

Pop & Jazz Platform Meeting

Trinity Laban Conservatoire of Music and
Dance, London
17-18 February 2017



CROSS THE BAR LINE

It ain't what you do it's the way that you do it



Co-funded by the
Creative Europe Programm
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TRINITY LABAN CONSERVATOIRE
OF MUSIC & DANCE

The AEC would like to express deep gratitude to the TRINITY LABAN CONSERVATOIRE OF MUSIC AND DANCE London, United Kingdom for hosting and co-organizing the PJP Meeting 2017. 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

We, the AEC's Pop & Jazz Platform working group, are happy to invite you to our next annual meeting. We are grateful that Trinity Laban Conservatoire of Music and Dance has offered to host it. The conference will mark the last of three consecutive events under the AEC FULL SCORE Project about Audience Engagement and Development - one of the overarching themes set by the EU Culture Commission for the funding cycle 2014-2017. The PJP is excited to have grown significantly during this period - with increasing numbers of conference participants and an agenda shared with the two project partners IASJ (International Association of Schools of Jazz) and EJN (Europe Jazz Network).

Meeting colleagues and friends and exchanging expertise and best practice are most valuable aspects of every PJP meeting. The topics proposed by the working group are developed to provide an arena for discussion - with all relevant issues finding their way into it: from day-to-day hands on practice in music education to philosophical, cultural and last but not least even political aspects of our work. The 2017 conference is entitled:

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"It ain't what you do it's the way that you do it"

(© Sy Oliver and Trummy Young 1939 ... Bananarama 1981)

Educating musicians to combine craft and integrity in their music-making and to think beyond borders with a readiness both to engage with commercial structures and vested interests and to assume the role of cultural citizens and leaders. Using the challenge of audience engagement as a creative spur to re-thinking musical languages and performing contexts.

We aim to cross not only musical borders (such as bar lines) but to gain deeper understanding of how we do our work as educators - and how we could do it. How much do our concepts, eurism seems to be everything? How can the responsibility to educate cultural citizens and leaders at the same time remain on top of our agenda?

In 2016 the PJP meeting for the first time opened up to students and invited them to participate actively - which seemed logical from an audience point of view: the students are the next generation audience builders. We - the educators - must hear how they think about their future and engage in a discussion with them. The 2017 conference will involve students from across Europe who share a week of intense musical and artistic experience in the CoLab, an off-curriculum creative space organized by the hosting institution Trinity Laban.

The PJP working group has published a Statement of Purpose about its *raison d'être* and aims. It will be available in the conference folder.

On this very spot last year's invitation letter talked about drastic changes and challenges in Europe and the entire world: it said that fear was on the rise, cultural depth and freedom in general were being threatened. It seems the situation has not become any better - the world seems to be split up by interest groups that benefit from fear, anger and short-sightedness. The PJP is meeting in the capital of a country that is undoubtedly among the cultural and educational leaders in Europe but is to leave the Union soon. We hope Brexit will not affect AEC member institutions and European exchange policies on an all too significant scale.

We believe that our motivation to contribute to positive thinking through music and music education should not only be kept alive but must grow against all odds. Jazz, Pop and creative musics have always propelled changes in society for the better.

Stefan Heckel
Pop and Jazz Platform Chairman

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 EJN (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 2017

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PROGRAMME

Thursday 16th February - preparatory meetings

Students Meeting: 15:00 King Charles Court - Room 2.42

EJN Meeting: 15:00-18:00 Laban Building - Conference Room 1

PJP working group meeting: 18:00 Laban Building - Conference Room 1

Friday 17th February

9:00-9:30	Registration opens Coffee Available	Main Foyer / Laban Bar
9:30 - 10:30	PJP Q&A session - informal introduction for newcomers and talking about issues concerning pop and jazz teaching with fellow colleagues	Studio 1

10:30 - 11:00	Opening Event <i>Music Introduction - Brexchange Jazz Collective</i> Opening remarks by <ul style="list-style-type: none"> • Claire Mera-Nelson, Director of Music, Trinity Laban • Eirik Birkeland, AEC President • Stefan Heckel, PJP Coordinator 	Bonnie Bird Theatre
11:00 - 11:30	Plenary Session I Keynote Speech <i>What Kind of Music Do You Like? Art and innocence in the conservatoire</i> by Dominic Murcott , Head of Composition and Technology at Trinity Laban	Bonnie Bird Theatre
11:30 - 12:00	Networking with Refreshments	Laban Bar
12:00 - 13:00	Breakout Groups - with students	Breakout Rooms - See Breakout Plan
13:00 - 14:30	Lunch	Laban Bar
13:45 - 14:30	Faculty of Music Tour 1	Meet at Registration Desk
14:30 - 16:00	CoLab Session led by Joe Townsend 14:30 – Plenary Session in Bonnie Bird Theatre about CoLab 14:45 – Visit to the studios to observe CoLab activity and engage with students. 15:30 – Plenary Session in the Bonnie Bird Theatre: Feedback	Bonnie Bird Theatre / CoLab Studios second floor
16:00 - 16:30	Networking with refreshments	Laban Bar
16:30 - 16:45	AEC News - FULL SCORE Strand E, by Eirik Birkeland , AEC President	Bonnie Bird Theatre
16:45 - 17:45	Bar Camp 1 - Intro Introduction by Udo Dahmen and topics selection	Bonnie Bird Theatre
18:15	Reception	Laban Bar



19:15 - 21:00	CoLab sharing	Various Studios second floor
22:00	CoLab After Party	Duke (125 Creek Rd, London SE8 3BU)

Saturday 18th February

	10:15 - 11:30	Plenary Session II Music Introduction - Animate Artists CROSSING THE BAR LINE <i>Five aspects of contemporary music education, career and audience engagement</i> Introduction by Simon Purcell , Head of Jazz at Trinity Laban, Conservatoire of Music and Dance, London 1. <i>Social Media</i> by Steffen Geldner , Project Manager Digital Innovation, Popakademie Baden-Württemberg, Mannheim 2. <i>Whose music? Musical values and social justice</i> by Andrea Spain , Trinity Laban Conservatoire of Music and Dance, London 3. <i>Bebop for the 21st century</i> by Ronan Guilfoyle , Dublin City University/Newpark Music Centre 4. <i>If we can't make it here, we can't make it anywhere! - Overcoming Genre, Gender and Nation in the 'World Music' community</i> by Paul Bräuer Head of Media & Communication Womex, Piranha Arts AG, Berlin 5. <i>Audience and Performer relations</i> by Evert Bischopp Boele , Prins Claus Conservatorium Groningen	Bonnie Bird Theatre
	11:30-12:00	Networking with Refreshments	Laban Bar
	12:00 - 13:00	World Café - breakout discussion topics from Plenary Session II	Studio 1 & Studio 2 & Café Meeting Room

	13:00 - 14:30	<i>Lunch</i>	Laban Bar
	14:30 - 15:45	Bar Camp 2 - breakout group discussion on the selected topic	Breakout Rooms - See Breakout Plan
	15:45 - 16:15	<i>Networking with Refreshments</i> <i>Please fill in the Participants Questionnaire</i>	Laban Bar
	16:15 - 17:00	Closing Session Students wrap up Wrap up by Evert Bishop Boele Announcement of the PJP 2018 PJP News and Closing Remarks by the PJP Chair	Bonnie Bird Theatre
	17:00 - 17:45	Faculty of Music Tour 2	Meet at Registration Desk
	19:30	Dinner	Restaurant The Sail Loft 11 Victoria Parade AND Laban Building

Sunday 19th February

VOCN activities - King Charles Court - Peacock Room 9:00 - 14:00
World Music sub-group meeting - King Charles Court -- Room 2.24 9:00 - 14:30

Please meet at the reception, Trinity staff will bring you to the room



CoLab Performances

Brexchange Jazz Collective @ AEC PJP - Friday 10:30

The Brexchange Jazz Collective is a collaboration between a group of young musicians from music colleges from across Europe and students from Trinity Laban. Over the course of a week they have worked in small groups and as a large ensemble sharing creative approaches to making new music as a part of Colab.

The project has been mentored by Stefan Heckel (Austria), Jaak Sooäär (Estonia), and Simon Purcell and Joe Townsend.

As a part of the PJP opening on Friday 18 Feb at 10.30, they will share 15 minutes of music.

Colab Open Sharing - Friday 19:15

You are invited to take a tour of the Studios in the Laban Building on Friday 18 February at 19.30, in which students share the results of a week of immersive work as the culmination of the first week of Colab. You will experience a range of different projects including African Music Project, Urban groove with Nik Baertsch, the Sounpainting Project, a Thelonius Monk project and other offerings. The aim of Colab project sharings is to present work in progress in a series of scratch performances and then to invite conversation and feedback.

There will be an after party in the Duke Pub (200 yards from the Laban building) from 22:00, with live music.

Programme World/ Folk/ Traditional Music - Sunday 19 February

King Charles Court -- Room 2.24 9:00 - 14:30

09:00-09:30 Introduction

09:30-11:30 Short presentations of institutions present (5 min, facts on handout) followed by open discussion

11:30-12:30 Lunch

12:30-13:30 Bar Camp (w/intro)

13:30-14:30 Summary of bar camp & meeting and plans for future

Possible bar camp topics:

What are the roles of Western music theories (Western Art Music, Jazz and Popular Music) in world/traditional/folk music programs? Are they mandatory? Why/Why not?

How is the expertise imported into world/traditional/folk music programs? Are teachers invited in? Are students sent out? What are the differences in strategies used by the different schools.

What relationship do world/traditional/folk music programs have with Western Art Music/ jazz/ popular music programs in the same school. Is there an exchange/ integration between the programs or do the programs operate on their own?

What markets exist for folk/traditional/world music graduates? Does the potential working field demand different skills from the graduates in folk/traditional/world music than from those graduating from Western Art music/popular music/jazz? How do we cope with this in our curricula?

What are the approaches to teaching traditional/world/folk music in the institutions (master-apprentice, use of recordings/archive etc.)

What is the relationship between tradition and innovation when teaching traditional/folk/world music?

Speakers and Abstracts

What Kind of Music Do You Like? Art and innocence in the conservatoire - Dominic Murcott, Keynote Speaker

Friday 17th February, 11:00 - 11:30, Bonnie Bird Theatre, Laban

Music conservatoires have had ample time to catalogue, quantify and package classical music and its education. An underlying tension remains however between those who are dedicated to preserving the canon and those who seek to challenge and develop it. Have we forgotten that this music was once new and dangerous or are we simply happy for history to define quality so we don't have to question it? Derek Bailey describes European classical music as having a 'petrifying effect' on all it touches. Do we really want to subject the freedoms of popular music to this system or can it bring a much-needed breath of fresh air?



Dominic Murcott is a composer, percussionist, curator and educator based in London. Starting out as a self-taught musician, his early work included playing drums with no-wave pioneers 'Blurt' and composing for the highly successful V-Tol Dance Company. Changing from drums to vibraphone he became a member of art-pop band The High Llamas and has played on records by many influential artists

including Stereolab and Pavement. His compositions often explore the relationship between performers and film and his current project is a piece for US/Japanese percussionists the arx duo and a 1/2 ton computer designed bell, due for release on Nonclassical Records in 2018. As Head of Composition he runs an inventive and exceptionally popular department at Trinity Laban. In recent years he has become one of a few experts on the music of Conlon Nancarrow and has lectured around the world on the subject, curating large-scale festivals in London and New York.

www.dominicmurcott.com

Panel Discussion - CROSSING THE BAR LINE: Five aspects of contemporary music education, career and audience engagement

Saturday 18th February, 10:15 - 11:30

Steffen Geldner - Social Media

In the first part of this presentation, Steffen Geldner will show how topics with a digital focus are implemented in the Music Business curriculum at Popakademie Baden Württemberg, University of Popular Music and Music Business in Mannheim (GER). In the second part, he will give brief examples of how music managers and musicians can use social media to support their marketing and career goals.



Steffen Geldner works as a project manager for digital innovation at Popakademie Baden Württemberg, University of Popular Music and Music Business, in Mannheim, Germany. Among others, he is responsible for the studies with a digital focus in the Music Business Bachelor courses. He teaches subjects surrounding topics such as social media marketing, digital advertising or web technologies.

Andrea Spain - Whose music? Musical values and social justice

Whose music we hear, we value and celebrate speaks much of what we feel and value as a society. Music can divide us or connect us. Jazz and pop music have their roots in fostering solidarity, in shaping the political consciousness of the oppressed and unheard. They have united and given voice to the disempowered. The inclusion of jazz and pop music within the Conservatoire is significant. This short provocation reflects on debates about inclusion and social justice surrounding musical learning within and outside of schools in the UK. It questions how this experience shapes the perceptions of music students in the conservatoire and highlights the opportunity to instil a deep understanding of the connection between music and social justice in the musicians and music teachers of the future.



Andrea Spain was Assistant Director of Music and Head of Learning & Participation at Trinity Laban Conservatoire of Music & Dance until October 2016. In 20 years as a producer of festivals, performances, music education and community programmes, her career has focused on creating musical opportunities for those who might otherwise not have access. Her work includes Animate Orchestra, a 'young people's orchestra for the 21st Century', Teach Through Music, a professional development programme for London's secondary school music teachers, and Isle of Dogs Music, addressing social isolation amongst communities in London E14. At Trinity Laban, she led the Faculty of Music's work to widen participation in music education and contributed to the design and teaching of HE programmes including new blended learning programmes for music educators and adult learners. She was Head of Professional Skills (2004-2009) and her teaching includes the postgraduate module 'Making Art Happen'.

Ronan Guilfoyle - Bebop for the 21st Century

From the beginnings of jazz education in the academy, it's been accepted that students should learn the common practice language of jazz. - swing, changes playing etc. - in other words the language of bebop. In more recent times, and especially in Europe, there is a new questioning of the appropriateness of using this language as a core teaching method in the jazz education arena. Does Bebop still have relevance for today's students and jazz schools?

I believe that despite the fact that the social conditions that produced this music have long since passed, even in its American homeland, the use of this music as a learning tool still has great value - for several reasons. Firstly as a palette of skills that can be used in many different situations. To play Bebop even functionally you need a very strong technique, a deep understanding of harmony, tremendous rhythmic awareness and an ability to listen and interact in real time - this is a collection of skills that will always have value for the performing musician. Secondly it connects the student to the history of the music. Whether we ever play bebop as part of our careers or not, as long as we play jazz, we are connected to the continuum, and a knowledge of where the music came from makes us more rounded and grounded. Thirdly, learning the aesthetics of this period in music, and the way the originators of it thought about it and developed it, has great value for the contemporary musician, giving us context to different ways of thinking about music, and an insight into the thinking of some of the greatest musicians of the 20th Century.

The study of bebop gives us technical skills, connects us to a great tradition of which we are descendants, and insight into deep levels of musical thought and innovation. To discard bebop as being not relevant to the music of today is to, musically at least, throw the baby out with the bath water....



Ronan Guilfoyle is a bassist, composer and an acknowledged innovator in the area of rhythmic technique. He studied at the Banff Centre for the Arts in 1986 and 1987 where his teachers included John Abercrombie, Dave Holland, and Steve Coleman. Performing on the acoustic bass guitar since the early 1980s, Ronan is now one of the instrument's leading exponents, and is now much in demand as a bassist, both in his native Ireland and on the international jazz scene. Ronan has also acquired a formidable reputation as a composer in

the world of contemporary jazz, and his music has been performed by such jazz luminaries as Dave Liebman, Kenny Werner, Kenny Wheeler, Keith Copeland, John Abercrombie, Richie Beirach, Tom Rainey, Julian Arguelles, In 1997 he won the Julius Hemphill Jazz Composition Competition in the United States. He has toured extensively in Europe, Asia, and America, performing with such artists as Dave Liebman, Kenny Werner, Joe Lovano, Kenny Wheeler, Brad Mehldau, John Abercrombie, Benny Golson, and Jim McNeely. Ronan's book, "Creative Rhythmic Concepts for Jazz Improvisation", is now seen as the standard text for the teaching of advanced rhythmic techniques. He has been a guest lecturer at many schools around the world including Berklee College of Music, The New School in New York, is an associate Artist of the Royal Academy of Music in London, and has also lectured for the International Music Congress (UNESCO) in Copenhagen. Ronan is the founder and head of the jazz department at Newpark Music Centre in Dublin, the only school offering post-secondary jazz education in Ireland. and is an associate Artist of the Royal Academy of Music in London.

Paul Bräuer - #If we can't make it here, we can't make it anywhere! - Overcoming Genre, Gender and Nation in the 'World Music' community

2017 will see the 30th anniversary of the term „World Music“, once devised as a PR campaign by independent labels in a London pub. This seems to be a good time to revitalize the debates which seem to always smolder under the surface, but which are never really tackled in a fruitful way: why are terms such as “world music “ or colonized nation concepts still so popular, why does even the world music scene have a gender problem? We need to overcome blunt categorizations of Genre, Gender or Nation.

The dilemma is that - problematic or even wrong as they are - they fulfill many needs as regards promotion, creating attention, giving orientation to audiences etc. But on the other hand, where could we succeed with finding better alternatives for these concepts if not in the world music community, in a scene which is based on good intentions for the better of society like no other scene?

In this short keynote, and following world café discussions, Paul Bräuer (director of communications at WOMEX, the World Music Expo, and its organizer Piranha Arts) will introduce and debate what could be workable alternatives to antiquated concepts. Let us look into actual solutions and how education and training in conservatoires can implement these.

Complaining is forbidden! Let us stop the blame game but promote gender balance and give positive orientation. How can you actually fulfill demands of promotion and orientation without using genre or nation, how can we push for a gender balance in a sustainable way?

The results and findings of these debates are to be used for further conversation at other conferences, networks and digital channels.



Paul Bräuer studied musicology, sinology and journalism in Berlin and Shanghai. He worked for several music festivals and productions, amongst others at the House of World Cultures in Berlin. As a music journalist for public radio and print he specialized in classical and global music traditions. In 2009 he started working for Piranha on music metadata projects and as head of communications for the classical music expo 'Classical:NEXT', currently held in Rotterdam in cooperation with de Doelen concert hall as well as Codarts. Since 2014, Paul has been director of communications at Piranha Arts, including Classical:NEXT and WOMEX - the World Music Expo, where Paul is also involved in shaping the conference and connecting global music, educational and cultural diversity projects worldwide.

Evert Bischoff Boele - Audience and Performer Relations

The relationship between the musician and his or her audience is essentially a relationship between individuals. It is a relationship between a particular musician and a particular audience member at a particular place and a particular moment of time. Thinking of the audience in terms of 'a jazz audience' or 'the rock audience' or in terms of 'target groups', of music as a 'product' to be 'sold' on a 'market', and of the relationship as one in which the audience has to be 'developed' does not help us. It prevents a clear sight on the essential idea that music at its best is a reciprocal process - a process between two individuals in two directions. The concert, then, might be seen as the social context specifically designed to make this reciprocal relationship happen. And that requires skills from musicians that usually remain hidden in curricula in higher music education. Curiosity about other people, empathy, reflexivity and modesty are some of them.



Evert Bisschop Boele studied Music Education in Maastricht and ethnomusicology at the University of Amsterdam. He obtained his PhD from Georg-August Universität Göttingen (D) on the basis of a dissertation on the uses and functions of music in modern western society. He is currently professor ('lector') 'New Audiences' at the research group Lifelong Learning in Music of the Research Centre Arts & Society/Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen, and endowed professor of culture participation at Erasmus University Rotterdam. He teaches, supervises bachelors' and masters' theses and PhD dissertations, and coordinates research projects. His current research focuses on the fields of arts education and culture participation, and he works on an ethnography of a Dutch shanty choir.

The FULL SCORE Project

Project Outlines



FULfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector **‘FULL SCORE’**

FULL SCORE is a 3-year-project coordinated by the AEC with support from the European Commission through the scheme “European Networks” of the Creative Europe programme.

Cultural and Creative Higher Education (CCHE) has a crucial role to play in strengthening the capacity of the cultural and creative sectors to adapt to change. Its graduates will become the leading cultural and creative players of tomorrow and, if equipped with the appropriate skills, competences and know-how, will contribute decisively to strengthening these sectors and to promoting innovation within them.

In the musical field, conservatoires are the dominant institutions for the delivery of CCHE, and AEC is the European network which represents around 90% of these institutions right across the EHEA. AEC has had significant impact in encouraging conservatoires to adapt to change and embrace innovation; its proposed framework partnership, ‘FULL SCORE’, represents a bold new step in the Association’s continuing work to provide this impetus.

‘FULL SCORE’ has the following six objectives:

- A. To strengthen and connect the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate
- B. To strengthen and connect the quality enhancement frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the skills, competences and know-how of young musicians, whether destined to be the cultural and creative players or the engaged audiences of the future
- C. To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: to stimulate musical creativity and creation; to improve the circulation of European repertoire and the mobility of artists throughout Europe; to support musical diversity and ensure music education for all; to strengthen the recognition of the societal value of music; and to reach out to new audiences and develop new publics
- D. To help cultural and creative players to internationalise their careers and activities, by further developing the AEC annual forum for exchange and mobility and by creating a common European platform for advertising job vacancies for instrumental and vocal musicians and composers in CCHE
- E. To share examples of innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and to encourage wider take-up of these approaches

- F. To draw upon the perspectives of young musicians, in higher education and beyond, so as to make systematic use of their views about how best to facilitate their access to professional opportunities and how to engage in new and innovative ways with contemporary audiences

The priorities of 'FULL SCORE' reflect these objectives, and focus around the ways in which AEC can support conservatoires through meetings, conferences, workshops and the development of suitable tools. With support from the Creative Europe programme, the project will deliver significant added value in ways that are deliberately intertwined with AEC's regular activities and events, and with the working groups that plan and deliver them. This not only offers valuable synergies and efficiencies, it also structures the content of both the project and the events within an integrated 3-year perspective, building links with other relevant events, networks and organisations and achieving cumulative and durable outcomes.

In order to deliver these priorities and initiatives, AEC has formulated the following specific actions:

- A. **Strengthening of the European Music Education Sector:** overseeing at least one joint project with EAS and EMU and exploring potential synergies and future strategies for the sector to train the musicians of tomorrow
An action linking the Boards of all three organisations and building future strategies
- B. **Evaluation for Enhancement:** assessing how effectively all the stages and strands of music education in Europe work in a coherent way to provide future cultural and creative players with skills, competences and know-how that will contribute to strengthening the cultural and creative sectors
A joint action with EAS and EMU on evaluation of the development of musicians' skills, competences and know-how spanning HME, pre-college ME and Music Pedagogy
- C. **Conservatoires and the Development of Cultural Policy for Music:** sharing innovative approaches to promoting music, highlighting the value of its role in European culture and encouraging wider take-up of these approaches
An action engaging the views of conservatoire leaders in the formation of a European Agenda for Music, in conjunction with EMC and its other members
- D. **Career Development towards Professionalisation and Internationalisation:** helping cultural and creative players to internationalise their careers and activities by delivering workshops for International Relations Coordinators (IRCs) and career centre staff in conservatoires, collecting employment data, and developing online tools supporting international career mobility
An action that will provide the existing, vigorous network of IRCs with a new and more powerful information infrastructure, combining capacity-building sessions with the development of online tools for helping musicians and music teachers to internationalise their careers
- E. **Conservatoires as Innovators and Audience Developers:** sharing innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and encouraging wider take-up of these approaches
An action based on a 3-year planned sequence of PJP meetings, elaborating these themes in a connected and cumulative way and featuring a seminal joint meeting with EJM and IASJ in 2016
- F. **Young Musicians as International Networkers:** drawing upon the fresh perspectives of young musicians, in higher education and beyond, to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities
An action that builds ambitiously upon the AEC's action plan for student involvement (2013) and embeds this within AEC events and activities for the period 2014-2017 (work will include outreach to the European Student Union, European Youth Forum, European Music Council's Youth Committee, IMC Youth and Jeunesses Musicales International)

Please visit the AEC Website to follow up the progress achieved in each FULL SCORE strand and to access/download the available outputs produced during the course of the first half of the project lifetime.

AEC's 'FULL SCORE' project: objectives, actions and expected results for PJP/EJN/IASJ elements

Objective, Year 1

To hold an event on internationalisation and identity in contemporary musics, sharing innovative approaches to genre diversification, cultural stimulation and audience development

Actions, Year 1

- Adopting a 3-year strategy (The Audience [Re-]engaged) to widen the scope of the AEC PJP meeting across this period
- Organising the first meeting of this strategic initiative
- Producing the first Platform 'bulletin'
- Taking forward liaison with EJN and IASJ

Expected Results, Year 1

- A successful PJP Platform delivered on internationalisation and audiences, with exchanges of innovative practice
- First 'bulletin' resulting from this Platform
- A 3-year strategy (The Audience [Re-]engaged) presented to delegates as part of this meeting
- Memoranda of cooperation signed with EJN and IASJ to stimulate synergies

Objective, Year 2

To hold a joint PJP/EJN/IASJ event exploring new ways of strengthening the connections between higher education training for pop & jazz musicians and the professional 'ecosystems' of European festival, venues and activists that promote these genres.

Actions, Year 2

- Delivering jointly with EJN and IASJ a PJP platform on musical 'ecosystems' and audiences, as part of the strategy *The Audience [Re-]engaged*
- Producing second Platform bulletin
- Implementing agenda for continued cooperation with EJN and IASJ

Expected Results, Year 2

- A successful Platform on Audience Development delivered jointly with EJN and IASJ, in line with strategy *The Audience [Re-]engaged*
- Second Platform 'bulletin' published and widely disseminated
- AEC-PJP statement of purpose updated to reflect 3-year strategy
- Cooperation with EJN and IASJ enhanced, with reciprocal attendance at the partner organisations' meetings sustained

Objective, Year 3

To address the roles as cultural citizens and leaders taken on by musicians who engage in innovative approaches to genre diversification, contemporary orientation and cultural stimulation, and to link these to audience development

Actions, Year 3

- Organising the final meeting of the 3-year strategy *The Audience [Re-]engaged*, addressing the roles of contemporary musicians as cultural citizens and leaders
- Producing a final publication on audience development with reflections drawn from all three Platform meetings
- Producing a new strategy for 2018-2020, including structured cooperation with EJN and IASJ

Expected Results, Year 3

- A successful third Platform delivered as the culmination of 3-year strategy *The Audience [Re-] engaged*
- Updated AEC-PJP 'Statement of Purpose' adopted by delegates
- Final publication on audience development strategies in relation to contemporary music, with reflections drawn from all three Platform meetings
- A fresh 3-year strategy (2018-20) formulated, including sustained cooperation with EJN and IASJ

PRACTICAL INFORMATION

Relevant addresses and numbers

Conference Location:

Trinity Laban Conservatoire of Music and Dance
Laban Building (Faculty of Dance)
Creekside, London SE8 3DZ

Other Meetings (Students Meeting on Thursday, Vocon and World Music on Sunday)

Trinity Laban Conservatoire of Music and Dance
King Charles Court (Faculty of Music)
Old Royal Naval College, Greenwich, London SE10 9JF

For those attending meetings at KCC on the Thursday and Sunday we will need to meet delegates at reception - as we have swipe card access and will need to accompany them to their allocated meeting rooms.

Colab After Party Friday 17

Duke
125 Creek Rd, London SE8 3BU)

Dinner Saturday 18 - TWO LOCATIONS

Please note that only delegates who confirmed their attendance to the dinner by email last week and have a colored circle on their name tag can attend the dinner

Restaurant The Sail Loft 11 Victoria Parade (For delegates with the YELLOW circle on their badge)

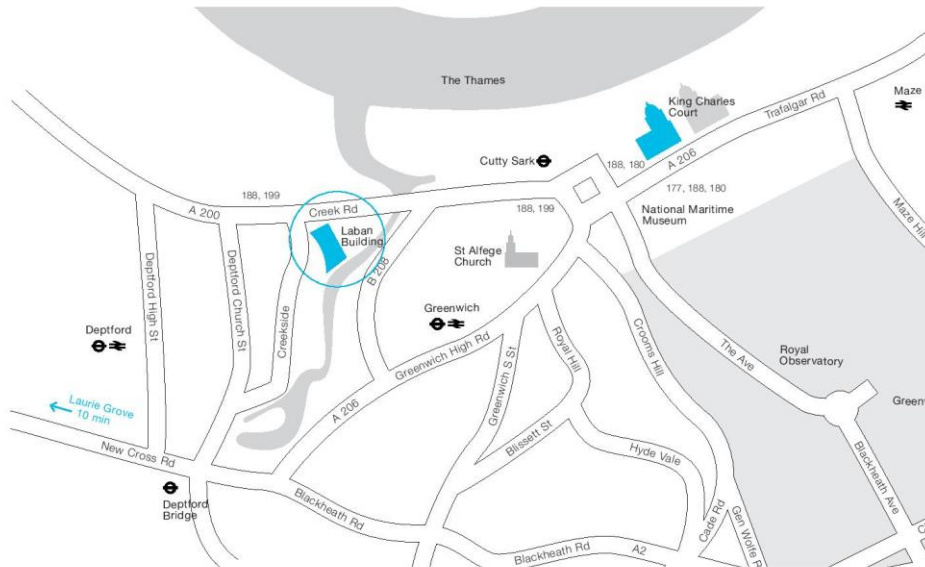
Laban Building (for delegates with ORANGE circle on their badge)

Emergency MOBILE NUMBER

Sara Primiterra - AEC Events Manager -0032/496207303

Maps and Travel Indications

HOW TO GET THERE: LABAN BUILDING



Address

Laban Building, Creekside, London SE8 3DZ

Phone

+44 (0)20 8305 9400

Docklands Light Railway (recommended route)

The Docklands Light Railway (DLR) offers a frequent service to Cutty Sark station which is a 15 minute leisurely walk from the Laban building. The DLR joins to the London Underground at Monument / Bank (Central, Circle and District Lines), Shadwell (East London Line), Canary Wharf (Jubilee Line) and Stratford (Central Line). From Cutty Sark turn right out of the station and right again on to Creek Road. Take the second left after the bridge, Creekside and the Laban building is on your left.

Train

If travelling from Central London, travel from Charing Cross, Waterloo East or London Bridge Stations to either Deptford or Greenwich. There are frequent trains and the journey time is approximately 15 minutes. (Please note if travelling from Charing Cross or Waterloo East, you may need to change trains at London Bridge.) The Laban building is approximately a 10 minute walk from either station.

Bus

Nearby stops include MacMillan Students Village (stops D and H), Creekside (stop G) and Creek Road (stop K)

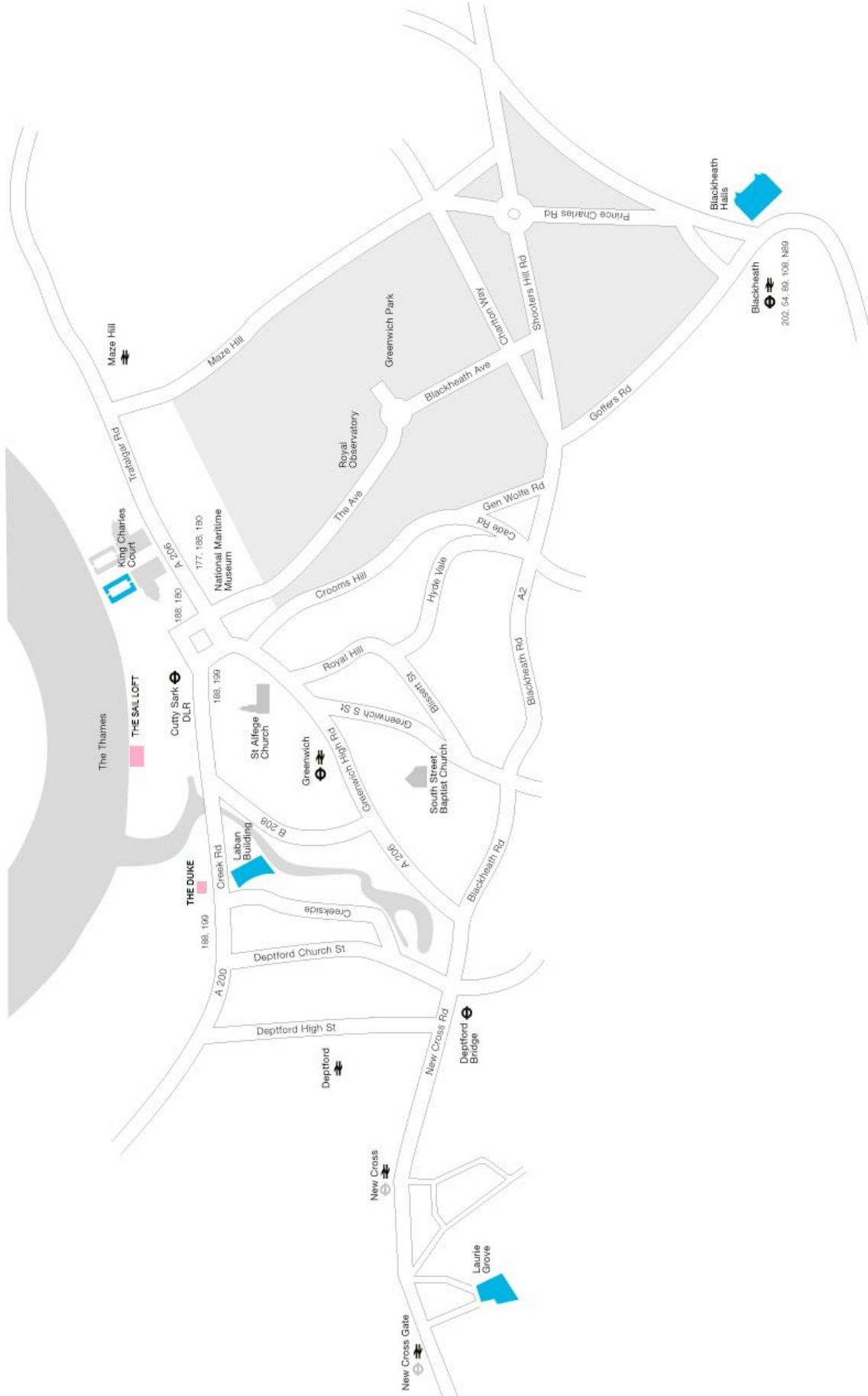
Bus numbers 47, 53, 89, 177, 188, 199, 225 and 453 stop near the Laban Building.

Car

From Central London: Take the Old Kent Road to its end in New Cross then follow the A2 until you reach the junction for Deptford Church Street. Turn left and continue to the mini roundabout, turn right into Creekside, then left into Copperas Street. The entrance to the car park is on your right.

From M2/M25: Follow the A2 until you reach the turning for the junction for Deptford Church Street. Turn right and continue to the mini roundabout, turn right into Creekside, then left into Copperas Street. The entrance to the car park is on your right.





TRINITY LABAN CONSERVATOIRE OF MUSIC & DANCE

Laban Building & Breakout Locations



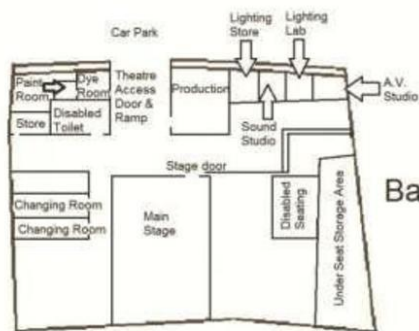
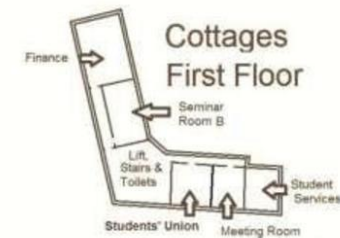
Second Floor



First Floor



Ground Floor

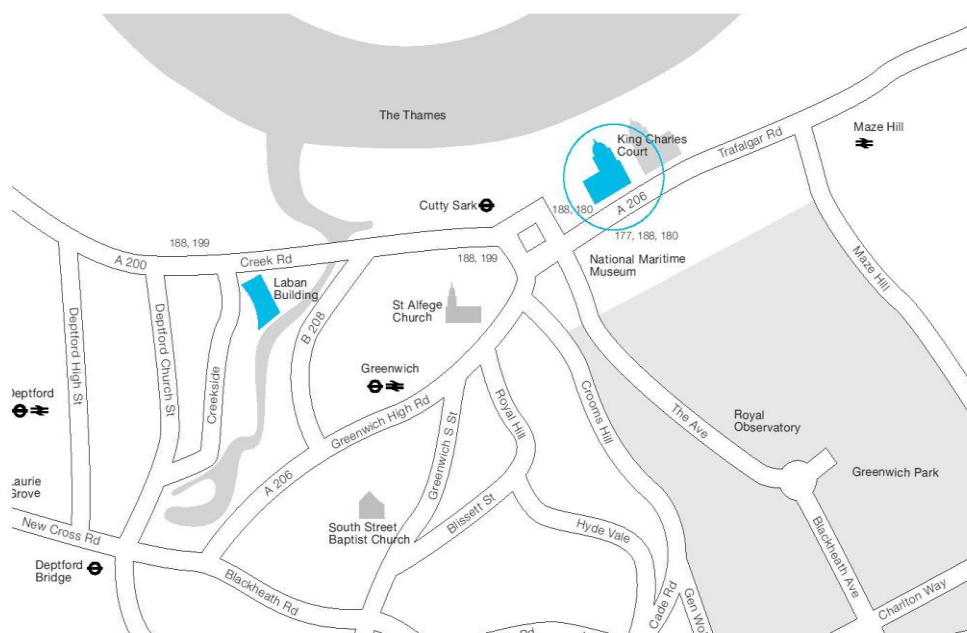


Back of Theatre

Breakout Groups	Key
A – Bonnie Bird Theatre	➔ Entrance
B – Bar Area	✗ No Access to Room on this Floor
C – Studio 1	★ Information / Registration Desk
D – Studio 2	
E – Cafe Meeting Room	
F – Conference Room 1	
G – Seminar Room A	
H – Lecture Theatre	

HOW TO GET THERE:

KING CHARLES COURT



Address

King Charles Court, Old Royal Naval College, Greenwich,
 London SE10 9JF

Phone

Tel: +44 (0)20 8305 4441

Docklands Light Railway (recommended route)

The easiest way to reach Trinity is by Docklands Light Railway (DLR), alighting at Cutty Sark station. The DLR and London Underground connect at Bank, Tower Gateway, Canary Wharf/Heron Quays and Stratford.

Bus

177, 180, 188, 199, 286 and 386 all bring you to the heart of Greenwich.

Train

To Greenwich leave from London Bridge, Charing Cross and Waterloo East. On arrival at the station, turn left on the road towards town. The College is approximately a ten-minute walk away.

Car

Greenwich can be accessed via the M25, A2, A20 and the South Circular (A250). Parking is not permitted within the grounds of the Old Royal Naval College.



Local Information & What's On

Shops and Services

Surrounding Area

The Laban building is situated on Creekside, a 5-minute walk from both Deptford and Greenwich centres and about a 15-minute walk from Blackheath and New Cross. The local area provides a huge array of shops and entertainment including everything from fine dining to sandwiches and classical music to club nights, plus three weekly markets.

Eating

Greenwich has a number of lively places to eat and drink. For more information and a full listing of places to eat please visit http://www.london-eating.co.uk/boroughs/south_east/greenwich.asp
For a cheap bite to eat, head to Deptford High Street which has a varied selection of cafés and restaurants such as The Deptford Project, which serves handmade sandwiches and salads and good coffee, in a funky old train carriage.

Going Out

London has possibly the greatest range of entertainment of any world city, with Sadler's Wells, The Place and The South Bank particularly good for dance.

Greenwich Dance Agency also has a range of dance performances, whilst Up The Creek, just down the road from Laban, is renowned for stand-up comedy on Friday and Saturday nights.
For music, The Venue in New Cross plays host mainly to cover bands and tribute acts, the Amersham Arms, close to New Cross Station, is a good place for live bands. The Albany in Deptford has a wide range of live music, theatre and club nights, whilst Trinity Laban's own Blackheath Halls also has a wide ranging programme.

Film wise, the Greenwich Picturehouse offers mainstream as well as world cinema. Other nearby cinemas include the Surrey Quays Odeon, Greenwich Filmworks (with a massive 18 screens) and Peckham Multiplex.

Going Out Locally

The Albany	www.thealbany.org.uk
The Amersham Arms	388 New Cross Road, T: 020 8692 2047
APT Gallery	www.a2arts.co.uk/aptos/aptgallery.htm
Bearspace	www.bearspace.co.uk
Blackheath Halls	www.blackheathhalls.com
Greenwich Dance Agency	www.greenwichdance.org.uk
Greenwich Picturehouse ODEON Greenwich	www.picturehouses.co.uk http://www.odeon.co.uk/cinemas/greenwich/6/
Greenwich Theatre	www.greenwichtheatre.org.uk
The Place	www.theplace.org.uk
Peckham Multiplex	www.peckhamplex.com
The South Bank	www.sbc.org.uk
Up The Creek	http://www.up-the-creek.com/

Selected Gigs 16 – 19 February 2017

Date	Title	Time	Venue	Tickets	More info
Thur 16	The Blackbyrds	Doors 6pm	Ronnie Scott's, 47 Frith Street, W1D 4HT	£35-£55 Sold out - returns only	http://www.ronniescotts.co.uk
Thur 16	The W3 Sessions! (Jazz & Funk Night)	Doors 6pm music 9pm	Upstairs at Ronnie Scott's, 47 Frith Street, W1D 4HT	Available on the door only (can reserve for groups of 8 and over) £6 from 8pm, £8 from 10pm	http://www.ronniescotts.co.uk/performances/view/3799-the-w3-sessions-jazz-and-funk-night-guests
Thur 16	CoLab: The Black Heather Club	7pm	Blackheath Halls, 23 Lee Road, SE3 9RQ	£12 (£8 concessions) http://www.blackheathhalls.com/whats-on/colab-the-black-heather-club	http://www.blackheathhalls.com/whats-on/colab-the-black-heather-club
Thur 16	Clare Teal and her Mini Big- band	7.30pm	Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ	£31, £25, £19 + fee https://secure.cadoganhall.com/event/clare-teal-and-her-mini-big-band-170216/book/?performance=2838	http://www.cadoganhall.com/event/clare-teal-and-her-mini-big-band-170216/
Thur 16	Matthew Sulzmann Quintet + Michiel Braum	8pm	Vortex jazz club, 11 Gillett Square, N16 8AZ	£8 +£0.80 fee in advance; £10 on door http://www.wegotickets.com/event/388574 or call 020 7254 4097	http://www.vortexjazz.co.uk/event/matthew-sulzmann-michiel-braam/
Thur 16	606 club special "All Fired Up"	8.30pm	606 club, 90 Lots Road, SW10 0QD	£16 http://www.606club.co.uk/mainpages/booking_table%20form%20new.htm	

Fri 17	CoLab At Creekside: A Life In The Week Different The Same	7.30pm	Laban building, Creekside, SE8 3DZ	Free - details of what's on in your delegate pack. http://www.trinitylaban.ac.uk/whats-on/music-events/colab-at-creekside-a-life-in-the-week-different-the-same	http://www.trinitylaban.ac.uk/whats-on/music-events/colab-at-creekside-a-life-in-the-week-different-the-same
Fri 17	The Blackbyrds	Doors 6pm	Ronnie Scott's, 47 Frith Street, W1D 4HT	£35-£55 Sold out - returns only	http://www.ronniescotts.co.uk/performances/view/3769-the-blackbyrds
Fri 17	VIVA CUBA! live Cuban bands & DJs	Doors 6pm music 9pm	Upstairs at Ronnie Scott's, 47 Frith Street, W1D 4HT	Available on the door only (can reserve for groups of 8 and over) £5 from 7pm, £12 after 8pm	http://www.ronniescotts.co.uk/performances/view/3802-viva-cuba-live-cuban-bands-and-djs-5-from-7pm-12-after-8pm
Fri 17	Carol Grimes – Songs for a Winter's Night and Songs for a Rocky World	8pm	Vortex jazz club, 11 Gillett Square, N16 8AZ	£15 + £1.50 fee http://www.wegottickets.com/event/388573	http://www.vortexjazz.co.uk/event/carol-grimes-6/
Fri 17	Tony O'Malley	9.30pm	606 club, 90 Lots Road, SW10 0QD	http://www.606club.co.uk/mainpages/booking_table%20form%20new.htm	[price not shown on main page and booking site blocked by firewall]
Fri 17	The Carl Orr Band	1am Sat 18	Ronnie Scott's, 47 Frith Street, W1D 4HT	On the door only; £12, £6 Students (with ID)	http://www.ronniescotts.co.uk/performances/view/3904-carl-orr-band
Sat 18	The Blackbyrds	Doors 6pm	Ronnie Scott's, 47 Frith Street, W1D 4HT	£35-£55 Sold out - returns only	http://www.ronniescotts.co.uk/performances/view/3769-the-blackbyrds
Sat 18	Brit Floyd - Pink Floyd Immersion World Tour 2017	7pm	Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ	£47.50 + fee https://secure.cadoganhall.com/event/brit-floyd-pink-floyd-immersion-world-tour-2017/book/?performance=2843	http://www.cadoganhall.com/event/brit-floyd-pink-floyd-immersion-world-tour-2017/
Sat 18	FUNKY NATION! DJs jazz/funk/soul/h ouse	Doors 6pm DJs start 8pm	Upstairs at Ronnie Scott's, 47 Frith Street, W1D 4HT	Available on the door only (can reserve for groups of 8 and over); free before 7pm, £5 from 7pm to 8pm, £12 after 8pm	http://www.ronniescotts.co.uk/performances/view/3801-funky-nation-live-djs-jazzfunsoulhouse
Sat 18	London Jazz Orchestra – 25th birthday party	8pm	Vortex jazz club, 11 Gillett Square, N16 8AZ	£15; call to book 020 7254 4097	http://www.vortexjazz.co.uk/event/london-jazz-orchestra-25th-birthday-party/
Sat 18	Chris Garrick	9.30pm	606 club, 90 Lots Road, SW10 0QD	http://www.606club.co.uk/mainpages/booking_table%20form%20new.htm	[price not shown on main page and booking site blocked by firewall]
Sat 18	The Carl Orr Band	1am (assume actually 19th?)	Ronnie Scott's, 47 Frith Street, W1D 4HT	On the door only; £12, £6 Students (with ID)	http://www.ronniescotts.co.uk/performances/view/3904-carl-orr-band
Sun 19	JAZZ DYNAMOS ft. Lucy Randell	First house 12noon	Ronnie Scott's, 47 Frith Street, W1D 4HT	£13.50 - £16.50 Sold out - returns only	http://www.ronniescotts.co.uk/performances/view/3811-jazz-dynamos-ft-lucy-randell
Sun 19	Sunday Lunch - Rebecca Poole	1.30pm	606 club, 90 Lots Road, SW10 0QD	http://www.606club.co.uk/mainpages/booking_table%20form%20new.htm	[price not shown on main page and booking site blocked by firewall]
Sun 19	Jacob Sartorius	4.30pm/6p m	indigo at O2, Peninsula Square, SE10 ODX	£30 http://www.axs.com/uk/events/328914/jacob-sartorius-tickets?skin=indigo	http://www.theo2.co.uk/events/detail/jacob-sartorius
Sun 19	Kaushik Punjani presents Purab Se Paschim	4.30pm	Cadogan Hall, 5 Sloane Terrace, SW1X 9DQ	£75 £40 £25 + fee https://secure.cadoganhall.com/event/purab-se-paschim-170219/book/?performance=3125	http://www.cadoganhall.com/event/purab-se-paschim-170219/

Sun 19	Natalie Williams Soul Family	First house 6.30pm	Ronnie Scott's, 47 Frith Street, W1D 4HT	£20-£42.50 Sold out - returns only	http://www.ronniescotts.co.uk/performances/view/3757-natalie-williams-soul-family
Sun 19	BENOIT VIELLEFON HOT CLUB	Doors 6.30; music 8pm	Upstairs at Ronnie Scott's, 47 Frith Street, W1D 4HT	£8 in advance, £10 on the door https://www.designmynight.com/london/bars/soho/ronnie-scotts/benoit-viellefon-hot-club-upstairs-at-ronnie-scotts-132	http://www.ronniescotts.co.uk/performances/view/3792-sunday-live-music-sessions-benoit-viellefon-hot-club
Sun 19	Huw V Williams Trio with Devin Gray, George Crowley	7.30pm	Vortex jazz club, 11 Gillett Square, N16 8AZ	£10; call to book 020 7254 4097	http://www.vortexjazz.co.uk/event/huw-v-williams-trio-with-devin-gray-george-crowley/
Sun 19	Sunday Jazz Session (Jam)	9pm	Downstairs at Vortex, 11 Gillett Square, N16 8AZ	Free	http://www.vortexjazz.co.uk/event/sunday-jazz-sessions-2/2017-02-19/
Sun 19	Hamish Stuart	8.30pm	606 club, 90 Lots Road, SW10 0QD	£14 http://www.606club.co.uk/mainpages/booking_table%20form%20new.htm	
16-19th	Jazz hang out		Olivers Jazz Bar, 9 Nevada street SE10 9JL	http://oliversjazzbar.co.uk/	

Shopping

If you need a department store or designer boutiques then you are going to have to hop into central London. However should you need anything else under the sun, then it is pretty likely that you will be able to find it within walking distance.

Need some fresh food? Look no further than the cheap and cheerful Deptford High Street with its great fruit and veg shops, butchers and fishmongers. Or the local Waitrose en route to Cutty Sark station from Laban Building.

Deptford market takes over the High Street and Douglas Square, by The Albany Theatre, on Wednesdays, Fridays and Saturdays, and has a range of stalls with an emphasis on second hand clothes on Fridays.

Greenwich market takes place at the weekends with high quality stalls selling a range of items. Main shops in Greenwich include Waterstones bookshop, Marks & Spencer Simply Food, Superdrug, Boots and several boutique style shops. There is a Post Office (with its own bureau de Change), a pharmacy on Greenwich Church Street and a couple of record shops including a branch of the excellent Music & Video Exchange.

**Banks**

Barclays Bank plc	197 New Cross Rd, New Cross Gate	T: 0845 755 5555
HSBC Bank plc	275 Greenwich High Road	T: 0845 740 4404
HSBC Bank plc	90 Deptford High Street	T: 020 8210 2200
TSB Bank plc	19 Nelson Road, Greenwich	T: 0845 300 0000
NatWest Bank plc	2 Greenwich Church Street	T: 0870 2403355
The Woolwich	197 Trafalgar Road, Greenwich	T: 020 8858 0827
The Woolwich	80-82 Deptford High Street	T: 0845 0718379

Supermarket / Food Shops

Sainsbury Local, Creek Road
Waitrose, New Capital Quay (off Creek Road)
Tesco Express, Creek Road
Cost Cutter, Creek Road
Co-Op, Greenwich High Road, Greenwich (near Greenwich Station)
Greenlands Wholefoods, 3a Greenwich
Market

Marks & Spencer, Cutty Sark

Post Office

261-267 Greenwich High Road, Greenwich

Pharmacies

Nightingale Pharmacy, 134 Deptford High Street, Deptford
Duncan's Pharmacy, 193-195 Greenwich High Road, Greenwich
Meridian Pharmacy, 16 Greenwich Church Street, Greenwich

Hotel information

Please note that hotel reservations should be made by the guests directly with the hotel of their choice. Special rates for AEC PJP conference participants are only valid until the indicated date please use specified booking link. As the number of rooms at special rates is limited, we would recommend that you book your accommodation as soon as possible on the hotels websites.

Note: Neither AEC nor Trinity Laban will cover any booking cancellation fees.

Hotel Ibis London Greenwich



30 STOCKWELL STREET
GREENWICH
SE10 9JN
LONDON
(+44)208/3051177

<http://www.ibis.com/gb/hotel-0975-ibis-london-greenwich/index.shtml#>

(40 rooms in total available for the AEC, last booking date)

13 min walk to conference venue

Type of rooms and prices:

Room: £85pppn

Incl VAT

Breakfast available at additional cost.

Ibis Booking link (select Ibis in the drop down menu):

<http://www.accorhotels.com/gb/promotions-offers/hot-deals-offers/owm005420-001-aec-pop-and-jazz-platform-meeting-2017.shtml>

Travelodge Greenwich



GREENWICH HIGH ROAD,
GREENWICH,
LONDON
SE10 8JA
+(44)8715 591870
<https://www.travelodge.co.uk/>

(20 rooms in total available for the AEC)

9 min walk to conference venue

Double room: £70.50 per room per night (£69.00 + credit card charge)
Breakfast is available on request at an additional £7.95pp

Travelodge Booking link

<https://www.incorporatevenues.com/public/b/1107/>

Novotel London Greenwich



173-185 Greenwich High Road
SE108JA
LONDON
(+44)207 6600682
<http://www.novotel.com/gb/hotel-3476-novotel-london-greenwich/index.shtml>

(60 rooms in total available for the AEC,
10 rooms on 16th)

11 min walk to conference venue

single room : £105 per room per night
double / twin room: £115 per room per night
Incl VAT. Breakfast, wifi and access to fitness room

Novotel Booking link (select Novotel): <http://www.accorhotels.com/gb/promotions-offers/hot-deals-offers/owm005420-001-aec-pop-and-jazz-platform-meeting-2017.shtml>

Information on fee payment

To receive an invoice please mail events@aec-music.eu

Participation fees can be paid the following ways:

- Manual Payment by Bank Transfer before the event
- Ideal, Credit Card, Paypal, Bankcontact Systems Online (in the registration form)
- Manual Payment (cash on the spot in London)
- Manual Payment (by Credit Card in London)

Amount of the Registration Fee (per person)

Category	For Registration and Payment made by January 22nd January	For Registration and Payment made after 22nd January
Representative of an AEC member institution	140 euro	190 euro
Representative of a non-AEC member institution	440 euro	490 euro
Student from an AEC member institution	50 euro	70 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
- One organized Reception (Friday 17)
- One organized Dinner (Saturday 18)
- Two organized Lunch (Friday 17 and Saturday 18)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after January 22nd

Bank details for payments by bank transfer

Bank: BNP Paribas Fortis
Account Holder: AEC-Music
IBAN: BE47 0016 8894 2980
SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- Invoice number

or

- the code of the event (PJP 2017) and
- the last name of the participant
- the name of your institution (if fitting)

Example: PJP2017, Smith, Gotham Conservatory

PJP PREPARATORY WORKING GROUP

Stefan Heckel - Chairman
Kunstuniversität Graz (KUG), Graz

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Malmö Academy of Music

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Codarts, Rotterdam

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HKU Utrechts Conservatorium

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CoLab
Joe Townsend
Head of CoLab

Nicola Tagoe
CoLab Coordinator

Learning & Participation (Music)
Kate Atkinson
Community & Professional Development Manager

Claire Wackrow
Floor Manager

Ben Redmayne
Graduate Intern / Event Coordinator

Production
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Chris Tanton
Ashley Bolitho
Nick Green