

Report of the
Europe Jazz Network
General Assembly

Hosted by Puglia Sounds
Bari, Puglia - Italy
27 - 30 September 2012





Europe Jazz Network General Assembly

Hosted by Puglia Sounds, Bari, Puglia - Italy, 27 - 30 September 2012

Reporter: Martel Ollerenshaw

Index

<u>PRESIDENT'S INTRODUCTION</u>	<u>3</u>
<u>PROGRAMME</u>	<u>4</u>
<u>OVERVIEW</u>	<u>5</u>
<u>PUGLIA SOUNDS AND PRESIDENT'S WELCOME</u>	<u>6</u>
<u>THE EJN AWARD 2012</u>	<u>9</u>
<u>FRIDAY 28 SEPTEMBER</u>	<u>13</u>
Funding & Philanthropy: Creative Europe & Beyond (Part I)	
Funding & Philanthropy: Creative Europe & Beyond (Part II)	
Il Suono Instabile della Libertà & EJM Hymn	19
<u>SATURDAY 29 SEPTEMBER</u>	<u>20</u>
How to double the interest for Jazz	
Cultural Manager Exchange	
EJM & Jazz Education	23
<u>FORMAL 2012 ANNUAL GENERAL ASSEMBLY SESSION</u>	<u>26</u>
Agenda	
President's Welcome and Board Report	
Membership Report	
Minutes & Report of the Tallinn General Assembly 2011	
Annual Report 2011	
Annual Accounts, 2012 Budget and Financial Reports	
Future Plans	
Three Year Strategic Plan 2014 - 2016	
Election for the Board and President	
2013 Election Committee	
Working Groups	
General Assemblies 2013 and beyond	
Other Business	
<u>SUNDAY EXCURSION</u>	<u>35</u>
<u>SHOWCASE</u>	<u>36</u>
<u>EUROPE JAZZ NETWORK (EJM) MEETS EUROPE JAZZ MEDIA (EJM)</u>	<u>37</u>
<u>STRENGTH IN NUMBERS – EJM RESEARCH PROJECT</u>	<u>38</u>
<u>EJM GA PARTICIPANTS</u>	<u>39</u>
<u>EJM MEMBERS</u>	<u>42</u>
<u>2013 EJM GA</u>	<u>45</u>

President's Introduction

Dear EJM members,

The year 2012 has been a year of celebration for the EJM. The network has been celebrating its 25 years' existence with several special activities and ceremonies. I'm very happy and proud to be part of this beautiful family and very keen on working for the future of the network.

The EJM General Assembly in Bari unanimously approved the Future Strategy 2014 - 2016. This document will be part of future applications for funding and will be reflected in the annual working plan and activities of the network. According to the strategy, EJM is willing to cover all European countries, will encourage and support the members in developing their projects, is a key player in commissioning research relating to jazz, is using modern communication technologies and is to increase its green and sustainable impact in internal operations. The focus of the 2013 General Assembly will be on education. In order to maximise the relevance and interest, members are encouraged to suggest themes for future General Assemblies.

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

We all know that the European Union is in the middle of the biggest crisis of its existence. At the same time, the cultural field in several European countries has been facing troubles and changes. In this political climate, collaboration and networking between people and organisations that share similar thinking and values is one of the key tools to survive. We are stronger together.

The year 2012 ended with a message of sorrow. One of the key figures of EJM, previous General Secretary and Board member, Bo Grønningsæter passed away in November. EJM sends condolences to his family and friends. Rest in peace, Bo. Bublibub.

Annamaija Saarela
President
Europe Jazz Network

EUROPE JAZZ NETWORK
GENERAL ASSEMBLY
27 - 30 SEPTEMBER 2012
BARI, PUGLIA - ITALY
DAY PROGRAMME



Thursday 27 September

During the day: Arrivals - Registration

- | | |
|---------------|---------------------------------------|
| 15.00 – 17.00 | EJN Board meeting |
| 17.00 – 19.00 | EJN Award 2013 Jury meeting |
| 19.00 – 21.00 | Buffet Dinner hosted by Puglia Sounds |
| 21.00 – 00.30 | Showcase |

Friday 28 September

During the morning: Arrivals - Registration

- | | |
|---------------|--|
| 11.00 – 12.00 | EJN meets EJM |
| 12.00 – 13.00 | Puglia region press conference and presentation of the Puglia Sounds Jazz CD |
| 13.00 – 15.00 | Welcome and buffet lunch hosted by Puglia Sounds |
| 15.00 – 16.00 | EJN Welcome, Introductions and EJN Award 2012 |

- 16.00 – 18.00 Panel: Funding And Philanthropy: Creative Europe and Beyond
- 18.00 – 19.00 “Il Suono Instabile della Libertà” the documentary
- 19.00 – 21.00 Dinner hosted by EJNI
- 21.00 – 00.30 Showcase and the Italian Instabile Orchestra concert
premiere the EJNI Hymn

Saturday 29 September

- 10.00 – 12.00 Seminar: How to double the interest for jazz
- 12.00 – 12.10 Cultural Manager Exchange
- 12.15 – 13.00 EJNI and Jazz Education
- 13.00 – 15.00 Buffet Lunch hosted by Puglia Sounds
- 15.00 – 17.00 EJNI Members formal meeting
- 17.00 – 18.00 Funding And Philanthropy working group meeting
- 19.00 – 20.00 Aperitif hosted by Puglia Sounds
- 20.30 – 00.30 Showcase

Sunday 30 September

- 10.00 – 12.00 EJNI Board Meeting
- During the day: Individual Departures
- 14.00 Extra programming: discover the surroundings of Puglia



The 2012 Europe Jazz Network General Assembly in Bari, Italy was hosted by Puglia Sounds and was memorable for a variety of reasons.

It:

- **Celebrated the 25th anniversary of EJN** – which began in 1987 in Italy with 20 members.
- **Welcomed 11 new members to the network** which now includes 87 organisations (festivals, clubs and concert venues, independent promoters, national organisations) in 27 countries.
- **Announced the position of Presidente Onorario** – conferred upon Filippo Bianchi, the initiator and founding member of EJN.
- **Hosted the premiere of the EJN 25th Anniversary Hymn** – comprising 25 specially commissioned one-minute works performed by the Italian Instabile Orchestra, with linking music by Giancarlo Schiaffini.
- **Celebrated the inaugural EJN Award for Adventurous Programming** – conferred upon Improvised Music Company (Ireland) for 12 Points!
- **Unveiled the results of the EJN research project**, which is hosted on the EJN website at: http://issuu.com/europejazznetwork/docs/ejn_research_report
- **Hosted the EJN GA formal meeting and election of new Board members.**
- **Discussed many important issues for the EJN and its members in 2012 and beyond**, including the fact that 2013 is the last year of the current cultural programme of the EC and in 2014 – 2020 there will be a new programme called Creative Europe. There is no guarantee for funding for EJN so the network convened a group to create a strategy, with the underlying theme of long-term sustainability.





Puglia Sounds welcomes Europe Jazz Network

The EJNI was officially welcomed to Bari by Puglia Sounds, with the Puglia Region Press Conference - a presentation heralding the launch of the Puglia Sounds CD.

The history of Puglia Jazz from the 1960s to the present was outlined by academic Ugo Sbisà and journalist Fabrizio Versieni. In the 1960s Bari was included in many international tours but it wasn't until the late 1970s that Puglia had its own fully professional jazz musicians because until then it was impossible to make a living solely from jazz. Two musicians from the Braxis group were instrumental in this change - saxophonist Roberto Ottoviaro and trumpeter Pino Minafra. These two led the movement from the predominance of bebop into exploring creative European jazz which, in turn, led to significant changes to music in the region. Most importantly, they also became the first full-time professional jazz musicians.

The cultural transference of music from parents to children - a family inheritance - is important in the region and is one of the primary routes into music. Another main avenue is municipal bands which are widespread across Puglia and are responsible for incorporation of funeral marches and instrumental renditions of operatic arias into the jazz sounds for which the region is renowned.

The 1980s saw the possibility of a conservatoire education in jazz. Nicolo Puccini who had been taught by Nino Rota led the new jazz classes as well as a new era of open-mindedness in Bari. Roberto Toriani was the original teacher. There are now many teachers in the region and formal education and training is increasingly important. There are now four conservatories in Bari, Monopoli, Lecce and Foggia as well as many cultural venues that enable talent to grow.

An open mindset is also important. The location of Puglia on the south eastern coast of Italy means that it is open to the rest of the world and the music and musicians that develop here reflect this ability to cross musical and cultural divides. Local music is characterised by the Mediterranean flavour that comes from living by the sea, but because of many developments, all jazz styles are encouraged and supported. The region celebrates its successes and a real source of pride is that some key artists - many of whom are children of musicians, for example, Livio Minafra - son of Pino, Gianlucca Petrella - son of Muzza and others who are in their 30s and 40s are now prominent on the local, national and international jazz scenes.

The Puglia Sounds Jazz 2012 CD compilation showcases the talents of 19 local musicians to an international audience. All of the works have been released in the last 18 months and were selected from 38 high profile releases. The selection reflects the musical languages and styles that exist in the region from a variety of musical influences including jazz, pop, folk and electronica.

Many of the musicians on the CD also performed live across the weekend of the EJNI GA and Puglia Sounds were proud to host the EJNI members at all the events, especially the unveiling of the EJNI Hymn performed by the Italian Instabile Orchestra - Puglia's preeminent band which emerged in the 1980s and continues to be dedicated to presenting the best radical music. The Italian Instabile Orchestra have had a three year hiatus due to the economic situation but, since the 1980s they have had a successful international career and were instrumental in exporting Puglian music and musicians to the wider world.



Europe Jazz Network President's Welcome

President of EJM, Annamaija Saarela, welcomed all the members and guests to the General Assembly and encouraged everyone to celebrate the ongoing success of the network which is currently in its 25th year.

She thanked Puglia Sounds for hosting the EJM GA and paid tribute to Filippo Bianchi, and conferred on him the title of Presidente Onorario, whose vision has been rewarded with what the EJM has become - one of the strongest networks in Europe (currently 87 members across 27 countries). She welcomed all the founders, past presidents, long term staff and honorary members of the network (Lars Thorborg, Giambattista Tofoni, Enrico Blumer, Francesco Martinelli, Huub van Riel, John Cumming, Bo Grønningsæter, Nod Knowles, Peter Schulze), and the current EJM Board and staff (Giambattista Tofoni and Anki Heikkinen) for their dedication to the network.

It was an occasion to re-announce the winner of the inaugural EJM Award for Adventurous Programming. This was originally announced at jazzahead! in April with the recipient for 2012 being 12 Points! Festival. Gerry Godley from Improvised Music Company in Dublin again accepted the award stating that the project is truly a child of the network and thanked Bo Grønningsæter for his work building the international profile for the festival.

It was also the occasion to announce that nominations were open for the next award to be awarded at jazzahead! in 2013.

The criteria for the nominations are that the:

- producing organisation does not have to be an EJM member but there must be a focus on European music;
- programme/project or event or programmer needs to be established with a track record;
- programme/project or event should be happening now; and
- programme/project or event must be designed to send a message to the rest of the world.

The jury for the inaugural award were: Nod Knowles (chair), Annamaija Saarela, Filippo Bianchi, Francesco Martinelli and Jon Newey and the jury for 2013 were: Ros Rigby (chair), Annamaija Saarela, Nod Knowles, Peter Schulze and Christine Stephan.

It was announced that following the General Assembly in Tallinn in 2011, EJM has 11 new members:

- Jazz & The City, Salzburg, Austria
- Bohemia Jazz Festival, Czech Republic
- DSI Swinging Europe/Jazz Club Moorjazz, Denmark
- April Jazz, Finland
- Association Paris Jazz Club, France
- jazzwerkruhr/jazzplayseurope, Germany
- The Red Sea Jazz Festival, Israel
- I-Jazz, Italy

- Jazztopad Festival & Filharmonia Wroclawska, Poland
- Stanser Musiktage, Switzerland
- Scottish Jazz Federation, UK

The President thanked the current Board members, Ros Rigby, Oliver Belopeta, Antoine Bos, Sybille Kornitschky, Lennart Strömbäck and Wim Wabbes, with a special mention for Antanas Gustys, who will leave the board at this election, and who has been instrumental in the recruitment of many new members during his tenure.

The election of new members would occur at this General Assembly and there were 10 nominees for seven positions.

Nominees were:

- Oliver Belopeta, Skopje Jazz Festival, Macedonia
- Bogdan Benigar, Cankarjev dom/Ljubljana Jazz Festival, Slovenia
- Antoine Bos, AFIJMA, France
- Nadin Deventer, jazzwerkuhr/jazzplayseurope, Germany
- Annamaija Saarela, Raahe Jazz on the Beach, Finland
- Jaak Sooäär, Estonian Jazz Union, Estonia
- Lennart Strömbäck, Umeå, Sweden
- Piotr Turkiewicz, Jazztopad Festival & Filharmonia Wroclawska, Poland
- Sébastien Vidal, Association Paris Jazz Club, France
- Lars Winther, Jazz Danmark, Denmark

Many guests had been invited to the General Assembly, including members from Europe Jazz Media, EJM research project, Culture Action Europe, European Music Council, EFWMF, session/ seminar presenters and the reporter, Martel Ollerenshaw.

Annamaija outlined the programme for the weekend and highlighted the importance of attendance at the fundraising session, Funding & Philanthropy: Creative Europe & Beyond, chaired by Ros Rigby - which would outline the possibilities for future fundraising on behalf of EJM; the Swedish session on audience development; the education session led by Nod Knowles and the unveiling of the EJM Research Project that has been undertaken by Fiona Goh, who was in attendance all weekend and would welcome the opportunity to discuss ways in which the research can be used practically across all EJM member organisations.



THE EJN AWARD 2012



From left: Gerry Godley, Nod Knowles, Annamaija Saarela, Jon Newey, Filippo Bianchi and Francesco Martinelli. [Photographer from jazzahead!: Frank Pusch frankpusch@t-online.de](mailto:frankpusch@t-online.de)

EJN CELEBRATED ITS 25th ANNIVERSARY YEAR WITH EUROPE'S FIRST AWARD FOR ADVENTUROUS JAZZ PROGRAMMING



Having grown from a small informal group of jazz promoters in 1987, Europe Jazz Network (EJN) celebrated its 25th birthday in 2012.

To mark the anniversary EJN created the EJN Award for Adventurous Programming - to be awarded annually to a European jazz promoter who exemplifies the values of EJN and has succeeded in turning vision and skill into forward-looking and fascinating musical programmes for their audience.

The first ever Award was presented at the jazzahead! trade fair in Bremen, Germany in April and was celebrated at EJN's 25th anniversary General Assembly in Bari, Italy in September.

www.europejazz.net



Gerry Godley

The inaugural EJN Award for Adventurous Programming goes to

12 Points!



The jury of independent jazz experts and EJN representatives unanimously agreed to give the first-ever EJN Award for Adventurous Programming 2012 to 12 Points! - the annual project conceived and organised by Improvised Music Company of Dublin, Ireland, under the direction of Gerry Godley.

www.12points.ie & www.improvisedmusic.ie

This unique forward-looking concept is devoted to presenting 12 young or newly-emerging groups (or solo artists) from 12 European countries who are not yet well-known outside their home territory. The artists chosen for the four day event are selected from over 300 applicants and are notable for their innovation and creativity. The series is curated with great attention to detail by Gerry

Godley who asks jazz professionals across Europe to

encourage musicians to apply – and then searches for fresh, often experimental and boundary-pushing new music, always looking for musical approaches that make a real difference and which reach out beyond the core jazz audience.

In keeping with the diverse nature of the music, 12 Points! changes location every second year and has found partners to host the event in other countries (in 2012 it took place in the Casa da Musica, Porto, Portugal) with Dublin as the regular host on alternate years.

12 Points! is particularly adventurous in attracting audiences to listen to artists that they do not know and have not yet heard. It acts as vital showcase of extraordinary new jazz talent – and, in parallel, it has become a unique meeting point and opportunity to exchange ideas amongst the artists who participate.

12 Points! is now in its sixth year and the possibilities it has created for networking, information exchange and communication embody the spirit of European jazz, both through the selection process and the exposure of new artists to new audiences.

Europe Jazz Network is proud to have played a fundamental role in providing 12 Points! with a platform from which to explore a wide range of music and to meet partners who are essential to achieve its aims.

www.12points.ie

www.improvisedmusic.ie

www.facebook.com/imcmusic

www.facebook.com/pages/12-Points

Funding & Philanthropy: Creative Europe & Beyond (Part I)

Chaired by Ros Rigby (EJN Vice President/The Sage Gateshead, UK)

EJN exists to support the identity and diversity of jazz in Europe. The aim of this panel discussion was to present and discuss ways of funding both EJN's own activities and member affiliated projects in today's challenging economic climate where collaboration is key.

EJN has been supported by funds from the European Commission since 2007 and this will come to an end in 2013. There will be new funding programmes and opportunities for projects occurring between 2014 – 2020 and the guidelines are expected to be published and available from mid-autumn 2013 for projects that come into being from 1 January 2014.

Unusually for a time of economic hardship, it appears that there will be more resources than have previously been available. The general objectives will be based around diversity and growth - so that the sector can be both inclusive and sustainable. The priorities appear to be to overcome the following challenges:

- Capacity Building/International Networks
- Digital Shift
- Access to Finance
- Lack of data - little compatible data in various fields (EJN in a good position because of the Research Project)

Funding priorities will revolve around:

- Capacity Building
- Internationalising of Artists' Careers

There will be a reduced number of calls from nine to four and the four main grant instruments managed by EACEA are said to be:

1. Cooperative projects
2. European networks
3. European platforms
4. Literary translation

An international dimension with a third country is still a priority for this time period.

EJN will apply to the European Commission in 2013 and if individual members are interested in information for their own projects, they could contact the EJN staff, the Cultural contact points in their own country or the EACEA directly.



The second part of the presentation moved onto Culture Action Europe – an advocacy group whose membership is a growing coalition of committed cultural operators who want to make culture a driving force in Europe.

They are involved in the ‘we are more’ campaign, a call to national governments and European decision-makers to strengthen the recognition of the role of arts and culture in the development of our European societies by increasing the support to culture in the next EU budget.

They are calling for:

- An increase in support
- The inclusion of social outreach and education
- Encouragement in risk taking and experimentation
- Reduction in EU operational costs by looking for ways to simplify the procedures
- Interest in welcoming non-EU interest and participation

The July statement of ‘we are more’ makes interesting reading and all EJM members were encouraged to access a copy.

EJM is a member of Culture Action Europe and Anki Heikkinen attended their conference in October 2012.

For more information see: www.cultureactioneurope.org and www.wearemore.eu



The political platform
for Arts and Culture



Funding & Philanthropy: Creative Europe & Beyond (Part II)

Panel:

Ros Rigby (chair),

Oliver Belopeta (Skopje Jazz Festival),

Antoine Bos (AFIJMA),

Martin Røen (DSI Swinging Europe) and Antonio Princigalli (Puglia Sounds)

The aim of the session was to learn from each other and from other models, when applying for funds.

European Commission



Oliver Belopeta concentrated on EC funding and stated that Skopje had applied twice via strand 136 and has been successful once; others who have had success include Enjoy Jazz (Germany), London Jazz Festival (UK). The category of Cooperation Projects has also been awarded to Improvised Music Company (for 12Points!) and Serious Events Ltd, et al (for Take Five: Europe). All EJM members who have been successful offered the possibility of advice to other EJM applicants. The main things to be aware of include: persistence; make sure

you read and follow all the guidelines; put your best foot forward in terms of the written application and the quality of the programme; and the adequate allocation of resource for the application as it is approximately two - three weeks' work for two people.

Bilateral Funding



AFIJMA only represents festivals, so does not cover all activity within the scene and Antoine Bos outlined various bilateral initiatives or international actions which AFIJMA has been developing over a 15 year period. During this time, more than 1,000 programmers and journalists have been invited by AFIJMA to attend French festivals with the aim to develop

awareness of French musicians and to find avenues for French work to be programmed abroad. AFIJMA's support for bilateral projects is about €15,000 - €20,000 per year and it is matched with funding from other international sources. Various examples were cited, including: the French and Nordic Jazz Transit project; "Una Striscia di terra fecunda" project with Italy which is jointly funded by the Ministries of French and Italian Culture; JazzEnergie, exchange projects between France and Germany, a project with Jazz d'Or in Berlin and JazzShuttle with the UK, which was initiated using funds from SACEM and it is expected that there will be some funding available from various UK sources in 2013.

AFIJMA has also successfully worked in this bilateral fashion with Belgium and the Netherlands and stressed that important criteria for future collaborations or bilateral projects are: good knowledge of the scene, secure source of income and a pro-active partner.

At the end of 2013 there would be a symposium covering the export of French jazz and to discuss the export of music across Europe, in Strasbourg.

DSI SE structure and funding challenges



Culture



Martin Røen from DSI Swinging Europe outlined a portfolio of different local, national and international projects with clubs and youth orchestras. He runs the Europe Jazz Orchestra which has an ambition to be an orchestral platform for young musicians. Comprising 19 musicians from 15 nations, with a new conductor each year and a tour to at least seven countries, the main partner is the EBU which selects the musicians. The band has been running since 1996 and now receives support from EU Strand 2 for an Ambassador Scheme. DSI SE organised the Next Step EU Conference debating the future of culture in Europe in the summer 2012, the report is available on their website:

http://media.wix.com/ugd//bb0f3d_4d47ec1fc3b44f68ab9b009383824a57.pdf

The challenges with EU funds are:

- The deadlines for application and decision making present challenges for booking the band into festivals.
- EU language - it is difficult to explain to the EU the value of this project.
- Budget - around 40% of the budget comes from the EU but it doesn't cover all the costs. Other contributions from local and regional funding sources cover some costs and there are in-kind contributions from various sources which are very helpful but do not contribute to the actual costs for running the band.

Regional Funding



Antonio Princigalli from Puglia Sounds said that the support from the region looks impressive from the outside. He posed the following question: Is it really and how does it work?

Funds from the European Regional Development Fund (ERDF) have been provided to create an environment to mobilise the entire music industry across three main areas: live, recording and export, and this is the first instance in Italy of a regional administration (Puglia) choosing to devote funds from the European Development Fund for cultural and economic growth, rather than for the economically and socially disadvantaged. The underlying concept is that culture is placed on the same footing as other

producing sectors, e.g., dairy and olive oil. The decision for cultural transformation was made in February 2010 and a public agency was set up is devoted to the growth and support of all genres of music. The system is made up of all the stakeholders in the sector including festivals, venues, artists, technicians, record labels, etc. With an investment of €10 million in music from the EU financial programme (2007 – 2013) and a total of €50 million in the entire cultural sector, culture is now a major tool for economic and cultural growth.

Statistics that are relevant to measure the growth that has resulted from the investment include:

- The regional population of 4.5 million enjoy programmes from 72 festivals in the regional network;
- 40 new shows by artists from all over the world have been produced and presented in Puglia;
- 100 records have been produced and released in one year;
- 150 international tours in 21 countries have been supported;



- 1000 performances in 2011 reached a live audience of 1 million people;
- 250 small to medium sized businesses working in Puglia have been involved.

Puglia Sounds has put in place a series of actions or interventions that are intended to support small and medium sized enterprises operating in the field of culture that will lead to sustainable income or the tools to be able to generate new income for cultural activities. This is working in the following ways (statistics refer to 2010 – 2011):

- 56% increase in the number of days of work for music operations including artists.
- 26% increase in the number of tickets sold.
- 32% increase in the number of shows and performances staged.

The amazing thing was that this has all happened within a financial desert in wider Italy and in a sector where it was not possible for musicians to make a living from music alone. Former funding levels were not conducive to art but with the injection of these increased funds for culture, the region has seen an increase of 5.6% GDP from cultural activities.

Puglia is pleased to have reached the same level of activity as the national level which has been exceedingly beneficial for the region and shows that there is actual growth across the economy, and also culturally and in terms of perception to the local, national and international observers and commentators.

Puglia is the only region that has seen a 10% increase in visitors to the region and this has had a positive economic impact as well as an increase in the supply and demand of cultural activities. Puglia Sounds recognises some key elements that have aided tourists' interest in the region:

- Attractiveness of the region – surveys show that this is the primary reason to come to Puglia and an enhanced marketing campaign has led to an increase in visitors and tourism.
- Relative cost of visiting Puglia as opposed to other regions in Italy.
- Quality of culture in Puglia is high in comparison to other regions in Italy.

In summary, Puglia Sounds stated that they have been very fortunate that they have been able to undertake all this activity and to oversee the enormous increase in the amount of culture and music currently occurring in the region. They are aware that they are at the corner of the Mediterranean and that they need to grow and create and develop relationships with the rest of the region and wider Italy in order to maintain continued growth. One of the reasons why Puglia Sounds was hosting the General Assembly in 2012 was because they see that interacting and developing relationships with the EJM, which is a dynamic network with members from across Europe, will greatly enhance the growth and development of the region as well as a growth in culture, specifically jazz, in the region. For more information on Puglia Sounds see: www.pugliasounds.it

In response to the presentations, various examples of successful collaborations and development were discussed, including: Take Five: Europe; 12 Points! Festival and 12 Points! Plus; the merging of National Music Centres with Export Offices to create dynamic, pro-active organisations that cater for the needs of the sector as is currently the case in many Scandinavian countries. Some members discussed the desire to work more in collaboration with local, national and international partners, and the challenges in doing so when you are a venue with a small capacity and very limited scope for accessing funds to facilitate the presentation of experimental work (e.g., Unterfahrt in Munich).

It was recognised that funding for jazz is important for the mobility of artists and the flowering of multiple generations of artists at consecutive times. Another important aspect in the sector and which needs to be more fully recognised is additionality, which is a way to combat the threats to funding for organisations and explains and exemplifies the reasons to place jazz within a context of cultural policy, not just music.

It was recognised that Puglia's story reinforces the importance of dialogue between organisations and networks and that the dialogue between EJM and Puglia Sounds and other partners is very important to the long term development of EJM. Added to this is the overall importance of partnership and collaboration and sharing programmes and activities among members, rather than working in isolation.



IIO

**I T A L I A N
I N S T A B I L E
O R C H E S T R A**

Il Suono Instabile della Libertà & EJM Hymn

Ahead of the premiere of the EJM hymn that comprised 25 one-minute pieces by composers from EJM member nations and performed by the Italian Instabile Orchestra, a documentary film called 'Il Suono Instabile della Libertà' was screened. Directed by Marco Bergamaschi and

Gianpaolo Gelati in 2010 it charts the adventures of the Italian Instabile Orchestra, the largest collective of jazz musicians ever produced in Italy.

EJM HYMN - EUROPE JAZZ NIGHT

The Idea of Wim Wabbes

EJM is a network of organisations which support artists who are, for the most part, busy developing artistic projects. That is why we decided on an artistic creation to celebrate EJM's 25th Anniversary in Bari during our General Assembly. The Board of EJM developed an artistic project which needed the support of 25 EJM members in 25 European countries. It resulted a score written by 25 composers from 25 countries.

Arrangement

Giancarlo Schiaffini arranged the composition to suit the instrumentation of the Italian Instabile Orchestra. The result was the "Europe Jazz Network 25th Anniversary Hymn" for Orchestra.

The full set of 25 compositions were performed during the EJM General Assembly in Bari, on 28 September 2012.

Composers and compositions

Fulco Ottervanger	Belgium	The unstable colonisers
Kaja Draksler	Slovenia	Lovenija
Maria Faust	Denmark	Black Crow
Cecilia Persson	Sweden	25th EJM Sweden
Pricto (Andrés Rojas)	Spain	FNORD
Kārlis Vanags	Latvia	For the Big Thing
Piotr Damasiewicz	Poland	jazz-hymn-europe
István Grensós	Hungary	Tavaszi ciróka
Jaak Sooäär	Estonia	December
Mikko Hassinen	Finland	Sketch from the article 10
Didrik Ingvaldsen	Norway	Talybopdee
Selen Gülün	Turkey	The Linden Tree
Susana Santos Silva	Portugal	Hanging in the Wind
Urs Roellin	Switzerland	alp-horns
Elvis Stanic	Croatia	Palagruza
Laura Macdonald	Scotland	Unity Alone
Toni Kitanovski	Macedonia	The Instable EJM Hymn for orchestra
Dylan Rynhart	Ireland	EJM 23 "Hymn and Her"
Matthew Bourne	England	20/FIFTH/60
Martin Brunner	Czech republic	EJM Project CZ
Emile Parisien	France	L'amante religieuse
Stefan Schultze	Germany	Kein Tag fuer Einen Tusch
Bram Stadhouders	Netherlands	Vegtum Bit
Dainius Pulauskas	Lithuania	Part LT
Giancarlo Schiaffini	Italy	HBEJM

The Italian Instabile Orchestra

www.facebook.com/ItalianInstabileOrchestra

How to Double the Interest for Jazz

Presented by:

Ulrika Gunnarsson (Music Development & Heritage, Sweden),

Gunilla Törnfeldt (Impra),

David W Flato (Jämställt)

The morning of 29 September was devoted to research and activities in the Nordic countries around gender equality in jazz.

The first part of the session aimed to provide practical tools and inspiration to broaden and diversify both programmes and audiences. The session's main question was not why we should work for equality, but how we work practically to achieve a better gender balance in jazz.

Swedish Music Export worked with students from Vem Får Horas (www.vemfarhoras.sw) to present a scenario indicating that prejudice of all kinds is widespread in music and that it must be overcome in order to expand and replenish the practitioners and the audience for the genre of jazz.

Ulrike Gunnarsson from Music Development & Heritage Sweden - a government institution for the music scene - explained how the organisation is responsible for presenting, promoting and making accessible culture in Sweden. They own a jazz archive and, among other things, are promoting gender equality between 2011 - 2014. The long term goal of the organisation is to make the music scene much more equal especially in those genres where it is most in need. Methods include leadership programmes, seminars and discussions.

Karin Inde from Svensk Jazz (Swedish Jazz Federation) told the EJM members how the idea emerged at the GA in Tallinn in 2011 and that they have been working with Camilla Slaattun Brauer at Norsk Jazzforum to provide content for this session. The mission is to start by using knowledge and experience already existing in the field and to learn along the way. They aim to create a larger programme for dissemination into other European countries and are looking for partner organisations from within the EJM members.

Following this session lecturer and author David W Flato (Jämställt) presented information on the Norm Critical Approach – a practice that deals with diversity and equality.

Norms are unwritten or invisible rules or something that is regarded as typical, a principle, a pattern which are used to control behaviour, ideas and values. The norm is usually immeasurable, but becomes visible when it is broken. Good norms prevent us from gross acts towards each other and also allow us to interact socially. Bad norms are those that limit people with regard to opportunities, behaviour and freedom.

The Norm Critical Approach has theoretical foundations and it can be adapted in different fields and is active in the following areas:

- Leadership
- Pedagogy
- Aesthetics
- Organisational Development

At the moment, a Norm Critical Approach is being developed for jazz with the aim being to use the techniques to make it relevant and useful. Benefits of the Norm Critical Approach include:

- Creation of more opportunities for more people

- Creation of a learning environment
- Creation of a good working environment
- Prevention of discrimination, bullying and other violations
- Instigation of a an evolving process leading to increased activity
- Fun, positive ways of seeing things

Several audio-visual presentations based on the Norm Critical Approach were screened. Previously these have been used in Sweden to combat intolerance, including racism. Exercises were also undertaken by the members which explored the possibilities of and allowances for mistakes to be made so that guilt does not override an individual's development. Another exercise dealt with overcoming fear and the need to help each other to overcome limitations; openness instead of authoritarianism, the importance of inclusion. All were about conscious choices.

The Norm Critical Approach leads to increased professionalism and more diversity and therefore may be a way to increase the interest in jazz.

For more information, contact: david@jamstallt.se and www.jamstallt.se



Following on from this Lennart Strömbäck (Umeå Jazz Festival) spoke about gender equality. His interest was ignited during the EJM GA in Glasgow in 2009 and since that time has developed to a point where he sees himself as a gatekeeper: he has the power to choose who comes to Umeå so in order to be as open and progressive as possible, he is working on new ways of thinking, especially with regard to gender and equality in the organisation, with the artists programmed and with the audiences. He sees this as vitally important, especially as his family could be used as a case study - he has three daughters who are musicians, two of whom are drummers.

Lennart encouraged the EJM members to be inspired by the Swedish workshops and to modify ways of thinking to improve the scene and its 'stories from the stage'. The situation is an issue of leadership and he called on the network to share recommendations for quality female jazz musicians who could be developed and programmed which would lead to changes to current thinking and practices. The model could also be used to encourage more diversity (i.e., beyond gender) across the sector.

Gunilla Törnfeldt, spoke about IMPRA (www.impra.se) - an organisation with a board of 10 members that has been in existence since 2006 with the ultimate aim to be obsolete (i.e., no longer necessary). It is an organisation that: collaborates with the most important organisations in the Swedish jazz scene; organises a network of musicians; hosts a list of active Swedish female musicians; offers basic education and courses in gender issues for teachers, musicians, students, decision makers; arranges seminars and discussions on gender issues and arranges club nights and concerts.

IMPRA places a great deal of importance on imagery and identification when exploring ways to attract new and mixed audiences and consciously use subject-based, gender neutral images in



their advertising. With regard to using the most appropriate images, it was noted that:

- 80% of people working in the sector are women with only 20% of these in leadership roles.
- Audiences are attracted to quality images.
- All networks need to be utilised.

The following questions were posed:

- All young musicians are to be encouraged but does the process need to be regulated?
- Is there a need to research how gender equality works within other musical artforms?
- What makes young women stop playing and/or pursuing a professional career? Is it lack of role models, opportunity or discrimination?
- Does positive discrimination need to occur in order for the norm to be changed?
- How to overcome impediments in order to increase the number of high profile, high quality female creators and performers?

In addition to gender, it was recognised that there are other issues that need to be addressed at future EJM meetings, including: age/ageing audience; race/ethnicity; complete audience experience.

The members were divided into six groups and were given 15 minutes to discuss three questions:

1. What are your general thoughts after this session?
2. Do you want to be part of a larger European programme within this field? What should it contain?
3. Can the insights of this session be implemented in your practical work in the near future? If so, in what ways?

General thoughts from the groups can be divided into the following:

- Thoughts on gender balance should be holistic and should penetrate all aspects of everyone's work.
- All groups are interested in the ideals and in taking part in the widespread implementation across the EJM member organisations.
- Two main issues are programming and audience development.
- Graphic examples were interesting and will be considered and adopted where possible.
- Networking is important so that information can be shared.
- Need to provide support for women and girls so that there is longevity in their careers.
- What happens in other genres of music? Is jazz different?

The roundup indicated that there had been a great deal of progress with regard to engaging with the issues presented in this session and all were encouraged to have further dialogue. The comprehensive results of the session would be emailed to members at a later date.



Cultural Manager Exchange

Presentation by Julia Strycio (Enjoy Jazz)

The issues surrounding generational change and succession were informally discussed at the General Assembly and this session invited EJM members to a free three day workshop in October at the Popakademie in Mannheim exploring generational change and how festivals will be made in the future.

Day 1 – Context

Day 2 – Experienced programmers - Jan Ole Otnæs (Norway), Nod Knowles (UK), Graham McKenzie (UK) and Jacques Panisset (France)

Day 3 – Marketing & Sponsorship; Partnerships and Financial Dependencies; Leadership (Suzanne Beveridge, UK)

EJM & Jazz Education

Hosted by Nod Knowles (Honorary Member)

The EJM GA in 2013 will be in Trondheim and will be hosted by Trondheim Jazzfestival and Midtnorsk Jazzsenter (MNJ). Ernst Wiggo Sandbakk, the festival director is also an Associate Professor in the Department of Music at the Norwegian University of Science and Technology, so education will be a primary focus of the overall weekend.

This session explored what is meant by jazz education, where is it practised, and the questions of whether and how EJM should be active in this field.

It was clear that there is a disparity in provision and focus for jazz education across Europe. Some countries have very good provision for learning, participating and developing musicians and audiences of all ages and abilities; some concentrate on educating musicians to the highest possible standard and ignore any engagement with the music business; others take a more holistic or vocational approach to conservatoire education, stressing the importance of virtuosity as well as empowering musicians to take a pro-active role in their wider career by managing their creative and performing lives.

Scotland was given as an example of a country that had mapped its jazz education scene and had discovered considerable provision for engagement with jazz at an early age. Alongside various in-school projects, research showed that there are 65 youth jazz groups in existence in Scotland. The full survey and report is published on the Scottish Jazz Federation website: www.scottishjazzfederation.com.

The Scottish report concluded that there were still a lot of questions about the true scope of jazz education - as well as questions as to motivation, expectation and outcomes - that we simply do not know the answers to. As a result of this research, it was concluded that this lack of information and knowledge is reflected across the whole jazz community, across all countries in Europe and beyond.

The definition of jazz education is very broad. It can mean many things, including:

- learning to play jazz (all ages, all styles and levels of experience);



- continuing to develop professional skills (formally or informally to achieve virtuosity on instrument and creative development or provide other skills that are needed to ensure a viable career);
- academic study (via conservatoire/university on history, structure, musical form, formal composition, etc);
- learning to listen and understand (i.e., 'jazz appreciation');
- audience development (engaging audiences across all formats, i.e., live, recorded, participation, etc).

It seems that the EJM member nations and also the members themselves, all engage with jazz education and those educated via 'jazz education' in one or more of the ways described above, and this session aimed to see what sort of engagement, if any, EJM should have with this vast area.

The headline questions, too broad for discussion in a session such as this but to which EJM as a network might want answers, were:

- What do we know about jazz education? In general? In our members' countries?
- What educational contacts does EJM have? Europe-wide and international? In EJM members' countries?
- What do we know about our EJM members' work in education?
- What happens in jazz education in each European country? For the various age-groups? What structures and networks are there for jazz education in each country?

The session continued with discussion across the following questions:

- Should EJM have an education policy and a plan of action?
- What would be EJM's aims and purpose in education?

As would be expected from such a wide topic, comments from EJM members on this session were varied. All agreed that education is an important topic and that high quality music from multi-faceted musicians who have been educated by any method, whether formal or informal, is what interests all members of the jazz community. As a network of festival and venue programmers, the education and engagement of audiences is of paramount importance, to ensure the viability of the live sector in the long term. Therefore it is of interest to all EJM members that music and jazz educational possibilities of all kinds, not just formal teaching, are open to all and are of a high standard, so that ultimately, the performer pool and the audience base for jazz will be buoyant and sustainable.

Opinions from the members ranged from advocating that the EJM should not be involved in the education of musicians and that the real question EJM should be looking at, is capacity to accommodate all the musicians who are graduating from conservatoires within the performance ecology that exists (see Gerry Godley's essay in the 25th Anniversary Magazine), to a more active standpoint that EJM should be involved in education but only in order to provide something that is not being adequately covered in the system that exists and is therefore unique.

The first point here was elaborated on by several members and referenced previous EJM GA discussions in Tallinn where the focus was on whether universities, colleges, academies and conservatoires were archives for knowledge or were directed towards market needs. The Norwegian University of Science and Technology in Trondheim and the Estonian Academy of Music and Theatre in Tallinn lean towards market needs but there are other institutions in other countries that are more about education for education's sake, the result being that more musicians are being educated than can reasonably expect a career as an active, touring musician. Unfortunately, at the moment, young musicians are graduating into what appears to be, an overpopulated and under resourced marketplace and their style of education in many cases may mean that they are not adequately prepared to operate or compete for space in that marketplace.

The question was raised as to whether it was realistic to think that EJM could advocate, for or a catalyst for change in national education systems? There was no consensus on this point, but all were in agreement that the EJM could provide platforms for those who are making the transition from student to professional musician.

The discussion also took into account the desire of some members to look at education in a very broad way and to determine what message the EJM can give to the wider music education sector, not just jazz. This followed on from the point that it is in all members' interests that people are educated about music so that they develop an appreciation and become active participants, audiences and 'consumers' of music in all its forms. Thus appreciation of and engagement with music is important as a long term outcome of any holistic view of education.

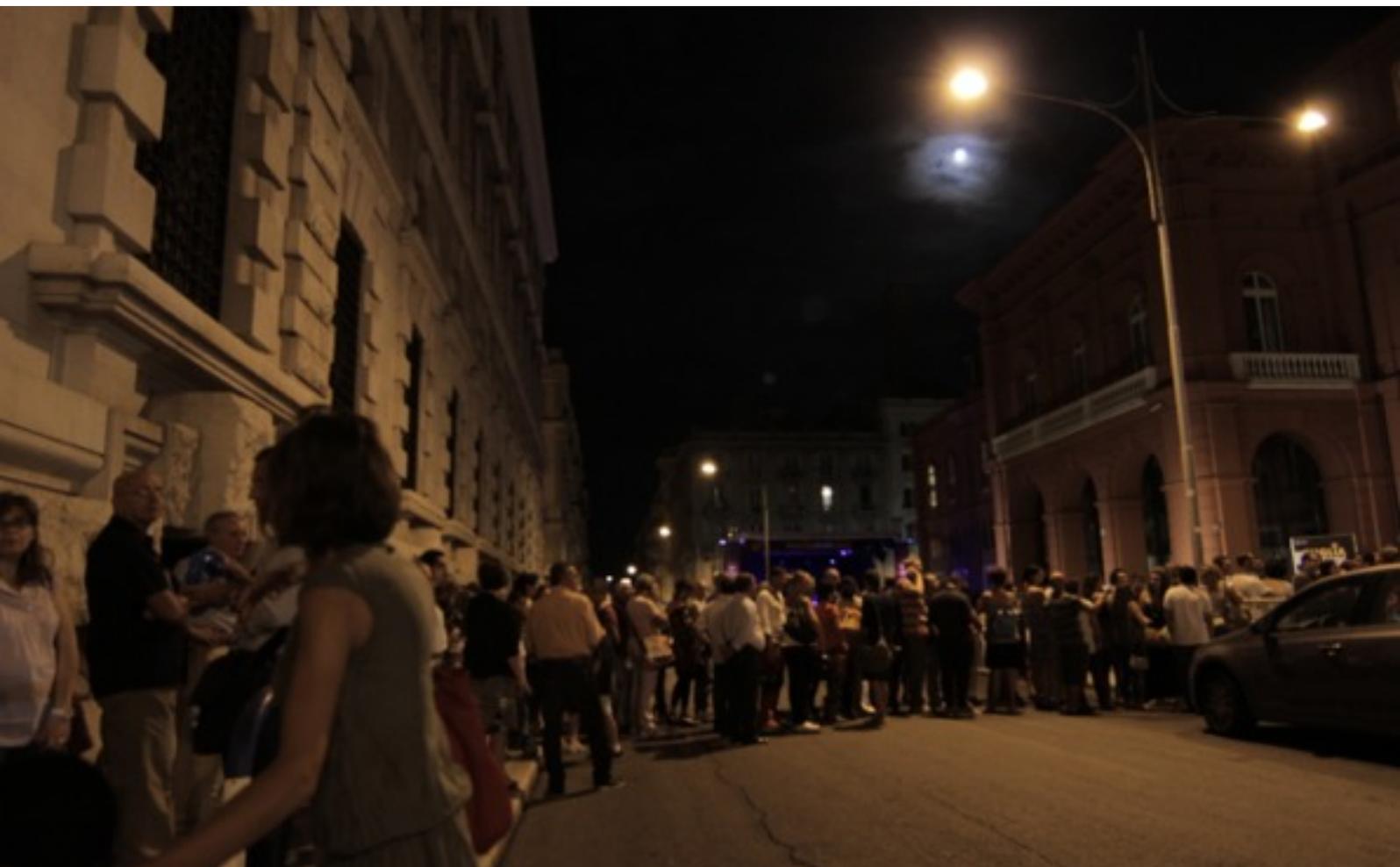
An example of this broad view of education would be to encourage music making by children, aspiring professionals as well as non-professionals across all ages and all socio-economic and cultural backgrounds. Many EJM members already engage in work of this kind. Examples

included 'actions musicales' in Banlieues Bleues in Paris, the Learning and Participation projects produced by the Sage Gateshead in the North East of England and Serious in London, and work in Switzerland covering the education of non-musicians. Such projects help to provide performance outlets for children, young people and non-professional adults and also encourage greater engagement with the artform and the promoters and presenters of jazz events.

It was also noted that we know too little about specific events for young performers. There are some youth jazz festivals in other parts of the world (New Zealand, Malaysia and South Africa) and Gaume Jazz Festival, itself a part of Belgium's Jeunesses Musicales, runs a festival of Youth and Music, with all aspects of the music from big band to chamber jazz being presented in the festival. Another challenge of such events is to attract and build audiences.

The eventual focus of the discussion hinged on the question of what EJN could or should provide in its work around jazz education - and what was unique or not being adequately covered elsewhere in the sector. Ideas put forward included finding ways to celebrate what is going on among the emerging generation of musicians and to provide opportunities either at GA events or within member platforms. It was noted that the current thinking behind the Young Nordic Jazz Comets project will explore this in the coming year and many other organisations are already formally focussing aspects of their programme on the development and presentation of emerging professional individuals and bands (i.e., 12 Points! Festival, Jazz Plays Europe, Take Five: UK and Take Five: Europe).

It was agreed that further discussion was needed to determine the exact way forward for EJN on the question of what sort of practical involvement the network should have in the realm of education. The EJN Board will discuss the subject further and all members were invited to send suggestions for the Board to consider.



EUROPE JAZZ NETWORK GENERAL ASSEMBLY 2012

Bari - Saturday 29 September 2012, 15.00 to 17.00 hrs

AGENDA

1. The Election of the Moderator and Reporter
 - Approval of the Representatives
 - Approval of the Summons
 - Approval of the Agenda
2. President's Welcome
3. Minutes & Report of the Tallinn General Assembly 2011
4. Annual Report
5. Annual Accounts
6. The Three Year Strategic Plan 2014 - 2016
7. One Year Budget
8. Election for the Board, President and Election Committee
 - Candidate presentations
 - Ballot procedures
 - Formal results
9. Funding and Philanthropy working group
 - establishing the working group with chair and members
10. Incoming Proposals
11. General Assemblies 2013 and beyond
12. Any other business



FORMAL 2012 ANNUAL GENERAL ASSEMBLY

The membership unanimously approved the summons, agenda and representatives for the 2012 Annual General Assembly; approved the President as moderator; and approved Nod Knowles as minute taker and Martel Ollerenshaw as GA reporter.

President's Welcome and Board Report

Annamaija Saarela formally welcomed members to the GA and noted that it was proving to be an active and productive event. She thanked members for their activity and enthusiasm. Already the GA had seen members' sessions on developing audiences, education and an exchange programme for cultural managers.

The weekend was a special one, as the 25th anniversary of EJNI, and the concert by the Italian Instabile Orchestra premiering the 25 short commissioned compositions (collectively known as the EJNI Hymn) had been an excellent celebration. Special thanks were due to the composers, Giancarlo Schiaffini the arranger, the Italian Instabile Orchestra and Giambattista Tofoni for organising and co-ordinating the entire project. As well as Wim Wabbes for the initial idea.

The weekend had also seen the announcement of the first EJNI Award for Adventurous Programming awarded to 12 Points! and the meeting of the award panel for the 2013 Award (which would be announced in Bremen at jazzahead! in April 2013).

The network was growing in size and was facing new challenges - which may mean changes - so that it could continue to work with and for the membership and also continue to attract the support of the European Commission.

This formal session of the GA would give members an opportunity to discuss the proposed three year strategy (2014 - 2016). The strategy document had been circulated in advance of the meeting. EJNI must have a strong, clear view of its future and the strategy discussions would focus on future activities, funding - and, as always, on the combination of what members can contribute to EJNI and what benefits EJNI can bring to its members.

Membership report

President Annamaija Saarela welcomed 11 new members who had joined since the GA in 2011.

They were:

- Jazz & The City Salzburg - Austria
- Bohemia Jazz festival - Czech Republic
- DSI Swinging Europe/Jazz Club Moorjazz – Denmark
- April Jazz – Finland
- Association Paris Jazz Club – France
- Jazzwerkruhr/Jazzplayseurope – Germany
- The Red Sea Jazz Festival – Israel
- I-Jazz – Italy
- Jazztopad Festival & Filharmonia Wroclawska - Poland
- Stanser Musiktage – Switzerland
- Scottish Jazz Federation – UK

Those present from these new members gave a brief description of their organisation's activities.

EJN also had the pleasure to welcome its third Honorary Member, former President Nod Knowles, whose honorary membership had been confirmed by the Board after the Tallinn GA.

In all EJN now has 87 members from 27 European countries. This was a significant increase in membership, especially at a time of economic difficulties, and the Board and members were all encouraged to continue to recruit others by telling them of the benefits of EJN as an active and productive network.



Minutes & Report of the Tallinn General Assembly 2011

The members unanimously approved the minutes and report of the 2011 GA in Tallinn. President Annamajja Saarela noted that the report had not only been made available to EJN members but had also been sent to the European Commission EACEA department as further information on the range and activities of EJN.

Annual Report 2011

The 2011 Annual Report of EJN activity has been published in advance and circulated to members. It was again in a format that also allowed it to be the official report submitted to the European Commission in acknowledgement of their funding. The report identified the main strands of activities of 2011: advocacy, networking, information and communication, research project and future planning. Members were encouraged to print copies and send them to their local or national authorities to demonstrate the strength and importance of EJN and the European jazz community.



Annual Accounts, 2012 Budget and Financial Reports

Treasurer Antoine Bos thanked Giambattista Tofoni for his assistance with the financial reporting. He reported that the main items of the 2011 accounts had been finalised close to the original budgeted figures but the income (of approximately €145,000) had been a little more than anticipated with an increase in memberships and an EACEA grant of €72,499. The main expenditure, as in previous years, was on staffing and the GA. At 31 December 2011 the balance sheet showed that the deficit for the year of €303 had been absorbed by a surplus in the previous year and the balance carried forward to 2012 was €2,390.

Giambattista explained the process and noted that all transactions are made electronically. EJN's main expenditure is on the GA and Board Meetings (which have become much less expensive due to the adoption of video conferencing rather than in-person meetings on many occasions). On the Profit and Loss figures it was noted that the only areas of income are membership fees and the EC grant.

The membership unanimously approved the accounts for 2011 and the official audit for the year as submitted. It was noted that although EJN was not officially obliged to submit its accounts for independent audit, this procedure was now carried out annually to ensure full transparency and accountability.

The budget for 2012 was presented. It had been possible to make savings on budgeted hotel costs for the Bari GA but there were increased costs due to inviting more guests to the GA in order to mark the 25th anniversary. Other increases included the costs of producing the 25th anniversary publication and the representation of EJN at the Medimex and WOMEX trade events. The EACEA grant for the year would be €71,217 and the membership income was budgeted at €80,000. The budget was very close to balancing, showing only a deficit of €38.

The 2012 budget was unanimously approved by the membership.

Future plans

President Annamaija Saarela noted that the EJM application to the EC for the third and final year of the current round of funding - 2013 - had been finalised and submitted.

Reflecting on activities in 2012, Annamaija gave the following examples:

- the production a 25th Anniversary magazine;
- the appointment of Filippo Bianchi, initiator and founder of EJM as 'Presidente Onorario';
- the announcement of the first EJM Award – awarded to 12 Points!;
- press releasing and publicising of these events;
- publication of the research project results, in both full and a summarised advocacy format as well as both in print and pdf - and also posted on the EJM website; and
- the continuation of the collaboration with the jazz media, including invitations for journalists to the GA and the development of the media database together with EJM, Europe Jazz Media.



EJM was waiting until 2013 for the publication of the facts and details on the new EC cultural programme called Creative Europe 2014 - 2020. EJM intends to make a new network application under this programme.

Meanwhile, in 2013 EJM will have a focus on education, which is the final item to be worked upon from the three year EJM activity work programme submitted to the EC for 2011 - 2013.

Three Year Strategic Plan 2014 - 2016

The strategic plan had been circulated to the membership in advance and the President asked for members' comments on each section of the document - the key issues of those comments are summarised here.

Item III - Network Membership:

In 2011 the membership included 85 organisations (festivals, clubs and concert venues, independent promoters, national organisations) in 27 countries. EJN aims to have members from each European country so that EJN is and will be represented throughout Europe. The network will prioritise member recruitment in those countries where it is currently not represented. Furthermore, the network will undertake a review of membership criteria.

EJN wanted to cover all European countries and would prioritise recruitment where possible in under-represented countries.

Item IV - Network Projects:

EJN will maintain administrative and financial support for current EJN Projects. Furthermore, the network will identify and stimulate new projects, which demonstrate the missions and beliefs of the network and support the objectives of the Creative Europe Programme. The network will support member affiliate projects as well as identify and stimulate new projects that fit with EJN's objectives.

These were the core of EJN's artistic and practical work. EJN would encourage and support all members in actively developing and sharing new project ideas and collaborating to find ways of continuing such projects as Jazz Across Europe (which now needed a new lead organisation) and the publication to be edited by Francesco Martinelli. Other sources of funding might be found for such projects and for new initiatives.

Item V - Research and Advocacy:

As the most important advocate of jazz in Europe, EJN is responsible for an ongoing research project which guarantees a wide range of information about the quantitative and qualitative effects of the member organisations' activities in their own countries and internationally. The network will publish detailed findings of the research and devise a strategy for members to disseminate research findings at National and EU level. The network will identify a time horizon and subject matter for the tranches of EJN commissioned research as well as cultivate partners for future research e.g., universities, cultural and philanthropic institutions.

Research - It was acknowledged that EJN was the key player in commissioning research into areas relating to jazz and work would continue. As an extension of the discussion, Fiona Goh summarised the outcome of the current research project (which is published on the EJN website and in PDF format) and identified ways in which it might be taken forward.

Fiona outlined five gaps in members' resources highlighted by the research:

1. Audience data (such as location, age or gender of members' audiences);
2. Other research (either organised by members directly or in partnership with external organisations);
3. Knowledge of national infrastructure and resources (e.g., music export strategy. There were also conflicting responses from members from within the same country, so better national communication is needed);
4. Collaboration with education (potential for members to extend their own capacity or resources by working in partnership with educational establishments);
5. Broader toolkit for advocacy (members were currently limited by the range of tools they have in their armoury to make the case with funders and stakeholders);

In terms of moving forward, Fiona outlined some possibilities for primary or secondary research, which could either be carried out by members directly or with external support. She suggested that a toolkit approach, to create a robust but flexible template for data collection, may be most suitable bearing in mind the likely capacity and resources available both from EJN centrally and from members themselves.

Fiona advised that she was also leading the European Music Monitor research project for IAMIC, and would be working with five European music information centres to undertake the feasibility programme in 2013. The areas to be covered by the research are:

- Composer/music creators
- Performers
- Audiences
- Music Education
- Venues
- Festivals
- Amateur Music Making



Fiona Goh thanked the members for their contribution to the research and encouraged them to make use of the four-page full colour advocacy document when: applying for funds; undertaking peer review; using findings for organisations development or providing information about the value of the EJN. http://issuu.com/europejazznetwork/docs/ejn_research_report

Item VI - Funding and Philanthropy:

The network will appoint a Funding & Philanthropy sub-committee amongst the members and staff. The sub-committee will give a presentation of F&P strategy to every General Assembly with funding targets and identification of funders.

The network will create a strategy for increased dialogue and engagement with the European Commission, including a yearly formal presentation of the results of the research project.

Advocacy - The working group on broadening EJN's scope for generating income and donations was to be established later during this GA. Members agreed that this group should be set up within the Board and then other members could be co-opted to join the group if necessary.

Item VII - Communication and Media:

The main goals of the communications strategy for the network are:

- *Surveying the wider jazz community as to the perception of EJN;*
- *Generating greater public awareness of EJN through effective communication and branding;*
- *Promoting EJN's objectives and values in the wider European cultural economy; and*
- *Collaborating with other networks;*

In discussing the future for EJN communications it was agreed that EJN members should be encouraged to make effective use of the internal communication network available and that external communications would need to be developed to keep up with developments in digital platforms and methods.



Item VIII - Sustainability:

EJN was formed in 1987 from the inspiration that new electronic communication methods could make it possible for promoters to share ideas and collaborate in organising tours and concerts online. EJN has always been committed to sustainable practices; it was founded to be an online network and this continues with the website, social network, emails, skype and especially with its green office facilitating administrative work, meetings and video conferences significantly reducing the need for printing and travelling. In the future the network will encourage its members to follow guidelines of sustainable practices concerning mobility, organising concerts and festivals in all its aspects with the aim of creating a more responsible and healthy environment. EJN will be an active platform to share expertise on those fields.

EJN's aims were to increase its green and sustainable impact in internal operations and to support members in their pursuit of sustainability in all aspects of music promotion and organisation.

Item IX - Board Membership and Development:

Every network member is able to influence the company development by working as a Board member. The Board member rotation policy has been created in order to guarantee diversity in the Board. Within the next three years, the network will encourage an appropriate gender balance as well as geographical and organisational spread of the Board membership. The Board will identify more inputs from the administration committee to support the day-to-day function of the network and consider a stipend for President and Treasurer as a recognition of their work. Furthermore, the Board will involve the membership through sub-committee structures in specific areas e.g., fundraising, advocacy and member recruitment.

The potential in the future for a stipend for President and Treasurer might be limited by legal restrictions on such honorary payments. There was some concern that the arrangements for rotation of Board membership were not sufficiently balanced and therefore the rate of turnover of Board members was too high under the present system.

Item X - Staff and Administration:

The Board will bring greater organisational efficiency to the network by reassigning the roles and responsibilities of the staff, by creating new contracts and job descriptions to reflect the outputs of this strategy and by synchronising the lengths of the staff contracts to the strategy. The new staff roles will include an enhanced leading role, performance reviews, responsibilities and appropriate salary for a network manager (or managing or executive director) of the network. Furthermore, the new staff roles will include planning for future growth in staff numbers, role of consultants and project staff as well as a structured and agreed staffing role for GA host organisations. (All of the above subject to sufficient funding).

If funding allows, EJN's aim of extending and revising staffing (and possible roles for consultants) was welcomed. The subject of how to judge appropriate salaries for EJN staff was raised and should be considered by the Board. Members' key concern was that EJN should try to find some stability that allowed staff to be employed over a long-term period rather than just on the basis of short-term project funding.



Item XI - General Assembly/Annual Meeting:

EJN will create more member engagement to cultivate potential GA hosts and project partners. The network will give support to enable GA hosts to identify local partners as well as develop alternative funding models for the GA. The network will review the existing GA structure and give more curatorial input to future GA themes and content.

The 2013 GA focus will be on education. It was agreed that focussed, thematic GA's should be carefully curated to maximise the relevance and interest to members. Members were encouraged to suggest future themes - suggestions were made such as sustainability, communication methods including digital/social media, cultural policy or 'beyond Europe'. The calls for future GA hosts would be made after this GA, asking for hosts willing to co-finance the GA. Responses to these calls could also include proposals about thematic content.

The President thanked members for the discussion on the strategic plan. The plan was unanimously approved by the members and the document would be part of future applications for funding and be reflected in the annual working plan and activities of the network.

Election for the Board

Antanas Gustys stood down from the Board after serving the maximum number of years in office and therefore not able to be re-elected. Sybille Kornitschky was standing down having served one full term and deciding not to stand for re-election. Lars Mossefinn also stood down from the Board.

Annamaija thanked previous Board members Antanas Gustys, Sybille Kornitschky and Lars Mossefinn for their valuable contribution to the organisation.

Other current Board members were standing for election for a further term of two years.

The Election Committee (elected in 2011) were:

- Peter Schulze, jazzahead!, Germany
- Katrien van Remortel, Flanders Music Centre, Belgium
- Graham McKenzie, Huddersfield Contemporary Music Festival, UK

Chairperson Peter Schulze outlined the procedure and asked each of the candidates, competing for places on the Board, to give a short address to the members. The candidates were:

- Annamaija Saarela, Raahe Jazz on the Beach, Finland - current Board member and President
- Oliver Belopeta, Skopje Jazz Festival, Macedonia - current Board member and Secretary
- Antoine Bos, AFIJMA, France - current Board member and Treasurer
- Lennart Strömbäck, Umeå Jazz Festival, Sweden - current Board member
- Bogdan Benigar, Cankarjev dom/Ljubljana Jazz Festival, Slovenia - standing for election for the first time.
- Nadin Deventer, jazzwerkruhr, Germany - standing for election for the first time.
- Jaak Sooäär, Estonian Jazz Union, Estonia - standing for election for the first time.
- Piotr Turkiewicz, Jazztopad Festival, Poland - standing for election for the first time.
- Sébastien Vidal, Paris Jazz Club, France - standing for election for the first time.
- Lars Winther, JazzDanmark, Denmark - standing for election for the first time.

There were seven places to be filled and 10 candidates. The election committee conducted a secret ballot and verified the results. The candidates elected to serve a two-year term were:

- Oliver Belopeta, Skopje Jazz Festival, Macedonia

- Bogdan Benigar, Cankarjev dom/Ljubljana Jazz Festival, Slovenia
- Antoine Bos, AFIJMA, France
- Nadin Deventer, jazzwerkuhr, Germany
- Annamaija Saarela, Raahe Jazz on the Beach, Finland
- Lennart Strömbäck, Umeå Jazz Festival, Sweden
- Piotr Turkiewicz, Jazztopad Festival, Poland

They joined existing Board members:

- Ros Rigby, The Sage Gateshead, UK - EJM Vice President
- Wim Wabbes, Vooruit Kunstencentrum, Belgium

Election for President

There was only one candidate for the Presidency - Annamaija Saarela who had already served two years as President and was eligible to stand for election to the Presidency for a further two years.

The members unanimously elected Annamaija Saarela as President for the following two years.



2013 Election Committee

The membership unanimously approved the nominations for the 2013 Election Committee in Trondheim of:

- Cathie Rae, Scottish Jazz Federation, UK
- Katrien van Remortel, Flanders Music Centre, Belgium
- Christiane Boehnke-Geisse, Jazzclub Unterfahrt, Germany

Working Groups

The Board was to initiate the Funding and Philanthropy working group and then co-opt members to the group as necessary.

The Board would also establish the Education working group made up of those who put themselves forward during and after the Education session of this GA.

General Assemblies 2013 and beyond

The 2013 GA would be held from 12 to 15 September in Trondheim, with Trondheim Jazz Festival and Midnorsk Jazzsenter (MNJ) as hosts. Ernst Wiggo Sandbakk and Bjørn Willadsen, directors of the festival and Midnorsk Jazzsenter looked forward to welcoming EJM members to their city.

The call would soon be made for hosts for 2014 and beyond.

Other business

Members took this opportunity to bring various items to the attention of the GA. They were:

- a network meeting making connections between world music and jazz interests would be held at the forthcoming WOMEX trade event;
- a call was about to be made for applications by bands for the next round of 12 Points!;
- the EBU would be running a competition for young bands and six would be chosen as a shortlist - the winners to be offered a European tour. Jazzkaar and Swinging Europe were the contacts for anyone wanting to propose a band for entry to the competition;
- Jazzkaar was also looking for projects suitable for children aged 6 to 10 years; and
- the Medimex (Mediterranean Music Expo) event would be promoted in November in Bari by Puglia Sounds.



Thanks

President Annamaija Saarela re-iterated thanks on behalf of all members and guests at the GA to those who had made it such an active and successful event. She thanked:

- EJV staff Giambattista Tofoni and Anki Heikkinen – for the GA but also for their invaluable work across the year;
- the GA hosts in Bari - Puglia Sounds and all their extremely helpful and friendly staff. Their co-funding of the EJV GA, has set a model for the future;
- Invited guests and speakers;
- Members of the EJV Board for their constant commitment to the organisation and its development;
- The three members of the Board who were standing down - Antanas Gustys, Sybille Kornitschky and Lars Mossefinn - for their hard work and contributions to the Board and to EJV in the past;
- Members of the EJV Award 2012 jury - and the award winner 12 Points!;
- The members of the committee marking the 25th Anniversary, including the publication - led by Oliver Belopeta;
- Presidente Onorario Filippo Bianchi - for his contribution to the 25th Anniversary publication and for his inspiration, foresight and lasting success in creating EJV - along with much thanks to the other founder members of the network;
- The composers, performers and improvisers of the EJV Hymn for their music and creativity, which represented the inspiration for the work of EJV and of all its members; and
- EJV GA report writer Martel Ollerenshaw – for her work which will appear later in the year.



EUROPE JAZZ NETWORK GENERAL ASSEMBLY

27 - 30 SEPTEMBER 2012

BARI, PUGLIA - ITALY

DETAILED DAY PROGRAMME

SUNDAY 30 September

Extra programming: discover the surroundings of Puglia, organised by Puglia Sounds

Alberobello (UNESCO World Heritage Site) Locorotondo, Martina Franca are located Southwest of Bari. Place of rolling green hills, criss-crossed by low-slung dry-stone walls, where olive trees, vineyards and country paths preserve a wonderfully rustic character. Small farms, clusters of Trulli and large Masserie (fortified estates) dot the landscape, providing some of Puglia's finest accommodation. Its main draw is the Trulli – quaint, round, whitewashed houses with distinctive grey-slate conical roofs, completely made out of local drystone. The excursion includes tasting of typical products from Puglia.



EUROPE JAZZ NETWORK GENERAL ASSEMBLY

27 - 30 SEPTEMBER 2012

BARI, PUGLIA - ITALY

SHOWCASE

27 SEPTEMBER

TEATRO PETRUZZELLI OUTDOOR

21.00 - KEKKO FORNARELLI trio

23.30 – THE AUANDERS

TEATRO PETRUZZELLI INDOOR

21.50 ROBERTO OTTAVIANO PINTURAS

22.40 GAETANO PARTIPILO & URBAN SOCIETY

28 SEPTEMBER

TEATRO PETRUZZELLI INDOOR

21.00 INSTABILE ORCHESTRA

23.00 GIANLUCA PETRELLA TUBOLIBRE

TEATRO PETRUZZELLI OUTDOOR

24.00 VITO DI MODUGNO ORGAN QUARTET

29 SEPTEMBER

TEATRO PETRUZZELLI OUTDOOR

20.30 RAFFAELE CASARANO & THE OTHER LOCOMOTIVE

22.10 MIRKO SIGNORILE Quintet

23.50 THE JAZZ CONVENTION

TEATRO PETRUZZELLI INDOOR

21.20 LIVIO MINAFRA Quartet

23.00 NICOLA CONTE COMBO

Europe Jazz Network (EJN) meets Europe Jazz Media (EJM)

EJM

Jon Newey outlined the work of the EJM – the Media group made up of representatives of the European jazz media - who are aligned to EJN and who meet twice per year, in April at Jazz Ahead in Bremen and in September at the EJN General Assembly (location changes each year).

The core group currently comprises Madli-Liis Parts (Estonia), Jon Newey (UK), Jan Granlie (Norway), Christine Stephan (Germany), Francesco Martinelli (Italy).

The original idea for the EJM developed in the EJN in Copenhagen in 2008, where it was identified that there were common issues and common ideals across all EJN member nations. The idea behind EJM is to encourage the promotion and communication of jazz and jazz related issues to new and existing audiences. EJM identified that developments in digital technology could and should be utilised to advocate for jazz in all its forms, to exchange information more easily that had been the case in the past.

Since that meeting in Copenhagen, the group set about building a comprehensive media database for all EJN members and has worked with the EJN to create and instigate an award for innovation in programming, which has since become the EJN Award for Innovative Programming.

The major aim and also the major challenge is to share information about jazz across languages in a way that best serves the sector.

EJM's Current Activities:

- Develop and provide a comprehensive database (comprising editors of magazines, key writers and broadcasters) for EJN members - which will be uploaded onto the website before the end of 2012.
- The launch of a Europe Jazz Media Monthly CD Chart drawn from submissions from EJM editors.
- Journalist exchanges and syndication of articles and information between magazines.
- Translations - exchange of key articles (dependent on funding).
- Encourage young writers and new writing initiatives.
- Embrace digital media and cross-platform media and contribute an overview of each member country for the EJN website which will be updated annually.
- Researching a digital archive.

Challenges:

- Attracting key journalists to the database.
- Delivering broad European aims - all EJN member countries need to submit information for the database to be most effective.
- Embracing digital media – this is the best way to ensure information is shared as widely as possible, but all EJN members need to embrace digital media and social media to capitalise on its comparative ease and effectiveness.
- Increase profile of the media database on the EJN website to increase attractiveness and use.
- (It was noted that the World Music Charts Europe (WMCE) is a useful tool for WOMEX and is a model where about 20 broadcasters submit information to a central point, which is volunteer led but an effective tool for the world music community. The model could possibly lead to a pan-European jazz chart - because despite the changes in technology and economic - people are still releasing recordings.)



Strength in Numbers

EJN Research Project

Presented by Fiona Goh, researcher

Europe Jazz Network's groundbreaking 2011 research programme is complete and information is available in various formats on the EJN website:

http://issuu.com/europejazznetwork/docs/ejn_research_report

The programme required EJN's 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 EJN 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 EJN membership. The study paints a rich canvas of diversity, ingenuity, entrepreneurialism and deep commitment to the cause of creative music, and confirms EJN's position at the centre of Europe's complex cultural ecology.

EJN 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;
- were supported by 399 voluntary board members 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.

EJN 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.

EJN 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.

EUROPE JAZZ NETWORK GENERAL ASSEMBLY

27 - 30 SEPTEMBER 2012

BARI, PUGLIA - ITALY

EJN PARTICIPANTS

EJN GA 2012 HOST

Antonio Princigalli	Puglia Sounds	Italy
Cristina Fina	Puglia Sounds	Italy

EJN Honorary members

Filippo Bianchi - EJN initiator and Presidente Onorario		Italy
Lars Thorborg		Denmark
Nod Knowles		UK

EJN Board

Annamaija Saarela - President	Rajatsi ry - Raahe Jazz On the Beach	Finland
Ros Rigby - Vice-President	The Sage Gateshead	UK
Oliver Belopeta - Secretary	Skopje Jazz Festival	Macedonia
Antoine Bos - Treasurer	AFIJMA	France
Antanas Gustys - Member	Vilnius Jazz Festival	Lithuania
Lennart Strömbäck - Member	Umeå Jazz Festival	Sweden
Wim Wabbes - Member	Vooruit Kunstencentrum	Belgium

EJN Staff

Giambattista Tofoni	EJN Network Manager	
	TAM Tutta un'Altra Musica	Italy
Anki Heikkinen	EJN Network Manager	Finland

EJN members

Maris Briezkalns	Rigas Ritmi Festival	Latvia
Lars Winther	Jazz Danmark	Denmark
Lars Meiling	Jazz Danmark	Denmark
Cathie Rae	Scottish Jazz Federation	UK
Anne Rigg	Jazz Services Ltd	UK
Peter Schulze	jazzahead! EJN Award Jury 2013	Germany
Liliana Graziani	Wallonie Bruxelles Musique	Belgium
Jan Granlie	Jazznytt/Norsk jazzforum	Norway
Camilla Slaattun Brauer	Norsk jazzforum	Norway
Odd Erik Hansgaard	Norsk jazzforum	Norway
Tore Flesjo	Norsk jazzforum	Norway
Bjørn Willadsen	MNJ, Midtnorsk Jazzsenter	Norway
Magnus Heide Westerberg	MNJ, Midtnorsk Jazzsenter	Norway
Katrien van Remortel	Flanders Music Centre	Belgium
Maati Rehor	Finnish Jazz Federation	Finland
Lauri Laurila	Finnish Jazz Federation	Finland
Ernst Wiggo Sandbakk	Trondheim Jazz festival	Norway
Knut Fagerbakke	Trondheim Jazz festival	Norway
Sissel Gronlie	Trondheim Jazz festival	Norway
Martin Røen Hansen	DSI Swinging Europe	Denmark
Gerry Godley	Improvised Music company	Ireland
John Cumming	Serious/London Jazz Festival	UK
Amy Pearce	Serious/London Jazz Festival	UK
Xavier Lemettre	Banlieues Bleues	France

EUROPE JAZZ NETWORK GENERAL ASSEMBLY

27 - 30 SEPTEMBER 2012

BARI, PUGLIA - ITALY

EJN PARTICIPANTS

EJN members

Minnakaisa Kuivalainen
Indrė Jučaitė
Jacques Panisset
Trude Storheim
Pompeo Benincasa
Urs Röllin
Beatrix Graf
Nina Torske
Bjarke Svendsen
Piotr Turkiewicz
Nadin Deventer
Kenneth Hansen
Terese Larsson
Karin Inde
Magnus Thuvesson
Helleik Kvinnesland
Lucie Buathier
Margherita Rodigari
Sophie Blussé
Christian Weiss
Julia Stryio
Tony Dudley-Evans
Bodgan Benigar
Jan Lundin
Jozsef Gedeon
Tanel Ruben
Jaak Sooäär
Pertti Uunila
Johanna Penttilä
Duro Zec
Tatjana Kukic
Elvis Stanic
Anne Erm
Frank Bolder
Michael Stückl
Christiane Boehnke-Geisse
Huub van Riel
Graham McKenzie
Fernando de Sousa
Jean-Pierre Bissot
Kevin Appleby
Gianni Pini
Simona Maxim
Banu Tuncag
Eva Demelmair

Tampere Jazz Happening
Kaunas Jazz
Detours de Babel
Vossa Jazz
Ass. Catania Jazz
Schaffhauser Jazzfestival
Schaffhauser Jazzfestival
Vestnorsk Jazzsenter
Copenhagen Jazzhouse
Jazztopad Festival
Jazzwerkruhr/jazzplayseurope
Copenhagen Jazz Festival
Svensk Jazz
Svensk Jazz
Svensk Jazz
Maijazz
Paris Jazz Club
Clusone Jazz Promotion
Music Center Netherlands
Enjoy Jazz
Enjoy Jazz
Cheltenham Jazz Festival
Cankarjev Dom/Ljubljana Jazz Festival
Jazzföreningen Nefertiti
Gyula Jazz Festival
Estonian Jazz Union
Estonian Jazz Union
Rajatsi
Rajatsi
Liburnia Jazz
Liburnia Jazz
Liburnia Jazz
Jazzkaar Festivals
Lantaren Venster/North Sea Jazz Festival
Unterfahrt
Unterfahrt
Bimhuis
hcmf
Fundação Casa da Música
Gaume Jazz Festival
Turner Sims
I-Jazz
Sibiu Jazz
Pozitif
Salzburg Jazz Festival

Finland
Lithuania
France
Norway
Italy
Switzerland
Switzerland
Norway
Denmark
Poland
Germany
Denmark
Sweden
Sweden
Sweden
Norway
France
Italy
The Netherlands
Germany
Germany
UK
Slovenia
Sweden
Hungary
Estonia
Estonia
Finland
Finland
Croatia
Croatia
Croatia
Estonia
The Netherlands
Germany
Germany
The Netherlands
UK
Portugal
Belgium
UK
Italy
Romania
Turkey
Austria

EUROPE JAZZ NETWORK GENERAL ASSEMBLY

27 - 30 SEPTEMBER 2012

BARI, PUGLIA - ITALY

PARTICIPANTS

GUEST LIST:

Gerry Godley	EJN Award 2012 - Improvised Music company	Ireland
Martel Ollerenshaw	Serious - EJN GA report writer	UK
Fiona Goh	EJN research	UK
Enrico Blumer	EJN Founder member (Clusone Jazz Festival)	Italy
Lars Mossefinn	Previous member/Board member	Norway
Bo Grønningsæter	Previous member/Board member/staff	Norway
David Maier	Jazz and Joy Festival Worms	Germany
Tim Powell	Brecon Jazz Festival	UK

SEMINAR:

Ulrika Gunnarsson	Music Development and Heritage Sweden	Sweden
Gunilla Törnfeldt	Impra	Sweden
David W Flato	Jämställt	Sweden
Sofia Hallgren	Vem Får Horas	Sweden
Andreas Angel	Vem Får Horas	Sweden

MEDIA:

Christine Stephan	Jazzthetik- EJN Award Jury 2013	Germany
Jon Newey	JazzWise - EJN Award Jury 2012	UK
Jan Granlie	Jazznytt	Norway
Henning Bolte	Jazzism	The Netherlands
Lars Grip	Orkester Journalen	Sweden
Cyril Moschkow	Jazz.ru	Russia
Anna Filypieva	Jazz.ru	Russia
Martin Lauretius	jazz thing	Germany
Sergio Albertoni	RSI - Public Radio Swiss	Switzerland
Valerio Corzani	Radio Rai 3	Italy

COULD NOT ATTEND:

Barbara Gessler	Head of Unit for Culture at EACEA	Belgium
Luca Bergamo	Culture Action Europe	Belgium
Simone Dudt	European Music Council	Germany
Alexandra Archetti Stolen	EFWMF	Norway
Madli-Liis Parts	EJM, Europe Jazz Media	Estonia
Karsten Muetzelfeldt	Freelance jazz journalist	Germany
John Kelman	allaboutjazz.com	USA
Pawel Brodowski	Jazz Forum	Poland
Francesco Martinelli	Siena Jazz Archives / EJN founder	Italy

EJN member list September 2012

Europe Jazz Network

the Europe-wide association of producers and presenters
of creative jazz and improvised musics

EJN now includes 87 organisations (festivals, clubs and concert venues, independent promoters, national organisations) in 27 countries.

Austria

Jazz & The City Salzburg
MICA Music Information Center Austria

Belgium

Flanders Music Centre
Gaume Jazz Festival
Jazz and Muziek - Gent Jazz Festival
Vooruit Kunstencentrum
Wallonie - Bruxelles Musiques

Croatia

Liburnia Jazz

Czech Republic

Bohemia Jazz Fest

Denmark

Copenhagen Jazz Festival
Copenhagen JazzHouse
DSI Swinging Europe/Jazz Club Moorjazz
JazzDanmark
Lars Thorborg (Honorary member)

Estonia

Estonian Jazz Union
Jazzkaar Festivals

Finland

April Jazz
Finnish Jazz Federation
Rajatsi ry – Raahe Jazz on the Beach Festival
Tampere Jazz Happening
Umo Jazz Orchestra

France

AFIJMA - Association Des Festivals Innovants
En Jazz Et Musiques Actuelles
Association Paris Jazz Club
Banlieues Bleues
Les Detours de Babel

Germany

Enjoy Jazz
jazzahead!
Jazzclub Unterfahrt
Jazzwerkruhr/Jazzplayseurope
Stadtgarten Jazzhaus

Hungary

Budapest Music Center (bmc)
Gyula Castle Jazz Festival
Hungarian Jazz Federation
Mediawave International Film and Music
Festival

Ireland

Improvised Music Company

Israel

Red Sea Jazz Festival

Italy

Associazione Catania Jazz
Casa del Jazz
Clusone Jazz Promotion
Filippo Bianchi (Presidente Onorario)
I-Jazz
Jazz Network
Puglia Sounds - Consorzio Teatro Pubblico
Pugliese
Tam Tutta Un'Altra Musica - Eventi SCRL

Latvia

Rigas Ritmi Festival

Lithuania

Kaunas Jazz Club
Vilnius Jazz Festival

Macedonia

Skopje Jazz Festival

Norway

Kongsberg Jazzfestival
Maijazz
Midnorsk Jazzsenter (MNJ)
Molde International Jazz Festival
Nasjonal jazzscene
Nattjazz Festival
Norsk Jazzforum
Rikskonsertene - Norwegian Concert Institute
Trondheim Jazzfestival
Vestnorsk Jazzsenter
Vossa Jazz

Poland

Jazztopad Festival & Filharmonia Wroclawska

Portugal

Fundação Casa da Música

Romania

Jazz Banat Cultural Foundation
Sibiu Jazz Festival Foundation

Slovenia

Cankarjev dom - Ljubljana Jazz festival

Spain

Arco y Flecha

Sweden

Fasching
Jazzforeningen Nefertiti

Svensk Jazz
Umeå Jazz Festival

Switzerland

Schaffhauser Jazz Festival
Stanser Musiktage

The Netherlands

Bimhuis - Stichting Jazz
LantarenVenster
Music Center Netherlands, Jazz Department
North Sea Jazz Festival

Turkey

Pozitif/Akbank Jazz Festival

United Kingdom

Bath Festivals
Cheltenham Jazz Festival
Glasgow International Jazz Festival
hcmf - Huddersfield Contemporary Music Festival
Jazz Services Ltd.
Nod Knowles (Honorary member)
Scottish Jazz Federation
Serious Events / London Jazz Festival
The Sage Gateshead
The Vortex Jazz Club
Turner Sims

www.europejazz.net



THE NEXT
EUROPE JAZZ NETWORK
GENERAL ASSEMBLY
12 - 15 September 2013
TRONDHEIM, NORWAY



EUROPE JAZZ NETWORK is a proud member of:



EJN is supporting the campaign:





This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



Registered office:
9, Rue Gabrielle Josserand
93500 Pantin, France
E-mail: info@europejazz.net
SIRET Number 500 425 699 00013