

The Audience [Re-]engaged

reflections on audience engagement from the Pop & Jazz

Platform Working Group members



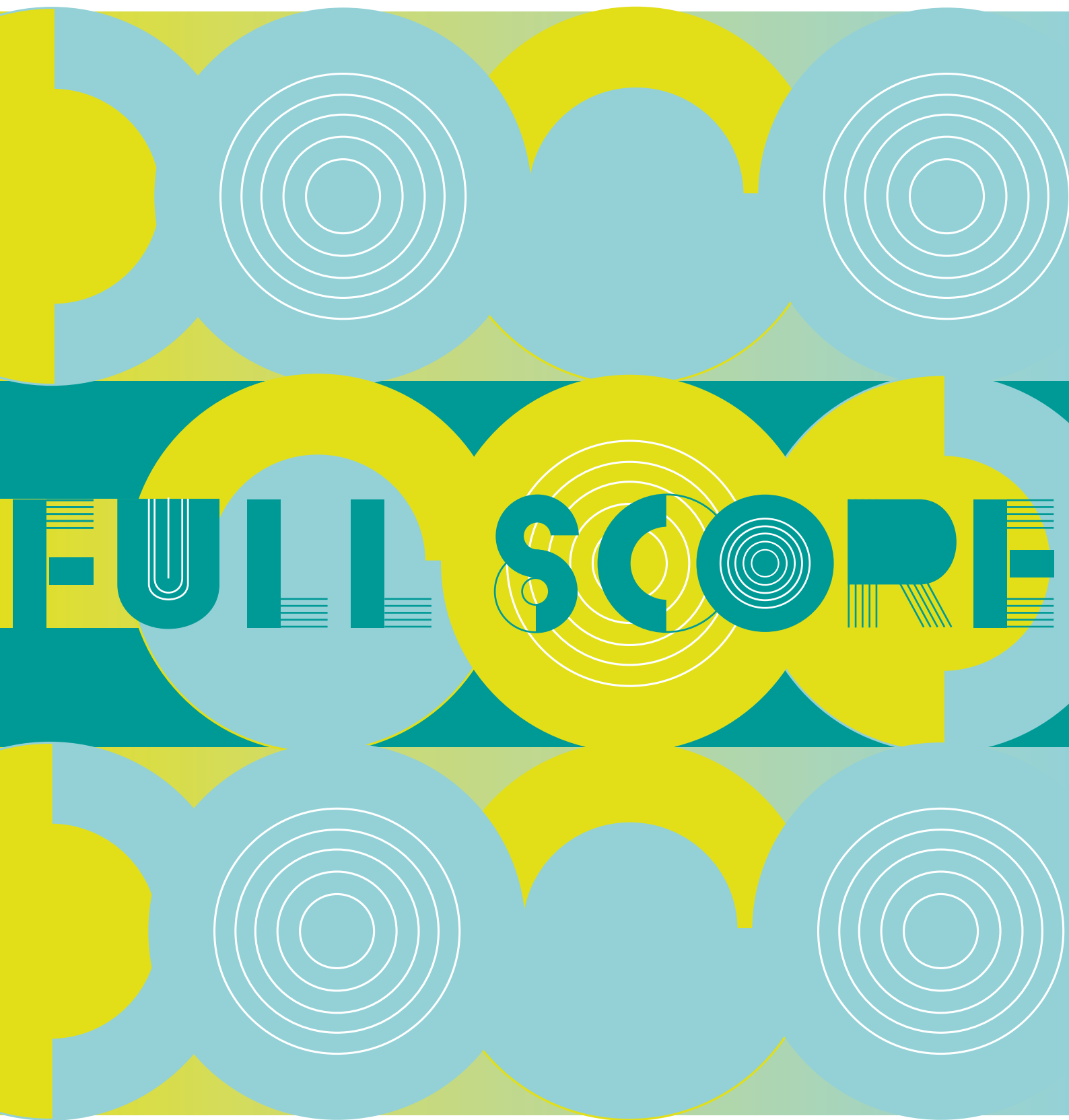
Bulletin 3



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1

der representation in Pop
Jazz Music education -
where are the female
instrumentalists?"

Katie Chatburn

STUDIO

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"E-learning strateg

Udo Dahmen

STUDIO

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do conservatories
assessment criteria
standards?"

973

THEATRE

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"Integration of refug
via music"

Harald Huber

BAR

ke

ENTS LISTEN TO
SIC? Influence of
and new technologies
musical background of
students"

Teresa Lujan

CAFÉ MEETING ROOM

14:30



15:45

8

"Dance and Music - How can t
disciplines can be used throu
respective studies and curricul
conservatory in service to the
understanding of musical forms
repertoire, etc?"

María Martínez Murriaga

CONFERENCE ROOM

9

'e You' - Innovation Versus Tradition,
ennial Jazz Struggle"...the word jazz
I dare you."... Wayne Shorter... and
you Ronan Guilfoyle. What are the
ations for conservatoire curriculum
and assessment methodology?"

Simon Purcell

LECTURE THEATRE

ke

10

"A lot of young people nowadays
disciplinary focussed. They are not
on 1 instrument, but perform being
instrumentalist, often working analo
as digital. How do these worlds
instrumentalists versus multi-instru
merge at the conservatoire

Hannie Van Veldhoven

SEMINAR ROOM

Introduction

At the edge of a three-year exploration of the concept of audience engagement, the Pop & Jazz WG members feel that it has been a great and valuable opportunity to be able to dedicate a sequence of three Pop & Jazz Platform meetings (2015-2017) to the various facets of the topic. All three Platform meetings have brought interesting ideas and generated reflections that the Pop & Jazz Platform Working Group (PJP WG) would like to share with higher music education (HME) institutions around Europe.

"Yesterday, in the excellent keynote by Dominic Murcott, I heard a beautiful, well-articulated and passionate plea. A plea to rethink what higher music education stands for. A plea for the musician as an artist, rather than a performer. A plea for music as an art, rather than a skill. A plea for a revaluation of creativity, originality and imagination. A plea that propels us forward in asking existential questions. It was a plea connected to central, developing the student's individual 'voice', finding and developing the student's artistic identity. An identity which may lie not so much in performance skills, but in artistic conceptual thinking. But, having developed this individual voice, **how to find an audience for that voice?**"

Evert Bisschop Boele, Prince Claus Conservatoire, Groningen, the Netherlands

"Audience Engagement" – the complexity of the term

These three annual meetings on audience engagement have greatly helped AEC to increase the awareness of its member institutions about this concept and to promote discussions on the term itself. However, they also illustrated the high **complexity of the term**, which brings together different perspectives: the social perspective – when emphasizing the challenge of ensuring the access to culture for everyone; the political perspective – when political success rates result from bringing culture to as many citizens as possible; and the perspective of the artistic industries (How do artists engage with their audience? To what extent is marketing/selling products important? What is the role/identity of an artist today within the music business?)



The role of Conservatoires

During the 3 PJP meetings in 2015, 2016 and 2017, speakers and participants reiterated the importance of looking at the particular role of HME when engaging further/new audiences, highlighting the important link between education (the training of musicians) and culture (the artistic result/product). Many examples and ideas were shared, and the PJP WG members would like to encourage HME institutions around Europe to promote those activities and approaches which take into account the engagement of greater, further and/or (more) diverse audiences.

Better training HME students for the profession

Moving towards new curriculum models and student-centred curricula

“For too long, jazz education has been preoccupied with the business of transmission of information and an imbalance of product and process. As a result, there is a pedagogical and curricular challenge for the sector to become more deeply informed as to how people learn as creators and generators”

Simon Purcell – PJP WG member

The discussions held at the PJP meetings showed that sound educational models of evolving-curriculum need to be implemented in order to generate new models of curriculum that can at the same time cherish musical traditions as well as be responsive to the range of presenting needs.

Regarding these new curriculum models, speakers and participants underlined the necessity of providing **student-centered and inclusive learning environments** which help students to develop their own path or artistic voice. Any staff development aligned with the principles of ongoing teacher-development integrated with models of evolving curriculum will be the most effective. The extent of student-centeredness varies from one institution to another, but it is easy to identify when a course is clearly differentiated from traditional models, for example when the singular principle study is removed in favor of student-led enquiry, aesthetic pluralism or projects.

Music performance educational institutions are in fact dealing with an important non-transferable knowledge base. The knowledge has to be built as musical and instrumental capabilities in each student through experience. It is therefore rewarding to see the emergence of student-centred learning and programmes among HME institutions. Combined with an emphasis on aural training through imitation (student centred by default) we can witness the outcome of independent musicians with quite disparate expressions and career paths.

"Searching becomes achieving... innovation, extracting things from the curriculum... take out things and make space for dreams! By implementing these dreams in the curriculum (and therefore you need space!), the student will be able to decide better where he or she is travelling towards."

Merlijn Twaalfhoven, composer

Fostering Entrepreneurship

The discussions held at the PJP meetings demonstrated that there is a common understanding of the importance of **training students for the profession and of enhancing the entrepreneurial skills of music students**. An important contribution to this theme was made by Ros Rigby, president of Europe Jazz Network (EJN) with her presentation "Closing the Gap - From the "Conservatory Bubble" to the "Real World". She reminded us that there is no audience in the study room! and suggested various ways to foster entrepreneurship in HME institutions:

- Enhancing the self-responsibility of students from the very first day in all respects. For instance, fostering students' financial negotiating abilities and training students in good writing skills for promotion, project description or CV drafting.
- Giving the students enough space for their own projects.
- Using concert/festival venues as workshop locations and work with students "on site".
- Promoting a meaningful use of the web and Social Media among the students as useful tools to reach new audiences.

Enhancing contacts and creating partnerships with venues, festivals and with the music industry

There is always the risk that a HME institution remains trapped in its own "bubble", far from the issues that the students face in the real world. It is crucial that institutions are in regular contact with venues, festivals and the music industry, and enable their students to be in touch with the professional environments.

"Art and its market is one thing. You can't split it; you have to connect to the audience. Musicians have to know who they are, the people that visit your concerts. You have to communicate with them, get off stage after the gig and talk with them, know why they would or would not enter a music club, what will attract them to come to your performance"

Oliver Toth, Director of the Rockhal Luxembourg

GOOD PRACTICE EXAMPLE 1

The Engaging Audiences/Artist as Citizen module

Trinity Laban Conservatoire, London

The Engaging Audiences/Artist as Citizen module within the BMus course at Trinity Laban is weekly provision, over 4 years. The Artist as Citizen develops skills in musical leadership, communication and collaboration alongside an exploration of social entrepreneurship. It introduces students to the notion that the music industry is in need of visionary leaders as it navigates the uncharted landscape ahead. The Artist as Citizen reimagines traditional notions of music-making and contributes to society either through the transformative power of their artistic abilities or through proactive social engagement with the understanding that there should be no dividing line between artistic excellence and social consciousness.



Including training on audience engagement in the curricula

HME institutions should include **specific training on audience engagement** from the start of the music programmes, putting the audience at the center in balance with the artistic integrity. It is crucial that all HME institutions implement the necessary structures for working with the different perspectives of audience engagement in their degree programmes.

GOOD PRACTICE EXAMPLE 2

2 –week seminar on audience engagement HKU Utrecht

Once a year the Conservatorium organises a 2-week seminar, where students are asked to compose and perform music which has to be interactively connected to the audience: 'Future Sounds of Live'. Students in Music and Music Technology work together in this project to create games and all kind of multi-media possibilities to make this connection work, in sound and vision. It brings humor and liveliness in the performances, and students really experience the difference between performing with great distance towards the audience, and performing close to and in interaction with the audience.



Training teachers

Another important point raised during the discussions was the training of teachers in HME institutions within Pop and Jazz education. There was unanimous agreement that teacher-training as "teacher-development" is a vital topic, underlining the following recommendations for HME institutions:

- To help teachers change practices and become coaches;
- To use the web for teaching and learning (E-learning);
- To share good examples and practice to develop the teaching practice: models such as mentoring, co-mentoring and formal mechanisms of teacher-training such as lesson observation and triangulated reflective practice would be some examples.

GOOD PRACTICE EXAMPLE 3

Artistic and personal expression – a teacher training project to develop students' own voice in jazz education

Malmoe Academy of Music

Teachers at the jazz programme of the Malmoe Academy of Music have worked on a one-year project to reflect on how teachers work to develop students' personal and artistic expression. Using the learning objectives in the academic syllabus as a starting point, the teachers read the book "School for cool" and some works on personal and artistic expression. Then a series of meetings were organized, where teachers worked around a list of questions/topics:

- What is personal expression for you and how do you help your students to achieve it?
- Please reflect on the following ideas/concepts: personal non-artistic expression, creativity, innovation, ability to combine past experiences with new expressions, imitation, planking, interpretation, composition as part of the instrumental studies...etc.
- How do we specifically work with personal expression? Examples of concrete methods that the teachers use.

The project is not over yet but the group of involved teachers agree that it is helping them to reach a deeper understanding of the complexity of the issues above and how different colleagues work in different ways to help students develop their own voices.

Fostering a “cross-gender” mind-set

The ability to cross genres in a young artist’s mind is a skill that has to be learned (and taught!) at the very earliest stages of HME. In a world of rapid artistic developments such as crossing over and blending genres the exclusive, one-genre based approach to learning and teaching music has no more absolute justification.

The discussion concerning genres and their diversity is going on for quite some time in higher music education. From the moment HME institutions started with non-classical programs, they started with offering a wider range of diversity in the teaching and learning. For many of the people working in the pop and jazz sector it is therefore not so much a discussion whether we’re talking of one or another genre. It is the HOW, much more than the WHAT which is to be reconsidered at many institutions. The subtitle of the third PJP meeting in London ‘it ain’t what you do it’s the way that you do it’ refers to this. May the music sector embrace the diversity of these days, in genres, but most of all in teaching and learning, in life!

«There is always the danger of dividing the community when one establishes «sub-cultural» forums, and the ideal situation is, of course, that the musical communities are united. However, the particular issues that concern the contemporary music programmes need to be addressed separately for the time being. Some of them go to the core of how music is understood, taught, learned and made, which make the issues related to these programmes even more urgent to address for all HME institutions. The goal of the PJP is to contribute to a broader and deeper understanding and greater diversity, not to undermine unity or create division. »

The PJP WG Statement of Purpose

HME Institutions should aim towards a situation where genres such as jazz, pop, classical, world etc... are just seen as **facets of one "music"**. Audiences all over the world teach us this lesson. The distinction into genres and categories are of very little significance if a listener "likes it". The HME sector should foster inter-disciplinary activities between all existing genre environments. For AEC this could mean planning inter-platform meetings where educators within all fields of HME meet and challenge each other in order to find common ground.

It is important for the AEC to take advantage of the potential of the PJP to be inclusive in a manner that in the future will achieve the aforementioned unity of music in our institutions, and that the coming years of PJP activities hopefully can contribute to the accomplishment of this.

"No genres – one music"

«This statement is, of course, as false as 'music is a universal language'. It is rather a question of universal appreciation, of equal value, much as in Human Rights. I think that this should be the direction of Higher Music Education: To reinforce diversity by embracing all music by its idiosyncrasies, treating it as unique but of equal value. Policies and the institutional music world should recognize this. At the same time, there are existing inequalities that demand specific action».

Erling Aksdal, PJP WG member



Reinforcing diversity and enhancing social and cultural inclusion through music

Social and cultural inclusion through music was very much discussed during the PJP meetings. Various keynote speakers acknowledged the social, ethical and political implications of the HME institutions within the wider society/community. Thus the PJP community reflected on the social responsibility of artists and educators, placing music within the context of social justice.

Muhammad Mughrabi, Palestinian rapper and producer and speaker at the PJP meeting 2015, focused on the idea of **cultural diversity and its relation to audiences**: he showed that there is no lack of interest by young audiences if the music is right, the message is clear and social media are used in a meaningful way.

“Community interest groups are very important in a society where you are otherwise entirely lost to yourself and the educational system is hardly organised at all. Musical diversity helps develop identity as a musician and artist. The isolation and suppression in Palestine fostered the creation of Arabic language Rap. Arabic Rap was born in Palestine around 2000. Hip-hop can be seen as a kind of musical ‘CNN’ or information centre for any specific place of the world – with its clear connection to what is happening in the street. It also reflects democracy in Islam: ‘each one teaches one’. Rap is about freedom of speech”

Muhammad Mughrabi, R&B Singer, Palestine

Working towards an increased status and recognition of the music sector

Several participants called for an increased status and recognition of pop, jazz and world music in HME institutions and the society in Europe. This means increased support to the music scene, emerging artists, musicians across Europe.



Looking at the future – structural outcomes

In the perspective of the PJP WG members, the structural cooperation established between the AEC and the EJN (Europe Jazz Network) has been one of the greatest outcomes of these 3 years strategy. In addition, the growth of the number of participants to the PJP meetings in the past 3 years and the pressing request of increased active participation to discussions and practical activities from the attendees is in itself a significant outcome. The conference format facilitates considerable discourse in small groups where delegates can share experience and interact within a range of topic, relevant to their immediate needs and interests. There have been numerous discussions and perspectives within breakout-groups which are deeply satisfying and inspiring conversations where many delegates express deep gratitude.

Another main outcome would be the agreement on the fact that the AEC and PJP should remain inclusive, inviting diverse schools to join as associated members and spreading out the message that the AEC caters for all institutions educating professional musicians. Involving professional schools outside the AEC can help understand the growing market of amateur training. It also helps us understand how audiences outside the academic “bubble” think.

Last but not least, two interesting results of the last 3 years of meetings are the birth of “Vocon”, and the recent start of the “World Music Platform”:

- **Vocon** is the group of Vocal teachers who meet with each other at the PJP conferences. It started as a platform under the umbrella of the AEC-PJP, having as a goal to share knowledge and experiences within the European community of vocal teachers. The platform functions now on an informal level through the year for all vocal teachers interested in exchanging ideas and issues related to their work.
- **The World Music Platform:** Based on the initiative of Codarts and the Popakademie Baden-Württemberg in Mannheim, representatives from the World Music departments, as well as the departments for traditional fields of music, met during the PJP-Meeting in Rotterdam in order to trigger new developments and perspectives in this field; one year later, in London, a more formal gathering established that such a group will regularly meet within Pop and Jazz Platform meetings in order to exchange information and coordinate efforts to encourage HMEI to make a valuable contribution to the further development of the integration of migrant groups through music, and at the same time to bear in mind and to underline the significance of traditional folk music within the respective home countries.

The world music sector is - much like jazz 50 years ago - not an easy “catch” for the HME scene. The tradition is handed down mostly aurally without written documentation and hard to chop into pieces that will form a curriculum. All existing HME institutions that have World Music should be brought together in order to gain an overview how it works in different places. The new initiative within the PJP (“World Music Platform”) took off at the PJP conference in Rotterdam and is a very promising start. AEC should use this network and support their activities.

Stefan Heckel, PJP WG member



PJP Working Group members 2016 – 2017

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 Student Working Group

Sara Primiterra

AEC Office, Brussels

More information and publications?

This is the 3rd and final bulletin of the PJP Working Group.
You can find the other publications, outcomes and information on upcoming PJP meetings on the AEC website <https://www.aec-music.eu/projects/current-projects/full-score/e1-conservatoires-as-innovators-and-audience-developers>

