

Report of the
European Jazz Conference 2021

Hosted by
Jazz Estonia / Jazzkaar Festivals

Tallinn, Estonia
16-19 September 2021

Supported by



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European Jazz Conference 2021

Hosted by Jazz Estonia & Jazzkaar Festivals

Tallinn, Estonia, 16 -19 September 2021

Reporter: Angelique van os

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Index

INTRODUCTION	3
FRIDAY 17 SEPTEMBER 2021	4
Official Opening & Welcome Addresses	4
Plenary Debate: “Shapes of Jazz to Come”	7
Parallel Discussion Groups on the Conference theme	11
SATURDAY 18 SEPTEMBER 2021	21
Keynote Speech: Prof. Ignaas Devisch “Always waste a bad crisis”	21
Final Plenary session: Wrap-up and presentation from EJC2022 host	25
APPENDIX A: Conference and Showcase schedule	27
APPENDIX B: Participants’ list	30
APPENDIX C: Selected media links	38

INTRODUCTION

This year's European Jazz Conference has been an extraordinary event that will stay in the memory of all the people who attended it for a long time. After a few months, the situation in Europe now is unfortunately again uncertain. Some restrictions are being re-introduced for international mobility and for the possibility to organise live concerts with a full house. For these reasons it seems even more important to have been 220 people from 34 different countries last September in Tallinn, and that we were able to spend 4 days together discussing the current scenarios and the possible future ones for our music sector.

Many insightful debates took place in Tallinn, and 3 more years of stimulating new projects now lie ahead of us, following the approval of the new EJM Creative Europe network application that we submitted last August. In Tallinn, the pandemic has inevitably been the central topic. We discussed the impact it had in our lives and in our work with some great artists, philosophers, professionals, experts in different disciplines and fields. But most of all we had the opportunity to share our experiences, to discuss between us and enrich our views by being in the same space again with our friends and colleagues. We were also presented with some great music from the host country, Estonia, well described by the quote of our late dearest friend John Cumming, "small country, big jazz". This report will give some insights about the content of the Conference to those who were not able to join us this year, and will serve a recap of what was said for those who participated in it.

I would like to thank the tireless and energetic EJM staff and the wonderful teams of Jazzkaar Festivals and Jazz Estonia for the great organisation and support. Everybody did all their best to make it happen at a time where restrictions, responsibilities and related problems have increased considerably. Thanks as well to the EJM Board of Directors and to the Conference Programme Committee for their great job and inspiration.

Finally, I remind you once again, as already announced by Mila Georgieva during the final plenary session, to save the dates for the next European Jazz Conference which will take place in 2022 from September 22nd to 25th. See you all in Sofia, Bulgaria!

Giambattista Tofoni
EJM General Manager

Friday 17 September 2021

OPENING CEREMONY

Tap, tap, tap... Europe Jazz Network (EJN) manager Giambattista Tofoni shakes the room awake with a cowbell. “This is the sound of the conference, so you know when we start,” he says with a smile. “Welcome to Tallinn! Yesterday we had the thirty-fifth meeting of the EJN General Assembly, the organisation that, together with this year's host, Estonia, is taking care of the seventh edition of the European Jazz Conference.” Giambattista pauses and says slowly and emphatically: “Shapes of Jazz to Come”. The title of the seventh edition is significant, because after almost two years there is finally room to look forward at the development of the European jazz landscape. At the same time, it is possible to collectively reflect on the effects of the pandemic.

Giambattista continues: “After two years of social isolation, it is an important moment for us to see you, our friends from EJN.” The general manager is certainly not the only one who is thinking about this; the subject is a common thread for all speakers. This is quite logical, because for the first time in a long period many participants are together in one room. It is one of the first jazz conferences worldwide that has been able to take place since the outbreak of COVID-19. Giambattista then urges everyone to ensure social distancing measures are adhered to, and to avoid hugging and kissing as this is still a step too far.

Culture City Tallinn

This year Tallinn, the capital of Estonia, welcomes all EJN members and other cultural operators working in jazz. Although the numbers are more limited than for previous editions, the seventh annual European Jazz Conference is a fact, with over 200 people attending and that – given the circumstances – is an achievement in itself. And includes the participation of many of the 25 new organisations that have become members in this exceptional year.

Tallinn is a city with many faces: from raw and urban, to old and modern. A city with a rich culture in which music plays an important role. Jazz is also popular and its history goes back to 1918, more about that later.

The heart of the conference is in the creative and young Kalamaja district, where around Telliskivi, a former factory complex, you will find many hip clubs, small indie shops and restaurants. The main location of the conference is the trendy Vaba Lava. Right next to it is Fotografiska, a museum for top photography. For the occasion, it also provides a stage for the showcases.



Driving forces



organise the event. “We had to wait a long time for this and didn't know if it would work, but you are here! So, thank you for your presence, we have been really looking forward to it”, echoes through the hall.

Jazz Estonia and Jazzkaar Festivals show their gratitude for the support of the Estonian Ministry of Culture of Estonia and the City of Tallinn. Without their contributions the conference would not have been possible. The EJN team and the 2021 program committee also receive praise: “We learned a lot and had fun together.”

Then Martel Ollerenshaw, the vice president shares her thoughts: "What can I say? It's a celebration! We are really delighted that we are all together and that we can celebrate after these many, many months of being locked down, unable to move. Unable to do anything. Thanks so much for coming.”

According to tradition, the day presenters Eva Frost and Charles Gil, take over. They introduce the other speakers, of which the undersecretary for arts, Taaniel Raudsepp, takes the floor first: “It is an honour to be here and to support this event on behalf of the Ministry of Culture. And it is so great to see that so many jazz-minded people are coming together in one room in Tallinn. Although the wind is cold, our hearts are warm. And I am sure that after this event the collaborations will flourish and will shape the future of jazz. And we will keep contributing to support jazz.”



Embrace jazz

Just like Taaniel Raudsepp, the deputy mayor Vadim Belobrovstev expresses his joy at the collaboration with EJN. In addition, it is an important signal for him that life goes on with this event. “Music goes on. Jazz goes on. And nobody can stop that,” he says. He then refers to the previous EJN General Assembly in Tallinn, which took place 10 years ago. “Back then Tallinn was the European Capital City of Culture. Now we are trying to get another important title, the UNESCO City of Music. We have done everything that we could, and in a month we will know the

result. Every event like this will help to get that title. But of course for us it was no question whether we would support it or not. Of course we do, because we embrace jazz.”

Deputy mayor Belobrovtssev refers to the text he wrote in the annual brochure of the conference, that Estonian jazz could be traced back to Tallinn in the summer of 1918, when the young student Kurt Strobel of a German-language school formed a dance orchestra. A few years later the core of this group formed the first professional jazz orchestra in Estonia, called the Murphy Band. The deputy mayor concludes with: “We are the home of the Estonian Jazz Union, the beloved jazz bar Philly Joe’s, and Jazzkaar, which is one of our oldest festivals and one of our landmarks. So, a big thank you for everyone who made this possible.”



Eva Frost thanks all the speakers and, as there have been no in-person meetings for almost two years, there is no time to lose, because a lot of topics have to be discussed during this weekend. Eva introduces the first plenary debate with musicians Maria Faust (EE) and Alexander Hawkins (UK), moderated by Helen Sildna (EE).



PLENARY DEBATE

“Shapes of Jazz to Come”



Shapes of Jazz to Come (Atlantic Records, 1959) was Ornette Coleman’s ground-breaking record where he searched for creative ways to steer the past into an inventive future. This release redefined the genre of jazz with his new free approach, leaving out traditional concepts of harmony and unconventional instrumentation. The record had great impact on international jazz development and beyond, and it was also a record with a strong political background. It came out of a crisis, and was sandwiched between two other important titles: Tomorrow is the Question! (1959) and Change of the Century (1960). Although this was a really different crisis, in a way it served as a reference to what we have experienced these last two years. Obviously, the pandemic had deep impact on the music industry and everyone is asking the question how far things have changed and will remain changed post COVID-19? What can we learn from this crisis? What kind of future can we built together? What better starting point than to have a good talk with the musicians themselves? So the plenary debate focused and reflected on the impact of the crisis with innovative composers, musicians and bandleaders: saxophonist Maria Faust (Estonia/Denmark) and pianist Alexander Hawkins (UK).

Moderator Helen Sildna, head of the Tallinn Music Week, started by asking the musicians how they are, to which Maria responds: “I am fine today. I have a short memory, which are a blessing and a curse. I am living in the moment and try to get over bad things.”

Take a break

On the question how Maria and Alexander experienced the last year and a half, both reflected quite positively, because they finally had the time to take a break and to work on new material. Maria explained that this was her first holiday since her professional career started 20-years ago, and Alexander adds that it has been positive on a personal level, but the facts of the situation cannot be obscured - the situation has been difficult and tragic for many, and that it has been interesting to see such polarities on how people have behaved and responded.

Fruitful vs. pressure

Responding to the question about whether this has been a fruitful time for creating new music, Maria pointed out that she noticed that many musicians worked on a solo-albums, and that a lot of people around her started to panic and did not take time off. She did take time off and also created a solo work, then thought better of it, using the time to research, delve deeper and create a bigger project. She stated that the creative process of making a new record was no different for her, compared to previous projects, claiming that: "The pain of creating is always present."



Alexander also indicated that he did not really experience the creative process differently during the pandemic. He finished some small orchestral scores, and then waited until it was legal to get some musicians together in one room. Helen concludes that the time was filled with paradoxes, dilemmas and stigmas.



Maria indicated that she is fortunate to live in Denmark and Estonia, though both countries are very different. She lived in Copenhagen in solitude for quite some time, because everyone strictly followed the rules, and enjoyed that nature moved into the city again. She did not experience this time as a paradox, and is more concerned about the pressure of travel shame (environment vs the need to make a living by performing in other territories), the gender discussion, the power of the media and the lack of good music journalism).

Three big topics that were very briefly discussed, as they are too big for this short debate.

Ecosystem

Alexander states that there is a difference between what is legal and what is moral. He thinks we should see music more as an ecosystem in which we are all involved; an enterprise of producing vibrations, communicating with an audience. "A lot of what has happened the last 18 months is maybe to reconceive things in this way of an ecosystem rather than a production line. I think we

are going to be faced with lots of interesting issues ...what we learned last autumn it that collaboration and that the process of getting on stage happens in the practice room but also in the organisational sense.” He states further that there have been innovative and conservative responses to possibilities afforded with technologies, and mentions the new creative website of pianist Craig Taborn, but also that, in general, streaming concerts is an important platform for musicians because it is another way to share live music. For Maria, streaming is not a good way to introduce her music to audiences because the technology is not comparable with a real life concert, and suggests that “Sometimes you have to try something and then leave it. Maybe we have to leave it. I hope we don’t need it anymore in the way as we have seen it so far.”

Helen asked if there is space for trial and error because for some players in the sector there is not enough space to show themselves in traditional ways, but that these new ways of streaming concerts can open new doors. Alexander thought that this was another interesting paradox: “If we knew we were innovating it would not be innovation. I learned from the Greek that the future is behind you, because you can’t see it. And the past is ahead of you. And yet, if you are doing something unusual, you can get a sense of what that might be. I do think there is huge potential being uncovered in these different modes of performance. I do get a sense there are possibilities in these new digital settings but I also love the acoustic setting with real people sitting close to me.”



Uncertainty



The pandemic brought a lot of uncertainty, and this spurred Helen to ask three big related questions. She wants to know how much uncertainty the musicians can take, what the effects are on their wellbeing, and what they expect in times of uncertainty from the music and culture sector. Both musicians indicate that their life is always ‘shaky’. They are used to it and never take anything for granted. They say that musicians are resilient but are also good in hiding their feelings. Some colleagues around Maria who did share their thoughts about their wellbeing, were and

remain miserable. She said that: “A city without culture and without the possibility to enjoy culture is not worth living in... many musicians don’t know what to do with themselves.”

According to Alexander people have coped with the crisis in different ways, with or without support from the government and/or the help of charities just to survive. One important observation was that musicians with incredible work ethics have struggled for motivation. He thinks it is important to show sensitivity and compassion when dealing with people in the arts. He added that it is not just a recent problem and that it is important to collaborate with younger, less-known musicians and to give them space to grow. He said that the younger generation will be hardest hit: “Just imagine when you are 25 and starting to kick off and then all this happened...it

is now taken away and there is a big queue of postponed and new performance, and they are at the end of the line.” Maria thinks that everyone is struggling with the same issues and does not totally agree that it is harder for younger musicians: “If I put out an album before or during a crisis, it disappears exactly the same way as with a debutant.”

Motivation

Helen ended the session by asking what the core motivation is for the musicians, and how the sector can identify their core values to keep them going. Maria indicated that an open mind is important for new ways of playing music – need to break patterns and to keep jazz moving as an art form. For Alexander motivation is all about sound and that it is important to reinforce the idea of an ecosystem. He said: “I am not comfortable that the industry is doing something for me. I rather think of it as a collaborative effort that is all about communication, - talking, listening and writing about music. The beautiful individualism that we celebrate in this music is not obscured by the concept of community. I am not less distinctive as a soloist reaching out to people talking about these topics. History and pioneers show that the jazz community is resilient. We can find ways to navigate troubled waters and that can lead to creative new outcomes.” Maria added that before she can act on collective thinking, she needs to take care of her own wellbeing. Musicians are really fragile and sensitive. “We need to be, because we are filtering and mirroring the society in many ways.”

Helen thanked both musicians for sharing their thoughts and openness, and for giving us a lot to think about. She indicated that the keywords and thoughts were: resilience, compassion, rise and collaboration, and that a city is nothing without culture.



PARALLEL DISCUSSION GROUPS

On the Conference theme

Rebuilding audiences after Covid-19

With: Mijke Loeven (Bimhuis, Netherlands) & Annamaija Saarela (G-Live Lab Tampere, Finland)

Moderator: Martel Ollerenshaw (Australian Music Centre, Australia)

This session explored the landscape for promoters and presenters during the lockdowns and discussed whether anything will be different for audiences once the pandemic has stopped disrupting live presentation possibilities.

There were case studies from two EJM members – the Bimhuis in Amsterdam and G-Livelab in Tampere.

Mijke Loeven the CEO of Bimhuis (established in 1974) told the group about

the shock at the time of the first lockdown which began on 12 March 2020. During the ensuing lockdowns which spanned March 2020 – July 2021, they tried to focus on three things: saving the BIMHUIS for future generations; keeping in touch with their audience and providing work and income for musicians.

To function, they needed to be flexible and to be able to try everything from streaming one show per week, to being open for limited capacity live shows (30 or 72 people), asking the (only Dutch) artists to perform shorter shows but doing more per night. As of September 2021, they were able to have larger audiences of over 200 or 300.



They had to change gear, so many times during this period and it was difficult. When they were able to present one concert per week this had a positive impact on the Bimhuis staff (who worked hard doing everything and kept the venue running), but it was challenging and lonely work for Mijke, as the leader of the organisation at this time.

Some positive outcomes included: BIMHUIS TV & BIMHUIS Productions were already in existence from 2018/2019 and turning the venue into a TV studio for streaming and working with and commissioning local artists were obvious things to concentrate on. During the lockdowns, the staff were on salary and the venue was keen to pay musicians whose livelihoods were completely disrupted, so they increased the number of composition assignments (commissions) for musicians (Tony Roe was cited as one

example), which was very positive as they were able to invest in developing talent and were also able to raise money for more commissioning in the future.

With Bimhuis TV, the ability to live stream every week is an opportunity for the marketing department. It improves recognition, and with both live and on demand possibilities, 80% of viewers are from outside of Holland, with a total of 300,000+ worldwide views. During the pandemic they could only invite Dutch musicians to perform and be streamed and this was good for their international profile. In a quirky twist, and as a direct response to the overuse of zoom during the pandemic, the Bimhuis marketing team instigated a F*CK ZOOM Instagram campaign, which allowed the team to get over the many frustrations of the pandemic.

As a new venue, for G-Livelab (which opened in August 2019, with a capacity of 250 standing, 180 seated), it was crucial to build momentum while they were locked down, so that when it was possible to present live music again, they could not only present work, but also attract an audience. Like all nations, Finland responded according to the local situation and from early June 2020, G-Live Lab was able to present as much live work as possible. Overall, they were closed for 3.5 months, and audiences were restricted, sometimes to 50% capacity.

As is clear from the name, G-Live Lab is a laboratory and is the sister venue of G-Livelab in Helsinki, both are owned by the Musicians Union. They have a loudspeaker company as their main partner and have good streaming facilities that they started using in April 2020. They control their own streaming platform and charge a ticket price of 9.90 euros – purchased from the website and/or G-Live Lab app.

Annamaija and her team worked with the musicians and their agents and managers so that they could keep audiences with the tickets are selling well (most gigs sell out). G-Live Lab is an all-genre venue, not just jazz and a big part of the business is rentals for conferences and meetings – many hybrid meetings in the house and most gigs are also hybrid too (live and a stream). Hybrid model works well with a limited capacity venue.



Annamaija indicated that the most important marketing is that which is done by the musicians themselves as they have direct access to their fans. Social media is the main form of marketing at G-Livelab, and they have been tracking their audience so that they can understand what they expect when they come to the venue. Fortunately, the audience is very committed as is evidenced by the fact that the yearly subscriptions for 2022 have sold 50% as at September 2021. G-Live Lab is not worried about the heavy user audience, but about the occasional audience – that audience is lacking as they are not coming to gigs – possibly because of the pandemic.

Another concern about audiences is the ability to attract young people. As young people (teenagers in particular) have not been able to attend live gigs, the question is how promoters turn that into a situation where young people develop a pattern for attending live gigs once the pandemic is over and is possible to attend without restrictions. Hopefully this is not the start of a difficult trend where young people will never develop the habit of attending live gigs.

G-Livelab had a similar experience to the Bimhuis regarding working with musicians to improve their financial situation during the pandemic. They presented 130 gigs (short sets of 45 – 50 mins) in 2020 with limited audience, so had double or triple or quadruple gigs for the same band on the same day for different audiences. Although this is not a viable long term business model without additional financial support, it was a way to keep musicians and the venue staff working.



What does the future hold? Throughout 2020 and 2021 there was lots of innovation – necessary to keep working with all the government regulations. As of September 2021, the crisis is ongoing, so no one is completely sure what they have learned. Mijke says that they need time and room to mourn, and the board of the Bimhuis is completely supportive of concentrating on the health and wellbeing of the team. They would like to go back to normal asap – which would be a combination of live and online presentations plus Bimhuis productions and the composer assignments (commissions). The emphasis is on live music as this most important aspect of the pre-pandemic and post-pandemic operation. She noted that they are opening with QR codes now which has created a new dilemma over data protection and privacy.

Annamaija has had the same experience. The board of G-Livelab is very supportive, and it's extremely important to keep the team together – especially regarding the restaurant as there is a lot of competition for the staff. In the future, she sees the same problems and challenges that existed before the pandemic: sustainability, inclusion, diversity, resilience. As they are a laboratory, they are keen on new ideas and approaches, and would like to do more residencies (sustainability) and to support collectives, sharing co-working, continuing with audience well-being and a hybrid model including premium experiences (e.g., expensive tickets because of the quality of the experience and heavy user audience). However, it is a fragile environment for the live event business – lacking a common strength and this is something that needs to be acted on – advocacy to government agencies is paramount.

The discussion was opened to the audience. The first question was about subscription models, and it seems that there are several examples in existence, including: G-Live Lab's yearly ticket

(600 euros) allows a subscriber access to all gigs, but in real life people don't come to every gig so those seats can be sold again. Popular with the audiences who are very committed and has the added advantage of assisting the marketing team as these yearly ticket holders often bring a guest (friend, family member/s, business partner). Bimhuis has the BIM CARD (350 euros and a holder needs to make a reservation but can come to any concert that has a face value of 20 euros). They also have a loyalty programme, and a new CLUB which is focussed on donors (2500 euros per year for 5 years). The benefits include exclusive one-to-one performances, catering packages and the knowledge that their investment goes towards the development of talent and new work.

Other examples include Café Oto (London) offered free membership to people who cannot afford it, on an honesty basis. The offer has a limited number of gigs and reduced prices at the shop; G-Live Lab collaborates with the Tampere Library where two tickets are permanently available for a library loan and can be used to experience the live concerts (one week at a time - good value with four gigs per week at the venue); and possible partnerships with University Unions – subsidised tickets for the students - bought at face value and sold on to students for a low price (audience development).



Another question involved initiatives for attracting new audiences. G-Live Lab has a project for high school students who become part of the programming team and programme their own student bands plus a professional headliner. And other initiative involves attracting culturally diverse audiences, where G-Live Lab is collaborating with a Sami association in their region to co-programme Sami artists and to attract Sami audiences. As in many places in Europe, diversity is a major

consideration and for the Bimhuis, even though Holland is a diverse country, audience diversity is the most difficult to achieve, and one way that they are trying to develop this area of their work is to create a traineeship for young, culturally diverse programmers.

Increasing diversity and inclusion in jazz – across all the protected characteristics (age, disability, gender, sex, sexual orientation, marriage and civil partnership, pregnancy and maternity, race, religion, or belief) - was an important topic in this discussion. Measures are in place to improve diversity and inclusion in the sector, across the spectrum of the EJA membership and beyond – with many working in partnership, and in other ways to increase the diversity of audiences, musicians, staff/personnel, and cultural operators, etc. The UK has funding and workshops that are linked to increasing diversity and inclusion across the spectrum of the art and specific genres, and several examples were cited as ways to improve diversity and inclusion (from Ronnie Scott's late night stand up shows which bring in a younger, more diverse crowd to Café Oto attracting a diverse audience that reflects the borough, to the Church of Sound which has a young and culturally and racially diverse audience because its programme is not mainstream). Jazz Promotion Network (UK) indicated that it has made positive changes regarding diversity and inclusion on the board and via partnerships and suggested that it would be useful for the national organisations and other EJA members to examine their organisational make up and to take steps to diversify all areas of their operation.

In southern Italy (Sicily) there are problems with audience hesitancy for live jazz concerts despite a reasonable level of vaccination (green pass). There are limits on venue capacity, but there is the feeling that people are not buying tickets, which is a problem when 70-80% of the budget of the organisation is derived from box office. Even free concerts do not have large audiences for jazz, although this is not the same situation for pop music concerts. In northern Italy (Bolzano), their festival occurred in June and was mostly open air – they had good numbers



but were unclear about the situation in the autumn in other places in northern Italy. In contrast, an example of a UK based outdoor pop festival was referenced – a high profile curatorial team and a mouth-watering programme attracted a mass audience of mostly young people under 30, with a high percentage attending without masks. It was agreed there is still hesitancy in a live context in some places. However, the green pass seems to help build confidence – research in Tampere show that 47% of audiences said that this would increase their visits, while 80% indicated that they feel safer in the venue with a green pass.

Gender Balance and the Pandemic

Moderated by Henna Salo (Sello Hall, Finland)

In this session, the focus was on the effects that the pandemic had on our efforts to address gender balance, and whether it had led to a better or worse situation in the sector. Moderator Henna Salo referred to this year's conference topic and asked how greater gender diversity and balance would find a place in the future of jazz in Europe. Many male colleagues took part in this session, which according to Henna, was unusual. Despite the presence of men, it was mainly women who shared their thoughts. To start the discussion, three small groups were formed. Coming back together after 45 minutes, several topics came to the fore.



Verbal safety

One group shared that there should be more understanding for diversity and inclusion in the jazz field. Not only for women, but for all minorities. Particular areas of discussion for this group centred around the safety of verbal space for women in the media and also in the programming space where some participants spoke about their look being prioritised over their professionalism. A (male) journalist from Sweden confirmed that he recognises this within his own magazine, and tries to avoid and change it, wherever possible.

No stereotyping

There were a few big topics that came back in the central discussion, but there was not the time to discuss all of them at length. One topic that had some traction was the stereotyping of and prejudices towards female jazz musicians. This led to a brief discussion about highlighting female artists because of their gender rather than their quality as a musician. There was the feeling that perhaps festivals and venues should move to normalising a balance of genders in their programme rather than drawing attention to it.

Social justice



Another big topic was to acknowledge the differences in European countries on issues regarding gender. On the one hand there are so many cultural differences in Europe that it is hard to compare. While on the other, we can learn from each other. The group agreed that it is important to search for similarities and to understand and adopt best practices where they exist. Free or inexpensive child-care is an important issue and is not universally available across Europe. Its absence makes it harder for women to do their jobs – especially touring - without family

pressure. A few programmers indicated that they would or have book(ed) an extra room for female musicians traveling with a child and a babysitter. If more venues and festivals are open for this, then it might be possible for female musicians to do a longer tour, and the group agreed that if this area were examined and best practice adopted, then the situation would be more equitable for women in jazz. Some even speculated whether social justice might result in more ticket sales.

Actions

To achieve gender balance in our sector, what else can we do? It was agreed that openness, understanding and change are the keywords for the future. It was also agreed that national jazz organisations could play an important role, where they advocate for, and provide leadership in areas that are particularly for and about women and minorities. Some areas where change can be made across the personnel spectrum include, an increase in education about equity and harassment, to have, or create, more physical safe spaces for women at venues and festivals (e.g., by providing neutral restrooms for all genders, which is already happening in some Nordic countries, e.g., Finland), and to provide more opportunities to diversify the essential crew in the sector, such as sound designers, and it was suggested that one way to do this would be to offer scholarships and residences for young female tech professionals wanting to work in jazz.



According to Henna it is obvious that the pandemic has hit those groups that are already in the minority – women, sexual minorities and children/teenagers - more than others. But not all the topics discussed here were directly related to COVID-19, and there were no statistics provided to underpin the assumptions. This was a discussion of more general observations and experiences from the group participants.

New ways and formats of listening

Moderated by Robert Abel (Guardian News & Media, UK)



Audio can be a powerful medium and this session focussed on the immense popularity of podcasts: how they provide promoters, agents, venues and artists (new) opportunities for the future. Moderator Robert Abel works for the Guardian as Head of the Commercial Audio Strategy and was previously, for 20 years, the producer and manager of the production team of BBC's Jazz on 3. Robert shared video slides and information about the development and popularity of podcasts created by The Guardian, and explained the different forms of audio of which social audio is a newcomer. He referred to the upcoming Clubhouse app that uses live audio, and where a person can mingle in countless different 'clubhouses' and listen to conversations about different topics and be part of discussions. Robert stated that the possibilities with podcasts are incredible, even better than with radio because the audience is making a choice about the particular content and it is easy to access - with headphones and a phone you can listen to podcasts anywhere, anytime. It is something that someone does when they can't do anything else.

Diving into the world of podcasts can bring different opportunities for venues and festivals. Podcasts are easy to make, all you need is time, gear and some budget (the software that he uses is called Reaper and can easily be downloaded, while the gear set-up costs a couple of hundred euros). Here are some benefits to making podcasts:

- Create hybrid live or online events or a combination of these.
- Create an always-on personal relationship with audiences.
- Possibility to reach a global audience.
- Possibility to lead to more support and subscribers.
- A powerful way to create a parallel relationship with your audience/s.
- A strong PR and marketing tool.
- A new creative and artistic platform. The key lies in storytelling.
- A new platform for advertising if podcasts are interesting, and there are enough listeners.

Robert gave several examples of how The Guardian uses podcasts to create events. For instance live discussion panels and talks with famous people are very popular, and pre-corona the newspaper used to hire a venue, and sell tickets to large audiences. During the pandemic this changed into streaming events. Because the production is much cheaper and the reach is broader, the paper decided to stick with streaming for the future. Reaching younger audiences is possible with podcasts because everything takes place in their digital world. An example of a recent hybrid event is Borealis Festival (Norway) which blended live and streamed concerts with high production values. Borealis focused on interaction, Q&As with artists and personal connection with their audience. Another successful example of creating podcasts in music is the artistic platform Counterflows.



This was a lively interactive session which stimulated discussion, including some scepticism about the time, effort, and money needed which might be prohibitive for smaller venues and festivals. Overall most questions were positive and people shared personal tips. Some interesting points discussed are:

- Collaborations with broadcasters can increase their reach with digital media formats.
- As with radio, broadcasting (commercial) music cannot occur without the permission of the artist/s or publisher/s. Licencing of individual tracks is permitted, but is expensive. With improvised music agreements can be made directly with the artists.
- Timeless podcasts that will stay interesting in the long term are the so-called 'evergreens'. These are about subjects you can always listen to, e.g., Serial from the NY Times– focusing on a true story per season - reaching up to 60 million people.
- Podcasts can be used as a promotional tool - new formats to get in touch with (new) audiences that like what the organisation represent. This might help to grow communities. There are also podcast production companies that translate content to reach bigger audiences, like the LA based Wondery.
- A podcast can also be a video. The audio variant is regular, video is more special and is much more expensive to produce.

The second part of the session focused on how to make money with podcasts. Profit is possible for anyone -the big fish, and the small. The power of podcasts is in the story itself: in good content. Some starting points to make money with podcasts are:

- Using commercial advertising breaks
- Selling sponsorships
- Getting a commission (like a collaboration with Spotify for instance)
- Subscription models
- Support via crowd funding (e.g., patreon)

For the jazz industry, patreon can work well because it is focused on niches. “A podcast is a shop window for an ongoing interactive relationship with the audience. Don’t think of podcasts or streaming audio as a way to present what is happening on stage. Streaming music does that already. It is about the other stuff. About the musician’s story, what goes on behind the scenes, the lifestyle. Not about the music itself.”

Finally, when you have a good podcast, what is the best way to market it? Some interesting tips mentioned are:

- Find your niche audience
- Use short clips on social channels
- Use trailer barter swops
- Swapping guests (featuring expertise on each other podcasts)



Robert explains the importance of the last two points: “...by creating a short trailer about the upcoming podcast, it is possible to contact another podcast creator that is similar but different to yours. You can exchange on each other platforms. The trick is to choose carefully another podcast in terms of the editorial, but which has a different audience.” Also collaborating with guests can be very helpful, especially when one exchange free publicity on each other socials or platforms. Most of the now popular podcasts got bigger by sharing.

Post-covid Programming

Moderated by Piotr Turkiewicz (National Forum of Music/Jazztopad Festival, Poland & Pierre Boulez Saal, Germany) and Carolyn Muntz (Doek, Netherlands)

This session addressed issues and challenges on new influencing factors when building a post-COVID programme of international and national artists and groups. The group discussed the learning from the last two years, what changes we are willing to make to improve the way of programming in the future, and the expectations of artists, agents and managers. The moderators Piotr Turkiewicz and Carolyn Muntz shared their experiences and those of other programmers who focused on local musicians, some of whom they did not know before or had never considered. While this was very valuable, will it be continued in the future?

Out of the box

The group split up in several small groups discussing the topic for 45 minutes. Feedback included: in some countries, e.g., Israel, the range of local jazz musicians is too limited and, as a consequence the venues and festivals all programmed the same artists. It was identified that collaboration is the key to creating new interesting content, starting with a more intense and pro-active relationship with the artists. “We will never go back with programming the way we did before with 20 international bands”, Hadas Vanunu of Yellow Submarine/Israel International Showcase Festival, said. “From now on there will always be room for special productions with local artists that we will combine with international artists.”

Due to the crisis there is still a lot of uncertainty and some programmers are reluctant to make commitments. But there are also programmers that are booking concerts and are being innovative by mixing new and different genres. E.g., JazzFest Berlin is mixing live streams and live concerts in the same programme.

Country focus

In terms of touring, there are shared concerns about the environment, with sustainability being a hot topic. Several innovations are being discussed such as encouraging and facilitating musicians to stay longer at festivals, by offering them residencies and commissions. Another solution is to do away with country exclusivity clauses, and to allow touring artists to perform several concerts in one country instead of country hopping. This is a topic for programmers, artists and agents and, if successful, will result in decreasing the ecological footprint of touring bands. There are several issues with viability for lesser known or non-commercial artists/bands and another issue is timing – as more considered touring or residencies take time and often cost more.



All together



The group agreed that there should be more attention paid to trust, care, and cooperation between artists, agents and programmers, because everyone is in this together. A positive change due to the pandemic is that artists – even those from the USA - are willing to perform two (shorter) sets in one night to different audiences. Another positive shift is that artists are becoming more aware that they have to focus on their audiences. In that sense there are opportunities to collaborate with festivals and venues. It is an important part of the ‘we-feeling’, because everyone

is missing live audience and want to get people back to concerts.

Vaccination

The final question, which led to a lot of discussion, was the mitigation of risk of cancellation via the vaccination of artists and staff. Despite the fact that venues and festivals in most European countries use a QR-code, a negative PCR-test or a declaration of recovery from COVID, before entering a show, there are countries that, because of privacy legislation, cannot ask if someone is vaccinated. The discussion unearthed that there is mixed feeling on all the topics discussed and that it is important that artists, agents and programmers collaborate and continue to look at the bigger picture. At the same time there seemed to be a lot of scepticism about how to achieve changes.

Saturday 18 September 2021

KEYNOTE SPEECH

Prof. Ignaas Devisch: “Always waste a bad crisis”

‘These are the times that try men’s souls.’ - Thomas Paine, The American Crisis 1776.



Ignaas Devisch is a Flemish professor in philosophy, medicine and ethics, at the medical faculty of Ghent University. He started his speech with this quote from Thomas Paine, because it summarises the experience of the pandemic. “Most of you will recognise that in this crisis our souls have been tried in a very severe way”, he says, and for this keynote address, he wanted to focus on the understanding and impact of a crisis, how we can change things, the importance of specific life goals, and especially how jazz can help us to discover the ‘homo erraticus’ in ourselves.

Definition

Ignaas first discussed the definition of the word crisis, because when people talk about crisis, the most common saying is: never waste a good crisis. This statement triggered him to search for a definition of a good crisis, and whether there is a difference between good and bad crises. To illustrate this, he made a kind of counterweight title: always waste a bad crisis, and indicated that typically when people are in the midst of a crisis, many people say that once it is over, they will do things completely differently. But the problem arises because if we actually have a plan to change things, then we have to start during the crisis itself. He challenges the delegates by saying that a

lot of things are still the same, claiming that people are complaining about pressure and stress, about CEO's asking their employees to go back to the office and forbidding them to work from home. "If I look around, I don't see fundamental changes, until perhaps today."

Critique and Crisis

Ignaas questioned how a crisis can lead to new patterns of behaviour, especially when it comes to a new kind of government, and suggests that we have to start reflecting upon what we actually mean by crisis. He refers to Critique and Crisis, Enlightenment and the Pathogenesis of Modern Society, by the German sociologist Reinhart Koselleck, who shows that the Greek etymology of the word crisis reveals the way the ancient Greeks understood it in their times. For example, the Greek word *krínein* means to judge, to make a



decision (subjective critique and objective crisis), but there is also a second meaning which emphasises that there is a decision to make. We are alerted to the fact that in a crisis, medical expertise kicks in when the doctor has to make a decision about how the disease will develop. Today, if we use the word crisis, it is something that overcomes us. It is there and we don't know what to do with it, whereas the Greeks use it with a double meaning.

Looking back, asking oneself about the impact of the crisis, Ignaas thinks it may be right to talk about the crisis of critique - the way truth and critique are related to each other in society, is still going through a crisis. He mentions that during the pandemic a lot of people have demonstrated that they no longer believe or trust the traditional authorities that are supposed to speak the truth, like experts, politicians and mainstream media. There are also many discussions and conspiracy theories that might be understood as symptoms that lie between critique and truth - the issue being that the use of internet algorithms ensures that you see confirmation of what you were already convinced by. If people no longer believe what experts say, then we are in the midst of a crisis, where common ideas are no longer shared, making it is hard to hold society together.

Facts and fiction



Ignaas illustrated these thoughts with a scene from the film *The Life of Brian* (Monty Python, 1979), where the power of the mob creates its own 'truth' by deeming that the main character, Brian, is the Messiah. Brian denies this, but eventually confirms that he is the Messiah because the mob is tenacious and he wants to get rid of them. Brian turns into someone he is not, and boundaries between facts and fiction fade away. A parallel to this is the way that COVID-19 is being discussed on social and other media, and another example can be seen in the severe crisis occurring

around the notion of democracy - the 6 January United States Capital Attack, where the mob supporting President Trump destroyed the cameras of the mainstream media and enforced themselves into Capital Hill, to support Trump's false claim that the 2020 election had been stolen.

The professor asks: “If people do not trust what is actually told and can no longer share common, democratic ideas, how can we move on?”

This is only one example of how people are struggling to find a common base, and it is all about emotions, no longer about facts. He says that “we should confront each other with fundamental questions if we really want to learn something from this crisis”, before asking a significant philosophical question: “How to deal with critique related to truth?” He suggested that if we want to get out of the crisis, then we have to deal with the triangle: information, critique and truth. And that is not an easy topic to solve, in fact the scholar points out some philosophical quotes and ideas showing how complex this theme is, when related to society today.

Homo Erraticus

Moving onto the way in which post COVID-19 and jazz come together, he reflects on the frustrating period of the lockdowns when existence was reduced to “functional replacement”, meaning that people had to have a good reason to leave home; and in some cases not even this was allowed, or was severely punished. In *Pensées* (Thoughts, 1669): seventeenth century philosopher and mathematician Blaise Pascal, said :“All human misery has but once caused mainly people’s inability to remain quietly in a room.”, and the



professor uses this to illustrate that people are still too busy and complain that they are busy with all kind of things, instead of choosing to do nothing, stating that “if you look at this in a positive way, you can ask yourself: what is for me a crucial dimension of human life?”



In a recent essay entitled *Homo Erraticus*, Ignaas, discusses the English word error, which today has a negative connotation (i.e., mistake). However, if we look at the entomology of error, it comes from Latin erraticus and German erratisch, meaning to circle around something or to walk around. To get lost where you have not been before. He says that this is very positive, especially if he compares that meaning to the lockdowns where, our lives were reduced to functionality. Here he points to jazz, particularly Ornette Coleman and improvisation, where new paths

are explored constantly. This crucial dimension of homo erraticus is very much related to what interests him in jazz: you never really know what to expect. You have to go exploring, go further, and if you broaden the idea of jazz in modern society, it is very much related to that dimension of not knowing where you go, so you can’t get lost. You just walk around, and maybe that is the crucial dimension we need when we are talking about how to get out of this crisis.

Time

The key note address was well received and there were a lot of questions from the audience. Some interesting conclusions are that human beings need each other; screens are not enough to communicate and to bond; the idea of time was experienced in such different ways for different

people – for some the pandemic gave more time to relax, to do sports or finally work on things they always wanted to do, while for others it meant there was no time for anything but to experience fear, stress, fatigue, burnout, unemployment, or financial difficulties (also problematic before the pandemic). He emphasised that we should focus on what we can learn from the crisis, and that society should listen to the experiences of people before actually implementing change. “It is easy to say that we will change something, but we really need to act. What we discovered is that the most interesting moment of the day is dinking coffee together. That is where changes happen. How to get this involved and start new patterns? I am convinced that we have to put the meaning between people central in working places. Just meet each other. It is banal, but this crisis reminds us that to meet others in real time is a crucial dimension.”

He also added that one of the major paradoxes is that people have to do something else to enjoy their lives: “We are looking for a kind of harmony that was forgotten, left behind in modern times. Why are we doing what we are doing? And what do we like doing next to our jobs? That is the question. Why don’t these activities and dimensions have a place in our daily jobs? These are crucial thoughts to me.”

In terms of time and control, this pandemic was a shock. We could not control what was, and is, happening. There is registered clock time and the experience of time. According to Ignaas, talking about working efficiently and functionally, people experience pressure from everything they do, because it is calculated in time. “Apparently a lot of us struggle that time is no longer an issue they can manage themselves but is managed by others. I think a major breakthrough would be that people are more allowed to manage their own time. To take the time they need to do their job in a way they are happy with. If we can get more ‘happy time’ and allow people to have autonomous management in their daily lives, it is my conviction they will even be more productive than when others tell them what to do in a strict schedule.”

Finally, Steve Mead of Manchester Jazz Festival, asks Ignaas if coming back to the idea of jazz versus homo erraticus can be summarized in two words: hanging around. Ignaas laughs, and confirms this is a perfect description and that it sounds very inviting.



FINAL PLENARY: WRAP-UP & PRESENTATION OF EJC2022



Prior to the final plenary and presentation of this year's conference, the Tormis Quartet presented a musical journey through the heritage of Estonia. The adventurous Quartet pays tribute to the Estonian composer Veljo Tormis (1930-2017), famous for adapting ancient Estonian folk songs into the context of modern choral music. The Tormis Quartet – two singers and two guitar players - brought a mix of his work, blending this with their own contemporary improvisations. The exuberant and powerfully stylized visuals supported the foursome and provided interesting historical

information about the development of music and jazz in Estonia.

After the group photo and lunch, it was time for the final plenary. President Wim Wabbes and vice-president Martel Ollerenshaw showed their gratitude to all people involved in this special edition of the EJC. Despite all COVID-19 restrictions and the long preparation, the hosts – Jazzkaar and Jazz Estonia - and the EJC staff had an amazing collaboration and produced an exceptional conference.

Wim summarised the event and reflected on some of the outcomes, where COVID-19 of course forms the common thread. He was struck by the honesty of Maria Faust and Alexander Hawkins and their experience gave him some new perspectives. Time was an essential word during most of the sessions, and in order to make a structural change post-COVID it is clear that musicians need time and resource to alleviate the pressures of building a career in the creative industries.



Wim also referred to the increasing popularity of podcasts. Again, people had more time to create and listen to podcasts, where good content stands above fancy technology to reach global audiences. He reflected on the keynote speech of Professor Ignaas Devisch who gave the jazz field insights to get through this – or another - crisis. One thing in particular stood out: “Zoom taught us how important it is to meet physically. We need to sit down together to have good conversations.”

Wim also thanked all the Estonian musicians who performed, speaking highly of the diversity of a small country creating big music. Estonian guitarist and educator Jaak Sooäär spoke about a song title Always Alive, which was about his disappearing cat. He thought he lost him, but cats have nine lives. And, according to Jaak so does jazz. Jazz will always survive..

Martel continued with the acknowledgements, thanking everyone who was involved with the organisation of this year's conference. In particular she celebrated Anne Erm, the artistic director of Jazzkaar, who is the linchpin of the scene, as well as the team from Jazzkaar, who were led by Eva Saar, Jazz Estonia, led by Elo-Liis Parmas, and the staff of EJM, who finalised the conference plans while masterminding the EACEA application that was due in August. Martel also gave tribute to John Cumming, founder of the Serious / EFG London Jazz Festival and founding member of the EJM who passed away last year. He will be honoured with a posthumous honorary EJM membership in Sofia in 2022, where his widow and daughter will be present.

Final words were from Mila Georgieva (A to Jazz Festival) who gave a presentation of the city of Sofia, Bulgaria, the location of next year's conference between 22 - 25 September. Mila was delighted to represent the host organisation, especially since the conference had been postponed from 2020. She gave an introduction of the highlights of the capital, including its green credentials. Mila, Peter and their team can't wait to receive all participants and finally show what Bulgarian jazz has to offer. Something to look forward to.

The 8th European Jazz Conference will be held in Sofia, Bulgaria, from 22 to 25 September 2022.



APPENDIX A: Conference and Showcase Schedule

Wednesday 15 September 2021

- OPEN TO EVERYONE -

19:00-19:50 OPENING CONCERT: Maria Faust "Mass of Mary" - Niguliste Museum

22:00-22:45 FRINGE - Philly Joe's Jazz Club

- Tanel Ruben Quintet feat. Kadri Voorand & Kristjan Randalu

Thursday 16 September 2021

- FOR EJN MEMBERS ONLY -

14:30-15:15 Welcome of EJN Members & celebration of EJN Awards - E. T. Klubi

15:15-16:45 Parallel working groups on progressing the main EJN activities: - E. T. Klubi

- National Organisations / Jazz Panorama - Main Hall (peasaal) 1
- Gender Balance - Main Hall (peasaal) 2
- Take the Green Train - Small Hall (väike saal)
- Social Inclusion - Club Room (klubituba)
- Octopus - collective streaming project - Actors Room (näitlejate tuba)

17:30-19:30 FORMAL EJN GENERAL ASSEMBLY - E. T. Klubi

- OPEN TO EVERYONE -

23:15-00:15 FRINGE - Fotografiska

- Argo Vals

Friday 17 September 2021

10:30-10:50 Official opening and welcome speeches - Vaba Lava

11:00-11:45 Plenary debate: "Shapes of Jazz to Come" - Vaba Lava

- Maria Faust (artist, Estonia)
- Alexander Hawkins (artist, UK)
- Moderated by Helen Sildna (Tallinn Music Week, Estonia)

12:00-12:45 ZENITH AWARD CONCERT: Trio Heinz Herbert (Switzerland) - Fotografiska

13:00-14:00 Lunch - Roheline Saal

14:30-16:30 Parallel discussion groups on the Conference theme:

1) Rebuilding audiences after covid-19: Once the pandemic is over and we are able to fully open the doors of our venues and festivals to audiences... will anything be different? - Vaba Lava

With: Mijke Loeven (Bimhuis, Netherlands) & Annamaija Saarela (G Livelab Tampere, Finland)

Moderator: Martel Ollerenshaw (Australian Music Centre, Australia)

2) Gender Balance: What effect did the pandemic have on our efforts to address gender balance? Did it increase or decrease the imbalance in our sector? - Vaba Lava proov

Moderator: Henna Salo (Sello Hall, Finland)

3) New ways and formats of listening: Internet radios, podcasts and social audio provided new formats for sharing music and creating new digital connections. What sort of opportunities do these tools present for creative music in Europe? - Vaba Lava STL saal

Moderator: Robert Abel (Guardian News & Media, UK)

4) Post-covid programming: What are the new influencing factors when building a programme? International or local artists? Bigger or smaller venues? Tours, individual concerts, residencies? Increased concerns for the environment? - Fotografiska

Moderators: Piotr Turkiewicz (National Forum of Music/Jazztopad Festival, Poland; Pierre Boulez Saal, Germany) & Carolyn Muntz (Doek, Netherlands)

16:45-17:45 SHOWCASES

- The Free Musketeers - Fotografiska
- Estonian Voices - Vaba Lava

17:45-19:00 Free time / Networking

19:00-21:00 Dinner - Roheline Saal

21:30-23:00 SHOWCASES

- Kristjan Randalu - Vaba Lava
- Sooäär/Yaralyan/Ounaskari - Fotografiska
- Joel Remmel Trio & Aleksander Paal - Vaba Lava

23:00-00:45 FRINGE - Erinevate Tubade Klubi

- Rita Ray
- Lexsoul Dancemachine

Saturday 18 September 2021

10:00-10:30 SHOWCASE - Fotografiska

- Ramuel Tafenau Quintet

10:45-11:30 Keynote speech: "Always waste a bad crisis" - Vaba Lava
Prof. Ignaas Devisch (Belgium)

11:45-12:30 Estonian presentation: A musical journey with Tormis Quartet - Vaba Lava

12:30-12:45 Group photo

13:00-14:00 Lunch - Roheline Saal

15:00-16:00 Final plenary and presentation from EJC2022 hosts - Vaba Lava

16:15-17:15 SHOWCASES

- UMA - Fotografiska
- Kadri Voorand in duo with Mihkel Mälgand - Vaba Lava

17:15-19:00 Free time/Networking
19:00-21:00 Dinner - Roheline Saal

21:30-23:00 SHOWCASES

- Karja-Renard-Wandinger - Vaba Lava
- Susanna Aleksandra Quartet - Fotografiska
- Peedu Kass Momentum - Vaba Lava

23:00-00:45 FRINGE - Sveta Baar

- ImproVoc
- Titoks

Sunday 19 September 2021

10:30-13:30 Cultural tours & visit of the city

APPENDIX B: Participants' List

EJN Members

First name	Family Name	Organisation	Country
Martel	Ollerenshaw	Australian Music Centre	Australia
Katharina	Auer	International Jazzfestival Saalfelden	Austria
Daniela	Neumayer	International Jazzfestival Saalfelden	Austria
Henrique	Antao	Porgy & Bess	Austria
Naïma	Mazic	Porgy & Bess	Austria
Jean-Pierre	Bissot	Gaume Jazz	Belgium
Julie	Bissot	Gaume Jazz	Belgium
Wim	Wabbes	Handelsbeurs Concert Hall	Belgium
Lobke	Aelbrecht	JazzLab	Belgium
Lize	Colson	VI.BE	Belgium
Edin	Zubcevic	Jazz Fest Sarajevo	Bosnia Herzegovina
Mila	Georgieva	A to JazZ Festival	Bulgaria
Inka	Jurková	Mladí ladí jazz	Czech Republic
Eliška	Zamouřilová	Mladí ladí jazz	Czech Republic
Steen Norman Storm	Mikkelsen	DSI Swinging Europe	Denmark
Eva	Frost	JazzDanmark	Denmark
Martin	Jensen	JazzDanmark	Denmark
Agnete	Seerup	JazzDanmark	Denmark
Lauri	Kadalipp	Jazz Estonia	Estonia
Kirke	Karja	Jazz Estonia	Estonia
Anni	Metstak	Jazz Estonia	Estonia
Elo-Liis	Parmas	Jazz Estonia	Estonia
Mingo	Rajandi	Jazz Estonia	Estonia
Anna Sophia	Sevagin	Jazz Estonia	Estonia

First name	Family Name	Organisation	Country
Jaak	Sooäär	Jazz Estonia	Estonia
Maris	Aljaste	Jazz Estonia / Student Jazz Festival	Estonia
Anne	Erm	Jazzkaar Festivals	Estonia
Anu	Luik	Jazzkaar Festivals	Estonia
Maret	Mikk	Jazzkaar Festivals	Estonia
Eva	Saar	Jazzkaar Festivals	Estonia
Ronja	Soopan	Jazzkaar Festivals	Estonia
Marti	Tärn	Jazzkaar Festivals	Estonia
Annamaija	Saarela	G Livelab Tampere	Finland
Sakari	Puhakka	Helsinki Jazz ry	Finland
Maria	Silvennoinen	Jazz Finland	Finland
Charles	Gil	Raahen Rantajatsit Festival	Finland
Pekka	Tähkävuori	Raahen Rantajatsit Festival	Finland
Minnakaisa	Kuivalainen	Tampere Jazz Happening	Finland
Maarit	Kytöharju	Tampere Jazz Happening	Finland
Antoine	Bos	Association Jazzé Croisé	France
Marie	Persuy	Association Jazzé Croisé	France
Lizon	Lavaud	Centre national de la Musique	France
Tifenn	Ezanno	Grands Formats	France
Tiphanie	Moreau	Grands Formats	France
Maryline	Bailly	Jazz à Juan	France
Pierre	Dugelay	Le Périscope	France
Alice	Rouffineau	Le Périscope	France
Régis	Guerbois	Marseille Jazz des cinq continents	France
Hughes	Kieffer	Marseille Jazz des cinq continents	France
Dennis	Borlein	Enjoy Jazz	Germany
Christian	Weiss	Enjoy Jazz	Germany
Sybille	Kornitschky	jazzahead!	Germany
Michael	Stückl	Jazzclub Unterfahrt	Germany
Nadin	Deventer	JazzFest Berlin, Berliner Festspiele	Germany
Piotr	Turkiewicz	Pierre Boulez Saal	Germany
Thomas	Baerens	Stadtgarten Köln	Germany

First name	Family Name	Organisation	Country
Lena	Schmidt	Stadtgarten Köln	Germany
Kornelia	Vossebein	Stadtgarten Köln	Germany
Gaurav	Narula	Womex/Piranha Arts	Germany
Sebastian	Studnitzky	XJAZZ	Germany
Antonis	Zouganelis	Athens Technopolis Jazz Festival	Greece
Tamás	Bognár	Budapest Music Center	Hungary
Rebeka	Szemző	Budapest Music Center	Hungary
Sunna	Gunnlaugs	Solfinna	Iceland
Atcha	Bar	International Music Showcase Festival	Israel
Itamar	Bernstein	International Music Showcase Festival	Israel
hadas	vanunu	International Music Showcase Festival	Israel
Giancarlo	Di Napoli	Ancona jazz	Italy
Pompeo	Benincasa	Associazione Catania Jazz	Italy
Michele	Mozzicato	EGEA live	Italy
Filippo	d'Urzo	Empoli Jazz Festival	Italy
Corrado	Beldì	I-Jazz	Italy
Mario	Ciampa	Jazz Italian Platform	Italy
Elena	Migliorati	Jazz Italian Platform	Italy
Elena	Migliorati	Jazz Network	Italy
Enzo	Favata	Musica sulle Bocche Festival	Italy
Irene	Favata	Musica sulle Bocche Festival	Italy
Govind Singh	Khurana	Musica sulle Bocche Festival	Italy
Enrico	Bettinello	NovaraJazz	Italy
Agnese	Daverio	NovaraJazz	Italy
Silvia	Ciccarello	nusica.org	Italy
Alessandro	Fedrigio	nusica.org	Italy
Alberto	Ferretti	ParmaFrontiere	Italy
Francesco	Mariotti	Pisa Jazz	Italy
Roberto	Tubaro	Südtirol Jazzfestival Alto Adige	Italy
Max	von Pretz	Südtirol Jazzfestival Alto Adige	Italy
Marco	Tomassini	Tam Tutta Un' Altra Musica	Italy
Silvia	Alunni	Visioninmusica	Italy

First name	Family Name	Organisation	Country
Claudio	Foscoli	Visioninmusica	Italy
Maris	Briezkalns	Rigas Ritmi Festival	Latvia
Indre	Jucaite-Sarneckiene	Kaunas Jazz Festival	Lithuania
Rutenis	Sarneckas	Kaunas Jazz Festival	Lithuania
Julijus	Grickevicius	Lithuanian Jazz Federation	Lithuania
Antanas	Gustys	Vilnius Jazz Festival	Lithuania
Saskia	Groot	Bimhuis	Netherlands
Mijke	Loeven	Bimhuis	Netherlands
Frank	van Berkel	Bimhuis	Netherlands
Carolyn	Muntz	Doek	Netherlands
Mark	van Schaick	inJazz	Netherlands
Frank	Bolder	LantarenVenster	Netherlands
Marieke	Meischke	So What's Next?	Netherlands
Roza	Nolcheva	ZJM	North Macedonia
Roy Jahrn	Holtan	Norsk Jazzforum	Norway
Oyvind	Larsen	Oslo Jazzfestival	Norway
Emilie Hafskjold	Thoresen	Oslo Jazzfestival	Norway
Erik	Honoré	Punkt Festival	Norway
Ernst Wiggo	Sandbakk	Trondheim Jazzfestival	Norway
Jan Ole	Otnæs	Victoria - Nasjonal jazzscene	Norway
Tomasz	Handzlik	Film & Jazz Music Foundation	Poland
Aneta	Norek-Skrycka	Film & Jazz Music Foundation	Poland
Krzysztof	Kobyliński	Jazovia	Poland
Piotr	Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Daniel	Ryciak	Silesian Jazz Club Music Association	Poland
Karolina	Juzwa	Wytwórnia Foundation	Poland
Fernando	Sousa	Fundacao Casa da Musica	Portugal
Simona	Maxim	Sibiu Jazz Festival Foundation	Romania
Bogdan	Benigar	Cankarjev dom/Ljubljana Jazz Festival	Slovenia

First name	Family Name	Organisation	Country
Miguel	Ramirez	Festival Internacional Canarias Jazz & Más	Spain
Elisenda	Bassas	Jamboree Jazz Club	Spain
David	Garcia	Jamboree Jazz Club	Spain
Rosa	Galbany	Taller de Músics / JAZZ I AM	Spain
Eric	Birath	Fasching	Sweden
Gavin	Maycroft	Fasching	Sweden
Loredana	Franza	Jazz i Parken	Sweden
Louise	Nordgren	Svensk Jazz	Sweden
Lennart	Strömbäck	Umeå Jazz Festival	Sweden
Jean-Yves	Cavin	Cully Jazz Festival	Switzerland
Urs	Röllin	Schaffhauser Jazz Festival	Switzerland
Cagil	Ozdemir	Bozcaada Jazz Festival	Turkey
Murat	Sezgi	Bozcaada Jazz Festival	Turkey
Meltem	Öztürk	Nilüfer Municipality Jazz Festival	Turkey
Akin	Togay	Nilüfer Municipality Jazz Festival	Turkey
Tony	Dudley-Evans	B:Music	United Kingdom
Nod	Knowles	Honorary member	United Kingdom
Ros	Rigby	Honorary member	United Kingdom
Nigel	Slee	Jazz North	United Kingdom
Lucy	Woolley	Jazz Promotion Network	United Kingdom
Steve	Mead	Manchester Jazz Festival	United Kingdom
Paul	Pace	Ronnie Scotts' Jazz Club	United Kingdom

Participants / Speakers / Guests / Staff

First name	Family Name	Organisation	Country
Jakob	Flarer	Saudades Tournéen	Austria
Ignaas	Devisch		Belgium
Maria	Faust	Artist	Denmark
Cim	Meyer	Jazz Special	Denmark
Oliver	Kulpsoo	Artist	Estonia
Mihkel	Mälgand	Artist	Estonia
Sirje	Medell	Artist	Estonia
Ivi	Rausi	Artist	Estonia
Tanel	Ruben	Artist	Estonia
Argo	Vals	Artist	Estonia
Susanna	Veldi	Artist	Estonia
Kadri	Voorand	Artist	Estonia
Birgit	Krullo	City of Tallinn	Estonia
Anett	Tamm	Eesti Muusika- ja Teatriakadeemia	Estonia
Ivo	Heinloo	Klassikaraadio	Estonia
Ingrid	Stroom	Live Music Estonia	Estonia
Madli-Liis	Parts	Ministry of Culture	Estonia
Taaniel	Raudsepp	Ministry of Culture	Estonia
Ave	Tölpt	Music Estonia	Estonia
Janno	Trump	Philly Joe's Tallinn	Estonia
Reigo	Ahven	Philly Joe's Jazz Club	Estonia
Rene	Jakobson	Photographer - Jazzkaar Festivals	Estonia
Vadim	Belobrovstev	Tallinn City Government	Estonia
Helen	Sildna	Tallinn Music Week	Estonia
Siim			
Kristjan	Pariis	Videographer - Jazzkaar Festivals	Estonia
Henrik	Ehte		Estonia
Marili	Jõgi		Estonia
Tiit	Lauk		Estonia
Merylin	Poks		Estonia
Perttu	Pesä	City of Tampere	Finland

First name	Family Name	Organisation	Country
Minna	Huuskonen	Music Finland	Finland
Niko	Kangas	Music Finland	Finland
Mikkomatti	Aro	Pori Jazz	Finland
Henna	Salo	Sello Hall	Finland
Etienne	Renard	Artist	France
Matthieu	Jouan	Citizen Jazz	France
Judyth	Babin	Manag'Art	France
Frédéric	Maurin	Orchestre National de Jazz	France
Julie	Cottier	OZMA / La Compagnie Tangram	France
Stephane	Scharlé	OZMA / La Compagnie Tangram	France
	Martinez		
Pedro	Maestre	Vialma	France
Ludwig	Wandinger	Artist	Germany
Angela	Ballhorn	Jazz'n'More	Germany
Christine	Stephan	JAZZTHETIK	Germany
Catherine	Mayer	Just Jazz International	Germany
Christine	Sörries	Muensterland Festival	Germany
Noam	Vazana	Nani Music / Why DIY Music	Germany
Uwe	Hager	o-tone music	Germany
Christoph	Giese		Germany
Martin	Laurentius		Germany
Francesca	Cerretani	EJN	Italy
Giambattista			
a	Tofoni	EJN	Italy
Stefano	Zucchiatti	EJN	Italy
		Student - Conservatorio Luisa	
Miriana	Faieta	D'Annunzio	Italy
Francesco	Martinelli		Italy
Kaspars	Zavileiskis	Parapops	Latvia
Stephanie	Baustert		Luxembourg
		Danielle Oosterop Music	
Danielle	Oosterop	Management	Netherlands
		Good Music & Mondriaan Jazz	
Mike	Bindraban	Festival	Netherlands

First name	Family Name	Organisation	Country
Jurjen	Mooiweer	Good Music Company	Netherlands
Henning	Bolte	LA/MU - Language+Music Productions	Netherlands
Angelique	van Os		Netherlands
Lars	Mossefinn	Europe Jazz Media Chart	Norway
Aslak	Oppebøen	Music Norway	Norway
Malwina	Witkowska	No Earplugs	Norway
Johan	Hauknes		Norway
Marek	Romański	Jazz Forum & Polish Radio RDC	Poland
Artur	Malke	Malke Music Management	Poland
Katarzyna	Werner	TWELVE MELODIES	Poland
Cyril	Moshkow	Jazz.Ru magazine	Russian Federation
Magnus	Nygren	Jazz (OrkesterJournalen)	Sweden
Mario	Hänni	Trio Heinz Herbert	Switzerland
Ramon	Landolt	Trio Heinz Herbert	Switzerland
Dominic	Landolt	Trio Heinz Herbert	Switzerland
Alexander	Hawkins	Artist	United Kingdom
Robert	Abel	Guardian News and Media	United Kingdom
Amanda	Rawson	Art Builds Community	USA
Luigi	Sidero	Music Works International	USA
Vera	Gert	San Jose Jazz	USA
Brendan	Rawson	San Jose Jazz	USA
Peter	Margasak		USA

APPENDIX C:

Selected media Links

Downbeat- USA: “European Jazz Network Rekindles Live Meeting” - [LINK](#)

London Jazz News- UK: “Europe Jazz Network Conference 2021, Tallinn, Estonia” - [LINK](#)

JAZZTHETIK- DE: “European Jazz Conference Tallinn 2021” - [LINK](#)

Jazz Thing- DE: “7: European Jazz Conference in Tallinn” - [LINK](#)

NRW Jazz- DE: “Musikhauptstadt Tallinn | European Jazz Conference 2021” - [LINK](#)

Virgin Jazz Face- DE: “European Jazz Conference 2021, Tallinn, Estland” - [LINK](#)

Citizenjazz- FR: “EUROPEAN JAZZ CONFERENCE : SAINT-OLAF, LE PHARE DE TALLINN” - [LINK](#)

JazzForum- PL: “European Jazz Conference 2021” - PRINTED, # OCT/NOV 2021

JAZZ / ORKESTER JOURNALEN - SE: “Shapes of Jazz to Come / European Jazz Conference 2021” - PRINTED, #5 2021

Jazz in LV- LV: “MUSIC JOURNALIST KASPARS ZAVIĻEISKIS ABOUT THE EUROPEAN JAZZ CONFERENCE IN TALLINN” - [LINK](#)

Latvian Radio 3- LV: “Džeza dzīve Igaunijā” - [LINK](#)

Jazz N' More- CH: “European Jazz Conference, Tallinn- 16-19.9.2021” - PRINTED NOV/DEC '21

Jazz.ru- RU: “Европейская джаз-конференция в Таллине: джазовая сцена ищет новые пути в изменившемся мире” - [LINK](#)

Vikerraadios - Öhtujazz- EE: 27.09.2021 - [LINK](#)

ERR KULTUUR - EE: “Kolmapäeval alanud jazzikonverentsi avas Maria Fausti ja Collegium Musicale Maarja missa” - [LINK](#)

EPL - EE: “Algab Euroopa jazzi suursündmus European Jazz Conference 2021” - [LINK](#)

TALLINN - EE: “Tallinnas toimub sel nädalal Euroopa jazzi suursündmus European Jazz Conference 2021” - [LINK](#)

ERR KULTUUR - EE: “Tallinnas toimub septembris rahvusvaheline jazzikonverents” - [LINK](#)

Klassikaraadio - EE: “Delta. European Jazz Conference Tallinnas” — [LINK](#)

European Jazz Conference 2021

Programme Committee 2021

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Anu Luik, Producer & COVID-19 Officer
Maret Mikk, Project Manager
Ronja Soopan, Project Manager for Accommodation & Registration Desk
Madli-Liis Parts, Estonian Ministry of Culture
Rene Jakobson, Photographer
Siim Kristjan Pariis, Video editor

Martyna van Nieuwland (Katowice JazzArt Festival, Poland): Estonian showcases committee

Matti Lappalainen (April Jazz Festival, Finland): Estonian showcases committee

SHAPES OF JAZZ TO COME



EUROPEAN
JAZZ
CONFERENCE

16 - 19 SEPTEMBER 2021
TALLINN
ESTONIA

Co-organised by



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