



EUROPE JAZZ NETWORK

STRENGTH IN NUMBERS

A STUDY OF EUROPE JAZZ NETWORK

FIONA GOH

with foreword by PROFESSOR TONY WHYTON

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ABOUT EUROPE JAZZ NETWORK

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

EJN exists to support the identity and diversity of jazz in Europe and to broaden awareness of this vital area of music as a cultural and educational force.

EJN's mission is to encourage, promote and support the development of the creative improvised musics of the European scene and to create opportunities for artists, organisers and audiences from the different countries to meet and communicate.

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

A BRIEF HISTORY OF EUROPE JAZZ NETWORK

Europe Jazz Network (EJN) was formed in 1987, at a time when the internet and email were in their infancy. From the inspiration that new electronic communication methods could make it possible for promoters to share ideas and collaborate in organising tours and concerts, EJN was created as a network of promoters who connected with one another through the newly emerging medium of the world wide web.

Based in Italy, and prompted by the vision of Filippo Bianchi, long-time Artistic Director of Ravenna Jazz and Reggio Emilia Jazz, in the succeeding years EJN recruited almost 20 members, from all over Europe, who collected and shared information on musicians and live music promotion. As technology developed it was able to make this information more widely available through its website. In the late 1990s, EJN accessed Kaleidoscope grants from the EU for this farsighted network project.

In 2002, 11 members of EJN joined together in a major artistic collaboration - Europe Jazz Odyssey (EJO). Funded through a Culture 2000 grant from the European Commission - Directorate General for Education and Culture - Culture Unit, EJO enabled the partners to mount a three-year programme of innovative collaborations, residencies and workshops between musicians from throughout the continent, and a series of colloquiums (in Köln, Kongsberg and Budapest) which explored the status of this key area of musical action, especially concentrating on its crucial role within the general cultural and educational contexts of today's Europe.

The colloquia meetings of EJO enabled EJN members to bring many more music promoters from across Europe together to meet and to share and exchange ideas. In consequence, EJN membership grew considerably over this period.

During the early 2000s another smaller network of European jazz promoters - TECMO (Trans European Creative Music Organisers) - had formed, having made contact with one another through a number of meetings organised by the French festivals association AFIJMA. It soon became apparent that EJN and TECMO shared many of the same aims and ideals. In the autumn of 2004, after the EJN General Assembly in Budapest, the members of TECMO merged with EJN to unify in one pan-European network. At this time, the manifesto of the EJN was written and agreed at the Budapest General Assembly.

Through its manifesto EJN is committed to establishing a creative dialogue amongst its membership and to encouraging partnerships to flourish between artists and producers on an international basis. In addition, the various members aim to maintain a continuing relationship with the cultural and political establishments in their own countries, as well as in Europe generally.

Although an administrative worker had been employed to co-ordinate the EJO project (using the European Commission funds), EJN had always been run by voluntary officials who were members of its Board of Directors (elected by the membership at the annual General Assembly).

Voluntary assistance, and in some cases partnership co-funding, were given to EJN by members and their funding partners in various countries in organising the annual EJN General Assemblies and other collaborative meetings. These meetings allowed EJN members to meet, discuss and exchange ideas and consider EJN planning priorities for the future. They also provided a platform for learning about the jazz and cultural scene in the host country – and hearing musicians from the host country in showcase concerts. This partnership approach brought increasing support and collaboration from various members – most notably Norway's Vestnorsk Jazzsenter, and then international interest in hosting the General Assembly – from Istanbul in 2005, Helsinki in 2006 and Bruges/Ghent in 2007. At each of these meetings, the host organisation was also able to invite other music promoters (non-EJN members) and music and culture professionals to meet one another and to hear more about EJN.

In 2006 EJN transferred its legally registered office to Pantin (near Paris) France. Officially registered as a company under French law, EJN made an application in late 2006 to the European Commission's Education, Audiovisual and Culture Executive Agency (EC-EACEA) for funds to help it run the network. The EC granted funds for 2007



and therefore the EJM Board was able, for the first time, to employ part-time staff – a Project Manager and an Information Co-ordinator.

A further application to the EC-EACEA, requesting funds for running the planned activity of the network in 2008 - 2010, was made in late 2007 – and a grant was offered by the EC-EACEA in the spring of 2008. The success of EJM's work over those three years contributed to the success of a subsequent application to the EC for the period 2011- 2013. Therefore in early 2011 EJM was able to increase its staffing resource, employing one full-time and one part-time Network Manager.

Alongside an extended programme of direct activity, since 2007 the EJM Board undertaken a programme of restructuring the way the organisation, its new staff and Board operates, to make it more transparent, financially secure and responsive to the needs of a rapidly growing membership and the requirements of long-term partnership and funding from the EC and other partners.

The story of Europe Jazz Network's development in the years from 2006 is one of consistent growth, consolidation and achievement. The key areas of EJM's strategic development were, and still remain, its unique roles in advocacy, networking, research, communications, information, artistic and audience mobility and organisational effectiveness.

Membership of EJM has grown from 56 members in 17 countries at the outset of 2008 to 79 members in 24 countries at the end of 2010 – far in excess of the original target of 5 new members per year. The increase has been due to a number of factors, including the ability of the Board and staff to make visits to many different countries and the growing perception of EJM as a strong force which brings considerable benefits to its members.

In advocacy, EJM's Board and staff have been able to represent jazz and EJM members collectively to local, national and international agencies, on visits, conferences, showcases, seminars and other forums in all of the countries represented by its membership – meetings all detailed in the annual reports to members and the EACEA. With the confidence of support from the EC and the consensus of its membership, EJM has become a pan-European body that has been able to bring the voice of Europe's jazz world into the cultural mainstream, especially through European channels such as the EC's own consultations, Culture Action Europe and European and International Music Councils.

The communications and information strand of EJM's work, which also provides much of the material used in advocacy, has developed rapidly. It has been possible to produce a range of information about EJM, its work and vision, distributed via members and whenever and wherever advocacy is being pursued. The annual reports of the organisation and of each General Assembly have improved in number, design and content and have been distributed more widely by EJM administration and by EJM members. Electronic publishing and distribution has increased the reach of all written materials, and there is now a regular e-newsletter produced for members to share a wide range of information and ideas.

EJM's website – the only one of its kind - has been revised and extended. Revisions of the information provided on the website have been prompted by advances in the information methods now available to individual musicians, touring agents and promoters, with which EJM seeks to avoid unnecessary duplication. An intranet has been developed in the site for members' exclusive use as a means of communicating news and information to one another. And new databases – including the growing pan-European media database – have added to the resources that only EJM can provide. EJM's media programme has also provided a platform for contact between jazz media people from across Europe and their development of the Europe Jazz Media, EJM, network.

Research into the scope and impact of jazz in Europe to produce hard economic data is another unique function of EJM, as an independent yet representative body. The early preparatory work of members demonstrated the need for more specialised professional assistance in such a complex project and the initial findings were presented at the General Assembly of September 2011, with this full report published in 2012.

Network opportunities for members have increased significantly over the years. The annual General Assembly has grown in not only in size but in the range of subjects covered and projects actively pursued during the course of the weekend event. EJM has also been able to establish an additional annual networking opportunity at the jazzahead! fair in Bremen, Germany – another way of enabling members to organise their own smaller groupings to plan active collaboration.

As well as gathering information, contacts and ideas, these and other networking opportunities, only made possible through an umbrella body such as EJM, have produced tangible and highly successful results as practical projects have been generated between groupings of members.

The success and growth of new artistic mobility collaborations between members - especially the 12 Points! programme - demonstrates the role that EJM has performed in linking promoters across Europe. Similarly, EJM has been the broker for meetings with jazz musicians' collectives from various countries; introducing musicians to promoters through a number of country-focus showcases; for a festivals jazz tourism project – Jazz Across Europe - promoting mobility of audiences; and professional development and exchange projects – Exchange Staff and Take Five.

THE POWER OF JAZZ: NETWORKING, MOBILITY AND SOCIAL CHANGE

FOREWORD:

Professor Tony Whyton

**University of Salford, UK
Project Leader, Rhythm Changes:
Jazz Cultures and European Identities**

There has been a long and diverse history of jazz in Europe. Since the music's inception, jazz has been at the centre of debates about European identity, politics and cultural value. Over the course of the 20th century, the music was adopted, absorbed and transformed within different national settings to the point where, today, it plays an important part in the artistic life of almost every European country. This spread of musical influence is evidenced in the growth of the work of a number of national music agencies, information centres and arts organisations devoted to celebrating and supporting the role of jazz in different national settings. These organisations provide an important role in celebrating the rich legacy of jazz in individual European countries and, more importantly, in ensuring that music continues to be supported, nurtured and developed as a lifelong pursuit. Whilst there is a growing, and necessary, need to celebrate the way in which jazz has been created and developed within the boundaries of individual countries, a more profound power of the music stems from its ability to transcend borders. Jazz, in its various incarnations, spans different social categories, from race to class, gender to generational interest. A simple visit to any European jazz festival today would reveal the music's ability to reach different audiences and to speak for a diverse range of people. Moreover, in a European context, jazz is not just a national music but a model of trans-national innovation; the music supports the mobility of artists, the sharing of knowledge, and the benefits of cultural exchange. In a political context where there is often a fine line between xenophobia and nationalist sentiment, jazz provides us with a powerful symbol of European diversity, networking and the positive impact that the influence of other cultures can bring.

Against this backdrop, Europe Jazz Network draws on a wealth of experience and professionalism that has mobilized jazz, invested in the development of musicians and audiences, and provided an exemplary model for the benefits of European interaction and exchange. This is a remarkable achievement, given the history of under-funding and lack of recognition that jazz has received in many European settings and, indeed, the limited resources of a majority of the network's members today. Whilst the artistic achievements of a number of European jazz musicians and their profound influence on audiences around the world is easily identifiable, it is the unsung work of venues, festivals, support agencies and promoters that fosters creativity and innovation and helps to define Europe's artistic place in the world. Europe Jazz Network provides a key infrastructure for jazz across Europe and its influence is felt both within and beyond the boundaries of the continent. Europe Jazz Network's membership has been responsible for transforming the landscape of different European arts scenes and played a significant role in supporting new initiatives, from regeneration projects to events that encourage cultural tourism, from the celebration of cultural heritage to education programmes.

This report should be a welcome publication not only for the EJM membership but also for arts organisations, policy makers, funding agencies and potential network members. The study documents the working practices and activities of the EJM membership, who make an impressive contribution to public life across Europe. These activities are incredibly diverse, ranging from the delivery of large scale international festivals to the management of historic venues, the running of national agencies to the entrepreneurial activities of promoters and small and medium enterprises. The network invests in new work through activities such as commissioning and artist development, and EJM members are experts in innovative programming, forming creative partnerships and engaging a diverse audience. In a time of economic uncertainty, this study demonstrates, both quantitatively and qualitatively, the strength, ingenuity and vision of the EJM membership and the quality and creativity of the network as a whole. These findings illustrate EJM's vital role as a powerful advocate for jazz and the network's potential for shaping the European arts scene in the future.

INTRODUCTION

EJN exists to support the development of creative improvised musics in Europe, and to create opportunities for artists, organisers and audiences to meet and communicate. Allied to this, EJN believes that creative music contributes to social and emotional growth, as well as economic prosperity. As an invaluable channel for inter-cultural dialogue, communication and collaboration, music is a positive force for understanding between people across borders.

From these perspectives, EJN is proud to present the results and findings of this research project; Strength in Numbers provides a wide range of information about the quantitative and qualitative effects of our member organisations' activities both in their own countries and internationally. As well as publishing the detailed findings of this research study, EJN will support members in disseminating the research findings both at a national and European level.

As a network, we recognise the strategic importance of research, and we see this project as the first of many research-based initiatives to support and develop the important work of EJN in the future.

**Annamaija Saarela,
EJN President**

It is knowledge that makes the world go round, especially here in Europe where we are evolving into a community dependent on technology, innovation and, above all, information. It is one of the principal reasons why this piece of research was long overdue for EJN, and why it will also be a powerful tool in how we shape our future.

Fiona Goh's painstaking work confirms what we have all understood anecdotally but have struggled to articulate factually: that we are the backbone of live performance, that we are a significant employer, that we are a substantial driver of cultural economic activity at local, national and EU level and that our network is of systemic importance to one of Europe's most potent cultural assets.

Along the way, she has unearthed inspiring stories about our fellow members, and the case studies contained here paint a rich canvas of diversity, ingenuity, entrepreneurialism and deep commitment to the cause of creative music. We should be grateful to her for the way in which she has gone about her research, overcoming the significant challenges that go with a project of this scale and ambition, working across twenty four different European borders. Despite our best efforts, her patience never faltered!

Now, after several years of work, the research belongs to us. The findings of this research are relevant to each and every one of us, and will play a critical role in the advocacy space in which we must all be active. Throughout our membership, from Skopje to the east, Dublin to the west, Bari to the south and Trondheim to the north, this research shows how deeply we are woven into the fabric of public support for culture. In the years of austerity that lie ahead, we will be called upon to make a convincing case for that support as never before. Here is the knowledge we will need.

**Gerry Godley,
EJN Research Steering Group**

METHODOLOGY Overall process

The main quantitative and qualitative findings of the research were collected through a detailed online questionnaire administered through the specialist questionnaire creation, collection and analysis software Survey Monkey. (See Appendix 3 for the full questionnaire.) The questionnaire was designed in consultation with EJN's research steering group, comprising Fiona Goh, Professor Tony Whyton (University of Salford, UK), Gerry Godley (Improvised Music Company, Ireland), Antoine Bos (AFIJMA, France) and Anki Heikkinen and Giambattista Tofoni of EJN. Following member feedback at EJN's 2010 General Assembly in Istanbul, two member panels - one for national organisations, and one for non-national organisations - were established to give feedback on the questionnaires. Once this feedback was collated, the online questionnaire was tested by the steering group prior to its launch to members in March 2011. Final questionnaire results were collated in June 2011. The steering group took the decision to issue a shorter questionnaire to non-respondents at the General Assembly in Tallinn in September 2011 (see Appendix 4), so that responses to key questions could be gathered from a greater number of respondents.

In addition to the online questionnaire, a number of detailed one-to-one interviews were conducted with members by Fiona Goh and Professor Tony Whyton during the period April - December 2011, and the resulting case studies are included within this report. Europe Jazz Media representative and co-host of the EJN General Assembly 2011 Madli-Liis Parts, from the Tallinn 2011 Foundation, conducted a series of interviews with eight selected EJN members during the EJN GA 2011, with a focus on their individual experiences and work history in the jazz field and with EJN. These interviews were also reviewed for research purposes.

National and non-national organisations

Early in the process of designing the research, it became apparent that EJN's membership comprises two quite separate groups - those organisations who work at a national infrastructural level to support jazz (and in some cases other artforms), and those organisations who may have a national profile, but not a national remit. The former group includes national jazz federations, music information centres and national music organisations, and the latter group comprises a mixture of organisations including jazz promoters, festivals, clubs and venues. The questionnaire was designed to separate respondents into one of these

two groups at an early stage, and asked different questions depending on the type of organisation responding. The content of the questionnaires was decided following feedback from both groups at EJN's 2010 General Assembly in Istanbul, and further feedback gained from both groups through the relevant member panels (see above). Appendix 3 shows the full questionnaire, and the split between questions for both types of organisation, those for national organisations only and those for non-national organisations only. In cases where respondents answered the wrong section of the questionnaire, they were redirected to the correct section of the questionnaire.

Scope of the research

In consultation with the membership, it was agreed that the research questions should be based on the financial year 2009, as this was the most recent year about which members would be able to give full and verified financial information. Where members' financial years did not match the calendar year, they submitted information relating to the year in which the majority of 2009's artistic activity took place (for example, where a festival's financial year ran from June - May, we would take the financial year in which the 2009 festival took place). This also enabled helpful comparisons with the 2010 financial year.

Membership variety

This report paints a picture of an extremely active and diverse membership who are united by their engagement in jazz, but by no means defined solely by it. In terms of gathering data for the research, we have collected data on the registered member - in some cases this is an organisation within a larger whole (such as Cheltenham Jazz Festival, in the UK, who are able to present their data quite separately from the broader Cheltenham Festivals organisation), whereas in other cases the member organisation is a large organisation, for whom jazz is a relatively small, if significant, part of their overall activity (such as Music Centre Netherlands, or The Sage, UK). Appendix 1 includes a list of the organisations responding to the questionnaire.

Currency

As many, but not all, of EJN's members operate using the Euro, we asked all members to supply financial data in Euros. To ensure consistency of members' responses, we supplied conversion rates for all relevant currencies based on the average exchange rate between each country's currency and the Euro in 2009, taken from the European Central Bank's Statistical Data Warehouse (www.ecb.int).

Statistical approach

Throughout the report, the measure of central tendency used to calculate averages is the arithmetic mean (e.g. divide the total number of events promoted by ten respondents by 10 to get the average number of events promoted per respondent), so where we use the word 'average', it refers to the mean. Where this measure of central tendency is likely to be skewed - for example, where a small number of respondents promote significantly more events than the rest of the respondents - we have used another measure, such as the median (e.g. the value of the variable at the midpoint of any data - one half of the data will have values below the median, and the other half will have values above it), but this alternative measure is specified on each occasion.

Extrapolation

Given the broad variety of respondents, and their similarly broad range of quantitative responses, the most appropriate method to extrapolate the data up from the respondents to the full membership is by using the trimmed mean. This method removes a number of outliers from the data (i.e. those figures which are extremely large or small in comparison to the rest of the data), typically between 5% - 25% of the data set at top and bottom, then finds the average of the remaining figures. The trimmed or truncated mean may be familiar to those who watch ice-skating, where the top and bottom scores are removed and the remaining figures are averaged.

When we have used the trimmed mean as a methodology to extrapolate up to the full membership, we have stated the % trimmed in each case. To extrapolate, we multiply the trimmed mean by the full membership minus the number of outliers (e.g. based on a 5% trimmed mean for 100 respondents, there will be 10 outliers removed - 5 at the top and 5 at the bottom), then add on the actual data from the excluded 10 outliers, in this example. This ensures a more accurate measure of central tendency is used, but also includes the sometimes very large outliers posted by respondents.

Rounding up

Decimal places of 0.5 or greater have been rounded up. Those of 0.4 or below have been rounded down. Occasionally, figures may add up to 99% or 101% due to the effects of rounding up or down.

Financial data and multipliers

All the data given in this report (e.g. members' own responses to queries about their income, expenditure and activities) are self-reported and have not been independently verified. Where multipliers have been used to demonstrate the economic impact of, for example, members' expenditure, a rationale for their use has been given. Choice of multiplier is often contentious and it can be argued that there is no one multiplier which is appropriate to be applied to multiple geographic settings, given that the economic conditions in each setting are likely to vary significantly¹. Given that this is not possible for multi-region research, we have quoted multipliers widely used in other similar research in the sector.

Response rates

The brief for this research was complex and demanding, and the resulting questionnaire was similarly challenging in its scale. In any context, members' response rate of 74% to the main questionnaire (84% taking into account the follow-up questionnaire) would be impressive but given both the scale of the questionnaire and the relatively limited resources of respondents, this overall response is outstanding. The EJM membership should be commended on its commitment to the research project, which was demonstrated by its enthusiastic engagement in the research process and the questionnaire. Members were also generous with their time in one-to-one interviews, again in the context of limited time and - often - under-resourced organisations. Given the high response rate, we feel it is justified to draw conclusions about the full membership based on an extrapolation of the data given by the respondents.

¹ For example, the UK's New Economics Foundation recommends a tool called LM3 (or Local Multiplier 3) to calculate appropriate multipliers for use in local settings, based on their individual economic conditions. These are based on how money flows in an individual economy.

EXECUTIVE SUMMARY

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

The questionnaire achieved a response rate of 84% from respondents, including complete and partial answers, and the full report analyses the responses in detail, as well as extrapolating the responses from the respondents to give an estimate of the activities of the full EJV membership.

Based on the data, we can estimate that in 2009, EJV members:

Staffing

- 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, and volunteers spent 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

Finances

- 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

Events and audiences

- 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 its national organisations, ranging from individual musicians to ensembles, festivals and journalists



PHOTO: Pauline Rühl Saur

CASE STUDY: OPENING UP THE MAP OF EUROPE: 12 POINTS!

Gerry Godley, Artistic Director of Ireland's Improvised Music Company, is getting good value for his EJNI subscription. Since joining the network some 8 years ago, Gerry has created and launched the successful 12 Points! project, which is an exemplar of the network's effectiveness in developing strong international partnerships. He explained how 12 Points! came about: "Previously, I had taken the traditional festival model as far as I possibly could here and we had spent a few years without a flagship festival, so I was definitely looking to establish something. Concurrent to that, I was frustrated at the lack of mobility for young Irish artists into Europe; I was increasingly aware of the opportunities that existed in Europe but equally, it felt a bit impenetrable. I wanted to explore how a small peripheral country like Ireland could plug itself into the wider stream of activity in Europe, and 12 Points! was - and continues to be - informed by that idea."

12 Points! showcases 12 young European jazz ensembles each year at the 12 Points! Festival - this year hosted in Porto by EJNI member Casa da Musica - and has recently developed a separate mobility programme, 12 Points! Plus, which is a two year touring programme for three of the selected bands. The project also supports artists with 12 Points! Radio and 12 Points! Artists, a database of all featured artists during the project's previous editions, back to 2007. As Gerry suggests: "What we're constantly trying to do is amplify 12 Points! up to a European level so that we can hit a critical mass of awareness and establish 12 points! as a brand that is synonymous with exciting young European music. It's no longer just about the festival."

Through the project development phase, Gerry became increasingly aware of the potential of EJNI to make 12 Points! a reality: "The idea for the festival was starting to germinate around the same time that I joined EJNI. and when I joined EJNI it was very apparent that here were all the potential stakeholders that something like 12 Points! would need. EJNI is very diverse in its membership but you could say that the people within it all share a common purpose around the artistic dimension to the music, and that saves a lot of shoe leather, a lot of messing around and time wasting, knowing that there is a network of like minded individuals with whom you can speak a common artistic language. You can get down to the business of actually making the project happen very quickly. So while 12 Points! has emerged independently of EJNI it could never have happened without the access to the network."

Members' help has been invaluable in programming the festival and finding the right artists, as the project needs to work outside of the normal channels of agents and promoters who might be appropriate for more established bands. The 12 Points! project initially found natural partners in EJNI's national organisation members, for whom the project was a perfect match in terms of their own artist development work and a natural next step for programmes such as AFIJMA's Migrations (France), MCN's VIP (Netherlands) or Young Nordic Jazz Comets. National organisation members were also well placed to support the project financially by underwriting some of the costs of artists' participation. 12 Points! went on to find strategic partners for the project through the network,

firstly attracting the support of fellow EJJ member Vestnorsk Jazzsenter, Norway. "We realised that the project needed a much wider support base in order to succeed", says Gerry, "and Vestnorsk Jazzsenter were well disposed to the idea of a strategic partnership because they were already very actively involved with promoting Norwegian artists outside of Norway, and working very hard to create strong networking opportunities through events like Jazz Norway in a Nutshell. Once Vestnorsk Jazzsenter came on board as a partner, we started discussing a 12 Points! edition happening outside Dublin, and Vestnorsk brokered the deal with fellow EJJ members MaiJazz, in Stavanger. What it demonstrated was that on an artistic level it definitely worked, and it conveyed a very strong sense of Europeanism to local stakeholders. Bringing in 12 Points! is a very powerful way to tell a story about the opportunities that might exist for young artists in that particular region."

The artist mobility strand of the programme, 12 Points! Plus, has also relied heavily on the network, with all partner promoters to date being drawn from EJJ membership. Gerry explained why 12 Points! Plus is important: "One of the problems with the way jazz operates is that it can be quite slow, and when musicians with a reputation in their own national setting want to develop an international career, they kind of have to start all over again and sometimes that process can take so long that good projects and good groups can wither on the vine. And right now, what we and the music need is for there to be very strong, very attractive, very compelling projects out there because we're seeing such a challenging situation with audiences. And we can't develop new audiences without having good products to put in front of them."

Jazz duo Donkey Monkey, comprising French pianist Eve Risser and Japanese drummer Yuko Oshima, is a great example of the success of 12 Points! in enabling a

step change in the development of young jazz artists. The duo's appearance at 12 Points! led to a number of high profile engagements, both abroad and within their own country, which had previously eluded them, and they continue to be supported as part of 12 Points! Plus. Another 12 Points! alumni, Trio VD, summarises why the project is so important: "12 Points! was an amazing experience for us. It presented an opportunity to check out new, exciting music from all over Europe. At the same time we were able to meet up with like-minded festival organisers, promoters and journalists in a supportive and relaxed environment. Several contacts made at 12 Points! have come to fruition including a booking at North Sea Jazz Festival! 12 Points! fills a gap in the industry by its recognition and support of 'next generation' artists."

As 12 Points! grows and develops, Gerry Godley says that the way he is thinking about the project changes: "Increasingly, I think of 12 Points! in cartographical terms, a beautiful, noisy map joining all these young artists and audiences together. When we started out with 12 Points!, it was as much to satisfy our curiosity as to what was the sound of European jazz, for there is a received wisdom that such a thing exists, a 'European sound'. If 12 Points! demonstrates anything, it is that jazz around Europe is anything but homogenous. Europe's young musicians are clearly listening voraciously, embracing technology, collaborating in other artistic spheres, going deep into the tradition and on it goes in a virtuous cycle that keeps the creative flame alight. Together, they're powerful evidence that jazz in Europe is a shared language that celebrates all its regional accents."



PHOTO: Trio VD



1.1 Type of organisation



Of the 74 members eligible² to respond to the questionnaire, 55 members answered the complete questionnaire, either fully or partially, and an additional 7 members answered the shorter version of the questionnaire and are classed as partial respondents. This is a response rate of 84%. This is an excellent response rate and compares extremely favourably with similar survey results³, particularly given that the questionnaire was complex and demanding, and that so many members come from organisations with limited resources (see sections 2 and 3 below for more details on staffing and resources).

As this report will demonstrate, the membership of EJNI is broad and varied, and it ranges from voluntarily run organisations to those with significant staff and resources; exactly half of the respondents are dedicated only to jazz, whereas many members feature jazz as part of a broader portfolio of activities.

Of the 60 organisations who stated the % of time and resources (including expenditure and personnel) their organisation spent on jazz in 2009, exactly half - 30 organisations - were 100% dedicated to jazz:

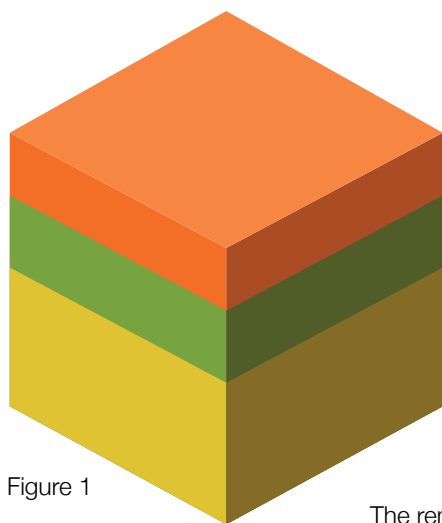


Figure 1

Members' resources expended on jazz

23% expended 51% - 99% on Jazz

27% expended 50% or less on Jazz

50% expended 100% on Jazz

Sample size: 60

The remaining 50% gave a broad range of resources to jazz, ranging from 5% of their resources up to 95%. On average across national and non-national organisations (see below for definitions of these categories),

74% of members' organisational resources were expended on jazz and the remaining 26% on non-jazz activities. As might be expected, a slightly higher proportion of national organisations were 100% dedicated to jazz (58%) than non-national organisations (48%), a grouping which includes festivals, venues, clubs and promoters.

The complexity and diversity of the EJNI membership is to be celebrated, but it offers some practical challenges in terms of the way the data is collected and presented. The steering group took a decision to use the research to demonstrate the full breadth and range of activity of EJNI's members, rather than focusing only on their work in jazz. We therefore focused our questions on the broad activities of members, and it would not have been possible for most members to split their activities into jazz-based and non-jazz based work.⁴

As EJNI's membership is split between those organisations working at a national level to support jazz development and infrastructure ('national organisations') and those members, including high profile festivals, clubs, venues and promoters, who may have a national profile but not a national remit ('non-national organisations'), two different questionnaires were administered.

12 respondents (19%) were from national organisations and 50 respondents (81%) were from non-national organisations, which almost exactly matches the overall membership of EJNI at the time, which comprised 13 members (18%) who were national organisations and 61 members (82%) who were non-national organisations. Analysing the main activities of respondents and non-respondents - i.e. their status as venues or clubs, festivals, promoters or national organisations - we also found the proportions of respondents from each category broadly matched the overall membership. These factors help us to draw conclusions about the total EJNI membership with confidence, as the respondent sample is representative of the overall membership.

² Respondents were deemed eligible if they were current members of EJNI when the survey was launched (in April 2011), were founded prior to 2009 (which is the sample year), and were not honorary members (who are individuals not associated to a member organisation).

³ For example, SAM/University of Brighton's *Festivals Mean Business 3* research (London: British Arts Festivals Association, 2008) for British arts festivals achieved response rates of 32.5% overall and 47.6% from its members. The response from EJNI members also means that this is also a good sample size according to standard references, such as Louis M. Rea and Richard A. Parker's *Designing and Conducting Survey Research* (San Francisco: Jossey Bass, 1997) which quotes a 50% sample size as providing the required accuracy (p.121) in surveys with a small research population.

⁴ Appendix 1 lists the organisations who responded to the questionnaire. In some cases, the member who responded was part of a larger organisation for whom jazz may only be one strand of its activity - for example, The Sage Gateshead, UK or Pozitif, Istanbul. In other cases, for example Cheltenham Jazz Festival, although this organisation is part of a larger body, it is the jazz festival that is the member and the jazz budget is held and managed discretely from the rest of the organisation. In many other cases, such as the French Banlieues Bleues festival, 100% of the whole organisation's time and resources are spent specifically on jazz. Amongst the respondents, there was also a broad variety of organisational set-ups, and some organisations who oversee a large programme of artistic activities may not report a commensurately large artistic budget, as artists' fees may be paid individually by participating venues, for example.

1.2 Location

At the time the research was launched, EJNI had membership in 24 countries across Europe, listed below, and we had responses from members in 21 of those territories. The number of respondents and the number of eligible respondents in each country is marked in brackets after each country (e.g. 4 of 5 means we had 4 respondents out of 5 eligible respondents in that country). The three countries missing from the research results (marked *) are Austria, Latvia and Macedonia, and EJNI had one member in each country eligible to participate in the research.

Austria*

Belgium (4 of 5)

Croatia (1 of 2)

Denmark (3 of 3)

Estonia (2 of 2)

Finland (3 of 3)

France (3 of 3)

Germany (4 of 4)

Hungary (2 of 4)

Ireland (1 of 1)

Italy (2 of 5)

Latvia*

Lithuania (1 of 2)

Macedonia*

Norway (11 of 11)

Portugal (1 of 1)

Romania (2 of 2)

Slovenia (1 of 1)

Spain (2 of 2)

Sweden (4 of 4)

Switzerland (1 of 1)

The Netherlands (5 of 5)

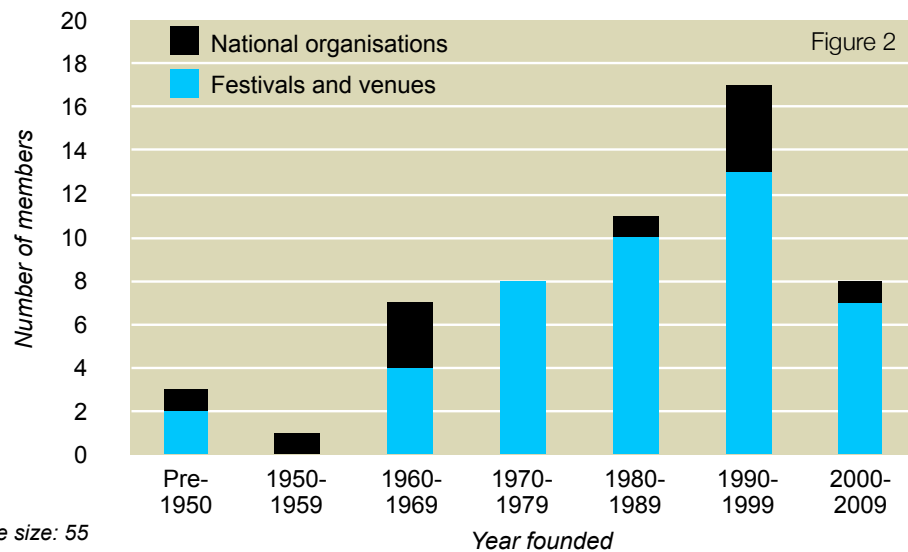
Turkey (1 of 1)

United Kingdom (8 of 9)

1.3 Year founded

The largest proportion of respondents (31%) were founded in the 1990s, with 20% being founded in 1980s, 15% founded in the 1970s and 15% founded in the 2000s.

Organisations' dates of birth



1.4 Main functions and activities

In order to quantify and analyse the often diverse activities of respondents, we asked two questions about respondent organisations: the first asked respondents to indicate the main functions of their organisation by ranking their relative importance to their aims (choosing up to 3 functions only)⁵ and the second asked

respondents to indicate how important each of a list of activities was to their organisation in 2009⁶. Both questions were designed to give a broad picture of organisational function and activity, and we have split the analysis into national organisations and non-national organisations below.

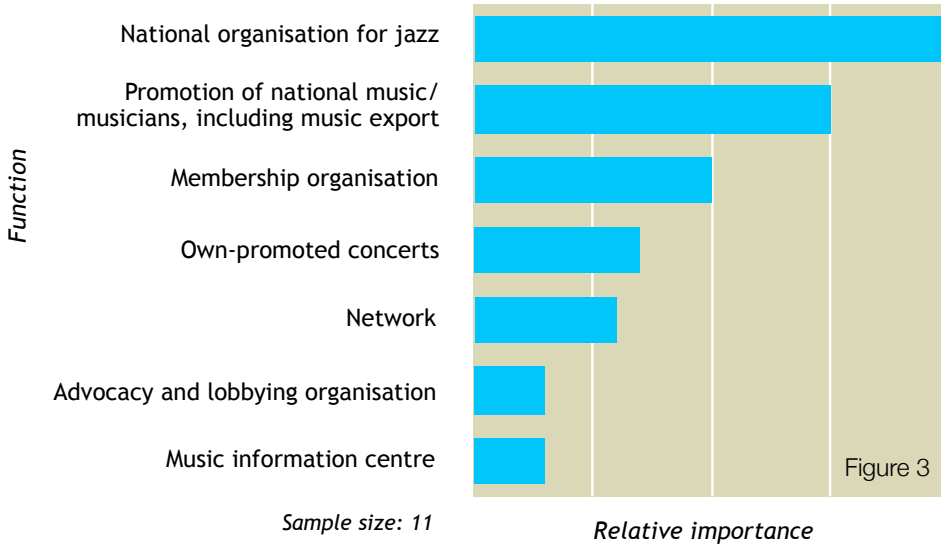
⁵ Relative weighting was calculated by weighting responses so that 1st choice response = 30, 2nd choice response = 20, 3rd choice response = 10.

⁶ A comparable method of weighting was used for this question, so that 'extremely important' was scored 30, 'important' was scored 20, 'not very important' was scored 10, and 'not applicable' gained no score.

1.4.1 National organisations

EJN's national organisations, although relatively small in number, still represent a mixture of organisational types, ranging from jazz federations to music information centres and membership organisations. This table shows the relative importance of various functions to the aims of respondent national organisations:

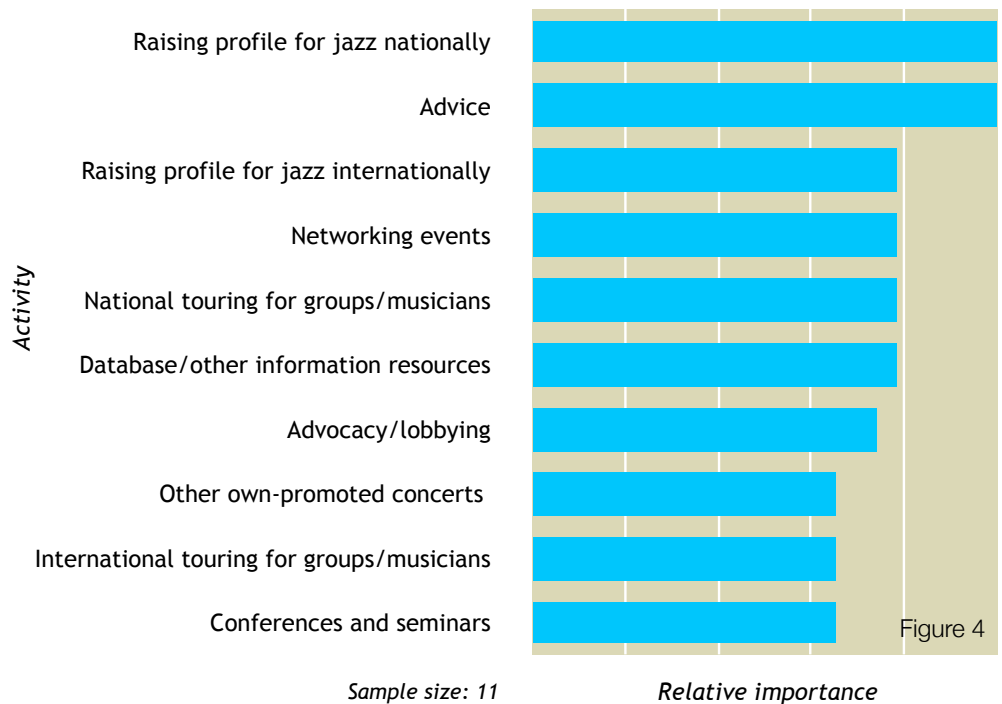
National organisations' main functions



The top three responses - national organisation for jazz, promotion of national music and musicians, and membership organisation - collectively accounted for 70% of the total weighting of responses gathered.

In terms of national organisations' activities, these were the top 10 by weighting of a list of 29 separate activities:

National organisations' activities: top 10



1.4.2 Festivals and venues

As will be demonstrated by the research, EJN's non-national organisation members encompass a broad variety of organisational sizes and types. For shorthand, we refer to these organisations as 'festivals and venues' throughout the report although this group also includes promoters and a number of organisations who undertake a broad range of activity, from publishing to promotion, festivals to recordings. Amongst this grouping, the main functions were as follows:

Festivals' and venues' main functions

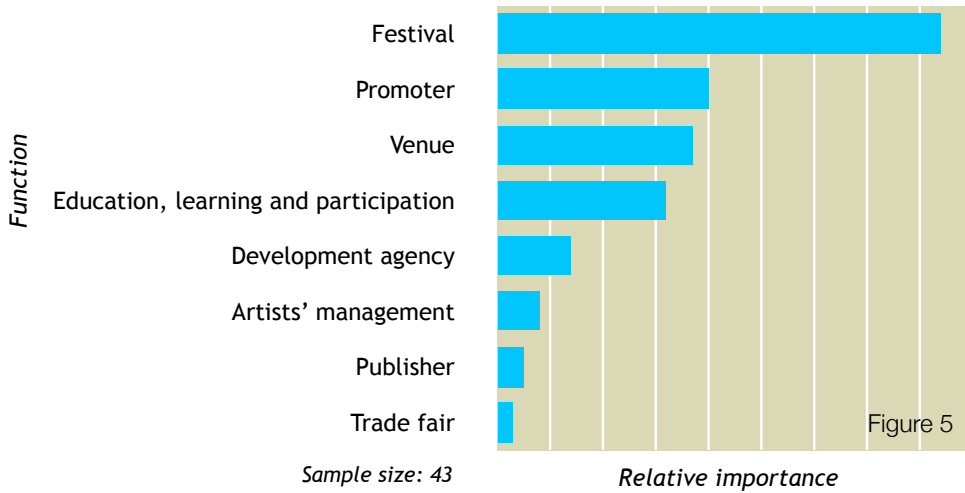


Figure 5

The top four choices above - festival, promoter, venue and education, learning and participation - collectively accounted for 87% of the total weighting of responses gathered.

In terms of festivals' and venues' organisational activity, these were the top 10 by weighting of a list of 30 separate activities:

Festivals' and venues' activities: top 10



Figure 6



PHOTO: Giannina Urmeneta Ottiker

CASE STUDY: VOORUIT: A STORY OF RENEWAL

The research project highlights the diversity of EJN's membership and it can be argued that this breadth of activity and variety of organisational type is, in many ways, EJN's strength. Despite the obvious differences, members feel that a common artistic sensibility acts as a bridge, linking promoters to small clubs, and large multi-disciplinary venues to festivals and national organisations. This spirit of artistic creativity, individuality, dynamism and sheer inventiveness are demonstrated in abundance in EJN member Vooruit, based in Ghent, Belgium. Vooruit is a multi-arts centre based in the 'Feestlokaal van Vooruit', a historic building with five venue spaces and a large cafe built in 1913 and still owned by the socialist Vooruit Co-operative. Its original roots were in supporting and developing the working classes through culture, with a broad range of activities including music bands, choirs, amateur theatre, cinema, a library and a cafe. Having thrived between the world wars, the building subsequently declined and fell into disrepair, and come the 1980s was poised to be sold to project developers for use as a hotel or car parking.

A group of 12 arts activists proposed to the Co-operative that they take over the building, in order to restore it to its original state and use it as a cultural centre. The multidisciplinary Arts Centre Vooruit was launched in September 1982 with a programme subsidised by the income from its large cafe, and with the support of the team of 12 volunteers. Wim Wabbes is the music programmer for Vooruit, and explains how the centre has changed since the early days: "Our first programme had no artistic policy - we did everything from very avant-garde to very popular, and everybody who

wanted to play for the moderate fees that we could pay on the door were welcome. We started to develop an artistic policy with defined artistic goals towards the end of the 1980s, and we got funding from the government, then later European Union and state funding to restore the building to its original status. So all these things went in parallel: the importance grew, the money grew, the building got restored, we got all the halls at our disposal to develop our policy and we professionalised. In the beginning, everyone was volunteering and was not aware of what this building could be - most of us were historians, and none of us was trained in the arts - but now the building is a listed monument and it's one of the major institutions in Belgium."

The story of the development of Vooruit is an impressive testament to the vision and courage of the building's initial saviours, as well as those who have worked to make it the thriving and successful centre it is today. Vooruit is now supported by 80 staff, and attracts €2.5 million annual subsidy from the Flemish government, the city and the region, helping it to programme 2,000 activities for an audience of 275,000 visitors. The centre's programme is eclectic, ranging from performance and media arts to music, literature, and talks; audience engagement and participation is high on the agenda, with a programme of debates on society and the role of the arts. Vooruit sits comfortably in its environment, and this has been an important factor in its development: "Ghent has always been a very active cultural city, with good museums, good institutions educationally and a good, very specific music scene in the avant garde, which was out there, very active and militant," says

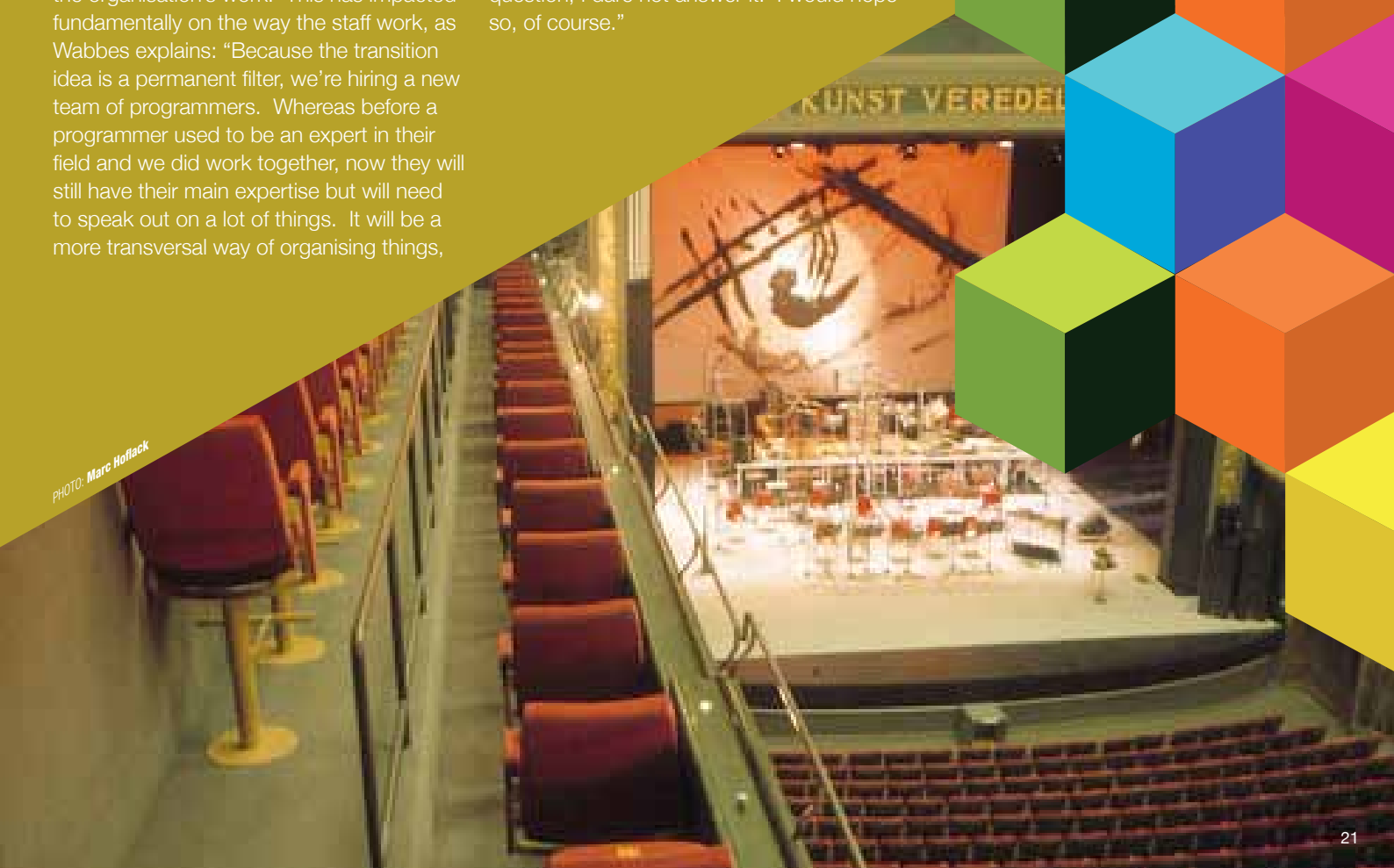
Wabbes. "The level of the arts was better than the size of the city." Although it was by no means certain that the centre would be a success, the team knew that the town was open to the idea and, with its infrastructure, strong arts scene and interesting artists community, had all the elements to support such a venture.

What is particularly interesting about Vooruit's development is that it has been an innovative organisation both inside and out, and it has consciously renewed itself every decade. "We started more like a youth club than an arts institution", says Wabbes, "and even though we've grown bigger, we've tried to keep that soul; being flexible, being able to act on different levels in the city society. We try every 10 years to reinvent ourselves. Now we're on the verge of writing a new dossier for the Ministry of Culture and our four year plan changes a lot of the personnel, including nearly all of the artistic team. We've set out our new goals, one of which is ecological, using the transition model and how the arts can relate to it. It's a very important part of our future work - it's a kind of filter through which we channel all our other activities." This expresses itself not only through the practicalities of building management - such as the use of large rain collectors for flushing the toilets and the negotiation with large drinks companies to develop degradable cups instead of plastic, use of LED lights and the building's revolutionary heating system - but also by building sustainability into every aspect of the organisation's work. This has impacted fundamentally on the way the staff work, as Wabbes explains: "Because the transition idea is a permanent filter, we're hiring a new team of programmers. Whereas before a programmer used to be an expert in their field and we did work together, now they will still have their main expertise but will need to speak out on a lot of things. It will be a more transversal way of organising things,

which is a new start for us, and will have a pretty deep effect on the organisation. We now tackle things much more as a team, in very critical conversations, and use expertise from other departments - we acknowledge the fact that production managers have other skills than just production which they can use in the artistic process. We're in the first year of implementing this, and it's a more sustainable way of working for us, because we're using all the skills of everybody in a production chain. The way that we work as an enterprise, we're thinking about every part of the chain from conception of an idea to putting it on stage, to make it more sustainable, and also to make it very honest, enterprising and non-exploitative." Wabbes also confirms that, in a return to the original spirit of the building, "The team is now re-using the word co-operation; it makes sense."

The story of Vooruit is rooted in a very specific period of history, and its original young guns took their decisions in the context of a massive recession, as part of a 'no future' generation. It's an interesting question as to whether the same boldness and clarity of vision would have been possible today, had the situation been repeated, as Wabbes acknowledges: "We did things that maybe you would not do so easily today. We said, 'let's take an initiative, let's do something, and we'll see where it ends'. I would not know if this building were to be empty today, if it would happen again with the same energy. It's a difficult question, I dare not answer it. I would hope so, of course."

PHOTO: Marc Hoffack



2

2.1 Staff

The questionnaire asked respondents to quantify their organisations' personnel in terms of Full Time Equivalents, or FTEs⁷. FTEs are a standard way of quantifying the total hours worked by an organisation's staff and enable researchers to represent accurately the totality of an organisation's workforce, taking into account full time, part time and temporary staff. Many EJN members have a mixture of different types of staff and the festivals' sector in particular relies upon a large influx of seasonal or casual staff who can be difficult to quantify in other ways.

Together, 58 respondents employed 753.59 FTE staff in 2009. If we extrapolate this to the full membership⁸, we can estimate that **EJN members employed 859 FTE staff in 2009.**

2.1.1 National organisations

The 12 national organisations responding to the survey employed a total of 136.88 FTE staff. There is a broad range of responses, ranging from organisations with no full time staff to two large national organisations employing 98 FTE between them, which skews the average. Given this, a more accurate measure of central tendency is the median number of staff per organisation, which is 4.3 FTE.

2.1.2 Festivals and venues

The 46 non-national organisations responding to the survey employed a total of 616.71 FTE staff, with a wide variation in staff numbers. The median number of staff is again more reliable than the average. The median number of staff per organisation is 5.5 FTE.

2.2 Volunteers

Together, 48 respondents had 262 voluntary board members and an additional 3,995 volunteers. 43 respondent organisations were supported by 54,853 volunteer days in 2009, and on average these days were split so that 41% was spent on professional or managerial tasks, and the remaining 59% on manual or unskilled tasks.

If we extrapolate this to the full membership, we can estimate that **EJN members were supported by 399 voluntary board members and an additional 4,956 volunteers in 2009. These volunteers gave an estimated 61,962 days of their time⁹. Based on the average split of time, we can estimate that the value of volunteer time given to the EJN membership in 2009 was at least €2 million¹⁰.**

2.2.1 National organisations

The 10 respondent national organisations were supported by 76 voluntary board members plus an additional 786 volunteers. 8 national organisations gave further data about the number of days worked by their volunteers, which totalled 37,352 days in 2009¹¹. An average of 68% of national organisations' volunteer time in 2009 was spent on professional or managerial tasks (e.g. board members, higher administrative or technical support), with the remaining 32% of volunteer time being spent on manual or unskilled tasks (e.g. stewarding, basic administrative support).

⁷ Respondents were given guidance as to how to calculate FTEs in their organisation, and the starting point of 'full-time' was noted as relative to each organisation. For example, if a full-time member of staff in an organisation is contracted to work 40 hours per week, then this would equal 1 FTE for that organisation, and all other calculations should be made in relation to this.

⁸ This is based on applying a 10% trimmed mean of the combined FTE to the full EJN membership of 74 eligible to participate at the time of the research, and includes the outliers removed from the trimmed mean. See the methodology section for more on this.

⁹ All these figures are based on applying a 10% trimmed mean and the same methodology as above for extrapolation.

¹⁰ This is a conservative figure, based on the average minimum wage across 20 EU members in 2009 (see

Eurostat Data in Focus Minimum Wages in January 2009) for the 59% of volunteer days spent on manual or unskilled tasks, and the average annual gross earnings by those employed in arts, entertainment and recreation in 12 respondent EU countries in 2009 (see Eurostat's *Average annual gross earnings by economic activity - NACE 2*) for the 41% of volunteer days spent on professional or managerial tasks. It is conservative because the figures used to estimate the professional time are for average earnings in the sector, rather than professional earnings in the sector, as these figures were unavailable for comparison purposes.

¹¹ Given that both data sets are small and they also encompass a broad range of figures with significant outliers (e.g. one organisation's response accounts for 97% of the total), it is not appropriate to report a measure of central tendency for volunteer numbers.

2.2.2 Festivals and venues

The 38 respondent non-national organisations were supported by 186 voluntary board members plus an additional 3,209 volunteers. 35 non-national organisations gave further data about the number of days worked by their volunteers, which totalled 17,501 days in 2009. In contrast to the national organisations, the majority of volunteers' time for non-national organisations was spent on manual or unskilled tasks: just 33% was spent on professional or managerial tasks, with the remaining 67% of volunteer time being spent on manual or unskilled tasks.

2.3 Student internships

In addition, just 1.17 FTE of student trainees or internships in total were used by 8 respondent national organisations in 2009 - and only 25% of national organisations responding used student internships at all - suggesting that this is a potential growth area for EJM members, particularly given the current economic pressures facing many organisations.

Use of student trainees or internships by non-national organisations was much greater, with 73% of the 36 respondents making some use of a student intern. In total, 29.57 FTE positions were filled by student internships in non-national organisations in 2009.

If we extrapolate this to the full membership, we can estimate that **42.19 FTE of student internships were used by EJM members in 2009¹²**.

2.4 Gender

The gender balance in national organisations, including paid staff and volunteers, is still strongly weighted towards men, with 63% of men in national organisations and 37% women. A much more balanced picture emerged from the non-national organisations, with 53% of men in non-national organisations, and 47% women. Taken overall across the membership, the **average gender balance is 55% of men to 45% of women**.



PHOTO: Emilie Holba

CASE STUDY: GROWING THE TAKE FIVE FAMILY - TAKE FIVE: EUROPE

Serious is one of EJN's longest standing members and is a leading producer and curator of live jazz, international and new music in the UK. An experienced innovator, the organisation works in creative production, management, publishing, touring, learning and participation. Amongst its varied portfolio of activities is the renowned London Jazz Festival, now 20 years old, a range of creative projects with partners across the UK including the Gateshead International Jazz Festival and Barbican Jazz, as well as management and publishing of British performers and composers. The company's flagship programme for musicians' professional development, Take Five, started in 2004 and has since had seven editions, producing 56 alumni. Director John Cumming explains how Take Five started: "Serious had undertaken a pilot professional development scheme for musicians some 10 years ago, and this had given us a good idea about what the needs were in the sector, which was largely speaking outside classical music or commercial music - the music in between, if you will. We were then chosen by Jerwood Charitable Foundation and the PRS for Music Foundation to produce a British-based professional development scheme for jazz musicians under 35, and that became Take Five." The project gives emerging creative jazz musicians the opportunity to take time out to develop their craft, and includes an intensive week-long residency, a number of one-to-one sessions with Cumming and Serious Associate Director, Martel Ollerenshaw, and ongoing support and advice.

Award winning saxophonist Soweto Kinch, who participated in 2006, is clear about the benefits of the scheme: "In the Take Five programme, I quite quickly started to broaden the remit of projects and ideas that I had and it was almost a catalyst for taking more control of myself as an artist. I left the record company I was with, became independent as a producer as well as a musician, and started to gain access to things like funding. Some of the knowledge that I gained in the process really helped me to grasp what was necessary next, and I think it is a big part, actually, in me making some of the decisions that have got me to this point now." Another benefit of the project is the strong network that has been created, with a growing pool of Take Five alumni active in the jazz scene both nationally and internationally. As Cumming suggests, "We keep in touch with participants and the whole thing has really turned into one big extended family. From our point of view, it's great because we get to see key musicians at a critical stage of their development. We have signed up publishing or management clients as a results of the programme and while it doesn't work with everybody, we do keep in touch with them all - encouraging them to attend networking events for example - and we learn as much about them and find out who is right for some of our programming, who might be the right person to lead a particular project or play in a particular concert."

Serious structures the programme to give participants exposure to many aspects of the music industry - including recording,

funding, communications, budgeting, publishing, copyright, programming and management - and also to make introductions to leading figures in jazz, both nationally and internationally. "It has been very much a British scheme, but we've brought in programmers from North Sea and Molde, from Banlieues Bleues and Coutances, and other European and sometimes American contacts to talk to participants and be part of the whole thing", says Cumming. "That in itself has triggered a reciprocal interest in how this scheme has evolved, because it turns out that it's virtually unique. People do industry days - I've been on panels for musicians in different countries - but this is such an intensive scheme, and there's only so much you can do in a day of just talking about the business." One of the issues that emerged from musicians participating in the scheme was a frustration about getting outside of the UK, particularly given competition from other European countries' own music export programmes. This, coupled with increasing conversations with fellow EJM members and other international colleagues about issues around artists mobility, led to Serious developing Take Five: Europe, as part of a five country partnership.

The two year programme was launched at the end of 2011, and will support two musicians from each country per year, producing 20 alumni over its lifetime. As part of the programme, participants will be encouraged to collaborate with each other, and will be given opportunities to perform

at high profile venues and festivals across Europe. The partners in Take Five: Europe - Serious, North Sea Jazz Festival, Music Centre the Netherlands, Molde International Jazz Festival, Banlieues Bleues, Jazz sous les Pommiers, Jazztopad Festival and National Forum of Music - are drawn from the UK, France, the Netherlands, Norway and Poland. The EJM has been central to the project's partnership development, as Cumming confirms: "Most of the producing partners in Take Five: Europe are EJM members, and a lot of the preparatory work for the project was done in and alongside EJM meetings. We've talked a lot about the project at EJM General Assembly meetings, and in many ways the project has been fuelled by the discussions we've had with EJM members. Significantly, our success in funding the project through the EU was supported by the fact that the EJM network existed, and that it had already proved that it was capable of generating and successfully managing European funding projects in the past. Working together many years ago on the Jazz Odyssey project with EJM really helped a lot of us understand how we could work together and how to administer a big European grant. I don't think we'd have been able to move this forward into Take Five: Europe without the context of EJM."

PHOTO: Karl Dixon



3

3.1 Total income

Taking both types of organisation together (i.e. both national and non-national organisations), the total income in 2009 for the 58 organisations submitting data was €116.3m, an average of €2 million or a more representative median of €637,000.

If we extrapolate this to the full membership, we can estimate that **the total income for EJM members in 2009 was €130.9 million¹³.**

In total, 40 respondents generated €14.8 million in ticket sales in 2009. If we extrapolate this to the full membership, we can estimate **EJM members generated €21 million in ticket sales in 2009.**

In total, 49 respondents received investment of €62.9 million from public funding in 2009, including national, regional and local government, the EU, national arts councils and other public funders. If we extrapolate this to the full membership, we can estimate that **EJM members generated €73.3 million in public funding investment in 2009.**

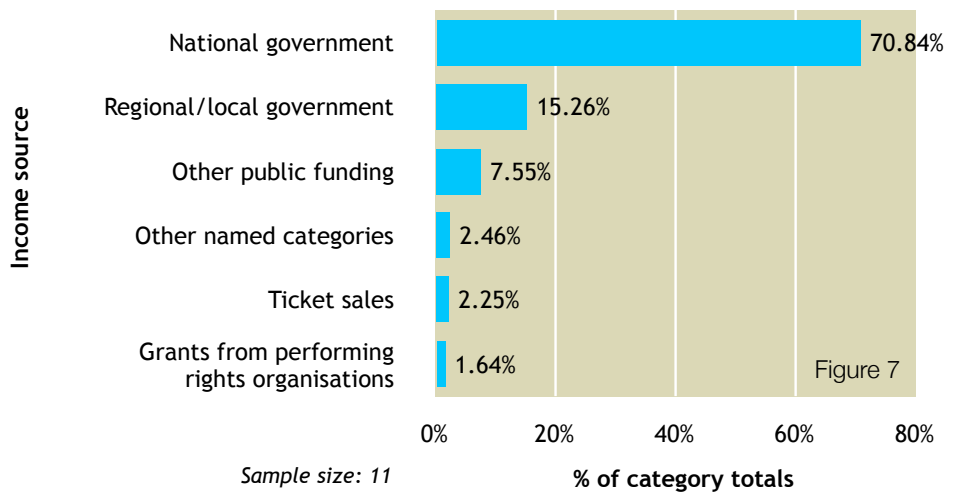
In total, 40 respondents generated €7.8 million in commercial business sponsorship in 2009. If we extrapolate this to the full membership, we can estimate **EJM members generated €9.9 million in commercial business sponsorship in 2009.**

3.1.1 National organisations

The total combined income in 2009 of the 12 responding national organisations was €30.7 million. The range represented in this total income is vast, from the smallest annual income of just over €60,000 to the largest of €18.4 million. The average income of €2.6 million is less representative than the median income, which is €669,000.

11 respondents gave a further breakdown of their income in 2009 across 18 major categories. Bearing in mind that, taken together, these major categories may not add up to 100% of the income of each organisation¹⁴, the results of the analysis were as follows:

National organisations' income by category



National organisations' high proportions of funding from national, regional, local government and other public sources, which together total over 90% of their overall income, demonstrate their position as integral to national cultural infrastructure. On the other hand, their heavy reliance on a limited number of income streams means that they are vulnerable to policy and political changes in a way that organisations supported by multiple income streams are not. Indeed, one of EJM's members, Music Center the Netherlands, is currently under threat of closure due to the Dutch Government's announcement to cut all funding, whereas the threat of funding withdrawals from many other non-national members is damaging but not, potentially, fatal.

¹³ All the extrapolations in this section are based on a trimmed mean of 10% and the same extrapolation methodology as used previously.

¹⁴ We did not require respondents to break down their total income for the year, but instead asked them to

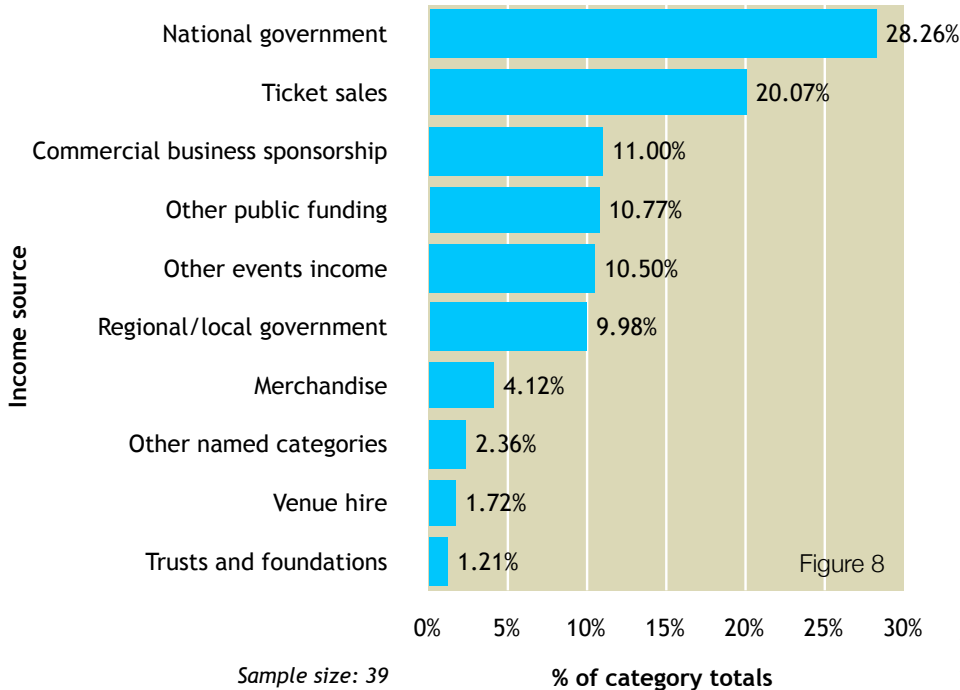
assign income against a range of key categories. In fact, just 1.02% of national organisations' income overall was unaccounted for in the categories given, so the difference between the breakdown of income by category and breakdown of income overall was very slight.

3.1.2 Festivals and venues

The total combined income in 2009 of the 46 responding non-national organisations was €85.6 million, and again the range is vast, from €70,000 to €19 million turnover per annum. The average income of €1.9 million is again less representative than the median income, which is €637,000.

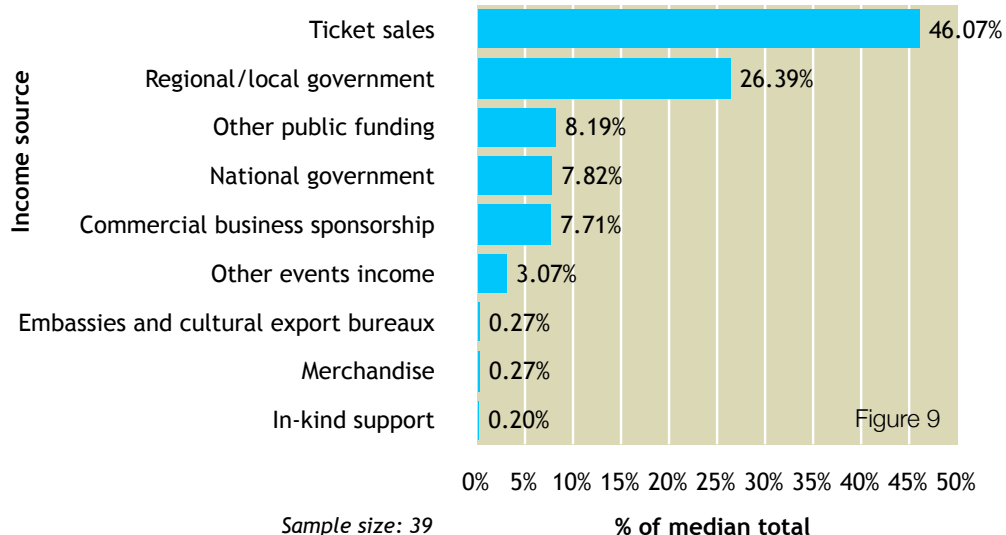
39 respondents gave a further breakdown of their income in 2009 across 18 major categories. As above, these major categories may not add up to 100% of the income for each organisation¹⁵, the results of the analysis were as follows¹⁶:

Festivals' and venues' income by category



Whilst these figures are true, in as much as 28% of the total income given by respondents did come from national government sources, for example, this data is simply a reflection of the composition of EJN's membership, which includes large scale venues with a national profile and significant government investment. The presence of these extremely large figures make the overall percentages skewed, so another way to look at the same data is to examine the median income for each of these categories, and their contribution to the median total by category¹⁷. This analysis is as follows:

Festivals' and venues' median income by category



¹⁵ We did not require respondents to break down their total income for the year, but instead asked them to assign income against a range of key categories. Indeed, for the 39 non-national respondents who gave a breakdown of their income in 2009 as well as their total income for the year, 10% of their income is unaccounted for in this breakdown, so this analysis accounts for the remaining 90% of income.

¹⁶ The 2.36% of income from 'other named categories' comprises income from consultancy (0.72%), individual giving (0.51%), in-kind support (0.4%), embassies and cultural export bureaux (0.36%), grants from performing rights organisations (0.17%), European Union funding

(0.16%), recordings (0.04%) and other publications (0.03%). (N.B. the effects of rounding up or down mean that the total, 2.36%, is not the sum of these figures as they are shown.)

¹⁷ A similar analysis of median income by category for national organisations is not appropriate, given the distribution of data and the smaller sample size. This means that, for example, when only 8 respondents have stated their income from any given source (e.g. commercial business sponsorship) but more than half have recorded 0 income from that source in 2009, the median return is 0, which is not representative. The income by category is more reliable in this case, so only this chart has been included.

This analysis presents a picture which is more likely to be reflective of the typical EJN member, and shows a much heavier reliance on earned income (which totals 49%) relative to public subsidy (which totals 43%), plus further contributed income of 8% from sponsorship and in-kind support.

3.2 Income over time

Although the majority of the questionnaire focused on the 2009 financial year, we were interested to contextualise the income from that year by asking selected questions about the 2008 and 2010 financial years. Specifically, we asked respondents to tell us how their income changed from 2008 - 2009 by choosing one of a series of choices relating to increased, decreased and static income (see 3.2.1 and 3.2.2 below for more on this). We then asked respondents to tell us why their income had changed during this period.

We asked respondents to tell us their total income for 2010, if known, and again to tell us why their income had changed from 2009 - 2010. Finally, we asked an open-ended question about the impact of the recession on respondent organisations.

The sections below give detail on the changes from year to year for both organisational types (i.e. national and non-national) but, broadly, the data shows a declining picture of health from 2008 - 2009 to 2009 - 2010 for income. In both years, the majority¹⁸ of members' incomes remained relatively stable (i.e. within 10%, plus or minus, of the year before), but for those organisations whose income fluctuated by greater than 10%, there were more decreases than increases in the 2009 - 2010 year when compared to the 2008 - 2009 year.

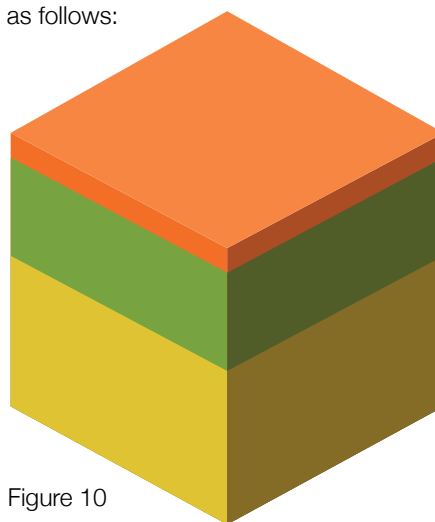
84% of respondents reported negative impacts from the recession, of varying severity, with approximately 1 in 3 of these respondents suffering from reduced sponsorship income, reduced grant income and reduced ticket sales or other earned income.

3.2.1 National organisations' income changes from 2008 - 2009

We asked national organisation respondents to quantify how their income had changed in 2009, as compared to 2008, and the results were as follows¹⁹:

Stayed about the same	36%
Increased in 2009 by up to 10%	27%
Increased in 2009 between 10% - 20%	9%
Increased in 2009 between 20% - 30%	18%
Decreased in 2009 by up to 10%	9%

The vast majority of the 11 respondents, 73%, reported only small changes (i.e. their income stayed the same or increased or decreased by up to 10%), with the remaining 27% reporting an increase of their income of more than 10%. The overall breakdowns, showing simply the total increases, decreases and static income levels, were as follows:



National organisations' income from 2008-2009

9% decreased income
36% stayed about the same

55% increased income

Sample size: 11

Figure 10

3.2.2 Festivals' and venues' income changes from 2008 - 2009

We asked non-national organisation respondents to quantify how their income had changed in 2009, as compared to 2008, and the results were as follows²⁰:

Stayed about the same	27%
Increased in 2009 by up to 10%	17%
Increased in 2009 between 10% - 20%	15%
Increased in 2009 between 20% - 30%	7%
Increased in 2009 between 40% - 50%	2%
Increased in 2009 by more than 50%	2%
Decreased in 2009 by up to 10%	12%
Decreased in 2009 between 10% - 20%	7%
Decreased in 2009 between 20% - 30%	5%
Decreased in 2009 between 30% - 40%	5%

¹⁸ Full details are below, but the percentage of members in both categories whose income in both years was relatively stable (i.e. within 10% plus or minus the year before) ranged from 56% to 73%.

¹⁹ These percentages do not add up to 100% due to rounding up or down.

²⁰ These percentages do not add up to 100% due to rounding up or down.

The majority of the 41 respondents, 56%, reported only small changes (i.e. their income stayed the same or increased or decreased by up to 10%), with the remaining 44% reporting an increase (27%) or decrease (17%) of their income of more than 10%. The overall breakdowns, showing simply the total increases, decreases and static income levels, were as follows:

Taken together, new projects and one-off changes (such as a festival celebrating an anniversary year so having an increased budget) accounted for 27% of responses across income changes, both positive and negative.

3.2.4 Income changes from 2009 - 2010

50 respondents (10 national organisations and 40 non-national organisations) gave data on their total organisational income for both 2009 and 2010. Of these 50 respondents, 13 (26%) were only able to give estimated income figures for the 2010 financial year, and the remaining 37 (74%) were able to give final, verified figures for 2010. Of the full 50 respondents, 28 (56%) reported an increase in income for 2010, 3 (6%) reported static income for 2010 and 19 (38%) reported a decrease in income for 2010.

Based only on the verified figures from 37 respondents, the majority of respondents from both national and non-national organisations (67% and 61% respectively) reported their income in 2010 staying roughly the same (i.e. within 10% of 2009's income), but with greater numbers of respondents reporting a decrease in income, as compared to the period 2008 - 2009.

3.2.5 National organisations' income changes from 2009 - 2010

The full analysis, based on verified figures from 9 national organisations, is as follows:

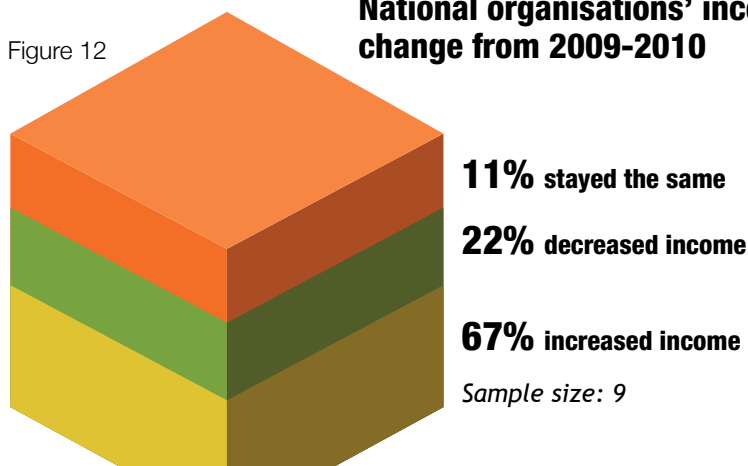
Stayed the same	11%
Increased by up to 10%	56%
Increased by 10% - 20%	11%
Decreased by 10% - 20%	11%
Decreased by 20% - 30%	11%

This shows that, for the majority of respondents (67%), income stayed at a relatively stable level (within 10% plus or minus of 2009), with 11% reporting an increase of more than 10% and the remaining 22% reporting a decrease in income of more than 10%.

This chart shows the data split into static, increased or decreased income only:

National organisations' income change from 2009-2010

Figure 12



Festivals' and venues' income change from 2008-2009

27% stayed about the same

29% decreased income

44% increased income

3.2.3 Reasons for change 2008 - 2009

36 respondents from both national and non-national organisations told us why their income changed from 2008 to 2009. Respondents were invited to complete an open-ended text box and their responses, totalling 55 reasons, were sorted into 14 categories (6 categories for increased income and 8 categories for decreased income), as follows:

Reasons for increased income 2008 - 2009

	No:
Increased grant income	10
New projects	7
Increased ticket sales	6
Increased efficiency (inc. programming, communications and finance)	4
Increased sponsorship	3
One-off changes	2

Reasons for decreased income 2008 - 2009

	No:
One-off changes	6
Decreased grants	5
Decreased sponsorship	4
Decreased ticket sales	3
Recession	2
Decreased bar sales	1
Rising dollar costs	1
Decreased artists' income	1



Figure 11

Sample size: 41

3.2.6 Festivals' and venues' income changes from 2009 - 2010

The full analysis, based on verified figures from 28 non-national organisations, is as follows:

Stayed the same	7%
Increased by up to 10%	43%
Increased by 10% - 20%	7%
Increased by 20% - 30%	4%
Increased by 30% - 40%	7%
Decreased by up to 10%	11%
Decreased by 10% - 20%	14%
Decreased by 20% - 30%	4%
Decreased by 30% - 40%	4%

This shows that, for the majority of respondents (61%), income stayed at a relatively stable level (within 10% plus or minus of 2009), with 18% reporting an increase of more than 10% and the remaining 22% reporting a decrease in income of more than 10%²¹.

This chart shows the data split into static, increased or decreased income only:

Festivals' and venues' income change from 2009-2010

7% stayed the same
32% decreased income
61% increased income

Sample size: 28



Figure 13

3.2.7 Reasons for change 2009 - 2010

24 respondents from both national and non-national organisations told us why their income changed from 2009 to 2010. Respondents were invited to complete an open-ended text box and their responses, totalling 36 reasons, were sorted into 15 categories (8 categories for increased income and 7 categories for decreased income), as follows:

Reasons for increased income 2009 - 2010

	No:
Increased grant income	6
Increased ticket sales	2
One-off changes	1
New projects	1
Increased sponsorship	1
Increased sale of concerts	1
Increased individual giving	1
Increased efficiency (inc. programming, communications and finance)	1

Reasons for decreased income 2009 - 2010

	No:
Decreased grants	6
Recession	5
One-off changes	4
Decreased ticket sales	3
Decreased sponsorship	2
Decreased efficiency	1
Decreased activity	1

3.2.8 Impact of the recession

We wanted to further examine the impact of the recession on EJM members, so we asked the open-ended question 'what impact has the global economic downturn had on your organisation during the past 18 months?'. We had 49 responses (9 from national and 40 from non-national organisations), of which 8, or 16%, reported no impact.

The remaining 41 respondents, or 84%, reported impacts that we analysed as significant for 13 respondents (27%) and moderate for the remaining 28 respondents (57%)²².

Responses from respondents were sorted into 13 categories, as follows²³:

Impact of the recession

	No:
Loss of sponsorship	16 (39%)
Less grant income	13 (32%)
Lower ticket sales and other earned income (e.g. advertising)	11 (27%)
Secondary impact (e.g. impact on partners, members or external projects)	4 (10%)
Cashflow/problems obtaining payment	3 (7%)
Smaller output/other changes to programming	3 (7%)
Lower bar sales	2 (5%)
Less individual giving	2 (5%)
Less booking of artists	1 (2%)
Higher artists' fees	1 (2%)
Lower artists' fees	1 (2%)
Staff redundancies	1 (2%)
Change in ticket pricing policy	1 (2%)

²¹ These percentages do not add up to 100% due to rounding up or down.

²² Some respondents who had not yet felt the impact but had received news of future cuts were classified as 'moderate' impact, as the question was worded about existing, rather than future, impact.

²³ The percentages given relate to the number of responses relative to the number of respondents reporting moderate or significant impact - i.e. as a proportion of 41. They obviously do not add up to 100% as many respondents quoted more than one impact.

3.3 Expenditure

Taking both types of organisation together (i.e. both national and non-national organisations), the total expenditure in 2009 for the 54 organisations submitting data was €115.1m, an average of €2.1 million or a more representative median of €650,000.

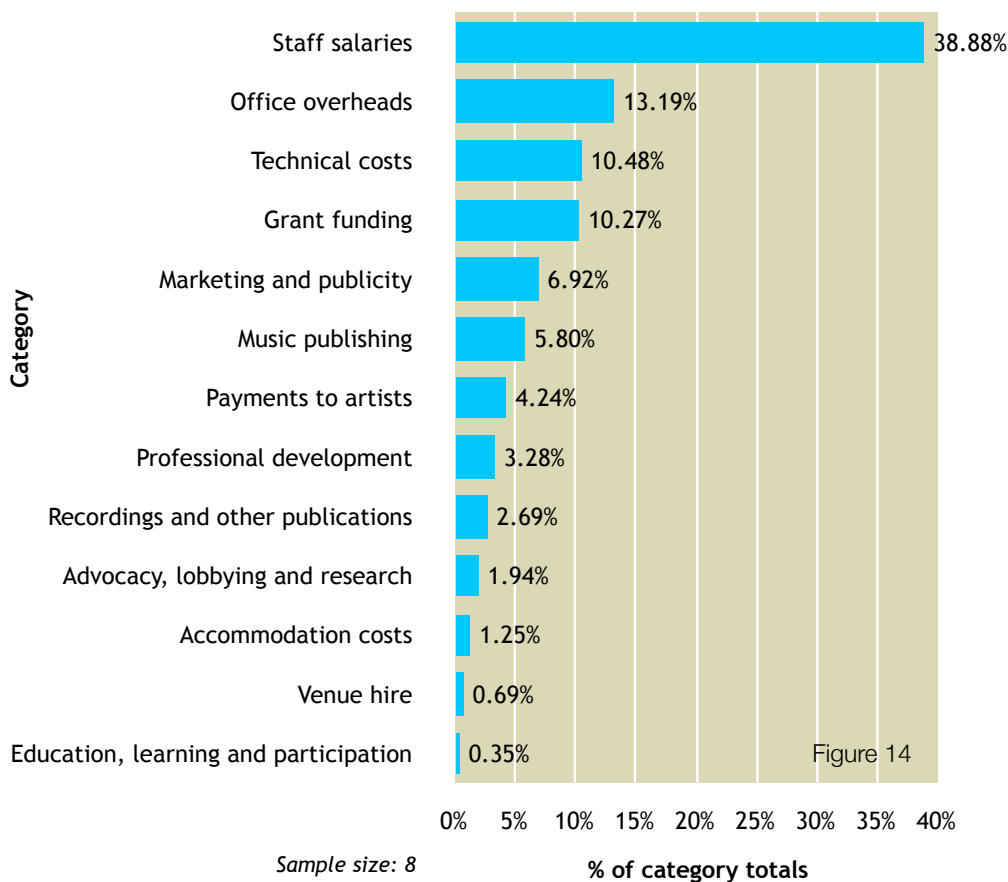
If we extrapolate this to the full membership, we can estimate that **the total expenditure for EJN members in 2009 was €136.5 million²⁴.**

3.3.1 National organisations

The total combined expenditure in 2009 of the 10 responding national organisations was €29.9 million. The range represented in this total expenditure is vast, from the smallest annual expenditure of €57,000 to the largest of €19 million. The average expenditure of €3 million is less representative than the median expenditure, which is €595,000.

8 respondents gave a further breakdown of their expenditure in 2009 across 23 major categories. Bearing in mind that, taken together, these major categories may not add up to 100% of the expenditure of each organisation²⁵, the results of the analysis were as follows:

National organisations' expenditure by category



²⁴ This is based on a trimmed mean of 10% and the same extrapolation methodology as used previously.

²⁵ We did not require respondents to break down their total expenditure for the year, but instead asked them to assign expenditure against a range of key categories. Indeed, for the 8 respondents who gave a breakdown of their expenditure in 2009 as well as their total expenditure

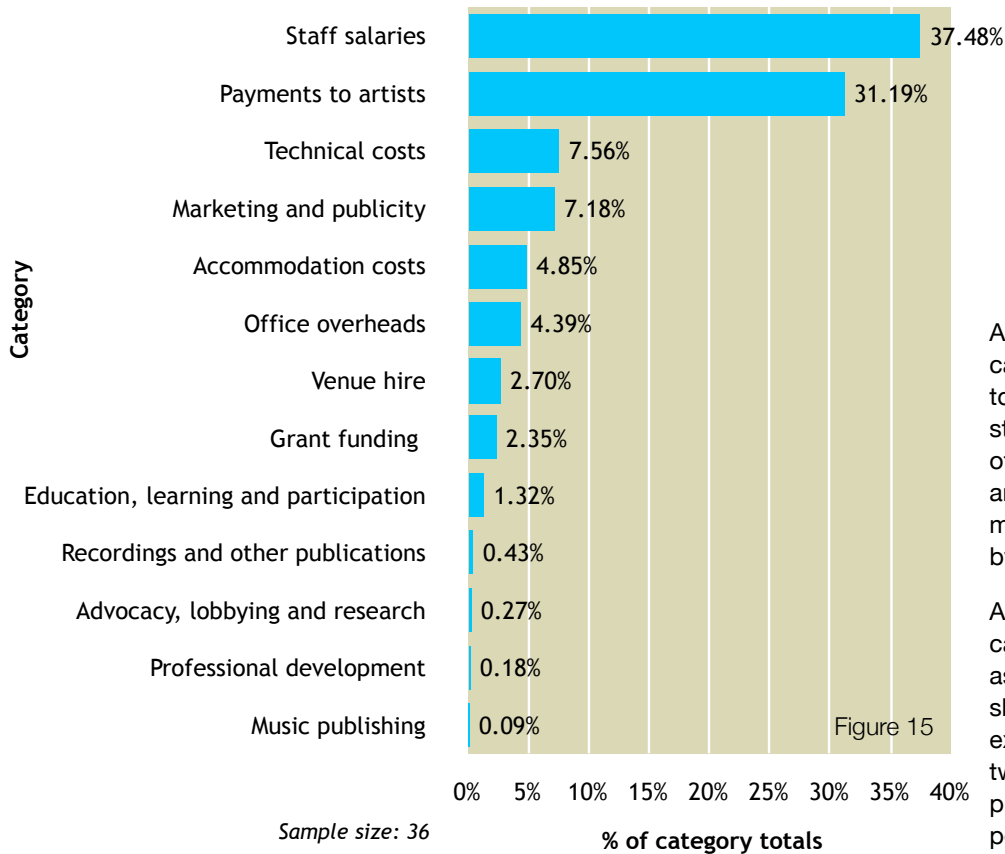
for the year, 10.3% of their expenditure is unaccounted for in this breakdown, so this analysis accounts for the remaining 89.7% of expenditure. Some of the categories have been combined in the above table: the category 'payments to artists' includes artists' performance fees, taxation on artists' fees, new arts commissions, subsistence for artists and other artists' payments.

3.3.2 Festivals and venues

The total combined expenditure in 2009 of the 44 responding non-national organisations was €85.3 million. The range again is vast, from the smallest annual expenditure of €70,000 to the largest of €18.7 million. The average expenditure of €1.9 million is less representative than the median expenditure, which is €650,000.

36 respondents gave a further breakdown of their expenditure in 2009 across 19 major categories. Bearing in mind that, taken together, these major categories may not add up to 100% of the expenditure of each organisation²⁶, the results of the analysis were as follows:

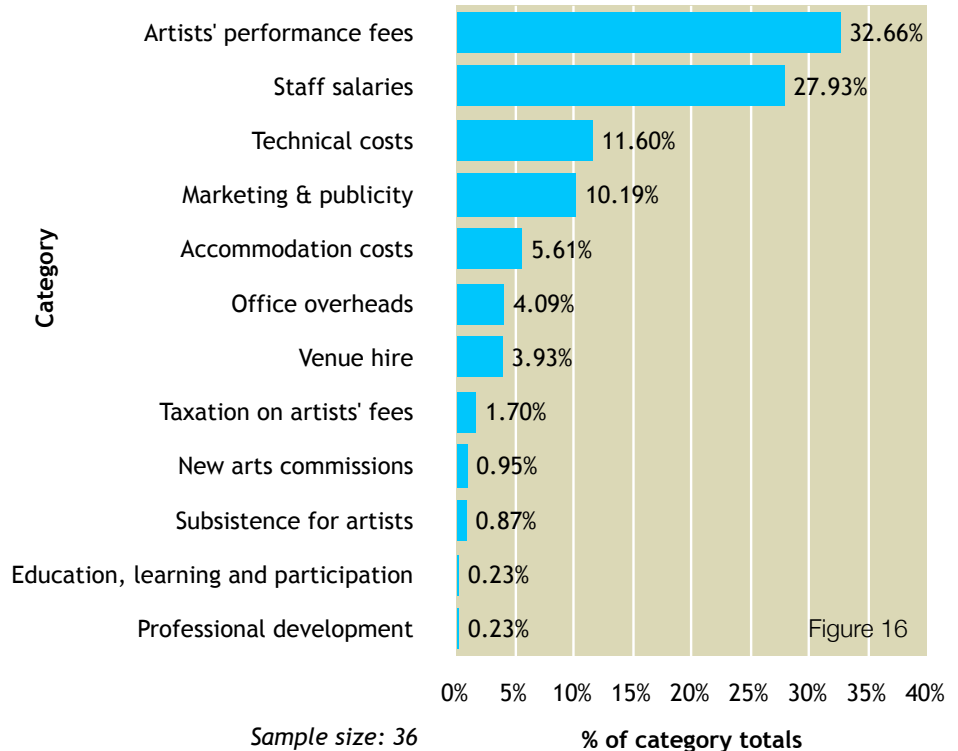
Festivals' and venues' expenditure by category



As previously, although the totals by categories are correct, and 37% of the total expenditure by category is spent on staff salaries, again the skewed nature of respondents' answers means that an analysis of the median figures may be more representative of typical expenditure by non-national organisation members²⁷.

An analysis of the median expenditure by category, using the same methodology as above in section 3.1.2 for income, shows broadly the same pattern of expenditure but significantly with the top two categories reversed, and a higher proportion of expenditure for artists' performance fees (33%) compared to staff salaries (28%), as demonstrated below:

Festivals and venues' median expenditure by category



²⁶ We did not require respondents to break down their total expenditure for the year, but instead asked them to assign expenditure against a range of key categories. Indeed, for the 36 respondents who gave a breakdown of their expenditure in 2009 as well as their total expenditure for the year, 17.8% of their expenditure is unaccounted for in this breakdown, so this analysis accounts for the remaining 82.2% of expenditure. Some of the categories have been combined in the above table: the category 'payments to artists' includes artists' performance fees, taxation on artists' fees, new arts commissions, subsistence for artists and other artists' payments.

²⁷ Again, as previously, we have not included the median expenditure by category for national organisations, based on the smaller sample size and distribution of data for these respondents. See footnote 17 for more information about why.

3.3.3 Expenditure on artists

49 respondents (comprising 9 national organisations and 40 non-national organisations) provided information on their expenditure on artists in 2009. Together, these organisations spent €15.2 million on artists' performance fees for their own-promoted concerts and events, €483,000 on commissioning new works from artists, €650,000 on artists' subsistence costs and €524,000 on additional payments to artists. In addition, 8 national organisations spent €425,000 on grant funding musicians and ensembles to undertake national and international touring.

In total, this is €17.2 million spent on artists in 2009 by 49 respondents, or 23% of their overall expenditure.

If we extrapolate this to the full membership, we can estimate that **the total expenditure on artists by EJN members in 2009 was €22.9 million²⁸.**

3.3.4 Local expenditure

We asked non-national respondents to estimate where their money was spent in 2009, and to give proportions of their total expenditure spent internationally, nationally and locally²⁹.

The results from 34 respondents were as follows:

Where the money is spent

28% national

29% international

43% local

Sample size: 34



Figure 17

Based on total estimated expenditure in 2009 by all the non-national organisations in EJN, we can estimate that **non-national organisations spent €43.4 million in their local economies, €28.9 million nationally and €30 million internationally³⁰.**

²⁸ This is based on a trimmed mean of 10% and the same extrapolation methodology as used previously. This is a conservative estimate: a riskier way of trying to estimate the total expenditure on artists would be to take the estimated total expenditure by the full membership - €136.5 million - and find 23% of that, which would give a higher estimate of €31.7 million, but I believe this is less likely to be accurate. The total given includes the actual amount given by national organisation respondents for grant funding national and international tours - £425,000 - rather than an extrapolated figure, so this may make the total estimated figure more conservative.

²⁹ In terms of guidance, we specified that international artists' fees should be counted only if they were paid directly to international artists, but if they were paid to a national agent, this should be counted as national expenditure. Nationally was defined as 'within your country but more than 30 minutes' journey time from your organisation base or main venue', and locally was defined as 'within a 30 minute journey time of your organisation base or main venue'. We asked respondents to remember to include major expenditure items, such as staffing (asking whether their staff live locally), artists' fees, subcontractors and venue hire.

3.4 Economic impact

Based on the data collected in the research, we are able to make certain statements about the economic impact of the EJM membership. Economic impact is usually calculated as the result of three levels of impact: direct impact (the direct effects of direct spending, in this case directly by EJM members), indirect spending (or indirect impact - this may be spending by the businesses that provide EJM members with goods and services - for example, a lighting company) and induced impact (caused, for example, by spending of the employees of the lighting company, or the employees of other businesses that provide EJM members with their goods and services).

Based on data we have collected about direct spending by EJM members, we can estimate the indirect and induced impacts of their total expenditure by applying a multiplier³¹. We can estimate **the total economic impact of EJM members' direct spending in 2009 was €340 million³².**

This does not represent the total economic impact of EJM members' activities in 2009 as, crucially, we do not have data from EJM's audiences to demonstrate what impact their spending has on members' local economies. In other studies of similar organisations, the impact of audience expenditure on local economies is significant in comparison to the impact of direct expenditure by members. For example in The Association of Folk Organisers' influential report *The impact of folk festivals*, of the festivals' total economic impact of £82.2 million, £76.99 million (or 94%) was the result of visitor spending and just £5.21 million (or 6%) was the result of festivals' spending³³.

Of the EJM membership, only one respondent had conducted research on secondary expenditure by audiences whilst at their events: independent research conducted by Bath Festivals estimated that its festivals generate £3.88m, or €4.35m, for the local economy and 103 full time jobs³⁴.

One way of supporting the EJM membership to gather data about their audiences, and in turn to calculate their organisation's full economic impact, would be to develop a research toolkit for members' use, which would enable them to gather standardised information about their audiences and their expenditure. This data could then be collated to provide a more holistic view of EJM's total impact, and would also fill a current gap in members' knowledge about audiences (see section 4.2 below).

30 This is based on a 10% trimmed mean of total expenditure by non-national organisations, and extrapolated up to the total number of non-national organisations in membership at the time of the research (61), using the same methodology as previously.

31 Choosing a multiplier in any circumstance is contentious and, as discussed in the methodology section above, it would be virtually impossible to calculate a robust figure for indirect and induced impacts in this case based on one multiplier, as the multipliers which need to be applied relate to local conditions, which obviously vary hugely from member to member. See footnote 1 for more on local multipliers, or read Michelle Reeves' excellent *Measuring the economic and social impact of the arts: a review* (London: Arts Council England, 2002).

32 The multiplier used to measure the impact of expenditure on operations is 2.49. This multiplier was used in the influential British Arts Festivals Association report *Festivals Mean Business* (2000) and has

subsequently been used and quoted in national and regional studies, including Kelly and Kelly's *Impact and Values, Assessing the Arts and Creative Industries in the South West* (quoted in Reeves, 2002), Fiona Goh Consulting's *Irish Festivals, Irish Life* (Association of Irish Festival Events, 2003), Bath International Music Festival's 2009 economic impact study, and has 'widely been accepted in the United Kingdom as the sector standard' (see Philip Long and Elizabeth Owen, *The Arts Festival Sector in Yorkshire* (2006), p.72. The multiplier has been applied to the total estimated expenditure of EJM members, and assumes its total expenditure has been allocated to goods and services, which is reasonable based on the data we have collected.

33 See The Association of Festival Organisers, *The impact of folk festivals* (The Association of Festival Organisers, 2004)

34 See *Bath International Music Festival 2009 Statistical Analysis* (Bath: Bath Festivals, 2009)

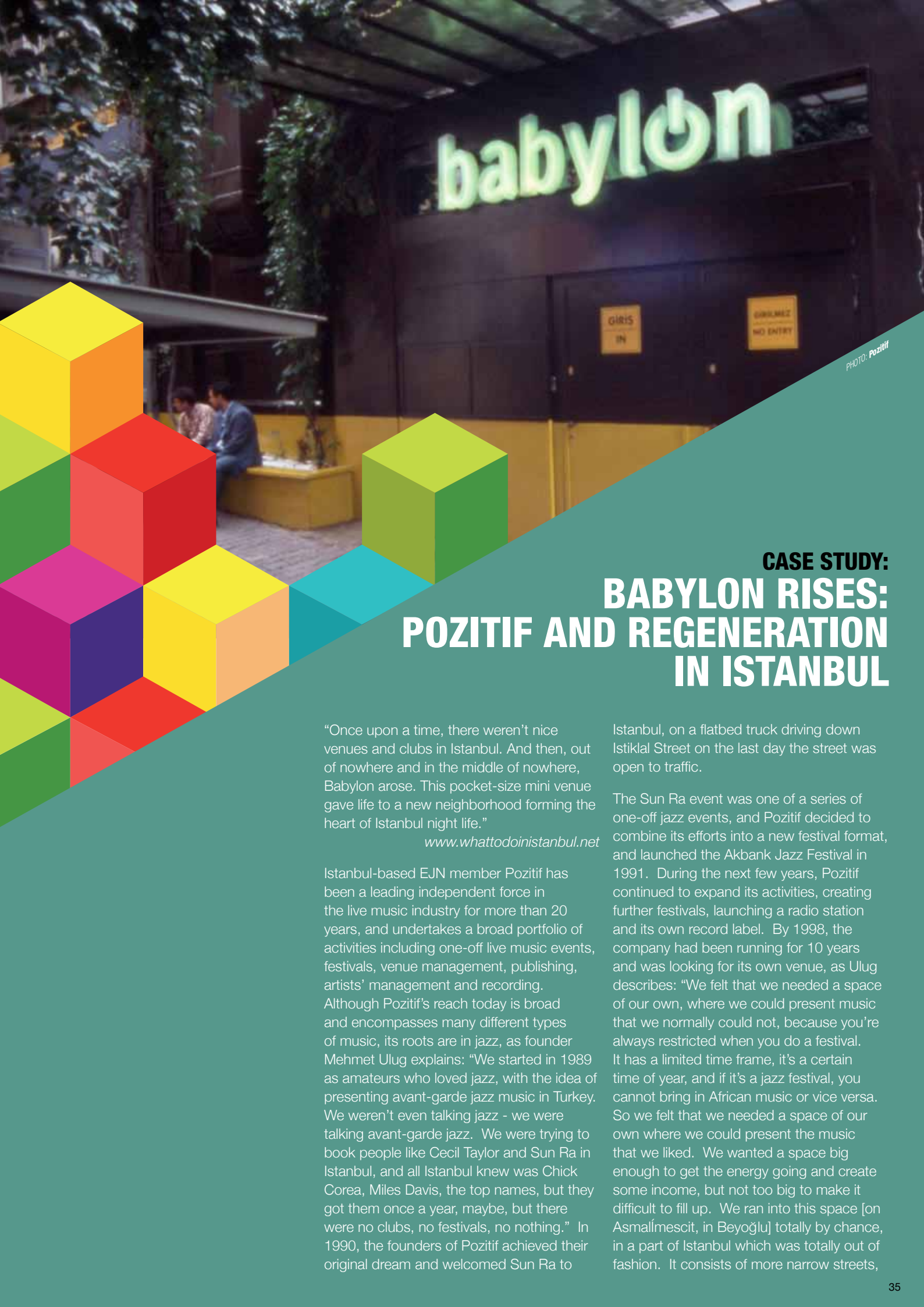


PHOTO: Pozitif

CASE STUDY: BABYLON RISES: POZITIF AND REGENERATION IN ISTANBUL

“Once upon a time, there weren’t nice venues and clubs in Istanbul. And then, out of nowhere and in the middle of nowhere, Babylon arose. This pocket-size mini venue gave life to a new neighborhood forming the heart of Istanbul night life.”

www.whattodoinistanbul.net

Istanbul-based EJM member Pozitif has been a leading independent force in the live music industry for more than 20 years, and undertakes a broad portfolio of activities including one-off live music events, festivals, venue management, publishing, artists’ management and recording. Although Pozitif’s reach today is broad and encompasses many different types of music, its roots are in jazz, as founder Mehmet Ulug explains: “We started in 1989 as amateurs who loved jazz, with the idea of presenting avant-garde jazz music in Turkey. We weren’t even talking jazz - we were talking avant-garde jazz. We were trying to book people like Cecil Taylor and Sun Ra in Istanbul, and all Istanbul knew was Chick Corea, Miles Davis, the top names, but they got them once a year, maybe, but there were no clubs, no festivals, no nothing.” In 1990, the founders of Pozitif achieved their original dream and welcomed Sun Ra to

Istanbul, on a flatbed truck driving down Istiklal Street on the last day the street was open to traffic.

The Sun Ra event was one of a series of one-off jazz events, and Pozitif decided to combine its efforts into a new festival format, and launched the Akbank Jazz Festival in 1991. During the next few years, Pozitif continued to expand its activities, creating further festivals, launching a radio station and its own record label. By 1998, the company had been running for 10 years and was looking for its own venue, as Ulug describes: “We felt that we needed a space of our own, where we could present music that we normally could not, because you’re always restricted when you do a festival. It has a limited time frame, it’s a certain time of year, and if it’s a jazz festival, you cannot bring in African music or vice versa. So we felt that we needed a space of our own where we could present the music that we liked. We wanted a space big enough to get the energy going and create some income, but not too big to make it difficult to fill up. We ran into this space [on Asmaİmescit, in Beyoğlu] totally by chance, in a part of Istanbul which was totally out of fashion. It consists of more narrow streets,

not the main pedestrian streets, and it was totally scary - there were drug addicts using those small streets, living and sleeping in the neighbourhood. The space we found was so beautiful - it was an old carpenter's shop, and the moment we walked in there we thought 'Wow - this could really be a nice club.' So we were lucky enough to buy the space, because at the time it was very cheap in the neighbourhood."

Babylon opened its doors in April 1999 and despite its relatively small initial ambitions - it launched with just a stage and no drinks licence to begin - it became so popular so quickly that Pozitif's team were regularly upgrading the venue, with the ventilation, sound system, bars, soundproofing and roofing all changing, some more than once, in the first few years. Ulug believes the success of the venue obviously met an untapped need: "It was very much an underground vibe at the beginning, maybe too much. When we found this space, our main concern was whether people would come to this area, I mean we thought it's just so far away from the centre, so deserted and isolated, with its small side streets. That was the only concern that we had, and it was totally wrong. It was very popular, very crowded and people thought it was a very good idea; it was interesting and exciting to come to this part of town where nothing was happening." The success of Babylon meant that after a few years, this would no longer

be true and the neighbourhood developed significantly. "Small cafes and restaurants started to open, because Babylon created a lot of energy in the neighbourhood, and people started to take advantage of that. People would come to the show but before the show would eat in a local restaurant - and then more bars and cafes came. This continued until two or three years ago when it got to the point where everybody was putting tables out and serving food, and it was turning into a real local tourist destination, and people from other parts of the city started to come." Rated as one of the top 100 jazz clubs by *Downbeat* magazine, Babylon is now positioned in the centre of a thriving hub of activity which is a hotspot for both international and local tourists. This transformative ability can be seen as the beating heart of Pozitif's business, and it has breathed new life into Istanbul.



PHOTO: Pozitif



4

4.1 Events

In total, 54 respondent EJN members promoted and presented 23,977 events, of which 500 events were abroad (2%) and 11,458 events were free (48%). The proportion of free events was significantly higher for national organisations than for festivals and venues, as was the proportion of events abroad.

Based on this data, we can estimate that in 2009 **EJN members promoted and presented 26,684 events, or 73 events per day, every day of the year.** Of these, an estimated **566 events were abroad and 11,915 events were free**³⁵.

4.1.1 National organisations

8 national organisations gave data on the number of events they promoted in the 2009 financial year, including all concerts, showcases, workshops and other events of their own promotion. In total, these 8 members presented 10,877 events, but the vast majority of these events were promoted by one member, so the median number of events per annum - 76 - is more representative than the average.

As part of this total number of events, 7 national organisations promoted 439 events abroad, which we can see as part of their role to promote national music internationally. A total of 9,753 free events (90% of the total) were promoted by 8 national organisations, again significantly skewed by the presence of one member reporting a very large number of free events: the median number of free events promoted by national organisations was 20.

4.1.2 Festivals and venues

47 non-national organisations gave data on the number of events they promoted or presented in the 2009 financial year, including all concerts, showcases, workshops and events of their own promotion and, for venues, events presented at their venue by another promoter. In total, these 47 members presented 13,100 events. There are some large outliers in this data, with one member presenting over 5,000 events per year,

meaning that the average of 278 events per annum is less representative than the median of 98 events per year. Of this total, 61 events were abroad and 1,705 events were free of charge (13%).

4.2 Audiences

Together, 52 respondent organisations attracted an audience of 3.6 million to their events in 2009, including 1.8 million at free events³⁶.

Based on this data, we can estimate that in 2009 **EJN members attracted an audience of 4.4 million to their events, including 2.1 million at free events**³⁷.

4.2.1 National organisations

The 5 respondent national organisations attracted an audience of 1.5 million to their events in 2009, including 1.4 million at free events. Again, these figures are skewed by the presence of one member reporting very large figures, meaning that the median numbers of total audiences of 32,000 and free audiences of 16,500 are more representative.

We asked national organisations to tell us if they had any additional data on their audiences, such as age, location and gender - 100% of the 7 respondents answering this question responded negatively. This is obviously an important area of development for these members.

4.2.2 Festivals and venues

The 47 respondent non-national organisations attracted an audience of 2.1 million to their events in 2009, including 394,000 at free events. Due to some very large audience figures for a limited number of respondents, the average attendance of 46,000 is less representative than the median attendance, which was 18,000 people.

We asked non-national organisations to tell us if they had any additional data on their audiences, such as age, location and gender - 24% of the 41 respondents had such data, with the remainder, 76%, responding negatively. Given that this kind of data is crucial to many aspects of audience development, programming, marketing and

³⁵ This is based on a 10% trimmed mean for all three answers and the same extrapolation methodology as previously. If we were to apply the percentages of events abroad and free events to the extrapolated total number of events, we would get a very similar number of events abroad, 556, but a higher number of free events, 12,752, meaning that we can perhaps treat the extrapolated total number of free events as conservative.

³⁶ Audience refers to the numbers of tickets sold rather than people, as some audience members may attend more than one event. We asked respondents to calculate their total audience numbers by stating tickets sold to multi-stage events (where 1 ticket = 1 audience member),

plus individual tickets sold (in addition to the above), plus audience numbers for free events, plus audience numbers for other non-ticketed events (in addition to the above). We chose to focus on tickets rather than calculating attendances, as the format of multi-stage ticketed events meant that the figures would be inflated (e.g. a 2 day festival with 2 stages and 2 concerts per stage per day sells 100 tickets which allow admittance to all events - this could equate to 800 attendances) compared to the more modest number of tickets sold (in the same example the number of tickets sold is 100).

³⁷ This is based on a 10% trimmed mean and the same extrapolation methodology as previously.

communications, this is a significant area of weakness for EJM members, and one that needs to be addressed.

We asked non-national organisations only how far their audiences travelled to attend their events, defining 'local' as those not requiring overnight accommodation and 'visitors' as those audience members requiring overnight accommodation. The results, from 29 respondents, were relatively uniform and showed that on average, 3/4 of the audience was local, with 1/4 comprising overnight visitors³⁸.

40% of them had an open membership policy (i.e. anyone could become a member), 60% imposed certain rules on prospective members and 80% had a members' database. Membership fees for 4 of the 5 respondents were set on a sliding scale, depending on either the turnover, size or type of member, and only one organisation charged a fixed membership fee.

Membership benefits were wide-ranging and included newsletters; regular meetings; a broad range of consultancy and advice; advocacy; discounts on fees and services (including a deal with the country's Performing Rights Society producing free performing rights tax for jazz clubs); support with international partnerships and programming; subsidised touring; members-only intranet and databases; giveaways (e.g. free magazines) and access to funding.

Together, the 5 membership organisations attracted 1,270 members in 2009, or an average of 254 per organisation.

Based on this, we can estimate that in total, **EJM's national organisations attracted 1,370 members in 2009³⁹.**

The majority of members, 71%, are musicians, either in individual membership or as part of an ensemble. 23% comprise venues, festivals and promoters, and the remaining 6% are journalists, jazz fans or other types of member. This chart gives the full breakdown:

National organisations' members

- 2%** journalists
- 4%** other promoters
- 4%** jazz fans/other
- 6%** festivals
- 7%** musical groups or ensembles
- 13%** venues
- 64%** individual musicians

Sample size: 5

³⁸ This result obviously needs to be taken in conjunction with the last question relating to audience data, and suggests that, despite the question wording (which began 'if known, please state...'), these figures may be estimates rather than based on fact.

³⁹ As we had responses from 11 of the 13 national organisations, and 55% of respondents were not membership organisations, we have assumed 1 of the 2 remaining national organisations is a membership organisation attracting the median membership of 100.



Figure 18

Where audiences come from

25% overnight visitor

75% local

Sample size: 29

4.3 Membership

Of the 11 respondent national organisations, 5 were themselves membership organisations (46%) and the remaining 6 were not. The 5 membership organisations all charged a regular fee to their members,

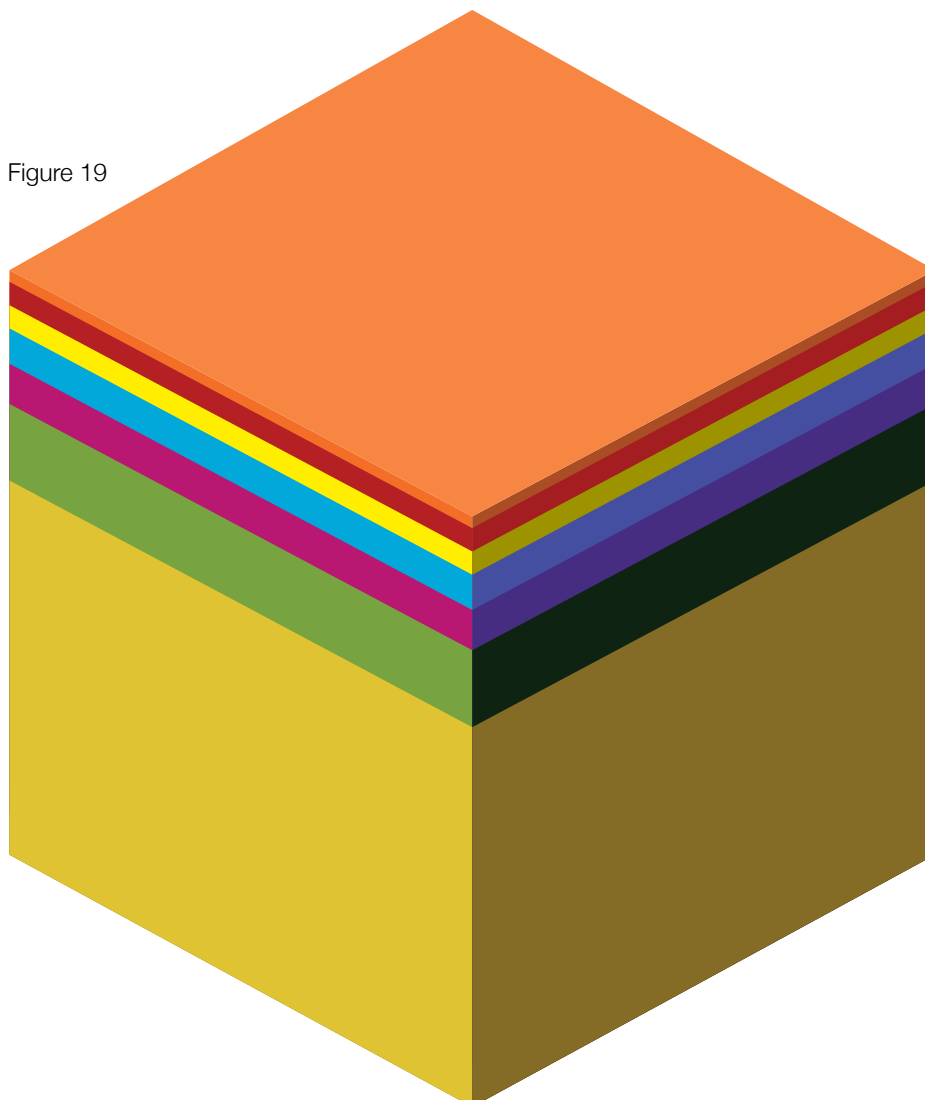


Figure 19



PHOTO: YNJC



CASE STUDY: **YOUNG NORDIC JAZZ COMETS: A SUBLIME PLATFORM FOR THE FUTURE NORDIC JAZZ SCENE**

JazzDanmark has been the administrator of the Young Nordic Jazz Comets competition for the last five years. Jacob Haagendal explains why this is an important collaborative project: “YNJC is the strongest Nordic cultural project that has been for many, many years. There are several examples of collaborative projects that end in nothing because the music is not there, the idea doesn’t work, and there’s no real reason to collaborate other than to talk and meet - it’s enjoyable but doesn’t make sense in the bigger picture. YNJC is a wonderful example of a project that really makes a lot of sense to the musicians and participants, which is why it’s still running after 12 years.” Founded in 2000, the competition is a collaboration between eight Nordic countries, and awards winning jazz ensembles and soloists with a tour and a cash prize, respectively. Other outcomes from the competition include a stronger Nordic network both to support jazz touring and to assist each other on a cultural-political and organisational level.

Haagendal describes how the competition came about: “When YNJC was invented, its founders - from Denmark and Iceland -

were worried that venues no longer wanted to have young modern jazz bands, even if they cost little or no money in fees. The architects of the prize were really concerned about the future of jazz in the Nordic countries, so the competition was a tool to make the young jazz scene in Nordic countries more visible, and to construct a project that enabled professional audiences to meet professional young jazz bands. The first competition in 2000 was a great success because the media reacted to it so positively - there were articles and a big focus on the young Nordic winner. Everyone agreed that we needed to continue this, and try to ensure that in the future there would be audiences, venues who are interested, as well as musicians who would like to go to conservatoires and start playing jazz. So the competition became a kind of a tool to sustain and feed the jazz ecosystem.”

Over the years, the number of partners involved in the competition has grown from five to all eight Nordic territories, and Haagendal suggests that this gives the prize both a broader scope and its own challenges: “Even if the Nordic countries are so close to each other geographically,

we can be very different and we can bring a lot of angles to the idea of jazz. If Finnish jazz and Danish jazz are completely different, what about Faroese jazz? It's kind of exotic. So competition from this perspective doesn't make sense - what are we competing about? We know that culture is about sharing, culture is about exchange, and the more exotic, the stronger brand there is, and the greater effect it will have on the audience: it will move our picture of the world from one place to another. That is the whole point of sharing culture - we move our picture of the world, and we develop something new."

Four of the eight YNJC partners are EJN members, and together they are clear about the broader context for their collaboration: "We have found that there is a need within the Nordic countries to create a common identity by stimulating cultural exchange within the region. Art is a great tool for dissolving geographical boundaries and our common Nordic identity will become much more visible - including when we journey out in to the world to show what the Nordic scene has to offer. The big picture of YNJC is about developing the Nordic idea in our young musicians. We know that if young musicians have a feeling or sense of culture that they can develop from the Nordic jazz scene, whether they are Faroese or Danish or whatever, when they go out in the rest of the world they will have the Nordic brand, which is a strong brand."

Haagendal is confident about the positive benefits of working together to strengthen the Nordic brand, despite the obvious differences between collaborators: "We get so many perspectives as organisers of the competition, and the musicians get so inspired by being part of this contest

that they are also internationalising their own music language, and professionalising their own musical access to jazz. It's highly important to the jazz scene that we have these meetings across borders: local differences are still differences, but we have political and organisational benefits in knowing precisely what structures there are in a country, and what kinds of need they have. Normally in our business we're thinking about our needs, and not their needs, and now we're forced to move the picture from our needs to their needs, or to what we have in common. Seeing these differences is a cultural exchange from quite another perspective, and this is very, very important."

This kind of cultural exchange is also possible for JazzDanmark through its membership of EJN, but participation is the key for Haagendal: "In EJN, people are often asking 'What's in it for me? Is EJN doing something for me? I pay the fee every year, but does it make sense?' In my opinion, the only thing that makes sense is if you participate in something that we have - participation is the key word. Through participation you make music, through participation you make projects, through participation you learn about differences and equalities and you get a better idea of how things work. And through participation you make common history, and you make history that builds the new platform of collaboration in the future."



PHOTO: YNJC



5.1 National jazz organisations

51 respondents (40 national and 11 non-national organisations) were able to detail the national organisations promoting or acting as advocates for jazz in their countries, as follows:

Country	National organisations promoting or acting as advocates for jazz
Belgium	<i>Music Centre Flanders, Jazzlab Series, Wallonie-Bruxelles Musique, Les lundis d'hortense</i>
Croatia	<i>Croatian Composers Society</i>
Denmark	<i>JazzDanmark (The Danish Jazz Association), Statens Kunstråds Musikudvalg (the State Music Council), Dansk Jazzmusiker Forening, Rytmask Musikonservatorium (RMC), Danish Arts Agency</i>
Estonia	<i>Jazzkaar Festival, Estonian Jazz Union, Nõmme Jazz, Eesti Concert (national classical music concert organisation), Tallinna Filharmonia (municipal concert organisation)</i>
Finland	<i>Finnish Jazz Federation, Finnish Music Information Centre, Music Export Finland, The Finnish Performing Music Promotion Centre (ESEK), The Foundation For The Promotion of Finnish Music (Luses)</i>
France	<i>AFIJMA, FSJ (jazz clubs federation), FNEIJMA (jazz schools federation), Allumés du jazz (jazz labels federation), Grands Formats (big band federation), UMJ (musicians federation)</i>
Germany	<i>Goethe Institut, Initiative Musik gGmbH, Initiative Musik Berlin, BK Jazz, German Jazz Meeting e.V., Jazzinstitut Darmstadt, Deutsche Jazz Föderation, Deutscher Musikrat, LAG Jazz Bayern, Kulturreferat der Landeshauptstadt München</i>
Ireland	<i>Improvised Music Company, Music Network, Arts Council of Ireland, Note Productions</i>
Italy	<i>i-jazz</i>
Netherlands	<i>NFPK (Nederlands Fonds voor de Podiumkunsten), Music Centre the Netherlands (MCN), Buma Cultuur, NTB (Nederlandse Toonkunstenaars Bond), VIP (Vereniging van Jazz en Improvisatie Podia)</i>
Norway	<i>Norsk Jazzforum, Vestnorsk jazzsenter, Music Export Norway, Norsk Kulturråd, Ministry of Foreign Affairs, Rikskonsertene, Music Information Centre</i>
Portugal	<i>Fundação Calouste Gulbenkian Culturgest</i>
Slovenia	<i>Narodni dom Maribor</i>
Spain	<i>CoNCA (Consell Nacional de la Cultura i les Arts), ICIC (institut de les indústries culturals), AFEJAZZ (Asociació de Festivals i Programadors de jazz de Catalunya)</i>
Sweden	<i>Svensk Jazz (formerly Swedish Jazz Federation, SJR), Swedish Arts Council, Concert Sweden (Rikskonsserter) (until 2011), GAC (Gothenburg Art Centre), Federation Swedish Jazzmusicians (FSJ), Swedish Music Information Centre</i>
Switzerland	<i>Pro Helvetia</i>
Turkey	<i>IKSV-Istanbul Foundation for Culture & Arts</i>
UK	<i>Jazz Services, Arts Council England, PRS Foundation, national event producers (e.g. Serious), national embassies supporting international tours in the UK, British Council, National Youth Jazz Collective, Scottish Jazz Federation</i>

Some of the organisations mentioned in the list are truly national jazz organisations - i.e. organisations whose specific remit is to support jazz nationally - whereas other organisations mentioned may simply have a national profile or a reputation for their work in jazz nationally. Those organisations marked in italics are those identified by respondents as being able to offer financial support for jazz musicians (e.g. for concert fees, touring, projects or professional development).

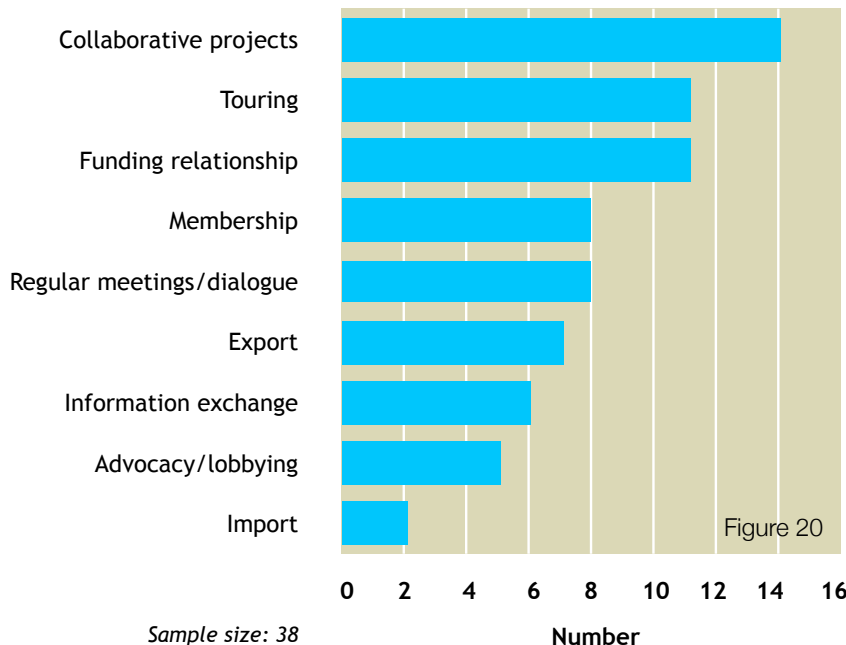
In addition, some respondents listed further organisations who, whilst not being national jazz organisations, are able to offer financial support for jazz musicians:

- Belgium:** City council region, Flemish ministry of culture
- Estonia:** Estonian Cultural Endowment, Estonian Cultural Ministry, local municipality and other governmental organisations
- Germany:** Cultural Contact Point (in name of the EACEA), Bureau export de la musique française, Music Export Norway
- Lithuania:** Lithuanian Institute, Lithuanian Cultural Support Foundation
- Romania:** Romanian Cultural Institute
- UK:** Jazz Action (locally, although regular funding stops in April 2012), Sound and Music

There is a mixed picture of collaboration between national organisation members and their fellow national counterparts, with some members reporting extremely well-established collaborations and others working less effectively with other national organisations in their country. An example of a strong collaboration comes from Norway, where one respondent reported that “Norwegian Jazz Forum and Rikskonsertene have established a three-year launch programme for the new generation of jazz musicians, called Norwegian Jazz Launch. This launch programme is supported by The Ministry of Foreign Affairs, and aims at developing further the positive reputation that new, Norwegian improvised music has built up in Europe.”

Within non-national organisations, again there was a broad range of responses about how members collaborate with national jazz organisations in their respective countries. Of the 38 respondents, only 1 had no relationship with their national organisation, and the others range from indicating a pure funding relationship - i.e. where the member delivers certain objectives in response to funding - to a more collaborative partnership, working jointly on projects to help export, or to lobby. An analysis of these open ended responses is as follows:

Festivals' and venues' collaboration with national organisations



5.2 Music export strategy

Of 48 respondents, 31 members' countries (or 63%) had a music export agency/government department or music export strategy of which jazz formed a part, and the remaining 17 members said their country did not. However, these results were confused as the analysis shows that 12 countries were named as having these infrastructural resources for jazz in their country and 14 were named as not having these resources, and 6 countries appear in both lists. Given this confusion, it is recommended that gaining and sharing a working understanding of national cultural policies is an area for member development.

5.3 Jazz and mobility funding

5.3.1 Support for national jazz artists to tour internationally

6 out of 11 respondent national organisations (or 55%) offered funding support for national jazz artists to tour abroad in 2009. Countries offering this support were: Belgium, Denmark, France, Norway and the UK. Together, these organisations supported 1,295 musicians to undertake 1,479 performances.

An analysis of national organisations' expenditure showed that in 2009, 6 national organisations spent €322,916 in grant funding musicians and ensembles to undertake international touring.

16 out of 40 respondent non-national organisations (or 40%) received specific funding support for international jazz artists to perform at their events in 2009. Members receiving this support were from the following 11 countries: Croatia, Denmark, Estonia, Germany, Hungary, Ireland, Lithuania, Netherlands, Norway, Romania and the UK.

15 of these respondents gave further details on this funding, which totalled €339,310, and supported 472 international artists in 148 performances.

38 national and non-national respondents gave details of the organisations in their country active in the area of jazz touring and who supported national artists to tour internationally. Their answers were as follows:

Country	Organisations supporting national artists to tour internationally
Belgium	Ministry of Culture, Wallonie-Bruxelles International (WBI), Vlaamse Gemeenschap, Wallonie-Bruxelles Musique
Croatia	Ministry of Culture of The Republic of Croatia and local government
Denmark	JazzDanmark, Danish Arts Council, Arts Foundation
Estonia	Estonian Jazz Union
Finland	Vapaat äänet/Free Voices and Sounds, Arts Council, Music Export Finland, Fimic, copyright associations
Germany	Initiative Musik gGmbH, Goethe Institute
Ireland	Improvised Music Company, Culture Ireland
Lithuania	Lithuanian Cultural Support Foundation, Lithuanian Institute
Netherlands	Fonds Podiumkunsten
Norway	Norsk Jazzforum, Rikskonsertene, Arts Council Norway, The Norwegian Fund for Culture, Music Export Norway, Music Information Centre (www.stikk.no), Ministry of Foreign Affairs, The City of Bergen
Romania	Romanian Cultural Institute
Spain	ICIC, Institut Ramon Llull
Sweden	Concert Sweden (up until 2011), Svensk Jazz (formerly Swedish Jazz Federation), Swedish Arts Council
Switzerland	Pro Helvetia
Turkey	Akbank Jazz Festival, Pozitif Publishing - WOMEX showcases
UK	British Council, Creative Scotland (formerly Scottish Arts Council), PRSF (British Music Abroad scheme), UKTI (at SXSW), British Council, ESIP (Made in the UK)

5.3.2 Support for national jazz artists to tour nationally

5 out of 11 respondent national organisations (or 45%) offered funding support for national jazz artists to tour within their own countries in 2009. Countries offering this support were: France, Hungary, Norway and the UK. Together, these organisations supported 1,616 musicians to undertake 11,033 performances. The median number of national toured performances was 426, as the average is skewed by the extremely large number of national performances supported by one Norwegian organisation in 2009.

An analysis of national organisations' expenditure showed that 4 national organisations spent €101,955 in 2009 grant funding musicians and ensembles to undertake national touring.

15 out of 40 respondent non-national organisations (or 38%) received specific project funding support for national jazz artists (i.e. artists from their own countries) to perform at their events in 2009. Members receiving this support were from the 11 following countries: Denmark, Estonia, Finland, Hungary, Ireland, Lithuania, Netherlands, Norway, Romania, Spain and the UK.

13 of these respondents gave further details on the funding, which totalled €461,935, and supported 2,020 national artists in 381 performances.

36 national and non-national organisations gave details of the organisations in their country active in the area of jazz touring and who supported national artists to tour nationally. Their answers were as follows:

Country	Organisations supporting national artists to tour internationally
Belgium	Les Lundis d'Hortense, Jazzlab Series
Croatia	Ministry of Culture of The Republic of Croatia and local government
Denmark	JazzDanmark, Danish Arts Council, Arts Foundation, Danish Arts Agency
Estonia	Jazzkaar, Estonian Jazz Union
Finland	Finnish Jazz Federation, Arts Council, copyright associations
France	FSJ (Jazz Clubs Federation), Allumés du jazz (jazz labels federation), AFIJMA (Jazz Migration)
Germany	Initiative Musik gGmbH
Ireland	Improvised Music Company, Music Network
Lithuania	Lithuanian Cultural Support Foundation
Netherlands	Fonds Podiumkunsten
Norway	Norsk Jazzforum, Rikskonsertene, Arts Council Norway, The Norwegian Fund for Culture, The Region of Hordaland, Music Export Norway, Music Information Centre
Romania	Different non-commercial foundations
Sweden	Concert Sweden (up until 2011), Svensk Jazz (formerly Swedish Jazz Federation), Musik i Väst and Musik i Syd
Switzerland	Pro Helvetia
Turkey	Akbank Jazz Festival
UK	Jazz Services, Arts Council England, Creative Scotland (formerly Scottish Arts Council), Performing Rights Society Foundation; too numerous to mention, including Serious, Joyful Noise, Birmingham Jazz, Tomorrow's Warriors, Elastic Artists and many others

5.3.3 Support for international jazz artists to tour nationally

29 national and non-national respondents gave details of the organisations in their country active in the area of jazz touring and who supported international artists to tour nationally. Their answers were as follows:

Country	Organisations supporting international artists to tour nationally
Belgium	Wallonie-Bruxelles International
Denmark	JazzDanmark (for single international artists who play with Danish groups)
Estonia	Jazzkaar
Finland	Vapaat äänet/Free Voices and Sounds
Ireland	Improvised Music Company, Music Network, Note Productions
Netherlands	Fonds Podiumkunsten, foreign embassies in The Hague, institutions like Maison Descartes, Goethe Institut, British Council
Norway	Rikskonsertene, The Goethe Institut, various embassies, different agents
Sweden	Concert Sweden (up until 2011), Musik i Väst and Musik i Syd
Switzerland	Pro Helvetia
Turkey	Akbank Jazz Festival
UK	Arts Council England, various embassies (including Norwegian Embassy), promoters including Serious, Joyful Noise and Birmingham Jazz

5.3.4 International exchange programmes for musicians

6 out of 11 respondent national organisations (or 55%) facilitated international exchange programmes for groups or musicians in 2009. These national organisations represented five countries, Belgium, Finland, France, Norway and the UK, and often worked in collaboration with other EJM members. For example, the UK's Jazz Services worked with France's Banlieues Bleues Festival to showcase four UK and two French bands to promoters of both countries at the Franco-British Rencontres, and France's AFJMA had a two year programme with Belgium's Wallonie-Bruxelles Musiques to facilitate artists' exchanges at festivals.

9 out of 40 respondent non-national organisations (or 23%) facilitated international exchange programmes for groups or musicians in 2009. These non-national organisations were in 6 countries: Belgium, Croatia, Norway, Portugal, Spain and the UK.

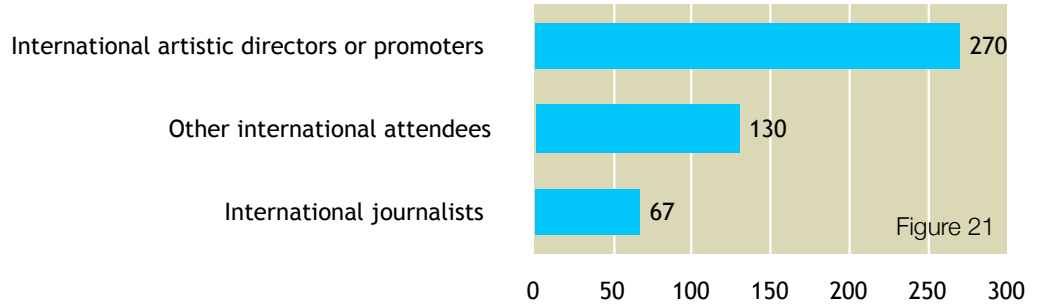
5.4 Showcases

Some examples of EJM members' work in showcasing national musicians include the Netherlands' biennial Dutch Jazz & World Meeting, focused on bringing Dutch musicians to the attention of international press and promoters; the Belgian Jazz Meeting, which sees EJM members Wallonies-Bruxelles Musiques and Flanders Music Centre working together to promote Belgian jazz, in partnership with other Belgian organisations; and Jazz Norway in a Nutshell. Bo Grønningsæter explains the attractions of the latter event: "We put on special tours, events, special concerts, joint meals and we keep in touch on a regular basis. The showcase has a core of guests and there are a number of guests that are new, so you will always have some of the veterans who can tell the newcomers how fantastic this is. We have people sending us e-mails saying 'This is the greatest experience in my life! I came back to Norway four months later with my family and spent months travelling the country', so there is a touristic element in there. We are fortunate to be situated in what National Geographic has called the most spectacular part of the world, so we use that. We combine it with good music, with good food and good company and we try to create a good atmosphere."

5.4.1 National organisations

Of 11 national organisation respondents, 5 (or 46%) organised a showcase in 2009. 3 respondents were able to give data on the number of international attendees (i.e. attendees from outside their home country) they attracted, as follows:

National organisations' showcase attendees

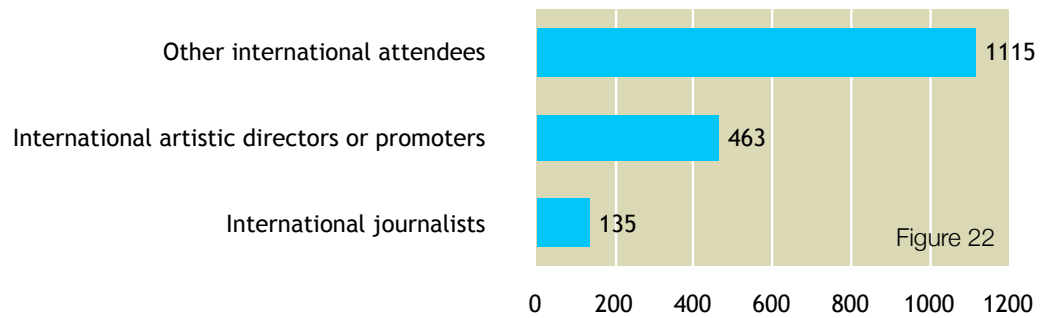


Sample size: 3

5.4.2 Festivals and venues

Of 38 non-national organisation respondents, 16 (or 42%) organised a showcase in 2009. 12 respondents were able to give data on the number of international attendees (i.e. attendees from outside their home country) they attracted, as follows:

Festivals' and venues' showcase attendees



Sample size: 12

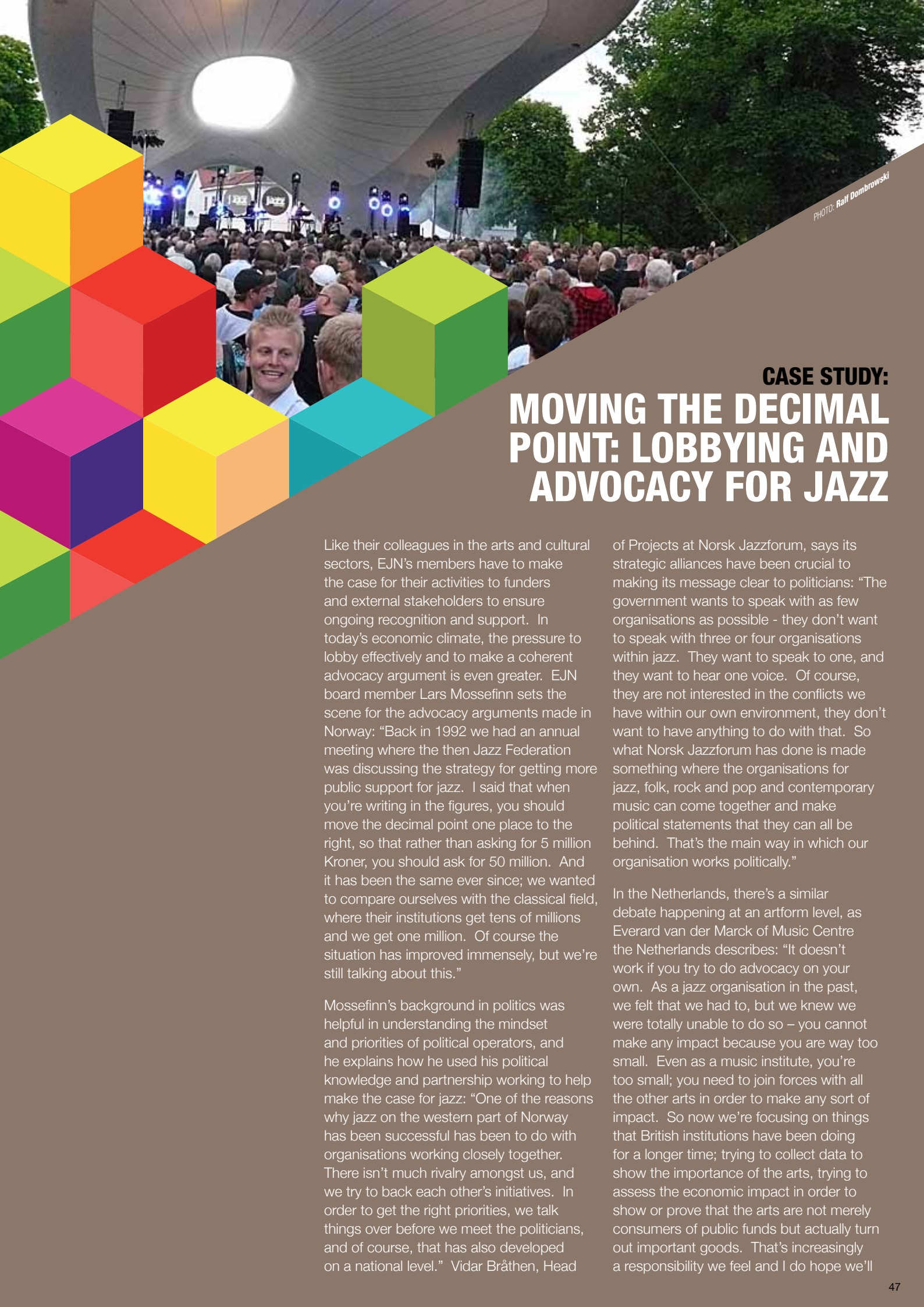


PHOTO: Ralf Dombrowski

CASE STUDY: MOVING THE DECIMAL POINT: LOBBYING AND ADVOCACY FOR JAZZ

Like their colleagues in the arts and cultural sectors, EJN's members have to make the case for their activities to funders and external stakeholders to ensure ongoing recognition and support. In today's economic climate, the pressure to lobby effectively and to make a coherent advocacy argument is even greater. EJN board member Lars Mossefinn sets the scene for the advocacy arguments made in Norway: "Back in 1992 we had an annual meeting where the then Jazz Federation was discussing the strategy for getting more public support for jazz. I said that when you're writing in the figures, you should move the decimal point one place to the right, so that rather than asking for 5 million Kroner, you should ask for 50 million. And it has been the same ever since; we wanted to compare ourselves with the classical field, where their institutions get tens of millions and we get one million. Of course the situation has improved immensely, but we're still talking about this."

Mossefinn's background in politics was helpful in understanding the mindset and priorities of political operators, and he explains how he used his political knowledge and partnership working to help make the case for jazz: "One of the reasons why jazz on the western part of Norway has been successful has been to do with organisations working closely together. There isn't much rivalry amongst us, and we try to back each other's initiatives. In order to get the right priorities, we talk things over before we meet the politicians, and of course, that has also developed on a national level." Vidar Bråthen, Head

of Projects at Norsk Jazzforum, says its strategic alliances have been crucial to making its message clear to politicians: "The government wants to speak with as few organisations as possible - they don't want to speak with three or four organisations within jazz. They want to speak to one, and they want to hear one voice. Of course, they are not interested in the conflicts we have within our own environment, they don't want to have anything to do with that. So what Norsk Jazzforum has done is made something where the organisations for jazz, folk, rock and pop and contemporary music can come together and make political statements that they can all be behind. That's the main way in which our organisation works politically."

In the Netherlands, there's a similar debate happening at an artform level, as Everard van der Marck of Music Centre the Netherlands describes: "It doesn't work if you try to do advocacy on your own. As a jazz organisation in the past, we felt that we had to, but we knew we were totally unable to do so - you cannot make any impact because you are way too small. Even as a music institute, you're too small; you need to join forces with all the other arts in order to make any sort of impact. So now we're focusing on things that British institutions have been doing for a longer time; trying to collect data to show the importance of the arts, trying to assess the economic impact in order to show or prove that the arts are not merely consumers of public funds but actually turn out important goods. That's increasingly a responsibility we feel and I do hope we'll

manage to pull together but, with all the imminent cuts, there's a real chance that all these different disciplines will increasingly see each other as competition and will prefer to lobby for their own discipline." One of the key tools that MCN employs to make its own advocacy arguments is its research study BEAM, which is an annual survey of 500 predominantly small music festivals and venues that provides benchmark data for the sector. "Our benchmark study gives information about festivals and venues across the board - not just jazz - although we have data sheets that can make comparisons between jazz and other musics, which is extremely useful and interesting."

Mossefinn is also convinced both in the value of research and active participation: "I think advocacy is based both on facts and figures, and also on proving things by doing things - that's why I think the European Jazz Odyssey project was such a great success. We saw it as an opportunity to introduce Norwegian jazz to the European and international markets, and that helped our lobbying quite a lot, because it's vital for Bergen to have international relations, and when successful international initiatives come long, they will support them." Bo Grønningstær describes how Vestnorsk Jazzsenter has used its EJM connections to develop international projects and secure additional funding: "We now co-operate with the Norwegian Foreign Office, the Norwegian Jazz Federation, the Norwegian Concert Bureau and a number of foreign partners like IMC's 12 Points! and other Europe Jazz Network members for concerts

and projects. The connection to a much broader avenue of venues and promoters has been very fruitful for us and helped us to get more finance from Norway. At one point, we got an additional 100,000 Euros from the government because of our foreign activities."

The clarity of message is crucial to making a coherent argument, as Mossefinn outlines: "You need to be sure that you have a very easily understandable message: we want to achieve this, and this, and this, instead of spreading it out. Of course you can have a very long list of wishes but if you don't prioritise it, then politicians don't tend to care very much about it. They like a very simple message on one sheet, in big letters." One of the simple messages emerging was about why it is important to support innovation: "It's also about cultural diversity, and as a nation they need to have this creative innovative artform in focus. In order for society to develop economically, socially you need to transform and develop, and it shouldn't be entirely focused on an artform that is basically reactionary, in terms of being dedicated to what has been created a couple of hundred years ago and trying to refine it and make it perfect; that's not a lot of creativity. By contrast, jazz and experimental artforms need to be supported in order to have a society that is preoccupied with innovation and transformation."



PHOTO: Jan Granlie



6

6.1 Making the case for support

6.1.1 National organisations

8 national respondents gave up to 3 main reasons why their organisation received funding from national, regional or local government. We analysed their open-ended answers as follows:

Reason	Count
Official organisation/implementation of national policy	5
Only national jazz organisation	4
Export/raising profile of jazz internationally	3
National touring	2
Raising profile of jazz nationally	2
Supporting national music sector	2
Effectiveness/reputation of network	2
National resource for music	1
High profile events	1
Broad reach within jazz sector	1
Education	1

7 national respondents gave up to 3 main reasons why their organisation received public funding (i.e. from the national arts council or other public body). We analysed their open-ended answers as follows:

Reason	Count
Professionalism	3
Export/raising profile of jazz internationally	3
Supporting musicians (development/bookings)	3
Artistic quality	2
Supporting young musicians' career development	2
Only national jazz organisation	2
Broad reach within jazz sector	1
Touring	1
Supporting promoters	1
Information and advice	1
Raising profile of jazz nationally	1
Audience development	1
To diversify cultural activities	1
High profile events	1

6 national respondents listed up to 5 top arguments they used to persuade their funders and stakeholders to support their organisation. We analysed their open-ended answers as follows:

Reason	Count
Professionalism/organisational effectiveness	7
Supporting musicians (development/bookings)	4
Only national organisation for jazz	3
High quality/profile events	2
Artistic quality	2
Represent a large number of people/organisational statistics	2
Unique projects	2
Export/raising profile of jazz internationally	2
Strong networks, national and international	1
Importance of jazz to national music scene	1
Broad reach within jazz sector	1
Raising profile of jazz nationally	1
National resource for music	1
Proven beneficial effects of music (cognitive, social and economic)	1

6.1.2 Festivals and venues

36 non-national respondents gave up to 3 main reasons why their organisation received funding from national, regional or local government. We analysed their open-ended answers as follows:

Reason	Count
Artistic quality/programming	16
Regional importance	14
Reputation/brand	9
Cultural importance (including maintenance of tradition)	9
Unique offer/projects	8
Professionalism/organisational effectiveness	6
Experience	6
Tourism impacts	6
Supporting professional performing arts	6
Education, learning and participation (including access to the arts)	5
High profile event	5
Export/raising profile of jazz internationally	5
Raising profile of jazz nationally	5
Supporting national/local musicians	4
Creativity/innovation	4
Size, location or diversity of audience reached	4
Status as a non-profit organisation/non-commercial focus	3
Established by or for local/national government	3
Location (including rurality)	2
Economic impact locally	2
Trade fair development	1
Audience development	1
Volunteer involvement	1
Strong international networks	1
Supporting amateur performing arts	1
Effective lobbying/advocacy work	1
Cultural diversity	1

28 non-national respondents gave up to 3 main reasons why their organisation received public funding (i.e. from the national arts council or other public body). We analysed their open-ended answers as follows:

Reason	Count
Artistic quality/programming	16
Unique offer/projects	13
Reputation/brand	9
Cultural importance (including maintenance of tradition)	7
Regional importance	6
Professionalism/organisational effectiveness	6
Education, learning and participation (including access to the arts)	5
High profile event	5
Supporting national/local musicians	5
Experience	4
Export/raising profile of jazz internationally	4
Creativity/innovation	4
Strong international networks/ collaborations	4
Tourism impacts	3
Raising profile of jazz nationally	3
Size, location or diversity of audience reached	2
Engagement with young people	2
Promotion of national artists by foreign embassy	1
Supporting professional performing arts	1
Status as a non-profit organisation/ non-commercial focus	1
Established by or for local/national government	1
Effective lobbying/advocacy work	1
Cultural diversity	1
International exchanges with peer organisations	1
Development of young musicians	1
Policy implementation	1

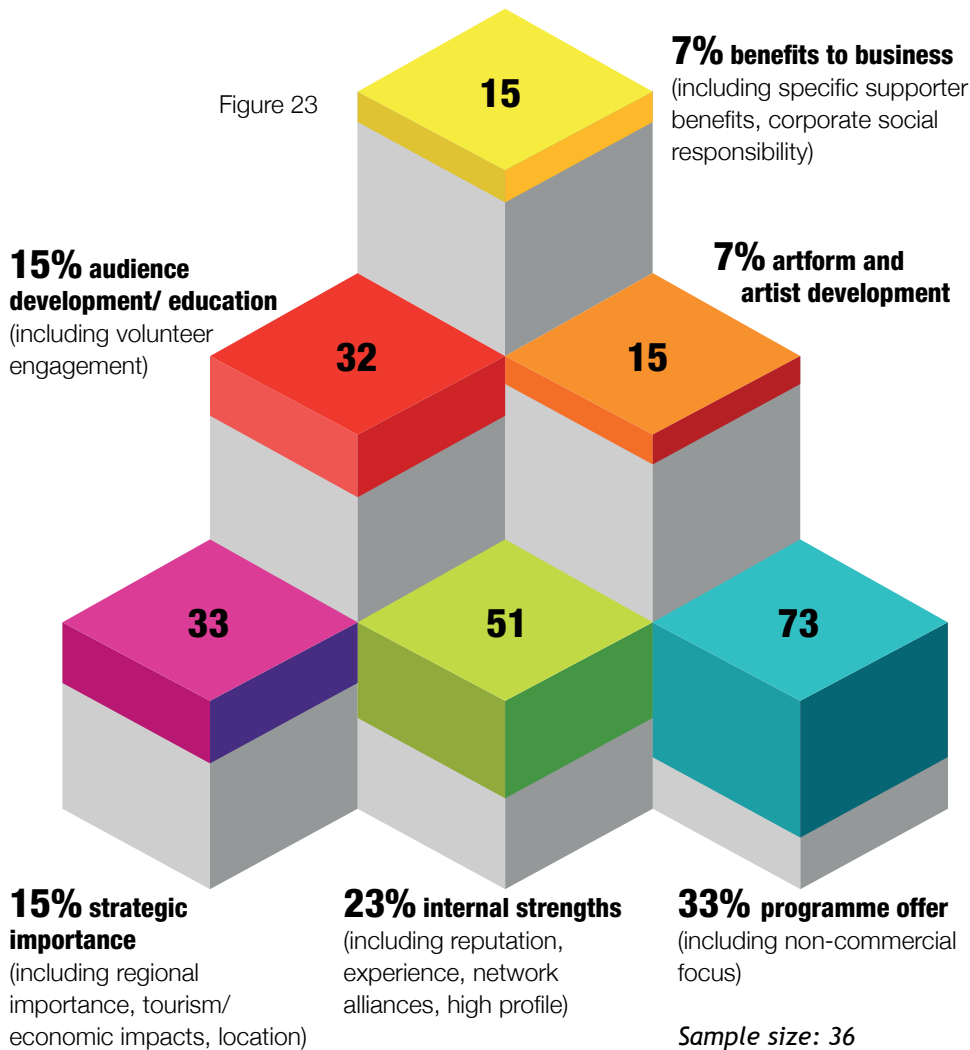
36 non-national respondents listed up to 5 top arguments they used to persuade their funders and stakeholders to support their organisation. We analysed their open-ended answers as follows:

Reason	Count
Artistic quality/programming	28
Unique offer/projects	26
Regional importance	16
Education, learning and participation (including access to the arts)	15
Reputation/brand (including brand association)	14
High profile event (including international exposure)	14
Cultural importance (including maintenance of tradition)	11
Professionalism/organisational effectiveness	11
Tourism impacts	9
Specific benefits for supporters	8
Supporting national/local musicians	7
Strong international networks/ collaborations	7
Size, location or diversity of audience reached	6
Experience	5
Creativity/innovation	5
Cultural diversity (including gender issues)	5
Location	4
Social responsibility	4
Engagement with young people	4
Economic impact locally	4
Status as a non-profit organisation/ non-commercial focus	3
Artist development/support	3
Export/raising profile of jazz internationally	2
Development of young musicians	2
Collaboration with business	2
Tax incentives	1
Raising profile of jazz nationally	1
Audience development	1
Volunteer involvement	1

Some of these categories have clear linkages (e.g. an organisation's high profile and its reputation), so we combined some of the answers into the following groupings:

Festivals' and venues' top 5 advocacy arguments

Figure 23



This demonstrates how non-national respondents use their programme offer and internal strengths as their primary arguments for advocacy. Without wishing to downplay their obvious strengths in these areas, it could be suggested that festivals and venues require a more comprehensive set of tools to argue the case for the lower ranked items, including their own strategic importance and their effectiveness in audience development, both of which are relatively poorly resourced for these respondents⁴⁰.

6.2 Research

We asked both national and non-national respondents to tell us about their access to research resources, both internally and nationally. Specifically, we asked all respondents if they had conducted their own research in the last 5 years, or participated in similar research collaboratively. Overall, 1/3 of respondents had these resources, and the remaining 2/3 did not. This is obviously a big area for development for the majority of EJJN's members, and participation in this programme of EJJN research is an important first step for these members in gathering data to support both development and advocacy.

21 out of 49 respondents (or 43%) had access to recent and reliable national data on jazz in their country, and these respondents represented 12 countries. (Belgium, Croatia, Denmark, Finland, Germany, Hungary, Ireland, Netherlands, Norway, Spain, Sweden and the UK).

The remaining 28 respondents (or 57%) said they did not have access to recent and reliable national data, and these respondents represented 17 countries. However, similarly to the question about national policy on music export, there is a crossover in both categories. Of the 17 countries whose members reported having no national research data, 8 countries (Estonia, France, Italy, Lithuania, Portugal, Romania, Slovenia and Switzerland) were only mentioned in the 'no' category but the remaining 9 countries (Belgium, Denmark, Finland, Germany, Netherlands, Norway, Spain, Sweden and the UK) were also included in the list of those reported as having national data.

This discrepancy may be a simple communications issue, and that national agencies in particular need to ensure their research results - or at least the existence of the data - are communicated appropriately to national stakeholders.

6.2.1 National organisations

Perhaps surprisingly, just 40% of the respondent national organisations (4 out of 10) had conducted relevant research in the last 5 years (e.g. audience research, economic impact study, other impact study, mapping or benchmarking work), or participated in a similar programme of research in collaboration with others. Outcomes from the respondents' research programmes include Jazz Services' *The Value of Jazz in Britain* reports, for the UK, and MCN's jazz audience research, yearly benchmarking of music venues and mapping of the Dutch music sector⁴¹.

9 out of 10 national respondents had access to recent and reliable national data on jazz in their country (e.g. numbers of festivals, dedicated jazz venues, individual musicians, groups, large ensembles, record labels, periodicals, websites, radio airtime and third level/Higher Education jazz institutions) which they would be willing to share with EJNI. Together, these 9 members represented 8 countries (Belgium, Denmark, Finland, Hungary, Netherlands, Norway, Sweden and the UK), although both the quantity and quality of information varied from member to member⁴².

6.2.2 Festivals and venues

13 out of 41 non-national respondents (or 32%) had conducted relevant research in the last 5 years (e.g. audience research, economic impact study, other impact study, mapping or benchmarking work), or participated in a similar programme of research in collaboration with others. Of these 13 respondents, 3 were collaborations with partners (such as local universities or national organisation) and 7 were audience research. The vast majority, 68%, had no research.

12 out of 39 non-national respondents (or 31%) had access to recent and reliable national data on jazz in their country (e.g. numbers of festivals, dedicated jazz venues, individual musicians, groups, large ensembles, record labels, periodicals, websites, radio airtime and third level/Higher Education jazz institutions) which they would be willing to share with EJNI. Together, these 12 members represented 7 countries (Belgium, Croatia, Germany, Ireland, Netherlands, Norway - which had 6 respondents - and Spain).

⁴¹ See the bibliography for full details.

⁴² Where members have shared their research, it is referenced in the bibliography.



PHOTOS: Paul van Riel



CASE STUDY: PROGRAMMING THROUGH EJN TO CREATE SYNERGY: 2 + 2 = 5

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

One of the network’s earliest members was Huub van Riel, Artistic Director of the Bimhuis, Amsterdam: “The start of EJN was based on the idea that, whatever country you’re interested in, you need to find two or three serious but friendly people who you can trust, who hopefully don’t think the same as you - you need to find a contrast - and then you will be much better off than you would be with agents’ pre-selections. EJN was all about doing away

with the unrealistic differences between the money involved in a booking and the musicians’ fees because there were so many people in the middle. None of us ever had a grudge against agents, but being exclusively dependent on pre-selections made by agents was a problem. So we turned the situation around - we had the ideas for ourselves, then involved the agent with a head start. It was good for everyone and it was simplicity itself.” The new network’s open approach to fee negotiation and tour budgeting was revolutionary in its transparency, as van Riel confirms: “We pretty much frightened the Americans in the early days by showing them a budget of a tour, and simply stating the dates and fee budget openly among a number of venues. In running costs, we included a fee for the partner who took care of work for us collectively, and the fees would be different for each venue to take into account local differences. None of us had a problem with this. We would print a copy and give it to the musicians and say - would you like this? It couldn’t be simpler - but it was shocking.”

Many years later, van Riel’s approach to programming has not changed: “For me, it is still the ambition to have direct co-operations, so this is mostly what I’m looking for. For example, I have been working with Reiner Michalke at the Moers Festival and the Stadtgarten, Coln, on some collaborations. Together, we’ve done some things that I could never have done without Reiner’s initiatives, and for him to have additional gigs at the Bimhuis makes it easier, for example, to get relatively young musicians from the US to make

their European introductions.” Indeed, van Riel’s longstanding membership of EJNI is so engrained in his daily practice that it is no longer easy to make a distinction about the origins of his programming contacts and their relationship to EJNI: “Many things happen in my programme that definitely have to do with getting to know people through EJNI originally and finding a way of working. Many things that I do on a daily basis to an extent that I can’t exactly define - but a considerable extent - would not have been possible without EJNI. I have a number of people, many of whom I know from EJNI, with whom I have a way of working that’s entirely natural and such a daily, obvious thing that you don’t realise. It’s a considerable influence on my way of working.”

The network’s broad-based approach to jazz mirrors its membership, as van Riel suggests: “The Bimhuis presents all sorts of music called jazz and we have such a range of music that, at the far ends, one has nothing to do with the other. As a product of its period, Bimhuis is one of the organisations who can still combine these things and try to select on content rather than description stylistically. People always ask me whether we should mark the type of music in our publicity but I say no, it makes perfect sense as it is, and we can do that in the text. I don’t want to increase barriers, I want to tear them down.”

Former EJNI President Nod Knowles explains that he had a strong European dimension to his programming at Bath Festival from the start, enabled by his networking through EJNI and attendance

at European festivals and showcases. This gave him exposure to European artists in real situations, and supported the festival’s programming distinctiveness: “A festival should be an opportunity to do things that don’t otherwise happen. It’s no good just presenting, like so many festivals do, your touring band ‘rent a festival - we’ve seen them, they’re on tour so they’re in the festival’. So the idea was to present what doesn’t happen. And what certainly didn’t happen at that time, and still doesn’t to the extent it should do, is the discovery of things that you never knew about. So it was about doing something different. I really think that a festival is no good if it’s just a bunch of gigs that you could have heard anywhere.”

Jan Ole Otnaes, Managing Director of Molde International Jazz Festival, also believes in the power of unique festival experiences to attract audiences: “Molde is a tiny town with 25,000 inhabitants, and altogether, we sell around 30,000 tickets and altogether we have about 70,000 visitors to the city. So if you come to Molde you will know that there’s a jazz festival on, as we have taken over the whole city. We do a concert on the last day of the festival at 7am in the morning - ‘Break of Day in Molde’ - which is a free concert. And we’re not flirting with the audience - we are giving them hard core stuff, but in a beautiful venue in the woods, where you can see those 222 mountaintops and hear the birds singing.”

Serious’ John Cumming is also a longstanding EJNI member, and has used his EJNI membership to drive several European projects and collaborations. “The discussions and conversations that

we were having at EJNI were increasingly about how you created collaboration, how you co-commissioned, how you nurtured the scene in Europe, and that might be about interesting American or Australian or Japanese musicians, or whoever it might be. As an early EJNI project, Europe Jazz Odyssey really transformed what EJNI was about and, as well as generating a lot of cross border activity, it also enabled us to find out about each other. The meetings of the EJO team were hugely valuable and led on to us developing a manifesto for jazz in Europe.”

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

PHOTO: Paul van Riel



EJN 7.1 Motivation to join

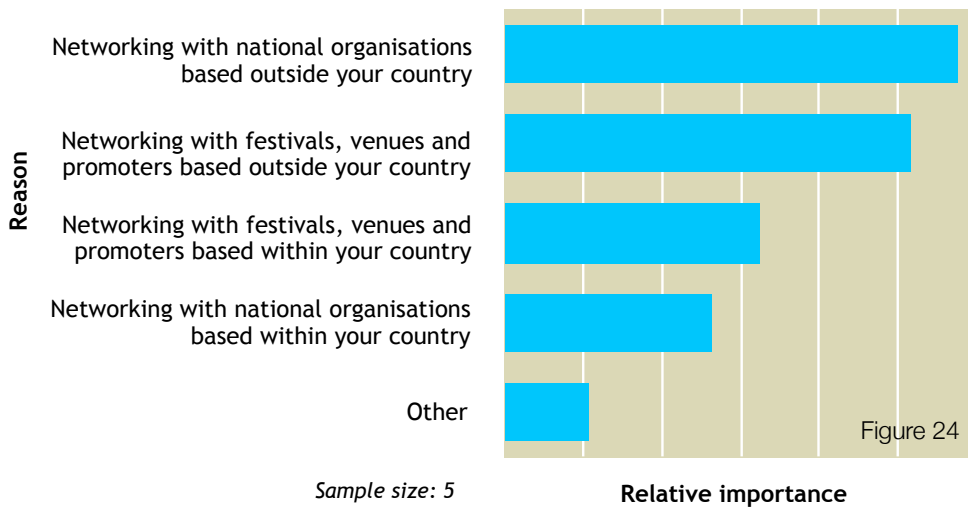


We asked respondents to tell us why their organisation is a member of EJN, and asked them to rank 5 possible answers in order of importance.

7.1.1 National organisations

For 5 respondent national organisations, the most important reason to be an EJN member was to network with national organisations from outside their home country, relatively closely followed by networking with non-national organisations from outside their home country. As might be expected, networking with national and non-national organisations from their own country came a lower ranked third and fourth place, with reasons classified as 'other' last placed, including "The fact that it enriches our organisation to meet the variety of arrangers, festivals and others related to jazz in Europe. This you can't put in boxes." The pan-European platform for knowledge sharing was emphasised by all three respondents quoting other reasons for joining EJN. The relative strength of each answer is demonstrated here:

National organisations' reasons to join EJN



7.1.2 Festivals and venues

Similarly to national organisations, the 40 respondent non-national organisations' primary reason to join EJN was to network with their type of organisation (i.e. festivals, venues and promoters) based outside their country. This was followed by them wanting to network with national organisations from outside their country. As the charts above and below demonstrate, national organisations were more interested in networking with festivals outside their own country than festivals and venues were in networking with national organisations outside their own country, which is probably reflective of the relative priorities for these organisations.

Festivals' and venues' reasons to join EJN



7.2 Outcomes of membership

We asked respondents to tell us the most productive outcome of their membership of EJNI to date, and 39 members responded to this. As an example, London-based Serious described some of the impacts of its EJNI membership: “Co-produced projects, some of which have attracted European or other international funding - e.g. associate partner in Jazz Odyssey which involved eleven members and lead partner in Music and Migration, both of which attracted funding from the European Commission’s Culture Programme. Music and Migration also secured a grant from the European Cultural Foundation. Separately we secured corporate support from EDF to pay for a workshop programme with Banlieues Bleues to mark the anniversary of the Entente Cordiale; Take Five Europe; and more informally, one-off collaborations with other members; exchange of information that can inform projects like Scene Norway; and we also benefit from events that emanate from EJNI, like 12 Points! The recent Subway Moon project at the Gateshead International Jazz Festival (Serious is programme consultant to The Sage for this event) was informed by sharing the previous experience of fellow EJNI member Banlieues Bleues.” The case study preceding section 3 tells the Take Five: Europe story in more detail, but it is just one example of the many international projects that Serious has developed using its membership of EJNI.

Irish member IMC was also eloquent in describing the positive impacts of its membership of EJNI: “12 Points! Festival commenced in 2007 as a direct consequence of contacts and partnerships made through EJNI. Since that time the festival has evolved to become a key exemplar of how the network facilitates both closer contact between jazz partners throughout Europe and also the professional development & mobility of young European jazz artists.” The case study preceding the first section of the report describes the 12 Points! project in more detail, and how the project was developed and facilitated through IMC’s membership of EJNI.

Both the 12 Points! and Take Five: Europe programme were successful in securing EACEA funding through the Culture Unit Culture Programme 2007 - 2013, strand 1.2.1 Cooperation projects, in grants totalling €361,200. Other EJNI members to benefit from EU funding through EACEA’s Culture Unit in 2011 were Enjoy Jazz in Germany, Skopje Jazz in Macedonia and Mediawave’s ‘Cafés and Citizenry - the Romani origins’ project in Hungary, whose grants totalled €231,960.

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APPENDIX 1:

EJN MEMBERSHIP

This lists the EJN membership current at the time of the questionnaire, and an asterisk against a member indicates that they were a non-respondent. Those marked with two asterisks were not eligible to participate, either because they were founded after 2009 or they were honorary members not currently affiliated to an organisation.

Afijma - Association Des Festivals Innovants En Jazz Et Musiques Actuelles

Arco y Flecha

Associazione Catania Jazz

B.P. Club*

Banlieues Bleues

Bath Festivals

Bimhuis - Stichting Jazz

Budapest Music Center (bmc)*

Cankarjev dom

Casa Del Jazz*

Cheltenham Jazz Festival

Clusone Jazz Promotion*

ContraBaix

Copenhagen Jazz Festival

Copenhagen JazzHouse

Enjoy Jazz

Estonian Jazz Union (Eesti Jazz Liit)

Fasching

Filippo Bianchi**

Finnish Jazz Federation (Suomen Jazzliitto)

Flanders Music Centre

Fundacao Casa da Musica

Gaume Jazz Festival*

Glasgow International Jazz Festival

Grenoble Jazz Festival (now Les Detours de Babel)

Gyula Castle Jazz Festival*

hcmf - Huddersfield Contemporary Music Festival

Hungarian Jazz Federation

Improvised Music Company

Jazz and Muziek - Gent Jazz Festival

Jazz Banat Cultural Foundation

Jazz Network*

Jazz Services Ltd.

jazzahead!

Jazzclub Unterfahrt

JazzDanmark

Jazzforeningen Nefertiti

Jazzkaar Festivals

Kaunas Jazz Club*

Kongsberg Jazzfestival

LantarenVenster

Lars Thorberg**

Liburnia Jazz

Maijazz

Mediawave International Film and Music Festival

MICA (Music Information Center Austria)*

Midnorsk Jazzsenter (MNJ)

Molde International Jazz Festival

Music Center The Netherlands, jazz dept.

Nasjonal jazzscene

Nattjazz Festival

Norsk Jazzforum

North Sea Jazz Festival

Pozitif

Puglia Sounds**

Rajatsi ry - Raahen Rantajatsit Jazz on the Beach Festival

Rigas Ritmi Festival*

Rikskonsertene - Norwegian Concert Institute

Schaffhauser Jazz Festival

Serious

Sibiu Jazz Festival Foundation

SJU Jazzpodium

Skopje Jazz Festival*

Stadtgarten Jazzhaus

Swedish Jazz Federation (now Svensk Jazz)

Tam Tutta Un' Altra Musica - Eventi SCRL

Tampere Jazz Happening

The Sage Gateshead

The Vortex Jazz Club*

Trondheim Jazzfestival

Turner Sims

Umea Jazz Festival

Vestnorsk Jazzsenter

Vilnius Jazz Festival

Vooruit Kunstencentrum

Vossa Jazz

Wallonie - Bruxelles Musiques



APPENDIX 2:

CASE STUDY PARTICIPANTS

The following individuals gave their time generously, either by phone or face-to-face, for case study interviews conducted by Professor Tony Whyton or Fiona Goh:

Filippo Bianchi, Italy

Vidar Bråthen, Norsk Jazzforum, Norway

John Cumming, Serious, UK

Gerry Godley, Improvised Music Company, Ireland

Bo Grønningsæter, Vestnorsk Jazzsenter, Norway

Nod Knowles, Nod Knowles Productions, UK

Jan Ole Otnaes, Molde International Jazz Festival, Norway

Lars Mossefinn, Vestnorsk Jazzsenter, Norway

Jacob Haagendal Nielsen, Jazz Denmark, Denmark

Babila Poma, Muziekcentrum Vlaanderen (Flanders Music Centre), Belgium

Mehmet Ulug, Pozitif Productions, Turkey

Everard van der Marck, Music Center the Netherlands, Netherlands

Huib van Riel, Bimhuis, Netherlands

Wim Wabbes, Arts Centre Vooruit, Belgium



APPENDIX 3:

FULL QUESTIONNAIRE

The text which follows from Survey Monkey effectively combines two questionnaires - one for national organisations and one for non-national organisations. All respondents answered questions on p2 of the questionnaire, and were then divided. National organisations answered questions from p3 - p26. Non-national organisations answered questions from p27 - p47. All respondents answered questions on p48.

Europe Jazz Network research questionnaire

1. Before you begin

Please be aware that this questionnaire asks for detailed and accurate information about your organisation's activities and finances in 2009. In order to answer the questions, you will therefore need access to the following information and documents:

FINANCIAL INFORMATION

- * audited accounts for 2009
- * detailed income and expenditure for 2009 (including details of tax paid, and most major income and expenditure items, such as staff salaries, overheads, administration, artists' fees, grants, box office income, sponsorship etc.)
- * income and expenditure figures for 2008 and 2010

AUDIENCE DATA

- * audience numbers for 2009, including numbers of tickets sold and numbers of audience attending non-ticketed events
- * location of audiences (local vs. visitors)

OPERATIONAL AND MANAGEMENT DATA

- * staff details - numbers and types of staff, including temporary and subcontracted personnel
- * volunteer details - numbers and types of volunteers
- * student trainee and interns details
- * if you are a membership organisation, details about numbers of members, fees and benefits
- * if you are a funding organisation, details of the numbers of performances and musicians you supported in 2009, both in your own country and abroad

EVENTS DATA

- * number of events promoted or presented in 2009
- * if you presented a showcase, numbers of attendees

NATIONAL INFRASTRUCTURE DATA

- * details of national bodies active in jazz promotion and touring

RESEARCH

- * details of any research you have commissioned or participated in during the last 5 years
- * reference details of any national data you hold on jazz
- * details of any research on secondary expenditure by audiences at your events

If you are unable to complete the questionnaire in one sitting, you will be able to save your completed responses and return to the questionnaire again as many times as you need before final submission. Please use the survey's own navigation buttons (Prev/Next) rather than your browser's navigation (the back button) to enable your questionnaire responses to be saved. If you have any queries about this, please get in contact with Fiona Goh - tel: +44 1422 435077, e-mail: fiona.goh@virgin.net

Please remember to complete and return the questionnaire by the deadline of FRIDAY 8 APRIL 2011.

Please be aware that any information you provide is CONFIDENTIAL and will be used for the purposes of building a statistical picture of the EJM membership as a whole, and we will not identify your organisation individually or make reference to individual questionnaire responses without your prior permission.

If you have any queries about the questionnaire, please contact Fiona Goh: fiona.goh@virgin.net or telephone +44 1422 435077.

Every single response is very valuable in helping EJM build a complete and accurate picture of its membership, so thank you in advance for your participation.

Europe Jazz Network research questionnaire

2. Contact details and organisational history

1. Contact details

Name of organisation	<input type="text"/>
Organisation address	<input type="text"/>
Organisation telephone	<input type="text"/>
Organisation fax	<input type="text"/>
Organisation e-mail	<input type="text"/>
Organisation website	<input type="text"/>
Name of person completing this questionnaire	<input type="text"/>
Job title	<input type="text"/>
Your contact e-mail (if different from above)	<input type="text"/>
Your daytime contact telephone (if different from above)	<input type="text"/>

2. In what year was your organisation founded?

Year

3. Please give some information on how the organisation was founded and how it came to exist - for example did it evolve out of an existing group or organisation?

4. Please give your organisation's mission statement or a short (less than 100 words) summary of your organisational aims

* 5. Are you answering this questionnaire on behalf of a national organisation?

Yes

No

Europe Jazz Network research questionnaire

3. About your organisation

For national organisations only

1. Please indicate the main function(s) of your organisation by ranking their relative importance to your aims (up to 3 only; 1 is the most important, 2 is the next most important and so on)

	1	2	3
National organisation for jazz	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Membership organisation (i.e. you have your own members)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music information centre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advocacy and lobbying organisation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Promotion of national music and musicians (including music export)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Own-promoted concerts (i.e. concerts which you promote and take the financial responsibility for)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Network	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music publishing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (see below)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you chose 'Other', please give details of the function here:

Europe Jazz Network research questionnaire

4. Organisational activities

1. Please indicate how important the following activities were to your organisation in 2009 – N.B. please give a response for each activity, and choose 'Not applicable' for those activities that your organisation did not undertake in 2009:

	Extremely important	Important	Not very important	Not applicable
Advocacy/lobbying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advising on government policy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raising profile for jazz within your country	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raising profile for jazz internationally	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other own-promoted concerts (i.e. those concerts which your organisation promotes and takes the financial responsibility for)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
New arts commissions (e.g. new compositions)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional development schemes, workshops or events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education, learning and participation activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conferences and seminars	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Showcase events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding to clubs/venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding to festivals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding to musicians/ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
National touring for groups/musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
International touring for groups/musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
International exchange programmes for groups/musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Library	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Archive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Database/other information resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music publishing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other publications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Venue management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recordings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other membership services	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (see below):	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you ranked 'Other', please specify this activity below:

5. National context

1. Approximately what % of your organisation's time and resources (i.e. including expenditure and personnel) was spent specifically on jazz in 2009?

%

2. Which other national organisations in your country promote or act as advocates for jazz?

3. How do you collaborate with the other national organisations in your country who promote or act as advocates for jazz (e.g. through touring, research, export etc.)?

4. From which of these other national organisations are jazz musicians able to obtain financial support (e.g. for concert fees, touring, projects or professional development)?

Europe Jazz Network research questionnaire

6. Personnel

In this section of the questionnaire, we will be asking you to calculate the number of FTEs in your organisation. Calculating the number of FTEs (or full-time equivalent staff) employed in your organisation is a standard way of benchmarking the total hours worked by your staff, and allows us to represent accurately the totality of your workforce, including part-time and temporary staff. (For example, many members may have a mixture of full-time and part-time year-round staff, as well as temporary staff to support festivals and events.) The table below gives some guidance as to how you can calculate the FTEs in your organisation - the starting point of 'full-time' is relative to your organisation: for example, if a full-time member of staff in your organisation is contracted to work 40 hours per week, then this would equal 1 FTE, and all other calculations should be made in relation to this.

- 1 full-time member of staff, employed year-round = 1 FTE
- 1 part-time member of staff, working 1 day per week = 0.2 FTE
- 1 part-time member of staff, working 2 days per week = 0.4 FTE
- 1 part-time member of staff, working 2.5 days per week = 0.5 FTE
- 1 part-time member of staff, working 3 days per week = 0.6 FTE
- 1 member of temporary staff, working 1 week per year = 0.02 FTE
- 1 member of temporary staff, working 2 weeks per year = 0.04 FTE
- 1 member of temporary staff, working 3 weeks per year = 0.06 FTE
- 1 member of temporary staff, working 1 month per year = 0.08 FTE
- 1 member of temporary staff, working 2 months per year = 0.17 FTE
- 1 member of temporary staff, working 3 months per year = 0.25 FTE
- 1 member of temporary staff, working 6 months per year = 0.5 FTE

Example: if you have 5 full-time staff working year round ($5 \times 1 = 5$ FTE) plus 3 half-time staff working year round ($3 \times 0.5 = 1.5$ FTE) plus 20 staff working for 2 weeks per year ($20 \times 0.04 = 0.8$ FTE) you employ a total of 7.3 FTE.

1. How many FTE paid staff did your organisation employ in 2009? Please state how many FTE paid staff worked for your organisation in 2009, using the boxes below to calculate the total. Use the table above for reference if necessary. N.B. Do not count volunteers, internships or trainees - please complete questions below for these.

Number of full-time staff	<input type="text"/>
FTE equivalent of full-time staff	<input type="text"/>
Number of part-time year-round staff	<input type="text"/>
FTE equivalent of part-time year-round staff	<input type="text"/>
Number of temporary staff	<input type="text"/>
FTE equivalent of temporary staff	<input type="text"/>
TOTAL FTE FOR 2009	<input type="text"/>

2. In addition, how many other people work for your organisation voluntarily?

On the board (voluntary board members only)	<input type="text"/>
As unpaid volunteers (excluding the board, above)	<input type="text"/>

3. Approximately how many volunteer days are given to your organisation per year in total by these volunteers?

Volunteer days

4. If you have volunteers, of this total volunteer time per year, please estimate the % of time given in the following capacities:

Professional or managerial % (e.g. board members, higher administrative or technical support)	<input type="text"/>
Manual or unskilled % (e.g. stewarding, basic administrative support)	<input type="text"/>

Europe Jazz Network research questionnaire

5. IN ADDITION to the paid staff and volunteer numbers given above, in 2009 how much use did your organisation make of student trainees or internships (i.e. staff working either full or part time for expenses, in exchange for relevant training or experience), expressed in FTEs?

6. Including paid staff and volunteers, please indicate the % gender balance in your organisation:

Male %

Female %

Europe Jazz Network research questionnaire

4. Of this total annual income in 2009, please state in €Euro how much you received from the following sources (N.B. this may not add up to 100% of your income for 2009):

European Union funding	<input type="text"/>
National government	<input type="text"/>
Regional/local government or regional/local authority	<input type="text"/>
Other public funding (e.g. Arts Council or similar body)	<input type="text"/>
Commercial business sponsorship	<input type="text"/>
Individual giving (including donations, personal endowments and legacies)	<input type="text"/>
Trusts and charitable foundations (excluding grants/financial support from authors/performing rights organisations)	<input type="text"/>
Grants/financial support from authors/performing rights organisations	<input type="text"/>
Embassies and cultural export bureaux	<input type="text"/>
Ticket sales	<input type="text"/>
Income from other events	<input type="text"/>
Membership fees	<input type="text"/>
Income from recordings	<input type="text"/>
Income from sheet music publishing	<input type="text"/>
Income from other publications	<input type="text"/>
Income from other merchandise	<input type="text"/>
Consultancy work	<input type="text"/>
In-kind support (including sponsorship or media deals)	<input type="text"/>

5. Please indicate how your income in 2009 differed from your income in 2008 by ticking one of the following:

- | | |
|---|---|
| <input type="radio"/> Stayed about the same | <input type="radio"/> Decreased in 2009 by up to 10% |
| <input type="radio"/> Increased in 2009 by up to 10% | <input type="radio"/> Decreased in 2009 between 10% - 20% |
| <input type="radio"/> Increased in 2009 between 10% - 20% | <input type="radio"/> Decreased in 2009 between 20% - 30% |
| <input type="radio"/> Increased in 2009 between 20% - 30% | <input type="radio"/> Decreased in 2009 between 30% - 40% |
| <input type="radio"/> Increased in 2009 between 30% - 40% | <input type="radio"/> Decreased in 2009 between 40% - 50% |
| <input type="radio"/> Increased in 2009 between 40% - 50% | <input type="radio"/> Decreased in 2009 by more than 50% |
| <input type="radio"/> Increased in 2009 by more than 50% | |

8. Finances: income ctd.

1. Please explain the reason for this change in your income in 2009, if applicable.

**2. If known, please state your total income in €Euro from 2010:
(Please include an asterisk* next to the figure if this figure is not yet verified and final)**

3. If your income in 2010 differed significantly (i.e. plus or minus 20%) from 2009, please state why:

4. What impact has the global economic downturn had on your organisation during the past 18 months?

Europe Jazz Network research questionnaire

9. Finances: Expenditure

1. Please give the total expenditure of your organisation, to the nearest €Euro, in 2009:

€

2. Of this total annual expenditure in 2009, please state in €Euro how much you spent on the following areas (N.B. please do not double count expenditure by including the same expenditure in two different categories - if you are unsure about the definitions, please get in contact. Please note also that this may not add up to 100% of your expenditure for 2009):

Artists' performance fees for your own-promoted concerts and events (excluding taxes)	<input type="text"/>
Taxation on artists' fees (e.g. VAT and foreign entertainment taxation)	<input type="text"/>
New arts commissions (e.g. new compositions)	<input type="text"/>
Accommodation costs for artists and events staff (e.g. hotel nights or similar)	<input type="text"/>
Subsistence payments to artists	<input type="text"/>
Other payments to artists (excluding accommodation and subsistence costs)	<input type="text"/>
Venue hire for your own-promoted concerts and events	<input type="text"/>
Technical/production costs for your own-promoted concerts and events	<input type="text"/>
Staff salaries (including on-costs, such as social security, national insurance and other relevant taxation)	<input type="text"/>
Office overheads (office rent, administration and stationery)	<input type="text"/>
Recordings	<input type="text"/>
Music publishing	<input type="text"/>
Other publications (excluding general publicity, which should be included below)	<input type="text"/>
Marketing & publicity	<input type="text"/>
Advocacy/lobbying (include only direct costs that have not been counted in other sections, such as publications or research)	<input type="text"/>
Research	<input type="text"/>
Professional development schemes, workshops or events	<input type="text"/>
Education, learning and participation activities	<input type="text"/>
Grant funding of musicians/ensembles for national tours	<input type="text"/>
Grant funding of musicians/ensembles for international tours	<input type="text"/>
Grant funding of clubs/venues	<input type="text"/>
Grant funding of festivals	<input type="text"/>
Other grant funding	<input type="text"/>

10. Advocacy and lobbying

1. If you receive national, regional or local government funding, please give below the 3 main reasons why they fund your organisation:

1.
2.
3.

2. If you receive other public funding (e.g. from the national arts council or other public body), please give below the 3 main reasons why they fund your organisation:

1.
2.
3.

3. Please give the top 5 arguments that you use to persuade your funders and stakeholders to support your organisation:

1.
2.
3.
4.
5.

11. Research resources

1. Has your organisation conducted any relevant research in the last 5 years (e.g. audience research, economic impact study, other impact study, mapping or benchmarking work), or participated in a similar programme of research in collaboration with others?

Yes

No

If yes, please give details below. If you would be happy to share this research with the EJN, and for it to feature as part of the EJN's research programme, please send a copy to fiona.goh@virgin.net. Research will only be quoted or used with agreement from you.

2. Do you have access to recent and reliable national data on jazz in your country (e.g. numbers of festivals, dedicated jazz venues, individual musicians, groups, large ensembles, record labels, periodicals, websites, radio airtime and third level/Higher Education jazz institutions) which you would be willing to share with EJN?

Yes

No

If yes, please give details of the type of data you could share:

12. Are you a membership organisation?

1. There is a broad range of organisational members within EJN. We are keen to obtain more data on those organisations that are themselves membership organisations, i.e. those organisations that, perhaps in addition to having a role as the national organisation for jazz in their country, also attract and service their own members.

Do you consider yourself to be a membership organisation?

Yes

No

Europe Jazz Network research questionnaire

13. Membership organisations only

1. If yes, please indicate below how your members interact with your organisation:

	Yes	No
We register members' details on a database	<input type="radio"/>	<input type="radio"/>
Anyone can be a member of our organisation	<input type="radio"/>	<input type="radio"/>
Prospective members need to conform to certain rules of eligibility in order to join our organisation	<input type="radio"/>	<input type="radio"/>
Members pay a regular fee	<input type="radio"/>	<input type="radio"/>

2. What membership fees did you charge in 2009?

3. What benefits or services did these membership fees entitle your members to in 2009?

4. Please indicate below the number of members you had in each of the following categories in the 2009 financial year:

Individual musicians	<input type="text"/>
Musical groups or ensembles	<input type="text"/>
Venues	<input type="text"/>
Festivals	<input type="text"/>
Other promoters	<input type="text"/>
Journalists	<input type="text"/>
Other (please see below)	<input type="text"/>

5. If you chose 'Other', please specify this type of member:

14. Your events

1. Do you promote your own events? (i.e. events that you take the financial responsibility for?)

Yes

No

15. Audience data

1. How many events in total did your organisation promote in the 2009 financial year? (N.B. this should include all concerts, showcases, workshops and events of your own promotion)

No. of events:

2. And of these events, how many were abroad?

No. of events abroad:

3. How many of your events in 2009 were free to attend (i.e. at no cost to the audience)?

No. of free events:

4. What size audience did you achieve at your events in the 2009 financial year? Please indicate audience numbers in each of the following categories, as relevant.

Tickets sold for multi-stage events where 1 ticket = 1 audience member

Individual event tickets sold (in addition to the above)

Audience numbers for free events

Audience numbers for other non-ticketed events (in addition to the above)

TOTAL AUDIENCE FOR 2009 EVENTS

5. Do you have additional data on these audiences, such as age, location and gender?

Yes

No

16. Foreign touring support

1. Does your organisation offer funding for national jazz artists (i.e. jazz artists who are based in your country) to perform or tour ABROAD?

Yes

No

17. Foreign touring support details

1. If yes, how many national artists did you support in this way in 2009? (Please count each individual artist - e.g. if a group has five national artists, please count this as 5 in total)

No. of artists funded to perform/tour ABROAD:

2. If yes, how many performances did you support in this way in 2009?

No. of performances funded ABROAD:

3. Does your organisation offer funding for national jazz artists (i.e. jazz artists who are based in your country) to perform or tour IN YOUR OWN COUNTRY?

Yes

No

18. National touring support details

1. If yes, how many national artists did you support in this way in 2009? (Please count each individual artist - e.g. if a group has five national artists, please count this as 5 in total)

No. of artists funded to perform/tour IN YOUR OWN COUNTRY:

2. If yes, how many performances did you support in this way in 2009?

No. of performances funded IN YOUR OWN COUNTRY:

3. Did your organisation facilitate any international exchange programmes for groups or individual musicians in 2009?

Yes

No

If yes, please give details:

19. National jazz infrastructure details

1. Please give details of other organisations in your country active in the area of jazz touring who support NATIONAL artists to tour NATIONALLY:

2. Please give details of other organisations in your country active in the area of jazz touring who support NATIONAL artists to tour INTERNATIONALLY:

3. Please give details of other organisations in your country active in the area of jazz touring who support INTERNATIONAL artists to tour NATIONALLY:

4. Does your country have a music export agency/government department or music export strategy of which jazz forms a part?

Yes

No

20. National jazz strategy details

1. If yes, please give details:

2. Did you organise a showcase in 2009?

Yes

No

21. Showcases

1. If yes, please indicate the numbers of attendees from the following groups:

International artistic directors or promoters (not from your own country)

International journalists (not from your own country)

Other international attendees

2. In what ways did you promote national artists in 2009? Please tick all that apply:

CDs

DVDs

Dedicated websites

Showcases

Presence at trade fairs or industry events (such as JazzAhead)

Other (see below)

If you ticked 'Other', please give details:

22. Europe Jazz Network

1. Why is your organisation is a member of EJM? Please rank the following answers in order, 1 being the most important and 5 being the least important. You can select as many answers as you wish.

	Relative importance
Networking with national organisations based within your country	<input type="text"/>
Networking with national organisations based outside your country	<input type="text"/>
Networking with festivals, venues and promoters based within your country	<input type="text"/>
Networking with festivals, venues and promoters based outside your country	<input type="text"/>
Other (see below)	<input type="text"/>

If you ticked 'Other', please give details:

2. What has been the most productive outcome of your membership to date? If there is a particularly valuable project, development or connection that you have made through EJM, please tell us about it:

3. Are there any new initiatives that EJM could helpfully develop or facilitate to benefit national organisations?

Yes

No

If yes, please give details:

Europe Jazz Network research questionnaire

4. Would you be willing to participate further in the research process, by contributing to a case study? This would involve participation in a phone interview for up to 1 hour, with follow up by e-mail.

Yes

No

23. Case study details

*** 1. If yes, please state below the areas in which your organisation can helpfully comment – we are looking for successful, innovative or interesting stories which can demonstrate concrete positive results as an outcome (please choose a maximum of three areas):**

- Lobbying and advocacy
- Evidence of influencing national strategy/government policy
- Sectoral change and development
- Developing infrastructure nationally, capacity building
- Collaborative partnerships and (inter)national networking
- Artists' mobility
- Musicians' development
- Audience development
- Engagement with new media and communications
- Involvement of the voluntary sector
- Reflection of social change, migration and changing communities
- Artistic excellence, including commissioning new work
- Education, learning and participation
- Innovative practice
- Value for money - delivering results with limited resources
- Impact of research programmes
- Development or preservation of national heritage and identity
- Other (see below)

If you chose 'other' above, please give details:

24. About your organisation

For non-national organisations

1. Please indicate the main function(s) of your organisation by ranking their relative importance to your aims (up to 3 only; 1 is the most important, 2 is the next most important and so on)

	1	2	3
Festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Venue	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Artists' management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Promoter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Publisher	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Development agency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education, learning and participation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please see below)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If you chose 'Other', please give details of the function here:

Europe Jazz Network research questionnaire

25. Organisational activities

1. Please indicate how important the following activities were to your organisation in 2009 – N.B. please give a response for each activity, and choose 'Not applicable' for those activities that your organisation did not undertake in 2009:

	Extremely important	Important	Not very important	Not applicable
Festival	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other own-promoted concerts (i.e. those concerts which your organisation promotes and takes the financial responsibility for)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Presentation of other promoters' concerts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
New arts commissions (e.g. new compositions)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Venue management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advocacy/lobbying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advising on government policy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raising profile for jazz within your country	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Raising profile for jazz internationally	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional development schemes, workshops or events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Education, learning and participation activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conferences and seminars	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Networking events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Showcase events	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding to clubs/venues	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding to festivals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Funding to musicians/ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
National touring for groups/musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
International touring for groups/musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
International exchange programmes for groups/musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Advice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Library	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Archive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Database/other information resources	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music publishing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other publications (i.e. excluding music publishing)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recordings	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other membership services	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Other (please see below)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

you ranked 'Other', please specify this activity below:

Europe Jazz Network research questionnaire

26. National context

For non-national organisations

1. Approximately what % of your organisation's time and resources (i.e. including expenditure and personnel) was spent specifically on jazz in 2009?

%

2. Which national organisations in your country promote or act as advocates for jazz?

3. How do you collaborate with the national organisations in your country who promote or act as advocates for jazz (e.g. through touring, research, export etc.)?

4. From which of these organisations are jazz musicians able to obtain financial support (e.g. for concert fees, touring, projects or professional development)?

Europe Jazz Network research questionnaire

27. Personnel

For non-national organisations

In this section of the questionnaire, we will be asking you to calculate the number of FTEs in your organisation. Calculating the number of FTEs (or full-time equivalent staff) employed in your organisation is a standard way of benchmarking the total hours worked by your staff, and allows us to represent accurately the totality of your workforce, including part-time and temporary staff. (For example, many members may have a mixture of full-time and part-time year-round staff, as well as temporary staff to support festivals and events.) The table below gives some guidance as to how you can calculate the FTEs in your organisation - the starting point of 'full-time' is relative to your organisation: for example, if a full-time member of staff in your organisation is contracted to work 40 hours per week, then this would equal 1 FTE, and all other calculations should be made in relation to this.

- 1 full-time member of staff, employed year-round = 1 FTE
- 1 part-time member of staff, working 1 day per week = 0.2 FTE
- 1 part-time member of staff, working 2 days per week = 0.4 FTE
- 1 part-time member of staff, working 2.5 days per week = 0.5 FTE
- 1 part-time member of staff, working 3 days per week = 0.6 FTE
- 1 member of temporary staff, working 1 week per year = 0.02 FTE
- 1 member of temporary staff, working 2 weeks per year = 0.04 FTE
- 1 member of temporary staff, working 3 weeks per year = 0.06 FTE
- 1 member of temporary staff, working 1 month per year = 0.08 FTE
- 1 member of temporary staff, working 2 months per year = 0.17 FTE
- 1 member of temporary staff, working 3 months per year = 0.25 FTE
- 1 member of temporary staff, working 6 months per year = 0.5 FTE

Example: if you have 5 full-time staff working year round ($5 \times 1 = 5$ FTE) plus 3 half-time staff working year round ($3 \times 0.5 = 1.5$ FTE) plus 20 staff working for 2 weeks per year ($20 \times 0.04 = 0.8$ FTE) you employ a total of 7.3 FTE.

1. How many FTE paid staff did your organisation employ in 2009? Please state how many FTE paid staff worked for your organisation in 2009, using the boxes below to calculate the total. Use the table above for reference if necessary. N.B. Do not count volunteers, internships or trainees - please complete questions below for these.

Number of full-time staff	<input type="text"/>
FTE equivalent of full-time staff	<input type="text"/>
Number of part-time year-round staff	<input type="text"/>
FTE equivalent of part-time year-round staff	<input type="text"/>
Number of temporary staff	<input type="text"/>
FTE equivalent of temporary staff	<input type="text"/>
TOTAL FTE FOR 2009	<input type="text"/>

2. In addition, how many other people work for your organisation voluntarily?

On the board (voluntary board members only)	<input type="text"/>
As unpaid volunteers (excluding the board, above)	<input type="text"/>

3. Approximately how many volunteer days are given to your organisation per year in total by these volunteers?

Volunteer days

Europe Jazz Network research questionnaire

4. If you have volunteers, of this total volunteer time per year, please estimate the % of time given in the following capacities:

Professional or managerial % (e.g. board members, higher administrative or technical support)

Manual or unskilled % (e.g. stewarding, basic administrative support)

5. IN ADDITION to the paid staff and volunteer numbers given above, in 2009 how much use did your organisation make of student trainees or internships (i.e. staff working either full or part time for expenses, in exchange for relevant training or experience), expressed in FTEs?

6. Including paid staff and volunteers, please indicate the % gender balance in your organisation:

Male %

Female %

Europe Jazz Network research questionnaire

4. Of this total annual income in 2009, please state in €Euro how much you received from the following sources (N.B. this may not add up to 100% of your income for 2009):

European Union funding	<input type="text"/>
National government	<input type="text"/>
Regional/local government or regional/local authority	<input type="text"/>
Other public funding (e.g. Arts Council or similar body)	<input type="text"/>
Commercial business sponsorship	<input type="text"/>
Individual giving (including donations, personal endowments and legacies)	<input type="text"/>
Trusts and charitable foundations (excluding grants/financial support from authors/performing rights organisations)	<input type="text"/>
Grants/financial support from authors/performing rights organisations	<input type="text"/>
Embassies and cultural export bureaux	<input type="text"/>
Ticket sales	<input type="text"/>
Income from other events	<input type="text"/>
Income from venue hire	<input type="text"/>
Income from recordings	<input type="text"/>
Income from sheet music publishing	<input type="text"/>
Income from other publications	<input type="text"/>
Income from other merchandise	<input type="text"/>
Consultancy work	<input type="text"/>
In-kind support (including sponsorship or media deals)	<input type="text"/>

5. Please indicate how your income in 2009 differed from your income in 2008 by ticking one of the following:

- | | |
|---|---|
| <input type="radio"/> Stayed about the same | <input type="radio"/> Decreased in 2009 by up to 10% |
| <input type="radio"/> Increased in 2009 by up to 10% | <input type="radio"/> Decreased in 2009 between 10% - 20% |
| <input type="radio"/> Increased in 2009 between 10% - 20% | <input type="radio"/> Decreased in 2009 between 20% - 30% |
| <input type="radio"/> Increased in 2009 between 20% - 30% | <input type="radio"/> Decreased in 2009 between 30% - 40% |
| <input type="radio"/> Increased in 2009 between 30% - 40% | <input type="radio"/> Decreased in 2009 between 40% - 50% |
| <input type="radio"/> Increased in 2009 between 40% - 50% | <input type="radio"/> Decreased in 2009 by more than 50% |
| <input type="radio"/> Increased in 2009 by more than 50% | |

29. Finances: income ctd.

For non-national organisations

1. Please explain the reason for this change in your income in 2009, if applicable.

2. If known, please state your total income in €Euro from 2010:

(Please include an asterisk* next to the figure if this figure is not yet verified and final)

3. If your income in 2010 differed significantly (i.e. plus or minus 20%) from 2009, please state why:

4. What impact has the global economic downturn had on your organisation during the past 18 months?

Europe Jazz Network research questionnaire

30. Finances: Expenditure

For non-national organisations

1. Please give the total expenditure of your organisation, to the nearest €Euro, in 2009:

€

2. Of this total annual expenditure in 2009, please state in €Euro how much you spent on the following areas (N.B. please do not double count expenditure by including the same expenditure in two different categories - if you are unsure about the definitions, please get in contact. Please note also that this may not add up to 100% of your expenditure for 2009):

Artists' performance fees for your own-promoted concerts and events (excluding taxes)	<input type="text"/>
Taxation on artists' fees (e.g. VAT and foreign entertainment taxation)	<input type="text"/>
New arts commissions (e.g. new compositions)	<input type="text"/>
Accommodation costs for artists and events staff (e.g. hotel nights or similar)	<input type="text"/>
Subsistence payments to artists	<input type="text"/>
Other payments to artists (excluding accommodation and subsistence costs)	<input type="text"/>
Venue hire for your own-promoted concerts and events	<input type="text"/>
Technical/production costs for your own-promoted concerts and events	<input type="text"/>
Staff salaries (including on-costs, such as social security, national insurance and other relevant taxation)	<input type="text"/>
Office overheads (office rent, administration and stationery)	<input type="text"/>
Recordings	<input type="text"/>
Music publishing	<input type="text"/>
Other publications (excluding general publicity, which should be included below)	<input type="text"/>
Marketing & publicity	<input type="text"/>
Advocacy/lobbying (include only direct costs that have not been counted in other sections, such as publications or research)	<input type="text"/>
Research	<input type="text"/>
Professional development schemes, workshops or events	<input type="text"/>
Education, learning and participation activities	<input type="text"/>
Grant funding of other organisations or artists	<input type="text"/>

Europe Jazz Network research questionnaire

31. Economic impact

1. Looking at your total expenditure in 2009, what % did you spend in these different geographical areas (N.B. please remember to include major expenditure items, such as staffing - do your staff live locally? - artists' fees, subcontractors and venue hire):

Internationally (N.B. only count international artists' fees if they are paid directly to international artists - if they are paid to a national agent, count this as national expenditure)

Nationally (within your country but more than 30 minutes' journey time from your organisation base or main venue)

Locally (within a 30 minute journey time of your organisation base or main venue)

2. Do you have any data on secondary expenditure by audiences at your events in 2009 (i.e. expenditure by your audiences on items whilst attending your events in addition to tickets, such as travel, accommodation, food etc)?

Yes

No

If yes, please give details (e.g. additional spend per visitor in €Euro, or ratio/multiplier if known)

3. In 2009, how far did your audiences travel to attend your events? If known, please state the % of those who were local (i.e. did not require overnight accommodation) and those who were visitors requiring overnight accommodation:

Local %

Visitors %

32. Advocacy and lobbying

For non-national organisations

1. If you receive national, regional or local government funding, please give below the 3 main reasons why they fund your organisation:

1.
2.
3.

2. If you receive other public funding (e.g. from the national arts council or other public body), please give below the 3 main reasons why they fund your organisation:

1.
2.
3.

3. Please give the top 5 arguments that you use to persuade your funders and stakeholders to support your organisation:

1.
2.
3.
4.
5.

33. Research resources

For non-national organisations

1. Has your organisation conducted any relevant research in the last 5 years (e.g. audience research, economic impact study, other impact study, mapping or benchmarking work), or participated in a similar programme of research in collaboration with others?

Yes

No

If yes, please give details below. If you would be happy to share this research with the EJN, and for it to feature as part of the EJN's research programme, please send a copy to fiona.goh@virgin.net. Research will only be quoted or used with agreement from you.

2. Do you have access to recent and reliable national data on jazz in your country (e.g. numbers of festivals, dedicated jazz venues, individual musicians, groups, large ensembles, record labels, periodicals, websites, radio airtime and third level/Higher Education jazz institutions) which you would be willing to share with EJN?

Yes

No

If yes, please give details of the type of data you could share:

Europe Jazz Network research questionnaire

34. Audiences

For non-national organisations

1. How many events in total did you promote or present in the 2009 financial year? (N.B. this should include all concerts, showcases, workshops and events of your own promotion and, for venues, events presented at your venue by another promoter)

No. of events:

2. And of these events, how many were abroad?

No. of events abroad:

3. How many of your events in 2009 were free to attend (i.e. at no cost to the audience)?

No. of free events:

4. What size audience did you achieve at your events in the 2009 financial year? Please indicate audience numbers in each of the following categories, as relevant.

Tickets sold for multi-stage events where 1 ticket = 1 audience member

Individual event tickets sold (in addition to the above)

Audience numbers for free events

Audience numbers for other non-ticketed events (in addition to the above)

TOTAL AUDIENCE FOR 2009 EVENTS

5. Do you have additional data on these audiences, such as age, location and gender?

Yes

No

35. Artists' mobility

For non-national organisations

1. Did your organisation receive specific funding (i.e. project funding) for INTERNATIONAL jazz artists to perform at your events in 2009?

Yes

No

If yes, please give details of who gave the funding:

36. International artists' support

For non-national organisations

1. If yes, how much was this in 2009 in €Euro?

€

2. If yes, how many international artists did this support in 2009? (Please count each individual artist - e.g. if a group has five international artists, please count this as 5 in total)

No. of international artists funded:

3. If yes, how many performances did this support in 2009?

No. of performances by international artists funded:

4. Did your organisation receive specific funding (i.e. project funding) for NATIONAL jazz artists (i.e. jazz artists who are based in your country) to perform at your events in 2009?

Yes

No

If yes, please give details of who gave the funding:

37. National artists' support

For non-national organisations

1. If yes, how much was this in 2009 in €Euro?

€

2. If yes, how many national artists did this support in 2009? (Please count each individual artist - e.g. if a group has five national artists, please count this as 5 in total)

No. of national artists funded:

3. If yes, how many performances did this support in 2009?

No. of performances by national artists funded:

4. Did your organisation facilitate any international exchange programmes for groups or individual musicians in 2009?

Yes

No

If yes, please give details:

5. Does your country have a music export agency/government department or music export strategy of which jazz forms a part?

Yes

No

38. National support for jazz

For non-national organisations

1. If yes, please give details:

2. Please give details of the organisations in your country active in the area of jazz touring who support NATIONAL artists to tour NATIONALLY:

3. Please give details of the organisations in your country active in the area of jazz touring who support NATIONAL artists to tour INTERNATIONALLY:

4. Please give details of the organisations in your country active in the area of jazz touring who support INTERNATIONAL artists to tour NATIONALLY:

5. Did you organise a showcase in 2009?

Yes

No

39. Showcases

For non-national organisations

1. If yes, please indicate the numbers of attendees from the following groups:

International artistic directors or promoters (not from your own country)

International journalists (not from your own country)

Other international attendees

2. In what ways did you promote national artists in 2009? Please tick all that apply:

CDs

DVDs

Dedicated websites

Showcases

Presence at trade fairs or industry events (such as JazzAhead)

Other (see below)

If you ticked 'Other', please give details:

Europe Jazz Network research questionnaire

40. Europe Jazz Network

For non-national organisations

1. Why is your organisation is a member of EJNI? Please rank the following answers in order, 1 being the most important and 5 being the least important. You can select as many answers as you wish.

	Relative importance
Networking with national organisations based within your country	<input type="text"/>
Networking with national organisations based outside your country	<input type="text"/>
Networking with festivals, venues and promoters based within your country	<input type="text"/>
Networking with festivals, venues and promoters based outside your country	<input type="text"/>
Other (see below)	<input type="text"/>

If you ticked 'Other', please give details:

2. What has been the most productive outcome of your membership to date? If there is a particularly valuable project, development or connection that you have made through EJNI, please tell us about it:

3. Are there any new initiatives that EJNI could helpfully develop or facilitate to benefit your organisation?

Yes

No

If yes, please give details:

Europe Jazz Network research questionnaire

4. Would you be willing to participate further in the research process, by contributing to a case study? This would involve participation in a phone interview for up to 1 hour, with follow up by e-mail.

Yes

No

41. Case study details

For non-national organisations

1. If yes, please state below the areas in which your organisation can helpfully comment – we are looking for successful, innovative or interesting stories which can demonstrate concrete positive results as an outcome (please choose a maximum of three areas):

- Lobbying and advocacy
- Evidence of influencing national strategy/government policy
- Sectoral change and development
- Developing infrastructure nationally, capacity building
- Collaborative partnerships and (inter)national networking
- Artists' mobility
- Musicians' development
- Audience development
- Engagement with new media and communications
- Involvement of the voluntary sector
- Reflection of social change, migration and changing communities
- Artistic excellence, including commissioning new work
- Education, learning and participation
- Innovative practice
- Value for money - delivering results with limited resources
- Impact of research programmes
- Development or preservation of national heritage and identity
- Other

If you chose 'other', please give details:

42. Thank you

Thank you - the questionnaire is now complete. If you wish to review your responses or have incomplete or missing answers that you need to edit or complete, you can simply return to the questionnaire later by pressing 'exit this survey' and return to it again by clicking on the same e-mail link to the survey. Please remember to complete all your responses by FRIDAY 8 APRIL 2011.

If you have finished the survey, simply press 'Done' and your questionnaire will be submitted to EJN.

1. If you have any further comments you would like to give, or would like to give feedback on the survey, please use the comments box below. Thank you.



APPENDIX 4:

NON-RESPONDENTS' SHORT QUESTIONNAIRE

Europe Jazz Network short questionnaire

EJN research - key questions for non-respondents

Your organisation name: _____

1. Approximately what % of your organisation's time and resources (i.e. including expenditure and personnel) was spent specifically on jazz in 2009? _____
2. How many FTE staff did your organisation employ in 2009? ⁱ Please state how many FTE paid staff worked for your organisation in 2009, using the boxes below to calculate the total. Use the table below for reference if necessary. N.B. Do not count volunteers, internships or trainees.

Number of full-time staff _____

FTE equivalent of full-time staff _____

Number of part-time staff _____

FTE equivalent of part-time staff _____

Number of temporary staff _____

FTE equivalent of temporary staff _____

TOTAL FTE FOR 2009 _____

3. Please give the dates of your financial year in 2009: _____
4. Please give the total income of your organisation, to the nearest € Euro, during the 2009 financial year ⁱⁱ: _____
5. If known, please state your total income in € Euro from 2010: (Please include an asterisk* next to the figure if this figure is not yet verified and final) _____
6. Please give the total expenditure of your organisation, to the nearest € Euro, during the 2009 financial year: _____
7. Of this total expenditure in 2009, please state in € Euro how much you spent on the following areas:

Artists' performance fees for your own-promoted concerts and events (excluding taxes) _____

New arts commissions (e.g. new compositions) _____

Subsistence payments to artists _____

Other payments to artists (excluding accommodation and subsistence costs) _____

8. How many events did your organisation promote or present in the 2009 financial year? (N.B. this should include all concerts, showcases, workshops and events of your own promotion and, for venues, events presented at your venue by another promoter) _____
9. How many of your events in 2009 were free to attend (i.e. of no cost to the audience)?

Europe Jazz Network short questionnaire

EJN research - key questions for non-respondents (cont)

10. What size audience did you achieve at your events in the 2009 financial year? Please indicate audience numbers in each of the following categories, as relevant.

Tickets sold for multi-stage events where 1 ticket=1 audience member _____

Individual event tickets sold (in addition to the above) _____

Audience numbers for free events _____

Audience numbers for other non-ticketed events (in addition to the above) _____

TOTAL AUDIENCE FOR 2009 EVENTS _____

PLEASE RETURN BY MONDAY 2 OCTOBER 2011

E-mail: fiona.goh@virgin.net or Tel: +44 1422 435077

NOTES:

- i) How to calculate FTEs:

In question 2, we asked you to calculate the number of FTEs in your organisation. Calculating the number of FTEs (or full-time equivalent staff) employed in your organisation is a standard way of benchmarking the total hours worked by your staff, and allows us to represent accurately the totality of your workforce, including part-time and temporary staff. (For example, many members may have a mixture of full-time and part-time year-round staff, as well as temporary staff to support festivals and events.) The table below gives some guidance as to how you can calculate the FTEs in your organisation - the starting point of 'full-time' is relative to your organisation: for example, if a full-time member of staff in your organisation is contracted to work 40 hours per week, then this would equal 1 FTE, and all other calculations should be made in relation to this.

1 full-time member of staff, employed year-round = 1 FTE
1 part-time member of staff, working 1 day per week = 0.2 FTE
1 part-time member of staff, working 2 days per week = 0.4 FTE
1 part-time member of staff, working 2.5 days per week = 0.5 FTE
1 part-time member of staff, working 3 days per week = 0.6 FTE
1 member of temporary staff, working 1 week per year = 0.02 FTE
1 member of temporary staff, working 2 weeks per year = 0.04 FTE
1 member of temporary staff, working 3 weeks per year = 0.06 FTE
1 member of temporary staff, working 1 month per year = 0.08 FTE
1 member of temporary staff, working 2 months per year = 0.17 FTE
1 member of temporary staff, working 3 months per year = 0.25 FTE
1 member of temporary staff, working 6 months per year = 0.5 FTE

Example: if you have 5 full-time staff working year round ($5 \times 1 = 5$ FTE) plus 3 half-time staff working year round ($3 \times 0.5 = 1.5$ FTE) plus 20 staff working for 2 weeks per year ($20 \times 0.04 = 0.8$ FTE) you employ a total of 7.3 FTE.

- ii) All answers in the questionnaire must be given in € Euros. If your operating currency is not the Euro, please use the following exchange rates to convert your currency to the Euro:

Bulgarian lev 1.9558 = €1
Croatian kuna 7.34 = €1
Czech koruna 26.435 = €1
Danish krone 7.4462 = €1
Estonian kroon 15.6466 = €1
Hungarian forint 280.33 = €1
Latvian lats 0.7057 = €1
Lithuanian litas 3.4528 = €1
Norwegian krone 8.7278 = €1
Polish zloty 4.3276 = €1
Romanian leu 4.2399 = €1
Rouble 44.1376 = €1
Swedish krona 10.6191 = €1
Swiss franc 1.51 = €1
Turkish lira 2.1631 = €1
UK pound sterling 0.89094 = €1

ABOUT EUROPE JAZZ NETWORK

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

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

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

**FOR MORE INFORMATION ABOUT EJN GO TO
www.europejazz.net**

EUROPE JAZZ NETWORK



Culture Programme
Education and Culture DG



University of
Salford
MANCHESTER



EUROPEAN COMMISSION
European Research Area



Funded under Socio-economic Sciences & Humanities



PHOTO: Heiti Kruusmaa