

AEC Pop & Jazz Platform Meeting

Trondheim, Norway
15-16 February 2019

LISTEN!



Norwegian University of
Science and Technology



Co-funded by the
Creative Europe Programme
of the European Union



The AEC would like to express deep gratitude to the **Norwegian University of Science and Technology, Department of Music, Scandic Nidelven Hotel and DOKKUSET Scene AS** for hosting and co-organizing the PJP Meeting 2019. The AEC team would also like to express special thanks to the members of the PJP preparatory Working Group for their tremendous support in organizing the platform programme.

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INTRODUCTION

Dear colleagues and friends of the Pop & Jazz & World Music Platform!

On behalf of the PJP working group it is my great pleasure to invite you all to join us for the next annual PJP meeting in beautiful Trondheim, Norway on February 15-17 at the Music department of the Norwegian University of Science and Technology, NTNU. The theme of this year's conference is "Listen" which resonates perfect with the music department's philosophy both in teaching practice and research. We will also have a group of artists, teachers and experts that will go deep in the discussion on the conference theme and the aspects of listen in music education today.

We also know that there is a high level of expertise and knowledge within the PJP community, so we are keeping the "Open Floor" from last year which was highly appreciated among the delegates. Open Floor is a session where delegates from the PJP community have the opportunity to share great ideas and practice with the PJP community by giving a short presentation for 10 minutes followed by an audience discussion on topics like new and innovative curriculum design, issues in learning and teaching, methods on artistic and personal expression, new technology in education, genre perspectives or intercultural and international aspects of education. This session depends entirely on the delegates willingness to share their knowledge so please take the time to propose a presentation when you fill out the registration form.

This year we are very happy to continue to arrange a pre-conference meeting on Folk and World music for the second time on a European level. We are trying to bring the PJP and the world music communities closer together. Each genre has of course its own very special features but there are more aspects that units us and we strongly believe that we could all benefit from working together and sharing expertise. Please feel free to join the pre-conference on Thursday February 14 if you want to join the world music discussions.

So welcome to a vibrant city full of music and delicious food, beautifully situated at Trondheimsfjorden on the west coast of Norway.

"Listening is an art that requires attention over talent, spirit over ego, others over self."
-Dean Jackson

Best wishes and I look forward to seeing you in Trondheim!

Lars Andersson
Chair of the PJP Working Group



PJP Statement of Purpose

Preamble

International meeting grounds for Higher Music Education (HME) in Europe have traditionally been populated with representatives from classical music education. This reflects the fact that most HME institutions' main activity has been to offer classical music training. This has naturally become the recruitment base for directors to these institutions, directors that have represented the institutions internationally.

HME in Europe has changed over the last decades. A growing number of institutions have introduced programmes with genres previously not offered, and many specialised institutions offering various non-classical music training have also emerged. Typically, classical conservatoires have introduced jazz programmes, some local folk music and pop programmes in their portfolio. The expansion of portfolios has continued to broaden to include other programmes like World Music and genre-crossover, in addition to non-genre based disciplines like music technology and other modern media-technology. The aspect and role of audiences in making and teaching/learning music has continued to change. This has paved the way for more interdisciplinary programmes and activities both within the arts and with other knowledge bases and expressions. All the while international European meeting grounds for these programmes and activities have remained limited.

In 2005 representatives of many contemporary music programmes and activities within AEC member institutions met to establish the Pop-Jazz-Platform (PJP) with the purpose to create a European meeting ground for programme heads as well as other staff in these programmes. The choice of the PJP name reflected the fact that apart from classical music, the predominant programmes in HME at that moment were pop and jazz programmes, and it was important to make a clear appeal to the identities of these programmes in order to be perceived as relevant and thus secure recruitment to the platform. However, the ambition has always been to represent the many facets of contemporary music education. Its focus on contemporary orientation and genre diversification gave PJP an essential role in the 3-year EU funded AEC-project FULL SCORE.

There is always the danger of dividing the community when one establishes 'sub-cultural' forums, and the ideal situation is, of course, that the musical communities are united. However, the particular issues that concern the contemporary music programmes need to be addressed separately for the time being. Some of them go to the core of how music is understood, taught, learned and made, which make the issues related to these programmes even more urgent to address for all HME institutions. The goal of the PJP is to contribute to a broader and deeper understanding and greater diversity, not to undermine unity or create division. Being an inclusive platform and in order to stimulate cultural activity the PJP has reached out to organizations relevant to the field and continues to do so. The FULL SCORE project kicked off an intensive collaboration with EJM (Europe Jazz Network) and IASJ (International Association of Schools of Jazz).



The PJP profile

Being a platform in the AEC the PJP subscribes and adheres to the Vision, Mission, Aims, Objectives and 'Credo' of the AEC.

PJP will contribute to the development of the AEC by informing on and problematizing educational, pedagogical, musical, professional and institutional issues on the basis of the particular expertise and experience the PJP community possesses.

The predominant new programmes in HME at this moment are pop and jazz programmes, and programmes derived from, or related to their roots. There are numerous other genre programmes and non-genre based programmes both inside and on its way into the AEC member institutions, and the PJP seeks to be inclusive in this regard.

The PJP caters to the needs and development of all these programmes and their crossovers in the AEC's membership institutions.

The PJP seeks to stimulate to the discourse on all issues relevant to contemporary music education. Genre diversity in HME may be a complex issue and poses challenges for the institutions. Other ways of categorising the field than by genre are possible, for example by differences and similarities in teaching/learning and, in musical processes, in how music is made and for what audiences. The PJP will therefore in particular stimulate the discourse on the concept of genre, genre diversity, teaching and learning processes, self-perception, identities and audience engagement.

The main activity of the PJP is to organise meetings on a regular basis for non-classical programmes in AEC membership institutions addressing musical, pedagogical, educational, professional and institutional issues, at the same time providing a meeting ground for networking and the sharing of experiences among the programmes.



AEC POP & JAZZ PLATFORM MEETING 2019

Trondheim, Norway
15-16 February

LISTEN!

PROGRAMME

Thursday 14th February

Pre-conference meetings of the following groups:

World and Folk Music: 11:30 - 17:00
NTNU Room K203, *Krambugata 12/14*
Students meet students: 16:30 - 18:00
NTNU "Lunch Room", *Kjøpmannsgata 48*

Friday 15th February

9:00	Registration opens	Scandic Nidelven Hotel
9:30 - 10:15	PJP Q&A session - informal introduction for newcomers and talking about issues concerning pop and jazz teaching with fellow colleagues	DOKKHUSET
From 9:30	Coffee Available	DOKKHUSET
10:30 - 11:15	<p>Opening Event <i>Music Introduction</i> - 3rd year Bachelor Students, NTNU Jazz Programme Opening remarks by</p> <ul style="list-style-type: none"> ● Geirmund Lykke - City Councilor, City of Trondheim ● May-Britt Moser - NTNU Nobel Prize Laureate in Medicine ● Anne Kristine Børresen - NTNU Dean of Faculty of Humanities ● Erling Aksdal - Head of Jazz Programme, NTNU Department of Music, member of the PJP Working Group ● Lars Andersson - Chair of the PJP Working Group 	DOKKHUSET

11:15 - 12:15	Plenary Session I <ul style="list-style-type: none"> • Erling Aksdal (Listening and the language analogy in music learning) • Mattias Solli (Post doc Phenomenology on listening) 	DOKKHUSET												
12:30 - 13:30	Breakout Groups <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td>A</td> <td>Lars Andersson</td> </tr> <tr> <td>B</td> <td>Linda Bloemhard</td> </tr> <tr> <td>C</td> <td>Udo Dahmen</td> </tr> <tr> <td>D</td> <td>Hannie Van Veldhoven</td> </tr> <tr> <td>E</td> <td>Erling Aksdal</td> </tr> <tr> <td>F</td> <td>Susanne Abbuehl</td> </tr> </table>	A	Lars Andersson	B	Linda Bloemhard	C	Udo Dahmen	D	Hannie Van Veldhoven	E	Erling Aksdal	F	Susanne Abbuehl	Scandic Nidelven Hotel
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C	Udo Dahmen													
D	Hannie Van Veldhoven													
E	Erling Aksdal													
F	Susanne Abbuehl													
13:30 - 15:00	<i>Lunch</i>	Scandic Nidelven Hotel												
15:00 - 16:15	Surprise activity carrousel!	Scandic Nidelven Hotel												
16:15 - 16:45	<i>Networking with Refreshments</i>	Scandic Nidelven Hotel												
16:45 - 18:15	AEC ' Strengthening Music in Society ' project presented by two Working Groups and Stefan Gies: <ul style="list-style-type: none"> • presentation of the AEC-SMS Project "Straightening Music in Society" by Stefan Gies, AEC CEO • WG 5: Platform for learning and teaching in music performance education (LATIMPE) • WG 2: Diversity, Identity, Inclusiveness • Wrap up from World Music Meeting by David-Emil Wickström 	Scandic Nidelven Hotel												
18:15	Free time/dinner (see the list of the restaurants)													
21:00	Concert - Trondheim Jazz Orchestra feat. Espen Berg	DOKKHUSET												



Saturday 16th February

10:00 - 11:15	Plenary Session II <i>Music Introduction - WooT (the Wind Orchestra Of Trondheim), NTNU Jazz Programme Students and Teachers</i> <ul style="list-style-type: none"> • Espen Berg • Anika Nilles • Henrik Sveidahl 	DOKKHUSET
11:15 - 11:30	Open floor topic presentations	DOKKHUSET
11:30 - 12:00	<i>Networking with Refreshments</i>	DOKKHUSET
12:00 - 12:45	<i>New connections!</i>	DOKKHUSET
13:00 - 14:30	<i>Lunch</i>	Scandic Nidelven Hotel
14:30 - 16:15	Open Floor - Group discussion on the selected topics	Scandic Nidelven Hotel
16:30 - 17:00	<i>Networking with Refreshments</i>	DOKKHUSET
17:00 - 17:45	Closing Session <i>Music introduction - DRUMMERS, NTNU Jazz Programme Students and Teachers</i> <ul style="list-style-type: none"> • Conference wrap up from students • News from the AEC- Stefan Gies, AEC CEO • Announcement of the PJP Platform meeting 2020 • Closing Remarks 	DOKKHUSET
18:00 - 19:53	Tour to Rockheim Museum	
20:00	Dinner for all participants	Scandic Nidelven Hotel

Sunday 17th February

VoCon activities (9:00-13:00)

9:00-9:30 greeting and introduction to newcomers

9:30-11:00 open floor session

11:00-11:15 break

11:15- 12:30 open floor session

12:30-13:00 planning VoCon future meetings



Musical Introduction and Concerts

Friday 15th February

10:30 Opening Event- Dokkhuset

3rd year Bachelor Students, NTNU Jazz Programme

Thea Ellingsen Grant (vocal)
Jessie Brevé (sax) (EUJAM-student from Amsterdam)
Jonas Ehnroth (guitar)
Håvard Aufles (piano)
Georgia Wartel Collins (bass)
Ingvald André Vassbø (drums)

21:00 Concert - Dokkhuset

Trondheim Jazz Orchestra feat. Espen Berg

Saturday 16th February

10:00 Plenary Session II- Dokkhuset

WooT (the Wind Orchestra Of Trondheim), NTNU Jazz Programme Students and Teachers

Ola Lømo Ellingsen (trumpet)
Oscar Andreas Haug (trumpet)
Helge Snorri Seljeseth (violin)
Amalie Dahl (sax)
Jenny Kristine Frøysa (sax)
Aksel Rønning (sax)
Alexander Carl Johannes Dellerhagen (sax)
Mona Thu Ho Krogstad (sax)
Jessie Brevé (sax)
Mette Rasmussen (sax)
Kåre Kolve (sax)
Njål Ølnes (sax)
Eirik Hegdal (sax)
Emma Lönnestål (drums)
Ilmari Heikinhelmo (drums)

17:00 Closing Session - Dokkhuset

DRUMMERS, NTNU Jazz Programme Students and Teachers

Trym Karlsen
Augsut Glännestrand
Emma Lönnestål
Ilmari Heikenheimo
Elias Tafjord
Tor Haugerud

Programme World Music Pre-Conference Meeting

Thursday 14th February - NTNU Room K203, *Krambugata 12/14*

10:30 Open door

11:00 Welcome and introduction

11:15-13:00

- News and updates from the participants,
- update about of [AEC- SMS Diversity Working Group](#), and [AEC Pop and Jazz Working Group](#)
- **AEC World Folk & Traditional Music Mapping Project** - Questionnaire test run

13:00-14:00 Lunch

14:00-15:00 Break out groups

Possible Topics:

- Why? What is the basis of our programs in regard to music in society, funding of projects, work in the field, etc.
- Who are our future students?
- Entrance exams - how do we organize the assessments?
- How is our education designed to achieve a realistic connection with the work field?
- How? Best practices examples in curriculum design that has endured in the graduates' professional life.
- How to enhance student exchange with e.g. Erasmus+
- Ethnic vs. Ethical? Music can connect, music can divide - How conservatoires act on a cultural landscape of closing borders

15:00 Break out summary

15:30 World, Traditional & Folk Music-Network's contribution to AEC PJP Platform

16:30- Debriefing:

- What did the members bring back from breakout sessions that we can use as topics for next meeting?
- To do's - each member takes up an outcome and works it out for the next meeting.
- When do we meet again - how do we stay in touch?
- Possible upcoming events?
- Round up, announcement agenda for next meeting

17.00 Closing



Programme VOCON

Sunday 174th February - NTNU, *Kjøpmannsgata 48*

- 9:00-9:30 Greetings and introduction to the newcomers
- 9:30-10:45 Workshop (pop oriented)
- 10:45-12:00 Workshop (jazz oriented)
- 12:00-13:00 Open discussion

VoCon is a Europe-wide platform for vocal Jazz, Pop and all interested teachers in higher music education. It provides in the need for sharing good practice, thoughts on education, and differences in vision and mission in the various European countries. It is a very personal practice-based platform that aims to connect professional teachers in higher education on a 'person to person' base. It is a learning community, practicing what it preaches and also provides and protects free space for sharing topics that emerge on the spot.

VOCAL TEACHERS MANIFEST (VoCon)

When being a member of VoCon you are:

- a vocal teacher Jazz and/or Pop in higher music education;
- in an institute that is connected to or open to attending AEC/PJP;
- eager to meet and greet European colleagues in our working field;
- interested in sharing thoughts, vision, mission and practical working forms with colleagues;
- primarily interested in sharing questions instead of giving answers;
- part of a learning community, open to shift angles that may offer new insights;
- critical friend to your colleagues and their contribution in both meetings and VoCon online communication;
- part of a non-strategic platform, that develops from the inside out;
- open to sharing research results, contribute knowledge and be a sounding board;
- open to educational experiment and keen on exchanging all kinds of educational experiences;
- an ambassador that reaches out to colleagues inviting them to take part in VoCon.

Speakers and Abstracts

Plenary Session I

Erling Aksdal - Pianist & Composer

Most musicians know the importance and benefit of listening to the great masters of music. One of the simplest methods of learning is through imitation, just as in language learning. Why is it, then, that as pedagogues many of us seem to place much more importance on other aspects of music learning: instrumental technique, theory, scales, abstract ear training, style attributes, interpretation, performance techniques, etc.? These are a few of the issues that will be addressed in an attempt to create a deeper rationale for imitation as a method for music learning.



Erling Aksdal is a Norwegian jazz pianist and composer with degrees from New England Conservatory of Music, Boston, USA. As a pianist, he has performed and recorded with notable Norwegian jazz musicians as well as visiting international jazz stars like Chet Baker, Elvin Jones, Warne Marsh and Lee Konitz. He has written music for theatre and film, chamber music, for large jazz ensembles and numerous jazz tunes. Since 1991 he

has held a teaching position at the Department of Music, Norwegian University of Science and Technology (NTNU), Trondheim, Norway, where he has served as Head of Department. Currently he is Head of the Jazz Programme. He has served as Council Member of AEC, chaired the AEC Erasmus Mundus project 'Mundus Musicalis', Board Member of the European Music Council (EMC), the Norwegian National Council on Artistic Research as well as board member of various institutions, organizations and enterprises in Norway. Aksdal is a member of the Pop Jazz Platform (PJP) WG of the AEC.

Mattias Solli - Jazz Saxophonist

What do we imply when we talk about listening in jazz? Considerations and suggestions

This talk will probably not teach musicians something they don't, in a sense, already know. Its aim, however, is to pinpoint aspects that easily are forgotten. Listening in jazz is an aural form of behavior, evolving in a medium: The music. This medium has its constraints and possibilities. The best way to learn the medium is by aural imitation. What else do we imply when we talk about listening in jazz?

Former jazz saxophonist and a student at NTNU Jazz Department (Trondheim). Now a philosopher, doing aesthetics, phenomenology, and hermeneutics. Special interest in how jazz musicians play by ear. Currently a Postdoc at Department of Philosophy and Religious Studies NTNU.



Plenary Session II

Espen Berg - Pianist & Composer

Composing, playing and improvising with complex musical structures

“A brief presentation with examples from my commissioned work for Trondheim Jazz Orchestra and Molde Int’l Jazz Festival, «MAETRIX». For this work I utilized a variety of complex rhythmic elements in combination with a melodic surface, to create a multi-layered listening experience. Polyrhythms, asymmetrical time signatures and music based on the mathematical constant «pi». How do such unforgiving structures affect improvisation, and how to deal with it? How to play such music with ease and surplus?”



Espen Berg (b. 1983), from Hamar, Norway, is a pianist and composer living in Trondheim where he attained a master’s degree in 2008 at NTNU’s jazz department. Espen has been touring around the world since 2003, and has collaborated with artists such as Trondheim Jazzorkester, Marius Neset, Seamus Blake, Silje Nergaard, Mathias Eick, Anders Jormin, Hildegunn Øiseth, Eirik Hegdal, Daniel Herskedal, Mats Eilertsen and many more. His jazz trio, Espen Berg Trio, was named the «biggest musical discovery in the first half of 2016» by JAZZ JAPAN, and their concert at Trondheim Jazz Festival in 2016 was declared a «triumph» by JAZZWISE (UK), also writing that «it’s the kind of unrepeatable night jazz exists for». Espen was given Norway’s biggest music award «JazZtjendiatet» at Molde Int’l Jazz Festival 2016, which

involved a commissioned work for Trondheim Jazz Orchestra. This work premiered in Molde in 2017, and Pat Metheny described it as «one of the most amazing performances I’ve ever experienced». Espen is an associate professor at NTNU’s jazz department, and was appointed official NTNU Ambassador together with his trio in 2016.

Anika Nilles - Drummer & Composer

Anika Nilles will be interviewed by Udo Dahmen about her role as a drummer and band leader.

Anika built up a name for herself over the last five years as a Youtube sensation, boasting more than 17 million views on her drum videos featuring original compositions, as well as being a solo artist touring through Europe, China, Russia and North America.

Anika’s playing style is distinguished by her strong groove, her finesse in technique, her unique sound and her ability how to use odd rhythms to make



them sounding easy! Her use of the drum set as an expressive instrument rather than just a rhythm keeper allows for some extravagant playing without stealing the focus away from the music. Anika inspires drummers and musicians world wide to develop their skills and create their own music. She turned out as an important role model for lot of other female drummers who looking for their place in this male dominated scene of drummers. Anika has released various singles, as well as a debut album "Pikalar" (under Sakurai Records), all of which earned spaces on several of the top music charts all around the world. Upon release, "Pikalar" was immediately listed on the ,iTunes 200 Top Rock Releases' charts in the USA and climbed its way to number 113 (a remarkable feat for a mostly instrumental album).

Well known in the drumming community, Anika won the 'Modern Drummer Readers Poll' for 'Up And Coming Artist' as well as '#1 Rising Star' in "DRUM!" Magazine in 2015 and 2016 as well as being voted to `#3 for best educator` on UK drummies awards in 2017 and ,#1 for best clinician' on UK musicradar in 2018. With NEVELL, Anika pulled together a group of three energetic and passionate musicians to help turn her music into a spectacular live show.

Henrik Sveidhal - Saxophonist

Rhythmic Music Conservatory (RMC) in Copenhagen, Denmark has since 1986 been educating musicians, composers, sound engineers, producers, managers and educators. RMC is a state funded school under the Ministry of Culture in Denmark with 200 students. In 2011 RMC changed its curriculum quite radical. From a primary focus on developing adequate skills in the field of Jazz and related genres RMC decided to open up to a broader segment of young artist talent within modern music. In parallel RMC moved its primary focus toward developing artistic competencies - developing each student's individual artistic profile with the emphasis on his or her independent artistic expression. What where the rational behind these changes - who did we listen to? How did we do it and what challenges have we met in the process? And what are the preliminary results?



Henrik Sveidahl, Principal at Rhythmic Music Conservatory (RMC). Saxophone player, 56 years of age.

In 1986, Henrik Sveidahl graduated in musicology from the University of Copenhagen. In 1991, he graduated from the Rhythmic Music Conservatory (RMC) in Copenhagen with saxophone as his main instrument. Henrik Sveidahl is Principal of the RMC. Henrik Sveidahl is a well-established and acknowledged saxophone player. He is known for his great versatility and openness to new possibilities, and his influence on the Danish and Nordic music scene is remarkable. As Principal Henrik Sveidahl has been active for several years in international cooperation as member of the executive committee of Association of Nordic Music Academies (ANMA). In 2007 Henrik Sveidahl was called as expert for the Tuning validation conference by the AEC. At the AEC Congress in Sct. Petersburg 2012 Henrik Sveidahl did a presentation on 'Dynamics

between academy and music life'. In 2017 Henrik Sveidahl was asked by the Danish Minster of Culture to perform a thorough investigation into the Higher Educational Institutions of Art in Denmark leading to recommendations on how to structure the area in the future.

AEC's SMS Project - Strengthen Music in Society

With support from the European Commission through the scheme “European Networks” of the Creative Europe programme, the AEC can continue to support and encourage Music HEIs to adapt to change, embrace innovation and open up new fields of activities through the project Strengthening Music in Society (AEC-SMS). The AEC is working with six working groups and three task forces towards the final objective, namely strengthening music in society. It aims to do so by helping institutions prepare their graduates in the best way possible for their careers and the society of the future, for example by finding innovative ways of learning and teaching, developing an entrepreneurial mindset among students and teachers, and by encouraging the use of digital tools. The project also aims to strengthen music in society by bringing society closer to the institutions, for example by opening up institutions to students with different backgrounds, but also by advocating for the importance of higher music education to different levels of government. You can read more about its objectives and outcomes on the [website](#) or on our social media channels. AEC wants to ensure that its work reaches its members and other institutions, by connecting to AEC events, partners, and also during this Pop and Jazz Platform. Two of our working groups, the Diversity WG and the Learning and Teaching WG will share their work with you.

About Working Group 5: Learning and Teaching

WG 5 is coordinating [LATIMPE](#), the AEC & CEMPE Platform for Learning and Teaching in Music Performance Education (www.latimpe.eu). WG5 consists of eight members from six countries, including a student representative and a designated advisory coordinator. The goal of LATIMPE is to strengthen the opportunity for higher music education institutions to explore and discuss learning and teaching paradigms, ideas and models that could meet the demands of the 21st century, by active collaboration between students, teachers, and researchers in all relevant fields of higher music education (www.aec-music.eu). Moreover, LATIMPE is committed to following a student-centered approach to learning and teaching. This spring, LATIMPE is collecting practices and projects of interest from AEC institutions. These practices and projects will be displayed online consecutively on latimpe.eu. In the longer term, we hope to stimulate the development of new projects on learning and teaching in music performance education and facilitate institutional networks.

In our session at the Pop and Jazz Platform meeting, we would like to have a dialogue where we together explore the fields of learning and teaching, diversity and jazz and pop education in order to find common themes, perspectives and challenges.

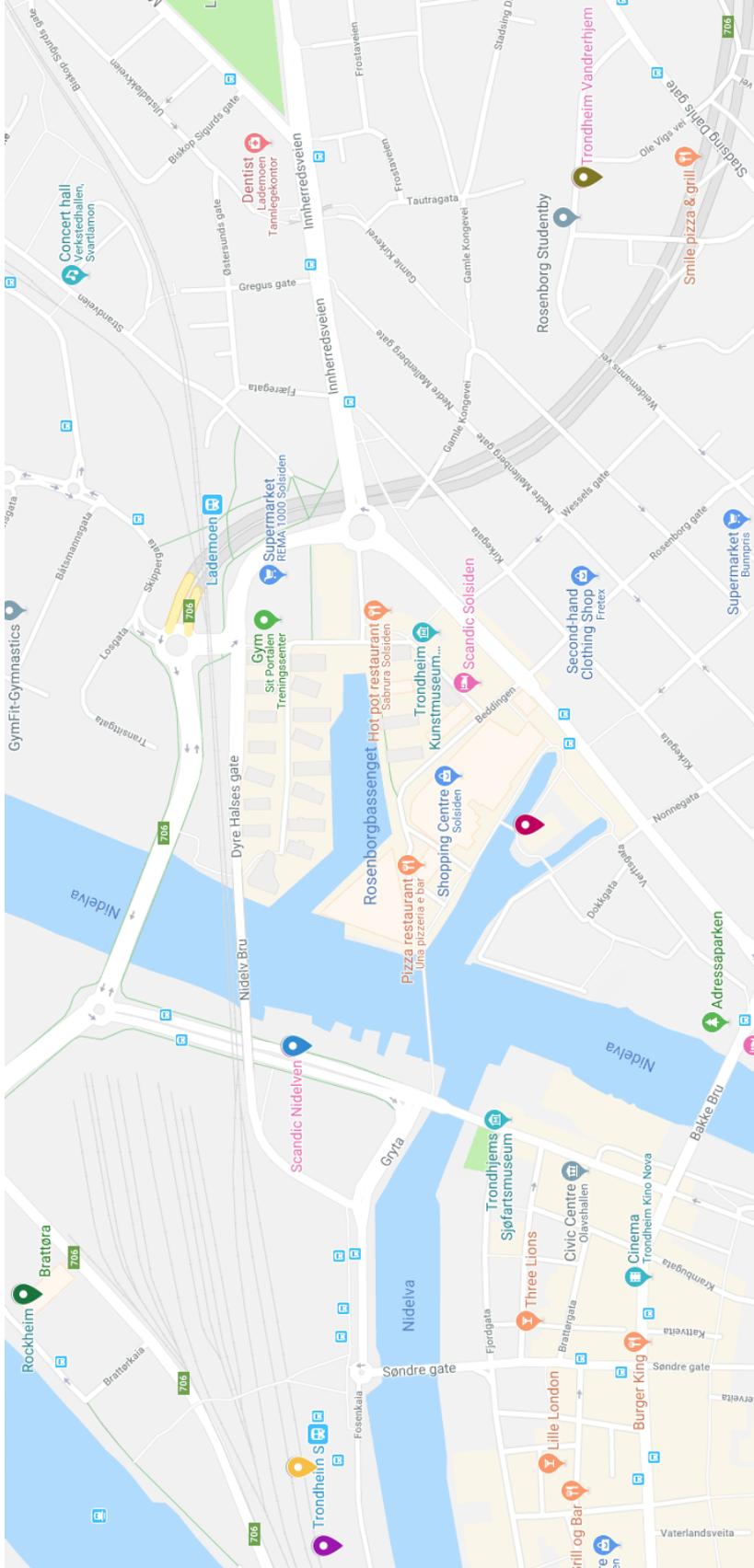
About Working Group 2: Diversity, Identity, Inclusiveness

A part of AEC's current creative Europe network project "Strengthening Music in Society" the working group "Diversity, Identity, Inclusiveness" aims to explore how to open up the European conservatories to the changed demographics they face in the 21st century as well as provide ideas on how to tackle the societal and cultural changes in Europe. The overarching question here is how we can anchor and preserve music in today's more and more globalised and diverse society. This includes reaching out to those parts of society currently underrepresented in our higher music education institutions - be it different social groups, minorities and migrants, but also those with impairments or disabilities. This also includes to broaden the music's currently offered within our institutions' degree program. While in the last 30-40 years jazz has made huge inroads in the institution's popular music as well as the traditional music's of national minorities and migrant groups still is underrepresented in many countries in higher music education.

In this session the working group "Diversity, Identity, Inclusiveness" would not only like to present their aims and plans, but also to reach out to the PJP-Platform participants in order to draw on your experience and knowledge in dealing with these issues. We would also like to receive critical input which can be shared with all the AEC members - thus giving our members a broad chest of tools to draw on.

PRACTICAL INFORMATION

Map



-  Scandic Nidelven - Conference Venue
-  Dokkhuset Scene AS - Conference Venue
-  Trondheim train and bus station
-  P-Hotels Brattøra
-  Trondheim Vandrerhjem
-  Rockheim

Relevant addresses and numbers

Conference Locations:

- Hotel Scandic Nidelven
Havnegata 1-3, 7010 Trondheim, Norway
- Dokkhuset Scene
Dokkparken 4, 7042 Trondheim, Norway

Emergency MOBILE NUMBER

Paulina Gut - AEC Project, Communication and Events Coordinator +32 486052354

Erling Aksdal - Department of Music, Jazz Programme +47 95135558

Hotel

Scandic Nidelven Hotel is located in the centre of Trondheim, 200 meters from NTNU Institute of Music and 300 meters from the venue Dokkhuset Scene.

You can book your room on the hotel's website. All the participants can benefit from the promotional prices. Please mention the booking code below while making your reservation:

BTRO140219

Single room: NOK 1108 (115 EUR)

Double room: NOK 1310 (135 EUR)

The hotel is awarded "The Best Hotel Breakfast in Norway" for the 11th time.

Should you need any assistance when booking please call +4773568000 or email: nidelven@scandichotels.com

Alternative accommodation options to be considered by the students:

- **P-hotel Brattøra** is located only 300 m from Hotel Scandic Nidelven, the conference venue. Rates:

Single room 790 Nkr

Double room 899 Nkr

Friday - Sunday: 599/ 799 Nkr per night

Reservations can be made on the hotel's website.

- **Trondheim Vandrerhjem** is located approximately 900 m from Scandic Nidelven hotel and 500 m from Dokkhuset. Rates from 335 Nkr.

Travel

Trondheim Airport is located about 30 km from the center of Trondheim. Trondheim Airport has direct connection with 10 international destinations. More information can be found here: <https://avinor.no/en/airport/trondheim-airport/>

There is a shuttle bus ([Nettbuss](#)) from Trondheim Airport to the center of Trondheim, which stops just in front of the Scandic Nidelven hotel. Roundtrip bus ticket costs 260 Nkr (26 EUR).

List of restaurants

RESTAURANTS AT SOLSIDEN (DINNER/LUNCH):

- Sushi bar Solsiden - *Innherredsveien 14*
- Una (Italian) - *Beddingen 14*
- Selma pizza og bar - *TMV-kaia 13*
- Bare Blåbær / Bær & Bar / Bar passiar (*Dokkhuset*)
- Sot Bar&Burger - *TMV-kaia 3*
- Egon - *TMV-kaia 21*
- Olivia (Italian) - *Beddingen 16*
- Søstrene Karlsen - *TMV-kaia 25*
- Nordøst food & Cocktails - *TMV-kaia 25*
- Kvikk bar AS - *inside the Solsiden Kjøpesenter*

LUNCH (5-10 minutes' walk from Solsiden)

- RAMP - *Strandveien 25a*
- Sellanraa Bok&Bar - *Kongensgate 2*
- Hagen (vegetarian) - *Nedre Bakklandet 75*
- Broen bar - *Hotel Scandic's bar*
- Cafe Løkka - *Dokkgata 8*

GREAT COFFE AT SOLSIDEN:

- Jacobsen og Svart - *Ferjemannsveien 8*
- Dromedar Kaffebær Solsiden - *Beddingen 10*
- Godt Brød Solsiden - *inside the Solsiden Kjøpesenter*

FINE DINING (5-10 minutes' walk from Solsiden)

- Kalas & Canasta - *Nedre Bakklandet 5*
- Folk og Fe - *Øvre Bakklandet 66*
- Bula Neobistro - *Prinsens gate 32*
- To rom og kjøkken - *Carl Johans gate 5*
- Røst Teaterbistro - *Prinsens gt 18/20*
- Emilies Eld Restaurant og Bar - *Kongens gate 30*

SOME BARS!

- Bar Moskus - *Olav Tryggvasons gate 5*
- ØX Tap Room - *Munkegata 26*
- Macbeth - *Søndte gate 22*
- Raus Bar - *Nordre Gate 21*
- Antikvariatet - *Nedre Bakklandet 4*

DINNER: (10-15 minutes' walk from Solsiden)

- Jossa - *Ladeveien 9*
- Frida (Mexican) - *Fjordgata 15*
- Taqueros (Mexican) - *Mellomveien 4*
- Frati (Italian) - *Kongens gate 20*
- La Vida (Vietnamese) - *Vår Frues Strete 3*
- Indian Tandoori Restaurant - *Søndre gate 22a*

GOOD FAST FOOD:

- La Border (mexican) - *Thomas Angellsgate 14*
- Superheroburger - *Olav Tryggvasons gate 1*

EXEPTIONAL FINE DINING: (15 minutes' walk from Solsiden)

- Credo - *Ladeveien 9*

....AND GREAT WINE!!

- Rot Vin & Brød - *Ferjemannsveien 16*
- Spontan Vinbar - *Dronningens gate 26*
- Jossa - *Ladeveien 9*
- Kalas & Canasta - *Nedre Bakklandet 5*

Dokkhuset and sister restaurant Bare Blåbær right at the back of Dokkhuset offer a 15% discount on food to all participants that can produce a badge.

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