

Report of the

European Jazz Conference 2015

& Europe Jazz Network General Assembly

Hosted by the

Budapest Music Center (BMC)

Budapest, Hungary

24 – 27 September 2015



Budapest Music Center



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THE CENTRAL BANK OF HUNGARY





Report of the European Jazz Conference 2015
& Europe Jazz Network General Assembly
Hosted by the Budapest Music Center BMC
Budapest, Hungary, 24 - 27 September 2015

Reporter: Martel Ollerenshaw

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PRESIDENT'S INTRODUCTION

Dear Europe Jazz Network Members,



The detailed report which follows gives a sense of the increasingly wide scope of the activities and the interests of the Europe Jazz Network, now consisting of 106 member organisations from 31 countries, including a considerable number from Central Europe. We noted that some of our newer members were very active in discussions, as well as adding fascinating insights to the presentations, such as that on the history of the Belgrade Jazz Festival. We were also happy to continue the popular 'Beyond Europe' theme this year, welcoming guest speakers from Colombia and Brazil; with pianist Benjamim Taubkin describing how he still has to explain to some

promoters that Brazilian music has moved on from the bossa nova!

Accounts of how EJV's activities have developed over the past extremely busy year also played a significant part in proceedings, with members offering to help develop those projects which continue though the coming year. There was also time to discuss general issues of interest to everyone present, including non-members attending the conference, such as audience development in jazz and new approaches to fundraising.

As reported below, the conference took place at a time of particular focus on the refugee and migrant crisis across Europe, including in Hungary, and members took time to consider the issue and what should be EJV's response as an increasingly significant European cultural network.

Finally, I would like to acknowledge again the extremely warm and efficient welcome we received from the Budapest Music Center; we could not have asked for a more beautiful venue, in the heart of one of Europe's most stunning cities. For 2016 we look forward with excitement to the EJV at the newly opened National Forum of Music in Wrocław, Poland - European Capital of Culture for 2016. Thanks to instructions given by EJV Vice-President Piotr Turkiewicz at the GA - we also all now know how to pronounce the name of his city!

Ros Rigby

President

Europe Jazz Network

Thursday 24 September 2015

OPENING CEREMONY



In the calm and cool venue on a very warm and humid day, László Göz the founder, director, owner and trombone player began his communication with the audience by playing shells and electronics. The beautiful sounds were to welcome the EJM and EJC to the Budapest Music Center – the crowning glory of the Hungarian jazz scene and of László and his team’s contribution to creative music in Hungary. The venue boasts a library, restaurant, coffee house, jazz club and a concert hall and hosts the administration for a record company and the venue itself.

László welcomed the audience, telling them that the three day programme had been curated especially to showcase Hungarian jazz as well as the stunning venue and to encourage the guests to gather good memories to take home.

Ros Rigby, in her first GA address as EJM president, welcomed everyone to the European Jazz Network General Assembly (EJM GA) and the European Jazz Conference (EJC) in the beautiful city of Budapest. Ros thanked László for his unique welcome and acknowledged the work both the EJM staff and colleagues at BMC, who have done so much to prepare for the event. She encouraged everyone to attend the concert programme which represented the best music in Hungary and which has been scheduled so that everyone can see all the ensembles in the beautiful halls at the BMC.

She also welcomed new members and others attending as professionals committed to work in jazz, and the valued speakers and guests. She noted that about 200 people would be attending the event across the weekend.

Ros drew attention to the refugee crisis and noted that while this is affecting all European countries, Hungary and Central European countries have been a particular focus. EJN has researched which avenues members and conference attendees might best use to offer financial support and a list of relevant charities will be circulated by e-mail, both international and Hungarian, so that members and conference attendees can make individual donations.

She noted that the Board would spend the weekend working on a draft statement to express EJN's concerns which would then be presented and publicised widely on behalf of the membership of EJN - as a major European cultural network. Prior to public distribution, this statement was to be circulated to members at the General Assembly in order to make suggestions and amendments.

Giambattista Tofoni, the EJN manager imparted a great deal of detail about the conference (EJC) and thanked the Board of the EJN, the Programme Committee and members for their contribution to the conference. He explained the contents of the goodie bags and thanked the staff of the EJN - Francesca Cerretani and Stefano Zucchiatti - for their dedicated work.



With support of the EC, and since the Helsinki GA in 2014, the year had been full of activities associated with EJN projects. Activities had taken place in Helsinki, London, Gateshead, Bari, Voss, Bremen and en route between Turkey and Belgium, all places hosting events for the EJN projects in the first year. The results have seen some valuable discussions and some interesting collaborations and projects and there is still two years of exceptional work ahead.

KEYNOTE SPEECH

Improvisation on Urbanity: Visions concerning our Society and Future Challenges

Christopher Dell



Urban scientist, philosopher, jazz musician and composer Christopher Dell opted for a ‘lecture-performance’ as his keynote address to the proceedings in Budapest. He explained that as a vibraphone player he is used to playing in a jazz context but as an academic and theoretician, he is not used to speaking in a jazz context. His idea was to give a demonstration on how he works – firstly by stating a theory and secondly by giving concrete examples. He produced many examples of urban planning – using the city as a fixed object – and cited, French philosopher and sociologist, Henri Lefebvre who is best known for pioneering the critique of everyday life, for introducing the concepts of the right to the city and the production of social space, and for his work on dialectics, alienation, and criticism of Stalinism, existentialism, and structuralism. Specific mention was made of his seminal 1974 work ‘The Production of Space’.

One example that was elaborated on with an explanation and YouTube clips – Tacit Urbanism – based around a project in Kolkata (Calcutta) in India, which has a huge migrant population and another project in Hamburg in Germany where a building and a neighbourhood was reworked and re-purposed to re-define the building and to make it more relevant to the movement of people across Europe. A third example from 2014 involved an experiment with a hotel that recycled an existing space instead of building a new space that was purpose-built for current needs.

The re-imaginings that Dell spoke about are a form of improvisation with existing structures and they work along the same lines as improvisation, i.e., you need to be present to improvise. Dell moved from these urban environment examples to musical examples.



In the 1960s contemporary classical composers like Cage, Feldman, Kagel, Stockhausen, Varese and Xenakis, started working with graphic scores which developed as a result of the influence of jazz. An interpreter of the scores of these composers needed to improvise because the graphic could not be read as music is read. The difference between classical music and jazz is that jazz is non-structured and is relational and any structure changes the meaning. He demonstrated an example of a graphic score by Berio on the xylophone and also showed a graphic of an Anthony Braxton non-representational score, and noted that it does not make sense unless there is a code.

Ein Universum bewegter Partikel: Braxtons »extended structures«

Notenbeispiel 6: Aus Composition 37

Dell moved from these music examples to the example of the work of the Dutch architect and architectural theorist Rem Koolhaas, whose work invites improvisation because it is impossible to read or interpret otherwise.

Finally, Dell discussed the idea of disorder into order and the need to work constructively with disorder in architecture, but noted that this is different with improvisation, where design moved into redesign and is the basis of improvisation in architecture and saving and recycling architectural resource.

EJN Award 2015 Celebration

Each year EJN, the European association of producers, presenters and supporting organisations who specialise in creative music, contemporary jazz and improvised music, acknowledges a European promoter of jazz who exemplifies the values of EJN and succeeds in creating visionary and fascinating musical programmes for their audience.



The EJN Award for Adventurous Programming in 2015 was originally presented to the festival in the summer, and was awarded to Moers Festival one of the oldest and yet most original jazz festivals in Europe, for its commitment to continual innovation and experimentation while remaining faithful to its identity.

Comment from the Award Jury: *'The EJN Award is for adventurous programming and for over 40 years the Moers Festival has indeed been one of the most adventurous music events in Europe in the field of improvisation, jazz and related styles. The jury was unanimous in its decision that Moers should receive the 2015 EJN Award.'*

In order that it could be fully appreciated and celebrated by all the EJN members, the award was re-announced in Budapest and was accepted by Reiner Michalke the Programme Director of Moers Festival in Germany.

Reiner said: *'Since I accepted this job 10 years ago my main aim has been to combine the glorious history of the festival with permanent innovation in programming. These efforts have paid off and are acknowledged by the great response of the public and the media, and now by recognitions such as this Award. It is a great honour for us to receive the EJN Award, the highest recognition a European music festival can receive. And I'm very grateful to the jury, my team and the City of Moers who made this possible.'*

He also said that the award is important for the local authorities in Germany as they are able to see the impact of recognition of the festival's peers and he hopes that it will lead to further investment from the federal funding system.

Friday 25 September 2015

SOMEWHERE IN EUROPE

Insights into the Jazz Scenes of Hungary and Southeast Europe

The day started with a presentation on the Budapest Music Center which is a presenter of live music, a label, a publisher, a library and a venue for rehearsals and performances. The 2015 EJM GA and EJC is subtitled: 'Make It Happen' in honour of the way that László Göz and his team have at the BMC who have, indeed, 'made it happen'.

Panel Discussion: Focus on Hungary

Moderator: Michelle Kuypers (North Sea Jazz Festival, The Netherlands)

Speakers: György Wallner (BMC, Hungary), György Szabó (Trafó House of Contemporary Arts, Hungary) & Judit Csobod (MediaWave International Film & Music Gathering, Hungary).



In Hungary, no-one focuses on just presenting jazz. Many venues and festivals are cross art form, so in addition to jazz, they present dance, theatre, visual arts - all programmed by the same programmer and all for the same audience.

György Wallner indicated that the BMC didn't start life as a jazz club or label but began as a website to help Hungarian music - all other things came later, including the building that is hosting the EJM and the EJC. International in scope, the

BMC is an interface with the rest of the world, with a focus on Europe. It aims to expand knowledge of the art of the world outside Hungary to Hungarian audiences, while also introducing Hungarian music to local audiences.

There is a difference between now and the late 1990s - there is a great deal of communication between Hungarian musicians and international musicians and the BMC acts as a catalyst for collaborations of all kinds. The BMC is a private company, owned by László Göz and the profit that they make is reinvested in culture. It is a project for the people but owned privately. BMC sees itself as a conduit for communication - their projects engage because of networks and networking - all collaborations are as a result of people wanting to work together.

Judit spoke about the history of MediaWave, which is a multi art form event in Győr a small city in Hungary. It was started by young people who did not set out to create a business but who were mostly interested in film and music. Judit first went to the festival 14 years ago because she wanted to make films, and a contemporary film about MediaWave was screened for the EJM/EJC audience.

MediaWave enjoyed a renaissance between 2000 and the financial crisis in 2008 and, due to the financial situation and the fact that it has no city funding, is now presented as a 'gathering' in an old fort on the edge of a river. About half of the programme is pre-organised and the rest is spontaneous self-expression - a framework that facilitates ad hoc art to be created instantaneously. The music at MediaWave is not specifically jazz but represents all creative music and includes ethno-electric, folk and many other forms.



Attracting an audience is key to the success of MediaWave, and rather than force the issue by presenting a conventional festival, which is considered too restrictive and creates unreal expectations, the organisers prefer an anarchic approach with an emphasis on a creative community working across all art forms, which, so far, is working out well. They undertake no conventional advertising and only use a Facebook page for information. Their audience uses word of mouth or their own social networks to inform others about MediaWave. This method of disseminating information has seen no negative change in the numbers of audiences and, while funding remains a challenge, the event still happens.

György Szabó was a student of economics but was in-synch with people who wanted to produce semi-legal/semi-illegal events based around art. Prior to the 1990s, the state used to organise events so in protest, young people decided to devise and present their own events under the umbrella of the University. Trafó House of

Contemporary Arts has ideals of freedom and experimentation and works in conjunction with the University on the production elements. The work presented includes music, mime or moving theatre, dance, multi-media. The venue is multi-genre and presents about 25 music events per year, so it has a strong presence. Since 1991 they have been pursuing funding from the country's cultural budget and with the adoption of digital platforms, they have modernised the organisation. From humble beginnings with just one staff member, they now have 24 staff members with seven in the communications department, who are especially interested in world-wide issues of art and self-expression.

Trafó is now in receipt of substantial subsidy (a million euros) so there is an imperative to be responsible, to remain relevant and to maintain or increase audiences. The organisation does what the market does not allow and is always thinking about the future in order to maintain momentum.

Panel Discussion: Focus on Southeast Europe

Moderator: Michelle Kuypers (North Sea Jazz Festival, The Netherlands)

Speakers: Olga Tabouris-Babalis (Sani Festival, Greece), Dragan Ambrozić (Belgrade Jazz Festival, Serbia), Oliver Belopeta (Skopje Jazz Festival, Macedonia) & Bogdan Benigar (Ljubljana Jazz Festival, Slovenia)

With the exception of the Greek example discussed below, all the jazz festivals represented in this session are organised in urban centres with strong cultural heritage that strategically lie between east and west. Each city has a long rich history of jazz and improvised music and each festival specialises in strongly intellectual programme across all art forms and genres to appeal to open minded audiences.



Ljubljana Jazz Festival was founded in 1960 (Monterey Jazz Festival on the west coast of the US was founded in 1958 and Newport Jazz Festival on the East coast of the US was founded in 1954) and throughout its history, it has been through different organisational phases. Currently, it has an artistic director and sometimes programmes in collaboration with other international festivals to assist with making the Slovenian scene and its musicians more international. From time to time, it also has guest curators (e.g., from 2000 - 2005, Oliver Belopeta was the guest curator), with the emphasis always on artistic programming, not on commerce or the commercialisation of music.



Hand-in-hand with the festival is the CD series, which now has 10 releases, that has been developed in conjunction with Portuguese label, Clean Feed.

Skopje Jazz Festival began in 1982 and throughout its history, it has been responsible for introducing many US artists to European, especially Eastern European audiences. From the end of the 1980s the emphasis of the festival programme has been on quality, and until recently it hosted mostly US jazz and free improvisation, but now has an equal balance of

US and European artists. From the communist era until today, the festival has always enjoyed the patronage of a good audience who respond to jazz and other art forms.

Situated between east and west, Belgrade is, and has always been a sophisticated city and the mission and imperatives of jazz in the USA in the mid-late 20th century - freedom and democracy - had great appeal. The festival began 1971 with the help of the US Embassy and was a cut-and-paste of Newport Jazz Festival. Its programme had a huge cultural benefit to Belgrade with many prominent US artists including Miles Davis, Ornette Coleman, Dizzy Gillespie, appearing at the festival.



Jazz was the voice of freethinking people in Yugoslavia in the communist period and culture was important as it could criticise the government metaphorically, and so jazz, with its history of dissent and intellectualism was attractive to artists and musicians and the festival benefitted from this. In 1991, the festival stopped because of the fall of Belgrade, but resumed in 2004. It is now based around a Youth Centre and has redefined itself for the 21st century. This is reflected in the programming and artists who are redefining what jazz could, or can, be (e.g., Brad Mehldau and Vijay Iyer) and many are programmed for, and successful in attracting large audiences of up to 3,000 per performance.

Currently, the festivals in Belgrade, Skopje and Ljubljana have similar programmes and feature artists who redefine jazz. They have seen the audiences change - they are now younger and appear to be attracted to young, strong, physical performers. In 2015, in Ljubljana for the first time the number of young women equalled that of young men, which will necessitate a further change in programming to keep them interested and to keep developing new audiences.

Olga Tabouris-Babalis spoke about the Sani Festival which is 80 kilometres from Thessaloniki and is a private initiative of a hotel company. Olga has been the artistic director for 20 years, just three years short of the age of the festival itself. It is different from other festivals mentioned above and developed because it was a strong marketing tool for the hotel, which underwrites the festival to 80%, with the remaining 20% coming from sponsorship. It doesn't have any public funding so is independent and continues because tourism is the only viable business in Greece.

Across its history, the festival has provided audiences with a diverse offering of jazz and other art forms. The audiences is made up of Greek visitors and young locals and she tries to satisfy their tastes with the programme. Since the economic downturn - which has been particularly severe in Greece - the festival only presents jazz, but is a continuous and stable presence on the cultural landscape of Greece and is renowned for presenting high quality music rather than artists programmed for economic gain.

Michelle asked whether local musicians were important to these festivals and each had their own take on this question.



Dragan explained that the local music scene is steeped in the Balkan music tradition and in 2015, the festival had a day long event devoted to Serbian jazz diaspora. The festival viewed this as a way to give back to the local community and it was also part of their funding conditions. He indicated that in addition to the music and the performers, young people are also attracted to Belgrade Jazz Festival as a result of digitisation of the music, so the festival provides free events and workshops for the local scene both during the festival and year round at the Youth Culture

Centre. There is a lot of interest in community engagement but not a lot of money so events and workshops are free.

In Skopje, there is a gap of 10 - 15 years starting at the end of the 1970s which marked a generational change in the musicians, who recognised that they should collaborate with other nationalities. This continues until this day and the Skopje Jazz Festival now includes performances by students at the Jazz Department of the state funded Jazz Academy in Skopje.

Bogdan told the conference that there was no real tertiary education system for jazz musicians in Slovenia and that many leave the country to study at the New School in NYC or in Amsterdam in The Netherlands. As a result the Slovenian jazz scene lies in different places around the world. The Slovenian Music Centre is part of the leading cultural centre in Ljubljana. Bogdan also added that it has CDs available this week end that illustrate the local scene.



Olga indicated that there was only one jazz school in Greece and the latest generation respond to what is going on in the country. As Greece has no strategy for export, many Greek musicians go abroad and stay abroad because it is such a struggle to live in Greece. Popular destinations are Finland and the USA.

Michelle asked who organises the local or grassroots jazz provision in each country and Dragan answered that in Serbia there is a culture of musicians or voluntary enthusiasts (non-professional promoters) organising events and performance platforms in local areas, but there is no model and all cities / places do their own thing.

THE WORLD IS NOT ENOUGH

*Innovative projects and realities emerging beyond Europe
with a focus on Latin America*

Moderator: Kevin Le Gendre (journalist and broadcaster, UK)

Speakers: Ian Patterson (journalist, Northern Ireland, UK), Benjamim Taubkin (Casa du Núcleo, Brazil), Santiago Gardeazábal (Nova et Vetera, Colombia) & Alexandra Archetti Stølen (Oslo World Music Festival, Argentina) - who joined via Skype



The journalist Ian Patterson specialises in exploring the connections of improvising musicians from around the world and believes that some of the most interesting music in the world is coming out of Asia, specifically, South Korea. He cited the pianist Francesca Han as an example of an independent musician taking things into her own hands and said that this was a global movement for musical independence.

Alexandra is a Norwegian-Argentinian promoter who programmes for a world music festival in Oslo and is also associated with the 'Europe & Beyond Jazz Festival' in Lebanon. She stated that the Latin American scene is very well organised and has good infrastructure. Recently there have been a lot of developments which has seen local networks becoming intertwined with other international networks.

Santiago has worked at a club in Bogota since 2003 which specialises in promoting the local music scene which is based around dance music and has been affected by many international



styles. He works hard at attracting audiences to the club and has developed a jazz audience, in conjunction with a piano playing colleague, which is flourishing artistically. The club doesn't have a lot of resource, so acoustic music, especially jazz has benefitted because of this lack of technical provision. The audience do not pay an entrance fee but the club makes money from the bar (there is a 50% discount for musicians).

There are many jazz festivals in Bogota (e.g., Jazz al Teatro and Jazz al Parque) many based around traditional forms, e.g., tropical big bands, US brass bands and other US jazz specialisms. The audiences for these festivals can be quite significant, especially when the festivals are free (10,000 - 15,000). However they are reliant on US musicians to attract large audiences. There is a difference between US musicians who will only play in well-resourced conditions and who only perform in a festival context and Columbian musicians who are more relaxed when it comes to the playing conditions and who play year round. Local musicians are beginning to make festivals

and labels and are taking ownership of the local industry. Columbians are proud of their relaxed and collaborative music scenes and the independence of their rapidly burgeoning sector.

Santiago believes that regularity is important for audience growth but doesn't run a festival any more. In Columbia, politics often gets in the way of art and large sums of money are provided to market the events in order to win votes. Support is then taken away when the government changes. He believes that exchange is important - geographical, musical and generational - as it is an immersive way to promote music. He is currently involved in a project with John Zorn which has



a lot of sponsorship - an unusual situation in Columbia. Challenges that have been faced include international currency fluctuations - both the US dollar and the Euro have improved in recent months - putting a lot of pressure on the limited budget available. In order to make the project work (they cannot cancel), they need to be creative and the project will be used to export Columbian musicians who are interested the downtown NY scene. He likes the metaphor of Zorn in Latin America - he doesn't have an infrastructure and works with a family of musicians - which is a Latin American sensibility.

In Brazil, Benjamim Taubkin described an independent sector that has evolved out of a heavily funded sector that had lots of sponsorship in the 1990s and lots of public subsidy in the 2000s,

which turned Brazil into a cultural Disneyland. There were many good projects that were large scale, but they weren't always able to be sustained because they were not grassroots, i.e., not connected to the community. Today, there is a growing interest in independent projects that provide a different focus, and as a result there are a lot of collectives and independent producers creating projects, developing audiences for new venues, etc. It is an exciting time, but the capacity and resources are limited.

Like other Latin American countries, in Brazil there is a strong dance music tradition from the 19th century based around instrumental music. This is half structured music, half improvised and has been made famous in the 20th century by 'jazz' musicians like Antônio Carlos Jobim, Egberto Gismonti and Hermeto Pascoal. The music of Brazil is different in the different regions but wherever it is, it cannot be apart from life and the new generations reflect reality just as older generations did.



Benjamim, who is a musician of considerable note, co-programmed a festival for a many years in San Paolo which presented many different bands varying size and notoriety. It was produced in a town of 5,000 people and had audiences of 4,500 - many of whom brought their own chairs to sit on. The audiences were open to any style of music, whether it was there preference or not. Benjamim advocates 'small is beautiful' - the challenge is how to create good work and still be able to survive.

Thomas Noreila from UMO Jazz Orchestra in Finland spoke about a collaboration with Brazilian musicians Hermeto Pascoal and Itiberê Zwarg which was a huge culture shock for UMO which is a professional jazz orchestra. The UMO musicians - who are all educated in a formal western tradition - were asked to work from scratch to create a high quality jazz composition with Pascoal and Zwarg, who then recorded the project live in concert. He believes that it is one of the most interesting live projects that UMO has been involved with and stretched them to collaborate, learn new skills, experience different ways of working and exposed them to a new way to present work.

There was a general discussion about the Latin American scene and how it is perceived from the outside and the level of fees expected in various places. Sometimes music is a good way to give a more complete or rounded image of a country and many Latin American countries have music markets, supported by the state, that welcome international visitors and the music industry on an annual basis.

Questions were asked about physical resources including buildings, concert halls and pianos, other resources including travel support and letters of invitation and with which traditions the musicians identify - African and / or European and /or other. The question of whether financial support from the state for the gratis presentation of international artists causes problems for local artists because it skews the market for those who need to make a living. What does it mean for audiences? It can mean community engagement by and with communities - all playing a vital part in society at all levels, local, national and international.

Saturday 26 September 2015

CREATIVE EUROPE ACTIVITIES

The day started with an overview of the EJM projects made possible because of the funding from the Creative Europe programme of the European Union. Twelve activities started on 1 September 2014 and the EJM is now in the second year of the Creative Europe term. Two projects are complete while the others are ongoing. Five working groups for developing further the EJM activities and for gathering feedback from EJM members and other participants were organised in the framework of the EJC 2015.



Yolda, en Route

Project presented by: Wim Wabbes (Handelsbeurs Concert Hall, Belgium)

Wim outlined the Yolda project which was a one year project based around migration. In 1964 the Belgian government invited Turkish workers to Ghent, where unlike today, they were warmly welcomed. The project involved organising a re-enactment of the journey by three groups of Turkish and Belgian musicians from Istanbul to Ghent. All groups arrived in Ghent - at the same time as an EJM Board meeting - and performed concerts of very exciting music that was devised en route.

The project has been responsible for research about the 1964 migrations, the creation of new works, musical development for the artists involved and documentation in the form of a booklet and an audio-visual documentary (www.projectyolda.be). The musicians involved had some really moving stories to impart and revelled in the encounters with foreign musicians along the route.

The musicians believe that the project has made them better musicians and the documentary film reflects the experiences and the changes in the musicians - it shows the feeling and experiences and also the performances of the new music. Wim thanked the musicians that were integral to the project, those that embraced the process en route in Ljubljana, Bucharest, Ismir and those involved in MediaWave.

Europe Jazz Balance

Project presented by: Terese Larsson (Svensk Jazz, Sweden)

Europe Jazz Balance is a collaboration between various Nordic organisations, which had initial exposure at the EJM GA in Bari, with the session on 'How to double your audience for jazz' and an introduction to the norm critical approach for issues surrounding equality and discrimination. Since then, there has been much round-table discussion with members across the EJM in Helsinki and in Bremen, a website has been launched (www.europejazzbalance.net) which outlines tips and tricks on how to address discrimination in music and aims to stimulate debate across the sector on important social issues. The project is now complete.

Shared Roots of European Jazz

Project presented by: Francesco Martinelli (Journalist, Italy)



Good quality information has been collected and a publisher is interested (Equinox) for this proposed publication on the Shared Roots of European Jazz. Writers are currently being commissioned and the British journalist, Alyn Shipton will be the editor.

Some of the concepts to be explored are still being discussed, while others are confirmed, including: the idea of festivals and how they developed in Europe; African-American jazz in Europe; Gypsy musicians in Europe.

In addition to the European topics, an overall aim is to make the book of interest to the American market so that it will find a broader audience and will also be purchased by libraries and universities. Events to discuss the book have occurred in Europe (i.e., at Akbank Jazz Festival in Istanbul) and will also occur in Columbia University in NYC.

It is anticipated that a draft of the work will be available for the next EJM GA in Wrocław in September 2016.

EJM Research Project - Strength in Numbers 2

Project presented by: Fiona Goh (Researcher, UK)

Fiona Goh began by giving an overview of the purpose of the session, which was to give a snapshot of where EJM is with its research project and to discuss and debate where the project might go next.

The first edition of the EJN's research into the size, scale and activities of its members, 'Strength in Numbers', was published in 2012 and gave details on members' activities during the 2009 financial year. There had been an extremely strong response from members in the first edition (some 84% responded overall, including a 74% response to the full questionnaire) and the report gave a very powerful story about the network.



Fiona reported that she is now collecting data for 'Strength in Numbers 2', based on information from the 2013 financial year and to date has 55% response rate, which we need to continue to improve, using a mixture of the full online questionnaire and the shorter word questionnaire. Qualitative data, in the form of case studies demonstrating the quality and variety of members' work, is also being collated and members' input and suggestions on relevant case studies was welcome.

Question: what can we do to make the published research of 'Strength in Numbers 2' more useful for members? How can members best use the research, and what can we do to enable members to get the most out of it?

It was agreed that a simple excel spreadsheet sent back to each participating member giving their data in comparison to the overall dataset would be helpful. There was a discussion about how organisations might be benchmarked (e.g., by country or by organisational type) and it was agreed that benchmarking against organisational type would be most helpful (e.g., comparison of members' own artistic budgets as, say, a venue compared to all the other respondent venues in EJN). The use of the research by EJN centrally to provide data to attract sponsors for the EJN was noted, e.g., it was believed that data about the total economic activity across the network might attract commercial partners (hotels, car rentals, airlines) to sponsor the network.

It was agreed that it would be helpful to offer bespoke comparisons for members 'on demand' (i.e., when members requested specific further analysis) and that a brief 'how to' guide in using the research would accompany the data back to members.

In terms of the current research project into audience research and development, the priority is to showcase best practice through a series of case studies.

Question: on which topics would case studies would be most helpful to EJN members? And should these solely demonstrate best practice from within the membership, or in the broader jazz sector? And what about featuring case studies from the broader arts sector?

Responses: it was agreed that non-jazz case studies would be welcome, so long as they featured best practice work in audience research and development. The areas covered could include:

- Online tools to capture data and develop audiences (social media, web optimisation, Google adwords, etc.);
- Best practice in box office management and CRM (customer relationship management);
- Collecting audience data at events;

- Best practice in audience development (including developing younger or more diverse audiences, as well as growing a more dedicated audience following).

It was agreed that some signposting to relevant online tools in the final report would also be useful.

Next steps:

- Develop a simple tool for members' use in gathering audience data at events, based on a robust but flexible model;
- Determine viability of the suggestion to combine the quantitative data gathered with more 'emotional' qualitative data, e.g., 'what does it mean for you to come to a jazz festival?';
- A number of members agreed to join the research member panel for further consultation on the development of the research project.

Take the Green Train

Project presented by: Ros Rigby (Sage Gateshead, UK)

This project was first discussed in 2013 and became one of the activities included in the bid to the Creative Europe programme submitted in 2014. This year EJN members watched a video presented by Alison Tickell from Julie's Bicycle, introducing the Take the Green Train Manifesto, which she urged EJJ members to support in the light of the catastrophic consequences of climate change.



The main purpose of the working group was to review the draft manifesto and propose any changes (a copy of the manifesto can be found in Appendix A). The group made two proposals for changes:

1. That the manifesto is presented on behalf of 'the wider jazz community' as some people present are not EJJ members (it was later decided not to action this as we do not have a mandate from the whole jazz community).
2. That we add the word ' funders' to the list included in the second bullet point under 'pledges', as it is important to open a dialogue with these as well as with artists, audiences and consumers and others. This was added.

The group also discussed any updates/information on green initiatives they had undertaken over the past year and several members spoke about work around their festivals; Ros Rigby also reported on the 'Take the Green Train' Seminar run at Sage Gateshead in April 2015, and talked about the proposed tour by train with British saxophonist Evan Parker planned for 2016. This project, organised by Graham McKenzie from Huddersfield Contemporary Music Festival (hcmf//), will result in a biography of Evan being written as a result of conversations on the train journeys that they take to perform at various places across Europe.

Several volunteers will offer case studies for the new Take the Green Train section of the EJJ website and will be offered help by Julie's Bicycle, they are: Kevin Appleby (Turner Sims Concert Hall, UK), Pablo Janczur (Brecon Jazz Festival, UK), Wim Wabbes (Handelsbeurs Concert Hall, Belgium), Hans Olav Solli (Molde Jazz Festival, Norway), Ros Rigby (Sage Gateshead, UK).

Jazz Across Europe: EJN's mobility of audiences and jazz tourism project

Project leaders: Sybille Kornitschky & Peter Schulze (jazzahead!, Germany)



Sybille and Peter presented the Jazz Across Europe (JAE) project as it has been envisaged to date - a mechanism for attracting jazz audiences to travel and experience festivals (and clubs) in other countries, with the added attraction of special deals and non-musical tourism. They outlined their research and their proposals to shape a practical, professional project for EJN.

Jazz tourism is a niche market with more potential to increase a festival's audience if it can be addressed professionally. It will depend, like other cultural tourism, on individual touring activity (singles, couples, small groups of friends) rather than mass market operation (e.g., package coach holidays, etc) and on shorter-term booking timescales compared to catalogue, mass market sales. It will also depend on targeting people already interested in jazz in their own home towns and regions - audiences at existing festivals who can be attracted to visit similar festivals in other countries.

The travel market overall is constantly changing, specialised and highly professional. At jazzahead! in April 2015, it had been agreed that EJN's project needed to seek sympathetic specialist partners from the industry to complement EJN's specialist jazz expertise. This combination of professional specialisms could produce a well-informed and successful jazz tourism programme.

Like any other new 'product' in the travel industry, jazz tourism, would take 3 to 5 years to become established and visible in an already crowded cultural tourism market. Therefore project partners needed to commit for a long-term period.

The planning and operational timescale of travel and tourism marketing is clearly defined by industry specialists and will have to be followed by all partners. A brief example (supposing the project were to begin soon) was given:

- November 2016 - first contacts and orientation made at World Travel Market (London);
- March 2017 - contracts and offers prepared during International Travel Bourse (Berlin);
- March to June/July 2017 contracts agreed and the 'product' offer fully created and defined
- July to September 2017 - print & distribution of the advertising material with detailed offers and sales begin;
- 2018 - first year in which the festivals' tourism packages are enjoyed by customers.

Tourism package sales will depend on concrete packages for each participating festival being produced to fit with this timescale - e.g. hotel deals, historic & cultural attractions, other offers - and the festival programmes themselves. The attractiveness of festival packages can be different for each partner - but they must offer attractive pricing deals, to the travel industry agents and to the tourist customers. Hotels, for example, are used to discount pricing deals - but (despite their very tight budgets) partner festivals must be able to offer discount price deals on tickets in order to make the package fully attractive.



A preparatory survey of target customers must be carried out to gain closer knowledge of the best way to construct and present packages. This can be done by participating festivals surveying their own audiences about their interests as potential jazz tourists visiting other festivals and places.

A central point of co-ordination and administration would be necessary to construct and market the JAE project - bringing together a number of confirmed packages from a number of festivals and selling them across the travel industry. The coordinator must be able to relate immediately to the travel/tourism industry.

The question was raised in the session as to whether it would be possible to make a smaller pilot JAE project in advance of a major project. It would also be important to gain further information on any smaller-scale, more localised projects that were currently taking place.

The meeting ended in an agreement that it would now be necessary to get firm letters of commitment from EJA festivals wishing to take part in the JAE project, under the conditions which had been outlined in general in the course of this session.

Next steps:

- Define and write up the project with a clear statement of vision and realistic goals;
- Ask for letters of commitment from partner festivals, with named personnel;
- Draft and operate a survey of potential visitors via partner festivals;

- Evaluate the results of the survey and other tourism industry information;
- Set up a JAE working group;
- Prepare a JAE plan of action, with budget and fundraising plans, plus a contract tender proposal for a co-ordinator/management provider;
- Present the results of all of the above to a session at jazzahead! in April 2016;
- Tender and secure a co-ordinator/management provider.

Jazz for Young People

Project leader: Nina Torske (Vestnorske Jazzsenter, Norway)



Phase I of this project - the setting up of a working group, gathering of information and discussions at various member events - started last year and Phase II continues into next year.

There has been great enthusiasm for this topic and many events have occurred at various gatherings of EJM members in Helsinki, London and Voss. All the meetings have pointed to the fact that it is a very complex issue and that there are many cultural and geographical differences. The project will undertake a research based approach and will work with Stavanger University, with the ultimate aim being to create an online handbook about developing, creating, promoting and presenting work for young people.

Research indicates that there is a lot of diverse activity being produced by EJM members and available for presentation worldwide. The Republic of Ireland has 'Monster Music' which was developed around a strong

theme of Halloween and monsters and has music and visual arts at its core. It has lesson plans for primary school teachers so that they can prepare the children audiences in advance. While the music and the art are great, it was initially a challenge for the musicians to be more performative, or at an appropriate performance level for children. This was also the challenge, subsequently overcome, for 'Supersonics' - the highly entertaining Norwegian project featuring a trio of Norwegian and UK musicians that has toured through Norway and into the UK.

The UK has 'Catapluf's Musical Journey' which was developed for 5 - 7 year olds and has toured extensively in the UK and has been presented in Sweden, Norway and France. It was deliberately devised to be a project that has no language so that all communication with the audience is music based. This aspect has facilitated international touring and ensured longevity for the work. Finland also has a project ('Mimmit') that is not language based.

The Belgian festival Les Jeunesses Musicales specialises in work for and by young people. They create work with audiences in mind and quality is very important. They emphasised that there is no formula to the work that they produce but that an important aspect is that the musicians must be committed to creating work and performing with young people.

Many countries, including Denmark, indicated that children and young people are involved in the marketing of the works that are created, especially via social media and via their own awards ceremonies. There was also discussion about professional reviewers and the need to have them briefed appropriately and ideally, have specialist reviewers attending the performances and writing

about them with a view to reaching specialist presenters (venues/festivals, etc) and / or those that book tickets for such events (adults/parents/ teachers).

All agreed that there was a need for the works developed and created to avoid being too didactic and to raise the value of this area of work so that musicians are more interested in pursuing it or developing their own pieces for young audiences.

Next steps:

- Information about touring performances will be uploaded onto the EJN website;
- Work with Stavanger University will begin and the online resource will be developed.

Full Score: Education beyond Institutions

Giambattista Tofoni (EJN network manager), Erling Askdal and Stefan Heckel (AEC - Association Européenne des Conservatoires)



There is a three year memorandum of understanding between EJN, AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen), AEC PJP (Pop Jazz Platform) and IASJ (International Association of Schools of Jazz) which will lead to three conferences in Valencia (2015), Rotterdam (2016) and London (2017). This project is an exploration of the nexus between audience development and engagement with the higher education music sector, who are also presenters and producers of live musical work.

It is recognised that within the EJN there is expertise to help the tertiary education sector to develop audiences concurrently with the development of musicians. Full Score will enter into the second year of the project with a joint conference in Rotterdam (12 - 13 February 2016), publications and bulletins and the engagement of audiences from a different perspective to that of artists and musicians.

Erling and Stefan are interested in determining what is missing in education from the perspective of a promoter and producer and so asked what the academies should offer their students. The responses are below:

- Monitoring and feedback - Jazzlines in the UK have a relationship with local universities in Birmingham and monitor performances and provide feedback to the students about music, promotion and performance aspects.
- Mentoring students/graduates - Serious Events in the UK has been running for the past decade, a talent development programme (Take Five) that has had UK, Swiss and European versions. It provides mentoring and advice about business and teaches confidence and communication skills (e.g., how to pitch a creative idea to a producer, etc) for emerging creative jazz musicians, post-graduation and up to the age of 35 years.
- Engagement with professional producers, festivals, etc - Serious also provides ample opportunities for students to have masterclasses and / or receive tuition from artists appearing at the EFG London Jazz Festival and to perform at the festival and currently has a collaborative relationship with the music department at Trinity Laban, Royal Academy of Music and other tertiary institutions in the UK.



- Bridging a gap between ensembles that are formed and tutored by the institutions (e.g., ‘year-3-ensemble’) and those that are led and initiated by students with great enthusiasm and entrepreneurship.
- Encourage, or make compulsory, student attendance at professional concerts so that students learn by watching professional musicians who have honed their performance styles and so that they learn how audiences respond to live music.
- Distinguish jazz education from the classical model - encourage experimentation, versatility and the unexpected. Challenge the educations on musical content, students and teacher must remain flexible.
- Encourage skill development but stop “babysitting” and encourage the students to be experimental, ambitious and courageous with their art.
- Realistic advice about limited opportunities for careers for musicians and help musicians to diversify their skills and ambitions by teaching and engaging with the business of music.
- Encourage the educational institutions to alert promoters and producers about musicians with the potential to succeed in the marketplace of music.

SHARING THE EXPERTISE

Five working groups on programming and management topics

As a response to demand from the EJM membership, the sessions on Saturday 26 September were based around shared experience and expertise.

Working Group: 'I'm going to make him an offer that he cannot refuse': New approaches to funding and philanthropy in the cultural sector

Facilitator: Anna Linka (Bohemia Jazz Festival, Czech Republic)



This was a very well attended session that explored fundraising and sponsorship, noting that approaches to fundraising are nearly as diverse as the types of organisations that EJM represents, a fact that complicates efforts to understand how fundraising is achieved. There is no right or wrong method and what was advocated has come from Anna Linka's experience both in the US and in Europe focusing on corporate and individual fundraising. In addition to Anna's informative talk, there were some case studies from EJM members, namely UMO (Finland) and Katowice Jazz Art Festival (Poland).

Topics discussed were:

- Differences between US and European fundraising.
 - Does corporate or individual sponsorship diminish your government support?
 - Sample questions to ask yourself before a meeting with a potential sponsor.
- Why people give and why people decline to give.
 - Sustainability: reporting, awards and competitions, keep sponsors in the loop of what's happening throughout the year / arrange special events.
 - Balance sheet of tracking your sponsors (good methods of data collection).
 - Make yourself a fundraising schedule for the calendar year.
 - Be prepared: practice your 'elevator pitch' i.e. you need to be able to make a pitch over 60 seconds to present your project and to make it sound interesting. Explain what you do in a compelling way so the potential sponsor would like to meet with you in a forum that you could present your project in a more conventional way with a video, slide presentation and written material.
 - Remember that everyone in your company is a fundraiser, in one way or another, and it is very important to keep everyone up-to-date on what is happening and that everyone feels invested in your efforts.

Working Group: 'For a Few Dollars More': Audience Development & Differentiation

Facilitator: Kornelia Vossebein (Moers Festival, Germany)

Audience Development is an umbrella term that describes strategic, dynamic and interactive processes which encompass all aspects of promotion, publicity, marketing, public relations, communications as well as educational programmes to attract audiences. It is increasingly being discussed in the academic field, as well as by cultural organisations which have always had a great interest in reaching out new audiences and strengthening bonds with existing ones.



In the last decade, the European understanding of what audience development means has changed from a more-or-less marketing and communication strategy as means to increase ticket sales to a much broader understanding, now including aspects like programming, membership, community engagement, communication and educational programmes. All aimed at making the arts widely accessible and addressing the needs of existing and potential audiences.

The objective is to bring people closer to the arts and to culture. The European Commission has announced that increased access to culture (in general) is one of the priorities of the Creative Europe programme, and has put a strong focus on audience development. However, it is a huge theme and one that is discussed regularly at the EJM GA and EJC.

As access to the arts is important for the EC and as the perception of 'jazz' is complex and intellectual, how do we reconcile the two sides to break down the preconceptions and increase audiences?

The working group was asked: What are you doing in the field of audience development? Who are you trying to reach? And how are you attaining and retaining new audiences. Below are some methods by EJM members:

- Norwegian JazzForum - youth jazz tour project, where a young band tours, produced by young promoters, performing for young people around the country. Five bands are currently taking part and they use audience surveys and offer government funded schools concerts.
- Ljubljana Jazz Festival in Slovenia - school bands perform and then receive free tickets to the standard concerts. The students bring their parents, so that there are two generations of potentially new audiences. They also have a scheme entitled 'It's my first time', where potential audience members apply for free tickets, having to state why they want to come. It took a while to get a response and has had varying degrees of success.
- Casa del Jazz in Italy believes classical music is suffering from the same problems, so at Casa del Jazz they mix jazz with classical programming and diversify the programme. In Italy, the venue is important and it is also important to note that traditional classical venues can be intimidating to a younger audience.
- Casa del Jazz in Italy has had some success delivering lecture-performances to school children, to inform them of the history of jazz, particularly stories that relate to their own history.



- Jazzkaar in Estonia offers a programme of children’s concerts, which includes hip-hop and rap artists, and has a day of free concerts.

- Moers Festival in Germany has youth programmes based on age. Those aged six years do a programme of Musical Theatre Workshops and those aged 10 - 11 years build sound orchestras where the children are the conductors. Young people aged 14 -15 years learn beatboxing and hip-hop.

- Jazzlines (UK) use an App called Pollen, produced by the Birmingham Arts Partnership. Users can get free tickets to a number of different performing arts events in return for demographic data and feedback after the event.

- Wigmore Hall (a classical venue in London, not an EJM member) has a very active twitter feed, tweeting about their staff, the building, current affairs, jokes, etc, as well as just posting notices about concerts. They have an extremely engaged following on twitter, have won awards for their social media strategy. They follow through this engagement by holding twitter

follower parties (usually a drinks reception before or after a concert) and offering cheap tickets to audiences under 35 years of age. They also have an active education outreach programme in the hall and in schools.

Below is a section of the topics discussed in this session:

- Are the challenges in jazz and improvised music different to those experienced in heritage art forms? Contemporary dance and theatre are dealing with the same development issues.
- Jazz could be engaging more with new media (such as streaming performances) - it was noted that some EJM members are doing this successfully, .e.g., Victoria, Nasjonal jazzscene in Oslo.
- Limited funding in jazz limits what can be done in terms of programming and communications.
- Perception of ‘jazz’ as an elitist and intellectual art form. Is the same true for classical music? How to overcome negative perceptions? Do we keep our existing product and try to find a new way to sell it? Or modify the product to suit the audience we are trying to reach?
- Both ends of the spectrum have potential pitfalls: At one end is the potential for elitism, the other for ‘dumbing down’.
- Does the adoption of other genres (e.g., hip-hop) into jazz work as a way to develop audiences?
- Core audience clichés can alienate new audiences.
- Do audiences for jazz and improvised music experiment with attendance at events containing other musics or art forms?
- Do extra activities such as meeting artists, providing free drinks, etc, work to increase audiences?
- The ultimate goal is to create an engaged community of supporters who will come to every performance you play/produce.

- Musicians should also carry some responsibility for audience development and could follow through via their social media activity.
- ‘The audience is everyone’.

Next steps:

- Instigation of a forum (or EJM session at next GA) in which jazz festivals can share development ideas;
- Kornelia to set up a mailing list using the participants of this group.

Working Group: ‘You talking to me?’: Strategic communication and the use of Digital Tools

Facilitator: Lars Meiling (JazzDenmark, Denmark)

JazzDenmark increases the possibilities for jazz in Denmark and Danish jazz abroad via its use of strategic communication and digital tools.

Examples of festivals in Copenhagen were outlined:

Copenhagen Jazz Festival

- Message: 10 days / 100 venues / 1200 concerts
- Size, quality, atmosphere



Frost Festival

- Interesting venues, curated concerts
- Huge amount of media attention
- They make sure concerts look good so that people take photos and share on social media
- Exclusivity, storytelling, co-creation (new environments, social media)

Communication is not something you add on top of a project you are working on - it is a core element and should always be part of the overall strategy. A simple way of communicating the story of your festival (or venue / event) is via an ‘elevator pitch’, which is a short speech covering the essentials and is something that every organisation needs so that each member of staff (and the board) can tell the story in a precise and interesting way.

Attracting the media - how do organisations (festivals and / or venues) get around the fact that it is hard to get attention from the mainstream media? Various EJM members had interesting perspectives on attracting the attention of the media. North Sea Jazz Festival enjoys a good relationship with the mainstream media and has seen articles or coverage of mainstream acts transfer to social media. This also works the other way, for example, Snarky Puppy was picked up by the mainstream media because of the amount of attention on social media.

Benefits of Social Media - Jazz North in the UK prefers social media when presenting the work of emerging artists because it is guaranteed coverage that they can control and it is a platform that the target audience responds to. The Improvised Music Company in Ireland uses social media for

issues related to music but not directly about artist or concerts, for example, they campaigned to highlight the lack of a proper venue in Dublin.

Materials - there was a discussion on the type and quality of material that is needed to assist the media to cover your event. It was agreed that as the visual side of communication becomes more important, artists, venues and festivals, etc need to improve the quality of their audio-visual materials in order to satisfy the platforms available as avenues for communication. This can also help local or regional newspapers where high quality media material (copy, images, videos) really help small-scale local media which are struggling with resources.

Multi-platform engagement - another way to expand your communication reach is via co-creation of materials for many different platforms (which expand regularly), for example, snapchat, periscope, instagram, steller, YouTube, livedownloads.com (every concert downloadable the next day). The idea behind this is not to compete with the live experience but to enhance it with more, and different and / or lasting content.

Personal connections - another key way to ensure media interest in your work or event is to foster interaction between people (meetings, conferences, etc). This enhances the impact of social media and also solidifies personal relationships with members of the media.

Working Group: 'Follow the White Rabbit': Programming challenging and original acts

Facilitator: Bogdan Benigar (Ljubljana Jazz Festival, Slovenia)

Follow the White Rabbit – definition:

One of the many mystical figures that leads you into a hole of psychological discovery. Sometimes related to using psychedelic drugs like LSD, but also used in hypnosis and meditation to reach a desired destination (such as a different level of consciousness or location). The main verb attached to the white rabbit is to follow.

Challenging (original) act – definition:

A programme (act) unknown to majority of potential audience including professionals, media and artists.

How to reach this audience? To define your role in artistic direction within the existing frame (i.e., festival, concert series organised by cultural centre) by:

- A. Establishing certain formats to which audiences can connect in the event that they do not know the artists and therefore have no previous connection, e.g., Tuesday series, specific part of the festival, etc;



- B. Establishing a long term programme and defending it (against non-programming staff, funding bodies, etc) regardless of lack of the audience in early stages by following (presenting) the most successful artists of such programme in combination with newcomers;
- C. Involving media (e.g., independent and public radio, music portals/blogs and newspapers);
- D. Intensive work on social media;
- E. Motivating the audience by using the advantages of the venue (free drinks, direct access to the artists and professionals, awarding loyal audience with free tickets for local and international events);
- F. Producing tools of reference (e.g., live recordings on CD, live streaming, photo galleries and exhibitions, etc);

All of the above (A + B + C + D + E & F) create a positive image among ticket buyers, professionals and artists who spread the word internationally which leads to positive results locally: better references of the content and organisation = better conditions for funding = more possibilities to develop a programme with international collaborations, etc.

Bogdan talked about his successful collaboration with Portuguese record label Clean Feed, which, since 2001 has turned into one of the most important labels releasing non-commercial music. It has a catalogue of over 200 high quality releases featuring many of the main exponents of challenging, original music including 10 in collaboration with Ljubljana Jazz Festival.



Edin Zubcevic from Udruzenje Jazz Festival Sarajevo (Federation of Bosnia and Herzegovina) spoke about the challenges of presenting a jazz festival after the war which included issues around infrastructure and the fact that even very famous musicians were not recognised by local audiences. The festival began 1997 just two years after the war, and they now have a much higher level of audience recognition and engagement. However, they are the only jazz provision in the city and so it is sometimes difficult to sustain momentum and to keep audiences engaged.

Marcel Kranendonk from Jazz Enter Utrecht is the president of the Dutch network of venues and he spoke about the challenges in the Netherlands when trying to attract audiences for 'white rabbit' music and bands. This is compounded by the fact that the media is decreasing its coverage of non-commercial work despite the stability of audiences for North Sea Jazz Festival - which also presents a core commercial programme alongside more challenging acts.

Several members from Norway talked about the competition for audiences in Oslo, where the programming is both commercial and non-commercial, but where supply of high quality work is spread across a lot of venues all year round. Victoria, the club of the Nasjonal jazzscene in Oslo presents 160 concerts per year with a breakdown of 40% international and 60% local bands. When presenting more challenging music, they have the ability to reduce the capacity of the 300 seat venue by 50% to make it more intimate. An ongoing challenge is a sense of occasion to attract the media, because they have so many events to cover and there are so many events on a regular basis, the sense of occasion is diminished.



A new innovation at Victoria is the capacity to film the concerts and stream them live to a worldwide audience. The venue can provide the musicians with a hard disc containing the material so that they can own the music and related content. This is especially exciting when it is for a special occasion - in October, Arild Anderson will celebrate his 70th birthday at Victoria, which will be filmed for future exploitation.

Programmers and venue representatives from across Europe stated that the audience for challenging non-commercial music can be disappointingly low and that the music is often ahead of their taste and experience. Despite this, 'white rabbit' music remains popular with musicians and with specialist programmers from venues and festivals. Another challenge is the word 'jazz', and while some programmers have no issue with it, for others it is a negative in terms of attracting younger and more diverse audiences to music which can, in reality, be from any genre.

There are other considerations that excite and challenge programmers across Europe. For example, providing opportunity for and developing local musicians, ensuring gender balance, providing a quality balance across all music genres, trying to abolish the need for genre labels, experimenting with formats and communication campaigns and, with audiences, informing and establishing trust to ensure longevity of patronage.

Audiences are very important in the equation and there was a long discussion about trust, continuity and challenging their tastes, knowledge and expectations. All programmers, whether associated with venues or festivals, want to keep their programmes fresh and surprising and of high quality and also want to ensure that the audience recognise and value the work that they do. Some programmers engage with the audience at events via drinks, CD signings, etc and digitally, they offer incentives via social media. And many offer additional, contextualising content or programmes in their festivals and venues, e.g., exhibitions and photo galleries, discussions.

Whatever happens, don't give up! Believe in the 'White Rabbit' and be persistent...MAKE IT HAPPEN!

Working Group: 'The stuff that dreams are made of': Open space for developing new ideas

Facilitators: Nadin Deventer (Berliner Festspiele, Germany) & Terese Larsson (Svensk Jazz, Sweden)

The Open Space format is a way to take the 'hallway conversations' and bring them into a session that creates the format of a structured session, but has an emphasis on discussion, instead of listening to an eyes-forward presentation. Open Space has been used for conferences and as a facilitation technique for company meetings, community organisations, and other groups that wish to explore the emergent ideas and agendas of their members. The Fundamental 'rules' of the Open Space session are:

- Whoever shows up is the right group;
- Whatever happens is the only thing that could have happened;
- Whenever it starts is the right time;
- When it's over, it's over.

The group started with brief introductions of everyone present and a short mention of something that is special to each person. The conversation started with topics like skiing, Charlie Chaplin, gardening, etc and the 'Open Space' discussion afterwards included such diverse subjects as:

- Jazz is a tool for good, music and migration, jazz a part of social debate and change of society, cultural understanding, music is a universal language, UNESCO;
- Genre vs. genre
- Improvise your life, chaos, disorder, confusion, conventions vs. diversification;
- Where are we with jazz music, site-specific production, isolated thing or integrated with the life of people;
- Europe, classes of culture, identity of jazz, inviting society, present situation, refugees.



NETWORKING SESSIONS

Four parallel working groups divided by type of organisations

Festivals: Autumn & Winter

Facilitators: John Cumming (Serious Events Ltd/ EFG London Jazz Festival, UK) & Piotr Turkiewicz (National Forum of Music/Jazztopad Festival, Poland)

This session had five main discussion points based around what makes festivals different from programmes in clubs and venues:

- Collaboration - festivals are able to commission and share new work.
- Audience development / attracting new audiences - festivals are able to utilise a variety of venues and can programme artists who have cache and who would be too expensive for most clubs and small venues.
- Sharing information - festivals within the membership of the EJN are in a good positions to share information about artists, bands and projects. The EJN could easily use an online notice board to stimulate discussion and share information.
- Recommendations - suggestion about an EJN 'stamp of approval' based on the model of 'IJFO Choice', where a number of artists/bands are endorsed by the membership and programmed whenever possible.
- Practical Touring - The Match&Fuse Festival in the UK is artist run and has been successful in igniting interest in other countries by sharing bands with a number of countries under the M&F banner and therefore developing audiences in all participating countries.

Festivals: Spring & Summer

Facilitator: Matti Lappalainen (April Jazz Festival, Finland)



The discussion for this session was focussed on improving audience numbers and on making the most of any opportunity or resource available. For example:

- If your festival is in a town / city with a university, then it's a good idea to see if there is resource available / opportunities available, educate the students and staff about the music programmed at your festival and incorporate students into the festival;
- If your festival has access to good business infrastructure, then incorporate the infrastructure (record labels, radio stations, venues, etc) into your festival programme;
- Seek out import / export opportunities with export offices and with international cultural organisations and embassies;
- Instigate or incorporate contests and competitions or works for children to develop their skills;

- Rethink the use of the label 'jazz' if you feel that it is not working for your festival or your audience;
- Create new projects because they will bring in new audiences;
- Ensure that ticket prices are structured to allow optimum audience numbers.

Clubs & Venues

Facilitator: Michael Stückl (Jazzclub Unterfahrt, Germany)

All agreed that clubs were important for touring and building audiences however the lack of recognised circuits across countries is problematic and makes hard work for agents. Some countries benefit from a local circuit (e.g., Norway internally plus other links to the Nordic countries) which can lead to a week of consecutive engagements.



In places like the Netherlands and the UK, many venues are run by volunteer promoters and it was reported that in Russia, there is no support at all and clubs are struggling to survive. In Germany and Hungary there are discussions around whether funding should go to venues or directly to musicians. All countries were animated in discussions around fee levels, door deals vs. guarantees and other financial matters such as deductions for taxation, etc.

Some clubs, like Unterfahrt, have memberships and many clubs have discounts for students and young people. Other incentives include free or subsidised drinks and talks with musicians. Another way to increase audiences is by diversifying the programme with genres related to jazz.

National Organisations

Facilitators: Katrien van Remortel (Flanders Arts Institute, Belgium) & Terese Larsson (Svensk Jazz, Sweden)

The meeting started with a short introduction of all the participating organisations, followed by a presentation of the background of 'A European Agenda for Music', an initiative of the European Music Council which will develop future strategies for the music sector in Europe.

Case Study: Make It Happen! From A Flemish to a European Agenda for Music - A long and winding road

The Flanders Music Centre, a small '(regional) national organisation' managed to unite Flanders' stakeholders in the music sector (profit and non-profit) to realise a manifesto about the future of music in Flanders and convinced the Flemish parliament to make a resolution about how to improve the circumstances for a thriving music scene.

Since some of the themes in the manifesto can only be resolved on higher political levels such as the federal, the European or international level, further steps have to be taken and new

collaborations have to be established. This idea has been picked up by the European Music Council to realise an Agenda for Music on a European level.

Flanders Music Centre started with some basic but important questions, which could be utilised by the EJM, for example:

- What is the situation now and where do we want to go (and why)?
- What are the main issues, challenges, obstacles etc, for Jazz in Europe?
- What can or should be done? Concrete and realistic recommendations/proposals for EJM in the short or long term.



Answering these questions can help the EJM to define certain needs which could be useful for an EJM project proposal, and questions and topics that were briefly discussed during the meeting in Budapest include:

- What are the issues and challenges that the national organisations want to bring to the EJM?
- Could the working group of national organisations take more official form as it has

done in the past, e.g., a network within the EJM?

- What kind of organisation does every country need? Could we help other countries to start national organisations/federations for jazz?
- What we can bring to EJM and what EJM can bring to us?

Next Steps:

- Develop a strategy for the national organisations to share information from each country and to channel the information about their work and structure.
- Organise the National Organisations Group as a sub-group of the EJM with Katrien and Terese leading as they are current EJM Board Members. Paul Gompes (Dutch Jazz Archive) to assist.
- EJM to provide a mailing list with the emails of the national organisations e.g., nationalorganisations@europejazz.net
- Meet at jazzahead! to further discuss the questions above.

Extra session on live streaming of events

Facilitators: Huub van Riel (Bimhuis, Netherlands), Jan Ole Otnæs (Nasjonal jazzscene, Norway)

At the beginning of the conference it was decided to organise an extra session about online live streaming of events, in the slot dedicated to the networking sessions, as the result of interest demonstrated by a number of participants in the EJM. By scheduling this, we took advantage of the fact that, within the EJM membership, there are two very significant examples, with similarities and differences between them, of venues that have a clear strategy and have invested resource to stream their live concerts. This session was well attended and showed how practical and up-to-

date topics are very relevant for conference attendees as well as EJM members across clubs, festivals and support organisations.

The first example was the Bimhuis in Amsterdam, which recently launched the project Bimhuis Radio (<http://bimhuis.nl/bimhuisradio>). They stream the audio of a selection of concerts, in high quality, alongside interviews with the band undertaken by professional journalists. This creates a comprehensive package for the online audience who receive interesting insights about the act they are listening to. In general, due to the positive reputation of the Bimhuis, musicians have agreed to let their concert be recorded and streamed, and they also receive the recording of the concert afterwards. Bimhuis Radio has grown substantially without any large investment in promotion but recently they have started a campaign to grow the audience. They have noticed that they have many listeners worldwide, e.g., in South Korea, who are interested in niche styles of music and music that is not generally available in their territories. Huub said that the experience has been positive and that it is growing an audience and awareness of the club.



The second example was Victoria – Nasjonal jazzscene in Oslo, which has created a YouTube channel for the video streaming of a selection of their concerts (<https://www.youtube.com/channel/UCz7bW3lcpdkVqkaZc3TN8A/feed>). They have equipped their venue with automatically moving cameras in order to keep crew costs to a minimum, and only need one person to do a real time edit. The audio is taken from the desk and the quality of video and audio is very high, with only the lighting sometimes being a challenge. Jan Ole noted that the club is publicly funded, and the streaming of the events has the positive advantage of promoting Norwegian bands abroad. As with the Bimhuis Radio, all the content is also available online afterwards.

The discussion that followed included some clarification around issues concerning extra fees for the musicians/labels for the live streaming, and on the technical aspects of the cameras/microphones used. There were also some other examples mentioned, e.g., Elbjazz in Hamburg related their experience around the audio streaming and radio broadcast of the whole Festival, that was well received but that encountered difficulties in getting the agreement by artists of major labels to be broadcasted.

There was a general agreement that these initiatives will grow in the future, alongside the increasing importance of social media for the distribution of online content, and that is important for each venue that wishes to start a process of this kind to identify the best initial investment, which cannot be too high given the lack of short-term rewards. There was also a proposal for EJM to collect all the information about members that are undertaking online streaming of events and include them in a specific section of the newsletter and website, promoting each event that is taking place.

FORMAL ANNUAL GENERAL ASSEMBLY SESSION

Saturday 26 September 2015, 15.30-17.30, BMC, Budapest, Hungary



1. The election of the moderator and reporters:

The meeting unanimously approved the President, Ros Rigby, as moderator; and approved Nod Knowles as minute taker and Martel Ollerenshaw as reporter for the weekend's events.

- Approval of the representatives

There were a total of 105 EJM members from 30 countries - 102 full members and 3 honorary members without voting rights - of which 71 were present at this General Assembly (GA). A list of attending members had been circulated in advance. The meeting approved the number of attending members as a valid quorum for voting on any issues on the agenda. Each member organisation was then allocated a single ballot paper in readiness for the votes. No requests were received for proxy votes.

- Approval of the summons

The summons for the meeting had been sent on 26 May 2015 and was therefore approved.

- Approval of the agenda

The full agenda and all related papers had been issued to members 15 days prior to the GA and were approved by the meeting. Members also approved the reversing of the order of items 11 and 12 on the agenda, to allow Any Other Business to be discussed before the announcement of the 2016 GA.

2. President's Welcome

Having already welcomed EJM members as part of the wider delegation at the outset of the European Jazz Conference (EJC), President Ros Rigby once again welcomed members to Budapest and to EJM's annual General Meeting. Ros thanked everyone for their continued support as members and for their interest and involvement in the wide range of EJM activities currently underway.



She warmly thanked the Budapest Music Center (BMC) for hosting the GA and helping to deliver the EJC. BMC's partnership was much appreciated and Ros thanked all BMC staff, particularly György Wallner who had been the regular point of contact at BMC throughout.

On behalf of all EJM members, the President spoke of the recent death of Gerhard Eder, Artistic Director of Jazz & the City Festival, Salzburg - an EJM member since 2012. Gerhard's contribution to jazz in Europe had been substantial, first in Saalfelden and latterly in Salzburg, and EJM paid tribute to him and his work, as well as sending condolences to his family and colleagues. "We are", said the President, "a jazz family and a loss of any of our members is a loss to us all."

Ros announced that since last year's GA in Helsinki EJM had welcomed 12 new members. As she announced these new members, representatives of those present at the meeting gave short introductions to their organisations. The 12 were:

- Association Festival International de Marseille Jazz des cinq Continents (France)
- Associazione Culturale Veneto Jazz (Italy)

The association runs a festival (which began in 2006) and a year-round programme, including a well-established workshop.

- Belgrade Jazz Festival (Serbia)

Already enjoying the benefits of EJM membership at this EJC and GA and keen to contribute to EJM in future, the festival is in November and takes place in a new cultural centre.

- Esse Jazz Club (Moscow, Russia)

The club is five years old and presents as many as 500 gigs per year, including bands from the international scene, as well as co-organising local festivals.

- International Jazzfestival Saalfelden / Kunsthaus Nexus (Austria)
- JazzFest Berlin, Berliner Festspiele (Germany)

This major jazz event has a 40 year history and takes place over four days in early November.

- Katowice JazzArt Festival (Poland)

As the name implies this festival, now in its fourth edition, explores a wide range of music and other arts in April each year.

- Moers Kultur GmbH Moers Festival (Germany)

Situated near the border with Holland, Moers Festival takes place over four days at Whitsun each year, continuing its tradition of championing the new in jazz (for which it received the 2015 EJA Award for Adventurous Programming).

- Musica sulle Bocche (Sardinia, Italy)
- Oslo Jazz Festival (Norway)
- Roma Jazz Festival (Italy)

Founded in 1976, the festival runs over two weeks in late November, collaborating, among others, with Rome's Casa del Jazz.

- Jazzlines Town Hall & Symphony Hall (Birmingham, UK)

Jazzlines presents 100 concerts per year around the city and works extensively on a programme of artist development.



The President welcomed these new members and continued to describe EJA activity in the past year. At the time of the 2014 GA EJA had only just heard of the success of its application to the EACEA Creative Europe programme and was preparing to tackle what seemed a daunting list of activities to which the organisation was now committed. Each strand of this work - all of which had been outlined and agreed by members at the 2014 GA - had

progressed well - some work was now complete and much was busily underway, working in some cases with professional partners (such as Fiona Goh, Julie's Bicycle and others) and with close active involvement of Board and other EJA members, plus of course the administrative support of EJA's hardworking staff, who had to deal with the complex task of reporting on and accounting for this work within EU guidelines.

EJA's staff team was now three full time members. Ros welcomed Stefano Zucchiatti who joined Giambattista and Francesca in April as the first EJA Communication Manager - starting work immediately before working with his colleagues on the EJA stand at jazzahead! Stefano's

professional expertise and input had significantly increased the speed and quality of EJM communications and materials.

The EJM Board had worked hard, particularly those leading or assisting with activities and also those with honorary roles of Treasurer and Company Secretary. Ros thanked both the Board members and the staff for their achievements in what had been an incredibly busy and challenging year.

The President noted that external challenges sometimes appeared unexpectedly and the scale of the recent refugee crisis had taken many EJM members by surprise. As a European network EJM wished to carefully consider how to address this and a draft of the public statement that the Board proposed to make from this meeting had been circulated to members and would be discussed later in the agenda.

3. Extraordinary General Assembly (EGM)

The President called the EGM which had been validated by an announcement in the correct period of time in advance of the meeting and by a quorum of two thirds of the membership being in attendance.



The President explained that the EGM was to consider amendments to EJM Bylaws which, she believed, would improve the operation and efficacy of Board membership by allowing for Board members to be elected for three year periods instead of the current two years (and

to serve a maximum of two three-year terms) and introducing a rotation of three members per annum which would ensure stable continuity whilst allowing annual change and renewal and potential for healthily contested elections. In addition, the capacity of the Board would be changed to between seven and ten members, but with nine members as the norm - and the President's term as a Board member could be extended (only if and when necessary) to ensure that a President served on the Board for the full term of their Presidency.

The amendments proposed were to Bylaw Articles 10.1.2, 11.3, 11.2 and 13.5 (the text of all of which had been circulated in advance).

The meeting approved the Election Committee as the group to administer the vote on the proposed amendments. Members also approved the method of voting on all four article amendments in one vote.

The vote was conducted by the Election Committee and the amendments were approved unanimously. They would be inserted as a revision into the EJM Bylaws and available on the EJM website in English and notified in French to the regulatory authorities under which EJM is legally registered as an association in France.

Given the approval of the amendments, the Election Committee asked the meeting to consider a one-off change in the terms of office for three current Board members (Terese Larsson, Katrien van Remortel and Jan Ole Otnaes) to three years, in order to bring the full rotation process into effect. This was a single amendment and was unanimously approved.

4. Amendments of Internal Regulations

The President then asked the meeting to consider proposed amendments to EJN's Internal Regulations, which were not included in the constitutional Bylaws but were matters of operational conduct. These were that:



- The Election Committee and the EJN Staff should take responsibility for encouraging EJN Members to stand for available Board places. They should do their best to recruit at least one more candidate than the required number;
- No late nominations after the fixed deadline are accepted;
- The Board decided it is possible and legal to have an online vote regarding any matters outside the normal procedures of the General Assembly.

These three amendments were approved unanimously.

The EGM was declared closed and the meeting reverted to the GA.

5. Minutes of the Helsinki General Assembly 2014

The minutes of the formal GA session were approved unanimously. The President thanked honorary member Nod Knowles for drafting them.

6. Report of the 2014 General Assembly and European Jazz Conference

The report (which also incorporated the minutes of the formal GA session) had been made available to EJN members and displayed on the EJN website and also been sent to the European Commission EACEA department as further information on the actions and activities of EJN. Members unanimously approved the report and the President thanked Martel Ollerenshaw for compiling it.

7. Annual Accounts 2014

Treasurer Terese Larsson and Network Manager Giambattista Tofoni presented the accounts for 2014 which had been independently and professionally audited. The audited profit and loss statements and balance sheet, with explanatory commentary, had been distributed to EJN members along with the signed declaration from the auditor. The balance sheet showed a satisfactory position with assets and liabilities of € 169.175,46.

It was noted that in 2014, in order to fulfill the requirements of the EAECA and the EC grant, it was necessary to change the format of accounts and budgets to a double entry system. Therefore it was not possible to generate the three year balance sheet comparisons on this occasion but they will be generated in future years according to the new accounting format.

The annual accounts were approved unanimously by the meeting.

8. One year budget and work plan 2015/2016 - Creative Europe



Giambattista explained that the first year of the new EU Creative Europe grant had begun on 1 September 2014 and ended on 31 August 2015 while the fiscal year is still from January 1 to December 31, and therefore accounting and forward budgets projections as well as planning schedules are arranged taking this gap into consideration.

In addition, all plans and budgets were set out over this period as activity and cost centres which matched the projects as described

in the grant application. Organising the documents in this way required a large amount of detailed work - and Giambattista presented examples of these plans and budgets that the staff had produced (which were circulated to members in full in advance of the GA)

Ros thanked Giambattista, Terese and the staff for their extensive work in producing such detailed accounts, plans and budgets. Members unanimously approved the balance sheet 2014, the plans and budget for 2015/16.

9. Elections for the Board

The Election Committee conducted proceedings. Two candidates - Ros Rigby and Wim Wabbes - were standing for re-election to the two Board places available. Each gave a short presentation.

Since there were only two candidates for two places, the Election Committee asked the meeting to approve an election not by secret ballot on this occasion but by an open show of votes. The meeting approved this procedure on this occasion.

Members then voted unanimously to appoint Ros Rigby and Wim Wabbes for a further term of office on the Board.

10. Election for the Election Committee 2016

The President called for volunteers to stand for election to the Election Committee, reminding members that members of this committee could not stand for election to the Board themselves.

Four members put themselves forward for this committee:

- Antoine Bos (AJC/AFIJMA)
- Paul Gompes (Dutch Jazz Archive)
- Oyvind Skjerven Larssen (Norsk Jazzforum)

The meeting unanimously approved these members as the Election Committee for 2016.

11. Any other business and incoming proposals

EJN had already agreed to endorse a Green Manifesto, associated with the Take The Green Train project. The manifesto had been drafted and revised with small additions and would be circulated to members for approval and then launched at the 2015 WOMEX in Budapest in October (APPENDIX A).



The President then returned to a discussion of the refugee and migration crisis now apparent in Europe and EJN's collective concern. The crisis had generated a great deal of discussion between members before the GA and at the outset of the EJC the Board had begun to draft a statement. The draft statement had been circulated by email to all members in the course of the EJC and was now to be discussed by the EJN membership.

The President referred to the EJN Manifesto, which had been written by Reiner Michalke and Nod Knowles and adopted 11 years ago by EJN at the 2004 GA (which by coincidence had also been in Budapest). The Manifesto included the statements that:

“European jazz already functions as a catalyst between different cultural heritages from local and migrant sources and between known and newly-discovered musical forms. Its openness and thirst for diversity is a permanent self-protection against any kind of nationalism. As an art form, jazz has always produced its best artistic results at the meeting point of cultures and social structures in transition.”

The Manifesto was understood to articulate EJN's general philosophical and social position on such issues. An open discussion ensued, in which there was deep concern for the situation of the increasingly large number of people in transit as part of this crisis and the ways in which national and international political bodies were dealing with them. There was general consensus on the key content of a collective public statement about the migration and refugee situation. Within that consensus members proposed a number of variations and refinements to the draft text as previously circulated.

It was agreed that the Board would take the alterations as proposed in the meeting and incorporate them into a final draft of the statement, which would be circulated by email for any further comment and then the final draft would be issued publicly on the Monday immediately after the GA (APPENDIX B).

12. GA hosts for 2016 onwards

Members were reminded that the call for proposals to host the GA in 2017 and 2018 had been issued and that staff would be able to give potential proposers full detail of what was involved and the responsibilities of the host.

It was with great pleasure that Ros Rigby announced that the 2016 GA would be held in Wrocław, in south west Poland from 22 to 25 September. Representing the host, Piotr Turkiewicz gave a presentation of the city and its attractions, which embraced science, academia and culture in equal measure. The particular attraction for EJN was the new concert hall, presenting high quality

music of all kinds, particularly classical and jazz, around the year and presenting the annual Jazztopad festival. Wrocław would be European City of Culture in 2016 and as part of the EJA GA and EJC there would be a showcase of Polish jazz.

With repeated thanks to all members, staff and GA partners in Budapest, Ros Rigby closed this formal GA session for 2015.



Sunday 27 September 2015

Although there were no official activities on Sunday, our Hungarian hosts provided a range of options for EJM members and conference delegates to further explore Budapest and her culture. These included:

- Avant-garde jazz brunch at Jederman Cafe, a lovely jazz restaurant and intellectual meeting place in the building of the Goethe Institute.
- Budapest guided downtown walk.
- Guided visit of the Liszt Academy.
- Concert at the BMC Concert Hall.

The next European Jazz Conference and EJM General Assembly will be hosted by the National Forum of Music in Wrocław, Poland, between 22 to 25 September 2016



APPENDIX A: Green Manifesto

FINAL TEXT OF THE GREEN MANIFESTO AFTER AMENDMENTS AT THE EJC

“TAKING ITS FULL PLACE AMONG THE OTHER ARTS, JAZZ IS ABLE TO REFLECT THE DEVELOPMENT OF A CONSTANTLY EVOLVING EUROPE AT THE BEGINNING OF THE 21ST CENTURY WHICH IS CHARACTERISED BY A DIVERSITY OF REGIONS, LANGUAGES AND CULTURAL HERITAGES AND TO STIMULATE PREPAREDNESS FOR MOBILITY AND FLEXIBILITY.” – THE EJC Manifesto, 2004

As part of a wider creative community, jazz has a unique role to play in the globally shifting landscape of a 21st century facing an ecological crisis. As a collective entity the arts shape not just our material world, but our conceptual world too, including the values that underpin our lives. We reach into every society and culture, building huge communities of shared identity and experience. The creative industries also play a significant role in the economy in Europe as part of a huge interconnected web of creators, SMEs, large businesses, suppliers, tourism and leisure industries, educational institutions, consumers, and audiences.

We present art with a fundamental desire to make the world a better place: addressing the climate change challenge and working with environmental sustainability in mind is a logical extension of this vision.

The Europe Jazz Network membership pledges to:

- Address our own impacts, exploring our working processes, taking the right risks, collaboratively seeking out new solutions, and developing our practice in concert with a changing world;
- Raise the status of sustainability and climate change within the wider jazz community and with our artists, audiences and consumers, funders and sponsors, suppliers and business partners, and demonstrate our commitment to those who have capacity to accelerate positive change;
- Work as an evolving and flexible community with respect for the diversity of our membership and each member’s capacity for action, using a collaborative approach of sharing and exchange to underpin our work on environmental sustainability, building on our existing relationships and forging new connections.

The Europe Jazz Network membership will craft a response to environmental sustainability according to the following principles:

Commitment

We will:

- Put in place environmental policies and action plans.

- Engage with environmental sustainability across all levels of our organisations, from senior management across operational managers, staff, volunteers and freelancers, with responsibilities written into contracts and job descriptions.
- Ensure our boards and senior leadership acknowledge environmental sustainability as a business critical issue, along with the investment, resilience, and development opportunities and challenges it offers.
- Collaborate as promoters and producers with artists and managers to create a joined-up approach to environmental sustainability that is also integrated into contracts and riders.
- Understand, acknowledge, and work with the context and setting of our shows and activities (environmental, cultural, heritage, social) and connect our operational and creative processes under a shared set of values.

Understanding

We will:

- Measure and monitor our environmental impacts across energy and water use, materials consumption and waste production, and transport and travel.
- Contribute to broader research projects and data collection on the environmental impact of music and the creative sector.
- Continue to build our understanding of our environmental impacts and methods to reduce them by running pilot projects to 'road-test' new sustainable ways of working, including touring.

Improvement

We will:

- Implement strategies to reduce the environmental impacts of our operations and activities across energy and water use, materials consumption and waste production, transport and travel, biodiversity and environmental damage.
- Continually explore different ways of doing things that align with the broader Europe Jazz Network missions and values and integrate new greener working practices where they have been proven to work.
- Create an effective ground for collaboration between promoters, producers, artists, and managers that allows us to be ambitious and experiment with changing our practice.
- Set targets for carbon emissions reductions individually and as a network.

Communication

We will:

- Involve our audiences in our efforts, telling them about the steps we are taking to reduce our own environmental impacts and involving them by letting them know how they can contribute in their own lives.

- Programme and commission work exploring environmental themes and present work in contexts that highlight our connection to the natural environment.
- Work with industry press and general media to highlight sector best practice and illustrate our vision for a more sustainable future.
- Work with artists, agents and managements to increase awareness and understanding of and active involvement in our Green Manifesto
- Engage policy-makers, local authority partners, our funders, higher education institutions, and others with the capacity to create change at a larger scale, demonstrating our commitment and working with them on a future roadmap to support environmental sustainability in the context of our work and in broader society.

Collaboration

We will:

- Implement clear mechanisms for exchanging experiences and knowledge on working more sustainably among network members, among other things by including environmental sustainability in our conferences, mailing lists, etc.
- Create an open working group on environmental sustainability to road-test new ideas and push forward issues and provide support among the wider membership.
- Work with wider sustainability campaigns and NGOs to amplify change.
- Collaborate with our supply chain to co-invest and create new technologies and approaches.

APPENDIX B: Statement on the Refugee & Migrant Situation in Europe

Europe Jazz Network Statement on the Refugee and Migrant situation in Europe

In 2004 the EJM Manifesto was approved in Budapest - the same city in which we are gathering now. In the Manifesto jazz is described as a catalyst against any kind of nationalism, as an art form that has broken through barriers of language, race and class, as a driving force creating a Europe of the 21st century with a diversity of language regions and cultural heritage where mobility and flexibility are essential.

Over two decades ago populations across Europe celebrated when walls and barriers separating Eastern and Western Europe came down, enabling free travel between countries. As a result of the influx of refugees and migrants now entering Europe, we are now witnessing new barriers being erected and people being stopped at borders.

As the leading network of 106 jazz promoters from 31 European countries, we celebrate the fact that jazz has always broken down barriers, developed new musical forms through collaboration between cultures, and provided a context in which musicians fleeing persecution in their native countries have been welcomed in other places where they can thrive and develop their art.

As a network we pledge that collectively and individually we will do all we can to influence national and European policy and public awareness by demonstrating positive examples through our work of the benefits of cross-cultural collaboration.

Agreed by members at the EJM General Assembly, Budapest, 26 September 2015

APPENDIX C: Conference and Showcase Schedule

24 – 27 September 2015, Budapest- Hungary

All events took place at the BMC Budapest Music Center: H - 1093 Budapest, Mátyás utca 8.

Thursday 24 September

- 18.00 – 19.00** **Opening Ceremony - Concert hall**
Welcome by László Gőz (HU), founder and Director of BMC

Welcome by Ros Rigby (UK), President of the Europe Jazz Network

Keynote speech and performance:
Christopher Dell (DE), urban scientist, philosopher & jazz musician
“Improvisation on Urbanity” - Visions concerning our society and future challenges

EJN Award 2015 celebration:
with Reiner Michalke (DE), Artistic Director of Moers Festival
Winner of the EJN Award 2015
- 19.00 – 20.00** **Welcome Reception – BMC foyer**
- 20.00 – 24.00** **Showcases of Hungarian jazz scene**
- 20.00 Dresch Quartet (Concert hall)
21.15 Béla Szakcsi Lakatos Trio feat. Christoph Monniot (Concert hall)
22.15 Platypus (Opus jazz club)
23.15 Kristóf Bacsó's TRIAD feat. Márton Fenyvesi (Opus jazz club)

Friday 25 September

- 10.00 – 12.00** **Somewhere in Europe – Concert hall**
Insights into the jazz scenes of Hungary and Southeast Europe
Moderator: Michelle Kuypers (North Sea Jazz Festival, NL)
- 10.00 Presentation of the BMC Budapest Music Center
- 10.15 Panel Discussion: Focus on Hungary
- László Gőz (BMC Budapest Music Center, HU)
- György Szabó (Trafó House of Contemporary Arts, HU)
- Judit Csobod (Mediawave Int. Film and Music Gathering, HU)
- 10.45 Coffee Break

11.00	Panel Discussion: Focus on Southeast Europe <ul style="list-style-type: none"> - Olga Tabouris-Babalis (Sani Festival Thessaloniki, GR) - Bogdan Benigar (Canjarjev Dom/Ljubljana Jazz Festival, SI) - Oliver Belopeta (Skopje Jazz Festival, MK) - Dragan Ambrozić (Belgrade Jazz Festival, RS)
11.40	Questions from the audience
12.00 – 13.00	Lunch
14.00 – 16.00	The world is not enough – Concert hall <i>Beyond Europe: innovative projects and realities emerging from the grassroots, with a focus on Latin America</i> Moderator: Kevin Le Gendre (journalist, UK)
14.00	Panel discussion <ul style="list-style-type: none"> - Alexandra Archetti Stølen (Oslo World Music Festival, Argentina/Norway) - Santiago Gardeazábal (Nova et Vetera, Colombia) - Benjamim Taubkin (Casa du Núcleo, Brazil) - Ian Patterson (journalist, Ireland)
15.00	Coffee break
15.15	Continuation of the session and questions from the audience
18.30 – 19.30	Dinner
20.00 – 24.00	Showcases of Hungarian jazz scene
20.00	Gábor Gadó Quartet (Concert hall)
21.15	Mihály Borbély Quartet (Concert hall)
22.15	Grencsó Open Collective feat. Rudi Mahall (D) (Opus jazz club)
23.15	Santa Diver feat. István Grencsó (Opus jazz club)

Saturday 26 September

10.00 – 10.40	Presenting EJM projects – Conference hall <i>Presentation/Reporting of EJM activities implemented with the Creative Europe funding 2014-2017</i>
	Yolda, En Route - Wim Wabbes (Handelsbeurs Concert Hall, BE) Europe Jazz Balance - Terese Larsson (Svensk Jazz, SE) Strength in Numbers 2 - Fiona Goh (Researcher, UK) Shared Roots of European Jazz – Francesco Martinelli (journalist, IT) Take the Green Train - Ros Rigby (Sage Gateshead, UK) Jazz Across Europe - Sybille Kornitschky (jazzahead!, DE) Jazz for Young People - Nina Torske (West Norway Jazz Center, NO) Education Beyond Institutions - Erling Aksdal, Stefan Heckel (Association Européenne des Conservatoires)

- 10.40 – 11.20** **Developing projects - Conference hall / Library / Penthouse room / Corner room**
- Parallel Working groups*
- Take the Green Train – Environmental Sustainability in Music**
Facilitators: Ros Rigby (Sage Gateshead, UK), Wim Wabbes (Handelsbeurs Concert Hall, BE)
- Jazz Across Europe – Audience Mobility programme**
Facilitators: Peter Schulze, Sybille Kornitschky (jazzahead!, DE)
- Strength in Numbers 2 - EJM Research programme**
Facilitator: Fiona Goh (Researcher, UK)
- Jazz for Young People - Programming for Young Audiences**
Facilitator: Nina Torske (West Norway Jazz Center, NO)
- Education beyond Institutions - Jazz Education and Careers**
Facilitators: Erling Aksdal, Stefan Heckel (Association Européenne des Conservatoires), EJM staff
- 11.20 Coffee Break
- 11.30 – 12.30** **Sharing expertise - Conference hall / Library / Penthouse room / Corner room / László's conference room**
- Parallel Working groups*
- I'm gonna make him an offer he can't refuse**
New approaches to funding and philanthropy in the cultural sector
Facilitator: Anna Linka (Bohemia Jazz Festival, CZ)
- For a few dollars more**
Working group on audience development and differentiation
Facilitator: Kornelia Vossebein (Moers Festival, DE)
- You talking to me?**
Strategic communication and use of digital tools
Facilitator: Lars Meiling (JazzDenmark, DK)
- Follow the white rabbit**
Programming more challenging and original acts
Facilitator: Bogdan Benigar (Canjarjev Dom/Ljubljana Jazz Fest., SI)
- The stuff that dreams are made of**
Open space for developing new ideas
Facilitators: Nadin Deventer (Berliner Festspiele, DE), Terese Larsson (Svensk Jazz, SE)
- 12.30 – 13.30 Lunch

14.00 – 15.00 **Networking sessions by season - Conference hall / Library / Penthouse room / Corner room**

Parallel working groups

Autumn/Winter Festivals

Facilitator: John Cumming (Serious / EFG London Jazz Festival, UK)

Spring/Summer Festivals

Facilitator: Matti Lappalainen (April Jazz Festival, FI)

National/Support organisations

Facilitator: Katrien Van Remortel (Arts Flanders Institute, BE)

Clubs/Venues

Facilitator: Michael Stückl (Jazzclub Unterfahrt, DE)

Extra Session on live streaming of events

Facilitators: Huub van Riel (Bimhuis, NL), Jan Ole Otnæs (Nasjonal jazzscene, NO)

15.30 – 17.30 **EJN Formal General Assembly – Library**

18.30 – 19.30 Social Dinner for EJN members

20.30 – 24.00 **Showcases of Hungarian jazz scene**
20.30 Modern Art Orchestra with Tony Lakatos (Concert hall)

22.15 Veronika Harcsa & Bálint Gyémánt (Opus jazz club)

23.15 Viktor Tóth Hammond Tercett (Opus jazz club)

Sunday 27 September

11.00 – 19.30 **Optional cultural activities**

10.30 – 12.30 Avantgarde jazz brunch @ Jedermann

11.00 – 13.00 Imagine Budapest guided downtown walk

13.30 – 14.30 Guided Visit of the Liszt Academy

18.00 - 19.00 Gábor Csalog Sunday Season, contemporary music concert @ BMC

APPENDIX D: Participants' List

EJN Members

First name	Family Name	Country	Organisation
Helge	Hinteregger	Austria	MICA Music Information Center Austria
Jean-Pierre	Bissot	Belgium	Gaume Jazz Festival
Katrien	van Remortel	Belgium	Flanders Arts Institute
Wim	Wabbes	Belgium	Handelsbeurs concert hall - NOORDSTARFONDS VZW
Edin	Zubcevic	Bosnia & Herzegovina	Udruzenje Jazz Fest Sarajevo
Anna	Linka	Czech Republic	Bohemia Jazz Fest
Lars	Thorborg	Denmark	
Kenneth	Hansen	Denmark	Copenhagen Jazz Festival
Lars	Meiling	Denmark	JazzDanmark
Lars	Winther	Denmark	JazzDanmark
Marie	Lilholt	Denmark	DSI Swinging Europe
Anne	Erm	Estonia	Jazzkaar Festivals
Marju	Kask	Estonia	Jazzkaar Festivals
Tanel	Ruben	Estonia	Estonian Jazz Union (Eesti Jazz Liit)
Annamaija	Saarela	Finland	Annamaija Music Company
Ami	Vuorinen	Finland	Finnish Jazz Federation (Suomen Jazzliitto)
Johanna	Penttilä	Finland	Raahen Rantajatsit Jazz on the Beach Festival
Juhamatti	Kauppinen	Finland	Tampere Jazz Happening
Matti	Lappalainen	Finland	April Jazz Espoo
Minnakaisa	Kuivalainen	Finland	Tampere Jazz Happening
Perti	Uunila	Finland	Raahen Rantajatsit Jazz on the Beach Festival
Riitta	Huttunen	Finland	Annamaija Music Company
Thomas	Noreila	Finland	UMO Jazz Orchestra
Antoine	Bos	France	Association Jazz Croisè
Patrice	Hourbette	France	music:LX

First name	Family Name	Country	Organisation
Xavier	Lemette	France	Banlieues Bleues
Fee	Schlennstedt	Germany	Jazzclub Unterfahrt
Frank	Klauffs	Germany	Womex/Piranha Arts
Peter	Schulze	Germany	jazzahead!
Kornelia	Vossebein	Germany	Moers Kultur GmbH - Moers Festival
Sybille	Kornitschky	Germany	jazzahead!
Nadin	Deventer	Germany	JazzFest Berlin, Berliner Festspiele
Rainer	Michalke	Germany	Stadtgarten Jazzhaus
Michael	Stückl	Germany	Jazzclub Unterfahrt
Judit	Csobod	Hungary	MEDIAWAVE International Film and Music Festival
László	Gőz	Hungary	Budapest Music Center
Sunna	Gunnlaugs	Iceland	Reykjavik Jazz Festival
Kenneth	Killeen	Ireland	Improvised Music Company
Mario	Ciampa	Italy	Roma Jazz Festival
Luciano	Linzi	Italy	Casa del Jazz
Giambattista	Tofoni	Italy	TAM - Tutta un'Altra Musica
Giuseppe	Mormile	Italy	Associazione Culturale Veneto Jazz
Pompeo	Benincasa	Italy	Associazione Catania Jazz
Roberta	Saccon	Italy	Associazione Culturale Veneto Jazz
Gerda	Cevere	Latvia	Rigas Ritmi Festival
Indre	Jucaite	Lithuania	Kaunas Jazz Festival
Audra	Juciene	Lithuania	Kaunas Jazz Festival
Antanas	Gustys	Lithuania	Vilnius Jazz Festival
Oliver	Belopeta	Macedonia	Skopje Jazz Festival
Frank	Bolder	Netherlands	LantarenVenster
Huub	van Riel	Netherlands	Bimhuis - Stichting Jazz
Michelle	Kuypers	Netherlands	North Sea Jazz Festival
Paul	Gompes	Netherlands	Nederlands Jazz Archief - Dutch Jazz Archive
Camilla	Slaattun Brauer	Norway	Norsk Jazzforum
Gry	Braatoemyr	Norway	Norsk Jazzforum
Hans-Olav	Solli	Norway	Molde International Jazz Festival

First name	Family Name	Country	Organisation
Per Hasse	Andersen	Norway	Maijazz
Helleik	Kvinnesland	Norway	Maijazz
Jan Ole	Otnæs	Norway	Nasjonale jazzscene
Jon	Skjerdal	Norway	Nattjazz Festival
Line	Juul	Norway	Nasjonale jazzscene
Aleksander	Haugen	Norway	Norsk Jazzforum
Øyvind Skjerven	Larsen	Norway	Norsk Jazzforum
Ernst Wiggo	Sandbakk	Norway	Trondheim Jazzfestival
Bjørn	Willadsen	Norway	Midnorsk Jazzsenter (MNJ)
Nina	Torske	Norway	Vestnorsk Jazzsenter
Trude	Storheim	Norway	Vossa Jazz
Unni	Partapuoli	Norway	Norsk Jazzforum
Ewa	Schubert	Poland	Jazztopad Festival/National Forum of Music
Martyna	Markowska	Poland	Katowice JAzzArt Festival
Olga	Kończak	Poland	Jazztopad Festival/National Forum of Music
Piotr	Turkiewicz	Poland	Jazztopad Festival/National Forum of Music
Renata	Puczyńska	Poland	Jazztopad Festival/National Forum of Music
Fernando	Sousa	Portugal	Fundacao Casa da Musica
Carlos	Martins	Portugal	Festa Do Jazz
Elisabeta Mariana	Botian	Romania	Sibiu Jazz Festival Foundation
Traian	Botian	Romania	Sibiu Jazz Festival Foundation
Grant	Handzhyan	Russia	Esse Jazz Club
Dragan	Ambrozić	Serbia	Belgrade Jazz Festival
Igor	Vida	Slovakia	Na'Conxypan civic association
Bogdan	Benigar	Slovenia	Cankarjev dom
Darinka	Hvalec	Slovenia	Cankarjev dom
Jan	Lundin	Sweden	Jazzforeningen Nefertiti
Lennart	Strömbäck	Sweden	Umea Jazz Festival
Magnus	Palmquist	Sweden	Fasching
Marie	Tarrach Bävholm	Sweden	Kultur i Väst
Terese	Larsson	Sweden	Svensk Jazz

First name	Family Name	Country	Organisation
Urs	Roellin	Switzerland	Schaffhauser Jazz Festival
Tony	Dudley-Evans	United Kingdom	Cheltenham Jazz Festival
Emily	Jones	United Kingdom	Cheltenham Jazz Festival
Jill	Rodger	United Kingdom	Glasgow International Jazz Festival
John	Cumming	United Kingdom	Serious Events / EFG London Jazz Festival
Martel	Ollerenshaw	United Kingdom	Serious Events / EFG London Jazz Festival
Kevin	Appleby	United Kingdom	Turner Sims
Nod	Knowles	United Kingdom	
Nigel	Slee	United Kingdom	Jazz North
Pablo	Janczur	United Kingdom	Brecon Jazz Festival - The Orchard Media and Events Group Ltd
Ros	Rigby	United Kingdom	Sage Gateshead
Tim	Powell	United Kingdom	Brecon Jazz Festival - The Orchard Media and Events Group Ltd

External Participants /Speakers /Guests

First name	Family Name	Country	Organisation
Maryanne	Piper	Australia/ Germany	Artpipes e.V.
Christoph	Huber	Austria	Porgy & Bess Vienna
Jakob	Flarer	Austria	SAUDADES TOURNEEN
Theresa	Bloder	Austria	Snow Owl
Julia	Pallanch	Austria	
Stefan	Heckel	Austria	Association Européenne des Conservatoires
Gabriele	Mazic	Austria	Porgy & Bess Vienna
Jens	Tytgat	Belgium	Inside Jazz
Lobke	Aelbrecht	Belgium	Bis Bookings
Gregory	Batens	Belgium	Aubergine Management
Stef	Vonk	Belgium	Aubergine Management
Maike	Wuyts	Belgium	Jazz.brussels + Aubergine Management
Roel	Vanhoeck	Belgium	Bozar
Willy	Schuyten	Belgium	DeWERF- Brugge
Benjamim	Taubkin	Brazil	Nucleo Contemporaneo

First name	Family Name	Country	Organisation
Alejandra	Maria	Colombia	Snow Owl
Santiago	Gardeazabal	Colombia	Nova et Vetera
Tatjana	Genc	Croatia	Artistic organization Transhistrria ensemble
Sylvain	ELIE	France	ONJ / Orchestre National de Jazz
Thierry	Quenum	France	Jazz Magazine
Christopher	Dell	Germany	
Henning	Bolte	Germany	All About Jazz
Christine	Stephan	Germany	Jazzthetik magazine
Thomas	Vermynck	Germany	F-Cat Productions GmbH
Tina	Heine	Germany	ELBJAZZ Festival
Tobias	Richtsteig	Germany	
Olga	Tabouris	Greece	Sani Jazz Festival
András	Halmos	Hungary	Palace of Arts Budapest
Timea	Kiss	Hungary	Tímea Kiss, individual entrepreneur
Péter	Szigeti	Hungary	Ferenc Liszt Music Academy, Jazz dept.
Gábor	Turi	Hungary	Magyar Nemzet+freelance
Krisztina	Árvai-Nagy	Hungary	Dutch Embassy
Barbara	Bércesi	Hungary	Müpa (Palace of Arts)
András	Csonka	Hungary	Liszt Academy of Music
István	Gulyás	Hungary	MTI (Hungarian News agency)
Endre	Huszár	Hungary	Gramofon
Attila	Kleb	Hungary	Get Closer agency
Sándor	Kozlov	Hungary	A38 Amusement ship
András	Lelkes	Hungary	Hangvető/Womex
Móni	Segesdi	Hungary	Estonian Instiute Budapest
György	Szabó	Hungary	Trafó House of Contemp. Arts
Benedek	Vasák	Hungary	A38 Amusement ship
Shaikh Mushtaq Ali Abdul	Majid	India	Musicians Federation of India
Ranjodh	Singh	India	Musicians Federation of India
Enrico	Bettinello	Italy	Giornale della Musica
Francesca	Scarinci	Italy	EX B.

First name	Family Name	Country	Organisation
Francesco	Martinelli	Italy	
Ludmilla	Faccenda	Italy	ART&NETWORK
Emi	Iwanaga	Japan	Japan Foundation Budapest
Kristijonas	Bartosevicius	Lithuania	Vilnius Mama Jazz Festival
Susanna	von Canon	Netherlands	ICP / Eric Vloeimans
Danielle	Oosterop	Netherlands	Danielle Oosterop Music Management
Marcel	Kranendonk	Netherlands	Jazz Enter
Mike	Bindraban	Netherlands	Good Music Company
Erling	Aksdal	Norway	Association Européenne des Conservatoires
Karolina	Juzwa	Poland	Toya Studios Sp. z o.o.
Maciej	Obara	Poland	Maciej Obara
Pawel	Brodowski	Poland	Jazz Forum
Daniel	Costa	Portugal	
Iulian	Bugnar	Romania	Romania Jazz Radio
Tudor	Vesa	Romania	Romania Jazz Radio
Rosa	Galbany	Spain	Galbany Produccions/Jazz al Port
Patrik	Sandberg	Sweden	Orkester Journalen
Nicole	Johaenntgen	Switzerland	
Guc	Gulle	Turkey	
Alyn	Shipton	United Kingdom	
Debbie	Sargent	United Kingdom	Jazz Travels Ltd
Fiona	Goh	United Kingdom	
Jon	Newey	United Kingdom	Jazzwise Magazine
Kevin	Le Gendre	United Kingdom	
Philip	Woods	United Kingdom	Jazzlines - Town Hall & Symphony Hall
Ian	Patterson	United Kingdom	
Tony	Whyton	United Kingdom	Brighton University
Brendan	Rawson	United States	San Jose Jazz
Lise	Husebo	United States	Engage Booking & Management

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Tamás Bognár - Programme Manager Opus Jazz Club
János Erlitz - Communication Manager
Anna Hoffmann - Event Manager
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