

AEC POP AND JAZZ PLATFORM MEETING

REPORT

**Popakademie Baden-Württemberg
University of Popular Music and Music Business
Mannheim, Germany
15-16 February 2013**



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PROGRAMME

Friday 15 February	Morning	<i>WG meeting (for PJP working group members only)</i>	Conference room 3 rd floor
	12:30	Registration opens	Foyer Ground Floor
	13:30 – 14:30	<p>Newcomers Session</p> <ul style="list-style-type: none"> • Introduction to the AEC by Linda Messas, AEC General Manager • Introduction to the PJP and presentation of the new PJP Statement of Purpose by the PJP Preparatory Working Group • Networking Session for Newcomers 	Canteen and Rooms 312 and 313 - 3 rd Floor
	14:30 – 14:50	<p>Opening Event</p> <p>Music Introduction</p> <p>Opening remarks by</p> <ul style="list-style-type: none"> • Stefan Heckel, PJP Coordinator • Antonio Narejos, Conservatorio Superior de Murcia, AEC Council Member • Jürgen Walter, State Secretary for Arts Baden-Württemberg • Udo Dahmen, Director Pop Akademie Mannheim 	Room 001- Performance room (Ground floor)
	14:50 – 15:30	<p>Popakademie Baden-Württemberg – University of Popular Music and Music Business</p> <p>Presentation by Udo Dahmen, Director</p>	Room 001- Performance room (Ground floor)
	15:30 – 16:00	Networking with refreshments	Canteen (3 rd floor)
	16:00 - 17:00	<p>Session I</p> <p>Interview and performance by Annette Marquard, Head of Vocal Department at the Popakademie</p> <p>Interview moderated by Udo Dahmen</p>	Room 001 - Performance room (Ground floor)

	17:00 – 17:45	Bar Camp Introduction by Udo Dahmen and topics selection	Room 001 - Performance room (Ground floor)
	17:45 – 18:30	Pop Akademie Tour	Meeting point: registration desk
	18:30 – 19:30	Pre-Concert snack (Buffet) <i>PJP WG wrap up (for PJP working group members only)</i>	Canteen + rooms 312 and 313 (3 rd floor)
	19:30 – 20:30	Concert – 3 bands from the Pop Akademie	Room 001 - Performance room (Ground floor)

Saturday 16 February	10:00 -11:00	Session II Music introduction (5 min) Presentation by Sidsel Endresen , singer and composer: “Lost in personalization” Q&A moderated by Erling Aksdal	Room 001 - Performance room (Ground floor)
	11:00 – 12:30	Bar Camp 4 topics discussed in Breakout Groups	Rooms 312/313 (3 rd floor) + 415 - performance room (4 th floor)
	12:30 – 14:00	Lunch	Canteen Café 33
	14:00 – 15:30	What’s Next? Session	
	14:00 – 14:05	Introduction by Simon Purcell (Performance Room 001)	
	14:10 - 15:15	Breakout groups (rooms tba)	
	15:15 – 15:30	Wrap – up (Performance Room 001)	

15:30 – 16:30	Session III Talk and demonstration by Martin Klausen : "Musical communication & Body Coordination" Introduction by Stefan Heckel <u>Please fill in your Participant Questionnaire</u>	Room 001 - Performance room (Ground floor)
16:30 – 17:00	<i>Networking with Refreshments</i>	Canteen (3 rd floor)
17:00 – 17:45	Closing Session Reporting back from previous session News from the AEC by Linda Messas Announcement of the PJP Platform 2014 Closing Remarks	Room 001 - Performance room (Ground floor)
17:45 – 18:15	Closing concert	
18:30	Closing Dinner – we go there all together walking, meeting point in front of the Pop Akademie	Restaurant Boothaus

Opening Event

The Opening Event starts with the music Introduction by the rapper Young Roddie, Popakademie alumni.

It is continued by the following opening statements:



Stefan Heckel, PJP Coordinator, reminds participants about the nature of the Platform as explained in the statement of purpose: *'The establishment of the PJP was intended to create a European meeting ground specifically for these programmes...'* (Preamble from the Statement of Purpose).

Stefan Heckel introduces this year topic, The Voice, which is the most ancient musical instrument. He underlines that the PJP Platform is for the first

time hosted by the institution that is entirely dedicated to pop music. He informs the participants about a major change in the conference programme: the first speaker in Session I, Edo Zanki, is absent because of some severe health issues. Annette Marquard, head of Vocal department at the Popakademie, will replace him. Stefan presents two new features of this year conference, the *Barcamp* and *What's Next*. Bar camp is meant for the participants to propose and decide on the spot what are the most significant issues and topics to be discussed. During the *What's Next* session, short clips of everyday teaching learning situation at conservatoires will be presented and discussed. Stefan expresses his gratitude to the AEC and excuses the absence of Jeremy Cox, who is in Australia to represent the AEC at an international meeting. He concludes with a warm invitation to the evening concert of Popakademie students and a special guest, a Popakademie alumnus, the famous singer Xavier Naidoo. He wishes to all the participants a very fruitful conference.

Udo Dahmen, Director of Popular Music Department, welcomes all the participants at this very unique institution of popular music which will celebrate its 10th anniversary in the summer 2013. The Popakademie represents a new concept where music, films and dance converge whereas the major force is still music but more as a universal language able to combine different genres, styles and concepts in jazz, pop and contemporary music. All the genres use the same materials, the same sources, but the merging styles have been the major force. Udo Dahmen concludes claiming that in music always comes from the tradition, but tradition can be used in a new and innovative way.

Antonio Narejos, from Conservatorio Superior de Murcia, AEC Council Member, explains the importance of the PJP Platform in following the developments in pop and jazz music as a different strand than classical music. Pop and jazz education provides new methods that can contribute to the development of the skills of classical music students as well. To help to develop their creativity, pop and jazz can help with exploring new ways of ear training, imagination and constantly renewed practice. Antonio Narejos concludes that music has no barriers and cross genre experiences comply with the multifaceted and multicultural nature of music.

The Popakademie Baden Wuerttemberg University of Popular Music and Music Business



Udo Dahmen presents the Popakademie, which has been the very first institution in Germany to offer academic programmes focusing on popular music and music business and it is a unique type of public university: it is the only competence center for popular culture and music business in Germany. Udo underlines that those two fields, popular music and music business, are strictly related and need each other. Artists are freelancers and they need managers, and the two figures have to build trust and solid foundations to

their working relationship. Teachers at the Popakademie are not “professors”, but professionals coming from the music business. Udo describes the facilities of the institutions as well as the in house activities ranging from teaching, concerts, congresses and meetings, research. Udo describes the Bachelor and Master Programmes offered by the institution. The Popakademie offers two Bachelor programmes (Pop Music Design and Music Business) and two Master programmes (Popular Music and Music and Creative Industries). Every year the Popakademie receives much more applications than the available places (around 500 applications against 30 places in the Bachelor). The employment rate in the music business of graduates of the Popakademie is also very high and it is a source of pride for the institution. Besides Bachelor and Master Programmes, the institution organizes workshops for different instruments, seminars for classical trained musicians who want to learn more about pop music, and projects such as the International Summer camp and the Songwriters Week. The Popakademie owns also a small record company, a publishing company and a booking agency company. Because of the awareness of the importance of a digital innovation, the Popakademie owns its own laboratory of digital music.

Session I: Annette Marquard *Presentation of the Vocal Department at the Popakademie*

The Session starts with music introduction by the Singer songwriters Department.

According to Annette, the voice is like an instrument, it reflects, mirrors our soul; it represents a mean of a human communication. At the very beginning people were communicating with shouting, imitation of animals. Further on, the language became the mean of communication. Human voice itself is not an organ. It shows our character and the sound of it depends on our mood. Annette shows the different registers of the voice performing a song in the three registers: Head voice, Middle voice and Chest voice. Her student Brownie makes an improvisation on a stage. He asks the public for three different words in three different languages (Finnish, Italian and Dutch). With a help of a loop machine he makes the digital improvisation of his voice. Annette also performs an improvisation with the loop machine recording her singing in the three different registers and presenting them all together as a choir. She continues presenting videos of some Popakademie students telling their experience at the Popakademie in creative ways. After another student performance, there are some questions from the public to the students who performed during the session. The first question is about the issue of living in Germany and singing in English. According to the students there are no significant differences, but because the market is more globalised it makes sense to sing in English. The second question is related to the previous one and enquiries about the influence of the language on the performance. According to the students there is no difference as well in this sense when they sing in German or in English. The following question relates to the feeling of the words while singing in a foreign language in comparison with singing in the native language. The students feel more natural to sing in English. Annette adds that the Popakademie has as well native English teachers who help with translations from German to English. The fourth question is related to a singer as a front person and stage performing. One of the students explains



that they have special exercise devoted to this subject. She gives the example of one exercise that was performed by the whole group, outdoors in front of the water. They did exercises similar to Tai-chi according to get to know their body. This exercise gave them the ability to look at themselves while performing. Annette added that performing is not just singing; performing is also about working together. In order to improve the performance, the Popakademie also offers seminars of acting and

dance lessons.

Bar camp

Udo Dahmen explains the Bar camp format and presents the topics, asking the participants who proposed them to stand up and describe them more in details. The topics have been grouped in three main areas (Vocal, Pop-cultural and General Pedagogical topics). After the presentation, participants are asked to vote for the topic they would like to discuss. Posters with topics headlines have been put on boards at the entrance hall for the voting.

Vocal Topics

1) Vocal Methods

- **"Modern vocal methods** give us brand-new insights in sound-possibilities and how to train them. However there is a tendency / risk that we get caught in just labeling sounds.

Methods are ""a welcome help"" to detect the source of vocal problems.

Tips and tricks are part of a training program...

But underneath there should be a vision, based on the question:

How to support the personal artistic development of the singer?

How do we implement methods and technical tricks in artistic development of the individual singer?

- **Stress in Breathing:** how to give back the natural breathing while singing.
- **Vocal education** in the crossfire of vocal methods
- **Can limitation in vocal-technique** give the prospect of a more personal output?

2) Through the Voice

- **"The Inner Voice"** - developing one's musicality, musical imagination and creativity through ear training, rhythm studies etc. using voice.
- **Teaching harmony** through the voice
- **Finding your own voice** - instrumental musical development through vocal approaches.

Popcultural topics

3) Popular music and cultural diversity

4) How to handle a diminishing number of brass players in the jazzschools?

5) The major task for growth of music inside institutions.

6) Are DJs taking over the live music scene?

7) Analytical tools for the study of popular music charts around the world.

General pedagogical topics

8) What do you prefer: evaluate the process or evaluate the result? (for ensemble and instrument class)

9) The focus on "what the student already can and not what he/she is missing"

10) Specialized genre teaching versus learning and making music approaches and "broad teaching"

The fundamental difference between musics is not as we often think between genres but between modes of learning and making music. The categories INI (Instrument, Notation, Interpretation) and GRM (Generative Real Time Music) are more productive distinctions than Classical, Jazz, Pop, World Music, Improvisation, Reproduction etc. How can we find categories more suited for defining appropriate pedagogical strategies?

11) "Mistakes"

- How to deal with them?
- How to love them?
- Can you be innovative without making them?
- What is a mistake anyway?
- How do you teach when there is no right or wrong?
- How do you expect to get paid (for your teaching) if/when you don't know what is right or wrong?
- Is it possible to find your own personal artistic voice without making some mistakes in the process?

Topics that were chosen:

- Vocal techniques
- Through the voice
- How to handle a diminishing number of bass players in the jazz schools?
- What do you prefer: evaluate the process or evaluate the result?
- The focus on "what the student already can and not what he/she is missing"
- Mistakes

The selected topics have been discussed during the breakouts on the following day.



SATURDAY 16TH FEBRUARY

Session II: Sidsel Endresen *Lost in Personalisation*



Session II starts with music introduction of a group Soulmates from the Popakademie.

The moderator, Erling Aksdal, presents Sidsel Endresen, Norwegian singer, composer, lyricist and bandleader. Sidsel starts with questioning herself what should a vocal student be concerned about. Should he or she be concerned about developing her/his voice, feelings, and interpretative skills? For Sidsel this terminology is confusing, diffusing and not helpful to develop as a singer. According to her opinion today's vocal student within popular music is lost in, and a victim of the mythology of the self-referenced, self-developed, personalized and original

performer - and a victim of conventions, common conceptions of how to develop interpretational skills, "your own" voice. The "personalized" has become the standard. The anxiety of this Influence relates to the fact that the idea of being part of a continuation of a school or a tradition is almost taboo in most popular vocal students' idea of themselves and their on-going project - and have much resistance to referring directly to any influences or sources of inspiration - in case they should appear less original or personal. The exaggerated focus on the value of an individually generated self-expression is actually counter-productive to developing just such a personal expression, "your own voice". According to Sidsel we need to question, clarify and create more uniform, common terms, definitions and codes for how we understand and how we communicate around "the personal", "your own voice". The terms we use are counterproductive as for instance "personal expression". The term itself is difficult to concretise, it corresponds to tautological system and has a very little potential to grow. Sidsel is puzzled by the term "self-expressed voice" since the voice itself is already highly personalised. It would be good to challenge the terminology. She makes a comparison with instrumentalists. They do not talk in terms of emotional expression but they work on concrete musical problems, on concrete musical parameters. The language itself highly influences the voice. The way of singing, phonetics, the language shape the sound character, the phrasing and rhythmical choices. Sidsel is surprised that the influence of the language is not questioned. In conclusion Sidsel says that we need to learn from tradition, from what people have done. We are all "sitting on something", nothing is original. She suggests a possible method towards redirecting and refocusing: going into the neutral and the concrete: a method using purely musical parameters (time, dynamics, sound character, harmonics) for developing a singer's skills and knowledge and to lay a foundation for the development of a true sense of personality and character.

What's Next?

As mentioned at the Opening Session, What's Next is the second new feature at the PJP Platform 2013. Participants are divided into 6 different groups discussing short clips showing lessons. Participants are welcome to give their opinion on the teaching method used in the videos and explain how they would have approached the same pedagogical issues.

Here below, short reports from the 6 groups:

Group 1 saw three videos. The first one presented a band coaching situation with the teacher leading it. The group was wondering if the band should play it in different tempos, dynamics, and if the song could be regarded as a sculpture in a progress. The group thought as well that it would be interesting to know if the students are aware of what is happening instead of telling them what to do. The second video presented a rhythm class where students were clapping, tapping and making vocal sounds. The group was wondering if it would not be better to divide students into smaller groups, maybe the students could even take over the leading. Another idea was to make a curve from a very simple to more complex rhythm and vice versa. The third video presented a vocal playground. The group had some suggestions about the posture of the students in a way how can they be more rooted to the ground and if we should not limit the material down to just two, three notes.

Group 2 saw five videos. The group made general reflections about the teacher's intention; members within the group experienced the videos in a very different ways which contributed to learn a lot about each other.

Group 3 saw three, four videos. They saw the value of connecting any exercise that we might see in the real world. The value was seen as well in using your body and getting out from your head.

Group 4 saw the video about the rhythm class. They had some comments about some patterns that could be repeated longer, maybe split the group into several smaller ones. The members were inspired by the video; it brought exchange of ideas and another atmosphere. The second video presented a singing lesson – solfeggio. The group thought that the energy level could be higher and that the exercise could be made with different roles. The third video was about a band rehearsal without a teacher. The members could not agree in general but the general idea was to show this video to the students. The group though it was hard to guess what was the idea of the lesson.

Group 5 saw the videos with rhythm classes. The radical question within the group was if we should question the purpose of everything we teach. How do we balance the teaching methods with much focused tasks-based activities? Students should consider the reason of every activity they are doing which relates to the radical question of the purpose of everything we teach.

Group 6 was in general dealing with being able to see the world through the student's eyes as well as let the students to see the world through your eyes. The general question that was raised during the session was the big WHY? Why would this make sense in any context at all? The groups was afraid that the purpose of the exercise was the exercise itself. Nonetheless, they respected the creative element in these exercises, it is important to have fun, at least to keep the students awake.

Session III: Martin Klausen *Musical Communication and Body Coordination*



The moderator of the Session III, Stefan Heckel, introduces Martin Klausen from Copenhagen who is currently employed as associate professor at Rhythmic Music Conservatory. He performs classes in pedagogy, rhythm training, dance, ensemble playing and drums. Martin Klausen presents a working method involving working with the body to learn even more about how feeling the pulse, subdivisions and phrasing – all of which is necessary to become a professional and improvising musician. As Sidsel Endresen, he underlines the importance of imitation. Martin demonstrates, with a help of the students of the Popakademie, that working with rhythm and coordination by using the body is an excellent way to develop your instrumental skills. As a

rhythmic, improvising musician it is essential to have a strong sense of rhythm to express oneself. Therefore, the body must provide the necessary support to the playing and enable the body itself to react. Martin Klausen gives different rhythms to the students and as well to the public by clapping and by moving the body to support the performance and enable the body to react promptly on whatever may occur when playing with other musicians. According to Martin this way we will be able to react spontaneously and always be in a rhythmic flow to perform on a professional level.

Closing session

Erling Aksdal reminds the participants of the Statement of Purpose that was mentioned in the Newcomers Session, which is the 'Credo' of the PJP. The possibility of new name for the platform, as



well as other ways to categorise the purpose of the Platform have been mentioned. In the future, the Platform will try to be more inclusive in terms of genres of music, rethinking its identity to position itself as a real alternative to the traditional classical music and teaching methods offered in conservatoires. Erling welcomes all the suggestion on this matter

The venue of the PJP meeting for 2014 is announced: Conservatorio "G. Tartini" in Trieste, Italy, 14-15 February 2014. Paolo Pachini, Head of Electronic Music in Trieste presents the institutions and its feature and welcomes the participants to join PJP next year in Trieste.



PARTICIPANTS' QUESTIONNAIRE RESULTS

Number of Participants: 103

Number of Respondents: 67

Response percentage: 65.04%

Number of countries represented: 17

Average overall grade given to the AEC PJP meeting: 8.17

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

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?	57	1	5
Percentage	90.5%	1.6%	7.9%

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

2. Motivation

Table 3: Motivations for coming to the PJP meeting

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	0%	9%	25%	42%	24%	67		3.81
Possibility to discuss in breakout groups	1%	4%	28%	27%	39%	67		3.97
Update on new developments	6%	10%	44%	24%	16%	63		3.33
Exchange of good practices	2%	3%	26%	35%	35%	66		3.98
Opportunity to discuss bilateral issues	1%	1%	9%	51%	36%	67		4.22
Networking opportunity	0%	0%	7%	28%	63%	67		4.58
Venue, place of the meeting	9%	4%	16%	22%	45%	67		4.00
Average	2.0%	5.0%	17.0%	36.0%	40.0%	66		3.98

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

2. Content

Table 4

The results show that of the plenary sessions on average Session III – Martin Klausen : Musical communication & Body coordination is the session the participants appreciated the most. The results also show that the Bar Camp – Breakout Groups are evaluated as being very good.

Evaluation of the sessions (1 = poor, 5 = very good)	1	2	3	4	5	n	Average result
How relevant was the meeting for you?	0%	5%	12%	48%	35%	65	4.14
Did the programme content meet your expectations?	0%	11%	20%	42%	27%	64	3.84
Session I - Presentation : Annette Marquard	2%	15%	31%	37%	15%	59	3.49
Session II - Lost in Personalisation : Sidsel Enderson	11%	23%	15%	23%	29%	66	3.36
What's Next - Breakout Groups	3%	5%	33%	35%	24%	66	3.73
Bar Camp - Breakout Groups	0%	2%	18%	37%	43%	65	4.22
Session III - Martin Klausen : Musical communication&Body coordination	2%	3%	16%	29%	48%	63	4.33
Average	2.0%	8.97 %	20.85	31.56 %	32.0%	64	3.87

3. Organisation

Table 5 : Evaluation of the Organisation

Evaluation of the organisation (1 = poor, 5 = very good)	1	2	3	4	5	n	Average result
Information provided before the meeting	0%	1%	6%	42%	51%	67	4.42
Registration procedure	0%	0%	3%	24%	73%	67	4.70
Helpfulness of AEC staff	0%	1%	0%	12%	85%	67	4.91
Facilities meeting rooms	1%	1%	3%	19%	37%	67	4.72
Catering	0%	4%	7%	43%	43%	67	4.36
Accommodation	0%	0%	11%	47%	41%	66	4.39
Overall organisation	0%	0%	2%	32%	65%	66	4.73
Average	0.21%	1.28%	5%	31.3%	62%	66.7 1	4.60

4. Expectations

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

(1 = poor, 5 = very good)	1	2	3	4	5	n	Average result
Topics addressed by the meeting	0%	6%	28%	50%	16%	64	3.75
Update on new developments	2%	19%	32%	37%	10%	59	3.36
Possibility to discuss in breakout groups	0%	2%	11%	49%	38%	63	4.24
Exchange of good practices	0%	5%	24%	50%	21%	62	3.87
Networking opportunity	0%	0%	6%	41%	52%	63	4.46
Average	0%	6%	20%	46%	27%	62.2	3.94

5. Comments

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

- The breakout groups were very important for exchanging ideas but the time was too short!
- I have had a very good time, well-organised and to the point! Wish we came back to 'The Voice'
- Not so important where it is, more about settings in to the network and meetings, exciting colleagues, the quality of lecturers more important than the topics. Sidsel E. was great!
- Was the first time - didn't know what to expect but it was very positive, informative, interesting
- Maybe too voice topics oriented. I would rather cover more general issues.
- Very suitable venue - perfect environment for the meeting
- I was interested to know closely the growing presence of modern music in the conservatoires. This is offering new skills to students but also is reviewing issues as the methodology of 'teaching-learning' or conservatoires role in society.
- Sometimes complicated subject titles... too hot at the academy
- Please consider that I'm 'just' a 4th semester student
- In our Saturday's discussion our moderator was a little too much of a 'teacher' that stopped some discussion
- Strong delivery of organization, great presentation and very welcoming
- The video session is really good. Maybe we should have the opportunity to see the videos before the arrival

On the Organisation

- Amazing conference staff, just wonderful!
- Super!
- Tremendous!
- Noise, bad light
- Good
- Great as always!
- No wi-fi
- Paid internet!
- :) Thank you for a very good seminar
- Distance venue - hotel! It must be easier to go to youth hotel for a short while
- Snack in coffee break can be fruit, vegetables, not always cake!
- Thank you!
- Miss free internet at hotel
- I wouldn't mind an accommodation a bit closer
- Well organised/ Good work the AEC Staff and the PJP WG.
- Well organised and a strong welcome feeling
- Nice conference, the best I attended of my four PJP-meetings.
Keep up the good work!

- With compliments!
- Nice conference, the best I attended of my four PJP-meetings.
Keep up the good work!

Do you intend to share your experience of the conference within your institution?

Yes: 58

No: 0

Maybe: 8

If so, how?

- We have a lively discussion right now at our program about 'personal expression'; Sidsel's lecture gave new perspectives on that. Very inspiring!
- Make a report, propose exchanges with other conservatoires.
- Network, program of teaching sharing
- Always sending different teachers, sharing the experience with colleagues
- Preparing a report for Department and teachers
- Give a report
- Tell what happened
- By personal contacts
- Report to colleagues
- Exchanging teachers
- Deliver my report to the faculty members. Will talk about this in staff meetings. Forward the link to the official conference report to the faculty members.
- I have informed at Department Flamenco of my Conservatory and have facilitate contact with other European institutions concerned
- Information meeting with the staff
- Write a report, explaining the content of the conference, sharing the contacts that we made with the appropriate team members at Berklee and consider how to be more engaged with the PJP and contribute more
- Set up exchanges in jazz department
- Depends on our school economy
- By e-mail and in department meeting
- By sharing the experience
- Inform the staff in the jazz department - giving a verbal summary.
- To discuss what I experienced and to look for ways to implement valuable ideas into our curriculum
- I plan to introduce this meeting and to talk what I have heard about.
- Use 20min at a teacher's meeting
- Tell about what we did, our thought & the importance of being together with international teachers
- I will use some of the pedagogical ideas in my teaching
- I write a report that is sent to all teachers, and we discuss it at the next meeting.
- I write & prepare at the end, if they wish we discuss later with my team

Suggestion for improvements

- Even stronger emphasis on small group work would be good
- I think some new views of teaching practices and different program presentations would be more interesting for me to present to my staff at home. New developments that has been successful and how to make the students get work would be some topics in the future.
- Every year new partners arrive. Wonderful. But their knowledge about this platform and the situation of Higher Jazz/Pop Education is so basic that they slow down the process. As for instance in the breakout groups: by asking questions we do not care anymore... Furthermore it would be appropriate to have different sessions at the same time. So a participant can choose the topic he is really interested in.
- Install a maximum time to the membership of the stirring committee and if possible have them elected and not self-appointed
- Maybe two topics - one each day at the conference
- I think that the members of the working group should be elected by the assembly. Members of the working group should have to be re-elected after a certain time period (say 4 years)
The different European regions should be represented in the working group, especially the eastern and southern part of Europe!

Have you read the last year's report?

Yes: 24

No: 42

Maybe: 0

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

Appropriate:

25

Too long: 2

Too short: 1

If not, which other formats would you suggest?

- Mail copies to schools and available through PDF online. This is probably available already. So I apologise for not having looked at it yet.
- I haven't had access to it, it was not communicated by the jazz department leader
- Post it online on a PJP website.
- I was not in Lille, so I'm looking forward to the report of Mannheim. Please enclose the participants' critics in it.

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

Yes: 57

No: 1

Maybe: 5

General comments on the event

- Very friendly, informal and open atmosphere.
- The event was really nice.
- A short presentation of the people attending would have been nice (since this was my first time here) - or at least that the different institutions would be presented and the people representing that institution would stand up.
- Invite active Musicians and less pedagogues!
- Vocal discussions just got started, needs to be done again very soon with even more specific topics
- Treat specific issues pop and jazz (or develop more specific content). Publish the contents of the speeches, Making an information Forum as the AEC Annual Congress
- Interesting to have 'the voice' as a topic so you can go deeper into the subject
- Networking is a big thing and we should have a lot of time for that.
- Great opportunity to meet new ideas
- It was very important meeting.
- Has been very inspiring, a little too much about the PopAkademie
- Great necessary event!
- It was great to hear so many short presentations of student bands! Keynote speaker need to be better prepared with a motivational/inspiring speech! Not reading from notes they cannot read themselves. A max time of 20min would be great. It's too bad we didn't have the chance to discuss business and PR of music in those institutes that emphasize the importance of entrepreneurship; it would be great if each school could bring some students.

Would you like to suggest topics for the next meetings?

- How can jazz & pop education enhance creativity, avoid homologation
- More topics related to direct musical outcome!
- Crossing borders (jazz, pop, world music, contemporary music etc.)
- The Art of Practise
- The songwriter's creative process, Fusing between jazz, pop and other kinds of music
- Follow up on some of the Bar camp discussions
- Jazz staff moving with Erasmus (could be topic as a point of interest in the IRC congress)
- More of 'Musical communication 'and Body Coordination! More interactivity!
- Open improvisation
- Improvisation technics, didactics, teaching methods in pop&jazz
- Pedagogic discussions. How do we teach and why do we teach in that way. More practical interactive lectures.

- Gender issues: 1. in the general music field of pop & jazz; 2. on the institutions, and 3. areas of recruitments of youngsters
- More jazz than pop
- Exchange of students and teachers; curriculum development
- Is music in our body or in our mind?
- New technology sessions, Motivation
- Booking agency in school/impresario; Entrepreneurship of students and how to help them; more discussion, Q&A's with keynote speakers; ask Bobby Sanabria for a very inspirational workshop/lecture about Latin music, heard a lot of people talking about "world music"
- Yes; developing curricula for the 21st Century. Digital innovations and the education system, technology, new media etc; how does it influences the musician?
- I would like to discuss further one of the topics from the bar camp session: Should we focus on what the students already can or what he/she is missing? This a complex subject containing questions such as academic standards vs. artistic freedom and the whole purpose of teaching pop and jazz in a formal education setting. It can also be formulated as different pedagogical approaches.

General/other comments about the content

- Very friendly, informal and open atmosphere.
- The app is amazing!
- Big thanks to everyone who shared their knowledge and experience and for very good organisation
- A very good discussion from PJP but too separated from a musical daily basis! The life inside an institution becomes more important than music itself!
- Maybe meetings every 2nd year instead and not every year.
- See you another time!
- Nice school and students!
- Thanks, was a good experience!
- Thank you for doing such a big and important job!
- Thanks to Udo and PopAkademie for the nice welcome: thanks to the WG for making the program
- You rock! You are doing really great. Thank you!
- So many nice and interesting people!
- Thank you!
- Well done. Solid performance. Great team!
- It was really useful for me to confront on different practices, both on didactics and more general terms, used in different nations. Visiting the Pop Akademie and listening to their overall didactic system, while visiting the facilities, proved very interesting. Breakout groups give the chance to go deeper into some topics, thus enhancing everybody to understand different opinions and approaches. In general, I appreciated the perfect organization of the meeting and I think it proved to be a very useful experience.

