

ABOUT EUROPE JAZZ NETWORK

EUROPE JAZZ NETWORK (EJN) is a Europe-wide association of producers, presenters and supporting organisations who specialise in creative music, contemporary jazz and improvised music created from a distinctly European perspective. Its membership currently comprises 80 organisations (including festivals, clubs and concert venues, independent promoters and national organisations) from 26 European countries.

EJN exists to support the identity and diversity of jazz in Europe and to broaden awareness of this vital area of music as a cultural and educational force. EJN's mission is to encourage, promote and support the development of the creative improvised musics of the European scene and to create opportunities for artists, organisers and audiences from the different countries to meet and communicate.

EJN believes that creative music contributes to social and emotional growth and economic prosperity, and is a positive force for harmony and understanding between people from the diversity of cultures inherent in the European family. It is an invaluable channel for the process of inter-cultural dialogue, communication and collaboration.

FOR MORE INFORMATION ABOUT EJN OR TO READ THE FULL REPORT, GO TO www.europejazz.net

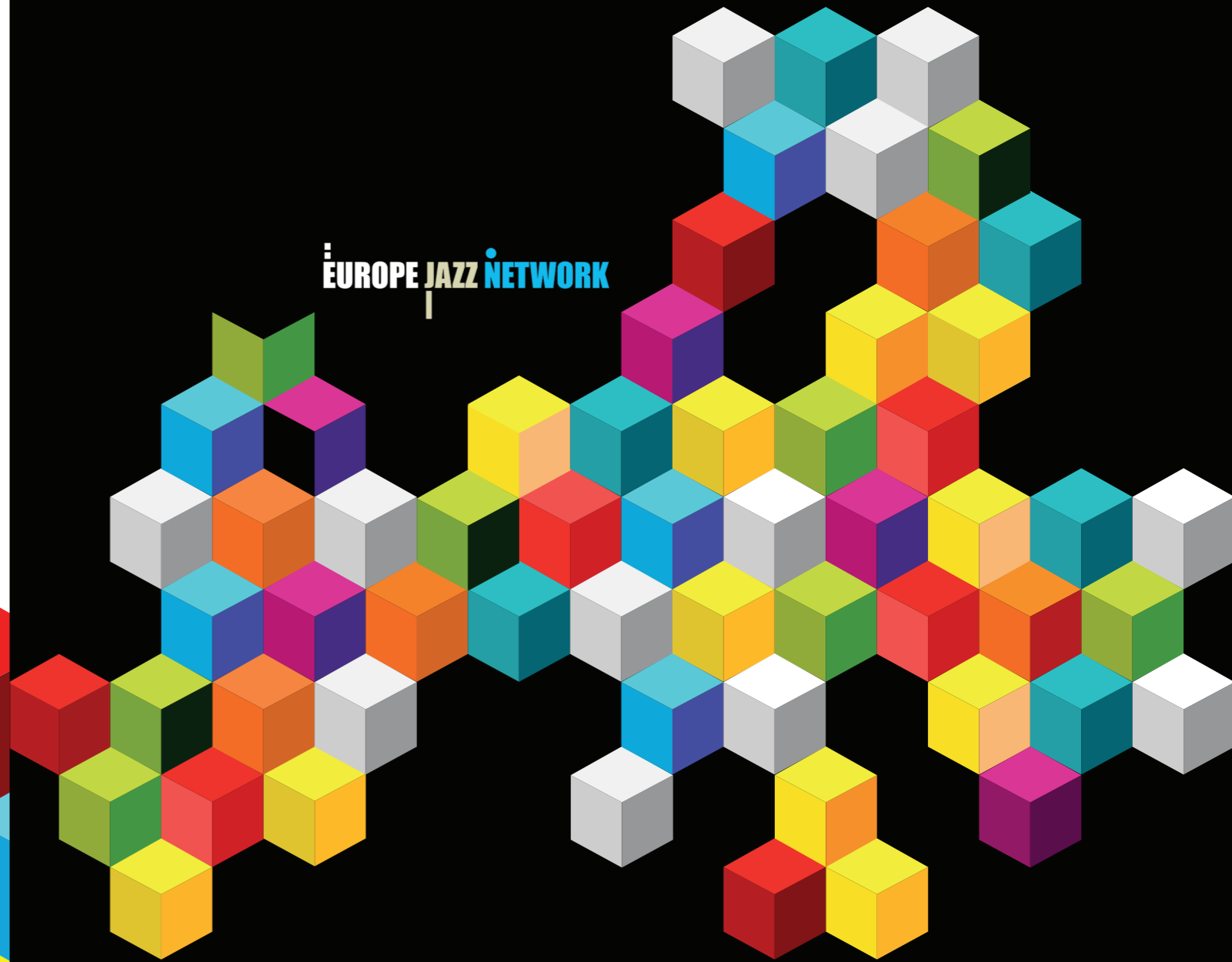
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STRENGTH IN NUMBERS

European Jazz Network's groundbreaking 2011 research programme required EJV's 74 members to complete a detailed online survey, asking for a mixture of quantitative and qualitative data about their organisations, including internal questions about finances, staffing, events and audiences as well as about the external operating environment for jazz in their country. This was followed up by a qualitative research process with selected members to illustrate innovative projects being undertaken by EJV members, often in creative partnerships across Europe.

The questionnaire achieved a response rate of 84% from respondents and the full report analyses the responses in detail, as well as extrapolating the responses from the respondents to give an estimate of the activities of the full EJV membership. The study paints a rich canvas of diversity, ingenuity, entrepreneurialism and deep commitment to the cause of creative music, and confirms EJV's position at the centre of Europe's complex cultural ecology.

EJV MEMBERS MAKE A SIGNIFICANT CONTRIBUTION TO THE LOCAL AND CULTURAL ECONOMIES.

They are skilled in generating income through a broad variety of sources, and in turn support their local economies and are significant employers of artists in Europe. In 2009, they:

- generated a total income of €130.9 million
- sold €21 million of tickets
- generated €73.3 million in public funding investment and €9.9 million in commercial business sponsorship
- spent a total of €136.5 million
- had an economic impact of at least €340 million
- were important supporters of the local economy: non-national organisations spent 43% of their total expenditure locally
- were significant employers of artists, spending €22.9 million directly on artists

EJV MEMBERS ARE IMPORTANT EMPLOYERS.

Their organisations are supported by a broad variety of staffing, including substantial voluntary input. In 2009, they:

- employed 859 full time equivalent (FTE) staff and an additional 4,956 volunteers
- generated 61,962 days of volunteer support, spending 41% of their time on professional or managerial tasks and 59% on manual or unskilled tasks
- were given volunteer support worth at least €2 million
- had an average gender balance across their organisations of 55% men to 45% women

EJV MEMBERS REPRESENT A CULTURAL POWERHOUSE OF ACTIVITY ACROSS THE CONTINENT, WELCOMING LARGE AUDIENCES TO A DIVERSE RANGE OF EVENTS.

In 2009, they:

- promoted and presented a total of 26,684 events, or 73 events per day: this included 566 events in other countries and 11,915 free events
- attracted an audience of 4.4 million to their events, including 2.1 million at free events
- reached 1,370 further members through national organisations' membership, ranging from individual musicians to ensembles, festivals and journalists

PROGRAMMING THROUGH EJV CREATES SYNERGY: 2+2=5

When EJV was founded, some 25 years ago, its founder Filippo Bianchi was clear about the reasons why a grouping of its type would be distinct: "For us, the size of the member organisation was not as important as its outlook. If the big players in jazz were the supermarkets, EJV members were the boulangeries around the corner. At that time, the big festivals' aim was mainly to make big box office numbers, whereas our main task was to contribute to the history of the music - a lot less rewarding, financially, but that was it." Bianchi describes the origins of the network as stemming from the necessities of co-production, at a time when the middlemen in the market were simply taking a cut but not giving service, and also to benefit from the recent innovation of e-mail. "Our idea was simple: a number of us around the continent had a common view on some aspects of concert promoting - being a creative partner for musicians, giving them opportunities that no-one else would provide, sharing interesting information on music and cultural policy, and putting pressure on institutions to gain cultural and financial dignity for jazz and improvised music."

One of the network's earliest members was Huub van Riel, Artistic Director of the Bimhuis, Amsterdam: "The start of EJV was based on the idea that, whatever country you're interested in, you need to find two or three serious but friendly people who you can trust, who hopefully don't think the same as you - you need to find a contrast - and then you will be much better off than you would be with agents' pre-selections." van Riel's longstanding membership of EJV is so engrained in his daily practice that it is no longer easy to make a distinction about the origins of his programming contacts and their relationship to EJV: "Many things happen in my programme that definitely have to do with getting to know people through EJV originally and finding a way of working. Many things that I do on a daily basis to an extent that I can't exactly define - but a considerable extent - would not have been possible without EJV. I have a number of people, many of whom I know from EJV, with whom I have a way of working that's entirely natural and such a daily, obvious thing that you don't realise. It's a considerable influence on my way of working."

John Cumming, Director of Serious/London Jazz Festival, is also a longstanding EJV member, and has used his EJV membership to drive several European projects and collaborations. "The discussions and conversations that we were having at EJV were increasingly about how you created collaboration, how you co-commissioned, how you nurtured the scene in Europe, and that might be about interesting American or Australian or Japanese musicians, or whoever it might be. As an early EJV project, Europe Jazz Odyssey really transformed what EJV was about and, as well as generating a lot of cross border activity, it also enabled us to find out about each other. The meetings of the EJO team were hugely valuable and led on to us developing a manifesto for jazz in Europe."

As Bianchi acknowledges, the strength of EJV has been demonstrated by its staying power: "Most people in the jazz world thought EJV wouldn't have lasted more than a few months, but after a quarter of a century, we're still here and one of the largest and tightest cultural associations worldwide, which implies that was a very good group of friends and a bunch of strong ideas. Sharing and co-operation are sometimes seen by people as just extra work - often unpaid - and not worth the trouble. What they don't take into account is the constant process of learning it implies, especially when you're sharing with the best."

