

# *The European Platform for Artistic Research in Music Forum (EPARM)*

*Stockholm 2014*

*6-8 March*



Association  
Européenne des  
Conservatoires



ERASMUS NETWORK FOR MUSIC

*polifonia*

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The AEC would like to express deep gratitude to the Royal College of Music in Stockholm and SAR for hosting and co-organizing the EPARM Meeting 2014. The AEC team would also like to express special thanks to the members of the EPARM preparatory working group for their support in organizing the platform programme.



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## Introduction

We are delighted to welcome you to the first EPARM Forum, being held in Sweden and hosted by the Royal College of Music (KMH) Stockholm. The event has also been planned to coincide with the annual meeting of the Society for Artistic Research (SAR) and a key element of the programme will be a joint roundtable discussion with representatives from both EPARM and SAR.

The essence of the Forum model for AEC platform meetings is that it focusses on discussions, rather than presentations. The idea is that themes identified in conferences will be given greater time for open debate, and that the alternating annual pattern of Conferences and Forums will enable the community that has formed around a platform to develop these themes more fully than is possible just within the conference format. The scheme was pioneered with the Early Music Platform and is now being applied to EPARM.

Four major themes arising out of the EPARM meeting in Lyon in May 2013 have been identified, drawn both from the presentations and from the feedback provided by delegates. They are as follows:

- Problems and solutions in developing *methodologies for artistic research in music* – sharing practical experiences
- Finding *new knowledge and understanding in standard musical repertoire* – which strategies for artistic research in music will strengthen its contribution beyond the sub-fields of contemporary and historically-informed performance?
- *Research questions* – what do these mean for artist-researchers in music and *what kinds of answers* may they be expected to generate?
- The *outputs of artistic research in music* – should they be judged *both as artistic products and as contributions to knowledge and understanding* and, if so, can we find some common ground as to the *criteria* to be used?

On the Thursday evening, 6<sup>th</sup> March, at 18:00, delegates will be asked to choose one of these four topics and join the discussion in the corresponding room. This session will focus on setting the agenda for the main discussions that will follow. Delegates will be invited to state which aspects of the theme are most relevant for them and moderators will use this information to draw up an agenda for each theme that will structure how it is dealt with. Agendas for each of the four themes will be published by the morning of the 7<sup>th</sup> March.

Throughout the morning there will be two sessions, each of 1.5 hours, on each of the four themes operating in parallel sessions. After lunch, delegates are invited to select one of the remaining three themes, other than the one they originally chose, and to attend the first of two sessions on that theme. The second session will be held on the morning of the 8<sup>th</sup> March.

In this way, every delegate will have the opportunity to shape the agenda for one debate, participate in that debate and then participate in a second debate of their choosing. We hope that this will produce a rich array of ideas and input with which to take these issues forward.





## Programme EPARM 2014 in Stockholm

SAR - Wednesday, 5 <sup>th</sup> March		
Time	Activity	Location
17:00	Opening reception for SAR Events (requires separate registration and payment)	University of the Arts Linnégatan 87 F

Thursday, 6 <sup>th</sup> March		
Time	Activity	Location/Remarks
09:00 – 16:30	SAR events (requires separate registration and payment)	University of the Arts Linnégatan 87 F
16:00	<b>REGISTRATION FOR EPARM OPENS</b>	KMH Royal College of Music - Lidingövägen 12
17:00 – 18:00	<b>EPARM Opening Event</b> Performance of students from the <i>Folk Music Department</i> at KMH Speeches by <ul style="list-style-type: none"> <li>• <b>Cecilia Rydinger Alin</b>, Vice Chancellor KMH</li> <li>• <b>Georg Schulz</b>, AEC Council Member</li> <li>• <b>Jeremy Cox</b>, Chief Executive AEC</li> <li>• <b>Peter Dejans</b>, EPARM Chair</li> </ul>	KMH, The Great Hall (Stora)
18:00 – 19:30	<b>Agenda-setting session for discussion groups (4 parallel groups)</b> <i>A. Methodologies for artistic research in music</i> <i>B. New knowledge and understanding in standard musical repertoire</i> <i>C. Research questions and answers</i> <i>D. The outputs of artistic research in music</i>	KMH, rooms: 389 (group A) 433 (group B) 234 (group C) 235 (group D)
19:30 – 20:00	<b>Reception with drinks and canapés</b>	KMH, The Atrium
20:00 – 21:00	<b>Concert</b>	KMH, room 399
<i>Free evening (list of recommended restaurants provided)</i>		



Friday, 7 <sup>th</sup> March		
Time	Activity	Location/Remarks
09:30 – 11:00	<p><b>Discussion groups session 1a</b></p> <p>A. <i>Methodologies for artistic research in music</i>            B. <i>New knowledge and understanding in standard musical repertoire</i>            C. <i>Research questions and answers</i>            D. <i>The outputs of artistic research in music</i></p>	KMH, rooms: 389 (group A) 433 (group B) 234 (group C) 235 (group D)
11:00 – 11:30	<b>Coffee and networking</b>	KMH, room 399
11:30 – 13:00	<p><b>Discussion groups session 1b</b></p> <p>A. <i>Methodologies for artistic research in music</i>            B. <i>New knowledge and understanding in standard musical repertoire</i>            C. <i>Research questions and answers</i>            D. <i>The outputs of artistic research in music</i></p>	KMH, rooms: 389 (group A) 433 (group B) 234 (group C) 235 (group D)
13:00 – 14:30	<b>Lunch</b>	Restaurant L 21, address: Löjtnatsgatan 21
14:30 – 16:00	<p><b>Discussion groups session 2a</b></p> <p>A. <i>Methodologies for artistic research in music</i>            B. <i>New knowledge and understanding in standard musical repertoire</i>            C. <i>Research questions and answers</i>            D. <i>The outputs of artistic research in music</i></p>	KMH, rooms: 389 (group A) 433 (group B) 234 (group C) 235 (group D)
16:00 – 16:30	<i>Re-locate to University of the Arts</i>	
16:30 – 17:00	<b>Joint Coffee and networking EPARM + SAR</b>	University of Arts Linnegatan 87 F
17:00 – 19:00	<p><b>Joint Roundtable EPARM + SAR</b></p> <p><b>Islands and Bridges</b></p> <ul style="list-style-type: none"> <li>• <b>Gerhard Eckel</b>, University of Music and Performing Arts, Graz</li> <li>• <b>Johanna Garpe</b>, University College of Opera / Stockholm University of the Arts</li> <li>• <b>Julie Harboe</b>, Lucerne University of Applied Sciences and Arts</li> <li>• <b>Lina Navikaite-Martinelli</b>, Lithuanian Academy of Music &amp; Theatre, Vilnius</li> <li>• <b>Kevin Voets</b>, Royal Conservatoire of Antwerp, Artesis Plantijn University College Antwerp</li> </ul> <p>Moderator: <b>Jeremy Cox</b>, Chief Executive of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).</p>	University of Arts Linnegatan 87 F
19:15 – 20:15	<b>Performance event: Cosmopolitan Chicken Project</b>	University of Arts



		Linnegatan 87 F
20:30	<b>Joint Buffet Dinner with SAR</b>	University of Arts Linnegatan 87 F
<b>Saturday, 8<sup>th</sup> March</b>		
Time	Activity	Location/Remarks
10:00 – 11:30	<b>Discussion groups session 2b</b> <i>A. Methodologies for artistic research in music</i> <i>B. New knowledge and understanding in standard musical repertoire</i> <i>C. Research questions and answers</i> <i>D. The outputs of artistic research in music</i>	KMH, rooms: 389 (group A) 433 (group B) 234 (group C) 235 (group D)
11:30 – 12:00	<b>Coffee and networking</b>	KMH, the Atrium
12:00 – 13:00	<b>Closing Session</b> Music Introduction by KMH Students <ul style="list-style-type: none"><li>• Thoughts about the discussions</li><li>• Please fill in your participant questionnaire</li><li>• News from the AEC and the Polifonia Project</li><li>• Closing Remarks</li></ul>	KMH, Little Hall (Lilla)
15:00	Optional Networking Trip at the Museum of Modern Art	Meeting Point at the Museum of Modern Art



## Music Performances

### Thursday, 6<sup>th</sup>

17:00 (KMH, The Great Hall - Stora)

Performance of students from the *Folk Music Department* at KMH

20:00 (KMH, room A399)

Concert of a *student trio from the KMH Jazz department*

Selen Özan - Vocals/composition

Jonas Jurström - Guitar

Samuel Löfdahl - Bass

### Friday, 7<sup>th</sup>

19:15 (University of the Arts, Linnégatan, 87)

Performance event: *Cosmopolitan Chicken Project*

A lecture performance by Koen Vanmechelen.

Koen Vanmechelen's most famous work is the *Cosmopolitan Chicken Project (CCP)*. The artist interbreeds domestic chickens from different countries aiming to create a true cosmopolitan chicken as a symbol for global biological and cultural diversity. It positions art in the middle of society: between people, always committed. Vanmechelen relates his ideas through many different media; from paintings and drawings to photography, video, glassware, performances and sculpture. In 2013, he received the Golden Nica Hybrid Art for the CCP. "The CCP is a mirror. Because every organism needs another organism to survive," says Vanmechelen.

Koen Vanmechelen (1965) is an internationally acclaimed, conceptual artist from Belgium. His groundbreaking work focuses on biocultural diversity and identity. Through his various projects, such as the *Cosmopolitan Chicken Project*, the *CosmoGolem Foundation* and the *Open University of Diversity* he fuses art and science, advocates children's rights and meditates on globalization. Vanmechelen is an all-round artist, working with paint, glassware, photographs, video, sculpture and so much more. Next to the *Biennial of Venice*, his work has for example been shown at the *Biennials of Moscow, Dakar and Poznan*, at the *World Expo Shanghai 2010*, the *Triennial of Guangzhou*, *Manifesta 9* and at *dOCUMENTA*.

### Saturday, 8<sup>th</sup>

12:00 (KMH, Little Hall - Lilla)

Performance of students from the *Folk Music Department* at KMH





## Roundtable EPARM + SAR panel discussion: “*Islands and bridges*”

On the afternoon of 7<sup>th</sup> March, EPARM delegates will join those attending the SAR annual meeting for a roundtable discussion on the following theme:

**Islands and Bridges:** how might we improve the connections between the disciplines of artistic research whilst preserving the uniqueness of each of their ‘habitats’, and what role do words play, either in uniting or dividing our various discipline-specific conceptions of artistic research?

This roundtable provides an outstanding opportunity for debating issues of an interdisciplinary character that affect all of us who are engaged with artistic research. By combining the annual meetings of the Society for Artistic Research (SAR) and the European Platform for Artistic research in Music (EPARM) – hosted this year by the Stockholm University of the Arts and the Royal College of Music, Stockholm, two important constituencies in the field of artistic research will come to together to share perspectives and gain greater understanding of their respective viewpoints.

The panel itself represents the two constituencies. It consists of the following speakers:

- **Gerhard Eckel**, University of Music and Performing Arts, Graz
- **Johanna Garpe**, University College of Opera / Stockholm University of the Arts
- **Julie Harboe**, Lucerne University of Applied Sciences and Arts
- **Lina Navikaite-Martinelli**, Lithuanian Academy of Music & Theatre, Vilnius
- **Kevin Voets**, Royal Conservatoire of Antwerp, Artesis Plantijn University College Antwerp

The moderator for the roundtable is **Jeremy Cox**, Chief Executive of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

Discussions will begin from the following questions: Artistic research is often described as being intrinsically interdisciplinary. But what does this really mean, and does it have any direct bearing upon the way the different arts currently interact through artistic research, and might do so in the future as the field develops further?

- Artistic research in each discipline is, by definition, rooted in the artistic practice of that discipline; and artistic practice varies widely across the arts. Can a dialogue across the arts therefore be anything other than superficial and, if it can, is artistic research a potentially useful tool with which to take the conversation to a deeper level?
- When we do enter into dialogue about these or other issues, it seems inevitably the case that we each step out of our discipline and into the ‘neutral’ (but actually highly-charged) territory of words. What would be the practical obstacles, but also potential benefits, of a dialogue

conducted through our respective artistic media themselves – i.e. each artist-researcher responding through reciprocal artistic creation instead of verbal commentary?

- How can we reconcile such aspirations to escape the shackles of words with the fact that some of our artistic disciplines – poetry, drama, etc. – exercise their creative processes within the verbal medium (albeit using this raw material very differently from the way it is employed in research discourse)? Might poets, authors and playwrights have something to teach artist researchers in non-verbal media about how to use words in a richer, more multivalent and creative way as part of their artistic research discourse?
- Interdisciplinary collaborations in artistic practice often generate as much tension as synergy, and the artistic collaborators frequently prefer to work separately before bringing their substantially completed results together (e.g. a composer and a choreographer working on a ballet) rather than engaging in step-by-step co-creation. Is the same true for interdisciplinary collaboration in artistic research, or does the research component, and its attendant methodological rigour, change the ‘rules of engagement’ (and might this be one way in which artistic research manifests its intrinsic interdisciplinarity)?
- If the discipline-based ‘islands’ of artistic research form, at best, a kind of clustered ‘archipelago’, what might more concerted bridge-building between ourselves teach us about how to strengthen communication links with the larger ‘landmass’ of more established and, for want of a better term, ‘scientific’ research?

After presentations from the panel members, the issues will be opened up to all those attending. Please therefore feel free to give some prior thought to the topic and these questions to fuel the debate.



## Biographies



**Jeremy Cox**

**AEC Chief Executive – moderator**  
[jeremycox@aec-music.eu](mailto:jeremycox@aec-music.eu)

Jeremy Cox became the AEC's Chief Executive in January 2011. Prior to joining the AEC, Jeremy had more than ten years' experience as Dean of the Royal College of Music in London, with overall responsibility for learning, teaching and research in that institution.

Jeremy read Music at Oxford University and completed his Doctorate there in 1986. His specialist field is the songs of Francis Poulenc and he has a book in preparation on this

subject. While at Oxford, he sang in the Chapel Choir of New College and subsequently performed with a number of specialist chamber choirs, including the 'Clerkes of Oxenford'. Alongside his work in a range of Music departments and institutions across the UK, including three years in Scotland, he pursued an active career as a singer and conductor and occasionally turned his hand to composition, mainly for voice and chamber ensembles.

Jeremy has been closely involved in European developments in higher music education since the start of the Bologna Process and was the chief architect of the AEC's 'Polifonia' Learning Outcomes that are now widely used as reference points across the European higher music education sector. He has written AEC guides on Curriculum Design & Development and on Admissions & Assessment, and has worked as an expert advisor for the AEC and for the Tuning Process in Europe and Australia. As part of the AEC's growing activity in the area of accreditation, he has chaired evaluations of several higher music education institutions and programmes across Europe.



**Lina Navickaite-Martinelli**

**Lithuanian Academy of Music and Theatre**

[lina.martinelli@lmta.lt](mailto:lina.martinelli@lmta.lt)

She is a lecturer and Head of Postgraduate Studies' Office at the Lithuanian Academy of Music and Theatre, as well as a doctoral researcher at the University of Helsinki (Finland). She is a founder and coordinator of LMTA Headquarters of Artistic Research and Performance Studies (HARPS). Navickaite-Martinelli has edited and co-edited several

academic collections, and has been a member of research projects in Finland and Lithuania. She has presented papers at seminars and conferences in various European countries, and published scientific articles at international journals and collections of articles. Her book *The Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (Vilnius: Versus aureus, 2010, in Lithuanian) has been awarded Lithuanian Composers' Union Ona Narbutienė Prize for innovative research on music performance. Navickaitė-Martinelli focuses her scholarly



research on various aspects of the music performance phenomenon, at present mainly approaching music performance from the semiotic perspective. A freelance music reviewer, she is the author of numerous articles and reviews on musical topics. From 2002 to 2007 she has been working as an editor of the musical magazine “Muzikos barai”; at present, her major editorial commitment is the co-editor-in-chief position of the peer-reviewed scientific journal “IF – Journal of Italo-Finnish studies”. More information at [linamartinelli.wordpress.com](http://linamartinelli.wordpress.com) and [harps.lmta.lt](http://harps.lmta.lt).



### **Gerhard Eckel**

**The Institute of Electronic Music and Acoustics,  
University of Music and Performing Arts in Graz**

[eckel@iem.at](mailto:eckel@iem.at)

Gerhard Eckel (\* 1962, Vienna/Austria) is a composer and sound artist, working as a Professor of Computer Music and Multimedia at the Institute of Electronic Music and Acoustics, University of Music and Performing Arts in Graz, Austria. Eckel holds a PhD in Musicology from the University of Vienna. He also studied Composition of Electro-acoustic Music and Sound Engineering at the University of Music and Dramatic Arts Vienna. In the past Eckel worked at IRCAM, the computer music department of the Pompidou Centre in Paris and at the Fraunhofer Institute for Media Communication IMK in St. Augustin, Germany. Eckel takes both an artistic and scientific interest in matters of sound. His research topics range from psychoacoustics, over sound analysis, visualization, processing, spatial rendering and synthesis to virtual and augmented reality systems. His artistic work focuses on the possibilities of installations to convey formal openness to the audience in a tangible way. He creates sound and music installations for real and virtual spaces, which are presented at international festivals, conferences and trade fairs. He initiated and coordinated the EU-IST-project LISTEN, which defined and explored Immersive Audio-augmented Environments from a scientific and artistic perspective. In a recent artistic research project he developed a new form of intermedial expression: Embodied Generative Music. His current artistic research project (The Choreography of Sound) funded by the Program for Arts-based Research (PEEK) of the Austrian Science Fund FWF explores the spatial in electroacoustic composition. In his next PEEK project starting in April 2014 (Transpositions: Artistic Data Exploration), he will investigate – together with visual artist Michael Schwab – the possibilities of generating new auditory and visual forms based on the analysis and mathematical transformation of scientific data. Since 2012 Eckel serves as Professor Affiliate at the KTH Royal Institute of Technology and as a Visiting Professor at the KMH Royal College of Music in Stockholm.



**Kevin Voets**

**Royal Antwerp Conservatoire**

[kevin.voets@ap.be](mailto:kevin.voets@ap.be)

Is a historian and manager in the arts. He performed research on social and economic history of the modern times, and on various topics regarding the history of music and the arts. He has been a guest lecturer and writer for the International Arts Center deSingel for over ten years. His current research interests go out to the history of the European conservatoires, more specific the evolution of the curricula in the Antwerp and Amsterdam conservatoires (1867 – 2007) (in collaboration with Michiel Schuijjer and Jan Dewilde). Since 2001 he has been involved up close in the most recent developments in contemporary music as managing director of HERMESensemble, an Antwerp based professional ensemble devoted to new music. He is the research coordinator of the Royal Antwerp Conservatoire (AP University College), advising the Music, Drama and Dance departments on all educational issues involving research and research competences, and organizing the various research projects and doctorates in the arts of the conservatoire. As research coordinator he is a member of the board and the staff of the Royal Conservatoire, and the representative in the research board of the University of Antwerp. He also represents the conservatoire in the advisory council of docARTES. Concerning artistic research policy issues he has been involved in several preliminary enquiries regarding the evaluation of artistic research in Flanders. In 2007-2009 he participated to a project in the conservatoire investigating a possible evaluation system of artistic research output, and edited the research report. Since then he has been a member of several advisory groups and councils, both at home and abroad, discussing research in performing arts. Representing the Royal Antwerp Conservatoire, he participates in the organizing committee of the European Platform for Artistic Research in Music (EPARM).



**Johanna Garpe**

**University College of Opera / Stockholm  
University of the Arts**

[johanna.garpe@opera.uniarts.se](mailto:johanna.garpe@opera.uniarts.se)

For twenty years has Johanna Garpe been active as theatre and opera director in Sweden as well as abroad. Furthermore, Johanna is professor at the University College of Opera in Stockholm/ Stockholm University of the Arts.



## Julie Harboe

**Lucerne University of Applied Sciences and Arts**

[julie.harboe@hslu.ch](mailto:julie.harboe@hslu.ch)

Julie Harboe is an art historian & art critic. After completing her studies at the University of Copenhagen, she co-founded and co-managed the interdisciplinary art space forumclaque in Baden CH 1993-1999. She then worked as an assistant for the arts at the transdisciplinary institute Collegium Helveticum of the ETH Zürich. From 2007 she developed and coordinated the new unit for artistic research at Lucerne University of Applied Sciences and Arts (LUASA), Department of Art and Design collaborating with PhD-students and artist researchers on more than 30 art based research projects. Since 2012 she heads the Competence Centre Arts Materials Research at the same school. She was a member of LUASA's research commission 2008-2011 and is a founding member and 1/2011-4/2014 president of Swiss Artistic Research Network, [www.sarn.ch](http://www.sarn.ch) and since 2011 she has been a core team member of the CreaLab with participation of all departments at LUASA. 2013-2015 Julie Harboe is on the executive board of Society for Artistic Research [www.societyforartisticresearch.org](http://www.societyforartisticresearch.org).

## Polifonia Project Working Group 2: Artistic Research in Higher Music Education

This working group (WG) contributes to the Modernisation Agenda for Higher Education in Europe in the higher music education sector by enhancing the quality of education through a focus on the role of research – and, in particular artistic research - in higher music education institutions. Following the overall mapping exercise on the role of research in higher music education executed in the previous cycle, which identified many different approaches to research throughout the sector, the ‘Polifonia’ WG2 focuses on one of these - artistic research – which, by its nature, is closely related to artistic and musical practice.

Part of the confidence-building about the artistic research approach is addressed by identifying clearer progression routes through Bachelor and Masters study to this work at Doctoral level. Students need curricula which develop research competences relevant to artistic Doctoral study in the lower cycles. The WG features **reflection on the content and structure of the 2nd cycle**, based on the principles laid down in the European Qualifications Framework for Higher Education. By focusing on the 2nd cycle (which has been identified by the sector as needing more development) the WG addresses how programmes at this level in higher music education should combine professional preparation with preparation for relevant Doctoral study.

### The members of the Polifonia ‘Artistic Research’ working group are:

- Peter Dejans (Chair - [Orpheus Instituut](#) , Gent)
- Rubén López Cano ([Escola Superior de Musica de Catalunya](#) (ESMUC), Barcelona)
- Mirjam Boggasch ([Hochschule für Musik Karlsruhe](#) , Karlsruhe)
- Tuire Kuusi ([Sibelius Akatemia](#), Helsinki)
- Philippe Brandeis ([Conservatoire national supérieur musique et danse de Paris](#), Paris)
- Henk Borgdorff ([Society for Artistic Research](#) (SAR), Bern)
- Stephen Broad ([Royal Conservatoire of Scotland](#), Glasgow)
- Lina Navickaite ([Lithuanian Academy of Music and Theatre](#), Vilnius)
- Huib Schippers ([Griffith University Brisbane](#), Brisbane)
- Sean Ferguson ([McGill University Schulich School of Music](#), Montreal)
- Jeremy Cox (European Association of Conservatoires (AEC), Brussels)

ERASMUS NETWORK FOR MUSIC

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## Practical Information

### RELEVANT ADDRESSES AND NUMBERS

#### CONFERENCE VENUES

##### 1. Royal College of Music KMH

Lidingövägen 12  
SE-115 31, Stockholm, Sweeden  
Phone: +46 8-16 18 00  
<http://www.kmh.se/>

##### 2. University of Arts

Linnégatan, 87  
115 23 Stockholm, Sweeden  
Phone: +46-(0)8-614 40 00  
<https://www.kkh.se/>

#### Lunch on Friday

Restaurant L21  
Löjtnantsgatan 21  
115 91 Stockholm

**WIRELESS** at **University of Arts** network: SKH EVENT password: Stockholm-Arts

**WIRELESS** at **The Royal College of Music** network: KMH-Guest, user name: EPARM, password: neslig99

**MOBILE NUMBER** Sara Primiterra – AEC Events Manager –0031/639011273

#### TAXI NUMBERS

Taxi Kurir, +46 8 30 00 00;  
Taxi 020, 020 20 20 20 (free calls from Swedish phones)  
Taxi Stockholm, +46 8 15 00 00

#### HOTELS

##### Hotel Scandic Park

[http://www.scandichotels.com/Hotels/Sweden/Stockholm/Scandic-Park/#.UwdpN\\_l5Nyw](http://www.scandichotels.com/Hotels/Sweden/Stockholm/Scandic-Park/#.UwdpN_l5Nyw)  
30minutes walking from the conference venue  
Karlavägen 43, 102 46 Stockholm, Sweden

+46 8 16 18 00

##### Hotel Mornington Stockholm

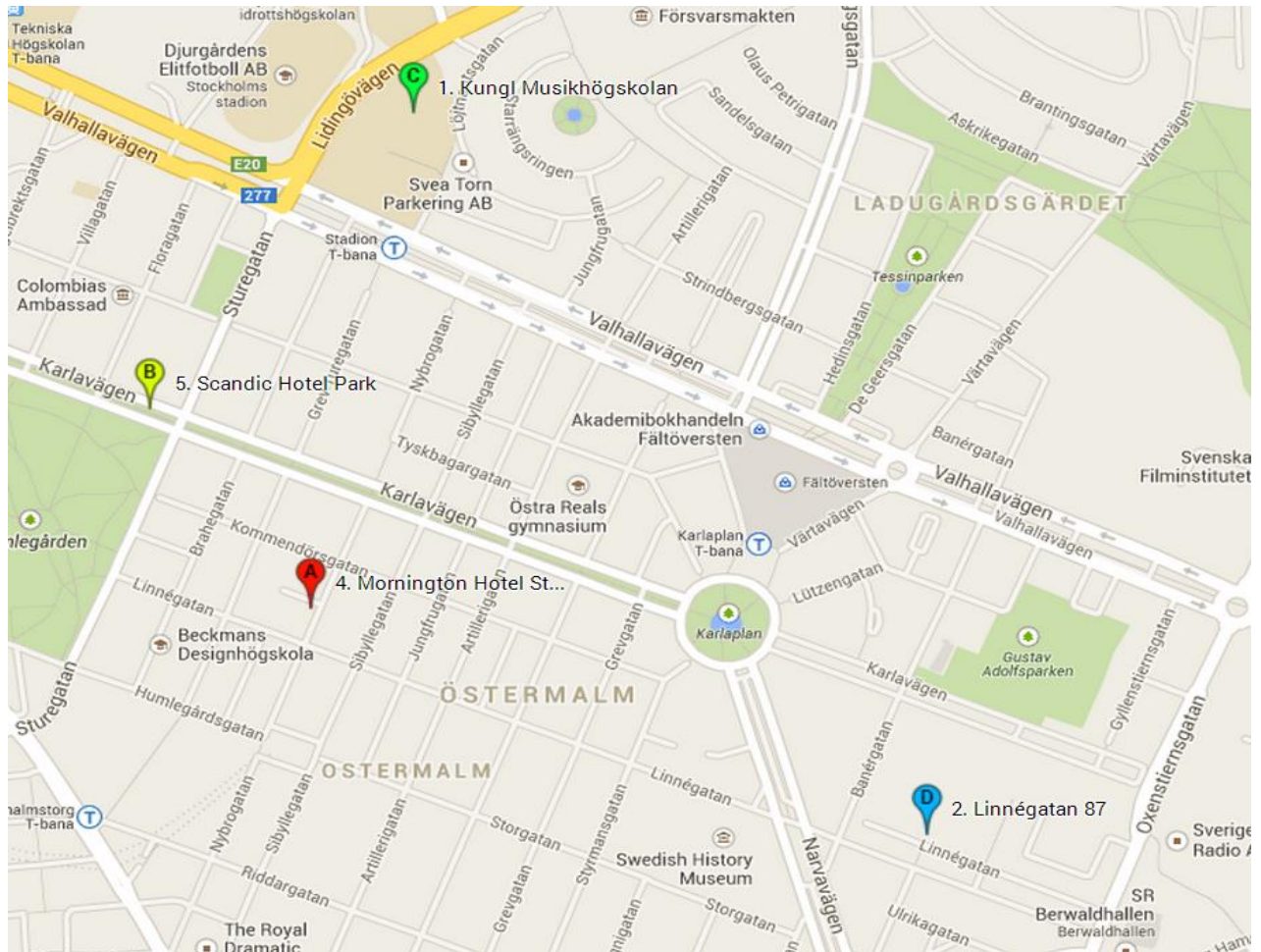
<http://www.mornington.se/stockholm/>  
15 minutes walking from the conference venue  
Nybrogatan 53, 114 40 Stockholm, Sweeden

+ 46 (0)8 507 330 00





## MAP



## CURRENCY AND MONEY CONVERSION

The currency in Sweden is the Swedish **Krona** (SEK). In English you can also say "Swedish *Crown*", since that is what the word "krona" means. Prices in shops are usually written with the abbreviation "kr", like in "50 kr", which can alternatively be written "50 :-".

The value of the krona is **roughly 8-10 SEK for one Euro, 10-12 SEK for one GB Pound and 6-8 SEK for one US Dollar.**

You can exchange your money for the Swedish Krona at most banks or at special **foreign exchange bureaus**, where the most widespread is **Forex Bank**, easily recognized by their bright yellow shops. There are branch offices in Arlanda and Skavsta airports, at the Stockholm Central train station and City Terminal bus terminal, as well as some dozen other places in the city.

## TRAVEL INFORMATION

KMH is located in the centre of Stockholm, near the **Stadion underground station**

**Bus stop:** Stockholm Musikhögskolan , bus numbers 4, 72, 94

### From Arlanda Airpot to Stockholm:

#### **Arlanda Express - high-speed train to and from Stockholm**

The Arlanda Express runs nonstop between Stockholm Central Station and Arlanda in 20 minutes. You buy your tickets at the airport's information desks or in the grey self-service machines located next to the escalators/lifts leading down. There are escalators/lifts down to the train from all terminals. One-way fare is SEK 260 (30 euro). Round trip fare SEK 490 (55 euro).. Children to age 7 travel free; ages 8-25, SEK 130, students/senior citizens SEK 130. A surcharge is applicable when purchasing your ticket on board the train.

From Central Station you can take the subway Red line (14), one stop to Östermalmstorg and walk from there (2 min). Or you can walk all the way (20 min). See more information at: <https://www.arlandaexpress.com/>, where you can also buy tickets online.

#### **Flygbussarna airport coaches - Stockholm**

Buses operate to/from Arlanda Airport to the City Terminal near the Central Station in Stockholm about every 10 min throughout the day. The journey takes 45 min and costs SEK 99, children 0-16 free if accompanied by adult, if travelling single SEK 79.

There is also a commuter train from the airport to Central Station which costs the same as the bus but it is a bit quicker

## TAXI

Taxi Kurir, +46 8 30 00 00;

Taxi 020, 020 20 20 20 (free calls from Swedish phones)

Taxi Stockholm, +46 8 15 00 00

Taxi has a flat rate to any address in the city of appr 520 SEK (approximately 70€). If you take a taxi - be careful to only use these companies: *Taxi Stockholm*, *Taxi Kurir* or *Taxi 020*. These companies are all authorized and have a flat rate system. We advise you to agree on the rate before you start the trip. Those companies are placed in the same lane at the taxi station. All other companies are placed in a special lane. Ask the manager of the system, so you are sure to get the right taxi.

### **Stockholm Bromma Airport**

**Bromma** is Stockholm's city airport and your fastest alternative to and from the Swedish capital. The **airport bus** to Bromma Airport is a non-stop bus. It departs from the City Terminal, close to the Central Station in Stockholm. Fare: SEK 85 one-way.

Book tickets online [here](#) (discounted internet prices available)

You can also ride the [Stockholm Transport \(SL\)](#) **local bus** to and from Bromma Airport. Please note that you must buy your ticket in advance, which you can do in various ways.

### **Stockholm Skavsta Airport**

Airport buses link all Ryanair arrivals/departures at Stockholm (Skavsta) Airport with the Stockholm City Terminal. Journey time: 1hr 10min. Fare: SEK 149 one-way. Book tickets online [here](#) (discounted internet prices available)

*NOTE: All fares and rates quoted are approximate as of January 2013 and may change without notice. While every precaution has been taken to ensure the accuracy of the information in this publication, VisitSweden accepts no responsibility for any errors, omissions, or subsequent changes.*

### **Stockholm Tourist Center**

Vasagatan 14, 111 20 Stockholm,

Phone at +46 (0)8 508 285 08 or

Email at [touristinfo@stockholm.se](mailto:touristinfo@stockholm.se)



## How to get to Moderna Museet (Modern Museum) – Saturday afternoon networking trip

### By car

General parking outside the entrance facing the water. Parking for the disabled outside the main entrance and the entrance facing the water. Taxis can stop outside the entrance.

### By boat

The Djurgården ferry runs throughout the year from Slussen, calling at Skeppsholmen. The trip takes approximately five minutes. [Waxholmsbolaget](#)

### By bus

Bus 65 departs from T-Centralen and stops at Moderna Museet on Skeppsholmen. **Please note!** It is no longer possible to buy tickets on the bus. Since there are no places to buy tickets on Skeppsholmen we recommend getting a return ticket before you arrive here. The closest ticket machine is located in Kungsträdgården. [SL](#)

### By underground

Blue Line (Kungsträdgården).

[www.sl.se](http://www.sl.se)

### By foot

Moderna Museet is ten minutes away from Kungsträdgården, and twenty minutes from T-Centralen or Gamla Stan. Walk past Grand Hotel and Nationalmuseum on Blasieholmen, opposite the Royal Palace. After crossing the bridge to Skeppsholmen, continue up the hill. The entrance to Moderna Museet and Arkitekturmuseet is on the left-hand side.

### Visiting address

Exercisplan, Skeppsholmen

Exercisplan 4  
111 49 Stockholm, Sverige  
Telephone number: +46 8 520 235 00

**Price for the museum visit: 120 SEK**

<http://www.modernamuseet.se/en/Stockholm/Visitor-information/Getting-here/>



## LIST OF RESTAURANTS

### Restaurant guide

Stockholm, Sweden

5-8 mars 2014

#### Proviant

Address: Sturegatan 19

Swedish and french

Prices for main course: 24-38 €

To make a reservation call: [+468226050](tel:+468226050)

<http://proviant.se/in-english>

#### Brasserie Godot

Address: Grev Turegatan 36

Swedish and french

Prices for main course: 23-35 €

To make a reservation call: [+4686600614](tel:+4686600614)

<http://godot.se/in-english>

#### Aubergine

Address: Linnégatan 38

Mediterranean

Prices for main course: 16-33 €

To make a reservation call: +4686600204

<http://www.aubergine.se/>

#### Mornington Restaurant & Bar

Address: Nybrogatan 53

Swedish





Prices for main course: 14-32 €

To make a reservation call: [+46850733033](tel:+46850733033)

<http://www.mornington.se/stockholm/Restaurant.aspx>

### **Koh Phangan**

Address: Nybrogatan 8

Thai

Prices for main course: 17-32 €

To make a reservation call: +4686425040

<http://www.kohphangan.se/ostermalm/>

### **Ciao ciao**

Address: Storgatan 11

Italian

Prices for main course: 11-34 €

To make a reservation call: +4686676420

<http://www.ciaociaogrande.com/>



## Information on Fee Payment

To receive an invoice please mail [events@aec-music.eu](mailto:events@aec-music.eu)

Amount of the Registration Fee (per person)

**NB: for participants also attending SAR event on 5th and 6th March, extra fees apply.**

### SAR Fees for EPARM Participants (to be paid to SAR):

Employees of higher education institutions: 750 SEK

Freelance, artists, PhD students: 400 SEK

Students (proof of status required): 200 SEK

Staff at DOCH, OHS, StDH, SKH: 400 SE

Category	For Registration and Payment made by 17th February	For Registration and Payment made after 17th February
<b>Representative of an AEC member institution (staff)</b>	120 euro	150 euro
<b>Representative of a non-AEC member institution</b>	410 euro	450 euro
<b>Student from an AEC member institution</b>	80 euro	110 euro
<b>Other students</b>	120 euro	150 euro

The participation fee includes:

- conference documents
- participation to all plenary and parallel session
- participation to the networking moments
- possibility to display information brochures posters and materials about AEC members





institutions

- Coffee Breaks
- Two organized receptions (drinks and canapés)
- One organized Lunch (Friday 7th)
- Concerts and other performances
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after February 7

### **Bank details for payments**

BNP Paribas Fortis  
Kantoor Sint-Amandsberg, Antwerpsesteenweg 242  
9040 Sint-Amandsberg, Belgium  
Account Holder AEC-Music  
IBAN: BE47 0016 8894 2980  
SWIFT/BIC Code: GEBABEBB  
VAT number/ N° TVA/ USt-IdNr. BE 503 980 425

When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (EPARM 2014) and
- the last name of the participant
- the name of your institution (if fitting)

Example:, EPARM2014, Smith, Gotham Conservatory







## EPARM Preparatory Working Group

Peter Dejans - Chair  
(*Orpheus Instituut*)

Leonella Grasso Caprioli  
(*Conservatorio di Musica "A. Pedrollo"*)

Kevin Voets  
(*Artesis Plantijn Hogeschool Antwerpen*)

Henrik Frisk  
(*Royal College of Music in Stockholm*)

Mirjam Boggasch  
(*Musikhochschule Karlsruhe*)

Philippe Brandais  
(*CNSMD Paris*)

## Conference Team

### European Association of Conservatories (AEC)

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*Chief Executive*

Sara Primiterra  
*Events Manager*

Ana Zivcic  
*Student Intern*

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*Student Intern*

### Royal College of Music in Stockholm

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Cecilia Berg, *Senior International Officer*

Ida Lindkvist, *Coordinator for External Relations*

### Society for Artistic Research

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