

CONSERVATOIRE DE LAUSANNE
DÉPARTEMENT JAZZ | HEM



REPORT

AEC POP AND JAZZ PLATFORM MEETING

Conservatoire de Lausanne
Lausanne, 1-2 February 2008



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AEC POP AND JAZZ PLATFORM MEETING

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FRIDAY 1 FEBRUARY

Welcome

The meeting is opened by PJP Coordinator Aage Hagen (Rhythmic Music Conservatory – RMC), AEC Chief Executive Martin Prchal, Pierre Wavre (General Director of the Conservatoire de Lausanne) and George Robert (director of the jazz department of the Conservatoire de Lausanne).

- Aage Hagen welcomes the participants and gives a short introduction to the AEC Pop & Jazz Platform and the meeting. Apart from several practical announcements, he takes the opportunity to thank the working group members and the Conservatoire de Lausanne for hosting the meeting.
- Martin Prchal mentions that the AEC Pop & Jazz Platform is an important initiative within the AEC. Based on the responses to this and previous meetings, it is clear this has now become one of the regular meetings in the AEC portfolio of regular activities. It also serves as an example to other disciplines with the AEC framework: an “Early Music” Platform, which has been inspired by the PJP, will be implemented in a near future. Martin also says a word about the different sessions which will be organised during the meeting and explains that the working group has decided to devote a large part of the programme to the ‘Polifonia’ projects and European cooperation, mainly because the PJP participants are another public than the one the AEC is reaching and it is also very important for them to be aware of the AEC main activities.
- Pierre Wavre thanks all the participants for attending the PJP meeting and is pleased to host this event in his institution. Pierre Wavre makes a short presentation about the Conservatoire de Lausanne. The building where the meeting is taking place is not the jazz Department but the building of the Classical Music Department. The building used to be a trade market built in 1902 and became the Conservatory only later. The Conservatoire de Lausanne does not only provide professional music training at the higher education level, but has also about 700 non-professional music students in the music school that is attached to the Conservatoire. Concerning the jazz department, Pierre Wavre explains that it is only recently that it became a part of the Conservatoire. Until 2006, another jazz school existed in Lausanne when it merged with the Conservatory.
- George Robert, director of the Jazz department, says a word about jazz in Switzerland and mentions that the French speaking part of the country plays an important role in the promotion of jazz as it is a region with many important cultural events (e.g. the world renowned Montreux Jazz Festival). Switzerland was also one of the first countries in Europe to open Jazz Schools. The first school was opened in 1967 in Bern. There are now 5 jazz schools collaborating closely with each other in Switzerland. There are 8 other jazz schools which do not have the bachelor/master system; however they offer good preparatory training to young musicians. The jazz department of the Conservatoire de Lausanne is the only jazz school in the French speaking part of Switzerland

and tries to find its specific place amongst the other schools in the country. The department tries to work closely and to promote as much as possible collaboration with external cultural institutions and organisations. George Robert gives some examples of collaboration with other organisations. The department doesn't only train students to play but also how to perform, produce, compose etc. Finally, with nice jazz clubs, good food and good wine, Lausanne is a good place to be in general. George thanks everybody for coming and wishes all participants a nice stay in Lausanne.

The Montreux Jazz Festival – Recent Developments, Strategies and the Future Presentation by Stephanie Aloysia Moretti and Xavier Oberson

Every year in July, the world renowned Montreux Jazz festival takes place in the city of Montreux, Switzerland. The Montreux Jazz Festival is however not limited to this event: it is a foundation that also organises events outside Montreux. Recently, the Board of the Festival has decided to broaden even more their activities and has set up the "Montreux Jazz Foundation 2", a non-profit organisation which aims at promoting emerging artists and instigating exchanges between the public and the musicians.

Through 6 main activities the Foundation tries to promote creativity and cultural exchanges:

- A *competition* for piano, guitar and voice: these competitions (one for each instrument-solo performance) are open to musicians under thirty and the 12 selected candidates are allowed to perform in front of the public and a jury composed of world-famous musicians. The winners are brought together for a tour of festivals all over the world and a CD compilation of the competition winners is produced and distribute around the world.
- The *educational* dimension of the MJF2 is represented by workshops and master classes, where the festival-goers have the opportunity to meet some of the artists performing at the event. Among others, workshops with musicians such as B.B. King, Pat Metheny, Bobby McFerrin took place during the festival in the past.
- The *creation* dimension of the MJF2 unites artists who are not accustomed to play together and aims at promoting the mix of genres etc.
- *Under the Sky* is the name of a project which gives the opportunity to musicians that are less well-known to perform during the festival and to play in front of a large public. For the public, it is also the chance to discover musicians who are rarely performing in Europe.
- *Heritage* refers to the archives of the festival, what represents a huge amount of documents (recordings, posters, pictures etc.). These archives are shown to the public during the festival and different exhibitions.
- Finally, MJF2 also wants to promote young talented musicians with *scholarships*.

The board of the Montreux Jazz Foundation 2 is composed of 6 persons and one president (Claude Nobs). For more information about the MJF2, please visit the website www.fondation2.ch.

Session 1: European Networking and Collaboration

1. General Introduction, by Martin Prchal (AEC)

Martin Prchal makes a general introduction to the session. It is important to have this kind of session on networking and collaboration during the meeting, says Martin, since it is actually the reason why the AEC Pop & Jazz Platform was set up in the first place. During this session, Martin would like to reflect on the idea of international cooperation: What do we really mean when we say 'we are international'? What are the benefits? What are the different levels of engagement? Are there links to the existing institutional policies?

Concerning the general benefits of collaborations with other institutions Martin says that it enriches the internal culture at the institution itself by challenging the local opinions and forcing the institution to reflect on the international music profession. It also enhances the attractiveness of the institution and obviously enhances the institution's external image.

For the students both at home and the students who are going abroad as exchange students, collaboration with other institutions is also very beneficial. It of course gives the chance to the students to broaden their horizon and might offer 'lost students' new perspectives. Finally, since everybody can not go to study abroad, the fact to receive exchange students at home already internationalise the institution.

For the teachers, international collaborations can also offer interesting opportunities: as a musician, the teacher can work on his/her professional development through these exchanges. The collaborations can also contribute to the enhancement of the profile of the teacher internationally. The international collaboration with teachers can take several forms: it can e.g. be a structural teacher exchange, a more incidental master class or include participation in examination juries.

These exchanges can finally lead to the enhancement of the curriculum or even the development of a completely new curriculum. When addressing joint curriculum development, a remarkable development has taken place due to the Bologna Declaration process developments, from institutions simply developing their own curriculum by exchanging information with other institutions, to the implementation of a new joint integrated programme with several partners abroad. These joint programmes have many benefits: the institutions can share their expertise and resources to establish competitive programmes of high quality, and there is EU funding available for the development of this kind of programmes.

Martin invites to public to reflect on the international dimension of their institutional policy and how does the European exchange programme influence their student recruitment policy, the recruitment of the staff, the visiting artist arrangements, the curriculum development and their self image.

Finally, Martin mentions the wide documentation developed by the AEC in relation to the International collaboration and invites the participants to visit the websites www.doremifasocrates.org and <http://msma.arts-accredit.org>.

2. Experiences with teachers and students exchanges at the Jazz Department of the Conservatoire de Paris, by Riccardo Del Fra (Conservatoire de Paris)

Riccardo Del Fra presents the experience of students and teachers exchanges in the Conservatoire de Paris and especially the relevance of exchanges in a jazz department.

According to Riccardo, students and teachers exchanges are all about building bridges:

- Throughout its history, Jazz is deeply link to the idea of encounters with other cultures; this should not be forgotten by the persons in charge of jazz education. Jazz is rooted in a syncretic origin at the cross point of different kinds of music. Riccardo Del Fra also considers that while talking about exchanges and bridges, it is important to be open not only to collaboration with other institutions; the cooperation with other departments can also be very beneficial. In term of exchanges, we should be as open as possible and to build bridges with e.g. theatre, "musique actuelle", contemporary music, dance departments etc. Observing

that it is most of the time very unusual to mix the genres in a Conservatoires, Riccardo Del Fra would like to “re-connect” teachers who were not working together before to work together on a specific theme.

- In terms of teacher exchanges, it is also important to keep in mind that the quality of a musician is not always proportional to his/her success. The media do not always present the most important or interesting musicians: the exchange of both students and teachers can also contribute to an increased recognition of these musicians.
- Riccardo also observes that the student exchanges are important tools for the students to develop their contacts and performance opportunities in other European countries, which can have positive effects on their employability.

The action is also an important aspect of these exchanges. If different schools could work in advance on some themes, it would be very profitable for everybody. Finally, one of the benefits Riccardo sees in these exchanges is the fact that new music could also develop from these fortunate “encounters”.

3. Presentation of the NOMAZZ Joint Nordic Master for Jazz

- *Strategy perspective, by Keld Hosbond (Royal Academy of Music, Aarhus)*

Keld Hosbond will present his experience with the Joint Nordic Master in Jazz (NOMAZZ) which, he thinks, could serve as an inspiration for the other PJP meeting participants.

The Nordic Master in Jazz (NOMAZZ) involves 3 partners: the Royal Academy of Music in Aarhus, the Royal College of Music in Stockholm, and the Sibelius Academy in Helsinki. This project is one of the four Joint Masters in Music which already exist between the Nordic countries. According to Keld, a joint master in jazz is not only a project, it is also an attitude. In search of a definition, a joint study programme (not to be confused with a joint degree programme) is “a *complete* study programme with *integrated mobility* which involves at least *three different higher education institutions* from minimum *three different countries* of which at least two have to be Nordic countries. The study programmes follow the *legislation* of all participating countries and the institutions must have *comparable entrance requirements*”. The joint programme has been set up with the aim of creating a performance based jazz master’s focused at the Nordic jazz tradition. In order to offer an education as good as possible, the architects of the master’s have decided to compare the existing curricula and to “pick out” the best practices of each academy. NOMAZZ has a strong focus on the needs of the future jazz musicians. In a growing international environment a joint programme also expands the working area for the students.

Keld now explains to the public the process the partners had to go through in the implementation of the NOMAZZ project. The first phase was, of course, a stage of fundraising. In the Nordic area, there are quite a few possibilities to have such initiatives supported by the authorities (e.g. the EU funds, the Nordplus programme, the Finnish Ministry of Education etc.). With the support phase solved, the planning phase started with three different sessions. The first one took place in September 2007 in Helsinki and consisted of a “creative benchmarking” exercise with the aim to identify and combine the strongest aspects from each institution, and a discussion on the learning outcomes for the joint programme. In October 2007, a bigger group met in Aarhus to design the programme and discuss the learning environment. Finally, in December 2007 the heads of Jazz departments and the international relations coordinators met in Stockholm for the entrance examination. While designing the programme, the creators of NOMAZZ had to agree on the learning outcomes. In order to do so, they used the learning outcomes developed by the AEC and added some other outcomes specific for the jazz discipline.

The next entrance examinations will take place locally in March/April 2008; each institution will select 2 or 3 students for the next academic year starting in August 2008. Setting up a Joint Master Programme is an exciting project, but full of challenges as well. It is important to have open discussions on the focus and values of each academy, and a high level of trust between the institutions in order to establish such kind of programme. There is also a danger during the discussion to face genre battles about e.g. a "definition of jazz" etc. In any case, a substantial amount of flexibility on behalf of the organisations is required to set up a joint program, with quality assurance issues being at the core of the implementation of such a partnership. Finally, before setting up a joint programme it is important to assess whether there will be enough interested students.

More information on the NOMAZZ, Joint Nordic Master in Jazz, can be found on the website www.nomazz.net.

- ***Teacher Perspective, by Ola Bengtsson (Royal College of Music, Stockholm)***

Ola Bengtsson talks about his experience as a teacher in one of the institution involved in the NOMAZZ project. According to Ola, it is important before the implementation of the joint programme to make sure that all the teachers are really positive with the idea and ready to be involved in this adventure. It is also essential to ensure that the students are interested in the project. One of the main challenges while setting up the joint master is that the teachers have to be ready to identify and acknowledge their strengths and their weakness.

- ***Student Perspective, by Christian Windfeld (Royal Academy of Music, Aarhus)***

Christian Windfeld is a student in the NOMAZZ joint Master programme. He is very grateful to the project developers, as students are actively involved in the project. Being a student in the NOMAZZ programme is an enriching experience, according to Christian. If we have to think in terms of markets as a musician, the idea of a joint programme is a great opportunity for building a wide network in different countries. It is also enriching as the students have the chance to learn about the different traditions of the various environments involved.

Session 1.2: European Networking and Collaboration – Breakout group discussions

After the plenary session on European Networking and Collaboration, the participants are asked to reflect in small discussion groups on the following questions:

- What are your experiences with European exchanges?
- Is there a connection between the institutional policy/strategy of your department/institution and the European exchange activities taking place?
- How could the AEC Pop and Jazz Platform assist you in the further development of your international exchange activities?

The group discussions can be summarised in the following answers.

What are your experiences with European exchanges?

- When a conservatoire would like to welcome more exchange students it is important to create a 'trend': if one student has a good experience, the other students would like to go on exchange as well.
- An obstacle for conservatoires and students could be the language. Not every institution has the ability to create a program for foreign students in English. When the courses are not in English the students have a hard time to follow the academic courses, for example music history or theory. The conservatoire in Amsterdam, The Netherlands, has an English programme since 1998.
- A problem an institution may face regarding exchange students is the fact that an institution sending its students abroad is not always sure to get as many students back.

- Many students would like to study in the USA. The European institutions should work at being seen as a good alternative.
- There is a significant difference in the number of student places assigned to exchange students in conservatoires. Some conservatoires have a fixed annual number of places for exchange students based on their international strategy, whereas other conservatoires only allow exchange students if there are vacant places.
- Exchange students often highlight all the good aspects of the institutional activities that we tend to forget in daily life. The exchange students provide new inspiration for regular students and teachers. They also contribute to the diversity of music styles by presenting their indigenous music. On the other hand exchange students will bring new knowledge and experience to their home institutions.
- Studying abroad often leads to enhanced networking among students, and to new international band constellations.
- The level of skills can vary between conservatoires due to different organisation of curricula in each country.
- Exchange should start in the second year of study and not before.
- There is a general lack and need of more communication between schools. An idea could be to have some "old fashioned" class visits to other schools in order to promote exchanges. Personal contact/networks are important to develop and maintain institutional relations. It is recommended that you seek partnerships with other institutions/departments that are in certain respects comparable to your own.
- There is a difficulty of the teachers' time table to decide and organise the exchanges.
- An idea is to include summer schools in the "exchange business"

Is there a connection between the institutional policy/strategy of your department/institution and the European exchange activities taking place?

- Not all conservatoires have a strategy on European exchange.
- Many conservatoires are very active in recruiting international students both as regular and exchange students. These institutions have a very well defined marketing and recruitment policy in alignment with the overarching institutional policy. Marketing/recruitment efforts are often a result of national funding policies. Institutions in countries where higher education is largely based on tuition fees are more inclined to be very proactive in this area, compared to countries/institutions with no tuition fees.

How could the AEC Pop and Jazz Platform assist you in the further development of your international exchange activities?

- The AEC could create an AEC-Myspace/Info-bank where all the institutions could have a profile which would contain as much as possible information about the schools: a description of the school, a list of teachers, description of the curriculum, admission procedures, exams, etc. It would be good to underline the specificities, specialities and differences between the institutions.
- An idea for AEC/PJP would be to make an updated list of international possibilities for teachers and students. What can each individual teacher offer other schools? Who is interested in exchange? What international activities are going on in the schools? (cooperation possibilities) – have a look at www.iasj.com.
- The group members would like that the AEC employees had more time: they have too much work and not enough time.
- Some jazz programmes are experiencing problems in recruiting teachers. The reasons for this situation are due to recently developed programmes, a non-central (regional) location of the conservatoire, etc. PJP can

not offer any direct assistance related to these problems, but participation in the PJP meetings can lead to personal relations as a basis for institutional visits, joint courses and programmes, etc.

The group discussions also led to some new questions:

- How do we include music teacher students and teaching competences in the exchange programmes?
- How do we include part-time teachers in exchange programmes?
- How do we get more European jazz teachers to know each other (also in comparison to USA)?
- How do we approach the employability aspect for graduates (more teaching skills, business skills)?
- How to reduce the bureaucracy in European exchanges – how to make it more flexible?
- How to make the internationalisation efforts visible in the internal situations?

SATURDAY 2 FEBRUARY

Session 2: The Bologna Declaration process and the latest developments in European Higher (Music) Education

Presentation prepared by the ERASMUS Network 'Polifonia'

1. General Introduction, by Martin Prchal (AEC)

Martin gives a general introduction to the latest European developments in higher education and what the AEC has done in response to these developments.

The two main policy frameworks related to the reform of the Higher education in Europe are the Bologna Declaration and the Lisbon Strategy of the EU. In 1999, with the Bologna Declaration, the European ministers launched a reform of the higher education system aiming at the establishment of a European Higher Education Area (EHEA) by 2010. One year later in Lisbon in 2000, the EU ministers adopted a strategy aiming at making the Union *"the most competitive and dynamic knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion"*.

Martin briefly presents the main points of the meetings of the education ministers relating to the Bologna Declaration process: every two years since 1999, the European ministers meet in order to discuss the advancement of the reforms and to decide on further actions. In Bologna in 1999, 6 points were developed:

1. The adoption of a system of easily readable and comparable degrees
2. The adoption of a system essentially based on 2 cycles
3. Establishment of a system of credits
4. Promotion of mobility
5. Promotion of European co-operation in quality assurance
6. Promotion of the European dimension in higher education

Two years later in Prague, three other action points were added:

7. Life Long Learning
8. Higher Education institutions and students
9. Promoting the attractiveness of the European Higher Education Area

In 2003, in Berlin, it was decided to broaden the reform to a 10th action:

10. Doctoral studies and the synergy between the European Higher Education Area and the European Research Area

In Bergen in 2005, the ministers adopted important pillars for the reform: a European Qualifications Framework and the European Standard and Guidelines for Quality Assurance. During the last meeting in London in 2007, the ministers concluded that the overall progress is positive and agreed on some priorities for the near future:

- a *stocktaking* (concerning the degree systems, the employability, the recognition and the mobility)
- the implementation of national qualifications frameworks in each country that are compatible with the European Qualifications Framework
- the implementation of a European Register of QA Agencies (EQAR)
- the external (i.e. internal) dimension of the reform
- the evaluation of the entire process and proposals for the after-2010 period.

The AEC has been very active in response to these developments in higher education. In order to raise the awareness of the higher music education institutions about the Bologna Declaration developments, the AEC has developed a website providing information in three languages: www.bologna-and-music.org.

In relation to the qualifications frameworks, the AEC Polifonia 'Tuning' working group has developed descriptions of learning outcomes for the 1st, 2nd and 3rd cycles in music education. In response to the Dublin Descriptors, the Polifonia Working Group has also formulated the 'Polifonia/Dublin Descriptors' for 1st, 2nd and 3rd cycles. Polifonia has published several handbooks on different matters such as a handbook on Curriculum Design, the use of ECTS etc. The Polifonia working group also organised counsellor's visits to institutions with experts in order to advise institutions on how to implement some of the Bologna principles.

In order to promote mobility of both students and teachers, the AEC organises every year a meeting for the international relations coordinators. The AEC has also published a handbook for ERASMUS coordinators in European conservatoires as well as a handbook on the international recognition of studies and qualifications in higher music education. The AEC has finally developed a website intended for students with information and students exchanges (www.doremifasocrates.org).

The AEC also undertook several actions regarding the QA and Accreditations. It has published a handbook for international QA in conservatoires, and a framework document with characteristics, programme outcomes, criteria and procedures for quality assurance and accreditation procedures in the field of music. These documents can be found at www.bologna-and-music.org/accreditation.

The AEC Polifonia Working groups were not only interested in the 1st and 2nd cycles: the pre-college and 3rd cycle educations were also at the core of the interest of the Polifonia actions. The 3rd cycle working group has developed learning outcomes and 'Polifonia/Dublin Descriptors' for 3rd cycle and published a guide for the development of 3rd cycles in conservatoires. The Pre-college Working Group realised 26 descriptions of the national pre-college education in music systems in Europe and several case studies, as well as a literature study and a final report with pre-college competences.

The links with the profession is also one of the interests of the AEC: in the Polifonia project a survey was undertaken on the latest developments in the music profession through interviews, site visits and research. Results of this work can be found on www.polifonia-tn.org.

Concerning the external (international) dimension of the Bologna process and its implementation in music, the AEC has developed two projects. The first one was the EU/USA project 'Music Study, Mobility and Accountability', the second one is the ERASMUS Mundus project 'Mundus Musicalis' which aimed at comparing higher music education systems all over the world, the development of a handbook for International recognition and a website portal www.studymusicineurope.org.

In its Education & Training Agenda 2010, in which the role of education in the EU Lisbon Strategy is described, the main aims are the establishment of the European Qualifications Framework (EQF) and a modernisation agenda for higher education. In addition, an EU Communication on the role of culture in the EU integration process was published in May 2007 (for the first time in the history of the Union),in which the EU clearly defines a role for culture for the promotion of cultural diversity and intercultural dialogue, a catalyst for creativity and a tool for the international cooperation.

The AEC 'Polifonia' project is now renewed for a second 3-year period until 2010; this 2nd phase with new objectives has recently started. The project, jointly led by the AEC and the Royal College of Music in Stockholm involving 61 partners from 30 European countries, will address the main political frameworks as mentioned above with the needs of the sector.

The AEC has decided to be so active in response to the current European development in the European higher education sector, because it considers there is a lot to gain from European cooperation. Acting so pro-actively is also a way to be more visible and seen as an active player in European higher education in general and to ask for attention to the specific needs and characteristics of our sector.

The current developments could be perceived as an annoying top-down development that doesn't bring anything to the institutions but headaches, but they can also be perceived as new opportunities for cooperation and further development. In the end, a further integration of European issues in institutional policies could be to the benefit of everyone involved in higher education.

Here is a list of relevant website related to the topic addressed during this session: www.aecinfo.org; www.polifonia-tn.org; www.bologna-and-music.org; www.doremifasocrates.org; <http://msma.arts-accredit.org>; www.studymusicineurope.org; www.bologna2009benelux.org

2. The AEC Sectoral Qualifications Framework for the 1st, 2nd and 3rd Cycles, by Ester Tomasi (University of Music and Performing Arts, Vienna)

Ester Tomasi presents the AEC sectoral qualifications framework for the 1st, 2nd and 3rd cycles. From 2001 to 2004, the AEC tried to analyse the effects of the Bologna Declaration on Professional Music Training through a stocktaking exercise (who does what, where and for how long?). The main finding was that even if some outcomes could be generalized, most of the time the variety within Europe is enormous. One of the most important outcomes of this project has been the development of learning outcomes for professional music training in higher education. These learning outcomes can be defined as common standards for students

finishing a 1st, 2nd or 3rd cycle. After this preliminary phase, the AEC has implemented the 'Tuning' Polifonia Working group with the main objective to further develop the existing AEC learning outcomes and to study their implications in relation to issues. Ester explains how during this period the learning outcomes have been taken to a further level as they are now matched with the Dublin Descriptors.

Within Polifonia, the AEC has also developed learning outcomes for the 3rd cycle. The working group also considered the implications of learning outcomes for entry requirements to higher music education and if they are relevant to employability issues.

Ester now illustrates the learning outcomes described in the Polifonia project. Learning outcomes are aims to be achieved by the student at the end of a certain study period. Learning outcomes focus on competences/skills and are in a general way formulated for the average student. The outcomes state the minimum an average student should be able to do and in an ideal/desirable way a student is able to do even more. The AEC/Polifonia learning outcomes are categorised in "practical (skills-based) outcomes", theoretical (knowledge-based) outcomes and "generic outcomes". Ester lists the practical outcomes as they are described by the AEC and gives some examples for both the 1st and 2nd cycles. Ester also shows how these AEC/Polifonia learning outcomes have recently been adapted to the pop and jazz music sector.

The learning outcomes are more than an abstract description of objectives to be achieved at the end of a cycle. They are a tool that the PJP meeting participants can use to design, describe studies or to develop curricula. They can also be used to structure the learning and teaching process and to measure the quality of the work. In other words, learning outcomes can make learning, teaching and assessing more transparent.

In order to help its institutions, the AEC has published several materials related to the work of the different Polifonia working groups. Those handbooks can be downloaded at www.bologna-and-music.org.

With the example of the Royal Northern College of Music in Manchester, Ester illustrates how to use the learning outcomes practically.

More information on the work of the AEC and the Polifonia working groups can be found at www.polifonia-tn.org and www.bologna-and-music.org.

Session 3.1: Innovative Curriculum Design

1. Students Projects as ECTS courses in Stockholm, by Ola Bengtsson and Sven Berggren (Royal College of Music, Stockholm)

Ola Bengtsson and Sven Berggren present the course "student artistic project", which is a compulsory course at the Royal Academy of Music in Stockholm and integrates students' projects into the programme of studies. The idea is that students can design a course for which they earn ECTS according to their main interests.

This project was born from the observation that many students had groups and rehearsed these groups in the ensemble rooms of the College during their spare time. Many students played gigs, sometimes they had tours all over the country. But even though the school approved of this, most of the time they did not further support the students and did not award any credit for these activities.

The originality of the programme is that it tries to bring these musical activities into the school and uses the specificity of each student by including this external work into the curriculum. Ola explains how they asked the students to come forward with their activities and to make a formula so that they can be considered as a course with ECTS. During the 1st year, the student get 3 ECTS (out of 60) for the project, 6 for the 2nd year and 15 ECTS the last year, as, for many students, this is a natural preparation for the final project. The student can select a tutor/teacher to supervise the project but can also do the research on his/her own. At the end of the project, there is an examiner who assesses the project and checks whether the planned amount of work for this project has been done.

Ola gives an example of form to be completed by the student, approved by 2 teachers and the examiner.

This student-centred approach, observes Sven Berggren, is totally in accordance with the recommendation made in the AEC handbook "Curriculum design and development in higher music education"¹:

An effectively designed curriculum will tend to [...]recognis[e] that, for each student, the curriculum is more than simply the pattern of lessons and classes that the institution offers – it is the sum total of everything the student is learning and absorbing during his or her time at the conservatoire.

It also fulfils the AEC/Polifonia Learning Outcomes which require that concerning the:

- The public performance skill *at the completion of their studies, students should be able to deal with the behavioural and communicative demands of public performance.*
- The verbal skill *at the completion of their studies, students should be able to talk or write intelligently about their music making*
- The generic outcome *at the completion of their studies, students should be able to work independently on a variety of issues,*
 - *Gathering, analysing and interpreting information*
 - *Developing ideas and arguments critically*
 - *Being self-motivated and self-managing*
- The communication skill *at the completion of their studies, students should have effective communication and social skills, including the ability to*
 - *work with others on joint projects or activities*
 - *show skills in teamwork, negotiation and organisation*
 - *integrate with other individuals in a variety of cultural contexts*
 - *present work in accessible form*
 - *have appropriate Information Technology (IT) skills*

As the Jazz Department of the Royal College of Music in Stockholm has about 100 students, it means they also have many projects. Because of this, it was decided to organize a jazz festival at the school. "New Sound Made" is a 3-day festival during which 44 bands perform on 3 different stages, offering the opportunity to the students to show their projects and the main focus of the year to a wider audience. The students are fully responsible for all aspects of the festival. The jazz department provides the money for the stages and sound rentals, but the students actually organise the festival, including media coverage, advertisement, booklets and programmes, sponsors, liquor permits etc.

¹ This handbook is available on the website www.bologna-and-music.org/curriculumdesign

This festival is, however, not the only way for the student to show their work: many projects are also presented as performances during the year or in other forms (e.g. CD, transcriptions etc). Ola and Sven conclude their presentation by showing an example of the festival.

For more information concerning this project, please contact sven.berggren@kmh.se or ola.bengtsson@kmh.se

2. Presentation of the curriculum for the new department for Popular Music, by Jack Pisters (Conservatory of Amsterdam)

Jack Pisters gives a presentation on the curriculum of the Popular Music department in the Amsterdam Conservatory. In 2003, the Conservatory of Amsterdam launched a 4-year BA degree programme in popular music. When setting up a popular music department in a Conservatory, the core question of the measurability of popular music in an educational quickly occurs. Here the idea was to build something new and to focus on the development of 4 main skills (ICEO):

- Instrumental/performing skills
- Creative/composing skills
- Educational/methodical skills
- Professional/organizing skills

In order to prepare the students for all the different requirements of a career as an enterprising artist, it was decided to concentrate on developing the writing, composing and producing skills of the students. In addition to the development of instrumental and theoretical skills, subjects as band coaching, music production, studio engineering, song writing, education and business matters are at the core of the programme. The educational team is not only composed of teachers from the Conservatory, but also from a large team of specialists active in the professional world. The teachers function as coaches and support the students' process. One of the main results of this system is that some students become successful very quickly once their education has started.

3. Female Band Workshops – a trend-setting project at the Lucerne University of Applied Sciences and Arts by Judith Estermann (Lucerne University of Applied Sciences and Arts)

Judith Estermann (Lucerne University of Applied Sciences and Arts) gives a presentation on a specific jazz programme aimed at young girls and on the reasons leading to the implementation of this programme.

When looking at the statistics, in the Lucerne Conservatory only 15% of the students in jazz are girls; when looking at instrumentalists only, the number even drops to 5%. Judith analyses several reasons explaining these low numbers.

First of all, choosing an instrument is still heavily gender-biased. The choice has a lot to do with common stereotypes and the so-called 'female instruments' (harp, flute etc.) are not often found in Jazz music. As a result, the musicians wanting to play these instruments are often directed towards one specific category of music.

Another reason for the absence of women in jazz is that girls refer more to responsible adults than boys do. Only if girls find ways outside official music schools, they will get the chance to play pop and jazz music. And if they decide to become a professional musician, it becomes almost inevitable they will choose the classical route. The parents also have a strong influence: as long as jazz is seen as wild, aggressive and provocative, they most

likely will not encourage their daughters to choose that path. Judith raises this question: is Jazz wild, aggressive and provocative or are we just seeing half of the picture? Isn't jazz much more than that? To play the music well, isn't it essential to be a very good listener and communicator for the sake of the group interaction? Isn't having a sense of creativity and aesthetics very important in order to keep solos interesting? And isn't improvisation a huge opportunity for self expression? All of these aforementioned qualities are female stereotypes, according to Judith.

A fourth reason that Judith analyses is the international and external attribution. In an article Dorothee Alfermann describes how boys and men attribute success solely to their own efforts. And conversely the reasons for failure are often searched for and explained by external factors. Girls and women on the other hand take the opposite approach. Since improvisation by its very nature is an activity that contains a high possibility of failure, and since girls are conditioned to believe that to be successful is to please others and to blame failure on themselves, we can see that the act of improvisation is very tough for girls.

According to Judith, some important decisions (choosing an instrument, playing in bands, career aspirations) are made at an age when young people are very much occupied with finding their sexual identity. At this age, it is important to be different from the opposite sex. Jazz and pop are still largely male dominated and it asks of girls to show a lot of independence and confidence to enter this male dominated domain and choose this music for them. Many women begin to play jazz at a later stage of their lives. Unfortunately, however, entering the music at this stage is often too late for someone who is considering a professional career. A final reason for the under-representation of women in pop and jazz may be that women experience a lack of female role models in the world of professional jazz both historically and in the present days.

Nevertheless, there have always been women playing jazz and the number is slowly increasing. And if it is important to find out the reasons explaining the absence of women in jazz, it is even more interesting to do something in order to increase their presence. The Female Band Workshops at the Lucerne University of Applied Sciences and Arts is one of the initiatives trying to change the situation. The target group are girls and young women between 13 and 21 years old, who have already been playing their instrument for several years. The decision was to organize workshops exclusively for girls and young women, as at this age the single-sex education is helpful in subjects that are dominated by the opposite sex. The weekly rehearsals last for one academic year and end with a public concert. The workshops are lead by female jazz musicians who also act as role models. In order to have the best results, it is very important that the working group leaders have a strong commitment to the project. From the experience of the last years, it has been pointed out that one of the main challenges is to get the young women to improvise. With this mind, the leader tries to help the participants to accept that mistakes do happen and can sometimes lead to inspiration. Another challenge is to give participants the responsibility for one song.

In a survey the conservatory undertook, it was found that, in terms of giving the girls and young women an impetus and encouragement to join the workshops, the music teachers are the most important people. Very often the girls think they are not good enough and the affirmation of the teacher that the songs of the workshop can be part of the weekly lesson helps them to take this step.

Judith also makes the observation that it is as important for boys as it is for girls to dismantle the stereotypes, as boys also have their own restrictions given by society (playing harp, caring for babies, having no aim to be a bread-earner, wearing skirts, being tender, dancing ballet, disapproving of violence). Gender competence also means that the students are aware of their own gender background and with what stereotypes they work. Our

students are the future music teachers who will go out there and can really change something with a more aware approach, either in their influence in the process of choosing an instrument, leading the kids to more freedom and encouraging parents to accept this, or in finding ways to get the girls to improvise and play in bands. The University is the best place to start the change that will hopefully begin to see results in the next generation. And it's clear that it helps if there are female teachers as role models working at the universities.

From the Lucerne experience, the aim is now to place similar workshops all over Switzerland and the idea is to transfer the idea to music schools since they are often working with teenagers. If the initiative of the Lucerne University could give inspiration to other schools in Europe in their curriculum design, Judith Estermann would be glad to help these institutions: Judith.estermann@hslu.ch.

In the breakout discussion group following the plenary presentation by Judith, the participants discuss this issue in more detail. They agree that the reasons for the lack of women in jazz can be very much found in the culture and that it is important to start the work at an early age to develop an interest of girls in jazz and pop music. They also see how important and helpful role models are and see possibilities of action on three levels:

- 1st and most important level for our work: the university itself
- 2nd level: cooperation with official music schools, elementary schools and youth work
- 3rd level: political work in a more socio-cultural way

1st level:

Regarding the cultural reasons, the Universities have two principal possibilities of action: to fortify the status quo or supporting the change. If we choose supporting change there is a wide range of possible action:

- thinking of cultural issues:
 - dismantle the canon, broaden the view of the music
 - rewriting jazz history (See: Scott DeVaux: Constructing the Jazz Tradition)
 - thinking about quality
 - Usually the personal preferences of the ones in power decide what is quality. And this changes a lot.
 - A lot of musical quality can't be really measured in a scientific way. Subjectivity accounts for a great deal of the assessments made.
- thinking of starting the work at an early age:
 - very important: train the students in gender competences!!!
 - go out into the schools with student-bands to bring the music to the young people to make it physical.
 - offer Female Band Workshops to young women as a development of the next generation of students
- thinking of role models:
 - Have female teachers at Universities
 - Put CDs of and books about women in jazz (especially instrumentalists) in your library. Examples:
 - Sherry Tucker: "Swing Shift: 'All Girl' Bands of the 1940s"
 - Wayne Enstice/Janice Stockhouse: "Jazz women – Conversation with 21 musicians"
 - Lucy Green: "Music, Gender, Education"
 - Ursula Schlicht: "It's gotta be music first" (German)

2nd level:

- thinking of starting the work at an early age:

- Cooperate with music schools, elementary schools, youth work to place Female Band Workshops on this level.
- Support the development of Band Workshops (also mixed ones) at the music schools.
- thinking of role models:
 - do an exhibition with successful (and cool) musicians on gender-unusual instruments in the music schools on open days, when kids and parents come to choose their instruments.

Links for more information:

English: <http://www.womeninjazzswansea.org.uk/>

English: <http://katchie.com/sij/sistersinjazz.html>

German: <http://www.hslu.ch/musik/m-ueber-uns/m-gleichstellung/m-gleichstellungsprojekte.htm>

4. Electronic studies at the Royal Academy of Music, by Keld Hosbond (Royal Academy of Music, Aarhus)

Keld Hosbond from the Royal Academy of Music in Aarhus presents the electronic music degree programme of his institution. In order for the public to have a better idea of what he will talk about, Keld presents a recording of one of the students.

Once the PJP participants are introduced to the electronic music taught at the Royal Academy of Music of Aarhus, Keld presents the historical background of the programme. First of all, the programme was born from the observation that the music was there and that there was a need and a demand for a formal education. Once the decision was taken to have such a program, the Royal Academy had to face genre fighting. There is a difference between the electro acoustic, more classical orientated music and the more pop and jazz orientated electronic music. This genre discussion could continue forever; however after all both genres are music. How to decide of the approach to teach this music? Most of the time the students playing electronic music come from the streets and do not have a music background: should we have an academic approach or a non academic approach? Is it possible to be inclusive? The implementation of the DIEM (Danish Institute for Electronic Music) would not have been possible without the assistance of Wayne Siegel, professor at the Royal Academy of Music in Aarhus, who has been active in electronic music for many years and is the director of the institute.

The Royal Academy of Music faced a challenge in finding teachers: everyone knows that everything related to computers is changing rapidly and that it is sometime difficult to find the right teachers. As electronic music is also very experimental, it might not be surprising that sometimes the students actually teach the teacher. Once the professors were chosen, the question arose occurred about the selection of the students: how to select the right students? Why this student and not another? Etc.

The programme started in 2004. The Master is part of a 5-year degree program consisting of a 3-year Bachelor and a 2-year Master. The first students of the institute have graduated in 2007 and the first MA students will finish in 2009. The Master Degree is divided in Electronic Music Composition and Electronic Music Education. Next to these two Masters co-exists the Master for Professionals in Music composition. This Program aims at assisting the student in developing artistic skills and qualify the students for professional work in the field of electronic music composition and production. In this programme, students must have at least two years of professional experience in the field of electronic music. On average, the institute trains 4 BA students each year and 3 MA students graduate each year.

Keld explains that the Curriculum programme is widely based on the development of the individual student's compositional and technical skills with an emphasis on projects and workshops. In addition, the Danish Ministry requires a minimum of 30 pedagogical ECTS. Next to the compulsory courses, the students can choose elective courses and attend related courses offered by the academy. At the end of both the BA and the MA, students have to present a project.

Not surprisingly, opening an "electronic music" department in an Academy is not really easy but it can have great benefits to the Academy as a whole. Talking about the external dimension of the Academy, a new face is always interesting, observes Keld. When looking at internal benefits, with such a provocative genre in place the students tend to cooperate more and more across traditions. This can also have an interesting influence on jazz and pop music. Finally, it changes the international profile of both the students and the teachers. Such a programme is not only interesting to Danish students, but also attracts students from all over the world. However, this kind of programme can also be very challenging for the institution. The scepticism will not occur by surprise: are the students really qualified to receive a professional music education? Should the Academy be affected by every new musical development? The performances of the students within the Academy sometimes lead to challenging concerts.

Another problem with this programme is the problem of attendance. Most of the students in electronic music are very popular and are busy with performances abroad which may lead to problem of attendance. Finally, another challenge will be to integrate the students in electronic music into other projects.

Concerning the future perspectives, Keld raises some issues: what are the employability aspects for the students? An aspect the Academy should obviously be interested in. What is the future perspective for the programme? One answer to this question is that with an electronic music degree, it is easy to reach the coming generations with children who are already at the computer!

For more information about the electronic music programme, please visit the website: <http://www.musik-kons.dk/english/study/e-music.php>

OTHER

FINAL SESSION

At the closing session, PJP coordinator Aage Hagen thanks the host institution and all speakers for their excellent contributions. He also mentions a new PJP working group will be constructed to prepare the next meeting, which will take place in Amsterdam early 2009. A message will be circulated by the AEC Office to all PJP representatives to make suggestions for members for this working group. In line with Judith Estermann's presentation, Aage in particular invites female representatives to join the working group. Finally, Aage thanks the participants for their attendance and hopes to see the participants again next year.

THANK YOU

The AEC would like to thank all persons who helped to make this meeting a successful event: the staff of the Conservatoire de Lausanne, the speakers, the working group of PJP, the students of the Conservatoire de

Lausanne, the wonderful performers and all 80 participants. Special thanks go to the PJP Coordinator Aage Hagen and George Robert for their inputs and assistance with the meeting.

PARTICIPANTS QUESTIONNAIRE

During the meeting the participants were asked to fill in the questionnaire. The results will serve as a guideline for the next AEC PJP meeting. The answers will be kept anonymous. Please find the results below. We would welcome any other suggestions for future meetings.

▪ Number of participants	80			
▪ Number of respondents	35			
▪ Opinion of the respondents	Yes	Partly	No	No answer
– Did the meeting meet your expectations?	28	4	3	0

Were you satisfied with:

– The registration procedure	34	1	0	0
– The programme design	28	7	0	0
– The programme content	23	11	0	1
– The plenary sessions	23	11	0	1
– Break-Out group discussions	26	8	0	1
– Opportunities for informal networking	34	0	1	0
– Facilities	32	3	0	0
– Catering/meals	24	10	1	0
– Hotel accommodation	25	9	0	1

On a scale from 1 to 10 (10=best), how would you rate this meeting? **Average mark: 8.34**

What were your expectations regarding this meeting?

- Networking, discuss about possibilities of cooperation with colleagues from other countries,
- Get inspiration
- Opportunity to explore innovations in teaching
- Get information on the Bologna Process
- Hear about Exchange programmes in other institutions
- The program
- Learn about the latest information available about the Bologna Process developed by the AEC
- Get to know how other universities design their curriculum with jazz music
- Discussing important matters for our education area
- Up-to-date information about curricula, their implementations in different institutions in Europe and their Bologna/ECTS related aspects etc.
- More "philosophic" topics about schools/music etc.
- AEC activities to help the conservatoires
- Keeping tracks of developments since the last meeting

What improvements would you like to see for next year?

- More talk about curriculum, future developments in jazz education, job opportunities for our students, more collaborations between schools
- More hands-on subjects or philosophical questions, less presentations of curricula! i.e.
 - Music and medicine (handling of Musicians illnesses at the school)
 - Neurology (how musicians brains differ)
 - How to handle students that don't show up for lessons
 - How to judge student's artistic performances
 - Do we underestimate the students? Do we offer them too much?
 - What's the role of the different organizations/meetings (IASJ, IAJE, PJP)? What synergies?
- Music business and collaboration with musicians job places
- Some (PDF) info relating to the topics of the speakers would be helpful.
- Jam session for the participants for musical networking as well
- Practical examples of learning outcomes in different single subjects. Ex. Ens. Instrument. Tools for helping teachers exchange, for example the use of AEC home page to gather information on a couple teachers at each institution on what kind of subjects they can offer as an exchange projects.
- More controversial subjects of any kind: gender, dissolving of styles, etc.
- Proposal: each year a festival with a BCBG group from each country (BCBG = Bologna organized Conservatory Band of Graduates) How to organize it? Every year, at the end of the scholarship, somebody in every country, forms a band with a graduate of each jazz conservatory of his country. This band should tour all over the country during one year and finally play in the festival which could take place in a different country each year. PS. George Robert already organizes that in Switzerland and I have organized it for 6 years in Belgium
- There were too many presentations from schools and the programs they have. There was nothing new to me. All this programs which where presented are part of, I think, all of the jazz schools today. I was a bit bored. I would wish to have more discussions in groups about the topics I described above. No more presentations from schools please. And nothing about Bologna System, learning outcomes etc.
- Special Break-out group for Pop Faculty
- It would have been my choice to have more ad lib. Break-out discussion groups following the topics of the plenary sessions, like we had the last afternoon of the meeting. In my view, these smaller groups generate more effective Q and A and discussions than the plenary meetings. Probably this means a reduction of the amount of topics, bit in that way, each topic would get attention on a more profound level than it is getting now.

PROGRAMME

Friday 1 February	13:00 - 15:00	Registration
	15:00 - 15:15	<ul style="list-style-type: none"> Opening by Aage Hagen, PJP Coordinator and Martin Prchal, AEC Chief Executive Welcome by Mr. Pierre Wavre, General Director of the Conservatoire de Lausanne
	15:15 - 15:30	Conservatoire de Lausanne – Presentation of the Jazz department by George Robert, Director of the Jazz Department of the Conservatoire de Lausanne
	15:30 - 15:45	<i>The Montreux Jazz Festival - recent developments, strategies and the future</i> by Stéphanie Aloysia Moretti & Frédéric Oberson, Montreux Jazz Festival
	15:45 - 16:00	Student Performance by Marc Mean, solo piano
	16:00 - 16:45	<p>Session 1.1: Networking and collaboration</p> <ul style="list-style-type: none"> General introduction by Gretchen Amussen (Conservatoire de Paris) <i>Experiences with teacher and student exchanges at the Jazz Department of the Conservatoire de Paris</i> by Riccardo Del Fra (Conservatoire de Paris) Presentation of the NOMAZZ Joint Nordic Master for Jazz : <ul style="list-style-type: none"> - <i>Strategy perspectives</i> by Keld Hosbond (Royal Academy of Music, Aarhus) - <i>Teacher perspectives</i> by Ola Bengtsson (Royal Academy of Music, Stockholm) - <i>Student perspectives</i> by Christian Windfeld (Royal Academy of Music, Aarhus)
	16:45 - 17:30	Informal networking
	17:30 - 18:30	<p>Session 1.2: Networking and collaboration</p> <p>Break-out group discussions</p>
	18:30 - 19:00	<ul style="list-style-type: none"> Informal networking Departure from the Conservatory on a special bus to the boat cruise
	19:00 - 22:00	Dinner (boat cruise on lake Geneva with traditional Swiss cheese fondue)

Saturday 2 February	10:00 - 11:00	<p>Session 2: the Bologna declaration process and the latest developments in European higher (music) education prepared by the ERASMUS Network 'Polifonia'</p> <ul style="list-style-type: none"> • General Introduction by Martin Prchal (AEC) • The AEC Sectoral Qualifications Framework for the 1st, 2nd and 3rd Cycle by Ester Tomasi (University of Music and Performing Arts, Vienna)
	11:00 - 11:30	Informal networking
	11:30 - 13:00	<p>Session 3.1: Innovative Curriculum Design</p> <p>Presentations by delegates on Innovative Curriculum Design</p> <ul style="list-style-type: none"> - <i>Student projects as ECTS courses in Stockholm</i> by Ola Bengtsson and Sven Berggren (Royal Academy of Music, Stockholm) - <i>Presentation of the curriculum for the new department for Popular Music</i> by Jack Pisters (Conservatory of Amsterdam) - <i>Female Band Workshops – a trend-setting project at the Lucerne University of Applied Sciences and Arts</i> by Judith Estermann (Lucerne University of Applied Sciences and Arts) - <i>Electronic Studies at The Royal Academy of Music, Aarhus</i> by Keld Hosbond (Royal Academy of Music, Aarhus)
	13:00 - 15:00	Lunch break
	15:00 - 16:30	<p>Session 3.2: Innovative Curriculum Design</p> <p>Break-out group discussions on the topics presented in session 3.1</p>
	16:30 - 17:00	Reporting back and closing session
	17:00 - 17:30	Informal networking
	17:30 - 18:15	Concert by the CDL JAZZTET under the direction of George Robert performing the world premiere of <i>Remembering Michael</i> , composed & arranged by Jim McNeely commissioned by the Lausanne Conservatory