues at an early stage.

On the performance and network side:

Thinking of how to continue and effectuate the idea of the circulation of Bands from various Conservatoires in Europe, colleagues informed the table about networking initiatives. Here follow just 3 of the many examples:

- Young Nordic Jazz Comets: The jazz federations in Finland, Sweden, Denmark, Norway and Iceland have worked together for over 15 years to provide platforms for young and talented jazz musicians. Young Nordic Jazz Comets has been their flagship project to present bands from each of the Nordic countries since the year 2000. The past few years have been pivotal for the YNJC. The earlier competition form evolved into a showcase structure in 2012, and soon after the showcase took place on the side of the Europe Jazz Network General Assembly, first in Trondheim in 2013 and later in Helsinki, 2014.
- Keep an eye jazz festival- cohosted by Amsterdam Conservatory and Manhattan School of music: Workshops based on mentoring, and performances in great Venues.
- Exchange Nights; a conference of Directors of the Swiss Jazz Schools (DKSJ) organizes a series of concerts based on a partnership. Selected bachelor-project bands of the various Jazz Departments of the Universities of Basel, Bern, Lausanne, Luzern and Zurich present themselves with concerts in the cities of their partner-schools.

Closing the Gap - From the “Conservatory Bubble” to the “Real World”

A discussion with Europe Jazz Network’s (EJN) President Ros Rigby

By Stefan Heckel, University of Performing Arts, Graz
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Ros Rigby is currently president of Europe Jazz Network, the main network of jazz concerts promoters, venues and festival managers in Europe. She is the

“*Conservatoires MUST be creative spaces*”

Performance Programme Director at one of the UK’s largest music festivals, the Sage Gateshead in Newcastle. The discussion focused on the relation between jazz/pop Higher Music education and the market of concert/festival promoters and venues. Ros Rigby suggested some key points that should be addressed more in the educational sector and gave some valuable insight into the way a concert venue works.

Teachers should ideally be performers themselves. They should have up-to-date knowledge of the local and international scene. The term “portfolio career” is mentioned several times. Being a college teacher is for many educators just one element of their professional life - and this reflects exactly the reality of a musician or artist living in today’s multi-faceted and diverse professional market.

In the **curriculum and the institutions**, important concepts and learning should be added where not yet implemented.

- *Financial negotiating abilities*
- Be aware of many *different options to earn money* as a musician and artist, not just concert fees.
- Understand in some detail the work of a *stage/venue technician* and be able to communicate fast and efficiently with him/her.
- *Texting*: training students in writing good texts for promotion, project description, concert critiques and above all: a very good CURRICULUM VITAE.
- Be creative with exam setups and environment: Ros Rigby proposes to organize an “*exam festival*”.
- Use concert/festival venues as workshop locations and work with students “on site”.
- Enhance self-responsibility of students from the very first day in all respects.
- Give the students enough space for their own projects.
- There is no audience in the study room... can this be addressed in the daily teaching work?
- Consider the current migration crisis and the intercultural aspects of it.

It all sums up to a response to Jesse Boere's speech where he made the provocative statement: "*Conservatoires are NOT creative places*". The answer must be:

"Conservatoires must be creative places!"

For **students**, it is commonly seen as very important that they *attend more concerts* and get to know the venues. They should also observe the specific audience of a venue in order to understand the relationship between a promotor, his/her space, and the clients. By *observing a show*, one can learn what to do and what to avoid. Ros Rigby mentions the specific case of stage light and light in the audience. The artists should be aware of the right mix and have a say in it as it creates a specific atmosphere...

"Student participants in the discussion express a wish to bring conservatoire events to the outside world"

The *location of an institution* matters. Schools in smaller cities might have a lack of venues and performance occasions. On the other hand the community is smaller and students self-responsibility to organize their own activities is enhanced in such an environment. Bigger cities offer a lot of opportunities, but do not necessarily help community building and one could feel more isolated.

Students should be prepared for a **portfolio career**: a contemporary musician, especially in jazz/pop, is nowadays engaged in several activities, such as band-leader, performer, sideman, producer, composer, teacher, manager, entrepreneur, cultural worker, and therapist. Successful alumni could give workshops for the first year students.

Promoters and Venues have to ask the question: What does the club owner/festival producer/manager get as a benefit from collaborating with educational institutions? This aspect must not be overlooked by schools when approaching the business/market.

In discussing **audiences and new audiences**, Ros Rigby points out that there are specific audiences at specific venues. It is important to study and understand who the concertgoers are, what they like, how they think, etc. The current *migration crisis* in Europe can be seen as a chance for musicians to engage in new audiences and musical practices. Ros Rigby reports from her own festival and organization and tells the story of a resident oriental musician who draws audiences from the migrant community. Intercultural projects and work can be seen as an upcoming field of activity for professional musicians. Jazz in particular is music that has always connected cultures and continues to do so.

Best practice/ ideas

- Best practice in *peer-to-peer learning* is reported by *Hannah Koepf* from the Osnabrück Hochschule in Germany. Students from different departments learn from each other.
- *Jere Laukkanen* from Helsinki Metropolia University of Applied Sciences proposes to bring record producers into the conservatoire and set up a student competition. Some students may strike a deal through such an event.
- Berklee College of Music in Valencia has an *International Career Center*. It is a music business service center aiming to help students to negotiate professionally with promoters and customers.
- Codarts Rotterdam has a similar center called the *Codarts Agency*.

Student Interlude n.2 - Portfolio Career

By Ruth Fraser, former student of the Royal Conservatoire The Hague
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Inner Demon: Hi there!
Me: Hey!
ID: So what do you do?
Me: I'm a singer
ID: OK, but what's your real job?
Me: That is it. I'm a performer, I've trained for quite a while, you know!
ID: But, can you earn a living from that?
Me: I have quite a few concerts, I also organise my own with my group. I do have a part-time job, do some public speaking, and I'm starting my own business too.
ID: So... no. You're not a performer if you do all that other stuff
Me: Well, no, I am a performer first, I just do those other things to get-by, I enjoy them but, I'm going to be a performer.
ID: But you've trained for years and you're not performing full-time so you're a failure.
Me: Come on, that's a bit harsh.
ID: You've told me for years you'll be a performer, you've told friends, family, strangers, it's what they expect, it's what you expect but you haven't done it, you've failed to do it.
Me: ...

Until quite recently this was a frequent conflict going on in my head. I *have* trained for years, and I *am* a performer but I also have other jobs which I enjoy. These jobs are not to support me until I “make it” (whatever that is), they are not just to pay the bills or keep a roof over my head while I pursue my dreams; they are part of my life, my learning process and make up my Portfolio Career.

The notion of a Portfolio Career was introduced to me last year at a staff training day in the Koninklijk Conservatorium, The Hague, where I now work part-time. Essentially, it is one person that combines multiple jobs to make a single career. This is nothing new. It's not a reaction to the changes in the industry, to the directors and venues who are demanding ever more diverse skills from performers. My teachers are also performers, conductors, lecturers, ensemble leaders and published authors: they have Portfolio Careers but never called it such. So why do I use the term now? Because of the change in mindset.

Worldwide, the levels for performers are so high, the competition so fierce, that as students we are totally focused on becoming the best musician possible to have a chance somewhere

in that world. So we obsessively practice and take lessons until we graduate because hard work always pays off. Then reality hits. We're kicked out of the school bubble, surviving on the occasional amazing gig but more often than not performing for "exposure" or music we're not really interested in to pay the bills, as having to take a non-performing job means we're not *real* musicians and have failed. I have many friends who have struggled with this for years, seeing their other jobs as a necessary crutch to still pursue their dreams of performing.

That was me and my life until last year.

All my teachers have been great, they have always been honest about the difficulties of the industry and it was just known that we would all have to start at the bottom before building up our careers. We discussed the future and what music I'd like to be performing, and all my electives and lessons were designed to provide me with the best skills to have a successful performing career. Everything extra I did was solely to support my performing.

I am not a failure for not dedicating my life full-time to performing and for enjoying other jobs.

Since the age of 15 I have always had part-time jobs and now it is no different. I am a member of the AEC Student Working Group, I have 3 jobs within the Conservatorium, 1 weekend job, 2 groups to manage and the beginnings of a small online business. I love doing all of these alongside my performing but until now I've missed someone championing this multi-faceted type of career as not being a compromise but a choice. When I was introduced to the term Portfolio Career, and realized that was what I had, a huge weight lifted off my shoulders. I am not a failure for not dedicating my life full-time to performing and for enjoying other jobs.

The Free Dictionary describes a portfolio as: A collection of works or documents that are representative of a person's skills and accomplishments. My Portfolio Career allows me to choose, and more importantly use, my best attributes in many different situations to create one united career.

So how does the conversation with my Inner Demon go now?

ID: Hi there
Me: Hey
ID: So what do you do?
Me: Where do you want me to start?

Plenary Session II - Learning from Each Other: Diversity in jazz/pop education in Europe

Report by Susan Togra Diaz, AEC intern

Panel discussion Moderated by Stefan Heckel, Kunstuniversität Graz and PJP working group chairman

Panelists:

- **Linda Bloemhard**, Codarts Rotterdam and AEC PJP working group member
- **Annemarie Maas**, Utrechts Conservatorium and VOCON representative
- **Angelo Valori**, Head of jazz/pop at Conservatorio di Pescara, Italy
- **Indrikis Veitners**, Head of jazz / Jazeps Vitols Latvian Academy of Music
- **Iñaki Sandoval**, former teacher at Conservatori del Liceu Barcelona and newly appointed director at Viljandi Culture Academy/University of Tartu, Estonia
- **Joe Wilson**, Head of Curriculum at Leeds College of Music

The session started with an example of inter- and multidisciplinary studies from the Viljandi Culture Academy. The school has different departments that are involved with Culture Education, Sound Engineering, Performances, Metal work, and Construction. Sandoval stated that his school promotes the perfect environment to develop as an artist, since it is a very rich way to develop both personally and artistically. The school also offers an entrepreneurship incubator. The aim of this incubator is to encourage the students to build their own companies and provide them with legal support. Having started a few months ago this incubator has promoted an environment where students conjoin naturally, causing a strong community spirit. To support this community and not only have students act in isolation, sustainability is important. Therefore, it is crucial to create an appropriate environment in which students can develop themselves while they are at school, as opposed to after graduation.

Reacting on this example, the participants agreed that it is good to open up to multiple types of genres and even to other fields. However, students and teachers share the thought that it is important to first learn your instrument very well in a specific genre, and then try to mix your first genre with another.

One of the ways of promoting cross-disciplinary studies is by situating students in the same place and time together, suggests a teacher from the conservatory in Haarlem. Placing students from different fields in the same building will give them the chance to interact informally in the cafeteria. Formally, they can interact if they have classes together (shared curricula). This could culminate in a final obligatory project at the end of their studies.

In the United States, students start with a general education, including subjects like History, Language, Math, Sciences, and History of Aesthetics. However, including non-musical topics could result in making the school less attractive for applicants, precisely because students

want to study only music. If there is an equal possibility of recruitment, it could be a success; but if students do not feel it is attractive, there is no point in including a general education.

What role should art schools and conservatoires have regarding creativity? While there is no way to teach creativity, it is possible to promote the environment to manage creativity between different students. For instance, “a relationship between an orchestra conductor and the players is an awful relationship. It is a military relationship. However, if you see the jazz group working together, they are trying to nurture, support and rescue another type of relationships. You are creating an environment where those relationships can be protected.”

“Institutions need to be an ‘innovatoire’ and not a ‘conservatoire’, referring to the meaning that they conserve things.”

While some might be opposed and others might resist the idea of mixing students from different backgrounds, people could find their own creative outcome: conservatoires should allow for ‘making things happen’. There are different ways to get inspired and stimulate creativity in a personal way. For instance, a student argued that teachers in the conservatoire have awakened his creativity. Teachers have shared with him not only knowledge but also different ways in which they have developed themselves artistically. They used to tell him “this is how I do it, please try it”. Being aware of your surroundings also helps to invoke creativity, claims another student: It is essential to raise awareness since every minimum or single detail can awake the creativity in their students.

“First, students wanted to become rock stars. Now, students just want to make a living out of music. Then, the question is, shall teachers/institutions motivate them to be idealistic or realistic?”

The expectations of students have changed in the last two years. Shall teachers motivate them to be idealistic or realistic? Do students have time to find out what they want and what they are good at? Two students claim that “Schools wanted us to apply very young and to graduate soon”. Then, there is no time to be creative, there is no time to develop, there is no time to reflect and decide if they are making the right decisions or not. However, learning doesn’t stop after graduation. Your study offers you a portfolio, from which you can start your career, but you can continue learning. This also applies to teachers, adds a student: “We would like to see you working with your colleagues in projects and to see you learning and searching for updates. It is inspiring to see you and we learn from it.”

Breakout Group Discussion

Learning from Each Other: Diversity in jazz/pop education across Europe

By Stefan Heckel, University of Performing Arts Graz
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Plenary session II was a lively and highly interactive event focusing on student-centered teaching and learning and on how various institutions across Europe deal with it. The discussion that followed connected three parties: the plenum of PJP conference participants, the student delegation, and a panel of colleagues from various Pop&Jazz institutions across Europe. The content can be read in this Bulletin in the report dedicated to Plenary Session II.

The aim of follow-up discussions was to benefit from the highly inspiring atmosphere, enable individual participants to express their thoughts and stimulate further discussion among colleagues.

Quite accordingly the initial statement was made by a student representative who asked the provocative question:

“To what extent do I sell myself as an artist to the industry, to what degree do I have to prostitute my art in order to be successful?”

The question triggered - not surprisingly - an intense exchange of statements and an overarching discussion topic presented itself: some immediate reactions to the initial statement showed just how far opinions differed on this: “Pop music needs the industry: there is no contradiction between art and selling a product”. “Teach students the pure art first. Artists should not compromise!” “Pop and Jazz cannot be regarded as equal in that context.” Compromising between pure art and business aspects does NOT mean being dishonest.

Several participants proposed to connect both ways of thinking: students should be offered a space to develop their art while at the same time being connected to the market. Each artistic approach will find its niche.

*“Pop music needs the industry: there is no contradiction
between art and selling a product”*

Educational institutions must be flexible. Some students need more support in artistic terms at an earlier stage, but some are more advanced and would sooner need help with the business side of music. There seems to be a delicate situation in jazz: players want to be

different in their art but all look at the *same* (small) market. So is there a conflict between artists and managers?

A professional music manager's answer to that question: „*No, there is no conflict, every art finds its management*“. „*There is no difference between jazz and pop ... it is about the right consciousness ... remember painter Salvador Dali who sold extremely well and at the same time made very abstract art ...*“ Halfway through the discussion some agreement seems to settle in: *one should not present things in a 'binary' way. Art and its market is one thing.*

The role of critics is briefly addressed: the most prominent critics nowadays seem to be fellow students who collectively talk their colleagues out of certain areas (“*You can't do that, it is way too commercial*”)

What **motivation** constitutes making music: *for money, for fun, for social bonds, for art, etc..?*

An **example for employability of music graduates** is presented: A UK classical French horn master student put down her instrument after graduation and never picked it up again. She then became involved in property sales and became a millionaire. Music education can help build very good business skills even without dedicated courses. An article in the UK newspaper “The Guardian” supports this story.

<http://www.theguardian.com/education/2013/oct/11/music-students-employability>

Another area of work for musicians is **music therapy**.

*“It is students' own responsibility to find their audience and market
[..] they have some social and educative responsibility to themselves.
Musicians are educating society through music.”*

The student representatives seem to agree that it is students' own responsibility to find their audience and market and that they have some social and educative responsibility to themselves. Musicians are educating society through music. The music manager present in this discussion re-emphasizes that there is more to the market than „Live music“. Recording and advertising one's own music is easier than ever.

An advice to educators is given: institutions should find out in the first place whether someone should study music and why he or she wishes to do so. A high responsibility lies upon entrance examinations. It is not just about the quality of one's art.

Some of the most provocative statements in the course of the PJP conference were “*Conservatoires are not creative places*” and “*You cannot teach creativity*”

So what can Conservatoires offer the market?

Student Interlude n.3 - Leaving inspired

By Emiel Bothenius Lohman, Utrechts Conservatorium
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When I started to study piano at the HKU Utrechts Conservatorium in the Netherlands, I expected to become a jazz pianist - now I'm not so sure anymore. So far my school has been an excellent place to broaden my musical horizons and I'm curious to see where it's all going to bring me. This conference has had a similar effect. I met many people with different musical backgrounds and ideas. It's very inspirational to hear what everyone is working on and to find our common and not so common grounds. This alone has made it worthwhile for me to come!

But that was not all. The students started the conference one day earlier by getting together and having an open discussion on issues they thought were important. There was quite a bit of common ground on topics such as "what I am I going to do when I'm done with school" and "how do I find my audience", perhaps not surprisingly with a room filled with people who are close to graduation. Many students feel the need for their school to guide them with these kinds of issues. Some schools already do this (to some extent), while others do not. I for example feel that my school has a realistic output on life after school and gives appropriate individual guidance to students to help them find out what it is he or she wants to do with their musical life. Some of these topics found their way to the round table discussions the next day.

On the statement of whether "schools kill creativity" or "you can't teach creativity" I didn't agree. Attending school has totally changed my musical perspective: I started writing my own material and figure out what my personal voice on the piano is. A teacher can show you by example how to be creative - how he or she does it. This can inspire students to try it for themselves. Maybe it works, maybe it doesn't. That doesn't matter too much - what matters is the experience. One can learn from something that was not useful.

The topic of audience participation received a lot of attention during the conference and I wonder what schools can do to help. It is very important to get in touch with your audience on a personal level. This means that if you play a show, you should stick around afterwards and talk to your audience. But your audience can also be a concert hall. What is important here is that you work together with your venue - don't expect them to do everything for you. It's expected you work on your promotion as well. As a school, you can implement marketing courses and the like - but at some point I also wonder to what degree a conservatory needs to provide this. It can feel like the balance between music and "non-music" starts to go out of place a bit, and I notice this sometimes while studying.

Having discussed all these topics my fellow students also struggle with, I feel unsure about how much of these kind of subjects need to be addressed by schools - often I feel I can't get how to actually practice my instrument. This is definitely a concern that should be thought about. At what point is it too much? Someone like Mozart was also an entrepreneur, but he certainly didn't get marketing classes. I understand the need and importance of these matters, but sometimes I wonder if conservatories want each and every one of their students to be unique creative individuals that can market themselves. Does the market actually have space for this? Some people really just want to be a session musician. I think people will naturally drift towards what they want to do (well, hopefully) and sometimes I think school can push you too much in one direction.

While these topics apply to each style of music, are still separated into the different departments. The name Pop and Jazz doesn't really cover what is actually happening in the conservatories nowadays: so many people are doing so many different things in so many different musical styles.

I do feel however one big genre is always sort of separate - and that is classical music. And what a big shame - I think. Especially if you look at what is happening on stages throughout Europe right now: classical musicians are playing together with jazz and pop musicians, and students are definitely interchanging amongst each other as well. But school separates it. **Wouldn't it be nice if there were conservatories where one could go to just to study music in the broadest sense of the word - where the musical heritage of Europe would be used in old and new ways next to jazz, pop and other modern music?** Perhaps it is too unrealistic (how does one fit all of this in four years?!) but one can dream.

All in all I had a very enjoyable three days and left feeling inspired. I hope that everyone has found the student participation valuable. From my own experience I can definitely say I was very happy to be a part of it and I hope to see this as the start of a new tradition. I have one remark to the conference, something I found to be strangely absent: making music together. How nice would it have been to meet each other through music? Hosting a conference inside a conservatory where many instruments are available makes it absolutely possible. I feel this would have been especially nice for the students - and in fact, why not for all participants? What if, instead of opening with a discussion, we open with a jam session?

Audience development as artist and/or educator - Remarks from the participants

The AEC invited conference participants to write a short reflection about their best practice and experience of audience development as an artist and/or educator.

Do you believe there is a link between the identity of your educational institution and its audiences?

“Yes, I think that my institution, as a private one, creates a strong feeling of belonging between school and audience.”

“Yes, the identity of our institution attracts a certain kind of student who in turn appeals to a certain kind of audience.”

“Yes, because we’re in the middle of society and the working field.”

“No. You never know where you will find your audience. You could try to imagine what kind of people would appreciate it. But my experience is that the fans come from any layer of society. It’s all about making sure that they have access to it.”

How does your conservatoire try to develop new audiences?

Answers vary. Some of them refer to the use of marketing, communication, and the development of new products to contribute to the development of new audiences. For instance, one person said, “development occurs through mail, concerts, newspaper promotion, etc.”

Others refer to **education as a way to develop new audiences**. In this sense, it has been said:

“By collaborating with preparatory courses/ music schools to create bigger diversity in pre-professional music education.”

“Our conservatoire develops its audience by setting high education standards for its programmes. Creating a big difference in terms of skills to deal with the audience.”

Comments referring to the use of new settings to perform:

“Projects linked to finding new scenes for all music.”

“NAIP (New Audiences and Innovative Practice - European Master): ‘Artistic reflective work’: Bachelor students play in not so common settings (prisons, elderly houses, etc.)”

“Seeking new platforms and new constellations.”

“Outreach: have school ensembles play gigs outside of the school.”

“Special places, new cooperation student activities”

Does your institution try to cross boundaries between musical genres and if yes, how?

“Musical lessons are given with the goal of presenting the complete history of each instrument. Students are exposed to the important players from 19th century up through current 21st and developments.”

“Improvisation projects, crossover projects.”

“Yes. At least all these international students bring something from their culture. We encourage the new outcomes.”

“Certainly, a lot of different genres are practiced at our school and all students are encouraged to learn many of them.”

“Yes, diversity is key. No genre is dominant. We all cherish our background and venture from there in encounters with others.”

“Organizing projects and courses including several musical genres.”

“Yes, we are working with both the local theatre and the classical department.”

“The institution does not. The students do, and we cheer them on”

“By not separating styles”

“It’s totally about that! We like to talk about music and the arts instead of different disciplines.”

How do you encourage students and teachers to think about audience diversification?

“All students are encouraged to read all professional journals, papers and mail correspondence. Also to subscribe to as many professional organizations globally as well.”

“Maybe it could be a good thing to create workshops with people coming from different educational backgrounds and involve students from different departments.”

“Not enough. We have to bring more focus to awareness and environmental sensibility not just on the musical/ technical content.”

“Through audience segmentation in marketing terms.”

“Organizing projects with the industry and working field.”

Bar Camp Sessions

By Udo Dahmen, Popakademie Mannheim
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AEC PJP introduced the “Bar camp” at the 2013 meeting at the Popakademie in Mannheim to create a more democratic way of discussion. Everybody is invited to contribute and be part of the community of colleagues and critics, which allows a high degree of diversity and exchange of discourse among all participants. The Bar camp format was invented by the digital natives of California to set up a “non-conference”: topics could be suggested and elected on the spot. Everybody attending the meeting could be part of the elected panels.

For the PJP Meeting, participants have to send in their proposals before the meeting and the voting for the topics by all attendees takes place on the first day of the meeting. The sessions voted for take place on the second day. The proposed and elected topics reflect the current situation within the education institutions and the network. After the meeting, the WG received more reports from the attendees who had proposed topics than ever before, which demonstrated an increased degree of participation in the PJP meeting.

The following topics were discussed in groups of 15 to 20 participants, in a friendly yet diverse and sometimes even controversial setting:

1. Collaborative and Cross-Disciplinary Projects: reaching new audiences and funding
2. How can we include classical music better into our jazz & pop environments? How can we remove the “barriers” that seem to exist between different styles? How can we use elements of jazz education efficiently for other genres?
3. Standards vs personality? And is that even the question? How do we help students develop their own personal voice?
4. Implementation of *E-learning* and digitalization into the curriculum
5. Which role do we want to take as a European Music Education Institution when addressing the challenges regarding the immigration and refugee crisis that Europe is facing?
6. What to include in the Jazz Curricula: Jazz standards (just old fashioned or part of a basic Jazz education?)? Solfège (ear-training and reading)? Subjects like: aesthetics, philosophy of music, history of arts?
7. Should the music industry play a (bigger) role in the development of pop music education? How can the music industry be integrated into our curriculum?
8. What is the relationship between the assessment methods and the student's motivation and achievement? To what extent does the grading system influence the student's attitude?
9. What's needed in a music school in 2016 to have happy and successful students? Do we need to educate session musicians, original artists or both? What's the importance of listening and playing with teachers?

1. Collaborative and Cross-disciplinary projects

By Jere Laukkanen, Metropolia University Helsinki & Sylvain Devaux student of the CoPeCo Master

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In the introduction Sylvain Devaux stated that a **piece of art or an artistic event might be more appealing ‘if one would approach it from different points of view or perspectives’**. This is the starting point of the reflection on the impact that collaborative and cross-disciplinary practices can have with regard to engaging with new audience and funding opportunities. In this group we discussed the different collaborative and cross-disciplinary projects that exist and which issues emerge.

It is important to know that **there are two levels of interdisciplinarity: one between the various forms of art, the other between the arts and other fields of society**. The question is whether it works, and whether it also attracts new audiences. In Finland there are lots of collaborations between extra-artistic fields. These projects could open up new job opportunities, new skills can be developed and it makes us think differently. A teacher from Codarts Rotterdam shared his experience of a cross-disciplinary project with a comedian and video, which gradually led to more opportunities to perform and to have gigs by showing what he was doing on the internet. However, a participant from the Leeds College of Music shared that it is challenging to find audiences. It should be a new audience, aware and open to a cross-disciplinary “environment”: 80% of the shows he experienced were failures.

“It is challenging to find audiences: it should be a new audience, aware and open to a cross-disciplinary ‘environment’.”

To approach these cross-disciplinary projects we need to work on new ways and share ideas. To coordinate these projects through one angle or “filter” we could invite a curator, for example a philosopher. We need not only to create projects, but also cross-disciplinary environments: students and audiences should be educated and get used to this. For this we need time and space, collaboration between institutions. On a very practical level there could be a free week without classes for students to do any kind of project, while facilities are at the disposal of the students. Problems might be that you can only be funded if you have a social aspect in your project, but not if it’s just artistic. Do we need to adapt the way you present the project to get funding?

In order to discover more about the opportunities we suggest that the AEC could collect a database of cross-disciplinary projects carried out or taken part in by the member institutions.

2. How can we involve classical music more into our Jazz & Pop environments? How can we efficiently use elements of jazz education for other genres?

**Emiel Bothenius Lohman student at Utrechts Conservatorium
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How can we involve classical music into our Jazz and Pop environments? How can we efficiently use elements of jazz education for other genres? These are some of the questions that Baturay Yarkin (who co-chaired the session) and I wondered about. A great variety of representatives of conservatories from all over Europe took part in the discussion.

To me, there is something missing at most schools and educations. When you look at what is happening on stage, a lot of jazz & pop musicians (let's use this name for convenience) are actually playing together and making new music with classical musicians or are using their repertoire. Nevertheless, I don't see this represented in schools at all. There are a lot of different things happening at school - all kinds of genres are being played and mixed, but not with classical music.

Together we discussed unusual examples from collaboration. Two of our attendees referred to projects they had done at their schools in which they brought together classical music students with other departments. They then made music together. The results have been great and students are still playing together now. Another school also worked with putting their jazz & pop students in classical environments where they have to sight-read a lot of material and play together with string ensembles, for example - and vice versa. The students can learn a lot from each other!

“Students can learn from each other! Jazz & pop musicians AND classical performers.”

However, we feel that obstacles exist, especially coming from the classical departments. Teachers might block collaboration. There is still a climate of “this is classical music and you play it this way - no arguments” that is difficult to break through. But it seems a lot of students would actually like to do it! A lot of classical students also feel hindered to “join forces” because they are simply not taught some of the tools they could use to play together with other musicians - one of the most important being improvisation. Nonetheless, some schools do have improvisation courses for classical musicians, but it is still very minimal.

In conclusion, there is definitely a will among students to play together - and on stage this certainly happens. Conservatories need to start reflecting this tendency more - in fact I personally feel that schools are really old-fashioned by not doing this - but a lot of barriers will need to be broken.

3. Standards vs personality? And is that even the question? How do we help students develop their own personal voice?

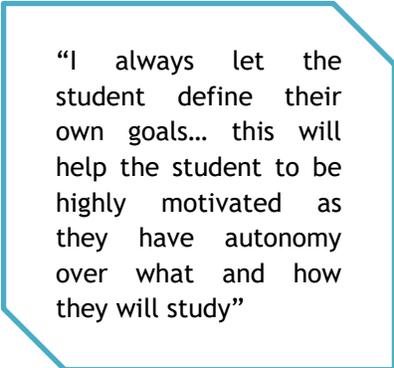
Lars Andersson, Malmoe Academy of Music
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It was an intense group discussion with input from many interesting perspectives. This article is based on that peer-to-peer discussion and will hopefully raise more questions than answers. Often a question could be of better use to get us to search for deeper answers to difficult questions that need more time for reflection.

Students' learning - what and how?

How much of the students' learning is about the content and how much is about the skills and their relationship to artistic, musical knowledge?

We should start by adjusting the learning goals to real learning, e.g. what the student should have learned after completion of a course. Therefore we should not define the goals in terms of concrete content, but rather **give a clear direction of the skills and competences that the student should have developed in the process**. By focusing on the process we gain knowledge of what the learning goals really mean. Then we can develop the concrete content that will help the student reach their goals. This allows us to provide different directions of study for different students depending on their individual needs and visions.



"I always let the student define their own goals... this will help the student to be highly motivated as they have autonomy over what and how they will study"

We should create a syllabus that allows space for flexibility and for students to choose from their individual interest and drive. We can also help raise students' awareness about what they want to learn by **letting students define their own goals**. In my own work as a teacher I always let students define their own goals in an individual study plan, with the syllabus as a starting point, and then they decide what content they want to study to reach their goals. This will also help the student to be highly motivated as they have autonomy over what and how they will study. In the book *Drive* (Pink, 2009), Daniel Pink describes three areas for

intrinsic motivation: autonomy, mastery and purpose, which are useful to help students find their own drive and motivation. The *what and how* of learning is about how we as teachers can give students autonomy over their own learning process. Mastery is the student's effort to increase their musical ability in their instrument or vocal studies and the purpose is to find out why they are doing what they are doing.

Personal voice and artistic expression

How do we help students develop their own personal voice? This is a very interesting question and I think that more or less every teacher has found his or her own personal way to develop methods for this. We have just recently started discussing these questions amongst the teacher staff at the Malmoe Academy of Music with the purpose of sharing good examples and practice and develop our teaching practice. Some argue that composition is a good method for developing a personal voice. Others say that a variety of influences and making deliberate artistic choices in practicing music help to build a personal and artistic style.

The only art I'll ever study is stuff that I can steal from - David Bowie

Art is theft - Pablo Picasso

A Google search on “Personal voice and artistic expression” shows as a top page - Innovative Education for the creative mind with ten steps to find your own personal voice.

(<http://blog.entrepreneurhearts.com/2009/08/26/ten-steps-to-finding-your-artistic-voice/>)

Maybe some of the answers are there or maybe the answer is that you need to work consciously with your own inner quest to find your personal choices in any given situation, and the courage to make mistakes and learn from them, to be honest with yourself...

The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves. -Carl Jung.

Or are being inspired by others, having enough skills, and feeling confident about yourself important factors in building your voice? And if so, what do we as teachers do to create an environment that allows our students to experiment to find their own personal voice?

“Immature poets imitate; mature poets steal; bad poets deface what they take and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it was torn” - T.S Eliot

I think the question about finding a personal voice is extremely comprehensive and I hope we could get a chance to continue the bar camp discussion another time, maybe at the next conference in London. See you at the bar!

4. Implementation of online learning and digitalization in the curriculum

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In the future, learning in the academic context will even more than now be guided by processes which utilize the benefits of digitalization. The Bar camp-panel at hand has visualized already existing experiences and results and has pointed out the potential of digitalization.

Especially models of “Blended Learning” are of interest within this context, since until now analogue teaching of content is being combined with the digital potential.

E-Learning is also very well suited for pre-courses, pre-semester and for the preparation for admission exams, as well as a general tool suited to support the analogue education.

The participants agreed that **a detailed analysis of the needs and interests of the students is required**. The choices of teachers are of high importance for the online courses, since not every teacher is suited to teach within the frame of E-Learning. Furthermore, the time required and the personal and financial efforts necessary for the production of the units have to be taken into consideration, because over time **only attractive teaching units will guarantee the success of an E-Learning program** and will persist against other free and fee-required tutorials and systems on the internet.

In principle, a free access to the platform should be available for all students. Some outlined that segments can be made available as an “open source” for all on the internet. Besides this certain courses will be offered with a limited access only.

Especially the courses with a limited access should always have the option for an on-time feedback, meaning that the **students must have the option to ask questions** and that those questions should be answered right away or within a very short period of time.

The integration of a library or e.g. the integration of YouTube or Spotify is conceivable.

The Conservatorium van Amsterdam (CVA) has already developed a model for this purpose and launched it under <http://www.cvaonline.nl/>. It is a fee-based system.

Codarts has introduced pre-courses for electric guitar, drums and music theory.

The University of Popular Music and Music Business in Mannheim is currently developing an online program and has already streamed single works.

5. What role do we want to play as European Music Education Institutions in addressing the challenges that Europe is facing with the immigration and refugee crisis?

Maria M. Iturriaga, Berklee College of Music Valencia
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Institutions should make students aware of these situations around conflict and the refugee crisis, and help them to develop other soft skills to understand the world we are living in.

Through the International Music Council, there are several initiatives that have been promoted:

- MARS - music and resilience support, which is an online platform that responds to an urgent and ever-increasing need to develop efficient and cost-effective strategies in support of deprived, marginalized communities in diaspora due to military/political/social conflict, both within Europe and farther afield. The project develops of a full training course in psychosocial music intervention, for community musicians, music therapists and health and education workers.
- Music Rights Awards: launched in 2009, the IMC Music Rights Awards are given to programs or projects that support in an exemplary way one or more of the five musical rights enunciated by the Council. The 2015 recipient of the 2015 Award are the **SOCIAL PROJECTS of the Fayha Choir** from Tripoli, Lebanon. The Fayha Choir is an a cappella choir, created in Lebanon by Maestro Barkev Taslakian in 2003 that brings together 50 amateur singers from different social and religious backgrounds in a country known for its religious conflicts and political instability.

There is a big role that the musician can play. NYU- Abu Dhabi has been focusing on the refugee crisis in Turkey: Turkey is allowing teaching in Arabic so that the refugees can learn in Arabic. They are “temporary” learning centers. Special focus is put on prevention of radicalization to avoid also different forms of alienation. Zero to Hero paradigm (this can be done in music too). There could be courses focusing on activities geared towards social activism.

Denmark is not doing much in this regard. Anecdotally, the Danish government is paying a band to play in schools with musicians from different parts of the conflict areas: Pakistan, Iraqi musicians. It is hard to meet musicians from these regions and create a fertile connection for music. Only EU students can study for free, so if students from these regions want to apply to a conservatory, they have to pay 12,000 Euros to study. Jazz and Diplomacy is a program that supports these initiatives.

“Musicians are working as ‘translators’: translating language and musical styles.”

In Vienna, 30% of the population consists of immigrants. Since August the refugee trail has been a problem. 15% of the students come from abroad. There is a program called MORE, with universities collaborating with refugee camps. Children and young men get an instrumental teacher (violin, guitar and piano) for free. Students from abroad that are interested in teaching are often female. There are benefit concerts. At a personal level, the musicians are working as “translators”: translating language and musical styles. They organize workshops in refugee camps. The idea is that these solutions have a long-term approach. The university prepares the students for that. It has to have a long term impact.

The German Music Council has done a mapping of the situation of the refugees to create a network of all the projects that are being organized across the country. Facebook groups are being created to connect. There are 1,000,000 refugees in the German-speaking countries.

6. What to include in the Jazz Curricula?

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We talked extensively about the concept of associating “Creativity” with Critical thinking, and what is needed on both sides: Students and Institutions.

Creativity for an Artist is making a stand: finding “yourself “, being creative. Being an improviser, for instance, takes a lot of practice and dedication. Creation in art means to Lead. So the goal for the student is to be Unique and creative, irreplaceable.

Institutions and curricula:

In conservatories the students are often very busy, and sometimes teachers do not have time to develop something new. Institutions offer a “safe” umbrella in which for 4 years you have a curriculum to follow: a free curriculum, non-mandatory, could easily end up being a disaster.

- In order to create “space”, some institutions become very compartmental. Each orientation needs skills, plans and curricula, while music history is continuously evolving.
- It’s important that the student defines what he/she stands for: a school based on songwriting has different priorities from a school based on composition for jazz or big bands.
- Each musical language has its priorities and demands. Students should be able to choose their teachers.
- It’s a shared responsibility between Institutions and Students to communicate and give feedback.

“Teachers need to invite students to explore their cultural roots (EU, non-EU) and express their experiences through music.”

Teaching:

- You get creative by being in touch with creativity. As teachers we should expose students to arts of all kinds.
- Teaching is not just putting data in: we have to encourage students to find and develop their own style, to enlarge their knowledge, to be honest and present, and to be aware of the models that they may consciously or subconsciously adopt.
- Invite students to explore their cultural roots (EU, non-EU) and express their experiences through music.
- Offer students tools to develop a vision.

7. Should the music industry play a (bigger) role in the development of pop music education? How can the music industry be integrated into the curriculum?

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Brian Zalmijn and I had the pleasure of moderating a Bar Camp Session about the connection between higher pop music education and the music industry. The session was attended by a diverse group of representatives from The Netherlands, Switzerland, Denmark, Norway and Finland.

Although the variety of representatives provided a broad range of opinions on the subject matter, all instantly agreed on the statement that pop music cannot be taught without involving the music industry in one way or the other. However, opinions on how this should be done varied. **Whereas one group was sure students should be sent out to the industry, the other group felt it best to structurally include music industry in the school and/or curriculum.** As the main argument for the last option, it was mentioned that schools should act like a filter in order to ensure didactic quality.

Another discussion focused on the extent to which music students should comprehend the industry. All agreed that students should at least understand the eco-system and the mechanisms in order to work in it. Furthermore, they should have an idea on how music professionals think in order to successfully communicate and work with them. Spending a lot of time trying to understand the industry in more detail was considered irrelevant or even a waste of time by some representatives. Others argued that spending a considerable amount of time in the industry is the only way to really comprehend it. This discussion led to another question: is it sufficient to inform students about the industry, or should students experience it during their studies? While the last question might seem obvious, it was mentioned that music schools should not forget about the laboratory-function they have for which a controlled environment is desirable if not essential.

“Is it sufficient to inform students about the industry, or should students experience it during their studies?”

The Bar Camp obviously did not provide clear answers on how music schools should deal with the music industry. The natural field of tension that seems to be present between education and industry however seems particularly relevant when discussing pop music education. It would be interesting to see the topic being discussed in more detail during future events, and inviting industry representatives to participate in the discussion could provide an interesting addition.

8. What is the relationship between the assessment methods and the student's motivation and achievement? To what extent does the grading system influence the student's attitude?

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We started off by comparing the different grading systems of several European countries (in music education).

- In the UK, the student passes if she/he gets more than 50 on a scale of 100.
- In French - speaking Belgium, 10 is needed to pass on a scale of 20.
- In the Netherlands, students pass if they get 6 on a scale of 10.
- In Sweden, students get a “pass” or a “fail”. No grades.

The cultural and psychological impacts of the grading systems have been underlined. In each culture, the figures in the grades are tacitly associated with a form of quality, of ability, of successfulness on the part of the student. In the Netherlands, for example, every student aims at an 8, because this figure means “good performance”. The trouble with grades is that they fix students on a certain level of quality that may stick with them for years. Thus, grades can strongly influence a student’s self-esteem.

The use of grades may also create competition between the students, who will compare their grades. On the other hand, a system without grades, like the Swedish one, supports the diversity among students.

The importance of verbal feedback to students was highly stressed. A lot of time should be spent giving students feedback on their performance. Feedback is even better when it originates from a group of teachers, not a single teacher. Feedback from peers is also much used in some institutions.

However, in many instances, students ask for grades during their curriculum, just to know how well they are doing. But these grades are of little use if they are not accompanied by abundant verbal feedback.

In Sweden, grades are only used at the admission exam. Once a student is admitted, a huge trust exists between him and his teachers and no grading is needed anymore.

9. What's needed in a music school in 2016 to have happy and successful students? Do we need to educate session musicians, original artists or both? What's the importance of listening and playing with teachers?

Andy Stott, Royal Northern Conservatoire of Music Manchester
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Q1. What is needed in a music school to have happy students?

- Balance between discipline and freedom / independence
- Good technical level and artistic development
- Flexibility in staffing from a wide range of tutors
- Balance between challenge and reward
- Learning agreements
- Students who can recognize themselves in the curriculum
- Respect
- Student centered teaching and learning
- Musical interaction and relationship between students and teachers
- Musical communities
- Sharing of information and experiences with peers
- Environment - space and time

Q2. Should we be training Session Musicians, original artists, or both?

- Responsibility to produce musicians for the varying demands of the industry
- Student ambitions to have own project - to make it!
- Balance between aspiration and pragmatism
- The importance of versatility
- Role models
- Financial considerations
- Connection between technical skills and creativity
- Link between craft and art
- The importance of high level training to enable the creation of art
- Employability
- Variety of specialist schools - pedagogical / philosophical decision of the school

Q3. What's the importance of listening and playing with teachers?

- Importance of critical listening
- Technique as a tool to realize ideas derived by listening
- The ability to function at a professional level
- Links between theory and practical
- The issue of differentiation
- Development of musical relationships
- The issue of age and experience differences
- Compatibility between individual needs and the teaching of the craft

A Network for World and Traditional Music in the Making

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Context

Over the past years new departments for World Music have been created in several European universities and already existing departments have opened up for traditional and world music. These departments are in close contact with their colleagues working in Pop- and Jazz music, due to the strong interests in collaborations in many areas. These collaborations have to be understood in their artistic and academic sphere (e.g. improvisation, music theory, development of joint musical forms of expressions).

While some institutions like Codarts in Rotterdam specialize in various traditional kinds of music from different countries, other institutions like Ole Bull Akademi in Voss (Norway) focus on local traditional music from the institutions' country. When looking at the learning outcomes of the degree programs these do not only include being able to play on a master level within the student's (chosen) instrument, but also being highly proficient within the music's tradition and at the same time being able to focus on a transcultural approach. This includes providing skills in playing in crossover projects spanning not only traditional music, but also Jazz, (Western) Art Music and Popular Music. This is an approach pursued by the Mannheim (Germany) based Popakademie Baden-Württemberg's degree program in world music.

There are numerous other approaches than the three mentioned which show what an interesting and dynamic field this part of higher education is.

As there is a strong desire to create a platform to exchange ideas and experiences, representatives of departments of world music, traditional music, non-Western art music as well as folk music and folklore met during the PJP-Meeting in Rotterdam, in order to trigger new developments and perspectives.

Creating a network for world and traditional music

While the Nordic countries have the NORTRAD-network, there is no equivalent European-wide network for these degree programs. **The first step is to map European institutions of higher education that offer world music programs** (if you were not at the meeting in Rotterdam and want to be included in this network, feel free to contact Renske Wassink at rtwassink@codarts.nl and David-Emil Wickström at david-emil.wickstroem@popakademie.de).

The PJP-platform offers a good basis for this network. In order to have the possibility to focus on core issues which are not that relevant in a broader Popular Music/Jazz network, **the PJP-Platform has offered to include an extra day during the next PJP-meeting in London 2017** dedicated to the discussion on a network for world and traditional music with the aim to plan and implement further measures.

General aims

Since music always has cross-pollinated across the boundaries of genres, a network focusing on world music and traditional music offers a unique perspective to both compare different approaches to higher musical education across Europe and maybe also to provide new ideas to educational approaches in Western Art Music, Popular Music and Jazz.

The departments involved will also be able to make a valuable contribution to the integration of migrant groups through music, and at the same time will be able to bear in mind and to underline the significance of traditional folk music within the respective home countries. Exchange between non-European music cultures and the traditional folk music in Europe will contribute to the integration and the further development of our artistic values and our societal culture, thanks to a wider understanding of the increased migration flows in Europe. This could be an essential contribution to the future work of the AEC.

A final issue discussed was the possibility to cooperate with WOMEX, the biggest international fair for World Music, and with the International Music Managers Forum. Taking part into a panel discussion during WOMEX annual conference could be envisioned to address topics such as different approaches to world music / traditional music education and the employability of graduates from these programs. Establishing such ties with the music industry would help gathering ideas and insights from outside the network of higher education. Another suggestion was to form partners for exchanges between students and instructors, and between them and the market of Pop music and Global/World Music, enhancing and developing working possibilities for alumni and at the same time setting up a network for the music of the future.

Students' Final Statement

by Sylvain Devaux - on behalf of the students' delegation at PJP 2016
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Thanks to the initiative taken by the PJP Working Group, a band of approximately 20 students attended and participated in the PJP Platform in Rotterdam. After 3 days of intensive and fruitful discussions, the student's band addressed the wrap-up here below. This *Final statement* features the main opinions and "suggestions" that arose among them following their involvement in the PJP Event.

1) Improved and stronger relationships between teachers and students are needed. A more collaborative relationship in the learning process could be adopted by them:

That could be achieved by showing more presence in student's development:

- Jam sessions, in order to see and follow the development of student
- Student involvement in teachers projects
- Invite the student over to concerts, put him/her on guest list if possible, let student sit in at recording sessions/ rehearsals/workshops...
- Reflection sessions / dialogues
- Stressing strengths, figure out weaknesses, opportunities and threats (using the SWOT Analysis technique for instance)

2) Peer-to-peer collaboration with graduates:

- Talking about good practices. "How did they do it?"
- Raising questions that the students have not yet asked themselves

3) Getting treated as an entrepreneur from the very beginning

- Set entrepreneurial mind-setting from the beginning onwards
- Present tools for being a good entrepreneur in the music industry

4) Educating by facilitating

- Consider curriculum as a guide to create a creative environment rather than a content focused guide
- Do not teach students solutions, but how to figure them out

5) Stimulating social responsibility of students

- Students should be invited to go out of school
- Promote advocacy of live music
- Building new audiences for live music in younger generations

6) More Live Music during conference such as this PJP

- Live evening with three to four bands
- Jam sessions for participants

VoCoN Meeting 2016 - Who Are You? What Inspires You?

Report of the Meeting by Maria Pia De Vito, Saint Louis College of Music, Rome
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What is “VoCoN”: born from an initiative of Maria Pia De Vito from Saint Louis Music College of Music in Rome, Anders Ørsager from Rhythmic Music Academy in Copenhagen, and Annemarie Maas from Utrechts Conservatorium (HKU) in Utrecht, it was introduced for the first time during a preliminary meeting in Trieste (PJP meeting 2014) and later in Valencia (PJP meeting 2015). VoCoN is a platform for jazz and pop vocal teachers from Academies and Conservatories that are members of the AEC, founded for the purpose of exchanging cultures, good practices, discussing methodologies, exchanging research findings, and discussing new ways of reaching out to new audiences. In brief, “VoCoN” intends to be a learning community.

PROGRAM

9:00 - 10:00 “Sharing your artifact as a means of meeting each other”

Maria Pia De Vito: Videoclip on Residence of Burnogualà Ensemble and Maria Pia De Vito at Festival “Rumori nell’Isola” 2015

10:00 - 11:30 Presentation

Susanna Mesiä: scientific dissertation project on pop/jazz singing pedagogy in Sibelius Academy Helsinki

Doctoral researcher - MuTri Doctoral School

Sibelius Academy of the University of the Arts Helsinki

11.30 - 13.00 Presentation

Ineke Van Doorn from Artez Conservatorium in Arnhem.

Book presentation: “Singing from inside out”.

13.00 - 14.00 Lunch and Brainstorming

This year VoCoN had the first plenary session, with 21 participants:

Yvonne Smeets The Royal Conservatory The Hague

Anja Koziel- Soldaat van Oranje - De Musical

Susanna Mesiä - Metropolia, Helsinki, Finland

Maria Pia De Vito - Saint Louis College of Music Rome

Annemarie Maas - Utrechts Conservatorium (HKU), Utrecht, Netherlands

Helle Henning Syddansk Musikkonservatorium Odense (ODNC), Danmark

Bebiane Bøje - Royal Academy of Music, Aarhus

Brian Zalmijn - Valencia/ Codarts, Rotterdam, the Netherlands

PierLuca Bonfrate - Saint Louis College of Music Rome

Nina Pedersen - Saint Louis College of Music Rome

Carla Marcotulli - Conservatorio Licinio Refice, Frosinone

Herman van Doorn - In Holland Department Haarlem

Lydia van Dam - HKU Utrechts Conservatorium
Ineke van Doorn - ArtEZ jazz&pop department in Arnhem
Humphrey Campbell - Conservatorium van Amsterdam
Vija Kadi - Conservatorium van Amsterdam
Hannah Koepf - Hochschule Osnabrück
Jasmin Klewinghaus - Hochschule Osnabrück
Linda Bloemhard - Codarts, Rotterdam
Simone Roerade - Hochschule Osnabrück

Connected through Skype: Anders Orsager - Rhythmic Music Conservatory, Copenhagen, (Denmark), while Ken Norris, Ingela Hellsten, Suzanne Abbuhel, Sirje Medell, Elizabeth Melander couldn't get through, unfortunately!

The session started with an informal exchange of information between participants, followed by the beginning of the program with the Artifacts session:

Maria Pia De Vito shows a video shot in Ventotene, during the Festival "Rumori nell'Isola" (3-5 September 2015). The Festival offered a residence to the Burnogualà Ensemble: a group of 21 voices and a trio formed in the ensemble classes held by Maria Pia at Conservatorio Santa Cecilia; The Ensemble is now continuing the activities as an independent group, with the support of Saint Louis Music College. The students had the chance to stay and work for three days in Ventotene, with opportunities to participate in experiential workshops, rehearsals and performing and improvising around the series of "Moresche" by the great Flemish

"Bringing together such historically remote genres as renaissance music and contemporary improvisation can also help to attract audiences formerly not involved in such events"

composer Orlando Di Lasso. Orlando di Lasso worked in Naples and got suggestions not only from Neapolitan dances and dialects, but also from the language spoken by slaves coming from Sub-Saharan Africa (mainly Kanuri dialect), giving birth to one of the most original and multicultural

polyphonic production of Renaissance. The group will soon record the project "Moresche," inviting great trios of improvisers to interact with the voices.

De Vito wanted to show the project as an example of creating synergies between institutions, Festivals or venues open to young productions, and productions involving students and teachers playing together. Bringing together such historically remote genres as renaissance music and contemporary improvisation can also help to attract audiences formerly not involved in such events.

Subsequently, the presentations of Susanna Mesia and Ineke Van Doorn took place.

Susanna Mesia: from Metropolia University of Applied Sciences in Helsinki, told us about her PHD research project: Vocal Teaching in Higher Music Education.

It's a collaborative project between teachers in Northern countries, with the aim of constructing a network community for expertise in pop/jazz education. It is research on Vocal teachers who share their professional knowledge, addressing challenges that arise through their work. The reason for this research, Susanna explained, is that Jazz/pop teaching in

Conservatoires is a young tradition and often an isolated development of Pedagogy. For example, different Vocal Methods are being used; there may be lack of collaboration and discussion, a lack of scientific research, and often a lack of funding.

Participants to the project: 5 female teachers from Denmark, Finland, Norway and Sweden, 36 to 52 years old, 1 to 25 years of teaching experience, with different music and educational backgrounds.

The following are examples of questions that were posed:

- What does sharing knowledge with students and colleagues mean to you?
- What kind of expertise do we share?
- How can we prevent our own challenges or interests from influencing our teaching?
- How do we deal with the individual differences in students' instrumental skill with limited resources?
- What are the right criteria in evaluating pop/ jazz singing?

Susanna showed us her exhaustive research Poster; you can find it on the web at susannamesia.weebly.com. The outcomes of this research will be published soon, and Susanna will share them with us in the next months.

Ineke Van Doorn: Ineke introduced her book “Singing for inside out”, exploring the voice, the singer and the song. This book intends to be a practical guide, offering multiple solutions to common problems and information about breathing/singing techniques, sound-improving, practicing, stage presence, style-developing, how to prepare an audition, and singing in a band or in a choir.

Ineke told us of her experience as a “natural singer,” that she couldn't find immediately a balance with her voice as a child. She resolved to study classical piano and percussions, until the moment she decided to confront the vocal difficulties working with a speech therapist: then a new way opened up to her singing. She started performing successfully with her own band, playing and composing her own songs. She ended up being not only a successful professional singer, but one of the first singers in Holland with a degree in Pop/Jazz singing and classical piano, and then a successful teacher!

The core concept of the book is: as pop or jazz singer, you can sing with your own personal sound. It requires its own approach, developing your voice and at the same time working and investigating and creating your own style. This is a process of working “from inside out”: “inside” refers to your own potential in relation to the music you want to sing. It's your point of departure in working towards (“out”) your own personal interpretation.

The result of these presentations was a useful session of comments, brainstorming and exchanging ideas.

These were some of the points highlighted in the discussion:

- Reflections on how to combine classical singing and upbringing with jazz and pop singing. This issue concerns many singers from countries where opera and classical singing were, until a few years ago, the only possibility for higher education in the field of singing.

- Opening up former barriers between classical and jazz/pop education is a much needed change of paradigm in a world where each artist has to develop his or her own voice and find their own audience.
- New vocal methods and schools. Examples: Sadoline, Estil Voicecraft, Vocal Balance, others. Common grounds, different approaches. How to integrate useful practices in different perspectives, confronting new stylistic needs and different languages?
- As teachers and singers, we deal constantly with Music Skills, Vocal Technique, Psychological Issues, and Pedagogical Skills.
- How do we manage the subject of evaluating: what kind of elements do you take in consideration? Pitch, vocals, body gestures, energy, presence, artistic project?

So many questions, so much to bring back home, or at work: this is already a patrimony of reflections that we intend to continue sharing. At the end of our sessions, during a lovely lunch/

“Opening up former barriers between classical and jazz/pop education is a much needed change of paradigm in a world where each artist has to develop his or her own voice and find their own audience.”

brainstorming session, some considerations were presented:

- VoCon intends to continue to plan meetings during the yearly conference of the AEC Pop and Jazz Platform (PJP) that takes place throughout Europe in one of the AEC member institutions.
- The structure of the VoCon group meeting within these AEC/PJP conferences will vary and depend on the location of the conference.
- Therefore the meetings at these conferences can always be characterized as ‘open space’ and ‘getting to know each other’.
- The meetings are the life portal to the (online) learning community that VoCon wants to become.
- Online VoCon intends to communicate through a VoCon newsletter, and a Facebook private group page. Here educational matter can be shared, such as research results, feedback questions, articles, working forms, methods, apps, etc.

Besides the meetings during official AEC/PJP conferences, VoCon enhances their members to meet unofficially between AEC/PJP meetings during the year. These meetings can take place in small groups and may focus on special topics, brought in by one of the members. It’s up to the members to convince their own institution to invest in small initiatives like this. From experience it appears to be important to have these live unofficial meetings in order to manifest VoCon in this start-up phase.

I look forward to meeting again next year and in London in February 2017.