

# Pop & Jazz Platform Meeting

**Valencia 2015  
13-14 February**



## **Pop/Jazz and ME**

**Developing diversity and identities amongst  
artists and audiences**





The AEC would like to express deep gratitude to the Berklee College of Music in Valencia for hosting and co-organizing the PJP Meeting 2015. 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

## Jazz, Pop and ME

### Developing diversity and identities among artists and audiences

Dear colleagues and friends of the Pop&Jazz Platform PJP,

Welcome to the 2015 annual meeting of the AEC's Pop&Jazz Platform taking place in Valencia in Spain, following Trieste in 2014. We are excited to be hosted in the European Campus of the Berklee College of Music. Being hosted as a European initiative by one of America's most renowned institutions in contemporary music education provides for both a great opportunity and a challenge. One could think about many differences in culture, tradition and educational concepts – and yet we have to ask whether those differences still exist and matter in a globalised world. What better occasion could there be to focus on the conference theme:

#### **Jazz, Pop and ME. Developing diversity and identities among artists and audiences**

Five outstanding artists and experts who as a group of individuals represent the very meaning of diversity will share their views. Grammy award winner **Danilo Perez**, Artistic Director of Berklee's Global Jazz Institute will open the event with a keynote speech. An expert panel will bring together **Muhammad Mughrabi**, a Palestinian rapper and producer, **Scott Cohen**, co-founder of the Orchard, the world's largest digital distribution company, **Merlijn Twaalfhoven**, a Dutch composer and theatre maker whose works include large scale projects with local musicians and artists in various parts of the world and **David Linx**, singer, composer, lyricists, producer, multi-instrumentalist and educator from Belgium.

Developing diversity and identities among artists and audiences implies, amongst many issues, re-thinking the relationship between these two groups. The provider-receiver model is an increasingly inadequate way to characterise what goes on in our culturally and technologically dynamic world of musical production and consumption. Audience development is a major issue in our society and one that has been recognised by the European Union in its new cultural programme, 'Creative Europe'. AEC is beginning an important three-year project under the Creative Europe scheme and will be spearheading its examination of issues surrounding audience development through its Pop&Jazz meetings between now and 2017.

The title of the 2015 meeting may also be seen as reflecting the needs of young and upcoming artists – our students - to find their own voice and survive in the globalised business of music. Jazz, Pop and ME last but not least could be a call to ask ourselves as artists and Music educators: Who are we? How can we use diversity to build identities? And, in the 'ME' that lies at the centre of each of our musical identities, to what extent do we, too, continue to develop ourselves as audiences for the music of others?

The Pop&Jazz Platform is a European initiative catering to the needs of pop and jazz programmes in the AEC's membership institutions. As part of the conference the first official meeting of VOCON, the Vocal Teachers Network initiated by PJP working group member Maria Pia de Vito will take place.



## STATEMENT OF PURPOSE FOR THE PJP

### Preamble

Higher Music Education (HME) in Europe has changed over the last decades. Classical music training has been supplemented with various other genre programmes, predominantly jazz and pop - in that order. There are a few institutions that offer only jazz and/or pop programmes, but the majority of such programmes are within otherwise classical institutions. Since broad international meeting grounds for these institutions most often are on an executive level, mostly recruited from classical music, the new programmes tend to be underrepresented. The establishment of the PJP was intended to create a European meeting ground for these programmes within the membership institutions of the AEC for programme heads as well as other staff in these programmes.

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 newer programmes need to be addressed separately for the time being. Some of them go to the core of how music is taught, learned and made. In addition we may see an increase in genre diversity in the HME institutions in the future, so these issues may become even more urgent to address. The goal of the PJP is to contribute to a broader and deeper understanding and greater diversity, not to undermine unity or create division.

### 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 PJP caters to the needs and development of the pop and jazz programmes in the AEC’s membership institutions.
- The main activity of the PJP is to organise meetings on a regular basis for the pop and jazz 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.
- The PJP and its name reflect the fact that apart from classical music, the predominant programmes in HME are pop and jazz programmes. However, there are numerous other genre programmes both inside and on its way into the AEC member institutions, and the PJP seeks to be inclusive in this regard.
- The PJP seeks to stimulate to the discourse on all issues relevant to the pop and jazz programmes and beyond. Genre diversity in HME may be a complex issue and pose challenges for the institutions, and other ways of categorising the field than by genre are possible, for example by differences and similarities in teaching/learning and differences and similarities in the musical processes, how music is made. The PJP will therefore in particular stimulate the discourse on the concept of genre, genre diversity, teaching and learning processes, self-perception and identities.



## AEC POP & JAZZ PLATFORM MEETING 2015

**Berklee College of Music - Valencia**  
**13-14 February 2015**

### Pop/Jazz and ME

developing diversity and identities amongst artists and audiences

## PROGRAMME

### Friday 13<sup>th</sup> February

Friday 13 February	10:00	WG meeting (for PJP working group members only)	PJP Office, Studio 4 (Palau level -3)
	10:30	Vocal Teachers Meeting	Room A69
	11:30	Registration opens, coffee available until 13:00 Poster Session with presentations	Lobby of Aula Magistral
	12:15	Tour of the Campus	Meeting Point: Registration Desk Lobby of Aula Magistral
	13:00 – 13:45	Newcomers Session <ul style="list-style-type: none"> <li>• Introduction to the AEC by <b>Jeremy Cox</b>, AEC Chief Executive</li> <li>• Introduction to the PJP and presentation of the PJP Statement of Purpose by the Working Group</li> <li>• Networking Session for Newcomers</li> </ul>	Aula Magistral Performance Hall

14:00 – 14:45	<b>Opening Event</b> Music Introduction: "Drones Over Valencia" - multimedia composition and performance by Francisco Rafart, 12-string stick guitar & Orbit controller Opening remarks by <ul style="list-style-type: none"> <li>• <b>Stefan Heckel</b>, PJP Coordinator</li> <li>• <b>Maria Iturriaga</b> and <b>Brian Cole</b>, Berklee Valencia</li> <li>• <b>Representative from local authorities</b></li> <li>• <b>Georg Schulz</b>, Kunstuniversität Graz, AEC Council Member</li> <li>• <b>Jeremy Cox</b>, AEC Chief Executive</li> </ul>	Aula Magistral Performance Hall (Palau)
14:45 – 16:00	<b>Plenary Session I</b> <b>Keynote Speech</b> <i>Global Jazz: Seeking Diversity, Identity and Social Change through Music and its Audiences</i> , presentation and musical performance by <b>Danilo Perez</b> Questions and Answers moderated by <b>Brian Cole</b> , Berklee Valencia	Aula Magistral Performance Hall (Palau)
16:00 – 16:30	Networking with Refreshments	Lobby of Aula Magistral Performance Hall (Palau)
16:30- 17:15	<b>The Berklee College of Music in Valencia</b> by Maria Martinez Iturriaga  Q&A	Aula Magistral Performance Hall (Palau)
17:15 – 18:00	<b>Bar Camp 1</b> Introduction by <b>Udo Dahmen</b> and topics selection	Aula Magistral Performance Hall (Palau)
18:00 – 18:45	<b>Speed dating</b>	Lobby of Aula Magistral
19:30 – 21:00	<b>Concert</b>	<b>Martin I Soler Theater (Palau)</b>

## Saturday 14<sup>th</sup> February

	From 9:00	<b>Posters, video and presentations of projects in the lobby</b>	Lobby of Martin I Soler Theater (Palau)
	9:25 – 10:00	<i>Conservatoires as Innovators and Audience Developers: the PJP within the AEC's "FULL SCORE" Project</i> <b>Jeremy Cox</b> , AEC Chief Executive	Martin I Soler Theater
Saturday 14 February	10:00 - 11:30	<b>Plenary Session II</b>  Music Introduction: <i>"Beatrice" by Sam Rivers (Arranged in Flamenco buleria style by Sergio Martinez)</i> by Wycliffe Gordon II, tenor saxophone, Yuri Storione, piano, George Lacson, bass, Sergio Martinez, cajón  <b>Jazz, Pop and ME: connecting artists and audiences</b>  Panel Discussion <b>Merlijn Twaalfhoven</b> , Netherlands <b>Muhammad Mughrabi</b> , Palestine <b>Scott Cohen (Orchard)</b> , US/Spain <b>David Linx</b> , Belgium  Moderated by <b>Hannie Van Veldhoven</b> , Utrechts Conservatorium	Martin I Soler Theater
	11:30-12:00	<i>Networking with Refreshments</i>	Cantina
	12:00 – 13:00	World Café Discussion (by tables)	Cantina
	13:00 – 14:00	<b>Bar Camp 2 – Group Discussions of the selected topics</b> Sala B, Sala C, Sala D, Room A69, Room B61, Library	6 Rooms
	14:00 – 15:30	<i>Lunch</i>	Cantina





	15:30 – 16:30	<b>Activity session</b>  Studio demonstration (35 people): Scoring Stage (Berklee) Batucada (20): Sala D (Palau level -3) Ableton Session (25 people): Tech Lab B05 (Berklee) Musicians as Startup: New Business Models (40 people): Library (Berklee) Flamenco-Cajón (30 people): Sala B (Palau level -3) DJ Lab (12 people): MTI lab (Berklee)	
	16:30 – 17:00	<i>Networking with Refreshments</i>	Lobby of Martin I Soler Theater
	17:00– 17:45	<b>Closing Session</b>  News from the VOCON, the pop and jazz vocal teachers network Participant Questionnaire News from the AEC by <b>Jeremy Cox</b> Announcement of the PJP Platform 2016 Closing Remarks	Martin I Soler Theater
	18:00 – 19:00	<i>Joint working group meeting AEC PJP / EJN / IASJ (members only)</i>	Conference Room B54
	19:45	<i>Meeting at the entrance to walk together to Barcelo Hotel</i>	Entrance
	20:00	<b>Pre-dinner cocktail</b>	Barcelo Hotel
	21:00	<b>Dinner</b>	Barcelo Hotel

# BIOGRAPHIES AND ABSTRACTS

## Session I - Keynote Speaker

### ***Global Jazz: Seeking Diversity, Identity and Social Change through Music and its Audiences***

Presentation and musical performance by **Danilo Perez**

Questions and Answers moderated by **Brian Cole**, Berklee Valencia

“Musicians must be more active in the world not just as performers, but as citizens. In the process they learn more about themselves and about humanity, and that will be expressed in their music.”

These words by Danilo Pérez resonate at the very heart of his creative and philanthropic work. His concept of “Global Jazz” – both in musical and educational terms – is one that seeks to use jazz to celebrate the diversity that exists between us. It is this celebration that helps connect us and forge a better understanding our individual cultures and humanity. By exploring creativity and artistry at the highest possible level we can advance the power of music as a tool for the betterment of society and connect musical creative thinking with the natural environment.

The presentation will explore Mr. Pérez’s Global Jazz project and discuss its goals for promoting diversity in audiences, celebrating cultural identity and creating social change in its wake.

**DANILO PEREZ** [dperez1@berklee.edu](mailto:dperez1@berklee.edu)



Pianist, composer, educator, producer and humanitarian, Danilo Pérez is considered one of the most ground-breaking and influential musicians of our time.

Born in Panama in 1965, Pérez started his musical studies when he was three years old with his father, a bandleader and singer. By age 10, he was

studying European classical piano at the National Conservatory in Panama. After he was trained in electronics, he studied jazz composition at Berklee College of Music and started touring and recording with artists such as Dizzy Gillespie, Wynton Marsalis, Jack DeJohnette, Steve Lacy and Roy Haynes. In 2000, Danilo joined Wayne Shorter to form Shorter's great quartet with John Patitucci and Brian Blade. Since 2003 he has been touring with a trio featuring Ben Street and Adam Cruz.

In 1993, Pérez focused on his own ensembles and recording projects, producing music that has been described as pushing the limits of jazz. In 1996 he was signed by producer Tommy Lipuma to join the Impulse label and recorded Panamonk, a tribute to Thelonious Monk. According to DownBeat magazine, it is one of the most important jazz piano albums in history. In 2000 his recording of Motherland was chosen by the New York Times as "Best record of the year." In 2010, Pérez released Providencia, his debut for Mack Avenue Records, which was nominated for a Grammy® Award in 2011 as "Best Instrumental Jazz Album." Highlights in his career as a composer include commissions from The Lincoln Center, Chicago Jazz Festival and Imani Winds Quintet. In 2012 Carnegie Hall commissioned him to write an octet for members of the Simón Bolívar Symphony Orchestra of Venezuela. In May 2013 he was commissioned by The Banff Centre to write a piano quintet for the Cecilia String Quartet titled Camino de Cruces; and he also composed the music for the Museum of Biodiversity in Panama, designed by renowned architect Frank Gehry.

Pérez has served as Goodwill Ambassador to UNICEF and received a variety of awards for his musical achievements, activism and social work. He currently serves as the Cultural Ambassador to the Republic of Panama, UNESCO Artist for Peace, Founder and Artistic Director of the Panama Jazz Festival, and Artistic Director of the Berklee Global Jazz Institute. His latest album, Panama 500, was released on February 4, 2014.

## Session II – Panel Discussion

### *Jazz, Pop and ME: connecting artists and audiences*

#### Panel Discussion

Moderated by **Hannie Van Veldhoven**, Utrechts Conservatorium

**SCOTT COHEN** [scott@theorchard.com](mailto:scott@theorchard.com)



Scott Cohen is the co-founder of digital distribution company The Orchard. He started the company with music veteran Richard Gottehrer in June 1997. The Orchard is the largest digital distributor in the world with offices in 25 countries.

As a well-recognized public speaker and lecturer, Scott Cohen travels the world evangelizing new business models for the digital age. He is a visiting professor at London Metropolitan University and Berklee College of Music and sits on the British Phonographic Industry Council.

Cohen's music career started in the late 1980s in independent and major label artist management. In addition to his responsibilities at The Orchard, Cohen runs a music management company with longtime partner Richard Gottehrer. Together they manage the Danish band The Raveonettes and the American all-girl band The Dum Dum Girls. They also work with The Deer Tracks, Queen Kwong, Bleech, Fallulah and Dan Owen.

Cohen sits on the advisory board of music agency Sound Diplomacy. Scott Cohen is a vegan and human rights activist.

## DAVID LINX [linxdavid@yahoo.fr](mailto:linxdavid@yahoo.fr)



Singer, composer lyricist, producer and multi-instrumentalist, David Linx has recorded over 15 solo albums as leader and/or co-leader and besides his own projects he is a frequent guest in the jazz circuit and also giving masterclasses in renowned conservatories worldwide. In 1986 David's first acclaimed project « A Lover's Question » with writer James Baldwin reciting his poetry on music composed and produced by David and Pierre Van Dormael, puts him in the lime light of the jazz world both in Europe and the USA. In 1992 David gets together with pianist – composer Diederik Wissels to form the legendary vocal- piano project that has never

stopped recording and touring ever since, whether it be in duo, 4-tet, with Symphony Orchestra etc... This widely acclaimed duo - project is known to have given new life to contemporary vocal jazz and their songs appear in the Real Book of Sher Music. They have won numerous awards in many countries over the last 20 years. Their songs have been sung and/or recorded by many jazz vocalists such as Sheila Jordan, Maria Joao, Fay Claassen, Maria Pia de Vito, Norma Winstone, a.o. They team up for projects with many different guests such as Paolo Fresu, « Heartland » for Universal Jazz. In 2000 David records a cd of French songs 'l'Instant d'Après ». David is Professor at the Royal Conservatory of Brussels where he is in charge of the jazz vocal department since 1993 and has composed music for numerous scores for movies and documentaries. One of the movies won the first prize at Robert Redford's Sundance Festival.

## MUHAMMAD MUGHRABI [m.mgrb@yahoo.com](mailto:m.mgrb@yahoo.com)



Muhammad Mughrabi has been for ten years Rapper-Music producer. Born on February 2, 1987 in Jerusalem, he grew up and lives in the Palestinian Refugee Camp Shuafat in Jerusalem city. He studied Arts & Film in Israel.

He uses music as an escape and as advocacy. In 2010, in Mexico he was awarded the Chiuku Prize by MTV Latin America. The young artist works hard, believes in music and still pursues his dream of international success.

## MERLIJN TWAALFHOVEN [merlijn@twaalfhoven.net](mailto:merlijn@twaalfhoven.net)



Merlijn Twaalfhoven (1976) is a composer working in conflict areas, unconventional locations and sometimes in a concert hall. Creating a setting of refined beauty and openness, he seeks to establish an emotional bond between the audience and people that are confronted with the big challenges of our time. In 2011, he received the UNESCO award "Young Artist for intercultural dialogue between the Arab and Western worlds". It was a great recognition for years of unconventional pioneering work, creating musical collaborations between musicians, children and a broad audience in Jerusalem, Damascus, across the West Bank and in refugee camps in Jordan and Palestine.

Seeking unconventional partnerships, he has presented his vision on the role of art in society at

the Aspen Institute in Washington, the EU Forum on Culture in Brussels, and at several universities across Europe, Japan, the Middle East and the US. He was the youngest professor at an Art Academy in The Netherlands and has published articles and a book about new ways to engage ordinary citizens in artistic projects. In 2000, while still a student at the Conservatorium van Amsterdam, Merlijn started to connect contrasting styles, creating all-night events involving DJs, dancers, electronics and rock musicians.

Searching for inspiring spaces to experience immersive music, he created new settings for classical music, placing singers and musicians around the space and among the audience and exploring churches, factories, nature parks and even ships for his multi-sensory projects.

Such intensive productions brought together artists from different cultural backgrounds and disciplines in sometimes-large teams. These events took place across Europe. In 2005 he broke the political and military division of the capital of Cyprus, involving 400 musicians, students and children positioned on rooftops and in the streets on both sides of the buffer zone that separates the Turkish from the Greek side. The impact of this event, both in the local community and in the international media, inspired him to design several groundbreaking projects across the Middle East, always based on close collaboration with the local community.

Currently, he is working on audience engagement and interactive concerts in the world of classical music, building a network of innovative singers, conductors and choirs. He established a long term collaboration with the Kronos Quartet to write new participatory music and he is working with the New York Philharmonic on a musical bridge between US concert halls, schools and the children in Jordanian and Palestinian refugee camps.



## ***FULfilling the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector***

### **FULL SCORE**

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.

Added to this strategic approach are two other important initiatives. The first is to develop the capabilities of the AEC's new website, launched in May 2013, so as to support major aspects of the proposed project; the second is to use the opportunities provide by the network scheme to fulfil a long-held strategic goal of involving students actively in the planning and delivery of AEC events and activities, enabling their perceptions about the current and future states of the creative and cultural sectors in Europe to influence AEC policy and inform the advice and capacity-building support it delivers to its members.

AEC's application includes an important and fully integrated project being undertaken with the European Association of Music in Schools (EAS) and European Music School Union (EMU). AEC, EAS and EMU are three network organisations with strongly complementary roles in European music education. Between them, they cover both the generalised and more specialised music education that musicians encounter, and they embrace all the different kinds of environments and institutions in which this takes place, from the earliest years through to higher education, and across lifelong learning.

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)*

## 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 EJM and IASJ

## Towards a European Agenda for Music

*(adapted from a document circulated by the European Music Council – EMC - in 2013)*

### Background

The idea for a European Agenda for Music emerged from discussions amongst the EMC Board in autumn 2012 about the future of music in Europe. For such a document to be representative, reflecting all elements of the European Music sector, the EMC invited its members as well as other significant non-member organisations to join the debate on what actions need to be taken to secure a musically thriving Europe in the future. The Agenda will therefore have a horizontal approach as it will bring together the music industry and the civil society organisations for music.

### Reasons for a European Agenda for Music

At present the music sector in Europe is highly fragmented. This neither portrays a positive image of the sector, nor does it allow the sector to function as a whole. Through consensus, the sector can achieve better politics favouring music. The creation of an Agenda will bring all stakeholders to one table, allowing them to get to know each other better. An informed sector is a strong sector that knows what it wants, which will be received well by policy makers.

### Objectives

The European Agenda on Music will enable the whole music sector to speak in one voice. It will be a platform for collaboration and exchange. Initiated by the European Music Council, its coordination will remain with the EMC, however the Agenda itself is a document owned by everyone involved. The International Music Council's **Five Musical Rights** will form the basis of the document, and will inform the long term goals of the project.

The aim of the document is not to develop separate policies for music, but for the sector to put forward its own priorities which will improve the situation of music in Europe. The European Commission has expressed a desire for there to be more cooperation between the various cultural disciplines; however, it is important that the specifics and needs of each individual sector be highlighted, which can be done with the Agenda.

Should the European Union or national governments want to make decisions concerning music in the future, the Agenda will provide them with a thorough document (and a united sector) to which they can refer. The EMC and its partners in this venture are the voice of music in Europe. Taking conclusions from its membership survey conducted in early 2013 and a mapping exercise of its members, the EMC identified the following questions as a first choice of those to be addressed in the Agenda:

- How to stimulate musical creativity and creation
- How to improve circulation of European repertoire inside and outside of Europe
- How to improve the mobility of artists throughout Europe
- How to guarantee and provide access to musical diversity
- How to ensure music education for all
- How to strengthen the recognition of the social/ societal value of music (social inclusion, reconciliation, health, prisons, etc.)
- How to support the freedom of artistic/musical expression
- How to ensure fair remuneration for musical artists their works
- How to reach out to new audiences and develop new publics
- How to consolidate the role of music in sustainable development



## The AEC reflection on a European Agenda for Music: a short report on the Annual Congress 2014

The AEC Annual Congress and General Assembly 2014 took place at the Liszt Academy of Music, Budapest on 13<sup>th</sup> – 15<sup>th</sup> November under the title: “The Future of European Higher Music Education: upholding tradition, promoting diversity and encouraging innovation”.

This year’s Congress addressed three issues of fundamental significance for leaders of higher music education institutions: tradition, diversity and innovation. For the conservatoires, music academies, music universities and Musikhochschulen of Europe, all three of these are all important, and yet to some extent they each pull us in a different direction. How to find a balanced and complementary relationship between them will be critical to securing a strong future for conservatoires and their training practices in the coming years.

Enrique Barón Crespo, former President of the European Parliament and one of the key architects of the ERASMUS programme, launched us on this reflection through his keynote speech on the role of music and culture in reinforcing the European values of tradition, diversity and innovation. Sir Baron Crespo argued that it is the cultural dimension of the European project that still has the power to inspire, when economic and political aspects have come to seem tarnished and devalued. “For these reasons, the message of music is so important. This is the added value of this Congress and all the networks that we can create.”

In recent years, an essential element of this cooperation has been the strand of project work running through AEC’s activities. In 2004, the first ‘Polifonia’ project was launched. Since then, two further editions of ‘Polifonia’ have been coordinated by AEC and the third and last of these concludes in December. Harald Jørgensen, Professor (Emeritus) of Education at the Norwegian Academy of Music, Oslo and external evaluator of ‘Polifonia’ project 2011-14, shared his reflections on the project decade by giving an overview of the results of the project and linking them to initial thoughts concerning the future. Furthermore, the “Snapshot sessions on the Polifonia III outputs” and “Polifonia Exhibition”, made the Congress 2014 been an excellent opportunity not only to share the latest outputs but also to celebrate a remarkable decade of collaborative and developmental work.

In January 2014 new EU programmes were introduced and the ERASMUS Networks, of which ‘Polifonia’ was an outstanding example, came to an end. AEC is committed to ensuring that the achievements of ‘Polifonia’ continue to be taken forward within the new structures and opportunities for project funding of ERASMUS+ and Creative Europe. In this respect, it has scored an early success by gaining a three-year grant under the Creative Europe scheme of ‘Support to European Networks’. The new project, FULL SCORE, which was presented during the Congress by the AEC President Pascale de Groote, takes forward many of the themes of ‘Polifonia’ and explores how these can be further embedded, both in the lives and work of conservatoires and in the ways that higher music education interacts with the cultural sector and society in general. In particular, FULL SCORE will enable AEC to make a significant contribution to the action proposed by the European Music Council of formulating a European Agenda for Music. During the Congress we have been asking delegates to share with us in their reflections on how this might best be taken forward over the next three years. In particular, six current themes and developments across higher music education which might contribute to a European Agenda for Music were discussed:

A - “European Tradition and Global Innovation: how the great and older-established European schools can maintain their highly valuable legacy while opening innovative ways?” by Philippe Dinkel, HESGE, Genève and Andras Batta, Liszt Academy of Music, Budapest

B - “Changing perspectives: students as partners—the students shadowing project at RNCM” by Amy Webber, RNCM Student Union President 2012-14, Martin Harlow, Vice Principal (Academic), Colin Beeson, Student Shadowing Project Manager the Royal Northern College of Music, Manchester

C – "Innovative Conservatoire (ICON) seminars: introducing ICON's approach and reflecting on its future". by Helena Gaunt, Guildhall School of Music and Drama, London

D – U-Multirank developments: Gero Federkeil, Centre for Higher Education Germany, Hubert Eiholzer, Conservatorio della Svizzera Italiana, Lugano and Eirik Birkeland, Norwegian Academy of Music, Oslo

E – "Europe's music education networks: synergies and opportunities" by Adri de Vugt (EAS), Timo Klemettinen (EMU) and Jeremy Cox (AEC)

F – "Ensuring access to music education for all throughout Europe and beyond", László Norbert Nemes, Director of Kodály Institute of the Liszt Academy of Music, Budapest

Next to the AEC Elections (which have brought to the Council the new Council Members Claire Mera Nelson and Evis Sammoutis and the new AEC Vice-President Georg Schulz) and the usual report on the AEC activities, part of the AEC General Assembly 2014 has been dedicated to informing members about the establishment of an independent European subject-specific review body for higher music education institutions and programmes: MusiQuE (Music Quality Enhancement). The AEC Quality Enhancement Committee, with the help of the 'Polifonia' Working Group on Quality Enhancement and Accreditation, has been working since 2011 on bringing AEC to the point where it was ready to launch this body. This is a step which has enormous significance for AEC. Important presentations about the new review body as well as a procedure to appoint MusiQuE board members took place during the General Assembly.

AEC members had the opportunity to present their own projects during the Information Forum and to discuss and share issues of concern during the Regional Meetings with Council Members.

Finally, during the Closing Session the President of the Liszt Academy of Music Andrea Vigh handed over the "AEC Congress Trophy" to Jeffrey Sharkey, Principal of the Royal Scottish Conservatory, who invited all AEC members to Glasgow for the AEC Congress 2015.

Speeches, slide shows and pictures of the AEC Annual Congress 2014 in Budapest are available at [www.aec-music.eu/congress2014](http://www.aec-music.eu/congress2014).

## PRACTICAL INFORMATION

### Relevant addresses and numbers

#### Conference venue

Berklee College of Music – Valencia Campus  
Palau de les Arts Reina Sofia  
Avda. Profesor López Piñero, 1  
46013 Valencia (Spain)

#### Dinner Saturday

Hotel Barcelo Valencia  
Avenida de Francia, 11. 46023 Valencia

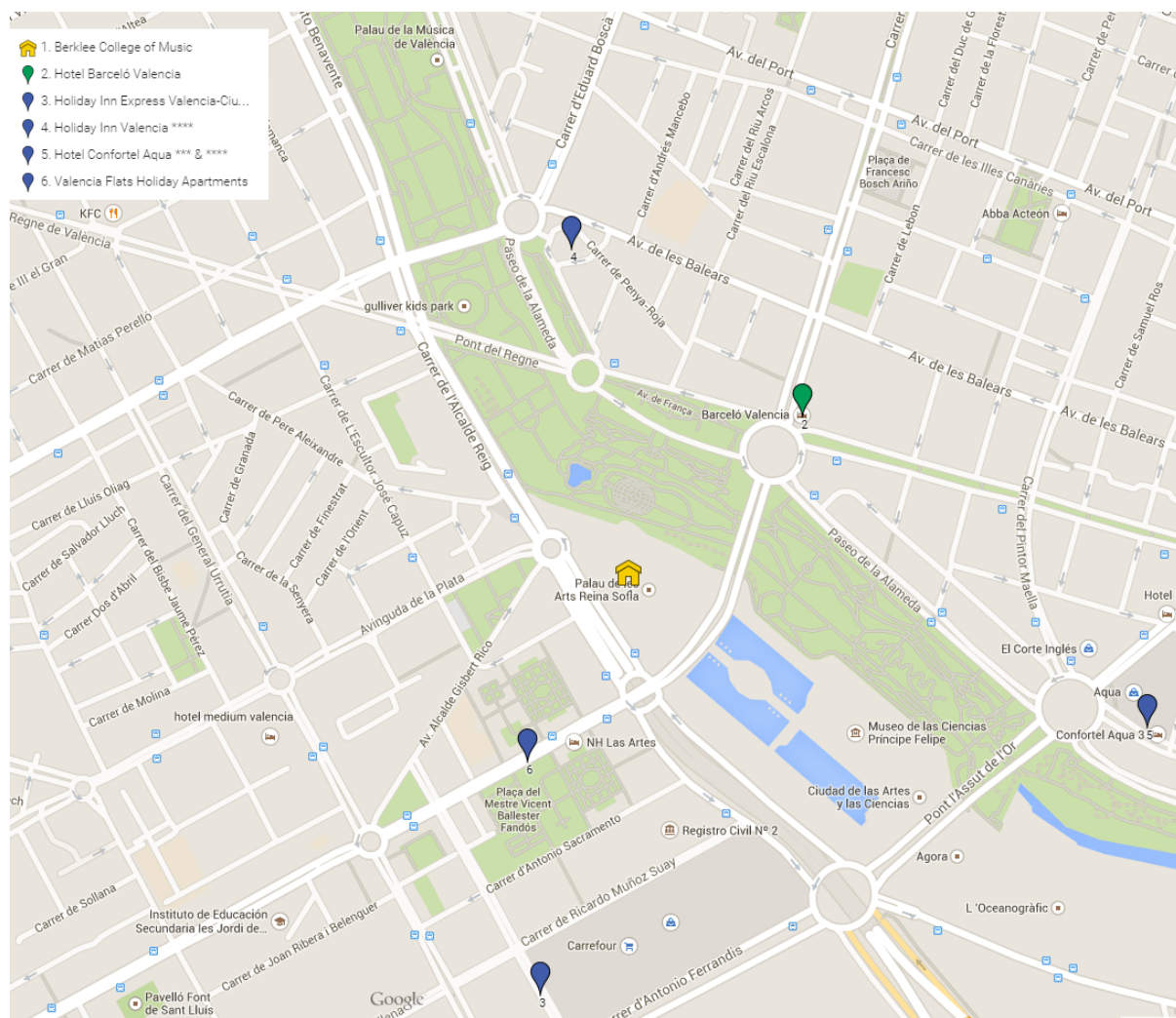
#### Emergency MOBILE NUMBER

Sara Primiterra – AEC Events Manager –0031/639011273

#### Taxi companies

Tele-taxi - +34 963 57 13 13  
Radio - taxi - +34 963 70 33 33

## Map of Locations



## Hotel information

Please note that hotel reservations should be made by the guests directly with the hotel of their choice. Special rates for AEC congress participants are only valid until the indicated date and require a reference code upon booking (ref.: “**PJP 2015**”). As the number of rooms at special rates is limited, we would recommend that you book your accommodation as soon as possible by fax or email.

Note: Neither AEC nor the Berklee College of Music Valencia will cover any booking cancellation fees.

### **Hotel Barceló Valencia**

Address: Avda. Francia, 11. 46023 Valencia.  
Phone: +34 96 330 63 44  
Email: [valencia.res2@barcelo.com](mailto:valencia.res2@barcelo.com)  
Website: [http://www.barcelo.com/BarceloHotels/en\\_GB/hotels/Spain/Valencia/hotel-barcelo-valencia/general-description.aspx](http://www.barcelo.com/BarceloHotels/en_GB/hotels/Spain/Valencia/hotel-barcelo-valencia/general-description.aspx)

### **Holiday Inn Express Valencia-Ciudad de las Ciencias**

Address: Avda. Rafael Ferreres, 22. 46013 Valencia  
Phone: +34963162530  
Email: [reserva@expresshivalencia.com](mailto:reserva@expresshivalencia.com)  
Website: [www.expressbyholidayinn.es](http://www.expressbyholidayinn.es)

### **Holiday Inn Valencia \*\*\*\***

Address: Paseo de la Alameda, 38  
46023 Valencia  
Phone: +34 96 335 60 62  
Email: [reservas@holidayinnvalencia.com](mailto:reservas@holidayinnvalencia.com)  
Website: [www.holidayinn.com/valenciaspain](http://www.holidayinn.com/valenciaspain)

### **Hotel Confortel Aqua \*\*\* & \*\*\*\***

Address: Calle Luis Berlanga, 19-21.  
46023 Valencia  
Phone: +34 96 318 71 00  
Email: [acana.confortel@once.es](mailto:acana.confortel@once.es)  
Website: <http://www.confortelhoteles.com/hotel-confortel-aqua-4-en-valencia.htm>

### **Valencia Flats Holiday Apartments**

Address: Instituto Obrero, 20. 46013 Valencia.  
Phone: +34 96 335 6793  
Mobil: +34 626 440 924  
Email: [manager.ciudadelasciencias@valenciaflats.com](mailto:manager.ciudadelasciencias@valenciaflats.com)  
Website: [www.valenciaflats.com](http://www.valenciaflats.com)

## Travel Information

### **GROUND TRANSPORTATION:**

Valencia has only one airport, called Aeropuerto de Valencia Manises.

The city of Valencia also has two train stations -- Joaquin Sorolla and Estacion Norte.

The train prices listed below might vary slightly depending on the season.

### **Train information:**

Train company website: <http://www.renfe.com/>

ROUTES :

#### ➤ VALENCIA - BARCELONA

##### **Euromed Turista (3 hours trip)**

Round trip: 72.00 €

##### **Euromed Preferente (3 hours trip)**

Round trip: 119 €

##### **Intercity Turista (3.30 hours trip)**

Round trip: 54.70 €

##### **Talgo Turista (4 hours trip)**

Round trip: 64.50 €

##### **Talgo Preferente (4 hour trip)**

Round trip: 82.00 €

#### ➤ VALENCIA - MADRID

##### **AVE Turista (1.20 hour trip)**

Round trip: 115.80 €

##### **AVE PREFERENTE (1.20 hour trip)**

Round trip: 195.20 €

##### **Alvia Turista**

Round trip: 112.50 € (1.20 hour trip)

##### **Alvia Preferente**

Round trip: 146.2 € (1.20 hour trip)

### **Taxi Rides**

Valencia Airport /City - 25 Euro

Valencia Train Station - 8 Euro

### **Taxi companies**

Tele-taxi - +34 [963 57 13 13](tel:+34963571313)

Radio - taxi - +34 [963 70 33 33](tel:+34963703333)



## List of restaurants

### *Area Ruzafa:*

Apetite - <http://appetite.es>

Casa Botella - <http://www.casabotella.com/>

Restaurante Bocamada - <http://www.restaurantebocamada.com>

### *Centro:*

Taberna Alkazar - <http://www.tabernaalkazar.com/es/>

Civera - <http://www.marisqueriascivera.com/>

El Canyar - <http://www.canyarrestaurante.com/>

Casa Roberto - <http://www.casaroberto.es/>

Rias Gallegas - <http://www.riasgallegas.es/>

Santa Cruz - <http://www.marisqueriasantacruzvalencia.es>

### *Beach:*

L'Estimat - [www.restauranteestimant.com](http://www.restauranteestimant.com)

El Coso de Mar - [www.elcosodelmar.com](http://www.elcosodelmar.com)

El Tridente de Neptuno - [www.hotelneptunovalencia.com](http://www.hotelneptunovalencia.com)

La Rosa - [www.restaurantelarosa.es](http://www.restaurantelarosa.es)

La Perla - [www.laperlarestaurante.com](http://www.laperlarestaurante.com)

### *El Carmen:*

Abadia D'Espi - <http://www.abadiadespi.com/>

Refugio Restaurante del Carmen - <http://tribusimpostoribus.wix.com/refugio>

El Ocho y medio - <http://elochoymedio.com>

## Information on fee payment

The date of payment is considered to be the date when the payment was authorised by the participant or his/her institution, as confirmed on the order of payment.

The actual conference fee depends on your date of registration and payment:

AEC PJP Platform		
Participation Category	If the registration and payment is made <u>up to</u> <u>January 16</u>	If the registration and payment is made <u>after</u> <u>January 16</u>
Representative of AEC member institution	€140	€190
Representative of non-member institutions	€440	€490
Student	€90	€110
Other Students	€140	€190

The participation fee will not be reimbursed for cancellations notified after January 16th

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 (PJP 2014) and
- the last name of the participant
- the name of your institution (if fitting)

Example:, PJP2015, Smith, Gotham Conservatory

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