

Report of the
European Jazz Conference 2023

Hosted by
Marseille jazz des cinq continents
Marseille, France

14 - 17 September 2023





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Reporter: Ian Patterson

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INTRODUCTION

With 481 delegates from 40 countries, the 9th European Jazz Conference has been the one with the highest attendance by EJM members and other participants so far. During four intense days promoters, programmers, artists, agents, managers, cultural leaders, journalists and academics exchanged views and ideas on the future of the creative music sector in Europe and beyond. Our network is constantly growing and we are very pleased that the members, old and new, continue to come in very high numbers to our main event of the year, something quite unique in all European cultural networks.

The title of the Conference this year was ILLUMINATIONS, referring to the role that music education, in all its forms, can play in addressing some key issues of contemporary society. The keynote speech by Nicole Mitchell (US), renowned artist and former president of the AACM in Chicago, raised some important questions that were later discussed in six parallel discussion groups led by Julia Payne (UK), Matti Nives (FI), Sophie Blussé (NL), Kevin Le Gendre (UK) and Davide Grosso (IT). The plenary panel debate of the following morning continued the discussions on the theme, presenting some concrete examples and ideas on how music education and music projects can cross barriers and borders. The debate was moderated by Anna Umbima (UK) and involved Kamilya Jubran (PS/FR), Fabrizio Cassol (BE) and Raphaël Imbert (FR). Finally, the Conference wrap-up by Francesco Martinelli (IT), provided some final insights on how we are all illuminated by each other.

In addition, 15 concerts, between showcases, fringe programme, special events and a gala concert, took place in the beautiful venues of the Palais du Pharo and of Théâtre La Criée: Michel Portal & Guests (with Yazz Ahmed & Eivind Aarset), NOUT (winners of the EJM Zenith Award for emerging artists 2023), Poetic Ways (opening concert), Orchid Big Band, Naïssam Jalal & Claude Tchamitchian, Enzo Carniel & House of Echo, Papanosh, Sarāb, FUR, Ludivine Issambourg Antiloops, Yessaï Karapetian Quintet, Louise Jallu, Marion Rampal, Obradovic-Tixier Duo & Dowdelin. A fantastic musical journey across the richness and diversity of the cultural scene in the city and in general of France.

The Conference was co-organised by EJM and Marseille Jazz des Cinq Continents, and was supported by the Centre National de la Musique (CNM), in partnership with Association Jazzé Croisé (AJC), La Sacem and the Creative Europe programme of the European Union, that is funding EJM through its network strand for the period 2022-2024.

I would like to thank the EJM staff and all the team of Marseille Jazz des Cinq Continents, for the organisation and support. 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 our friends from VI.BE, Ha Concerts & JazzLab during the final plenary session, to save the dates for the 10th anniversary European Jazz Conference which will take place in 2024 from September 12 to 15. See you all in Ghent, Belgium, we are sure it will be another memorable experience for all of us!

Giambattista Tofoni
EJM General Manager

Friday 15 September 2023

OPENING CEREMONY

A record number of delegates attended the ninth edition of the European Jazz Conference (EJC), the most important meeting of jazz professionals in the world. The Palais du Pharo, an impressive 19th-century edifice constructed in the reign of Napoleon III for Empress Eugenie, hosted four days of discussions, meetings, presentations and music. The venue's main auditorium was the venue for the opening ceremony.

Attendance at the EJC grows year on year. Over 480 delegates participated in the EJC 2023 in Marseille, a record number that included Europe Jazz Network members from thirty-five countries, plus guests from Senegal, India, Ukraine and the United States of America.

Giambattista Tofoni, European Jazz Network (EJN) General Manager, welcomed the delegates and mentioned that the General Assembly held the previous day was the 37th in the EJN's history. He handed the floor to Wim Wabbes, music programmer and artistic director of Ha Concerts, Belgium, and the Europe Jazz Network President.

Wim reminded delegates that the conference banner, Illuminations, referred to the theme of music education. Music education, Wim stressed, was not just about training musicians, but also about creating better, more inclusive societies. He expressed his wish that those attending the conference would find illumination in the talks, conversations and ideas shared. He invited everyone to "inspire and be inspired."



Giambattista then welcomed the conference hosts, Marseille Jazz des Cinq Continents (MJDCC), handing the microphone to Régis Guerbois, President of the MJDCC Board.

Régis welcomed one and all, extending his thanks to the EJN for placing its faith in Marseille Jazz des Cinq Continents as host of the EJC 2023. He thanked the Mayor of Marseille, the regional President, the President of the department of Bouches-du-Rhône and of Marseille Provence Metropole.

He thanked all those organizations and agencies, including AJC, CNM, Sacem and the Tourist Office of Marseille for their support. Régis expressed his delight that the conference theme of education, suggested by MJDCC, had been approved.

Wishing all the delegates a happy and fruitful conference, Régis noted that "Jazz is the human soul. It teaches us to live in the moment, to work together. That is what our exchanges are all about."

Giambattista thanked Régis. He went on to describe the EJC’s make-up—a cultural network of nearly two hundred members who collectively organize 40,000 concerts per year—and mentioned its key funder, Creative Europe. There then followed a video presentation from Olga Sismanidi, representing the Creative Europe: Culture department of the European Education and Culture Executive Agency (EECEA).

Olga thanked the EJC team and its partners for organizing the EJC 2023. She expressed Creative Europe’s pride in supporting 37 European networks that “shape the cultural landscape.” Thirteen of these networks are dedicated to music and comprise over 1.400 organizations.

Creative Europe’s aim is to create a vibrant and inclusive cultural eco-system across Europe and beyond. The EJC, she said, is a long-term strategic partner, describing it as “a driving force in shaping jazz worldwide.” Jazz, Olga stated, is not just a musical genre but a cultural movement that has promoted social change throughout history. Jazz embodies European values of unity and diversity, transcending borders and languages.

Creative Europe promotes equity, fairness and social cohesion in the arts, aims that are reflected in the EJC’s work. Olga also noted the vital role that jazz plays in both formal and informal education. It encourages creativity, critical thinking and adaptability, skills that are transferable outside the classroom. “Jazz teaches all of us the importance of listening on a global scale.”

Olga signed off by congratulating the EJC and all the conference delegates for their “exceptional commitment to our shared cause.” She expressed her confidence in the ability of the conference to generate valuable insights that will uphold the transformative role of culture, creativity and music.



Giambattista then invited to the stage Madame Nicole Joulia, Vice President of the department of Bouches-du-Rhône, representing President Martine Vassal.

Via a translator, Nicole spoke of her pleasure at being invited to the conference, a cultural event of some importance. She too underlined the importance of the conference theme—music as education. Education and culture, she said, open windows onto the world. Nicole stressed the department of Bouches-du-Rhône’s pride in supporting Marseille Jazz des Cinq Continents, not only for its contribution to EJC 2023, but for its year-round projects. Nicole concluded by thanking everyone involved in staging the conference and wished all the participants a successful conference.

Giambattista then invited Mr. Daniel Gagnon, Vice President of Culture of Aix-Marseille-Provence Metropolitan Authority, representing President Martine Vassal. Daniel spoke briefly on the importance of networking and the long historical associations connecting Marseille with jazz.

The stage was then taken by Louis Hallonet, Deputy Director of the Centre National de Musique (CNM), representing President Jean-Phillipe Thiellay. Louis said that CNM has been a proud member of EJC since 2018, adding that CNM was delighted to be participating in the EJC in Marseille. His organization is committed to supporting the professional development of musicians in France and abroad. CNM, he said, acts as an interface between stakeholders in the government on the policies required in the music sector.

CNM also provides funding to support music creation and help in navigating an evolving market with the aim of boosting music exports. Louis gave the example of CNM’s Jazz Export Days—a French jazz showcase program—at Jazz Sous Les Pommiers before an invited delegation of festival curators, agents, labels and journalists. He thanked the EJC team and Marseille Jazz des Cinq Continents and reiterated CNM’s commitment to working in partnership.



The next speaker was the President of Association Jazzé Croisé, Phillipe Ochem. He praised the quality of the EJC program in terms of the speakers and the French jazz showcases. Phillipe also extended a welcome to the assembled delegates to future festivals and events throughout France where they will surely discover the best of the country’s jazz scene. In conclusion, Phillipe wished everyone a good conference.

Finally, Hughes Keiffer of Marseille Jazz des Cinq Continents extended his personal welcome to those in the auditorium. He expressed his gratitude to the entire MJDCC team as well as all the volunteers so essential to the smooth running of the conference program. Hughes also extended a special welcome to the delegates from Senegal.

Noting the excellence of the French showcase program, Hughes explained that the bands were selected by an international jury. Hughes thanked the members of the jury and all the partner organizations who helped stage EJC in Marseille. He then introduced the band Poetic Ways.

The first day’s Masters of Ceremonies, Celo Janse (Ha Concerts, Belgium) and Jean-Yves Cavin (Cully Jazz Festival, Switzerland) then handed the floor to the keynote speaker, Nicole Mitchell.

KEYNOTE SPEECH

“A Musical Village of Interdependence: Creative Music as a Platform for Collaboration and Problem Solving” by Nicole Mitchell

Since the 1990s, award-winning flautist/composer Nicole Mitchell has enjoyed a prolific career as the leader of her Black Earth and Black Earth Ensemble groups. A member of the Association for the Advancement of Creative Musicians (AACM), Mitchell has also carved out a successful career as an educator, holding posts as professor at University of California, University of Pittsburgh and the University of Virginia.

In 2022 Nicole published *The Mandorla Letters: for the hopeful* (The Green Lantern Press) a manifesto for equality, collaboration and alternatives to western concepts of progress. The central themes from this book formed the backbone of her keynote speech.

Nicole began by stating that progress in western terms is defined by how much money we make as individuals and as countries. Music and art can help to create community and transform how we think about the world. Music ensembles and organizations such as the EJN have the ability to help fashion the kind of societies that we want.

Nicole welcomed the international diversity of the EJC and asked the delegates how they can create even greater diversity in their respective communities and projects. Moreover, she asked the delegates to think of ways to bring different people into the decision-making processes, thereby rethinking traditional notions of hierarchy.

Artists in particular, Nicole said, can imagine alternatives to the dystopian reality of the modern world. People have different ways of thinking and of acting and such differences should be viewed as assets. Nicole invited fresh ways of thinking to make festivals and events more inclusive, while at the same time recognizing the efforts of the EJC towards this goal.



Nicole suggested mentorship programs and artist-curation as ways to bring other voices into the decision-making processes. Such initiatives, she said, would hopefully encourage greater diversity in audiences at live music events.

In summation, Nicole defined progress as the creation of more egalitarian societies and living in greater balance with nature. Whilst acknowledging that music cannot solve all our problems, Nicole underlined music’s ability to bring people together. Only by communing can we overcome assumptions about other people.

Nicole's speech touched upon the environment and the balance with nature, themes that are dear to the EJN's heart, notably in its trialling of green touring programs. Moreover, for several years, plastic bottles and cups have been banned from EJC conferences. At EJC 2023, meat was off the menu, with delicious vegetarian menus another example of the EJC's commitment to reducing its carbon footprint. Similarly, all coffee cups etc. were recyclable. Separate bins for waste and recyclable materials encouraged environmentally friendly behavior.

The Whova EJC conference app, adopted by the EJC several years ago, has also significantly reduced the paper trail at the annual conference.

In the Q&A that followed Nicole's speech, former EJC President Ros Rigby spoke of the importance of listening to people's stories to learn from their failures as much as from their successes. Nicole agreed, adding that we should also look to non-Western cultures for ideas and solutions to existing challenges. She cited communities that live without waste, of societies that use vines to grow bridges. The hierarchical thinking that "west is best" limits our access to innovation and alternative ways of living in balance with nature.

Julia Payne from The Hub (UK) suggested that too often we think of change as something that needs to happen "over there," whereas perhaps the first place to look is within ourselves, to consider whether we could change the way we do things.

Francesco Martinelli, teacher and independent researcher asked Nicole for her thoughts on how conflict can bring about dissolution or improved cooperation. In response, Nicole shared her experiences within the AACM, saying that compromise is an essential tool when differences arise.

Nicole concluded by promoting the need for flexibility in our actions and interactions and the embracing of change as necessary tools to navigate a very complex world.

Cleo and Jean-Yves outlined the afternoon's activities, reminding delegates of the different discussion group topics.



Six parallel DISCUSSION GROUPS

on the conference theme

#1 Non-academic education and talent development programmes: is there a recipe for success?

This session, moderated by Julia Payne (The Hub, UK) discussed grassroots and non-academic approaches to artist development. Leading the discussion on the panel were Ella Ronen (Constellation artist, Israel/Switzerland) and Esther Weickel (NICA artist development/Stadtgarten, Cologne, Germany).

Switzerland-based Israeli singer and activist Ella began by outlining via famous quotations what an artist development program should aspire to. In an unstable, unpredictable world she encouraged the embracing of change. She also championed the importance of community. A good artist development program is “initiating me, as an artist into a community.”



For Ella, perspective is important. In her own development programs, she stresses that the artist is not on a different side of the business to promoters, agents, journalists etc. but that they are all on the same side working towards very similar goals of “adding beauty to the world.”

An artist development program should:

- Set and respect boundaries
- Build relationships, not assumptions
- Speak and listen with intention
- Give and receive feedback
- Follow the love, proliferate love

The last point underlined what should be motivating such programs in the first place. It is important, Ella said, to always keep this in mind.

In response, Esther said that she could relate to many of the points raised by Ella. Esther then shared her own “mind map” of ideas that drive a good artist development program. These included:

- Committed artists (obvious, but an essential starting point)
- Funding (building trust with institutions)
- Trust — someone who understand an artist’s needs and is always available to lend an ear
- Community/Network — creation of community and connection to other artist development programs

Esther described meeting Ella through Constellations, a pilot project involving nine organisations and nine artists who met each other at Jazzahead! and again at the EJC 2023. The artists were able to visit the other artist development programs in different countries, thus building towards a sustainable network.

For Esther, passion is an important driver, so too a genuine care for the cultural environment.

Julia then invited the room to divide itself into small groups to brainstorm the session's leading questions on what a development program requires and what constitutes success.

The feedback from the session participants was broad in range and detail. Regarding the essential ingredients for a successful artist development program, ideas generated included:

- Select the right artist
- Focus on individual/shared needs
- Focus on the process over the result
- Give program ownership to the participants
- Identifying artist's strength (encouraging growth)
- Promoting greater awareness of the music business
- Allowing time to grow and embrace mistakes (artist & program alike)
- Be open to different music genres
- Show different role models
- Manage everyone's expectations
- Targeted exposure/networking (for artist and program)



Ideas that arose from the 'how-to-make-it-happen' question included making politicians/political infrastructure aware of the realities of the music business to provide high-quality support. Another significant point made was the importance of providing legacy support so that the artist is not left adrift. Mixing artists of different ages and artists at different points in the career was also suggested as a key to a successful program.

In conclusion, Julia asked participants to write answers to two questions. (a) What is the most inspiring piece of learning you are taking from this session? (b) What action have you been inspired to take?

Some of the responses included: develop a plan; reevaluate existing projects; read a recommended book; provide a feedback loop; develop international discussions; realization that there is not one recipe for success; reevaluate the reasons why I do this; create a safe space; focus on the process not the results; seek out the artists; question the selection process; reflect and prepare to make changes.

#2 The Future of music education: how should it be addressed?

Music education is a large topic that includes many of EJN’s core concerns such as the questions of inclusion, diversity, access, equality. Not surprisingly, this session stimulated lively discussion that covered a lot of ground.

Moderating was Matti Nives (We Jazz, Finland), the panellists were artist Fabrizio Cassol (Belgium) and Linda Bloemhard (Codarts, Association Européenne des Conservatoires, Netherlands). Fabrizio and Linda, with their contrasting musical backgrounds, provided thought-provoking ideas for the participants to discuss and debate.



Adding to the complexity of the issue, the discussions sometimes blurred the lines between classical conservatoires and jazz conservatories. But as the education institutions of both forms of music share many of the same challenges in terms of equality issues—gender imbalance among teaching faculty and student body, ethnic inequality, economic barriers to entrance, etc.—the broad conversations that unfolded, touching upon many subjects, were conducive to a positive exchange of opinions.

Linda began her music career as a pop musician before entering music education in the Rotterdam Conservatory, first as a teacher at the pop department and then as head of Jazz and Pop in Higher Music Education at Codarts, University of the Arts Rotterdam, where she has also worked in curriculum development.

As Linda observed, music education is, like music itself, always evolving. She acknowledged that despite Rotterdam being a hugely multi-cultural city, her conservatoire is still predominantly white “at all levels.” A music conservatory, she said, “should embody the world outside.”

Change, Linda noted, takes time. Even when there is a strong will, it is difficult to suddenly impose or bring about change in an institution of rigid structure and long-standing traditions and methodologies, where teachers are under contract.

Linda recounted that she had attempted to increase the number of female teachers in the jazz department but had found it more difficult to realize than she had hoped. In this case the barrier was not that the college was against an increase in female teachers but its conclusion that “they are simply not there.”



For a conservatory to effect significant demographic change requires “vision and a mission,” Linda said.

Fabrizio’s thirty-year career has been largely defined by his musical travels, which have seen him collaborate extensively with musicians from every corner of the world. He co-founded Aka Moon in 1992, a trio without musical boundaries. Fabrizio spoke passionately and philosophically about

the blinkered focus of western conservatories, the majority of which have little or no space for non-western musical traditions, especially non-written, oral traditions.

Fabrizio described his role, since 2015, as Artistic Director of Medinea at the Lyrical Festival d'Aix-En-Provence, where he brings together artists with diverse musical traditions from all parts of the Mediterranean, the Balkans, Portugal and diaspora musicians from Europe and the USA.

The aim, he said, is to foster “a democratic space of collective composition” between men and women, balancing different musical traditions. The compositions are created using the tools of “orality and memory.”

These intensive collective sessions last two weeks and take place between one and four times a year. Importantly, the program, which is supported by Erasmus and Creative Europe, follows the musicians in the long term. Since 2015, the project has spread its wings to Egypt, Tunisia, Spain, Italy, Malta and Slovenia.

Fabrizio explained that, unlike the pyramidal teaching structures of typical western conservatoires, his program provides musicians with “the autonomy of action and creation.”

The discussion bounced back and forth around the room with people largely agreeing on what the barriers are to more inclusive music education and giving examples of music education programs that buck the trend.

Linda related how Codarts World Music department has attempted to integrate oral music traditions into the curricula. Codarts introduction program welcomes new students with a session on social safety and what that might mean for all students. Music institutions needing to be safe places for everyone was a subject that resonated in the room.



Fabrizio spoke about his experience studying at the Conservatoire de Liège, Belgium, in the 1980s. There, the curricula included baroque music, jazz, electronic music, improvisation, languages and composition. Of the conservatoire’s open-minded curriculum Fabrizio noted, “I thought the whole world was like that, but I later realized it wasn’t.”

Part of the limitation of many western conservatories, Fabrizio explained, is that they are wary of things they cannot name, for example the combination of Balkan rhythms with Arabic maqam. “It doesn’t have a name, and other combinations in the future will not have names either, but this is not a reason not to embrace it. We should have more trust in the capacity of the students.”

Examples of education programs that extend open arms to girls/women in jazz/improvised music included Jazz Camp Girls. This initiative was started by JazzDanmark and the Copenhagen Jazz Festival in 2014, and has since taken wing in Sweden, Poland, Finland and the UK. JazzNorth (UK) won a Parliamentary Jazz Award in 2022 for its JazzCamp for Girls Takes the North program. Similar programs are due to begin in Turkey and Canada. Jazz Camp for Girls provides an encouraging, safe space for its students, with female role models to the fore.

In summation, the main ideas that surfaced regarding the future of music education included:

- Need for leadership with vision in conservatories
- Less western-centric, more global curriculum
- Music education institutions should reflect society
- Inclusion means much more than gender balance
- Poverty should never be a barrier to music education
- Greater creative autonomy of conservatory students
- The importance of role models

At the end of this session, as conversations spilled outside the room, it was clear that much more could be said about music education and that further action is still needed in this field.

#3 Succession and the next generation of ‘off-stage’ roles: passing on the torch or blinded by the light?

One of EJN’s missions is to make jazz more inclusive and more diverse, in terms of those who listen and those who produce. This session, moderated by Sophie Blussé (Music Meeting, Netherlands) tackled the question of how to make access easier to career paths in off-stage roles, in other words, artistic directors, producers and communicators etc. What can we learn from collectives and freelancers about their alternative approaches?

Personal introductions from panelists Jan Ole Otnæs (EJN honorary member, Norway) and Judyth Babin (Manag’ Art Agency, France) got the session underway. Jan Ole, a former EJN President, has been promoting jazz since 1969. He has also worked as a volunteer in a jazz club, as a concert hall director, as director of Molde International Jazz Festival and as managing director of Nasjonal Jazzscene – Victoria. In addition, he has played important roles as a board member of various jazz organizations where he has been involved in the funding of festivals and clubs.



A former public accountant, Judith works as an artist manager and record label owner and offers administrative services to artists and organisations. With a master's degree in law and administration of cultural establishments, Judith has also organized international tours for up-and-coming artists.

Judith said that at times when she was starting out, juggling so many different balls, it could feel lonely, particularly when faced with challenges. It was difficult to find people to talk with who could relate to her and her activities. She said that it helped a great deal to find a mentor in Patrick Duval, who runs the Rocher de Palmer concert venue in Bordeaux.

The venue also has a co-working space where people could set up their own company. Judith did just that, saying that having her office in an environment surrounded by people working in music was empowering and much more stimulating than working from home. From this base she was able to expand her network.

Jan explained that he learned about the jazz music business through hands-on experience working in a club, booking 40 tours between 1979 and 1985 and creating jobs as a result. "I learned a lot by working with musicians who taught me a lot about what they expected, and how to do things."

As this way of life became his profession, Jan too had to learn more about law, economics and contracting. Jan also underlined the importance of good colleagues helping to improve and learn, from mistakes as well as from successes.

To the question of what advice would you give to the next generation of promoters etc. Judith underlined the importance of creating avenues of communication so that young promoters can find others like themselves who they can relate to and with whom they can exchange thoughts and ideas.

Networking and organizing speed meetings between those with experience and those without is one way to help the next generation learn the ropes. Mentorship, Judith reiterated, is very helpful.

With the microphone open to the floor, Judith asked young/new promoters/agents to respond to Judith and Jan's thoughts. Alexander Todorovic, a booking agent of two years standing with Anteprema Productions, agreed that industry conferences can be intimidating as there are so many much older professionals it makes it difficult to know who to approach. More useful, he suggested, are speed meetings, which provide an impulse. Alexander agreed that mentorship is important in helping manage one's career path.



Sandra Torima from Switzerland began working as an artist manager in the spring of 2023. She described her feelings of disconnection at jazzahead! where everybody seemed to know everybody else, but as a newcomer she did not know anyone's name, nor the companies or the brands. "There are many people like me, I guess, who don't know everyone in the room." She added that events like EJC, where you can discuss these issues with like-minded people "help a lot."



In reply to one suggestion that mentorship programs would be a help, Jan Ole explained that within the EJA there is a group called the Artistic Exchange Platform, which also meets outside the annual EJA. Jan called it a kind of network where promoters/event organizers exchange information on things such as fees and conditions for artists. “We have been very open to new people,” said Jan, encouraging newcomers to a group that started with twenty people, but which now has closer to fifty.

Michelle Kuypers from North Sea Jazz Festival, Netherlands, suggested newcomers could gain valuable insights and experience via traineeships and curatorships at established festivals/venues.

Jan Ole said that newcomers should create their own networks through meeting people face-to-face, but that veteran promoters can play a significant role in introducing newcomers to key figures. He added that elders can impart a lot of useful knowledge to younger generations but stressed that learning is reciprocal. The younger generation have their own references, experiences, skills and knowledge. Everyone can benefit from mentorship programs, formal and informal.

The conversation in the room expanded to touch upon life-work balance, fair and equal pay, the importance of being recognized, colonial legacy, race and gender balance—all important issues, but straying from the session’s central topic.

What did emerge strongly from this session, however, was that the energy, passion and commitment to promote jazz/creative music is the same from one generation to the next.

- Organize chat groups for people who know nobody at conferences/industry events
- A dining table for newcomers
- Inter-generational mentorship program

#4 How can we work towards more sustainable touring in Europe?

This session was led by Gwendolenn Sharp, founder and director of The Green Room, an organization based in France, but which works internationally. The Green Room helps the music sector on issues of the environment and sustainability. The panelists were Garance Amieux (Periscope/Better Live, France), Kjetil Mulelid (Constellation artist, Norway) and Rosa Galbany (Taller de Musics/Jazz I Am, Estonia).

Kjetil, a pianist/composer began by saying that when he began as a professional musician, he was keen to play everywhere to become established. This meant tours which were neither healthy for the musicians nor for the environment. In 2020, as a participant of Nordic Jazz Comets showcase program, Kjetil was involved in talks about green touring. One idea proposed was touring locally, which cuts out airports and is healthier for the musicians. Inevitably, however,

flying is sometimes necessary to play gigs and spread your music. When this is the case, Kjetil tries to arrange further concerts in the same area.

Rosa, as a booker, said that is not easy to undertake a sustainable tour, because you must be able to reach the next gig within a day. A dead day between gigs is expensive for the musicians. She suggested that festival directors might be well positioned to help create a local network of venues so that artists could tour with minimal travel involved.

It is especially challenging for new talents to tour sustainably as they do not yet have the contacts to play many gigs in a small area. To this end, Rosa suggested that programmers and bookers need to share their contacts with each other and with musicians to facilitate greener touring. Regional networks are one solution, though improved communication is essential to make it work, Rosa underlined.



Speaking as director of Jazz I Am, Rosa explained that each year the festival features artists from one country, the intention being to help create a network in that country. In 2022, the featured country was The Netherlands, so Rosa invited numerous artistic directors from that country. One result was that it was easier for the Jazz I Am showcase artists to secure multiple bookings in the Netherlands.

Garance, has been working at Periscope on the Footprints program since 2020. With seven international partners, Footprints aims to promote the most sustainable touring possible, with the cooperation of promoters, agents, festivals, venues and artists. One of the project's first challenges was to understand what sustainability in the music business means.

This educative process began with a study of the carbon footprint of venues and festivals, “to make sure we knew what we were talking about and that the assumptions we had were not wrong.” The main contributor to carbon footprint is the audience traveling to events, followed by traveling artists.

The challenges in promoting green touring are numerous. Garance pointed to the different booking policies of venues and festivals, where some book a year-and-a-half in advance, while others a couple of months before. Certain venues are much more flexible than others. Then there is the question of artistic directors being reluctant or simply refusing to accept a certain artist from a booker if it does not fit with their vision for the festival program.

Such challenges gave rise to a new project, Better Live. This took all the positive and negative experiences of the Footprints project and, from these results, work towards better ways of operating. Better Live has eleven partners, but instead of working on countries they are working on areas. For example, Lyon, in France, is very close to Switzerland and Italy. In cooperation with small venues and festivals, Better Live strives to create new tour itineraries, and more sustainable tours.

The Better Live project is also working with universities, whose research is helping to better understand the pros and cons of these new touring models.

As Garance noted, a report from Creative Europe, an important partner of EJM, underlined the necessity of all sectors, including the culture sector, of tackling climate change. Gwendolen asked the panel for its reaction to the part of Creative Europe's report that defined Green Mobility as walking, using traditional or electric bicycles, electric/hybrid vehicles, public transport and car-pooling.

Kjetil agreed that these are commonsense policies, where practicable. Rosa related that on the Green Pilot tour there were some places with no charging points, or else there were only a couple of charging points but that these were already being used. The next day, it was necessary to change the electric car to a petrol-driven car. "Luckily, it was the end of the tour, but it is not easy to travel with electric cars."



Gwendolenn thought the report's green mobility conclusions were narrow in definition, as for her green mobility means not just modes of transport—it is something much bigger. It also means the way you impact your territory, if your musicians are paid well enough, if they are doing enough shows and if they have good mental health. Kjetil agreed that it is necessary to think about the bigger picture, the human aspect too, when thinking about green touring.

In the Q&A session, Frederike Berendsen (Music Declares Emergency, Netherlands) asked the panel if their artists, who are storytellers, would feel comfortable using their platforms to talk to their audiences about the issues of sustainability. With the question open to the room, Maria Rylander (Goteborg Artist Center, Sweden) said that she runs a network in Sweden with twenty-five jazz venues that produce tours together that strive to be sustainable.

As a coordinator, Maria found that in the beginning it was difficult to get venues to commit exclusively to green artists, but the idea has grown on them as they understand that they can benefit financially from subsidies from the program that makes programming gigs significantly cheaper.

The venues, Maria said, "are starting to talk together, even without me, which is a good thing. It is growing. Now there are twenty-eight venues. Now there is funding from the state. It's a mindset."

Rosa urged anyone interested to apply for EJM's Green Pilot Tour, saying, "It is very useful. It helps a lot."

Former EJM President Ros Rigby, who was involved in EJM's Take the Green Train project, said that if artists can be based in one place for several days, then they can take the music to new audiences via workshops, schools, community groups etc." Ros added that "It is about developing a local music ecology, not just thinking about jazz, but thinking about other kinds of venues."

Louis Rastig (A L'ARME! Festival, Berlin) asked if artists would consider traveling by night train. Several answers suggested that this would not work for everyone, while Costanze Schliebs (Asia Network) made the point that not every country has a reliable train service, with delays and cancellations the norm, which can jeopardize musicians' punctuality.

Lucy Scott (Sage Gateshead/The Glasshouse, UK) described her venue's commitment to environmental sustainability goals. The venue is currently in the process of developing a green rider for artists, which will aim for hotels that are carbon-neutral, for example. She asked if a European-wide guide to carbon-neutral hotels existed.

The EJA's Giambattista Tofoni spoke on the Green Pilot scheme. He stressed that the EJA is really against "flight-shaming artists." Artists must travel, he said, underlining that numerous research papers have demonstrated that 85% of the carbon footprint is generated by audiences.

However, he emphasized that the EJA "must send a clear signal to all the producers, presenters, agents, artists" to make carbon-diminishing adjustments where possible. This includes using LED lights inside venues, diminishing the sound-pressure of the sound system if not needed, and encouraging car-sharing by the audience.

Working with local conservatories, educational institutions etc. could generate further gigs for musicians so that they can stay more than one day in the same locale. Giambattista recognized that this needs financial resources, and it needs everyone to cooperate.

Gwendolenn asked participants to share their knowledge of green programs, drawing their attention to Music Declares Emergency, Touring Green (Germany) and Julie's Bicycle. The latter, a UK non-profit, has worked with more than 2000 arts/culture organisations—including EJA—to aim for net zero. Gwendolenn also mentioned the green rider on the EJA website which can be adapted according to the context.

Maria Sillvennoinen (Jazz Finland, Finnish Jazz Federation) shared her experience in Finland. Working across the entire Finnish music sector, the FJF's project created a live music climate roadmap. This project was implemented, Maria explained, because the system will not change if all the responsibility is placed on the musicians by themselves, or only the promoters or only the national organisations. "If we all engage in certain actions together then we reach the kind of system-level change that we are talking about here," Maria concluded.



The project has a climate goal for the sector, based on the Paris Agreement, for Finland to be carbon-neutral by 2035. For those interested, FJF's project results are published in English and are available to all.

With regards to musicians using their platform of the stage to speak about sustainability, Mark van Schaick (inJazz, Netherlands) said that to begin with not all jazz musicians are natural public speakers. In addition, audiences maybe do not want to hear such discourses at a jazz concert. One solution, Mark offered, might be for Green Pilot tour literature/scanning code to be placed by the merchandise, to allow those who are interested to learn more about the initiatives.

In summary, this session raised the following points for further consideration:

- Tour locally/more than one night if possible
- Create networks
- Convince artistic directors to program strategically
- Bookers should share contacts
- Work with carbon-neutral hotels
- Promote green riders
- Inform audiences about carbon footprint

#5 How do we transform our approaches to engage new and diverse audiences?

One of the EJN's ongoing concerns is how to better engage with the communities around our festivals, clubs and concert venues, how to actively involve them in programming and how to promote audience diversification.

This session, moderated by BBC journalist/broadcaster and author Kevin Le Gendre featured three panelists with very different experiences in reaching new audiences: Paris-based Palestinian artist Kamilya Jubran; Xavier Lemette, artistic director of Banlieues Bleues, in Seine-Saint-Denis, France; and Piotr Turkiewicz, artistic director of Jazztopad, in Wroclaw, Poland.

The session began with Kevin asking the panel to give their own definitions of diversity. Xavier recounted one project in the 1990s which involved two classes of high school children from the Paris suburbs. "In a class of thirty kids you could have twenty nationalities." Xavier said that it is complicated because such diversity brings many challenges but also great richness.

For Piotr, diversity means successfully breaking down the barriers of access and changing the commonly held perception of a jazz festival as something conservative and elite in its programming.



Kamilya agreed but gave the example of her own upbringing in a Palestinian town under Israeli occupation. Here, diverse religions exist but that does not automatically equate with sharing things together. Only at times of death would people go and give their condolences, but as Kamilya put it "this is not a real exchange. It does not exist between Palestinian and Israeli society under this occupation." Diversity for Kamilya in these circumstances did not mean collaboration.

Kevin then raised the question of how programming relates to this awareness of the need for greater diversity. Xavier responded that it is important to be aware of "your potential audience" in all its diversity and to program with this in mind. Piotr concurred, speaking of the need to create an experience that people want to be a part of, regardless of who is playing. By reaching out and building trust, Jazztopad nurtures open-mindedness in its audience, so that they are prepared to challenge themselves.

Piotr acknowledged that the National Forum of Music, the 2000-seater venue that is home to Jazztopad's main program might seem too posh for many people and unrepresentative of "community," but added that Jazztopad has brought people to its concert hall through its in-house concerts and club activities where there is a feeling of a shared experience. This has been a process he said, in building trust.

Diversity also relates to language. Having performed locally and internationally with the Palestinian band Sabreen between 1982 and 2002, Kamilya moved to Europe. She wondered whether she should be singing in French or in English to reach the audiences but realized that Arabic was central to her art. It was also true, she said, that people wanted to hear her sing in "another language" to their own.

Kevin asked Xavier if he could relate to audiences wanting different music and different languages. Yes and no was his reply. Artistic value must come first, but if you have a very diverse potential audience then you need diverse music. He added that if you want to attract a young audience then you need new voices. "Everybody wants to identify a bit with something even if plenty of people are willing and able to discover things..."

Piotr explained how Jazztopad does not invite musicians for just one day, but instead wants musicians who will stay for five or six days. This way they not only connect with the local community and local artists, but they also make deeper connections with the audience.

Jazztopad's living room concerts, where people open their houses to the festival, create a shared experience that is intimate and informal, for both audience and musicians. The venues range from cramped single-room studio bedsits to palatial apartments. Attendees and musicians mix socially in a way that would very rarely do in a concert-hall setting. "It's very powerful to break that wall," said Piotr.

But what works in one urban setting does not always work in another. Xavier described similar experiments in the project housing of Seine-Saint-Denis as a disaster, with neighbours arguing about noise and the musicians forced to leave.

Xavier said that economics is very important, with one fourth of Banlieues Bleues' budget geared towards audience development.

Kevin then asked about the role of the jazz/improvised music workshop in attracting people who might otherwise be wary of the music.

Kamilya described her own experience of the workshop as a site of learning for people of different musical abilities. Having conducted workshops throughout the Middle East, Kamilya wanted to create something unique by bringing together musicians from different cities in the region. These musicians, five women and one man, came from a range of socio-economic and religious backgrounds to create sixty minutes of new



music. They performed at various festivals, including Banlieues Bleues, before going on individually to record and tour.

In the ensuing Q&A there was a consensus among festival and concert programmers of the importance of building trust with your audience and of creating a positive atmosphere. As one programmer observed, people will come to almost any space—abandoned buildings or decommissioned train stations, parking lots, etc.—if they trust the programmer to deliver quality music and a special atmosphere.

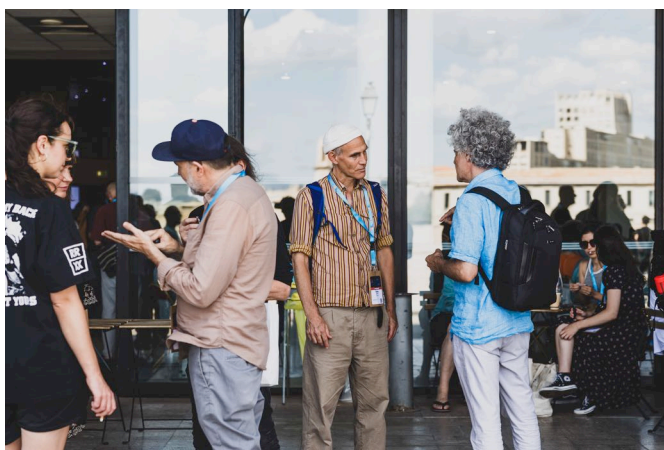
Derya Bigali, director of Akbank Jazz Festival, Istanbul, related how the festival is usually sold out before it begins, because of the public's trust in the program. Additionally, imaginative workshops for children, students in universities and other unsuspecting adults—"jazz and chocolate"—attract people who might otherwise have little or no interest in jazz. "Growing the community is very important," Derya said of these outreach efforts.

Aoife Concannon (Improvised Music Company, Ireland) raised the thorny question of where to draw the line between what the audience wants, or thinks it wants—pop, hip-hop, r&b, or soul—and what the programmer wants to present. The inference was that a genuine desire for inclusivity and diversity is difficult to balance with the agenda of promoting jazz/improvised music.

The responses to Aoife's question suggested that no matter what music you program, you will always attract some people and repulse others, to varying degrees. Some ideas work, others do not, Xavier surmised, but any attempt to bring people together is worth the effort.

He gave an example of successful projects combining professional and non-professional musicians with an equal say in the creative process—a women's and children's choir that attracted an audience of 80% local people.

Dudu Sarr (Dakar Music Expo, Senegal) asked the panel if there is such a thing as African jazz, South Africa apart, and whether it is part of the narrative when discussing representations of diversity. Xavier quoted Ali Fraka Touré, who said "African music is the tree, and the rest are the branches."



Kevin pointed to Lionel Loueke and Richard Bona as high-profile examples of a tradition going back to the 1950s and 1960s. He added that great African improvisors could be considered as African jazz musicians, but because they are playing traditional African instruments, they tend to be programmed on World music stages more frequently.

Several people in the room stated that any kind of genre labelling is problematic. Many African musicians play jazz festivals, but they are typically labelled as World music artists. For Piotr, jazz comes from African roots, so the key is developing our storytelling and how we communicate these stories about the music with potential audiences.

In summation, this panel session underlined that there is no single definition of diversity. Ways to promote inclusion and diversity include:

- Create a feeling of community and shared experience
- Affordable tickets (socio-economic awareness)
- Spaces should be welcoming to all
- Program new music to attract youth
- Workshops can be enabling spaces
- Adventurous programming
- Develop trust between promoters and audiences

#6 Towards a fair practice charter for the creative music sector

The 2022 EJC in Sofia, Bulgaria had addressed the issue of fair practices for artists, attempting to define what fair practice means and working towards the establishment of a common values charter, a national contract, with which to guide the music eco-system. An on-line meeting in May 2023 continued the discussion.

Moderator Davide Grosso (International Music Council, Italy) began the session by reminding everyone of the exchanges of ideas and proposals for action initiated in the previous two meetings of this group. These included VI.BE. (Just is Just) and a suggested contract created by I-Jazz, in Italy.

Wim Wabbes said that too many musicians are vulnerable to shifting economic tides, lack of transparency and sometimes a lack of respect. There is also little protection for musicians, he said, and that any charter should address more than just the question of fair pay and include all the actors in the music industry.



Davide hoped that the session would produce volunteers to work on a first draft of the charter, with the further hope that it would be adopted Europe-wide. Wim suggested setting a deadline to produce the first draft, perhaps by EJC Ghent 2024, to provide focus and impetus.

In response to the suggestion of a survey to canvas opinions, Nicole Mitchell called for as many musicians to be consulted as possible, as they understand the vagaries of the music industry better than anyone.

Wim agreed that involving them as much as possible is essential.

Dorotėja Būdaitė (Lithuanian Jazz Federation) reminded the group about the work conducted in Lithuania, where research with second-year students thinking about music as a career path identified problems faced by musicians in the ecosystem and possible solutions. The research results highlighted a lack of trust among young musicians and this in turn affects motivation. Their main concern is the ability to survive financially. Around 70% believe they cannot make a living solely as a musician.

Davide then asked how national differences, which vary greatly from one country to another, should be taken into account. One suggestion from the floor was that practicalities related to

paternity leave/parenthood, and how these are acknowledged in contracts, should be considered as part of any charter.

Wim reiterated the EJA's support for musicians but added that organizers need to define their responsibilities. He raised the question as to whether EJA members/organizations could petition governments to recognize artists' status, as is the case in Belgium, where artists are recognized as such and are able to claim unemployment benefit if required.

Davide stressed that the charter should not be viewed as an end but rather a starting point. He suggested that one proposal that EJA members could sign up to is the paying of musicians even if a concert is cancelled 24-hours before due to poor ticket sales, for example.

Claire Iceaga (European Composers and Songwriter Alliance) shared her thoughts on a survey launched in September 2022 on the socio-economic conditions of music creators promoted by ECSA. About 250 musicians from 24 European countries responded to the survey. Claire stressed that the survey is not representative but merely a sample. The focus was on contractual issues and remuneration. A report is due for publication and could feed the process within EJA members.

Jakub Olejnik (Fundacja Jazz nad Odra, Poland) said that comparing the data produced from national surveys in each country would be a good first step. Analyzing the common points would help to shape any eventual charter.

A complex picture emerged of diverse labour laws, methods of remuneration and taxation for musicians across Europe. This only underlined the need for more in-depth research and general rules of fair practice.

Another proposal was to examine existing data and literature published by the European Commission, the International Federation of Musicians, and the European Composers and Songwriter Alliance). Davide also reminded the group about the UNESCO 1980 Recommendation on the Status of the Artists and the recent follow-up.

The group agreed that a small working group/task force should assemble to draft a document which could serve as the basis of the discussion. Several people observed that the term "code of conduct" might be preferable to the potentially misleading word "charter." Regardless, it was suggested that the working group should aim to present the draft at the next General Assembly of the EJA, with an on-line meeting in spring 2024 proposed to assess progress.



Saturday 16 September 2023

PANEL DEBATE

“Everything is illuminated: How can we make music education more inclusive and, in doing so, contribute to a more inclusive society”

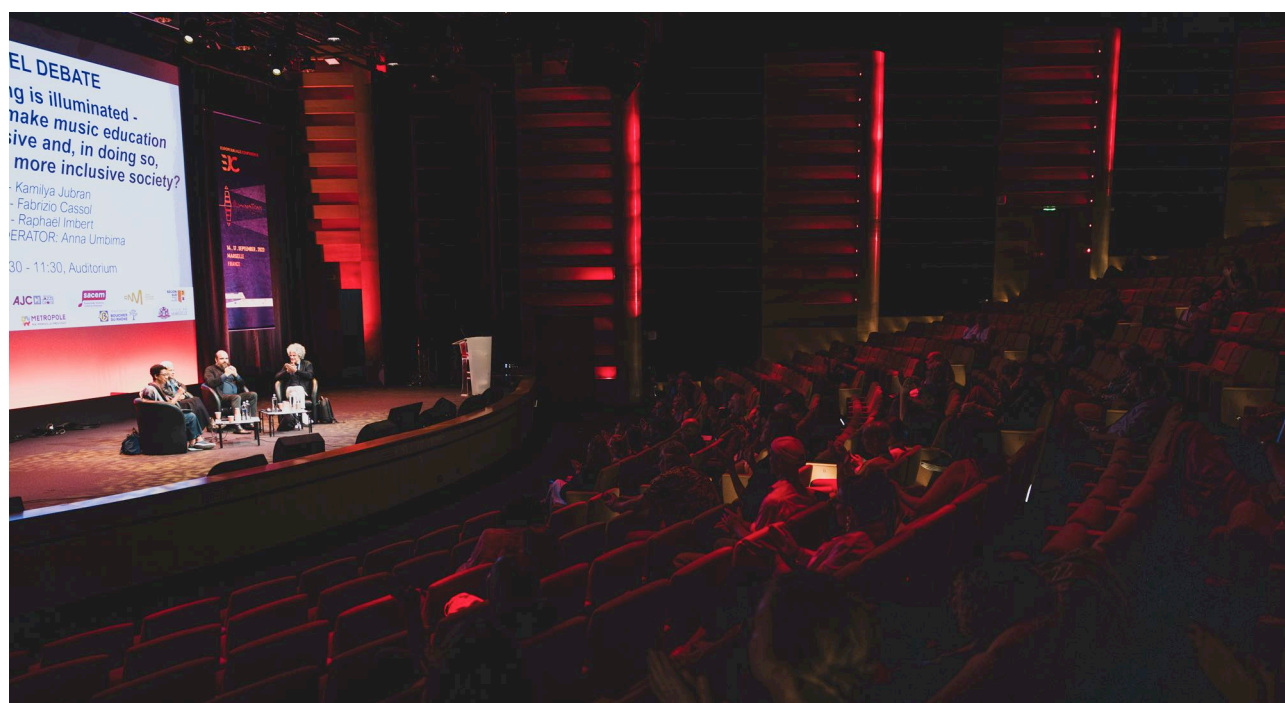
With music education one of the leit motifs of EJC 2023, Saturday morning’s panel debate looked at ways music education can help create more equitable societies. The panel, moderated by UK writer and broadcaster Anna Umbima, featured Paris-based Palestinian singer Kamilya Jubran, Belgian saxophonist Fabrizio Cassol and French saxophonist and director of Marseille Conservatory, Raphaël Imbert.

Umbima began by asking all three panelists to give personal examples of inclusive projects that had been successful on some level.

Kamilya, a Palestinian born in the north of Israel (historical Palestine), recounted the story of the band Sabreen, in which she sang from 1982-2002. Sabreen also included musicians from occupied East Jerusalem. Sabreen was “a symbolic unification”, Kamilya said, of two different kinds of Palestinians “living two different kinds of occupation.”

Sabreen performed throughout Palestine and Israel, refusing to be defined or confined by borders. The band built a diverse following that “became a little bit united.” It would be inspirational for young, up-and-coming musicians.

Raphaël related the main history of the Marseille Conservatory. It has a long-established tradition of western classical music but also of experimentation, with one of the earliest jazz courses in Europe, in 1963 the first electroacoustic class in France and the first Arabic oud class, in 1970—though this latter class had a short life, “it was too soon,” explained Raphaël.





He then described the difficulties in making the Conservatory open to one and all. One of the fundamental stumbling blocks is the huge size of the city. Marseille is 240 km² with a public transport system that can be challenging for many to navigate. It is a city of “symbolic borders, geographic and social,” he said.

For Raphaël it is essential to represent the demographics of the city. To this end, the Conservatory is creating an Arabic music class and an oral music department based around street cultures of hip hop and rap, for example.

Low fees encourage inclusivity, but for some the cost can still be prohibitive. For people struggling financially, Raphaël said, help is given. Those children from disadvantaged areas of Marseille are invited free of charge to join orchestras where they learn orchestral music and are taught to play instruments. Dignity and respect are key, and these children, aged between 6 and 10, are classified as Conservatory students, enjoying the same status as every other student

studying there. “It is a little step but a very important step,” Raphaël stressed.

Fabrizio Cassol commenced by saying that the term “inclusive” means that “something is in, and something is out.” Cassol then described a project that has been running since 2015, whereby men and women compose collectively for a band in a democratic manner.

He then highlighted a concert project for 250 children from Marseille and 250 from Aix-en-Provence, aged 8 to 14. As Cassol explained, it was not easy to convince the children to participate, but once trust had been established and the concert went ahead, the children “do not want to leave the stage anymore.”

One of the difficulties for these children to participate in the first place, Fabrizio said, is that often they do not feel they belong in the first place, “this thing of ‘in’ and ‘out’ — or a lack of trust.”

All such projects of inclusion, Cassol stressed, should always be motivated from the outset by love. Essential too, an understanding of the socio-economic conditions and aspirations of the participants.

Making the effort to cross boundaries, whether geopolitical, economic or cultural, the participants agreed, is the way to make arts projects truly inclusive. Kamilya had to cross her own musical boundaries when she moved to Europe.

She shared her experience of running workshops between 2015 and 2107, in Ramallah, Haifa, Beirut





and Cairo. Afterwards, Kamilya chose six of the participants, five women and one man, and invited them to France to develop a musical project together.

Even though they all spoke Arabic, “it was not the same Arabic,” Kamilya said, “and it was not the same genre of music each one of those six practiced.”

But, as Fabrizio clarified, managing projects that bring together those who are “in” with those who are “out” is a delicate process, because it is the

empowered—those with access to a culture—who are bringing the disempowered—those without access—into an unfamiliar world.

Kamilya observed that the very fact that she, as a non-jazz musician, had been invited to the EJC reflected the Europe Jazz Network’s desire to expose different experiences to the jazz world.

What also emerged from this panel session and the Q&A session that followed is the importance of the location and of the type of venue where music is staged. People must feel welcome and that they belong.

Love, respect, dignity and trust were the watchwords from this panel debate.



EJN AWARDS CELEBRATION

MCs Paul Pace (Ronnie Scotts, UK) and Tiphonie Moreau (Jazz Sous Les Pommiers, France) invited Wim Wabbes and Giambattista Tofoni to announce the winner of the 12th EJM award for adventurous programming. EJM members nominate a venue or festival, though EJM membership is not a criterion. The nominees go before a jury selected by the EJM board who select the winner.

The 2023 EJM award for adventurous programming went to A L'ARME! festival in Berlin, Germany. Giambattista then read a statement from the jury, which noted the audacious character of this young festival, which started in 2012. The jury praised the highly curated festival, which programs premieres, commissioned work and hand-picked artists as “a reference for avant garde jazz, experimental and improvised music.”

A L'ARME!'s founder and Artistic Director Louis Rastig thanked the EJM and the jury for the award. He acknowledged the festival's executive director Karina Mertin who was unable to attend. He paid tribute to the influence of the Moers Festival—a former winner of this award—for first inspiring Louis to stage festivals.

There then followed a brief video collage of A L'ARME!'s most recent edition that captured the adventurous spirit of the music, the bold curation choices and the engaging ambiance experienced by festival attendees.

There was another award presentation, the fifth EJM award for services to Music and Community, which like the Adventurous Programming Award, is open to EJM members and non-members alike. The 2023 winner, announced by EJM President Wim Wabbes, was B: Music from Birmingham, UK.



Reading the EJM board of directors' statement, Wim praised B: Music's inspirational commitment and essential work towards social inclusion with “vulnerable communities that do not always have access to cultural participation.”

B: Music's Alex Carr could not be present to collect the award personally, so Steve Mead, artistic director of Manchester Jazz Festival gladly accepted the award on her behalf. Steve was fulsome in his praise of the work that B: Music does in promoting social inclusion, often in challenging circumstances. A short video presentation provided a flavour of the outstanding work B: Music does.

The final official award was then presented in the West Hall. The Zenith Award for emerging artists is a promotional initiative launched by EJM in collaboration with 12 Points Festival and supported by Creative Europe. The award recognizes ensembles or solo artists who straddle musical boundaries, demonstrate originality as well as the potential to build a strong, international career.

The winner of the Zenith Award for 2023 was the French trio Nout, comprised of flautist Delphine Joussein, electric harpist Rafaëlle Rinaudo and drummer Blanche Lafuente. The award entailed Nout playing before an international audience of promoters, agents and journalists at EJM 2023, plus an additional series of concerts within Europe promoted by EJM members.



FINAL PLENARY: Wrap-up & presentation of the European Jazz Conference 2024

Before passing the microphone to Francesco Martinelli (Siena Jazz Archive) for the traditional summary and personal impressions of EJC 2023, MC Paul Pace reminded everyone of the importance of completing and returning the conference survey. The survey reveals what worked well and what worked less well, the global answers enabling the organizing team to make the next conference even better.

Francesco's wrap-up took as its launching pad the conference title *Illuminations*, and in a poetic summary referenced Dante and the illuminating power of music. "Before the Palais to Pharo there was The Lighthouse in Los Angeles," Francesco said, in reference to the famous jazz club.

To light there is also a dark side, Francesco noted, that we rarely ever think about, because all the copper needed to illuminate the great European cities was the result of colonial exploitation. Having taken all the minerals and metals to build their cities, the Europeans then termed Africa the "Dark Continent."

Another light that Francesco found disquieting—and he surely was not alone—was the greenish pale light of all the mobile phones that were rarely, if ever, at rest. These lights "illuminate the faces of participants who think they can listen only with their ears," the brain and the heart being less than fully engaged. Francesco likened the tableau of the audience to a cemetery with its ghostly lights, marking the death of listening properly.

We must question, Francesco said, the light we want to carry and the light we have inside us, "its source and its transmission." This includes the questioning about jazz, its origins and meanings, the borders around it and the motivation of the music's gatekeepers.

Francesco paid tribute to the illuminating qualities of the French showcases, praising their originality, their questioning, searching and emotional strengths. He also acknowledged the active participation of those in the panels, speeches and talks, the wider discussions generated by these sessions. Such animation was an indication of how deeply committed everyone was to respond to these reflections of light.



Personal highlights for Francesco included: the perfect gender balance in the Orchid Big Band, an uplifting antidote to societal oppression and discrimination; the definition of music by Nicole Mitchell as “the place of collision between utopia and dystopia; the flow of invention and respect between musicians; the questioning attitude of musicians, panelists and discussion groups.

Themes that the conference shed repeated light on included:

- Community building across societies
- Transmission/education to encourage new talent
- Diversity and inclusion—dissolving borders
- Working ecologically and sustainably

Francesco underlined that the conference once more demonstrated that the EJC does not rest on its laurels nor take itself for granted. The EJC reflects on its aims, its day-to-day work, members’ individual roles, and the tools needed to carry out the organization’s work successfully. The EJC is adaptive to the work’s changing needs and responsive to its questions.

He concluded by hoping that the conference had sparked some illumination in every participant, and he looked forward to meeting again at the next conference.

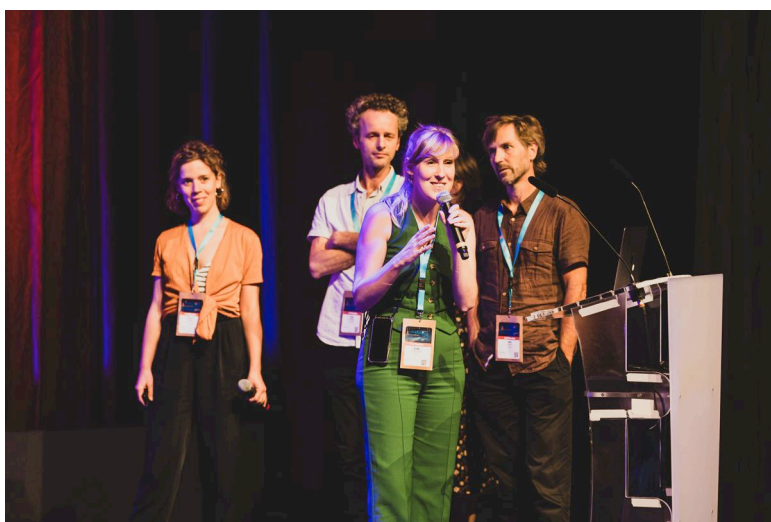
Following Francesco’s extremely well received wrap-up, the 2024 destination of the EJC was revealed as Ghent, Belgium. Lize Colson (VI.BE) and Cleo Janse (Ha Concerts) led the presentation team with a short video showcasing Ghent and Belgian jazz. Lize and Cleo thanked the EJC for placing its faith in Ghent and promised an exciting conference to mark the tenth EJC.

Mik Torfs (JazzLab) introduced the conference venue, the Bijloke Music Centre, part of a larger site, the Bijloke, a major cultural site that was formerly a hospital in Medieval times. These days it is home to various cultural organizations, including the Conservatory of Ghent, a museum and JazzLab. The Bijloke Music Centre claims to be the oldest concert venue in the world, but it is technically state-of-the-art. The conference and daytime showcases will be held there. Ha Concerts will host the EJC General Assembly and an evening showcase. Other showcase concerts will take place in four other venues.

The Belgium hosts said they were looking forward greatly to welcoming delegates for the 2024 Ghent EJC. Régis Guerbois of Marseille Jazz des Cinq Continents then presented the Belgian team with EJC’s ceremonial gong to mark the official passing of the conference from marseille to Ghent.

Wim Wabbes and Giambattista Tofoni thanked everyone at Marseille Jazz des Cinq Continents and all its partners for their hard work in staging a fantastic conference. Wim warmly echoed Giambattista’s sentiments. He then thanked the EJC staff, Giambattista,

Francesca Cerretani and Stefano Zucchiatti, who were invited to the stage to very warm applause.



Wim also bade goodbye to two important people who have left the EJM, Lobke Aelbrecht (JazzLab) and Jan Ole Otnæs. Wim invited them to the stage where they received the thanks and appreciation of the EJM members. Jan Ole “a monument in jazz” was granted honorary lifetime membership of the EJM in recognition of his service to jazz over more than half a century.

Wim thanked the conference participants for their enthusiasm, energy, commitment and engagement over the weekend. In conclusion, Giambattista invited the whole Marseille Jazz des Cinq Continents team to the stage to receive the generous applause they so rightly deserved.

The day still held another five showcase and fringe concerts, with delegates socializing continuing in the warm Marseille air late into the night. The following morning, for those able to drag themselves out of bed, a choice of cultural tours showed off some of Marseille’s famous quarters and landmarks.



APPENDIX A:

Conference and Showcase Schedule

Thursday, 14 September 2023

Palais du Pharo

- FOR EJN MEMBERS ONLY -

12:00 - 19:30 Registration desk is open for EJN members - Auditorium lobby, entrance on the right side of the building

15:30 - 15:45 Opening and welcome of EJN members - La Major, 2nd floor

15:45 - 17:15 Presentation of EJN activities - La Major, 2nd floor

17:15 - 17:45 Coffee break

18:00 - 20:00 FORMAL EJN GENERAL ASSEMBLY - La Major, 2nd floor

22:45 - 23:30 SHOWCASE: Orchid Big Band - Auditorium

23:30 - 01:00 Afterparty and DJs - Espace Vieux Port

Friday, 15 September 2023

Palais du Pharo

- OPEN TO ALL -

09:30 - 16:30 Registration desk is open - Auditorium lobby, entrance on the right side of the building

10:30 - 11:00 Official opening & welcome speeches - Auditorium

11:00 - 11:45 Opening concert: Poetic Ways - Auditorium

12:00 - 12:45 KEYNOTE SPEECH: Nicole Mitchell (artist & educator, US): A Musical Village of Interdependence: Creative music as a platform for collaboration and problem solving - Auditorium

13:00 - 14:00 Lunch - Espace Vieux Port

14:30 - 15:00 SHOWCASE: Naïssam Jalal & Claude Tchamitchian - West Hall

15:00 - 17:00 Six parallel DISCUSSION GROUPS on the Conference theme:

#1 - Non-academic education & talent development programmes: is there a recipe for success? - Room 120, ground floor

- Ella Ronen (Constellation artist, IL / CH)
- Esther Weickel (NICA artist development / Stadtgarten Köln, DE)
- MODERATOR: Julia Payne (The Hub, UK)

#2 - The future of music education: how should it be addressed? - Room 50, ground floor

- Linda Bloemhard (Codarts, Association Européenne des Conservatoires, NL)
- Fabrizio Cassol (artist, BE)
- MODERATOR: Matti Nives (We Jazz, FI)

#3 - Succession & the next-generation of 'off-stage' roles: passing on the torch or blinded by the light? - Room 76, ground floor

- Judyth Babin (Manag'Art agency, FR)
- Jan Ole Otnæs (EJN honorary member, NO)
- MODERATOR: Sophie Blussé (Music Meeting, NL)

#4 - How do we transform our approaches to engage new and diverse audiences? - Room 50bis, ground floor

- Kamilya Jubran (artist, PS)
- Xavier Lemettre (Banlieues Bleues, FR)
- Piotr Turkiewicz (National Forum of Music/Jazztopad, Pierre Boulez Saal, PL)
- MODERATOR: Kevin Le Gendre (journalist, UK)

#5 - How can we work towards more sustainable touring circuits in Europe? - Vaulted Gallery 3, ground floor

- Garance Amieux (Periscope / Better Live, FR)
- Kjetil Mulelid (Constellation artist, NO)
- Rosa Galbany (Taller de Músics / Jazz I Am, ES)
- MODERATOR: Gwendolenn Sharp (The Green Room, FR)

#6 - Towards a fair practice charter for the creative music sector? - Room 36, ground floor

- MODERATOR: Davide Grosso (International Music Council, IT)

17:00 - 17:30 SHOWCASE: Enzo Carniel & House of Echo - Auditorium

17:30 - 18:30 Free time / Networking

18:30 - 19:00 SHOWCASE: Papanosh - West Hall

19:00 - 21:00 Dinner - Espace Vieux Port

21:30 - 22:00 SHOWCASE: Sarāb - Auditorium

22:30 - 23:00 FRINGE - Foyer, Théâtre La Criée: Fur

23:30 - 00:00 FRINGE - Foyer, Théâtre La Criée: Ludivine Issambourg Antiloops

Saturday, 16 September 2022

Palais du Pharo

09:30 - 13:00 Registration desk is open - Auditorium lobby, entrance on the right side of the building

10:30 - 11:30 PANEL DEBATE: Everything is illuminated - How can we make music education more inclusive and, in doing so, contribute to a more inclusive society? - Auditorium

- Kamilya Jubran (artist, PS)
- Fabrizio Cassol (artist, BE)
- Raphaël Imbert (artist & Director of Marseille Conservatory, FR)
- Moderator: Anna Umbima (writer and broadcaster, UK)

11:45 - 12:30 ZENITH AWARD 2023 concert: Nout - West Hall

12:30 - 12:45 Group photo - Auditorium

13:00 - 14:00 Lunch - Espace Vieux Port

14:30 - 15:00 SHOWCASE: Yessaï Karapetian Quintet - Auditorium

15:00 - 16:30 Wrap-up by Francesco Martinelli (Siena Jazz Archive, IT) & presentation of the European Jazz Conference destination for 2024 - Auditorium

16:30 - 17:00 SHOWCASE: Louise Jallu - West Hall

17:00 - 18:30 Free time / Networking

18:30 - 19:00 SHOWCASE: Marion Rampal - West Hall

19:00 - 21:00 Dinner - Espace Vieux Port

21:30 - 23:00 GALA CONCERT: Michel Portal & guests - Déméter Hall, Théâtre La Criée

23:30 - 00:00 FRINGE - Foyer, Théâtre La Criée: Obradovic - Tixier Duo

00:30 - 01:00 FRINGE - Foyer, Théâtre La Criée: Dowdelin

Sunday, 17 September 2023

10:15 - 12:30 Cultural tours & activities - meeting point at the "Office du Tourisme" - 11, La Canebière, Marseille

- Tour of the Panier
- Visit to 19th-century Marseille
- Little train, Notre Dame de la Garde circuit

APPENDIX B: Participants' List

EJN Members

First name	Family Name	Organisation	Country
Martel	Ollerenshaw	Australian Music Centre	Australia
Christoph	Huber	Porgy & Bess	Austria
Gabriele	Mazic	Porgy & Bess	Austria
Daniela	Neumayer	International Jazzfestival Saalfelden	Austria
Mario	Steidl	International Jazzfestival Saalfelden	Austria
Alfred	Vogel	Bezau Beatz	Austria
Lobke	Aelbrecht	JazzLab	Belgium
Jean-Pierre	Bissot	Gaume Jazz ASBL	Belgium
Julie	Bissot	Gaume Jazz ASBL	Belgium
Lize	Colson	VI.BE	Belgium
Julien	Fournier	Wallonie - Bruxelles Musiques	Belgium
Gijs	Ieven	JazzLab	Belgium
Cleo	Janse	Haconcerts	Belgium
Charlotte	Lootens	VI.BE	Belgium
Jair	Tchong	Kunstencentrum KAAP	Belgium
Danny	Theuwis	Leuven Jazz	Belgium
Mik	Torfs	JazzLab	Belgium
Wim	Wabbes	Haconcerts	Belgium
Edin	Zubčević	Jazz Fest Sarajevo	Bosnia Herzegovina
YORDANK A	BEKIRSKA	A to JazZ Festival	Bulgaria
PETER	DIMITROV	A to JazZ Festival	Bulgaria
Veronika	Friedlová	Mladí Ladí Jazz	Czech Republic
Eliska	Pirkova	Mladí Ladí Jazz	Czech Republic
Vilém	Spilka	Jazzfest Brno	Czech Republic
Anders	Boye Knudsen	JAZZ9TUS	Denmark
Lukas	Bysted	JAZZ9TUS	Denmark

First name	Family Name	Organisation	Country
Camilla	Juul Kjærgaard	JazzDanmark	Denmark
Anne	Erm	Jazzkaar Festivals	Estonia
Kirke	Karja	Jazz Estonia (Eesti Jazzliit)	Estonia
Birgit	Krullo	Jazzkaar Festivals	Estonia
Maret	Mikk	Jazzkaar Festivals	Estonia
Elo-Liis	Parmas	Jazz Estonia (Eesti Jazzliit)	Estonia
Jaak	Sooäär	Jazz Estonia (Eesti Jazzliit)	Estonia
Jussi	Fredriksson	Jazz City Turku	Finland
Charles	Gil	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Minna	Huuskonen	Jazz Finland / Finnish Jazz Federation	Finland
Juhamatti	Kauppinen	Tampere Jazz Happening	Finland
Petteri	Klintrup	Jazz Finland / Finnish Jazz Federation	Finland
Minnakaisa	Kuivalainen	Tampere Jazz Happening	Finland
Virpi Maarit	Kytöharju	Tampere Jazz Happening	Finland
Matti	Lappalainen	April Jazz Espoo	Finland
Kaisa	Mäensivu	Jazz Finland / Finnish Jazz Federation	Finland
Valtteri	Pokela	Jazz Finland / Finnish Jazz Federation	Finland
Sakari	Puhakka	Helsinki Jazz ry	Finland
Annamaija	Saarela	G Livelab Tampere	Finland
Maria	Silvennoinen	Jazz Finland / Finnish Jazz Federation	Finland
Pekka	Tähkävuoi	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Ségolène	Alex	Festival Jazzèbre	France
Garance	Amieux	Le Périscope	France
Maryline	BAILLY	Jazz à Juan	France
Antoine	Bos	Association Jazzé Croisé	France
Pascal	BUENSOZ	JAZZ(s)RA	France
Antoine	de La Roncière	Le Petit faucheur	France
Delphine	Deau	Association Jazzé Croisé	France
Pierre	Dugelay	Le Périscope	France
Sylvain	ELIE	Le Petit faucheur	France
Louis	Hallonet	Centre national de la Musique	France

First name	Family Name	Organisation	Country
Laura	Hanequand	Grands Formats	France
Alexandre	Herer	Grands Formats	France
Lizon	Lavaud	Centre national de la Musique	France
Denis	Le Bas	Jazz sous les pommiers	France
Xavier	Lemettre	Banlieues Bleues/La Dynamo	France
Tiphanie	Moreau	Jazz sous les pommiers	France
PHILIPPE	OCHEM	Jazzdor	France
Marie	Persuy	Association Jazzé Croisé	France
Camille	Retailleau	Pannonica	France
Frédéric	Roy	Pannonica	France
Mathilde	Sallez	Le Périscope	France
Erwan	Vernay	Grands Formats	France
Michael	Braun	Enjoy Jazz	Germany
Goetz	Buehler	jazzahead!	Germany
Nadin	Deventer	JazzFest Berlin, Berliner Festspiele	Germany
Pablo	Gīw	Stadtgarten Köln	Germany
Sybille	Kornitschky	jazzahead!	Germany
Sabrina	Lahoud	Monhein Triennale	Germany
Ina	Lieckfeldt	ELBJAZZ	Germany
Reiner	Michalke	Monhein Triennale	Germany
Gaurav	Narula	Womex/Piranha Arts	Germany
Inês	Pizarro	Cologne Jazzweek	Germany
Michael	Stückl	Jazzclub Unterfahrt	Germany
Janning	Trumann	Cologne Jazzweek	Germany
Piotr	Turkiewicz	Pierre Boulez Saal	Germany
Kornelia	Vossebein	Stadtgarten Köln	Germany
Esther	Weickel	Stadtgarten Köln	Germany
Leonidas	Antonopoulos	Athens Technopolis Jazz Festival	Greece
Tamás	Bognár	BMC – Budapest Music Center	Hungary
Csenge	Hamod	BMC – Budapest Music Center	Hungary
Jon Omar	Arnason	Reykjavik Jazz Festival	Iceland
Sunna	Gunnlaugs	Solfinna	Iceland

First name	Family Name	Organisation	Country
Scott	McLemore	Solfinna	Iceland
Michael	Bonner	Moving on Music	Ireland
Aoife	Concannon	Improvised Music Company	Ireland
Itamar	Bernstein	Synthesizer	Israel
Adi	Orion	Yellow Submarine/Israel Music Showcase Festival	Israel
Ella	Ronen	Synthesizer	Israel
Lennart	Strömbäck	Umeå Jazz Festival	Israel
Silvia	Alunni	Visioninmusica	Italy
CORRADO	BELDÌ	I-Jazz	Italy
Ricciarda	Belgioioso	NovaraJazz	Italy
POMPEO	BENINCASA	Associazione Catania Jazz	Italy
Enrico	Bettinello	NovaraJazz	Italy
Francesco	Bettini	Jazz Italian Platform	Italy
Giorgia	Borrelli	Pescara Jazz Festival	Italy
Alessandra	Bossa	I-Jazz	Italy
Aniello	Caruso	Empoli Jazz Festival	Italy
Roberto	Catucci	Fondazione Musica per Roma/Casa del Jazz	Italy
Silvia	Ciccarello	nusica.org	Italy
Maddalena	Ciocca	Puglia sounds - Consorzio Teatro Pubblico Pugliese	Italy
Filippo	d'Urzo	Empoli Jazz Festival	Italy
paolo	damiani	Associazione Teatro dell'Ascolto	Italy
Giancarlo	DI NAPOLI	Ancona jazz	Italy
Vincenzo	Favata	Musica sulle Bocche International Jazz Festival	Italy
Leonardo	Fazzini	nusica.org	Italy
Nicola	Fazzini	nusica.org	Italy
alberto	ferretti	ParmaFrontiere	Italy
Cristina	Fina	Puglia sounds - Consorzio Teatro Pubblico Pugliese	Italy
Giulia	Focardi	I-Jazz	Italy
Sanzio	Fusconi	I-Jazz	Italy

First name	Family Name	Organisation	Country
Luciano	Linzi	Ponderosa/JazzMI/MonfortInJazz	Italy
Janice Joy	Loggans	Jazz Network	Italy
Francesco	Mariotti	Pisa Jazz	Italy
Valter	Meale	Pescara Jazz Festival	Italy
Elena	Migliorati	Jazz Italian Platform	Italy
Michele	Mozzicato	EGEA live	Italy
Giovanni	Oreno	Empoli Jazz Festival	Italy
Christian	Russano	NovaraJazz	Italy
Claudia	Sergio	Puglia sounds - Consorzio Teatro Pubblico Pugliese	Italy
Roberto	Tubaro	Südtirol Jazzfestival Alto Adige	Italy
Angelo	Valori	Pescara Jazz Festival	Italy
Max	von Pretz	Südtirol Jazzfestival Alto Adige	Italy
MARIS	BRIEZKALNS	Rigas Ritmi Festival	Latvia
Dorotėja	Būdaitė	Lithuanian Jazz Federation	Lithuania
Antanas	Gustys	Vilnius Jazz Festival	Lithuania
Clémence	Creff	Kultur LX	Luxembourg
Kostadin	Shurbanovski	Skopje Jazz Festival	Macedonia
Liesbeth	Beeftink	LantarenVenster	Netherlands
Sophie	Blussé	Music Meeting Festival	Netherlands
Frank	Bolder	LantarenVenster	Netherlands
Sandra	Gevaert	Jazz Maastricht Foundation	Netherlands
Matya	Grabijn	Bimhuis	Netherlands
Michelle	Kuypers	North Sea Jazz Festival	Netherlands
Mijke	Loeven	Bimhuis	Netherlands
Marieke	Meischke	Jazz Maastricht Foundation	Netherlands
Marzio	Scholten	Jazz International Rotterdam / RAUW	Netherlands
Tami	Toledo Matuoka	Bimhuis	Netherlands
Frank	Van Berkel	Bimhuis	Netherlands
Huib	van Riel	Huib van Riel (Honorary Member)	Netherlands
Mark	van Schaick	inJazz	Netherlands
Per Hasse	Andersen	Maijazz - Stavanger International Jazzfestival	Norway

First name	Family Name	Organisation	Country
Jan	Bang	Punkt Festival	Norway
Kai	Gustavsen	Bærum Kulturhus	Norway
Emilie	Hafskjold Thoresen	Oslo Jazzfestival	Norway
Aleksander	Haugen	Norsk Jazzforum	Norway
Roy Jahn	Holtan	Norsk Jazzforum	Norway
Iselin	Isungset	Nasjonal jazzscene	Norway
Kari Grete	Jacobsen	Østnorsk Jazzsenter	Norway
Line	Juul	Oslo Jazzfestival	Norway
Bendik	Kjørholt	Norsk Jazzforum	Norway
Helleik	Kvinneland	Stavanger Jazzforum	Norway
Øyvind	Larsen	Nasjonal jazzscene	Norway
Lisa	Løebekken	Oslo Jazzfestival	Norway
Ragnhild	Menes	Kongsberg Jazzfestival	Norway
Kjetil	Mulelid	Norsk Jazzforum	Norway
Jan Ole	Otnæs	Jan Ole Otnæs (honorary member)	Norway
Sigrun Tara	Øverland	Sørnorsk Jazzsenter	Norway
Unni	Partapuoli	Norsk Jazzforum	Norway
Fredrik	Richter	Bærum Kulturhus	Norway
Ernst Wiggo	Sandbakk	Trondheim Jazzfestival	Norway
Arild	Schei	Dokkhuset Scene	Norway
Jon	Skjerdal	Nattjazz Festival	Norway
Camilla	Slaattun	Norsk Jazzforum	Norway
Roger	Solvang	Bergen Jazzforum	Norway
Trude	Storheim	Vossa Jazz	Norway
Nina	Torske	Vestnorsk Jazzsenter	Norway
Endre	Volden	Molde International Jazz Festival	Norway
Ulla-Stina	Wiland	Nordnorsk jazzsenter/Centre of Jazz in Northern Norway	Norway
Malwina	Witkowska	Midtnorsk Jazzsenter (MNJ)	Norway
Tomasz	Handzlik	Film and Jazz Music Foundation	Poland
Karolina	Juzwa	Wytwórnia Foundation	Poland
Agnieszka	Kiepuszewska	Wytwórnia Foundation	Poland

First name	Family Name	Organisation	Country
Krzysztof	Kobylnski	Jazovia	Poland
Jakub	Olejnik	Fundacja Jazz nad Odrą	Poland
Joanna	Polak	Fundacja Jazz nad Odrą	Poland
Piotr	Schmidt	Silesian Jazz Club Music Association	Poland
Piotr	Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Martyna	van Nieuwland	Katowice Miasto Ogrodów	Poland
Katarzyna	Werner	Wytwórnia Foundation	Poland
Carlos	Martins	Festa Do Jazz	Portugal
Fernando	Sousa	Fundacao Casa da Musica	Portugal
Alexandru	Enache	Filarmonica „Paul Constantinescu” Ploiești	Romania
CIPRIAN	Moga	Jazz Festivals & Events	Roumanie
Dragan	Ambrozić	Belgrade Jazz Festival	Serbia
Zorica	Kojić	Belgrade Jazz Festival	Serbia
Eva	Vida	Na'Conxypan civic association	Slovakia
Igor	Vida	Na'Conxypan civic association	Slovakia
Bogdan	Benigar	Cankarjev dom	Slovenia
Stanislava	Blatnik	Jazz Ravne	Slovenia
Robert	Jamnik	Jazz Ravne	Slovenia
Javier	Estrella	PJE Plataforma Jazz España	Spain
Marina	Fernández	PJE Plataforma Jazz España	Spain
ROSA	GALBANY	Taller de Músics / JAZZ I AM	Spain
Ade	Monterreal	Clasijazz	Spain
Miguel	Ramírez	Festival Internacional Canarias Jazz & Más Heineken	Spain
Sara	Asplund	Fasching	Sweden
Eric	Birath	Fasching	Sweden
Loredana	Franza	Semente Cultural Productions	Sweden
Jonas	Knutsson	Umeå Jazz Festival	Sweden
Gavin	Maycroft	Fasching	Sweden
Louise	Nordgren	Svensk Jazz	Sweden
Chinaski	Nymark	Förvaltning för Kulturutveckling	Sweden
Maria	Rylander	Göteborg Artist Center (GAC)	Sweden

First name	Family Name	Organisation	Country
Magnus	Thuveesson	Norrbottensmusiken	Sweden
Jean-Yves	Cavin	Cully Jazz Festival	Switzerland
Urs	Röllin	Schaffhauser Jazz Festival	Switzerland
NEJLA	ASLAN	Nilüfer Municipality Jazz Festival	Turkey
Derya	Bigalı	Akbank Jazz Festival / Akbank Art Centre	Turkey
Levent	Dokuzer	Zorlu Performing Arts Center	Turkey
Harun	Izer	İstanbul Jazz Festival	Turkey
Cagil	Ozdemir	Bozcaada Jazz Festival	Turkey
MELTEM	ÖZTÜRK	Nilüfer Municipality Jazz Festival	Turkey
Chris	Bye	Jazz North	United Kingdom
Alexandria	Carr	B:Music	United Kingdom
David	Gaydon	Cheltenham Jazz Festival	United Kingdom
Lara	Jones	Manchester Jazz Festival	United Kingdom
Nod	Knowles	Nod Knowles (Honorary member)	United Kingdom
Graham	McKenzie	hcmf - Huddersfield contemporary music festival	United Kingdom
Steve	Mead	Manchester Jazz Festival	United Kingdom
Pelin	Opcin	Serious Events / EFG London Jazz Festival	United Kingdom
Paul	Pace	Ronnie Scotts' Jazz Club	United Kingdom
Ros	Rigby	Ros Rigby (Honorary member)	United Kingdom
JILL	RODGER	Glasgow International Jazz Festival	United Kingdom
Lucy	Scott	Sage Gateshead	United Kingdom
Nigel	Slee	Jazz North	United Kingdom

Participants / Guests / Staff

First name	Family Name	Organisation	Country
Simon	ALTER	MUSSZO BOOKING	Allemagne
Charlotte	HAESEN	Haesen & Breidenbach	Allemagne
Dominic	HAUSER	Bremme und Hohensee	Allemagne
Conny	HERBOLD	Bremme & Hohensee	Allemagne
Greta	KALLSEN	Initiative Musik	Allemagne
Frank	KLEINSCHMIDT		
	T	GKP Promotions	Allemagne
Catherine	MAYER	Just Jazz Int.	Allemagne
Hannes	MÖLLER	Initiative Musik	Allemagne
Waldo	RIEDL	domicil gGmbH	Allemagne
Constanze	SCHLIEBS	AsiaNetwork	Allemagne
Tinka	STEINHOFF	Tinka Steinhoff Booking	Allemagne
THOMAS	VERMYNCK	JAW Family	Allemagne
Andreas	FELBER	ORF - Austrian Broadcasting Corporation / Radio Ö1	Autriche
Regina	FISCH	DE/SEMBLE Festival Vienna, TUMULTTOTAL	Autriche
Jakob	FLARER	Saudades Tournéen GmbH	Autriche
Lynn	DEWITTE	Lotto Brussels Jazz Weekend / Lynn Dewitte Booking & Management	Belgique
Zoé	DUFOUR	Hypnote Records	Belgique
Stefanie	GHETTEM	Inside Jazz	Belgique
Paméla	MALEMPRÉ	Aubergine Management	Belgique
Kostia	PACE	Jazz Station	Belgique
Mingo	RAJANDI	Avarusmusic OÜ	Belgique
Kristof	ROSEEUW	Musiccentre De Bijloke	Belgique
Jens	TYTGAT	Inside Jazz	Belgique
Kati	VAN DE VELDE	Redcat Artists	Belgique
fabrizio	cassol	7 Wheels	Belgium
Mehdi	Marechal	Playground project	Belgium
Alain	BEDARD	Effendi	Canada
Judith	HUMENICK	Judith Humenick Productions	Canada

First name	Family Name	Organisation	Country
Danielle	LEFEBVRE	Danielle Lefebvre Artist & Concert Agency	Canada
Yves	LÉVEILLÉ	Canada	Canada
Pepe	DORADO	FESTIVAL JAZZCADIZ	Espagne
Pedro	MARTÍNEZ MAESTRE	Vialma	Espagne
JUAN MIGUEL	MORALES	MUSICA VIVA International Management	Espagne
Carol	ADDEO	AMI	États-Unis
Eric	ADDEO	AMI	États-Unis
Luigi	SIDERO	Music Works International	États-Unis
Matti	Nives	We Jazz	Finland
Julien	ARNAUD	BAAM PRODUCTIONS	France
Judyth	BABIN	Manag'Art / Grain(s) de Riz	France
Juliette	Basecq	Marseille Jazz des cinq continents	France
FRANCOIS E	BASTIANELLI	EMOUVANCE	France
Estelle	BEAUVINEAU	Association culturelle de l'été	France
Johann	BERGER	Nout	France
Pierre	BIANCARELLI	HANJI	France
Pascale	Bigo-Foucault		France
François	BONCOMPAIN	Workinonit!	France
Nathalie	BONNEVEAU	NoSax NoClar & Capsul Collectif	France
Nadia	Brahmi	La compagnie nine spirit	France
Gary	BRUNTON	Association Jazz en Face	France
Nasser	CANIVET	Orchestre national de jazz	France
Enzo	Carniel	Enzo Carniel & House of Echo	France
Laurent	Carrier	Colore Production	France
Céline	CHARISSOU	l'autre distribution	France
Cécile	Chenais	Papanosh	France
Anna	COLOMBO	CANTABILE - JEAN MARIE MACHADO	France
Jeremy	Conchy	Marseille Jazz des cinq continents	France
Julie	Cottier	OZMA/La Compagnie Tangram	France

First name	Family Name	Organisation	Country
Catherine	CRISTOFARI	Cristojazz	France
Nicolas	Dambre	La lettre du spectacle	France
Sylvain	DARRIFOURC Q	Hector	France
Clémence	De Belleval	Marseille Jazz des cinq continents	France
LAURENT	DE WILDE	JAZZ CINQ CONTINENTS	France
Romain	DELEPIERRE	Etincelles Productions	France
Jacques	Denis	journaliste	France
Marie	DESBENOIT	L'Oreille en Friche	France
Mrs	Dewilde		France
Maïté	DHELIN	LMD Productions	France
MALIKA	DI FRAJA	CAVARE JAZZ FESTIVAL	France
Reno	Di Matteo	Anteprema productions	France
Julien	Dubois	Orchid Big Band	France
PHILIPPE	DULAU	CAVARE JAZZ FESTIVAL	France
Christine	DUMONS	COLLECTIF KOA / KOA JAZZ FESTIVAL	France
Sylvie	DURAND	SD Communication	France
Hélène	Duret	FUR	France
Mathilde	FAVRE	BNP Paribas Foundation	France
No	Ferreira	Cie Emouvance - Claude Tchamitchian	France
Daniel	Gagnon	AMP Métropole	France
Frederic	GLUZMAN	VERSION ORIGINALE MUSIC	France
Judith	GRANDCLEME NT	Région Sud	France
Davide	Grosso	International Music Council	France
Régis	GUERBOIS	Marseille Jazz des cinq continents	France
Bernard	Hauser	Marseille jazz des cinq continents Festival	France
Clément	Hennaut	Marseille Jazz des cinq continents	France
Patrice	HOURBETTE	DELUX CONSULTING MANAGEMENT	France
Claire	Iceaga	European Composer and Songwriter Alliance (ECSA)	France

First name	Family Name	Organisation	Country
Raphael	Imbert	Conservatoire Pierre Barbizet de Marseille	France
Nadia	Inoubli	DRAC Paca	France
Ludivine	Issambourg	Ludivine Issambourg & Antiloops	France
Matthieu	Jouan	Citizen Jazz	France
Nicole	Joulia	CD13	France
Léa	Jousse	Marseille Jazz des cinq continents	France
delphine	joussein	Nout	France
kamilya	jubran	zamkana	France
Jerry	KAZADI	Jazz Eleven - Star prod	France
Hughes	Kieffer	Marseille Jazz des cinq continents	France
Aglaé	Labourot	Marseille Jazz des cinq continents	France
Blanche	Lafuente	Nout	France
Manon	Le Hir	Your European Stage	France
Alice	Leclercq	Jazz News	France
ROMAIN	LOISON	PREMIER JOUR	France
Nathalie	MALOT	3D Family	France
perrine	MANSUY	Emeraude	France
Frédéric	MAURIN	Orchestre national de jazz	France
Frédéric	Mazzolini	Zamora Prod	France
Gabriel	MELOGLI	Arts et Musiques en Provence	France
Louise	MIGNÉ	Compagnie Baltazar Montanaro	France
ROY	NATHALIE	SACEM	France
Aurélie	Pampana	Marseille Jazz des cinq continents	France
Pascal	PILORGET	GiantSteps	France
Aurélien	PITAVY	Charlie Free	France
CEILIN	POGGI	DOODah Production	France
Thierry	Quénum	couleursjazz.fr	France
rafaelle	Rinaudo	NOUT // GIGANTONIUM	France
Thibaud	ROLLAND	Nancy Jazz Pulsations	France
Pascal	Scuotto	Marseille Jazz des cinq continents	France
Jean-Guillaume	Selmer	DuNose Productions / Kyudo Records	France

First name	Family Name	Organisation	Country
Gwendolen	Sharp	The Green Room	France
Camille	Steunou	Marseille Jazz des cinq continents	France
Pierre	THOMAS	Conseil Départemental 13	France
Maxime	TISSOT	Office de Tourisme, de loisirs et des congrès de Marseille	France
David	Tixier	Obradovic-Tixier Duo	France
Alexandre	TODOROVIC	Anteprema Productions	France
Maxyme	Tourbot	Marseille Jazz des cinq continents	France
Nadine	Trochet	ADAMI	France
Alina	UKLEINA	NAINO PRODUCTION	France
SEBASTIEN	VIDAL	DUC DES LOMBARDS / NICE JAZZ FESTIVAL / DJANGO REINHARDT FESTIVAL	France
Ourida	Yaker	Tour'n'sol prod	France
Thomas	Baerens	Ministry for Culture and Sciences NRW/ Germany	Germany
Louis	Rastig	A L'ARME! Festival	Germany
Frank	Wuppinger	NUEJAZZ Festival	Germany
Emmanuel	DE DECKER	Gatecrash	Inde
Enrico	IUBATTI	TEMA - The European Music Agency	Italie
DINARA	NURGALEEVA	Magnetophone Music	Italie
Luciano	Bertrand	AKAMU	Italy
Francesca	Cerretani	Europe Jazz Network	Italy
Paolo	Locatelli	AKAMU	Italy
Alberto	Lofoco	AKAMU	Italy
Francesco	Martinelli	teacher, independent researcher	Italy
antonio	princigalli		Italy
Giambattista	Tofoni	Europe Jazz Network	Italy
Stefano	Zucchiatti	Europe Jazz Network	Italy
Ance	JIRGENA	SLLC "Latvijas Koncerti", Latvian Radio Big Band, Latvian Jazz Association	Lettonie

First name	Family Name	Organisation	Country
Stephanie	BAUSTERT	Stephanie Baustert Music Management	Luxembourg
Linda	Bloemhard	Codarts	Netherlands
Kjell	KALLEKLEV	Kalleklev Management AS	Norvège
Aslak	OPPEBØEN	Music Norway	Norvège
Per-Kristian	REKDAL	Musikkprofil booking & management AS	Norvège
Roger	URHAUG	Kalleklev Management AS	Norvège
Martin Jarl	VELSIN	Martin Jarl Velsin	Norvège
Frederike	BERENDSEN	Powered by TINC	Pays-Bas
Mike	BINDRABAN	Good Music Company	Pays-Bas
Mooiweer	JURJEN	Good Music Company	Pays-Bas
Tobias	KLEIN	Spinifex	Pays-Bas
Danielle	OOSTEROP	Danielle Oosterop Music Management	Pays-Bas
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Mike	HICKS	Key Production Ltd	Royaume-Uni
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Graeme	Rigby	Guest	United Kingdom
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Nicole	Mitchell	Black Earth Music, AACM, University of Virginia	United States

APPENDIX C:

Aftervideo & selected media links

AFTER-VIDEO of the European Jazz Conference 2023 - [LINK](#)

SELECTED MEDIA LINKS:

Jazzwise: *'European Jazz Conference seeks out jazz's future through enlightened education'* - [LINK](#)

All About Jazz (conference): *'European Jazz Conference 2023'* - [LINK](#)

All About Jazz (concerts): *'French Showcase At The 2023 European Jazz Conference'* - [LINK](#)

Jazz Magazine: *'European Jazz Conference : cap sur Marseille !'* - [LINK](#)

Citizen Jazz: *'VIEUX PORT ET NOUVELLES MUSIQUES'* - [LINK](#)

Couleurs Jazz: *'EJN CONFERENCE. MARSEILLE 09/14//17/2023'* - [LINK](#)

Radio France / France musique: *'Jazz Culture : l'European Jazz Conference'* - [LINK](#)

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Festival Marseille Jazz des cinq continents

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