AEC POP AND JAZZ PLATFORM MEETING 2014

REPORT

"*The Audience*"

Conservatorio di Musica "G. Tartini" di Trieste

14-15 February 2014

Contents

PROGRAMME

Friday 14th February

Friday 14 February	Morning	*WG meeting (for PJP working group members only)*	SISSA
	12:30 – 13:30	*Jazz And Pop Vocal Teachers Meeting*	Room 113 SISSA
	12:30 and 13:30	Shuttle Buses to SISSA	Meeting Point Piazza Oberdan
	12:30	Registration opens, coffee available until 14:30	SISSA
	13:30 – 14:30	Newcomers Session • Introduction to the AEC by **Jeremy Cox**, AEC Chief Executive • Introduction to the PJP and presentation of the PJP Statement of Purpose by the Working Group • Networking Session for Newcomers	Auditorium SISSA
	14:30 – 14:50	**Opening Event** Music Introduction Opening remarks by • **Stefan Heckel**, PJP Coordinator • **Georg Schulz,** Kunstuniversität Graz, AEC Council Member • **Teresa Trevisan**, IRC Conservatorio "G. Tartini"in Trieste • **Bogdan Benigar ,** Eeuropean Jazz Network EJN • **Jeremy Cox,** AEC Chief Executive	Auditorium
	14:50 – 15:30	**The "New Music Languages" Department of the Conservatorio "G. Tartini"** Presentation by **Pietro Polotti, Paolo Pachini** and **Matteo Alfonso**	Auditorium

	15:30 – 16:00	Networking with refreshments	
	16:00-17:30	**Session I** **Audiences: who is listening?** **Joe Townsend,** Trinity Laban, London and **Gerry Godley,** Improvised Music Company, Dublin Moderated by **Simon Purcell** and **Erling Aksdal**	Auditorium
	17:30 – 18:15	**Bar Camp 1** Introduction by **Udo Dahmen** and topics selection	Auditorium
	18:15 – 19:00	**Tony Roe / Tin Men interactive live performance**	Auditorium
	19:00	**Buses back to Trieste city centre - Free Evening**	

	9:15	**Shuttle Buses to SISSA**	Meeting Point Piazza Oberdan
Saturday 15 February	10:00 -11:30	**Session II** Music introduction (5 min) Panel Discussion **Peter Schulze,** Music Journalist, JazzHead Bremen **Francesco Martinelli,** festival director, promoter and writer, Pisa **Bogdan Benigar ,** Ljubljana Jazz Festival, European Jazz Network **Joe Townsend,** Trinity Laban, London **Gerry Godley,** Director "Improvised Music Company" Moderator: **Hannie Van Veldhoven**, Utrechts Conservatorium	Auditorium
	11:30 – 13:00	**Bar Camp 2A** 6 topics discussed in Breakout Groups	6 Rooms at SISSA
	13:00 – 14:30	Lunch	Canteen SISSA
	14:30 – 16:00	*Bar Camp 2B* 6 topics discussed in Breakout Groups	
	16:00 – 17:00	*Interactive Session* *Body Percussion, Voice and Audience* Audience participating *By Maria Pia De Vito and Udo Dahmen*	Auditorium

	17:00 – 17:30	*Networking with Refreshments*	
	17:30 – 18:30	**Closing Session** **Paolo Damiani**, Head of Jazz at Santa Cecilia Roma, interviewed by **Maria Pia de Vito** on jazz/pop higher music education in Italy Reporting back on the Bar Camp Participant Questionnaire News from the AEC by **Jeremy Cox** Announcement of the PJP Platform 2015 Closing Remarks	Auditorium
	18:45	**Buses back to Trieste city centre**	SISSA
	20:00	**Closing Concert**	Sala "Victor de Sabata" Ridotto del Teatro Lirico "Giuseppe Verdi" di Trieste
	21:30	**Closing Dinner**	Stazione Marittima

PREFACE

The AEC Pop & Jazz Platform organizes an annual conference to provide a forum for the exchange of good practice and discussion of issues in the field of contemporary jazz and pop education.

Last year we had a profound look on all aspects of *The Voice* and its manifold significations in Jazz/Pop education and beyond. This year's meeting will focus on collections of discussion and performances on the topic of *The audience*.

The newcomers event commenced with an introduction from the Coordinator of Pop & Jazz Platform Stefan Heckel, who welcomed the new participants to the Pop and Jazz Platform 2014 in Trieste. Heckel congratulated the success of the event as it had

> '*Fruitful collaboration of the AEC and of the conservatories*'
>
> **Jeremy Cox, AEC Chief Executive**

reached its 10th Anniversary. Furthermore, acknowledging the amount of work that it takes in preparing such an event and extending his thanks to both the 'Polifonia' working group and the AEC. This followed on to an individual introduction from the new participants and their reasoning for attending and what they would like to discuss during this year's platform. The new participants mentioned a range of topics of discussion such as; 'What is a genre?' within the Jazz and Pop. Others identified the importance of encouraging a "*dialogue with the audience*" and believed that this was a perfect opportunity to discuss ideas and pool their knowledge about Pop and Jazz. The final words were made by the Chief executive of AEC; Jeremy Cox. Cox reinstated the importance of the '*fruitful collaboration of the AEC and of the conservatories*' as it will provide significant expertise for conservatoires in the future.

The Pop & Jazz Platform 2014 hit the ground running with a music rendition of Bill Evans' 'Time Remembered' and 'Very Early' performed by Marko Cepak and Marco Bolfelli of the Conservatorio di Musica "G. Tartini" di Trieste. The Coordinator of Pop & Jazz Platform; Stefan Heckel provided the audience with the reasoning behind the subject of the platform. The previous Pop & Jazz Platform subjects from the last two years were 'Passion' and 'Voice.' There is an '*inner logic*' for why the working group chose the title 'The Audience.' It will provide us a platform to explore the change in audience and it's relation to musical education.

Georg Schulz from Kunstuniversität Graz and AEC Council Member began with welcoming the participants and relayed greetings from the AEC Council. As former Director of Kunstuniversität Graz, he tried to foster the significance and importance of Jazz within the University.

Schulz explained the increasing importance of Pop and Jazz departments within institutions; as it there is so much '*dynamic innovation*' from this genre of music. Furthermore, relating this to the core of musicianship that of; creation, improvisation and music without written text.

> '*Renewing, repairing, recovering interest within communities that are lost to music.*'
>
> **Simon Purcell**

Teresa Trevisan, International Relations Coordinator of Conservatorio 'G' Tartini began by thanking the participants and her colleagues for the support provided to hosting this event. Trevisan gave an insight about Trieste, siting the city as a '*cross road of languages, tradition and culture, a multi ethnic and multicultural city with a strong international location*.' Furthermore, she was delighted to announce the 100th Anniversary of Conservatorio 'G' Tartini and was extremely pleased about the progress that the Conservatorio had made along with their achievements in the last 100 years.

Bogdan Benigar, Representative of European Jazz Network, EJN gave an insight in to what the European Jazz Network consisted of. Benigar stated that '*without audiences there would not be a European Jazz Network*.' He continued to give an explanation of *what*

is the European Jazz Network quoting that "*We are the European association of Jazz Producers, Presenters and supporting organizations who specialize in creative music, contemporary Jazz and improvised music from a distinctively union perspective.*" Furthermore, the aim of the organization is to "*support the identity and diversity of Jazz*" and "*broaden awareness.*" It was established in 1987 during a time where the WWW was newly emerging and technological advances were increasing; thus allowing promoters to connect with each other across countries.

Jeremey Cox AEC Chief Executive again welcomed everyone to the Pop and Jazz Platform 2014. Secondly, he thanked the Conservatario 'G' Tartini for hosting the 10th AEC Pop and Jazz Platform. Moreover, extending his wishes to the Director Massimo who had recently been taken ill. Cox invited the audience to bring about a round of applause to send Director Massimo on his road to recovery, the audience willingly obliged.

The special importance of the Pop and Jazz Platform and what it brings to conservatoires across Europe is the understanding of "*how it fits into the wider picture of priorities elsewhere.*" Cox continues to explore the reasoning by reading a short extract of the literature '*Creative Europe Program.*' The program says it '*seeks to help cultural organisations adapt to the need to engage in new and innovative ways with audiences both to retain them, to build audiences, diversify audiences, including reaching current none audiences and to improve the experience for both existing and the future.*' Cox identified that this statement resonated with the comments made by Simon Purcell in the reader. Whereby, he highlighted the importance of '*creating new relationships with listeners*' and '*renewing, repairing, recovering interest within communities that are lost to music.*'

THE "NEW MUSIC LANGUAGES" DEPARTMENT OF THE CONSERVATORIO "G. TARTINI"

Presented by Pietro Polotti, Paolo Pachini and Matteo Alfonso.

Pietro Polotti is the coordinator of the New Music Languages Department at the Conservatorio 'G' Tartini, which is in it's infancy as it was established in 2013. There are four departments in the Conservatorio;

1. School of Jazz
2. School of Music &New Technology
3. School of Percussion Instruments
4. School of Classical Composition

Polotti identified that there is no Pop Department, however they have other initiatives that the Conservatorio has implemented to provide a 'cross collaboration' between the schools. This short introduction was followed by performances from the Conservatorio; the two performances gave the audience an insight into the research projects being completed by Conservatario 'G. Tartini' Trieste. The projects are called Elementary Gestalts for Gesture Sonification (EGGS) and LOLA (Low Latency)(C. Allocchio, S. Bonetti, N. Buso, C. Drioli, P. Pachini, M. Parovel)

Elementary Gestalts for Gesture Sonification (EGGS)(M. Goina, P. Polotti, S. Taylor, 2008--14)

Interactive performance – Body Jockey - BJ set 2 (PJP , Trieste 2014)

In the EGGS spirit, the performer/dancer does neither follow a musical piece, nor control the execution of a musical piece, nor generates any music by her/his movements. The performance is modified through listening to the gestures and inactively to that of the sound produced. The sound is a representation of her/his movement, a sonic consequence and a continuous feedback, in no way external to the gesture itself. Through this choreographed performance we experience not just a visual feast but we also identify with the performance through audio.

The body jockey performance provides the audience with a visual and audio feast. Through gesture sonification the music becomes embodied in the dancer herself. This feeling is transmitted to the audience attending the performance. The choreography is intensified by the electro dance music environment, where body and music are jointly engaged in the audience experience

For the future development of the project: EGGS also extends to non-trained dancers. It will also allow the audience to be involved allowing them to dance in a club; interactively contributing to music creation.

LOLA (Low Latency)(C. Allocchio, S. Bonetti, N. Buso, C. Drioli, P. Pachini, M. Parovel)

The objective of the project is to enable artists to perform together however from distant locations. Technological enhancements, networking and social media has provided endless opportunities to connect. Similarly, the project identifies that distance is by far no barrier to stopping artists from performing together; '*distance has vanished in a click of a computer mouse.*'   The initiative of this project is to enable real time musical performances where musicians are physically located in remote sites, only connected by advanced network services. The motivation to create such an initiative came directly from musicians who spend extensive amounts of time travelling from location to location; hence facilitating an international platform for artists to performance.

After the performances the speakers gave an insight about the Jazz school. The main axis of the Jazz School remains centered around the artistic and creative disciplines;

Philosophy

One of the main teaching philosophies is to encourage practicing and enabling the opportunity of performing.

Erasmus program

They are furthermore advised to follow the Erasmus program, enabling them to get in contact with realities outside their conservatory - getting the feel of different cultures and confronting themselves with the healthy competition inherent in the process Students and teachers of the jazz department have been involved in exchange projects in the following countries:

Ethnomusicological opportunities

There are students from these areas that bring a very specific cultural heritage to the conservatory. The following example - "Balun" - written and arranged by Zoran Majstorovic, is a tune based on the Istrian Folk Music, that is built on a basic scale that doesn't have much to do with our major scale.

Teaching strategies

The main bodies of lessons taught in the conservatory are ensemble lessons, focusing on diverse content such as improvisation-, ear-training and repertoire classes. Part of our energy goes into the production of CDs with the ensemble courses and large ensemble works such as the Big Band and Orchestra Laboratorio.

For the future the department would like to explore further possibilities in order to expand their horizons so that the students have a wider range of opportunities. Furthermore, Matteo Alfonso stated that he hoped to improve on collaborations with the classical department.

SESSION I: AUDIENCES: WHO IS LISTENING?

Presentation by Joe Townsend, Trinity Laban, London and Gerry Godley, Improvised Music Company, Dublin.

Moderated by Simon Purcell and Erling Aksdal

Joe Townsend from Trinity Laban, London opened the plenary session by questioning '*Who am I talking to?*' His expressed his interest in knowing who the audience is and what you are professionally involved; leisure, education, jazz, conservatoire or pop. This was in order to gain an insight into the people he is communicating with. The objective of the presentation is to provide a '*whistle stop tour of audience'* moreover, trying to find other ways to combine audiences with conservatoires. Townsend also questioned whether 21st century music is purely created for the mass consumption; he highlighted the concept of '*dumming down.*'

The start of the tour commences with: '*Music The Ecosystem'* we are presented with some daunting statistics regarding UK figures; 78% Musicians working in music earn less than £20,000 on average, with jazz musicians at the end of the scale. Secondly, 65% of music was illegally downloaded in 2011. This led on a discussion about '*who is satisfied by the current*

music industry situation?', if we take a look at all of the components within the music industry; the musicians, writers/composers, promoters, audiences and record companies. Townsend illustrated that the majority of these components were dissatisfied, except that of the audiences; as you can listen to any music you like for nothing on Spotify or YouTube.

The second point reached out to where people stood in the '*overall engagement of art'* and the consumption. The classification is differentiated in to three main categories; '*highly engaged, some engagement and not currently engaged.'* Townsend quotes the British artist and writer Time Etchell who expressed the idea that '*Art is one of the key ways we have as a culture of seeing ourselves, and of seeing our relations to the world.'* When discussing about engagement, another closely related point is '*how participated are we?'* (in the art environment.) According to Townsend, approximately ¼ of people in the UK took part in an arts activity during 2011. This conveys a feeling that people have a minimal involvement in the arts. Even though there is such a vast array of innovative activities to encourage people to get involved which are not just directed towards the highly engaged.

Townsend lastly pointed out that the decrease in Jazz audiences in concert halls and clubs is widely recognized. There is data from America and the UK revealing that Jazz audiences have significantly fallen away over the last thirty years and in addition to growing older. Studies also suggest that if you

> '*Art is one of the key ways we have as a culture of seeing ourselves, and of seeing our relations to the world.'*
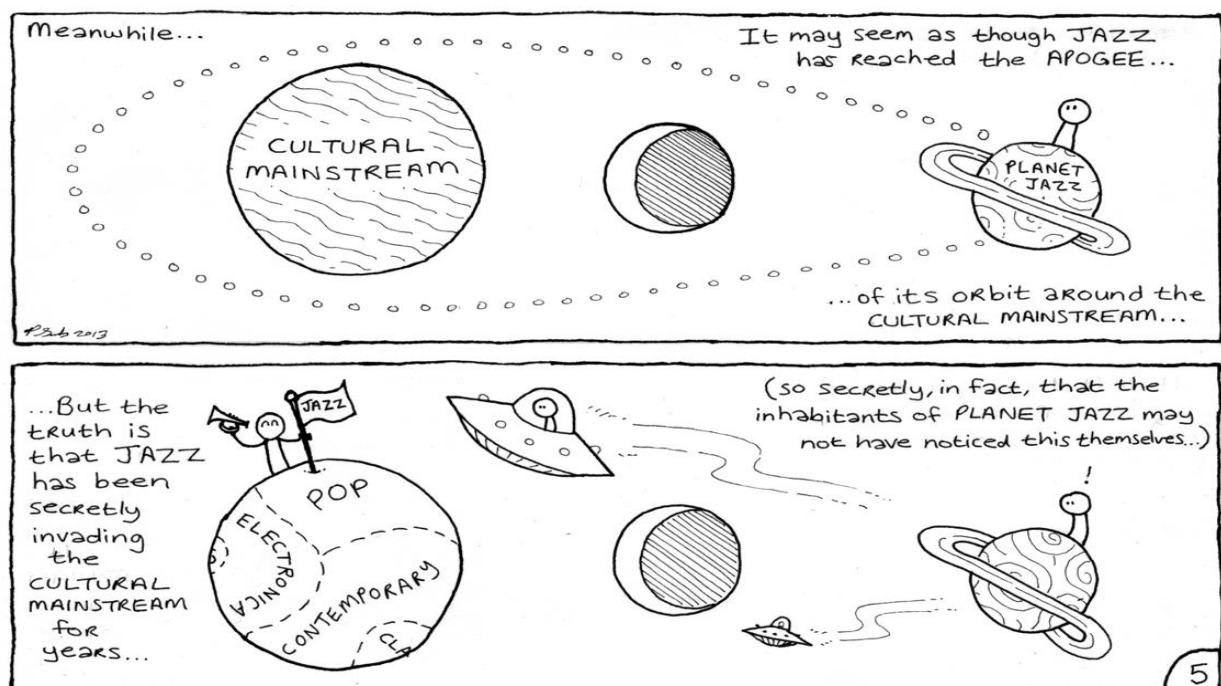>
> **Tim Etchell, Artist and Writer**

haven't fallen in love with a niche art form by the age of twenty-six then it is unlikely that you ever will. This presents a crisis for Jazz and the future of Jazz education. Audiences help us to make sense of our music and bringing meaning to it.

The second part of the presentation was given by Gerry Godley of the Improvised Music Company, Dublin the self-confessed '*Vanilla Artist Promoter.'* Godley firstly identified the initiatives that were set up with the help of the IMC; the 12 Point Festival which is a promotional platform of young European ensembles. The objective of the festival is to provide an opportunity for ensembles to break out and gain recognition. He explained that such programs are the forefront of innovations and also are creating a new jazz scene thus broadening the audiences.

Godley is the Director of the The Improvised Music Company (IMC) and provides a brief overview about the IMC. *'The IMC is a not for profit organisation for jazz and related music, established by Irish jazz musicians and supporters in 1991.'* He identified that the IMC is Ireland's largest specialist music producer, with hands-on involvement in many aspects of music making throughout the island, from festival programming, concert promotion, touring, recording, education and audience development. The IMC identifies that there is a serious issue for all musicians once they have graduated, there is no prescribed program to follow. What happens next for musicians and where do they go to break through? This thought process was cleverly demonstrated by a collection of cartoons.

Godley continued to question our perception of Jazz. He believes that a high proportion of people consider that the Jazz scene has not infiltrated into conventional music. However,

Godley, believes that the 'Planet of Jazz' has been secretly invading the cultural mainstream without our knowledge.

The presentation came to an end and questions were opened up to the audience. The audience put forward a variety of questions that questioned the importance of '*promoting mobility*' within the education system. Another comment from the audience questioned the '*values*' and that '*we need to motivate your audience*' it should not always be for commercial benefit. The final comment made was that we live in a '*narcissistic culture*' whereby we want to benefit ourselves and forget about the needs of others.

BAR CAMP 1

Six Discussions topics were chosen out of 13 possibilities. The topics discussed were as follows;

1 The audience – do they "get it"?

- Music is communication
- Communication requires a sender and a receiver
- A common ground is needed to understand the message
- Are there different levels of understanding – when listening to music?
- Does everybody hear music the same way?
- Do YOU always hear music the same way?
- What are the differences in communicating in MUSIC versus a LANGUAGUE – and the similarities?

2. How to best prepare students for making a living out of music after graduation?

- Contemporary music education beyond Jazz

- Technology training for the contemporary musician

- Do it Yourself-strategies for the professional musician: social media promotion and career management

- Digital branding and promotion for the contemporary musician

Music business as part of the study program

3 What skills do we want our students to acquire? Improvisation skills only?

- If yes, in what style, idiom or jazz language and on what repertoire?

- And on what general abilities does this skill rest? If no, what else do we want to teach them?

- Need for orchestration in jazz education

- What examples / best practice can we follow with regards to the rhythmic development of our student?

4 Improvisation and Language

5 How can we enhance student and teacher exchange within PJP?

6 Partnerships between music academies and music industry.

- How could these partnerships be designed? What should be the purpose of these collaborations? How could they be reviewed? What are the difficulties when creating collaborations?

TONY ROE / TIN MEN INTERACTIVE LIVE PERFORMANCE

The Dutch jazz-trio Tin Men and the Telephone have been known for integrating multi-media elements in their performance. Video projections, lights and samples are all being controlled from the acoustic instruments. Tony Roe's performance allowed the audience to take control on an individual level and interact with the new application for smart phones. The interactive session provided an insight into the fascinating world of the Tin Men and the Telephone; their products, performances and general expertise in music technology.

Roe began the performance by treating the audience to a musical introduction of himself and his band Tin Men and the Telephone. Recently, he had been interviewed on a French radio station and the presenter had given an introduction to the band. Therefore, this introductory performance consisted of the French radio presenter explaining the concept of the jazz-trio the Tin Men and the Telephone over the top of a cartoon visual. This visual was projected onto the main screen with musical accompaniment provided by Tony Roe. The whole performance was a perfect collaboration of art that truly engaged the audience. The music that Roe played brought the cartoon creations alive and gave the sense of the different emotions and words represented on the main screen. Furthermore, the music followed the

direction of the narrator who eventually introduced the next performance by the whole band. The audience was then given a brief clip of the band performing at a concert.

The second visual extract we were shown was the initiative for Tin Men and the Telephone. Roe begins by explaining the story about how his internet would not work and the issues he dealt with phoning the server and asking them to resolve the issue. This piece was inspired by these events.

The video started with someone dialing the telephone and two call center workers speaking with the usual response that you receive when attempting to reach someone to deal with your issue. You could hear the different options that you had to press to get through to the right department. The jazz trio was accompanying the scene in the background with light music. However, the music is not interactive with the video so he wanted to develop this idea further.

The third performance integrated the piano with the images on the screen. Therefore every note that Roe plays on the piano it triggers two frames of the images. This creates a dynamic dialogue of images with the music. He demonstrated this further through a cartoon walking. The faster Roe played the faster the cartoon would walk.

The fourth performance was a short film about the making of the piece about cows. The video showed how they created the music which would best represent the noise that cows make.

The last performance demonstrated the app that The Tin Men have devised. Roe asked the audience to download the app appjenou?! By tin men and the telephone. The app allowed the audience to interact with the performance. You could see the different members of the audience playing with the app whilst listening to the accompany cow noises and that of the accompanying piano.

Roe then asked the audience to turn their phones on loudspeaker and keep the app open. Roe began to play the piano and slowly you could hear the array of phones mimicking the sounds of Roe's performance. It was a fantastic way of incorporating and engaging the audience with music technology.

SESSION II: PANEL DISCUSSION

In this panel some experts will cross examine the topic of *'The audience'* from different European angles; a view from 5 experts. From this cross examination the experts can learn from each other the different initiatives implemented in each of their institutions. Through the exploration of these topics we can provide necessary examination to challenge and questions European Jazz & Pop music education.

Peter Schulze (Germany). Music journalist, Artistic Director Jazz Fest Berlin, Jazzahead, Sendesaal Bremen

Gerry Godley (Ireland). Artistic Director of Improvised Music Company

Joe Townsend (England).Trinity Laban Conservatoire of Music and Dance (Engaging Audiences)

Francesco Martinelli (Italy). Italian Festival Director, Promoter and writer

Bogdan Benigar (Slovenia). Representing EJN: European Jazz Network

Moderator: **Hannie van Veldhoven (the Netherlands)**, Utrechts Conservatorium

Hannie Van Veldhoven from Utrechts Conservatorium and moderator of the panel discussion congratulated Sarah Taylor on her performance. From this performance Van Veldhoven asked a series of questions; *'whether this performance was right for this audience?'* Secondly, *'where can Sarah, the performer find her audience?'* Lastly, *'who is her audience and how can she find her audience?'* Finally, inviting the five panellists to give a brief introduction about themselves and their background.

Francessco Martinelli, is a professor of History at Sienna Jazz University and has an interest in Mediterranean music and is also a researcher in Jazz history.

Peter Schulze, a music journalist and JazzHead of Bremen started his career in a radio station and also is the artistic Director for the Bologna Jazz Festival. Schulze commented that Jazz is a *'niche market'* that we should tap into and extend audiences to their full potential.

Joe Townsend, Trinity Laban London highlighted the work that he engaged in at Trinity Laban. This comprises of two modules; Colab and engaging audiences. The modules are a way of broadening the understanding about audiences and also increasing the students business knowledge.

Bogdan Benigar, Ljubljana Jazz Festival and European Jazz Network started his career on Radio Student in the capital of Slovenia; Ljubljana. In 1999 Benigar was the head of the music program at the Cultural Centre in Slovenia. Since a year, Benigar has been a representative and a board member of the European Jazz Network.

Gerry Godley is the director of the Improvised Music Company and began his introduction by promoting the festival 12 Points. He invited the audience to urge their students and ensembles to apply for the festival. It provides the students a platform to demonstrate their talent and also provide them with the opportunity to get recognised. Godley has been the Director of the IMC which was established in 1991 by musicians in Ireland. He provided a statement about the current situation and how it is an interesting moment of *'convulsive change'* and also succession. Moreover, stating that the *'old model in the 1990's does not work or even more so it is irrelevant for educating today.'* Godley also wanted to question; *'How we look at the macro questions, around advocacy, working together and finding not the wisdom of the crowd but the wisdom in the crowd.'* Furthermore, taking a look at the *'micro questions; how we empower young artists?'*

Van Veldhoven questioned that when she saw Sarah Taylor's performance she began to question whether this was the right stage. Where is the audience for people who make these

performances? How can someone like Taylor find and make the audiences?

Benigar responded by exemplifying through his own experience of finding audiences. He believes that the audience comes from the performer; their colleagues, musicians, friends and their community will attend the concert. Benigar reiterated that of what Godley spoke about the '*out of date model.*' However, he did identify that countries such as Poland and Macedonia have high levels of audiences, more than ever before.

Van Veldhoven added to Benigar's statement; the need for communities and also their importance when discussion '*audiences.*'

Martinelli continues to develop the discussion by identifying that we '*classify music with names in regard to the audience'* that they attract. He reiterated the importance of local communities but also made clear that it takes time to understand their point of views.

Furthermore, Martinelli highlighted the significance of empowering students through technology and most importantly not to be dominated by technology. He states '*that we can really help our students by disseminate our knowledge in order to provide them with good foundations to work upon.*'

Van Veldhoven interjected in to the discussion the topic of age, as the majority of the participants are over 30 year old. She asked the panellist how they relate to the virtual platforms used by youngsters? Also questioning how do young people find their audience; is it through social media and other means of technology?

One of the panellist responded that there is a '*paradox nowadays is an omnipresence of music which makes it existential and devaluates it at the same time.*' The most intense way to experience music is through live performances or performing oneself.

Van Veldhoven questioned whether the panellist agreed with this statement?

Townsend responded to this comment saying that when you see a performance live you get the '*buzz.*' The experience of the stage, the audience and of the live music is such an intense feeling. However, he identifies that we have actually have a '*loss of intimacy in music'* but does not dispute that the internet has provided musicians with never-ending platform to channel through. Townsend then turns to the performance of Sarah Taylor asking '*how can you develop that*?' '*If we asked a group of students to come up with another idea'*, the development could be a '*silent disco whereby all the students are participating and performing at the same time; a participating audience.*' Townsend states that the issue here is that no one can hear the performance, the music is lost. He highlights the need to become

facilitators and create opportunities for our students to allow them to thrive.

Van Veldhoven was slightly taken aback by the statement of Townsend that we have '*lost intimacy.*' She asked the panellist what they thought about this statement and whether they agree.

Godley 's reaction to the statement of the '*loss of intimacy*' was that there is a very seductive and liberating power of technology than can replace this other ritual of older social transactions between people. There is a new creation of a '*super human*' who can make art, has the social skills, is their own promoter and their own manager. Artists are able to have the opportunity to do everything.

There is an extraordinary level of expectation and it is hard to make great art with so many competing interests around the artefact. Therefore we should be cautious, '*as there is still a place for systems and mentors.*' The next decade will be a bumpy ride for our musicians in terms of the conservation of the performance base.

Benigar interjected into the discussion that in Slovenia small performing places are popular as people are '*looking for intimacy and social contact*' because they are increasingly aware of the influence of technology around them.

Van Veldhoven reiterates Martinelli's comment that the students listen to other music during their free time. Martinelli quickly added that '*they are not performing the music that they are living with or even they are living with the music that they are not performing*.'

Van Veldhoven develops the discussion by adding another question in to the mix; should our students know about the history; is it important? As history is getting longer and longer and subsequently we have to learn more and more.

Godley interjected '*the thing about history is that it is one thing after another*'

Van Veldhoven opens up the discussion to the audience regarding this topic.

Hill Decker a participant from the audience responded. He mentioned that there are new innovative ways of approaching the new audiences. However, the audience for jazz is getting older and older so the question should really be '*How useful would it be to invent and develop new interactive performances and approaches for your audience if 90% of your audience is over 50?*'

Van Veldhoven ask Decker who the question was directed to?

Hill Decker responded that he would like to forward that question to the promoters or festival

directors. Furthermore he stated that before you book an act you have to know whether they have an audience otherwise there is little point.

One of the panellist responded to Decker saying that this is true. However, even though the audience is getting older in some parts and some countries, the same music has different audiences and younger audiences depending on countries. Similar to that of what Benigar said that the Baltic countries such as Poland have young audiences, than that of people who live in the middle Europe.

Godley interjected saying that we have really *'hit on something important'* when discussing smart phone usage and connectivity. Godley identified that the term *'silver surfer'* relates to the older generation have a disposable income. They have become a very important target demographic because in the economic crisis the people from 35-55 years old have mortgages and are in negative equity. The grouping below that is in the range where the European average of youth unemployment is over 20 %. Reiterating this desperate situation Godley told us that *'every six minutes one young Irish person leaves the country to emigrate abroad.'*

Godley also made a point of the ecological imbalance that young performers are playing in front of older audiences; socially this seems out of kilter in some way. What we need to focus on is communicating across the gulf, this is the true challenge.

Simon Purcell reacted to Godley's statement and highlighted that when he goes to college he questions *'what an earth are these young people going to do?'* At present we are discussing root music with the origins of blues. This genre of music was a social function; *'we are in danger of sanitizing an art form through Academe.'*

Van Veldhoven identified that the discussion had moved on to the *'social function'* and quoted Townsend from the previous speech made yesterday that *'people in the UK only go to one at event in a year.'*

Townsend added that there are lots of performers, but there is a reduced audience. He believes that there is *'fear'* amongst the students and staff that the term *'community music'* means lowering the standards of music being created and performed. However, this is not to believe as increasing participation you can expand communities.

One member of the audience questioned *'why we are talking about the audience?'* He found the topic rather frustrating and believed the topic of conversation should be that there is an *'abundance of music and an abundance of people who want to connect.'* Moreover, that when the audience buy music it is a form of trying to understand who they are. This is an

identification process through buying an interacting. He asked the audience and panellist what do you think the best practices are?

Stefan Heckel responded to the question saying that best practice is not concerned to the conservatoires themselves. Peter Schulze mentioned '*collectives*' where young musicians, young graduates connect and build their own audiences. They are not frustrated, they just want to be active and believe if they act they have an audience.

Van Veldhoven appeals to the young people in the audience in the room. Heckel added '*Is anyone in the room or anyone that you know part of a collective*'

Simon Purcell responded that during the 1980's he played at a gig in East London. One of his friends attended the gig and commented on the audience '*where are all the normal people*' identifying that the majority of the audience were the friends and family of Purcell.   Purcell mentioned that '*we can learn a lot from collectives and also that we can never stop art.*' It is important that '*we differentiate the different needs of the individual';* for example the economic or social factors.

A member from the audience asks the panellist '*What are the products that really surprised you regarding their success?*'

Benigar responded with two bands; Melt Your Self Down from London and Dance Dance form Belgium. This is due to the high quality of music and the quality of their performances.

Townsend responded with the Festival that Trinity Laban organised where 800 students were dancing and making music during a 24 hour jam session. In particular a group which stood out was Chaos Collective.

Godley explained the concept of reclaiming car parking space; this was initiated in Ireland. In his car parking space they set up a miniature stage and had a multitude of improvisers playing. The 'Urban Jazz Club' was like a public manifestation in a shopping street.

Martinelli spoke about the collectives in the Tuscan region, that on a Friday night it is dedicated to improvisation and has been extremely successful, even though it is on a small scale.

Peter Schulze mentioned the intense experience of attending the Concerts in the Dark.

Van Veldhoven asked the audience whether they wanted to mention a particular artist or ensemble   that   has   caught   their   eye   recently.

One of the younger participants mentioned that there is no need to have all of this analysis of audiences. '*We are over analysing many aspects of music and it is losing the contact of what art really is.*'

Another young participant agrees with the previous comment. Moreover, '*if you are searching for an audience you can adapt your music to increase your audiences.*' However, it really depends on your goal and what you are searching for. He continued saying that we can share ideas with the audience and we will listen to any idea that they put forward to us.

Van Veldhoven interjected with the initiative of Tony Roe and his telephone composition. He made it because he was angry about this telephone company. Subsequently he expressed himself through a musical way and this started his method of working.

A representative of Vienna Pop Music Academy illustrated the new form of a global audience demonstrated by Pharrell Williams whereby his song '*Happy*' has encouraged people to demonstrate that they are happy even in the most oppressed, social and politically unstable countries. This is a powerful phenomenon and demonstrates that things are changing.

A representative from Stockholm mentioned the success of Dirty Loops and their method of using the internet to spread awareness and promote their music. The school provided them with the means to pursue their ideas and then gave them space to grow.

Van Veldhoven lastly pointed out that we have to give the students the opportunities and also they have to take them. It is important that we all communicate together across the generations.

INTERACTIVE SESSION BODY PERCUSSION, VOICE AND AUDIENCE.

By Maria Pia De Vito and Udo Dahmen.

Bodypercussion is a perfect tool to enhance rhythmic phenomenon through your body using movements, the voice, clapping and walking and to learn how to use rhythms and patterns unconsciously, natural and nonverbal.

At the same time bodypercussion is a way to engage the audience interactively and to take part in a rhythmical performance, gathering the musicians on stage and the audience in one crowd and one mind.

The participants were the core component of the body percussion. The session began with ambiguity, as Dahmen asked the participants to make their way outside. Once the participants assembled outside they were asked to form a circle and then the body percussion began. Throughout the session both Dahmen and Pia de Vito instructed the participants to replicate the rhythms or vocal exercises demonstrated.

CLOSING SESSION

The closing session comprised of an interview with the Italian jazz musician and conductor Paolo Damiani. The topic of the interview was about Jazz and Pop Higher Music Education in Italy. The interview will be translated by Maria Pia de Vito.

In the clossing session the moderators of the Bar Camp put forward their findings and main discussion points from from each of the six topics.

Jeremy Cox then provided the audience with the latest news from the AEC, including the future events to look out for in the near future. There was a short dissimination presentation about the 'Polifonia' project and what project is about and who is involved.

Lastly, there was the announcement of the next host of the AEC Pop and Jazz Platform 2015. The AEC was delighted to confirm that the next hosts would be Berklee College of Music in Valenica, Spain.

Berklee
college of
music

Valencia Campus

RESULTS PARTICIPANTS QUESTIONNAIRE AEC PJP MEETING TRIESTE 2014

Number of Participants: **110**

Number of Respondents: **83**

Response percentage: **75.45%**

Number of countries represented: **21**

Average overall grade given to the AEC PJP meeting: **7.09**

The following table shows the results of the past three years:

Table 1: Results PJP Meetings 2011-2013

Meeting	Average grade (1-10)
Graz 2011	7.55
Lille 2012	7.6
Mannheim 2013	8.17
Trieste 2014	7.09

Table 2: Would people like to attend future PJP meetings, based on this experience?

	Yes	No	Maybe
Based on the experience with this meeting, would you like to attend future PJP Meetings?	66	1	14
Percentage	81.48%	1.2%	17.2%

Table 2 shows that the PJP was a positive experience for almost all respondents.

2. Motivation

How important were the following reasons for coming to this meeting? (1=not important at all, 5=very important)	1	2	3	4	5	n	Did not participate	Average result
Topics addressed by the meeting	7%	14%	33%	33%	13%	83		**3.30**
Possibility to discuss in breakout groups	2%	5%	23%	45%	25%	83		**3.86**
Update on new developments	9%	11%	28%	33%	20%	76		**3.43**
Exchange of good practices	2%	9%	23%	35%	31%	81		**3.83**
Opportunity to discuss bilateral issues	1%	5%	17%	33%	44%	82		**4.13**
Networking opportunity	0%	1%	10%	31%	58%	83		**4.46**
Venue, place of the meeting	12%	13%	22%	33%	20%	83		**3.36**
Average	5%	8%	22%	34%	30%	82		**3.77**

Table 3: Motivations for coming to the PJP meeting

The results show that on average the Networking opportunities and the opportunities to discuss issues in Breakout groups are the most important reasons for the participants to come to the PJP meeting.

3. Content

Evaluation of the sessions (1 = poor, 5 = very good)	1	2	3	4	5	n	Average result
How relevant was the meeting for you?	1%	10%	23%	47%	19%	83	3.73
Did the programme content meet your expectations?	6%	11%	35%	36%	12%	83	3.37
Newcomers session	3%	14%	22%	28%	33%	36	3.75
Session I – "Audiences : who is listening ?": Joe Townsend and Gerry Godley	4%	17%	35%	29%	15%	78	3.36
Tony Roe / Tin Men interactive live performance	0%	0%	3%	16%	81%	80	4.79
Session II – Panel Discussion : Peter schulz, Francesco Martinelli, Bogdan Benigar, Joe Townsend, Gerry Godley	5%	21%	31%	31%	11%	80	3.23
Bar Camp	3%	4%	19%	44%	31%	78	3.96
Interactive Session : MariaPia De Vito and Udo Dahmen	6%	6%	18%	33%	48%	72	3.92
Closing Session – "Interview with Paolo Damiani": Paolo Damiani and Maria Pia De Vito	28	25%	25%	13%	38%	68	2.50
Average	6%	12%	23%	31%	31%	73	3.77

Table 4

The results show that the Tony Roe / Tin Men interactive live session is the session the participants appreciated the most. The results also show that Interactive Session: MariaPia De Vito and Udo Dahmen are evaluated as being very good.

4. Organisation

Evaluation of the organisation (1 = poor, 5 = very good)	1	2	3	4	5	n	Average result
Information provided before the meeting	0%	2%	4%	36%	58%	81	4.49
Registration procedure	0%	0%	1%	28%	71%	80	4.70
Helpfulness of AEC staff	0%	0%	1%	21%	78%	80	4.76
Facilities meeting rooms	1%	4%	20%	46%	29%	80	3.98
Catering	2%	2%	30%	44%	21%	81	3.79
Accomodation / Hotel	4%	5%	35%	35%	21%	82	3.65
Overall organisation	0%	0%	10%	53%	37%	81	4.27
Average	1%	2%	14%	38%	45%	81	4.23

Table 5 : Evaluation of the Organisation

5. Expectations

(1 = poor, 5 = very good)	1	2	3	4	5	n	Average result
Topics addressed by the meeting	4%	10%	35%	43%	9%	82	3.43
Update on new developments	5%	13%	38%	35%	9%	79	3.30
Possibility to discuss in breakout groups	0%	5%	22%	47%	36%	81	4.04
Exchange of good practices	4%	15%	30%	38%	14%	80	3.43
Networking opportunity	0%	4%	14%	42%	41%	81	4.20
Average	3%	9%	28%	39%	22%	80	3.68

Table 6 : Have your expectations been met in terms of:

6. Comments

On "How important were the following reasons for coming to this meeting?"

- This was first time occasion for me, so it was really interesting
- More teachers, people from music industry, students and artists would be better
- It was very interesting, informative and helpful
- please, smaller discussion groups and modern topics
- Just seeing that there are colleagues all over Europe is great
- The networking exchange is key issue

- I regret that there is no simultaneous translation from French
- The meeting should have been arranged in the conservatoire
- Keynotes too long and not informative. Where is the picture?
- This is not the conservatoire! Too far from city centre.
- Rooms for breakout groups were not suited
- Place of meeting was not on walking distance from hotel!
- I would like moderated network opportunities, where you can get an idea of the processes and tools of other schools

On the "relevance of the meeting"

- Please, more interaction, less formal! The topic how to reach an audience was not translated to the setup of the venue, or the forums.
- Should be more relevant people in the panels and let them chose the topics (teachers, students)
- I found new contacts
- Issues in North, East and South Europe are different. Itself interacting. But not helping the discussion for specific topics
- The several sessions were very short, compared to the subjects
- Discussion on first day were too "old school"

On the "Please evaluate the Sessions"

- Interactive session has to be the 1st session of the 1st day, for "Breaking the ice".
- On the last day, 1 session was too long
- Loved Maria Pia De Vito, but it ended up being way too "LOCAL"
- New comers' session - nice, small and personal.
- More best practice please with interaction.
- Jazz is just a part of music History. Too much focus on this issue.
- Consevatories of 21st century (we were falling in 20th century)
- Overlapping subjects for groups
- Would be cool with projector and audio possibility in break-out group
- The interview felt mostly with Italians' problems and was difficult to relate to international context
- The overall production was good start in general, but I think the purpose of most of the elements were not put forward clearly with a lack of direction as a result
- Varied level of skills in presenting between the different sessions. I suggest a uniform guideline to be distributed to all panellists in preparation (technical, guidelines, requirements, pacing, use of media, communication principles.
- Regarding the upon last topics, we feel this meeting should not be an occasion for people who necessarily have a natural need to critics in a non-constructive way, so our suggestion is to focus more on who you will ask to get on stage and speaks
- Programme is too long!
- The opening session was 0

On the "Organization"

- Good job
- Tony Roe was not helped for his performance.
- The people had left for the bus and no one gave orientations. Overall good staff, just this point was not good

- No bell please! There was no lunch on the 1st day!
- Nice open people, interesting subjects, brought in a very uncomfortable space
- Super
- The organizations information has been very good with clear instructions
- Moving of the voice meeting from Sunday to Friday was not that good, because the travel tickets already was booked. Could not reach that meeting because of that
- In general everyone must speak slower and more articulated
- Bad sound equipment
- Better Internet please
- It was a shame that the Singing Teachers Meeting was arranged so late, that's why many of these teachers have not been there
- Perfect
- Change of the Singer Meeting was a little too late. I had booked flight and missed the meeting
- Rooms were not fit for the breakout groups. No way of sitting in a circle
- Meeting room for bar camp had fixed chairs which was not so good. The other facilities was good
- Big compliments to the organisation
- Would love to have some more music
- Well done
- Breakout rooms was not good for the purpose (grounded seats)
- The organizers did their best to facilitate the participants in a successful conference. The event went quite smoothly because of that.
- Very good
- Website was not updated
- It is a pity we did not get a chance to see the Trieste conservatoire

On the "Conference's Reader"

- Great
- Great
- English is the obvious dominant language and still, I leave with the feeling that some voices and views are not conveyed due to language barriers. A couple of translators present maybe would help
- Good reader, good information and clear with maps of venues and restaurants
- Great
- Very good
- Good
- Good
- The meeting room: hard to follow the speakers. Sounds not good enough, should have a stage

On the "meeting your expectations"

- As representative of a pop-institution, for me there was too much Jazz. It would have been great to have a special pop-networking time
- Let people talk about development that one doing it, do not let people only talk about development...We can all do that oneself
- Please, more time for networking
- Too little time
- I was not that much neither excited nor convinced about the theme of the event - "Audience". Useful info, interesting artistic presentations and panellists, Italian

restaurant on Friday was so-so
- The informal possibilities for networking and one to one contacts were sparse
- I would have liked to have more pauses for networking/exchanges

Do you plan to follow up this meeting within your institution?

Yes: **56**
No: **3**
Maybe: **19**

If so, how?

- Presenting - videos, pictures and talk with all teachers
- Report
- Reporting to the jazz staff
- At Codarts Jazz, Pop and World Music we organize our own small conference with connections I have met at AEC
- Being a little bit more involved through vocal working group
- Report to the group of teachers
- Keeping informed my department
- Spread the topics and discussions
- Tell about the meeting about what's going on in Europe, exchanges for students and teachers, networking
- Meeting with other teachers and report
- Teachers meeting
- Report and discussions with group of teachers and the administration
- Report to our academic leadership and discussion
- Presentation on teachers meeting, photos, slides, video
- Distributing report. Dialogues with colleagues
- Writing a report and sharing it with my faculty. I will also deliver a short overview at a faculty meeting
- By organizing a study day to discuss aspects of "the audience".
- Send more staff
- Making available information collected, as well as making available network contacts
- New collaboration partners
- Meet with the staff at home institution. Writing a report
- Trying to implement ideas that I got here

Have you read the last year's report?

Yes: **31**
No: **46**
Maybe: **0**

Do you consider the last year's report...

Appropriate:**30**
Too long: **1**
Too short: **0**

If not, which other formats would you suggest?

- Newsletter would suffice, but this is because I have to read a lot more workshops
- Just did not make it. Think I will do it now, do not think there is any problems with the format
- I forgot to read it

Based on the experience with this meeting, would you like to attend future PJP Meetings?

Yes: **66**
No: **1**
Maybe: **14**

General comments on the event

- Professional good balance, new ideas, inspiration
- It could be more interactive, less formal
- More interaction in smaller groups
- Few evenings
- Good networking
- Good work overall
- It is really important; do not take my critical approach as negative. I understand it is a challenge to world this out and meet everybody's expectations.
- Very intense
- More exchange of good practice
- Pop filter on the microphones of the panel debate or someone to tell the panellists to keep distance. In order to avoid bad sounds
- More on the core business, teaching music, but in detail: by the music teachers. Less global, more specific info, master class type.
- Recommend communication skills for speakers. Do not like to see them just reading
- Too late dinner
- Get rid of the bell!

Would you like to suggest topics for the next meetings?

- Are genres dissolving? Invite musicians and artists for discussions.
- Is AEC just networking for the stronger schools or is it about an exchange of knowledge?
- Ownership, critical response, anything on learning and personal development
- How do we assess jazz and pop education?
- Online education, 21st century conservatoire? Environment? What should it be?
- Teacher's skills
- Go back to the discussion on short films
- New technology in education, ideas worth sharing, ideas on best practice
- Different practices for jazz theory
- Admittance to the bachelor degree, joint master programmes
- Market and music production
- 3rd cycle programs, artistic research, equivalence of professional background with

academic accomplishments

Would you like to receive information from the AEC through social media in future?

Yes: **52**
No: **15**

Individual remarks / other comments on event

- PJP is a good arena for networking and necessarily for keeping informed about topics, colleagues and creating future.
- I am happy there is such a platform, I would like to join the work group
- Thank you for your work, input, especially the working group. In any way it was really nice to meet others and change feelings and ideas

- Thank you for all your effort!
- Great conference, the level is getting higher in terms of the participation and insights of the topics. The presentations have also been much more exciting than previous years.
- This was my first experience with the PJP and I am eager to become more involved
- Make presentations and talks available for video streaming, cut off audience participation as necessary. Online forum, where members can post video/audio/discuss relevant problems/issues.
- Keep up the good work, thank you
- Not inspiring. Not much news.
- Nice city, good food, good network opportunities.
- Some by names in jazz education were not there.
- Topics OK/ Level of comments or form not so good
- More students; discussion groups with students, for example: 1 student every conservatoire.
- More info about the conservatoire of the hosting city. Has Trieste a conservatoire? Why no guide tour there?
- Too much talk about how it was before - and how to reach that again. Please more about now and the future.
- Get rid of the bell!
- Including "Jazz and Pop problematic" in the SINFONIA PROJECT