

Report of the

European Jazz Conference 2016

& Europe Jazz Network General Assembly

Hosted by the

National Forum of Music (NFM)

Wrocław, Poland

22 – 25 September 2016

EUROPE JAZZ NETWORK jazztopad



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Reporter: Martel Ollerenshaw

Photos © Łukasz Rajchert (conference) & Sławek Przerwa (showcases)

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PRESIDENT'S INTRODUCTION

The 2016 European Jazz Conference took place in EJM Vice-President, Piotr Turkiewicz's workplace — the newly opened National Forum of Music in Wrocław, Poland - also European Capital of Culture for 2016. Our members were fascinated to visit such an iconic and striking building, where jazz has a significant profile within the programme through the Jazztopad Festival and other events — illustrating yet again the importance of this music genre in the wider cultural context.



The theme for this conference was ***'Listen up!'*** expressed through a range of keynote addresses and discussions, launched most impressively by musician and cultural ambassador Danilo Perez, who shared with conference attendees the story of how jazz has played a significance role in community development in Panama. We were delighted to have Danilo and his wife Patricia Zarate - Executive Director of the Panama Jazz Festival and associate for Latin American Studies at Harvard University, with us for the whole event, sharing both formally and informally their valuable experiences. Other fascinating speakers included Stéphanie Touré and Xavier Lemette from Banlieues Bleues in Paris, writers Francois Matarasso and Ben Ratliff, and improvising musician/academic Georgina Born.

More than ever, though, the conference was about EJM members and other welcome delegates from the jazz industry sharing experiences and ideas, on a range of topics, often linked to the activities underway as part of our programme funded by the European Union, on work with young people, on gender and social inclusion, and our connections beyond Europe. For the first time, two working groups examined ways of working between jazz agents and presenters, hoping to work towards a code of best practice in the future. We also celebrated the 2016 EJM Award for adventurous programming — given to Manchester Jazz Festival whose approach to supporting local and emerging talent was much praised.

At the EJM General Assembly, which took place the day before the conference proper began, we thanked retiring Board member Lennart Stromback from Sweden, and welcomed new Board member Martel Ollerenshaw from Serious in the UK (and a native Australian!). We also welcomed back, standing for a third two-year term, Bogdan Benigar, Piotr Turkiewicz and Nadin Deventer. I was elected unopposed for a second two-year term as President - an honour which I was delighted to accept.

The 2017 EJM takes place in the venue where our friend Bogdan Benigar, has worked for many years - **Cankarjev dom** in the beautiful city of **Ljubljana in Slovenia**. The Programme Committee, including several EJM members alongside Board representatives, is developing an equally exciting programme for us, in the midst of changing political times in Europe and internationally. By then we will know the outcome of the bid for funding from Creative Europe for four years of activity starting in September 2017 has been successful. We look forward to seeing members and other colleagues there!

Ros Rigby

President

Europe Jazz Network

Thursday 22 September 2016

WELCOME TO EJN MEMBERS



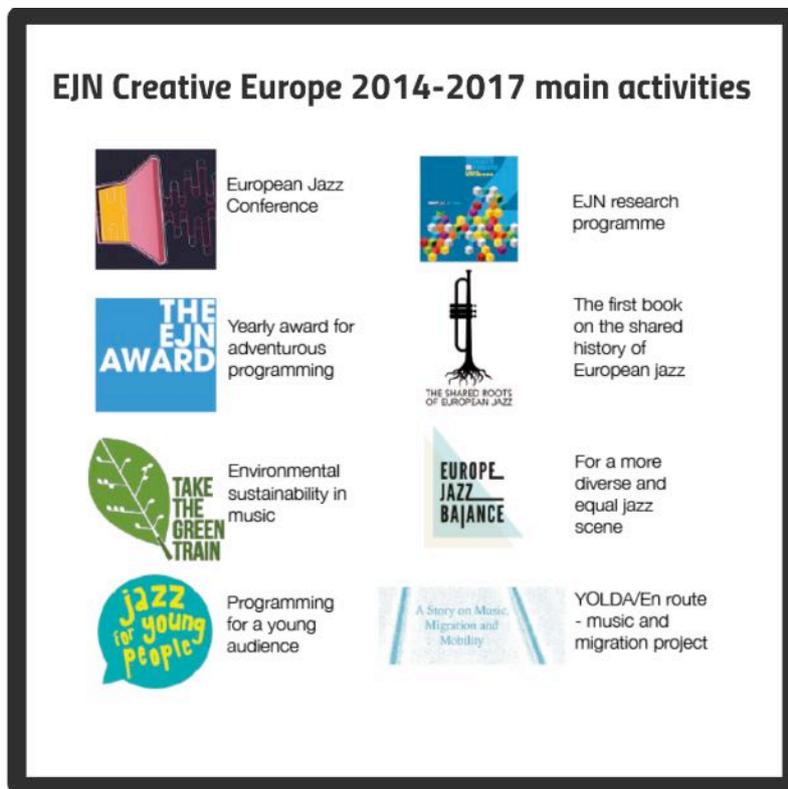
Ros Rigby welcomed the members of the EJN who were attending the conference in Wrocław, introduced the EJN Board and outlined that the conference was designed to discuss ideas and plans about the future. She introduced Piotr Turkiewicz, EJN Vice President and representative of the host of the conference who welcomed the members to Wrocław, his home town and the European Capital of Culture in 2016. Piotr encouraged all to explore and enjoy the city.

Ros outlined the plans for the next application to the European Commission (EC) – which would take in the period 2017– 2020 – and would concentrate on the next EJN/EJC in Ljubljana, Slovenia. The formal guidelines were yet to be published but the Board are already working towards an application outlining what the EJN will do in the immediate future.

Giambattista Tofoni, the Network Manager outlined the importance of the EJN and its place as a significant network in Europe (one of 23 such networks that exist) and that it is possible for it to do different kinds of work (especially business-to-business engagement) and therefore apply for additional funds from the EC because of the diversity and the activities of the membership.

The Board and staff used the opportunity of the first meeting on the members this weekend to ask for feedback from previous projects and to ask them to think about innovative projects for the future.

EJN Creative Europe 2014-2017 main activities



Ros outlined that the Board met three times in 2016 to brainstorm how the EJN projects and ideas might progress. These meetings were in Rotterdam in the Netherlands (in conjunction with AEC - Pop and Jazz Platform Conference); Parede in Portugal and Manchester in the United Kingdom. The important points that came from these meetings were: financial stability, growth and further engagement of the membership (which already has impressive numbers), focus on quality, diversity, creativity and innovation and to further raise the profile of the EJN.

The EC is developing a policy for music following the Creative Europe programme that will end in 2020 and EJN representatives have been attending meetings where jazz is underrepresented, but more commercial musics are represented in larger numbers. EJN is keen to know more about this music policy. There are also separate projects that will have a life in and out of the EJN, which includes the strands of work, under the headings, Jazz for Young People, Talent Development and Feeding the Industry. With the former, there is already a project that has been running for two years led by Nina Torske (Norway), whereas dedicated engagement with Talent Development and with Feeding the Industry, will be new projects and will be designed find pathways to strengthen, replenish and rejuvenate the industry.

WORKING GROUPS

for EJN members

Other projects are possible and the members were invited to discuss what they wanted the EJN to be by 2020. The membership broke in to three groups and discussed the following topics (what follows is a summary of what was discussed in all three groups):

Emerging Artists

There is no shortage of young artists in the sector and outside of the conservatories, colleges and universities, there are many organisations in the EJN doing work to develop young and emerging artists, e.g., 12 Points! (Improvised Music Company, Ireland), Take Five (Serious, UK), Young Nordic Jazz Comets (Denmark, Finland, Iceland, Norway, Sweden); Victoria Nasjonal Jazzscene and Oslo Jazz Festival (Norway), Town Hall Symphony Hall (Birmingham, UK) and various others.



As this is a subject that is important to the sector, the group considered some of the actions and projects that EJN might include in the forthcoming application to the EACEA for three year funding. The overarching idea would be to share information and experiences about emerging artists, help artists share with one another and support artists in their development. This project could be about artists of any age (not necessarily just ‘young/emerging’ artists) - but should concentrate on artists known in their own country but not well-known in Europe - artists who had musical ‘charisma’ and ideas that would make them interesting to promoters and audiences in other countries. One positive outcome would be that the EJN could help collect and share information about artists of this kind across the network.

Various suggestions/possibilities/outcomes to move ahead were discussed and included: EJN accumulating information on interesting artists in the way that 12 Points! collected such information in its database; EJN ‘emerging talent dropbox’ in which each member could add information (i.e., links, Soundcloud, etc) about two or three artists they thought could/should get wider recognition/interest; facilitating sessions at network meetings for members to exchange information/recommendations about interesting bands/artists; EJN members inviting other members to their festivals/concerts to hear emerging talent; finding ways of introducing these kinds of artists to one another; devising a means for these artist to engage with the business side of the sector so that they can be heard and booked across a wider range of countries; EJN research group could audit the talent development programmes in each member country to establish knowledge about what was happening and where there were gaps that EJN could help fill.

The group discussed various issues with presenting young and emerging musicians, most notably the fact that they do not have established audiences. Another important issue was quality, with many members expressing the opinion that it was better to present and programme quality music and artists and so it was usually more desirable to have groups that were diverse in age in order to guarantee quality for audiences. Further issues to be explored under this topic included: payment/fees, opportunities exist to develop talent but that does not guarantee work, benefits of learning from more experienced musicians, young musicians do not necessarily bring in young audiences - often they are young in age, but play old music.



Popular music: jazz feeding the broader music industry

A recent high profile example of jazz feeding the broader music industry is Blackstar - the collaboration between David Bowie and the band that includes jazz saxophonist Donny McCaslin. Such collaborations are common, although not always so high profile, and demonstrate that jazz musicians are highly prized in situations outside jazz because of their versatility and virtuosity. There are examples everywhere of trained jazz musicians working in commercial contexts with high profile mainstream artists and a question that was asked in this group whether jazz musicians prefer this type of work or whether they preferred to explore their own creativity via less commercial projects. Jazz academics are interested in this topic and the Europe Jazz Research Group would like to be involved.

Jazz for Young People

This project has various objectives: to encourage children and young people to develop a creative interest in the music for themselves, to attract family audiences and to build future audiences. It has been running for two years and has had several outcomes including, most recently, a handbook and the online marketplace - a database of work in various countries, both currently available on the EJM website.



The EJN is now at a stage where it is in a position to encourage the development of new concert programmes that can be shared by a large number of members and/or developed in collaboration, which could be supported by funding from the EACEA. Additional rationale for these collaborative projects is to create high quality concert programmes for young people which will provide work/creative opportunities for musicians and to develop the audiences of tomorrow.

When developing work for children and young people there are various elements that the working group has considered, including: children and young people playing the music themselves; professional (adult) players devising and performing for children and young people; bringing children and young people to regular concerts/events; taking the music to the places where those children and/or young people are most likely to hear and engage with music.

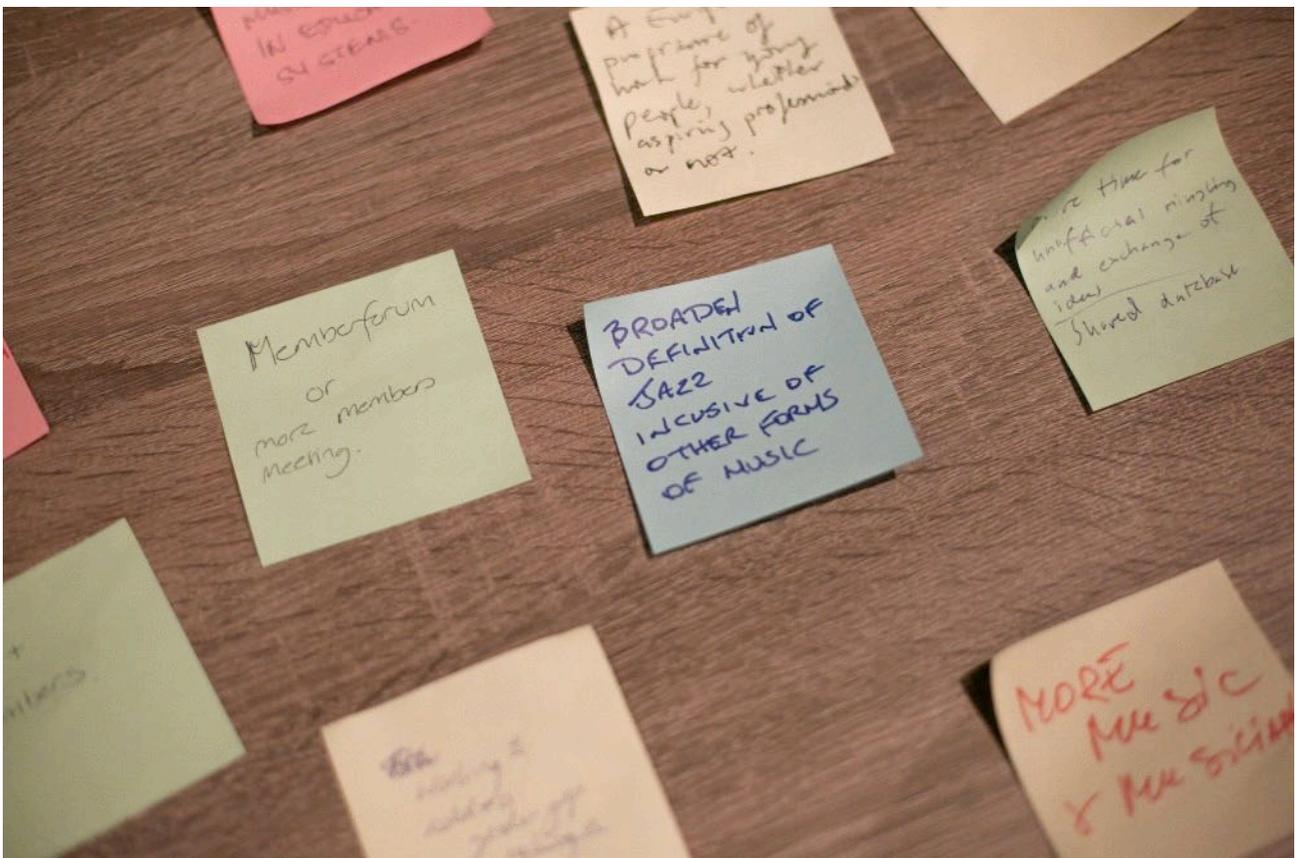
Important points included: children and young people should not be seen as just one group - there are several different age levels and different approaches are needed for each age level; appropriate marketing and communication is very important for each age level - using social media and other relevant forms of communication would be essential to reach various age groups, using the kind of approach for each that they (or the ticket buyers) are familiar with and engaged by. Further, it was agreed that young people in their teenage years generally had broad musical interests and might include jazz, but they would not be as likely as older generation people to think of themselves as specifically 'jazz fans' - so any work encouraging them to develop more interest in jazz should take full recognition of this.

In addition to the well-documented existing projects that are available from some members, e.g., Supersonics (NOR), Mimmit (Finland), Catapluf's Musical Journey and Jazz for Toddlers (UK) and Monsters (IRE), there are other EJN members providing work and opportunity for young audiences e.g., Sardinia presents work at sunrise for young audiences, Switzerland has funds available for the creation of new work for and with the participation of young people, and all members were encouraged to provide examples of existing pieces and to inform the EJN of funding opportunities for creation and development that can boost the activities available in this very important area.

It was further recognised that there is a lack of awareness from members about musicians who are excelling with this type of practice and at least one EJN member (Serious Events Ltd) is addressing this by devising and delivering a training programme (called LEAP) for UK based musicians who want to develop in this area.

Social Inclusion: Music & Migration

Following on from the discussions around migration during the EJN GA in 2015 in Budapest, this topic remains current and prominent in EJN members' thoughts and programmes. It was agreed that it was important for promoters/supporters of jazz music to be making contact with different communities and encouraging them to join in listening to or playing with improvisation.



Improvisation is particularly relevant in social inclusion because it so often provides the meeting point for different musical styles and cultures and the EJM Manifesto addresses this. There were various examples of activity around social inclusion being undertaken by the members, for example: taking the music to places where various communities gather, e.g., churches, shopping centres; working with marginalised groups such as those in prison, or homeless, or in geriatric care; working with those with disabilities and special needs / accessibility issues; working with minority ethnic groups, refugee or migrant groups; and working with 'hard-to-reach', disaffected young people.

It was agreed that work around social inclusion should not just be concerned with minority or marginal groups or those with special needs, but should also apply to wider, settled communities and citizens who simply do not feel addressed by, or engaged with, cultural, political or social interests. EJM might consider actions that concentrate on: training and sharing of experience for people and organisations who want to develop social inclusion work of various kinds and/or a campaign to raise awareness of what the music can do for people - how it can make a positive change by working specifically on social inclusion - and examples of the various work being done around Europe.

The Yolda project in Belgium and Turkey, developed and produced by Wim Wabbes (the documentary film was screened in 2015), is only one example of EJM members' response to the current waves of migration into and around Europe. Norway has a project called Interplay, which concentrates on working with musicians who are immigrants, involving them with the musicians union and integrating them into the local scene so that they can find their place within that community. In the UK there is Crossings (in Newcastle), the Celebrating Sanctuary Festival and year round programme (in Birmingham) and many jazz musicians were drawn to the Jungle in Calais in the last year. Other projects exist in Scandinavia (Erasmus/DSI Swinging Europe) and Italy (Sardinia) and it was decided to form a working group to explore this area further.

Gender Balance

Much has been discussed and progress has been made with gender balance and the EJN and it is now time to step up activities and for all members to practice what we preach. It was discussed that whereas 70% of cultural workers were female, around 80% of the top jobs in culture were held by men. EJN members want to change that imbalance. Positive examples of how member organisations could work - or are already working - on the issue include: specifically commissioning women composers and musicians; seeking women curators for promotions and projects; aiming for 50% female membership of boards/committees; actively communicating to others about these actions designed to lead towards equality; modify the language and increase the number of images of women used by the programmers and marketers in jazz; encourage mentoring within the industry for female programmers, managers, agents.

Berlin Jazz Festival (Germany) indicated that they have programmed an equal number of male and female artists to highlight the progress that is being made in the area of gender balance. Other actions the EJN could take on the issue of gender equality/balance, include: conduct research into the current balance across Europe - into some of the reasons, solutions and research to identify the actions that members and others were taking towards equality; seek commitments from EJN members to achieve gender balance; make a specific emphasis on gender balance and positive discrimination towards women within the network and the music in one or more future general assemblies.



Global / international relationships beyond Europe

A brief discussion of how EJN could extend relationships and awareness beyond Europe included ideas around: a connection with the UNESCO International Jazz Day on 30 April each year, with the intention to do something that focusses on jazz in Europe or jazz musicians in Europe. Many countries, including Romania, are already marking the occasion. It was suggested that several

existing platforms might be useful for this including two in the UK, namely 'London is Open' and the 'Minute of Listening' initiatives; EJN should increasingly be involved with - and join in actions and activities with - other cultural networks (see below).

Relationships with other European music and cultural networks

The EJN is a growing network and with that expansion, the members are increasingly interested in other industry networks. Many EJN members are also members of other networks including: European Music Council (EMC), European Association of Conservatories (AEC), International Jazz Festivals Organisation (IJFO), European Concert Halls Organisation (ECHO) and Réseau Varèse, to name a few. With this expansion, comes a broadening on issues that the EJN members are concerned with, namely, cultural tourism, influences and opportunities with non-government organisations (NGOs), migration and the effect on audiences and music associations, volunteers (e.g., Oslo Jazz Festival has 300 volunteers). Agreed that EJN should continue raising its visibility in other music and cultural conferences, trade expos, etc, as it was already doing at WOMEX.

Digital Tools

The EJN has always been interested in developments in digital technology and is an early adopter across many platforms, including the way in which it runs its administration (mobile office). As the world moves deeper into digital engagement and as the EC is interested in funding projects that have digital engagement as the core interest, EJN will seek out projects and activities that are exemplars of developments in digital technology. Many member organisations are already at the forefront



with Victoria Nasjonal Jazzscene (Oslo, Norway) streaming live performances and the Bimhuis in Amsterdam (Netherlands) running a digital radio station. This working group is concerned with expansion of these innovative practices and taking them forward with new digital developments.

EJN Award for Adventurous Programming

The EJN Award for Adventurous Programming is awarded annually to a European jazz promoter who exemplifies the values of EJN and has succeeded in turning vision and skill into forward-looking and fascinating musical programmes for their audiences. Since its inauguration, there have been five EJN Awards to: 12 Points Festival (Republic of Ireland), Jazz em Agosto (Portugal), The Bimhuis (Netherlands), Moers Jazz Festival (Germany) and Manchester Jazz Festival (UK). Now the Award has become established, a few adjustments are necessary in order to add the most value to the recipients' activities. The main adjustment will be that the nomination process will be opened up to allow nominations from anywhere and to raise the profile of the award. Other suggestions for modification are welcome.

EJN Membership

Various options about expanding the EJN membership were discussed. Expansion could come in many forms including: membership from outside Europe, musicians, collectives, etc. All agreed that having more musicians involved in the network was a good idea and the simplest way to do this was to invite more musicians to speak on the panels during the Europe Jazz Conference.

FORMAL EJN ANNUAL GENERAL ASSEMBLY

Thursday 22 September 2016, 16.30-18.00, NMF, Wrocław, Poland



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 Ollershaw as reporter for the weekend's events.

- Approval of the representatives

There were at the time of the GA a total of 112 full members of EJM and three honorary members (the latter without voting rights) - of which 79 voting members were present at European Jazz Conference 2016 and 61 were present and represented at this formal GA. EJM office received n. 4four requests for proxy votes. 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 would be allocated a single ballot paper in readiness for the Board elections.

- Approval of the summons

The summons for the meeting had been sent in advance of the necessary deadline and was therefore approved.

- Approval of the agenda

The full agenda and all related papers had been issued to members more than 15 days prior to the GA and were approved by the meeting.

2. President's Welcome

President Ros Rigby welcomed everyone to the GA. She noted that at last year's GA in Budapest she had made this welcome after the main part of the European Jazz Conference (EJC) had already taken place, but this year it was decided to start proceedings with this members-only day, and to conduct the business of the GA before the rest of the conference began.



This change of running order gave Ros and EJC members the opportunity to welcome members who had joined during 2015/2016 at the beginning of the conference, so that they could immediately be introduced to and get to know existing members.

Ros announced these new members and representatives of those present at the meeting gave short introductions to their organisations. They were:

Jazovia (Gliwice, Poland) - established in 2010 as a cultural centre aiming support the development and promotion of different domains of musical creativity especially in jazz, including with the PalmJazz Festival each October.

JazzLab Series (Belgium) - a touring and promotion network and platform for Belgian jazz across 25 venues which also ran the Criss Cross Europe international project of residencies with artists from Belgium and other European nations.

Jazzlines - Town Hall & Symphony Hall, Birmingham (UK) - who had been introduced to the GA last year as organisers of 100 concerts per year and a programme of artist development.

Maison de la Culture d'Amiens/Label Bleu (France) - a public cultural institution working with all kinds of art and a major venue for jazz artists which, with the record label Label Bleu, is regarded as one of France's leading venues in which to perform or to record.

Manchester Jazz Festival (UK) - a festival now in its 21st year concentrating particularly on new commissions and emerging talent, whose artistic director Steve Mead had recently accepted the 2016 EJC Award for Adventurous Programming.



Mercat de Música Viva de Vic (Catalonia, Spain) - from 1989 the extensive weekend festival has also been a professional meeting place including showcases, networking events, and conferences for knowledge exchange and professional development.

Moving on Music (Belfast, Northern Ireland, UK) - a company in its 21st year which organises educational projects and concerts in Northern Ireland, tours across Ireland in collaboration with colleagues in the Republic of Ireland and the recent Brilliant Corner festival in Belfast.

Novara Jazz (Italy) - a promoter founded in 2004 and now running a festival in late spring and a winter series, concentrating on commissions, inter-disciplinary works and the fusion of different genres.

World Music Forum NL (Netherlands) - founded in 2006 as an open source network for the Dutch world music sector, aiming to strengthen and stimulate connections between world, jazz and other genres both nationally and abroad.

Xjazz (Berlin, Germany) - a major Berlin jazz festival focussing on projects with partner countries and on genres which are influenced by jazz or are influential for jazz, especially electronic and new classical music.

Jazzdor (Strasbourg, France) - returning to membership of EJM, Jazzdor has been a major festival for 30 years concentrating particularly on French and European jazz and improvised music and extending its activity to an annual Jazzdor festival in Berlin.

Brosella Folk & Jazz (Brussels, Belgium) - a longstanding Belgian organisation concentrating on the year-round promotion of both folk and jazz music and now in the 40th year of its July festival.

Gamlestaden Jazz Festival (Gothenburg, Sweden) - beginning in 2013 aiming to produce, promote and take part in the development of a high quality and professional jazz scene, including with a festival focussed on reaching a wider audience.



Ros Rigby also welcomed Marseille Jazz des Cinq Continents - represented by the President Mr. Régis Guerbois - who had been members since November 2104 but for whom this was the first GA that they had been able to attend.

As President, Ros gave a particular welcome to other special guests this year - Silja Fischer, Secretary General of the International Music Council and Katarzyna Zalewska from the Creative Europe Desk, Poland.

Ros thanked all EJM members for their continued support through membership and attendance at this GA, and for their interest and involvement in the wide range of EJM activities currently underway.

She also wanted to formally thank – in advance - the National Forum for Music as hosts for the weekend and for their help in the run up to the EJM. It had been a very busy year for the venue in its first year of operation alongside the part they were playing in the European Capital of Culture, as well as hosting several other major cultural conferences.

3. Presentation of the EJM Creative Europe activities 2015/16

The President reported that EJM had seen a second very busy year, continuing some activities started the previous year and launching some new ones. In some cases projects that had been originally thought to be completed in one year had proved so fruitful that it was decided to continue with them. This was the case with the Jazz for Young People project, led by Nina Torske from VestNorsk Jazzsenter in Bergen, finding examples of best practice from around Europe and discussing lessons learnt - which involved a further gathering in Stavanger in May 2016 and had stimulated the idea of a separate future bid to Creative Europe to develop new product and investigate the idea of a European festival of music for children and families.

EJM had also enjoyed Evan Parker's tour of several European countries - nearly all by train - as a way of exploring the impact of green approaches to jazz touring as part of the Take the Green Train initiative, organised in conjunction with EJM's partner Julie's Bicycle. EJM also continued to work with colleagues at jazzahead! and others to find a way of developing the Jazz across Europe project.

EJM's major publishing project, The Shared Roots of European Jazz, run by leading jazz academic and writer Francesco Martinelli, was making great progress, in partnership with the UK publisher Equinox, represented by the well-known jazz broadcaster and musician Alyn Shipton.

Improvisation was at the heart of jazz and the Melting Pot project had been investigating what can be learnt from bringing jazz musicians together with musicians and artists from other genres, with

the results demonstrated in Wrocław at the NFM last November as part of Jazztopad. The outcomes of the project will be explored further during 2016/2017.

Research was very important to the European Union and Ros Rigby was pleased to announce that the full version of 'Strength in Numbers 2' was now available, ably coordinated by EJM's long-term colleague Fiona Goh. This year had also seen the development of a new parallel strand to this work; EJR (Europe Jazz Research) was bringing together a number of academics involved in jazz, who Ros welcomed to this EJC. They would provide a very useful resource for EJM's future work, particularly in investigating the role of jazz in society and in popular music more widely.

This work would also be important as EJM continues to play a role in the EC's 'Music Working Group', formed to develop a music policy for the EC. Members of EJM's Board and staff had attended meetings of this group in Brussels and Cannes in 2016, providing valuable input from creative music alongside the largely commercial music organisations involved.

EJM's hardworking staff had continued to provide invaluable support for these activities, and in developing digital resources to support the work of all our members, as well as meeting the requirements of the EU in terms of financial and other reporting. In fact, they would be leaving Wrocław on Sunday morning to fly direct to Paris to spend several days dealing with a 'spot' audit by EU-appointed inspectors of all EJM's financial records.

(On this point Ros Rigby reminded members of the need both to send Francesca Cerretani the relevant documentation of their expenses, and also of the need to pay membership fees on time. These funds were a key element of EJM's business as a match for the Creative Europe funds).



The EJM Board had continued to work very hard, in the honorary roles of Vice President, Treasurer and Company Secretary, as leaders of individual projects, as members of the EJC planning group and in other ways. This year the staff and the Board also prepared the submission of a new EU Creative Europe Networks bid for the four years from September 2017. On their behalf Ros thanked members who had just contributed ideas in the previous Working Group sessions, adding to the work already done by the Board earlier in the year.

In concluding, the President anticipated the forthcoming Board elections later in the meeting and was pleased to note that a good number of candidates had come forward. Clearly the number of places available would mean that some would not be elected this time but she urged any unsuccessful candidates to put themselves forward again in the future.

One Board member - Lennart Stromback from Umeå in Sweden - was to step down this year, having reached the end of his six year term. Ros thanked him for his contribution, commenting on how much his humour and individual personality would be missed and looking forward to his continued contribution as an EJM member.

4. Minutes of the Budapest General Assembly 2015

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

5. Report of the 2015 General Assembly and European Jazz Conference

The report (which also incorporated the minutes of the formal GA session) had been made available to EJM members and displayed on the EJM website and also been sent to the European Commission EACEA department as further information on the actions and activities of EJM.

Ros Rigby noted, in particular, that the report had included the GA/EJC discussions and a subsequent formal statement by EJM on the current situation of refugees and migrants in Europe. This statement had been issued publicly in the week following the GA and had used as its basis the sentiments of the 2004 EJM Manifesto.

The EJM Manifesto had also been an element incorporated into the EJM Green Manifesto, also appended to the 2015 report.

Members unanimously approved the report and the President thanked Martel Ollerenshaw for compiling it.

6. Annual Accounts 2015

Network Manager Giambattista Tofoni presented the accounts for 2015 which had been independently and professionally audited by Dottore Franco Carloni of Porto San Giorgio. The audited profit and loss statements and balance sheet, with explanatory commentary, had been distributed to EJM members along with the signed declaration from the auditor. The balance sheet showed a satisfactory position with assets and liabilities of €159.497,93. The final result is a loss of €209,87 which will be deducted from the previous years' account surplus of €1.007,68.



It was noted that since 2014, in order to fulfil the requirements of the EACEA and the EC grant, it had been necessary to change the format of accounts and budgets to the model proposed by EACEA. Therefore it was not possible to generate the three year balance sheet comparisons but they could be generated in future years according to the new accounting format.

The annual accounts were approved unanimously by the meeting.

7. One year budget 2016/2017 - Creative Europe

Giambattista explained that the new EC Creative Europe grant had begun on 1 September 2014 and therefore accounting and forward budgets projections as well as planning schedules had to be arranged on an annual 12 month period from 1 September to 31 August. In addition, all plans and budgets were set out over this period as activity and cost centres which matched the projects (in plans adopted by EJM members) as described in the grant application.

A detailed budget was presented for the year beginning 1 September 2016 (which had been circulated to members in full in advance of the GA), showing an overall expenditure of €338.000.

Ros thanked Giambattista, the Treasurer and the staff for their extensive work in producing such detailed accounts, plans and budgets. Members unanimously approved the budget for 2016/2017.

8. Creative Europe Application 2017-2020

The 2016/2017 budget covered the third year of the current EACEA funded programme. EJM would make a new application for funding for the four year period 2017- 2021. The deadline for applications had been set for late November 2016 but as yet the EACEA had not issued guidelines for applications.

Nevertheless, EJM would make an application following whatever guidelines were produced and to the necessary deadline. The planning work already done by the Board, and followed up by ideas and contributions from members in the working group sessions earlier on this day, would provide the main structure and content for the new application and three year plan.

9. Elections for the Board

The Election Committee which had been elected at the 2015 GA, comprised:

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

The Election Committee introduced the proceedings.



Eight candidates were standing for election to the four Board places available. The changes in the cycle of elections and duration of Board memberships (as approved by the GA in 2015) meant that the existing Board members who were standing for re-election (as they were able to do under the constitution) would be able, if elected, to hold office for a further two years, while any members who were elected but had not previously held office would be able to serve a three year term. The eight candidates were:

- Bogdan Benigar (Cankarjev dom/Ljubljana Jazz Festival, Slovenia)
- Enrico Bettinello (Novara Jazz, Italy)
- Nadin Deventer (JazzFest Berlin/Berliner Festspiele, Germany)
- Xavier Lemettre (Banlieues Bleues, France)
- Luciano Linzi (Casa del Jazz, Italy)

- Martel Ollerenshaw (Serious Events Ltd/EFG London Jazz Festival, UK)
- Piotr Turkiewicz (Jazztopad Festival/National Forum for Music, Poland)
- Edin Zubcevic (Sarajevo Jazz Festival, Bosnia & Herzegovina)

Each candidate had been correctly proposed and seconded by other members and had provided written statements in advance of the GA. At the meeting each gave a short verbal presentation.

The Election Committee distributed ballot papers and members cast their votes in a secret ballot, able to vote for up to four candidates.



The Election Committee retired to count the votes cast and proceeded to announce the results, being that the four elected members were:

- Bogdan Benigar, to serve for 2 years.
- Nadin Deventer, to serve for 2 years.
- Martel Ollerenshaw, to serve for 3 years.
- Piotr Turkiewicz, to serve for 2 years.

10. Election for President

The Election Committee announced that there had only been one candidate for President - Ros Rigby. Ros Rigby had submitted her written statement and made a verbal statement to the meeting.

The Election Committee asked members present to vote on whether it was necessary to hold a secret ballot for the presidency, given that there had been only one candidate. Members unanimously agreed that a secret ballot was not required in this instance.

The Election Committee then asked the members to vote with a show of hands on Ros Rigby as candidate for President. The members unanimously elected Ros Rigby as President.

11. 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. These members put themselves forward for this committee:

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

The meeting unanimously approved these members as the Election Committee for 2017.

12. Any other business

There was no further business, except for a repeat of thanks to those participating in and hosting the GA/EJC and the announcement of the 2017 GA.

13. General Assembly 2017

The President announced that the 2017 General Assembly (GA) would be hosted in Ljubljana, Slovenia. Bogdan Benigar gave a short presentation about the location and the event, which would take place from 21 to 24 September, 2017.

Hosted by Cankarjev dom cultural centre, Ljubljana is a city of two million people and is the Green Capital of Europe for 2016 and has also been awarded UNESCO status as the City of Literature in 2016. He screened a short film illustrating the delights of his home town.

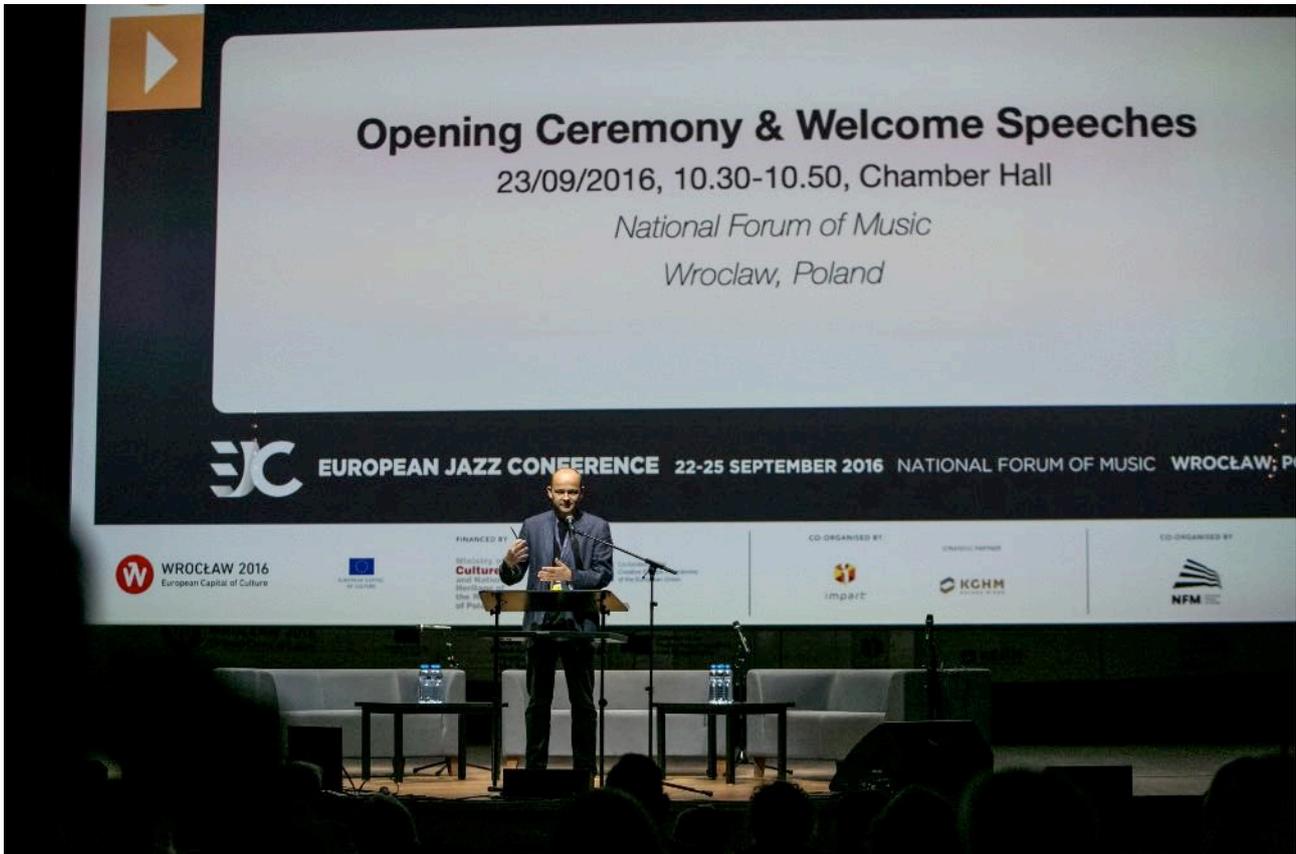
The title for the 2017 EJC is *'What if?'* and a major theme will be social inclusion. The Serbian jazz pianist and composer Bojan Z and the Lebanese oud player and composer Rabih Abou-Khalil have been invited to be guest speakers at the conference and the programme will also include showcases as well as the EJC General Assembly. The Programme Committee for the 2017 EJC is made up of three EJC board members: Nadine Deventer (Germany), Wim Wabbes (Belgium), Bogdan Benigar (Slovenia), and three EJC members: Martyna Markowska (Poland), Edin Zubcevic (Bosnia & Herzegovina), Ahmet Ulug (Turkey).

With repeated thanks to all members, staff and GA partners in Wrocław, Ros Rigby closed this formal GA session for 2016.



Friday 23 September 2016

OPENING CEREMONY



In the darkness of the main hall of the National Forum of Music, the audience was treated to a solo clarinet performance by Mateusz Rybicki and then a welcoming address from Piotr Turkiewicz, the EJC Vice President, Head of International Development & Programming at the National Forum of Music and Artistic Director of the Jazztopad Festival in Wrocław.

The NFM celebrated its first anniversary on 4 September 2016 and is the brainchild of the General Director, Andrzej Kosendiak, who sent his greetings. The main hall is the most technically advanced concert hall in this part of Europe, enabling the venue to present all kinds of music in the space. This is further enhanced via the three other spaces in the complex - all have seen a wide variety of music in the first year of activity which has coincided with the year that Wrocław is the European Capital of Culture.

NFM is thrilled to be the host venue for the 2017 EJC and the EJC and an amazing line up of speakers has been invited. It is anticipated that there will be a great deal of exchange - in ideas and musical possibilities - across the following days. Piotr thanked the EJC programming committee, which has been chaired by Wim Wabbes and invited all delegates and members to experience the artists and bands that will be showcased at the NFM, which include the best jazz artists from all over Poland. In case the showcases are not enough to whet the appetite for Polish jazz, there will be jam sessions each night at the after club, Mleczarnia.

As President of EJM, Ros Rigby echoed Piotr's welcome to the conference and the general assembly and remarked that it was exciting to welcome so many new members into the EJM fold and so many new delegates to the conference, which she hopes they will find stimulating.

Ros announced the 2016 EJM Award for Adventurous Programming, which had been officially awarded to the UK's Manchester Jazz Festival (MJF) in July in Manchester during the festival. In order to celebrate the fifth year of this award with the wider EJM membership, Steve Mead, the Artistic Director of the MJF had been invited to speak today.



Steve Mead said that the EJM Award was a huge honour which was completely unexpected, and that he was delighted that the festival's adventurous spirit, which has been the core of the festival's 21 year history, has been recognised by its peers. MJF is renowned for the ongoing championing of local, national and international talent and has played a part in developing under-the-radar talent while balancing the need to survive. MJF does not rely on a list of famous or obvious names, has championed diversity and via a programme of new commissions that involves partners in other disciplines such as science and literature, it has developed a reputation for encouraging audiences to experience, and to expect, the unknown. He indicated that the location in the vibrant city of Manchester - with its variety of indoor and outdoor, bespoke and makeshift spaces - was critical to presenting adventurous work and showed a highlights package to the audience.

KEYNOTE SPEECH

Danilo Perez: “Listening to our Communities”



UNESCO Artist for Peace and Cultural Ambassador for the Republic of Panama, Danilo Perez was invited to talk about his burgeoning international role as a worldwide ambassador for jazz. In addition to composing and performing worldwide, his practice is a platform for intercultural dialogue and takes in festival programming and working with communities to explore the transformational power of music on young people, who would be otherwise alienated from the process of making music.

Danilo's overriding imperatives to use jazz as a tool for diplomacy and to keep experimenting was outlined via a comprehensive audio-visual presentation depicting the various strands of his work. Before beginning, he thanked his wife, Patricia Zarate Perez who had helped him with the presentation.

Taking the lead from jazz greats Dizzy Gillespie, who wanted to be remembered as an humanitarian, and from Wayne Shorter, who encouraged him to question what music is for, to navigate the unexpected and to develop stores that feed into the mastery of ones instrument and by his father's musical theses, Danilo's life has also been shaped by non-musical events such as the US invasion of Panama and his Latin American heritage.

In the 20th century, Panama was regarded as a place to pass through, but Danilo's work in the 21st century has been instrumental in changing the perception and the reality - he wants it to emulate the European scene and to have an economic as well as a social and musical impact

through jazz. One way in which change has occurred has been via the Panama Jazz Festival which started in 2003, which takes place in a former military base and specialises in using music as a tool for human development and human connectivity.



Since 2015 this festival has had guaranteed government support and the very fact of a jazz festival in Panama has been codified in law, so now all the country is involved and it is leading the way in breaking the cycle of poverty by providing scholarships to young musicians, and by providing jobs for former students. The festival is a not-for-profit venture and proceeds go towards the Danilo Perez Foundation, which in turn supports a club, which is a regular place to play and to experience music.

Danilo sees jazz as the fertiliser of new ideas and a way to break new ground and in addition to the above activities, he is artistic director of Berklee Global Jazz Institute, which exists to reform music education, explore creativity, advance the social impact and develop diversity within the music.



PANEL DEBATE

“Listening to our changing cities”

Moderator: An De bisschop (Belgium)

Panelists: Stéphanie Touré (France), Francois Matarasso (UK), Danilo Perez (Panama)

Stephanie outlined the 34 year history of Banlieues Bleues, which occurs in the north east suburbs of Paris, an area that is economically disadvantaged and has a large working class immigrant population, with many young people and lots of social problems. The festival was instigated by left wing politicians because jazz is the music of liberty and dissent, and in addition to the festival, for the last decade, Banlieues Bleues has also been responsible for a year round programme at their venue, La Dynamo. Stéphanie is responsible for ‘actions musicales’, the education programme and has worked with Banlieues Bleues for 15 years, and indicated that ‘community’ is not the correct word to use in French, as all residents and citizens are supposed to share the same ideas despite real cultural differences.



@ Crepuscule project - Banlieues Bleues

The ‘actions musicales’ projects at Banlieues Bleues are not about jazz or even about music, but about the ability to communicate to anyone who is part of the process. Projects are developed from scratch and also adapted from existing projects to suit their local needs. Each involves people interacting and exchanging ideas via improvisation. It is not a goal to tackle social inequality, rather, they are interested in the process of involving people of all ages and from all backgrounds and their work has taken place in hospitals, gaols, etc.



She shared some examples of projects which were prompted by the riots in this district of Paris a decade ago. They worked with a disadvantaged class in a disadvantaged school and the goal was to create video clips. Along the way the young people discovered music via the professional musicians who were part of the process.

Danilo indicated that he has diverse motivations for working with communities and is specifically interested in education, interaction and change that comes about via music. In his keynote address, he outlined how he has organised the means to facilitate the change and indicated that his current priority includes work and messages around non-violence, social change, economic development. He is working with children and young people to facilitate hopes and dreams - with a view to creating a cultural and educational utopia. The first phase utilises mentors and the second phase, incorporates international study. The programme targets children and young people from all over Panama and aims to educate them so that they can proactively be part of the cultural education of the next generation and therefore part of the change that he is envisaging.

Danilo sees jazz as an experience not as a genre - it is a way of behaving and of challenging ideas. Specifically he uses the musical language of the blues because it speaks to all people as a result of its history. To develop projects, he looks around the community for suitable partners to create and add value to the experience, and looks for support in the education system to create synergy so that basic things are in place when the right artist presents themselves to participate.

Francois Matarasso, the independent writer, artist and researcher indicated that community is central to his work but his concept of community is fluid and dynamic - a feeling rather than a thing - like jazz. The premise is that all people want to belong, to be part of a community, and he gave a few examples of how this manifests the world over, even on the streets of Wrocław.

Conscious that he has had a privileged and stable upbringing that has provided many opportunities, including exposure and access to the arts; he wants all children and young people to have comparable experiences and sees education as a way for this to be a reality. Access to

the arts is a way to learn and to build a community, and education is a way to improve everyone's outlook and long term prospects.

He sees these two pillars working in collaboration - education with an improvisational / creative spirit and then anything is possible. Indoctrination is not the answer, it just leads to people locked in a one dimensional plane - therefore the spirit of jazz is ideal as it facilitates listening and change. He says:

'Art doesn't change the world but it changes the people who change the world.'



The moderator opened out the discussion and asked the members and delegates to think about what they and their organisation could do.

In Belgium, we were told that it is relatively easy to access funds to develop participatory projects and Wim Wabbes spoke about a project that he is developing in Ghent. Challenges are that they do not know the communities so need to get to know them so that they can match them with the musicians that they want to work with.



Stephanie indicated that learning about the communities is important because they need to be included in the process, not have projects imposed on them as this will not be what they want.

Members from Hamburg, said that in Germany there does not appear to be so much resource but they see community engagement as important and so are developing projects that appeal to different demographics, e.g., Hip Hop Academy for young people.

Ros Rigby asked about the impact on the musicians who take part in this type of work and Danilo responded by saying that he been very inspired by community work and it has helped him to develop as a musician: 'music is about communication and you don't learn that at college.'

DISCUSSION GROUPS

Across the afternoon of Friday 23 September four parallel discussions groups took place starting from the topics discussed in the keynote speech and panel debate of the morning.

What happens to quality when we work with the communities?

Moderator: Francois Matarasso (UK)

Francois was interested in a discussion about what happens to quality when we work with communities. He was interested in hearing from the group about the assumption behind the question and why anything should happen to quality when non-professionals are involved in creating artistic works.



The session ruminated on the dimensions of quality, namely artistic quality (creation, process and performance), conception (imagining and planning a good project), relationship (ethical and human dimensions), process (preparing and running sessions), presentation (framing and performing the work).

He led the discussion through the five stage cycle of conception, contracting, co-production, creation and completion and asked the group to expand on their experiences and expectations for future work in this area.

Banlieues Bleues: Best practice of cultural actions in the Banlieues

Moderators: Stéphanie Touré & Xavier Lemettre (France)

There are two main aims of Banlieues Bleues' 'actions musicales' projects which include workshops, works in progress, music in society and performances by and for the local community:

- to make contact between artists and the inhabitants of the local communities
- to involve non-traditional performers to build a new audience from the local community

The members and delegates attending the session had a variety of reasons for being there, from hoping to learn more to build their own 'actions musicales' to seeing if there were possibilities for collaboration with Banlieues Bleues or other organisations. Questions included those around creating a new audience, reaching out to young people and other non-mainstream audiences, solutions to audience development. Stéphanie and Xavier shared their insight:

- Choice of musicians to lead any project was the key to its success. It is essential that the musicians are open minded, flexible about music making, multi-cultural and able to work in what are perceived to be challenging environments. Communication skills are paramount and they also need to have an interest in social issues. The French band Papanosh were cited as a good example.



- Building relationships with the musicians and then trusting them to deliver plays an important part. Banlieues Bleues have nurtured and worked with many local and international musicians across 30 years of their 'actions musicales' and they now have a large bank to draw from. Featured musicians have included many internationally recognised stars, including: Charlie Haden, Max Roach, Archie Shepp, David Murray, Steve Coleman, Chris McGregor & The Brotherhood of Breath.

- Partnership working is also key to a project's success and Banlieues Bleues co-construct projects with intermediaries and artists. They have worked with partners from across the district including schools, social centres, neighbourhood centres and associations of music. Projects are proposed via intermediaries, for example, the director of a school, and work best when there are shared goals. The first step is arranging a 'meeting concert' where the intermediary gets to meet and listen to the band, so that they know what to expect from their own project. The project team is important, for example, it might have a team of three to stay in constant contact with the school or project partner. It is also important to keep partnerships flexible and keep the process alive.

- Preparation is important and this can include, meeting with the young people and being aware of teachers and other people involved with the project or the participants.

- Attitude - in order for 'actions musicales' projects to succeed, they must be taken seriously, so everyone involved must attach the same musical values as if it were a public performance. It is important to have a decent budget so that the musicians are paid appropriately and there is a good sound system, the same as a performance so that the musicians can work and play at the highest level. The right attitude also extends to being flexible because being too controlling will not lead to desired outcomes.

- Outcomes - these projects are about the process rather than a guaranteed outcome. The impacts are emotional and are about connection between all the participating individuals and organisations. This is the real value of the work. Banlieues Bleues shared anecdotes received from alumni, many years after projects, on how this had inspired a future in the arts or media.

Stéphanie and Xavier had many examples of 'actions musicales' projects and illustrated the discussion with 'Secteur Jazz' - a 10 year project combining journalism and photography for children and young people. Children and young people learn valuable skills and in the process ask honest questions that receive surprising answers, for example, the musician Michel Engelberg was asked how he could play music when you he was so old.

The healing of communities through music

Moderator: Patricia Zarate (Chile), executive director of the Panama Jazz Festival and associate of the David Rockefeller Center for Latin American Studies at Harvard University.

Patricia provided a brief historical overview on music as a healing mechanism, a practice which has antecedents in many ancient cultures. Today science confirms the power of music: its influence on mood, emotions, but also pain, language, brain damage, etc. Music is also helping science to find out how brains work.

Music affects communities: music can save lives, make political statements, prevent violence, survive war, etc. Music also brings social values: it can improve communication, collaboration, learning to listen and understand or resist, it prevents violence, influences social and economic advancement, gives meaning to life, etc. Some examples of the power of music through the ages:

Confucius: 'If one should desire to know whether a kingdom is well governed, if its morals are good or bad, the quality of its music will furnish the answer.'

Pythagoras: 'musica universalis' - an ancient philosophical concept that regards proportions in the movements of celestial bodies - the sun, moon, and planets - as a form of music.

In some cultures there is even no separation between life and music, some groups even do not have a word for music.



The profession of music therapy started as a result WWI and WWII and was used to heal war traumas. Today five models are internationally practiced:

- Musical interaction and improvisation by Nordoff Robbins: www.nordoff-robbins.org.uk
- Rolando Omar Benzon: a psychoanalytical approach, www.benezoncentercyprus.com/benezon
- The Bonny Method of Guided Imagery and Music: www.gim-trainings.com/about.html
- A behavioural approach to music therapy (cognitive-behavioural music therapy)
- Analytical Music Therapy (the use of musical improvisation to interpret unconscious processes)

In addition to these methods, there is also the model devised and developed for music students at Berklee, which is a performance programme that combines the music therapy experiences of Patricia Zarate with the experience of Danilo Perez as a performer. It provides a comprehensive contemporary music environment where students are given opportunities to explore their creativity to the highest level possible, advance the power of music as a tool for the betterment of

society, and connect musical creative thinking with the natural environment. For music students it can be a journey from ego back to reality as performing in a community context can be challenging as they have to connect to other kind of audience, with communities of people they might never have met before, e.g., in a prison or a hospital: www.berklee.edu/focused/global-jazz



Patricia outlined some examples of the positive effect of music:

- Civil Rights Movement - prison songs, www.youtube.com/watch?v=HuZQkl09Jho
- Landfill Harmonic Paraguay - an orchestra for young people who play on recycled instruments, www.youtube.com/watch?v=sJxxdQox7n0
- El Sistema Venezuela - classical music training for children from endangered and disadvantaged environments, www.youtube.com/watch?v=276oR_tEmbs
- West-Eastern Divan Orchestra directed by Daniel Barenboim - an orchestra that brings together Palestinian and Israeli musicians, www.youtube.com/watch?v=K22pkacxfN0
- Karim Wasfi - cellist who performs in places where destruction has taken place, www.youtube.com/watch?v=3tyDtGAGoql

Panama Jazz Festival at the "City of Knowledge"

Ciudad del Saber is strategically located across from the Panama Canal, once a US military base, it was symbol for the difficult political relationship between Panama and the USA and the traumatic history of the people. But now it is home to a booming international community established for the purpose of business, academic, scientific, and humanist collaboration. The objective is to develop a sustainable environment for human interaction and knowledge/education - with jazz as the bridge.

The festival is good for Panama - it uses the healing powers of music to effect change for the musicians, audiences, the general Panamese population and the wider continent of South America. It combines concerts with scholarships, interdisciplinary workshops and encourages cultural or educational tourism from all over Latin America. Some of the workshops also focus on financial advice for musicians, as well as classes on stagecraft and performance. The concept of the festival does not separate education from life and is very open to improvisation both in terms of music as well as in the organisation of the festival.

Q&A

Why so many examples of classical music?

Possibly because the educational system is mostly based on classical music and because classical music is in receipt of more funding than jazz. When looking for funding, Patricia suggests stressing the education element rather than the jazz element as politicians are more familiar with education than they are with jazz.

Is there research on music and the harm it can do?

Sometimes, with Alzheimer patients, a negative reaction is possible if the individual has negative memories.

What about the background music everywhere?

Scientifically, if you compress music you don't hear the overtone series so this part in your ear is not being used efficiently. There is also an argument that too much background music makes us numb and one dimensional. This can be overcome with carefully selected playlists and this also works well for people with dementia, www.musicandmemory.org

Does involving new communities imply a change in programming?

Moderators: Wim Wabbes & An De bisschop (Belgium)

An De bisschop gave a presentation on the theme of 'diversity' by the Demos group. It dealt with the realities of engaging diverse audiences, which is not about overcoming obstacles inhibiting those audiences from participating, but changing the way in which cultural organisers work, understanding the complexities and interaction of various cultural identities and relinquishing their own dominance over programming in favour of collaborating with participants from other cultural groups.

Wim described how he had listened to Turkish music and sought out specialists from that scene in his home town of Ghent to work with him on the Yolda project. They worked together to attract mixed audiences, programming very well-known, mainstream popular artists from Turkey alongside unknown artists from the Turkish scene, as well as Belgian artists. A great deal of networking and discussion had been required to understand the Turkish community and the ways in which it would respond to events, including the appropriate levels of ticket pricing.

Wim gave other examples of mixed community projects. In one, a group of jazz players teamed up with homeless people and a group of amateur singers and musicians, to perform in open spaces, not in concert halls. In another, a project connecting Roma communities in three Belgian cities discovered a young female singer with a remarkable voice but with little experience of performing in a concert-style event.



Embarking on such projects carried significant risks. Each entailed different contacts and collaborations - and the outcomes of each were different and varied in levels of success.

Brian Carson (UK) described a project in the city of Derry/Londonderry in Northern Ireland (UK City of Culture in 2015) in which two highly experienced and adventurous composers and project leaders worked with traditional marching bands on new material and improvisation, taking the band members away from their usual set-piece marching repertoire. It was a project of significant risk - the marching bands movement is highly politicised, representing



one side of a divided political and religious society and performing only in provocative street parades. But the project was a success with Derry/Londonderry audiences, as bands were taken off the street and into the city's major concert venue and away from the traditional politically charged environment.

There were examples of concerts of music from minority cultures which had been presented in a theatre venue that was associated with mainstream European culture - and failed to draw an audience. Whereas the same music, organised by people from the specific cultural community and presented in the same theatre but in ways that were familiar to the audience (with family groups, food, opportunities for socialising, etc), drew big crowds. An Italian promoter indicated that community audiences were attracted to outdoor settings and concerts presented at unusual times such as sunrise or sunset.

Some festivals that produced year-round education and community participation programmes still had work to do in integrating those programmes with the main programmes of the festival. There is also work needed on making links between accessible, participative work in music with local communities and the more arcane or unusual musical content of a specialist festival.

It was agreed that there were increasing possibilities in sharing curatorial work with others, especially in community orientated projects. For example, in an organisation that dealt with more than one art-form festival, a community opera project might connect the various strands of programming.

Saturday 24 September 2016

KEYNOTE SPEECH

***Georgina Born, Professor of Anthropology,
University of Oxford (UK): “Music, Space, Listening”***



Georgina Born outlined her background which was as a free improvising musician before moving into academia as an anthropologist and cultural theorist. This keynote speech outlined the relationship of music with public spaces and presented her latest research on different forms of listening around the world. Specifically, it focussed on the results of a five-year interdisciplinary research project around the influence of digitisation on music, that received EU funding. Eight strands made up the project and the research was undertaken internationally and included Cuba, Canada, India and Kenya as well as the UK.

Research involved studying the changing ways in which we consume music and the change in ideas and production techniques that are being developed as a result of the increasing digitisation of music. For example, mobile phones are now the platform for dissemination of music and this has had profound effects on non-western nations, for example Kenya where 30 million people now have access to downloaded music. The state saw this this was important and facilitated the successful venture into the market.

Old dualisms were structured listening where audience is connected and absorbed (i.e., listening to a record or attending a concert), contrasted with distracted listening (i.e. incidental music in a shop/restaurant, etc). There needs to be a new term, which is not listening but 'musical experience' as it better illustrates that we now have an expanded understanding of how we experience music. Another new theory is 'ubiquitous listening', i.e., music is everywhere (Kassabian, 2013).

Digitisation has led to the transformation of public and private experiences and Born explores this in her 2013 work, 'Music, Sound & Space'. There are three publics: audience (collective, co-present listening) who are open to musical experiences in unusual locations where it is perceived that an existing form of music will attract a new audience (e.g., Multi-Story - the UK project which presents classical music in car parks). These projects do bring in different audiences but the sound and the musicians are compromised, so there are questions over whether they are ultimately viable. The second public is the politicised, participatory public created around sound installation art. In the 1991 'Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother,' project from Canadian artist Rebecca Belmore is a prime example as an Indian example from Kabir Festival dealing with issues around caste, where a local audience is entranced by an elderly, blind, illiterate female singer who is devoted to the saint Kabir, and is a symbol to end the caste divisions. The third public is that which is interested in intimate musical experiences such as those experienced when listening to the gospel or singing preachers and the example of the blues singer Bobby Bland was cited, because his reputation for creating tempestuous arias of love, betrayal and resignation, set against roiling, dramatic orchestrations, left the listener drained but awed.



Prior to the mobile phone it was the Walkman that radically changed the way we listen to music. It also facilitated the change in location from individual listening in private spaces to individual listening in public spaces and led us to where we are today with the mobile phone. Examples of the Walkman's influence can be seen in Shuhei Hosokawa's 'The Walkman Effect' (1984), where the premise was that the Walkman allows the user to gain more control over their environment, it also enabled mobile listening in public, as well as the ability to do multiple things at the same time. Michael Bull's 'Sounding Out the City: Personal Stereos and the Management of Everyday Life (Materializing Culture)' from 2000 discusses studies with addicted Walkman users and their withdrawal from urban public life while at the same time being an aestheticisation of everyday life.

The advances in digitisation and the methods used to disseminate musical / audio data has led to 'biocapitalism' - the ability to capture data of individuals that can be aggregated to predict spending patterns. The example here is Nike Plus Sports Kit (Nike +), which captures data for global brands Nike and Apple and which has been researched by Born's Oxford University colleague, Jason Stanyek.

Advances in digital technology have also led to changes in the way that artists make art and audiences experience art. In 2012 John Richards from the University of Michigan explores a work

for iPhones called NIME (new instruments for musical experiences) where listeners can now be participants. The locative media sound walk with mobile visual element 'In Hear, Out There: Madrid' by Matt Green also illustrates this point when exploring the sounds of what could have been if the site had the library and opera house that was promised, rather than just the retail outlets that appeared because of lack of funds.

So what of listening today? We know that importance is placed on: the spaces or the venues where music takes place and audiences congregate; free and participatory experiences; and we know that: multiple forms of music experience co-exist; there are both positive and negative societies that are created by music; we listen differently according to socio-economic situations, cultures, aesthetic and technological literacy or preference and that the aesthetic experience is no longer confined to musical sound.

The EJM members were animated by this address as they are overwhelmingly presenters of live music, and indicated that advances may mean that traditional concert going audiences are not as attracted to the live concert hall or club experience. Georgina stated that she was merely illustrating what is happening but did suggest that while the site matters, there is a growing antipathy towards the concert hall because it represents a place for repressive, not socially diverse audiences. Further discussion included the complex areas of the value of music - aesthetic value versus economic value - whether there is a crisis in performance and the various new forms of expertise that are emerging as a result of changes in technology.



WORKING GROUPS

Five working groups on sharing expertise

Engaging children and young audiences in creative music

Moderators: Nina Torske (Norway) & Wim Wabbes (Belgium)

This project Jazz for Young People has been in progress since 2014 and Nina outlined the progress so far, including, most recently, a working group meeting in Stavanger and resource materials including a handbook and an online marketplace for the EJM website. There is now a lot of momentum and so the EJM is interested in developing the project further in the next application to Creative Europe.



There are already some projects that are available to share between members, many of which have been outlined elsewhere and several more were suggested in this meeting, namely, a modified version of Polish pianist Marcin Masecki's Ragtime project (piano and drums) that showcased in the NFM the previous evening, The Sound Painting Project (Belgium), Colour Play Project (Norway), as well as those by Dutch composer / instrumentalists, Han Bennink and Ernst Reijseger. Trude Storheim (Norway) highlighted the 'Banda Jazz' project which involves children's choirs, recorders and pieces commissioned by the young people from professional musicians. She's interested in the rights of the young people in these eyes of works and is also interested in ways in which these projects can appeal to family audiences.

In order for this project to capitalise on the momentum already generated and the growing member interest, especially around audience development and research, now is the time to create some new musical works that can be toured among the EJM, so the group were encouraged to be creative about ideas that might lead to collaborative projects for the EJM.

Wim Wabbes (Belgium) outlined a new project called 'Twist & Shout', which has the idea of giving back the oral tradition of jazz is based around improvisation with children that would create a new musical language and lead to a musical tool box. He will work with a theatre company in Ghent and it will involve musicians working in diverse and socio-economically depressed neighbourhoods. Research will also be incorporated and the academic An De bisschop will be involved.

Martel Ollerenshaw (UK) discussed a professional development programme that Serious will begin in 2017 called LEAP, which is designed to up-skill musicians who want to develop work for children and young people, and is interested to know if any other EJM members are working with

professional musicians in this way. She also outlined an idea for an audio-visual project involving digital technology and live musicians that might appeal to other EJM members.

Other discussion involved projects with conservatoires and music colleges (with AEC), other promoters (i.e., outside jazz) and strictly educational projects that involve children but are not necessarily about audience development. It was also discussed whether the EJM could examine the 'Minute of Listening' project being developed in England, whereby primary school children have one minute a day in class just sitting quietly and listening attentively to sounds or music - introducing them at a young age to listening to a wide range of experiences without any prior categorisation and free of the pressures of social assumptions about sounds or music, and whether live projects that fall under the category of 'Jazz for Children & Young People', could be the subject of a future EJM GA or other showcase.



Audience Development & Engagement

Moderator: Silja Fisher (Germany), Secretary General, International Music Council (IMC)

The first thing to understand about this topic is that it is viewed and understood differently by different people. For example, policy makers see this activity as a return on investment, whereas others, like programmers and musicians and the participants and audiences, see it as togetherness.

Silja posed the question of the means to connect audiences to values of your organisation and said that the IMC values five musical rights which fall under two categories:

The rights for all children and adults:

- to express themselves musically in all freedom
- to learn musical languages and skills
- to have access to musical involvement through participation, listening, creation and information

The right for all musical artists:

- to develop their artistry and communicate through all media, with proper facilities at their disposal
- to obtain recognition and remuneration for their work

Today's policymakers put social inequality high on the agenda and push cultural organisations to address this. There are many issues at play, which include whether cultural participation is a shared problem; the perception of and thinking about audiences is highly influenced by certain visions - mostly political; the audience can be seen as citizens / consumers / or to support the artistic endeavour - it depends on the point of view of the policy maker and the situation.

Audience as citizens - many countries have identity policies and in the 20th century we saw a cultural democratisation via public libraries, concert halls, etc. After WWII culture was used as a nationalist expression, and since the 1980-90s, when the first cuts in culture budgets were experienced, we saw discussions about the value of culture via liberal policy, market value, etc. Arguments around social cohesion also began and raised the expectation that culture can result in social change. Arguments around this can



lead to divisions in the arts sector because the discussion does not care about needs of the audience, rather with participation; it is the numbers that are measured, not the creative or social outcomes.

Market thinking - an overview of the market and concern for accessing the market can financially strengthen the organisations, but artistic concerns are often compromised.

Art for art's sake - there might be a struggle between the personal preferences of the promoter or programmer and the audience and an attitude of art for arts sake, might prevent the audience accessing and therefore supporting the artist. Be careful of artistic directors who are inaccessible to the artist and the public/audiences.

These points of view have much cross-over and to be successful you have to connect the ends and find the common ground. Silje proposed some questions/observations to the group:

Audience Feedback:

- There are many ways to collect feedback from the audience, e.g., audience can stick notes to a wall when they leave but you can also put a welcome note on it, enquiry lists, paper napkins, online surveys, etc.
- How do you collect the opinion of those who didn't come to the concert?
- How do you attract new audiences? Is it via programming for the interest of the music and / or programming for the audience to grow?
- Are the staff of the venue or festival involved in feedback about an audience? E.g., community managers, security people, catering staff, etc.
- How important is your organisation? Who would miss you when your organisation isn't there anymore?

- What do we think the audience is wanting to experience? This can be discussed with the whole staff (security, caterers, technicians, cleaning team, etc) this could be a useful question to help thinking about the audience. Don't assume anything.

Questions for venues:

- What makes the audience enter or avoid your venue?
- Are there some barriers that could be removed?
- Do audiences attend because of the programme or because of the venue?
- How does the audience experience your programme at other locations?

Beyond the assumptions:

- What kind of events do you organise to connect with the audience? E.g., meet and greet with the artist or the public (musicians at the bar after the concert is very effective)
- When choosing locations: do you programme according to the location?
- Have you done concerts which facilitate audience participation?
- Have you ever asked the audience who they want to see?

Some reference works:

- Publication of IETM "guidebook for hopefully seeking the audience", www.ietm.org/en/system/files/publications/ietm_audience_explorations_tomka_2016_0.pdf
- Study about audiences which are fluid, ambiguous and temporary: engageaudiences.eu

How to develop positive collaborations between presenters, managers & booking agents

Moderators: Ros Rigby (UK) & Jan Ole Otnaes (Norway)



The session was a first step in a new area of work for EJM - to establish a platform in which presenters, managers and agents can meet and discuss how to improve mutual relationships. Even if these people are regularly in touch for business reasons, their dialogue is often limited to the selling/buying of musical acts, either at trade fairs or through exchanges via email/phone, and they rarely have a chance to talk about the way they are dealing with each other, and see if it can be improved, for the benefit of all parties.

The starting point of the discussion was that ideally everybody in this sector has the same aims, but there isn't sufficient trust, preventing relationships from moving in the direction of partnership. The main difficulties relate to understanding each other's perspective and the fact that it is a time consuming business, so more focussed/concise information and communication could make things easier. Examples of areas that could be improved are: response times to offers, clear deadlines for finalising agreements, agents could research/understand better the economic and business models of venues and festivals, in order to understand which artistic offers could be appropriate for which venues. Agents could also make clear to promoters if there are missing dates to make a tour work, and give warning if a tour is in jeopardy due to lack of dates. Another area of confusion is the exact meaning of 'inclusive fees' and this could be alleviated with a clear breakdown of all costs. At the same time presenters could make clearer their programming policies and timescales - if not sensitive, then perhaps this could be published on the presenter's website.

Another challenge relates to emerging artists and bands, which are usually very difficult to sell to venues and festivals. Presenters stressed that they need to see evidence of other PR/marketing efforts related to those artists and bands, in order to have the perception that the investment that they make has some other support and it is not done only by them. A more general point was the kind of information that is sent to promoters, which can be too lengthy and often not all relevant.

The discussion also covered the topic of what the EJM and the members can do to facilitate improved conditions and relationships. One clear way would be to publish on the EJM website some examples of best practice in communication and relationships between presenters and agents/managers, as well as examples of good information packages that can be developed for promoting artists and bands. Also discussed was the possibility of a network of EJM promoters making joint offers to agents. There are pros and cons to this, and some examples already exist inside the EJM membership. It was pointed out that these networks could work better at a national level, or between promoters at the same level/capacity.

Possible areas of partnership are on digital capturing of gigs/live streaming and media partnerships. These kinds of materials and contacts are very valuable for both parties, and partnerships could benefit all. There was also a discussion as to whether EJM could facilitate access to travel support opportunities, for example towards airlines and funding bodies as this is an aspect that would benefit both the promoters and the manager/agents. A follow-up session to explore the topic further will be organised during jazzahead! in Bremen in 2017.

Collaborations and co-commissioning of works among presenters in Europe

Moderators: John Cumming (UK) & Nadin Deventer (Germany)

One of the main values of the EJM is the face-to-face networking opportunities and the ability to talk to your peers about programming and creative outcomes. Many in the group were interested in collaborating with international colleagues, not just commissioning work but true collaborations involving musicians from different countries creating work that has a resonance in all collaborating countries. This has been a factor in many members remaining in the EJM and a factor in attracting new members. The most valuable components of membership are: social (engaging with peers and networking with new members and guests), opportunity to and possibility of developing collaborative work / sharing work and ideas to improve methods, and the location - not just visiting a beautiful location with a cache of interesting music - but a place away from your own work environment and be inspired by others/different experiences and ideas.



The group were interested in collaborative models that already exist and also in discussing timescales for planning and structure to enable members to discuss what might be possible and to raise the funds to achieve outcomes. Examples that exist include collaborations by members in other networks such as, Réseau Varèse and ECHO. Next steps: Meeting in the next EJM/GA to continue the discussion and an area on the EJM website to share ideas and projects.

Strategic Communications for Cultural Organisations

Moderators: Scott Cohen (USA) & Stefano Zucchiatti (Italy)

The working group started with a presentation by Scott Cohen (Orchard Media Group) on the subject of why and how cultural organisations working in the music sector should adapt to digital communications. At a time of streaming platforms and of music consumption through smartphones, some artists are reaching wider audiences than ever before in history. Music organisations are often trailing behind and tend to still use their old schemes of evaluating



outreach through traditional methods including press coverage, radio/TV mentions, etc. The starting point is that technology is moving very fast, and as a consequence some methods are now old or obsolete, e.g., the CD.

One of concepts that has emerged more clearly with the massive diffusion of social media is the one of 'attention economy'. The most valuable asset we are competing for when we are promoting music/events/artists on social media is the attention of our audience. This challenge is not only against other promoters, but against the whole amount of content that goes through social media, including images of cats, Netflix advertising and so on. With the difference being that some of these players have huge resources to grab the attention of social media users.

In recent years, social media has evolved to what can be called a 'silo' effect. They don't want their users to leave their platform, and make this difficult by offering new services and tools directly inside the platforms. This drastically changes the strategies for approaching social media when you are a cultural organisation. In the past there was the tendency to link different social media, and post content simultaneously, while now, every social media platform (both the big ones and the thousands of minor ones) requests its own approach and type of content. All social media platforms utilise content in different ways, e.g., videos are really popular, but videos on Facebook are rarely watched with the audio on, whereas this is not the case in Snapchat. There is opportunity for music promoters, who can be smart about this and can find new ways for presenting artists and content adapting to each platform.

Another important concept that has emerged on social media is 'gamification', that is to drive the emotions of the users that are following you, and give them an experience that enriches them, as opposed to simply presenting information and content. This is very visible in the success of apps such as Pokémon Go, but is also used to great effect on some promotion campaigns in the music sector that 'play' with their audience, engaging them in original ways.

The discussion that followed was based on how to adapt these concepts to the jazz and creative music sector, which in terms of audience numbers is not comparable with those of pop stars. Some promoters expressed their doubts that this sector doesn't even want to be in a world so centred on aggressive marketing with fast and continuous changes. Scott pointed out that throughout music history technological evolutions had always had an impact on artistic creations,

and that creative minds adapt their talents and creativity accordingly. For example with the introduction of the 78 rpm record, the time duration constrained the time of the song to 4-5 minutes, but this didn't stop some great jazz artists recording their masterpieces. The same is happening today, and both artists and promoters should master how to use these tools, in order to understand and control them fully and to find how to use them in their own personal way, as opposed to simply rejecting them. The specificity of the musical offer of jazz and creative music, and its high artistic level, doesn't necessarily need old technologies and supports, it just needs to find its own way to use the new ones. Then this specificity can be acknowledged and shared, potentially with a large audience.

Another point of discussion concerned how promoters and cultural managers usually don't give much importance to these new tools, leaving younger volunteers or staff to take care of them. Scott emphasised how it is important that the top level of cultural management understands these tools, as they are not going away; on the contrary, they will become more and more important in the future and there is a large potential for the jazz and creative music sector. The advantage for jazz events is that they are often in a beautiful location and at times combining different elements with music, such as gastronomy, literature, etc. These events have great potential to be shared on social media, as they engage emotionally with the audience in an event crafted for few people, i.e., a unique experience for the few. By sharing their photos and videos of the event on their social media, they will be promoting the event as well, so that next time the event will be able to attract a larger audience. Often though, especially in modern concert halls, photos and videos are forbidden, and this blocks the potential for free publicity and building the image and brand of these creative music events.



INTERVIEW

*Ben Ratliff (USA): “Every Song Ever” - interviewed
by Agnieszka Antoniewska (Poland)*



Ben Ratliff is an American journalist, music critic and author. Since 1996 he has written about pop music and jazz for the *New York Times* and has published four books: *Every Song Ever: Twenty Ways to Listen in an Age of Musical Plenty* (2016), *The Jazz Ear: Conversations Over Music* (2008), *Jazz: A Critic's Guide to the 100 Most Important Recordings* (2002), and a critical biography of John Coltrane (*The Story of a Sound*, 2007).

Jazz Forum contributor Agnieszka Antoniewska opened the interview with a statement that listening is important and that the current levels of access to music are overwhelming, even for a professional listener. Ratliff agreed by saying that he wrote *Every Song Ever* as a response to this and to encourage us all to listen differently. We have all been quick to adapt to format changes and this book is his attempt to say: ‘stop and reflect on where we are, versus where we were’. He is interested in the music appreciation movement of the 20th century and its attempt to democratise taste and to educate about the canon of great works and what to listen for with regard to harmony, melody, etc. Now that there is so much more music available, *Every Song Ever* is his attempt to bring this idea and approach into the 21st century, to make the listener more knowledgeable and to empower us rather than have streaming services define us by our random or regular listening habits (we are creatures of habit and like what we know), or by what they suggest. The other objective is to be a proactive appreciator of many musics, i.e., as an individual

listener or from the point of view of the listener, rather than from the point of view of the creator/composer.

The book begins with questions posed by the author and then there are 20 meditations, or suggestions, on the ways of listening based around topics such as 'slow music', rather than genre or composer based categories. This approach encourages listeners of all kinds, from experienced to novices, to appreciate different kinds of music and to contemplate that when they encounter other pieces with similar moods or feeling.

Agnieksa queried the references to Spotify listening lists in the back of the book. Ben indicated that this was included at his publisher's insistence and that he wasn't such a fan of streaming because it turns music into wallpaper, but that this served a purpose as it meant that the reader could easily be the listener to every example through the use of Spotify for the purposes of illustrating the points that he made in the text.

Ben Ratliff is a fan of music and has a deep connection to it. He loves vinyl, loves listening in a particular/perfect environment because that is when he is most receptive to it. However, he also likes to listen to music when he is on the move, either exercising, on the subway or in the car, so advances in technology that have facilitated mobile listening are very useful. Spotify has its uses - it will introduce you to music that you have not heard before - but he thinks that it doesn't work hard enough to encourage discerning listening and education. This is part of his role as a music critic - to bring music to the attention of a broader audience - and with *Every Song Ever* he aims to bring both old and new music from all genres to new listeners.



Another animated question time followed this interview as the EJM members and attendees at the EJC are very interested in the future of live performance, what audiences are listening to both in private and in public, as well as the role of the programmer or curator in live music situations. They are also interested in how platforms like Spotify can help them to encourage audiences to listen and to buy tickets for live events. Scott Cohen, the founder of digital distribution service Orchard, addressed questions and preconceptions about Spotify and indicated that musicians are making money from such services and that it is leading to an increase in users and in quality, so is playing its part in increasing audiences for both recorded and live music.

Before breaking into the working groups, Piotr Turkiewicz thanked the incredible speakers, the active participation of the EJM members and EJC conference attendees as well as the production team from the National Forum of Music. He reminded the audience about evening showcase and jam sessions, hoped everyone had had a good time and that they would remember Wrocław in a positive way and return to the city another time. Ros Rigby thanked the EJM staff - Giambattista Tofoni, Francesca Cerretani and Stefano Zucchiatti - and the reporter, Martel Ollerenshaw, and encouraged the members to read the report that will be published on the EJM website, and to look out for the information about the next EJC/EJM GA which will occur in Ljubljana in September 2017.

NETWORKING SESSIONS

Based on the typology of organisations

Venues & Clubs

Moderator: Reiner Michalke (Germany)

This session concentrated on the following areas:

Marketing & Ticketing

- Relationship between print and online (marketing)
- Importance of social networks
- Internal and/or external staff for PR and marketing
- Use of internal and/or external analogue and/or digital ticketing systems



Production & Presentation

- Is it possible to change your concert space depending on the programme?
- Do you stream/tape your concerts? Does this affect your ticket sales?
- Do you welcome your audience on stage?
- Do you offer reserved seats? Do you provide a seating plan online?

Funding & Financing

- How much (in %) of your total costs are covered by ticket sales?
- How much (in %) of your total costs are covered by public funding?

Content & Programming

- Do you produce additional events other than concerts?
- How do you curate the programme? Who makes the decisions?

Collaboration

- Do you (want to) collaborate with other venues (regional, national, international)?
- Are you happy with the existing booking agencies in Europe and overseas?

Spring/Summer Festivals

Moderator: Emily Jones (UK)

This session concentrated on the following areas:

- New bands/new audiences
- Who are the audiences of the future?
- Who is the next generation of artists?
- Future headliners?
- Is it surprising that audiences are not changing when we keep programming the same ageing artists – many of whom are white males?
- Commissions versus collaborations



- How can we work together? e.g., sharing small projects of two to three musicians traveling and also involving local musicians?

Examples of what you have tried to reach new audiences (successful or unsuccessful):

•Cheltenham Jazz Festival (UK) outlined the experience of presenting Squarepusher. Ticket sales were low so they gave away a lot of tickets to students, but have kept their details for

future reference/marketing opportunities.

- Katowice JAZzArt Festival (Poland) indicated that they are open to electronic and alternative music, projects with visual arts and projects with prisons and inmates.
- Novara Jazz Festival (Italy) said that they utilise unusual venues, host residencies and are open to electronics and alternative music.
- Riga Jazz Festival (Latvia) runs a young musicians contest, showcases, flashmob concerts and actively appeals to younger audiences.
- Jazzkaar Festival (Estonia) has a day of free concerts, a university partnership, works in unusual venues and presents events with visuals for children.
- April Jazz Espoo (Finland) indicated that they were focussing their attention on students.
- Glasgow Jazz Festival (UK) said that they were focussing on young Scottish artists.
- music: LX (Luxembourg) indicated that mixing the audiences was important.
- Musica sulle Bocche (Italy) presents concerts in natural venues to renew the audience and create special experiences.
- Veneto Jazz (Italy) is committed to a workshop programme.
- Gaume Jazz (Belgium) has no star names, presents only young Belgian and European musicians and pays attention to children and young people.
- North Sea Jazz Festival (Netherlands) is actively embracing alternative music (e.g., Brainfeeder artists showcase in 2016), has a low price youth ticket available, and has presented what has turned out to be some new jazz headliners which is very encouraging, e.g., Snarky Puppy, Gregory Porter.
- Marseille (France) is interested in master classes.
- Festa Do Jazz (Portugal) undertakes work with schools.
- Banlieues Bleues (France) stimulates young audiences via the 'actions musicales' programme.
- Manchester Jazz Festival (UK) is actively developing new local talent - both artists and programmers - they offered a young promoter the chance to shadow the festival director. They are actively thinking about succession planning, and want to capitalise on what a younger promoter/programmer would bring via new ideas to reach new audiences.



Autumn/Winter Festivals

*Moderator: Tine Heine,
(Germany)*

This session explored the ideas and concerns of the jazz festivals that take place in the autumn and winter and concentrated on the following areas: advertising, sponsors and the future.



Advertising was discussed in light of shared information, cross-referencing other EJM member festivals and cultural

tourism. Because the EJM member festivals vary in size, scope and time of year, the possibility of sharing advertising within the membership and externally, with magazines, etc, is an attractive way to spread the word to potential local and international audiences. Some exchange between festivals is already occurring and a discussion was had about a strategic way to improve and expand this to include advertising and information, both online and offline, about the EJM, all the festivals within the membership, and some peer-to-peer advertising exchange and cross referencing.

There was also a discussion about shared advertising with influential publications such as *The Wire* and *Down Beat* and the importance of an international audience, not just in terms of awareness in print or online, but also in terms of cultural tourism. The use of 'recommendations' by one festival to audiences to travel to another was seen as a way to generate interest and is already part of the practice of some festivals including Skopje Jazz Festival.

Following on from shared ways to appeal to audiences, there was a discussion about the possibility of joint approaches to sponsors. This could possibly appeal to a sponsor with a global brand or one that is trying to break into different markets and so is therefore interested in broad, i.e., international visibility. As EJM has over 100 members, the concept of a shared sponsor among the members might be attractive, however, it was recognised that the strategy would need to be carefully developed as there is the possibility of conflicts of interest between a shared overarching sponsor for all appropriate EJM members and existing individual sponsors. An attractive sponsor would be Sennheiser, an independent company with international interests that could easily be attractive to the EJM festivals and their audiences because of its link to quality and sound. It was agreed that a common approach on potential new sponsors would be developed.

The group discussed the future in terms of how to secure a festival's longevity and transition from one artistic director to another. There are already many examples of mentoring and peer learning and also, some courses or programmes that stimulate young programmers and budding artistic directors. For example, some universities have courses on curatorial practice; some festivals have relationships with schools (Stockholm Jazz Festival) while some festivals or organisations develop talent from within the staff pool or from exchanges with other festivals (Ljubljana and Skopje Jazz Festivals). The possibility of the EJM facilitating discussion on this topic was discussed and marked for the next EJM. The membership is also interested in the EJM signposting exchanges (for students and professionals) and positions vacant on the website.

National Organisations

Moderators: Katrien Van Remortel (Belgium) & Paul Gompes (Netherlands)

The national organisations convene at each September meeting of the EJM, as well as at other times of the year, and the notes reflect an ongoing dialogue between the members. This year they were preoccupied with:



Overview - of different types of national organisations to determine their function, finances, structure, and to see what types of activities are undertaken, e.g., conferences, showcase festivals, export offices, etc. Some information already

exists with the EJM *Strength In Numbers* research. A survey has been sent to all members and 20 responses were received. The results will be shared so that each member can see what is going on and what might be useful for them. Nigel Slee (UK) put this information together and used the programme Awesome, a kind of google map with filters from a database. He offered to demonstrate the programme to those who are interested to get to know and use it, including the Jazz Research Group.

Definition - of an ideal national organisation. Is this name, national organisation, appropriate? Many countries have regional organisations as well as national organisations. What should be the mission of the national organisation? What type of staff does it need? Observation of the models that already exist and determine challenges, advantages and disadvantages of the models, etc.

Geographical Distribution - The strength of the national organisations is that they have a very good knowledge of the scene in their countries; and this knowledge should be shared more widely with other members. Need to determine which countries do not have a national organisation? Does the EJM have a member in countries without national organisations? Do they have other kinds of support organisations? Who could take the role? Who are the people to talk to? A map has been prepared and the next step is that the information will be consolidated with the information for the *Strength In Numbers* research and it can be uploaded on the EJM website.

Sharing Information - What is the best way for the national organisations to share examples of best practice? Is it possible to have a password protected space on the EJM site where they can post some of their own activities, remarks, results, documentation? Or even a page on the EJM site especially for the national organisations explaining what they do as well as information and documentation?

Activities and projects involving the national organisations include: the creation and support of exchanges between national organisations and twinning projects (via a buddy or mentoring system) for one or two years, helping them to work together and learn from each other; and the development of projects from the national organisations that can be made inside EJM: planning for a three year plan that would be a platform open to all professionals. Note: the group is also interested in mentoring young promoters and young artists.

Other business:

Introduction of the new members to this group:

- Stan Rijven: World Music Forum which is a 10 year old platform for venues and festivals that facilitates expert meetings and showcase festivals.
- Corrado Beldi: iJazz which is made up of 50 Italian jazz festivals and exists to lobby, support residencies and organise national jazz day.
- Mette Pilgaard Nielsen: DSI Swinging Europe, facilitates the Europe Jazz Orchestra.

Discussion around their common interest in politics - they would like to incorporate some topics within the ideas that Bogdan Benigar is planning for the EJM/EJC in Ljubljana in 2017, for example:

- A session for decision or policy makers, from both countries where there is a national organisation and those where there is no national organisation. They would be invited to a national organisation group meeting, in order to learn about the way they look at jazz. The goal would be advocacy and awareness, not a specific lobby for a jazz policy. E.g., the invitation could be sent to a careful selection of people such as the general director of the Ministry of Culture, or people of organisations like Culture Ireland, to a mixture of policy and decision makers.
- A session on the relationship with the EU institutions which is also important for the EJM board.

Artists' Managers & Agents

Moderator: Danielle Oosterop (Netherlands)

This was the first instance of this meeting as managers and agents had been encouraged to attend the EJM this year, and was very well attended, although Danielle remarked that there is a database of 450 on the EJM site and this meeting represented a fraction of that number.



It was generally agreed that managers and agents of jazz musicians love the music and that is what has attracted them to this part of the profession. There isn't really anywhere to train formally - and the progression routes included people moving from being a musician, a festival and/or cultural worker, a travel guide, to falling into it by chance. There are also very few, if any, support networks, so this meeting was a welcome opportunity to meet your counterparts and to discuss the state of play in jazz management/agency today.

The difference between jazz and more popular music forms is that managers make larger sums than agents but in jazz, because there is less money around, the lines between these two roles are blurred and many managers also function as agents.

There was a discussion around areas that are the nuts and bolts of the profession such as: salary, commission, subsidy, travel, career progression for managers and agents and career progression for musicians and bands, timing (i.e., when is the right time to take on an artist/band). Katherine McVicker from Music Works International (USA) and Maaïke Wuyts from Aubergine Artist

Management (Belgium) are mentoring younger managers/agents and suggested that this would be a good way to develop more people and move them into the profession. They both have a common-sense, entrepreneurial approach and newcomers need to embrace the reality of the work - which is multi-faceted and changing alongside other changes such as those with technology. Warned about 'job-creep' - you need to be clear about what you want to do and what you are good at and don't take on areas that would be better suited to someone else with different expertise.

This was a positive session and it was suggested that it convenes again at jazzahead! in April when a topic for discussion could be: venues and marketing/PR.

European Jazz Research Group

Moderator: Tony Whyton (UK)

Initiated and facilitated by Professor Tony Whyton, one of the sessions at the 2016 European Jazz Conference in Wrocław discussed the possible formation of a European jazz research group within EJM. It did so in several ways, including:

- Short introductions by invited academic speakers to their individual jazz research activities and outputs;
- Information about funded research projects around jazz, including collaborative ones, both European and national (UK);
- Strategies, opportunities and potential ideas for making use of academic research about jazz within and with jazz organisations, festivals.



The group heard about jazz studies and research from:

- Tony Whyton (BCU, UK) introduced his work on jazz, Coltrane, as editor of *Jazz Research Journal* and a book series, also project leader on two major EU projects.
- Pedro Cravinho (PhD student, BCU, UK), Portugal jazz history, and festivals research.
- Christa Bruckner-Haring (Graz, Austria) introduced the longstanding research of Institute of Jazz Studies, Graz, established in 1965, including annual publications including *Jazzforschung*.
- George McKay (University of East Anglia, UK) introduced his work on jazz in Britain, and in music and jazz festivals, including AHRC funded projects.
- Fiona Goh (UK) discussed her work with and about EJM, including *Strength in Numbers 1 and 2*, reports about the history and development of EJM, statistics, as well as case studies of activity; future work includes audience development and data collection work, and toolkits to help members use the research more effectively.
- Tony Dudley-Evans (UK), the Birmingham-based promoter is also committed to the place of research and researchers in informing activities e.g., around audience development, but also the history and context of jazz studies.
- Sonia Heimann (Netherlands) from World Music Forum, a new EJM member, talked of their work around venues, audiences, festivals and world music. Now WMF is planning to extend their

questions with around 10 EU countries to produce a pilot project monitoring world music across Europe.

- Ros Rigby (UK) presented her work especially with folk and community music, and university partnerships in NE England, on degree collaborations. Also as EJNI President, she discussed the EU Working Group on Music, and the strategically important question of how far jazz can show its impact in the wider popular and classical music worlds.
- Wojciech Sowa (Poland) from the Polish Research Council and HERA.
- Fernando da Sousa from Casa da Musica (Portugal) is interested in developing relations further with academic researchers in jazz and music.
- Silja Fisher, Secretary General of International Music Council—here to plead for advocacy, research, data and information to support the five music rights promoted by the IMC.
- Tilt Lauk (Tallinn University, Estonia), PhD on Estonian jazz history 1918-1945. A key question in Europe is Soviet/post-Soviet/EU accession states transition.
- Ian Patterson (UK), from *All About Jazz* magazine / website, here to report on EJNI conference more widely, but also to act as an interested champion of jazz research outputs.
- Jose Dias (Portugal/UK), music lecturer at Manchester Metropolitan University, explained his research on how jazz networks operate across Europe, not least EJNI, include those EU countries at geographical/economic peripheries. Jazz too is a peripheral music—how can peripherality be successful?
- Enedina Sanna (Italy), Musica sulle Bocche, talked about the work in Sardinia of partnering with university on jazz, urban architecture and multiculturalism.
- Roberta Saccon (Italy), Associazione Culturale Veneto Jazz, represents an Italian organisation interested in collaboration with universities on jazz projects.
- Pawel Brodowski (Poland), editor of Poland's oldest jazz magazine, *Jazz Forum*, founded in 1965. Though now only in Polish, previously it was also published in English and German—these are available online as PDFs. Much used as source material for jazz researchers. Two recent studies about jazz in Poland indicate the growing interest and importance of jazz studies. Because senior musicians are now dying, what can we do with their private archives, if anything?
- Jez Collins (UK), lecturer and PhD student from BCU, introduced his interests in the culture, hidden histories and archives of music. Jez is also a trustee of the UK's National Jazz Archive, and involved in a data survey of jazz archives and museums worldwide.
- Francesco Martinelli (Italy), director of Siena Jazz Archive, also editor of new output on European jazz (40 chapters), funded through Creative Europe and EJNI.



Key questions and points raised:

- How far should our project go to produce jazz studies from a pan-European perspective? EJNI is a very useful network to collaborate with and to enhance activity, which might also enhance or add value, e.g., funding applications.
- Discussion about difficulties of differing needs of researchers and EJNI membership (e.g., research objectivity versus practitioners' research requirements; longer lead times for academic research versus pressing needs of producers); agreement that further research needs to be complementary and additional to existing internally focused projects.

- The academic initiative around the New Jazz Studies is worth linking to and it was noted that academic researchers are increasingly looking to undertake public engagement.
- EU and EJM are very interested in the place of research within the creative economy - there is a strategic imperative to connect more strongly in this area.
- Archives and private collections - how to proceed and save the heritage, digitisation, and how to avoid duplication.
- A key area for discussion is to consider formally establishing an EJM Researchers Network. What would the relationship between EJM researchers and any existing networks, and how would they work together?
- A word of caution: previous attempts at collaboration (e.g., around jazz collections) across Europe have 'failed miserably'.
- What is the way forward? A short mission statement and terms of reference for EJM Research Group including some examples of best practice to date of research.

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 EJM are in a good position to share information about artists, bands and projects. The EJM could easily use an online notice board to stimulate discussion and share information.
- Recommendations - suggestion about an EJM '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.



APPENDIX A: Conference and Showcase Schedule

THURSDAY 22 SEPTEMBER 2016: FOR EJN MEMBERS ONLY

- h. 10.00** Registration opens
- h. 14.00 - 14.15** **Welcome to EJN members and programme presentation**
- h. 14.15 - 16.00** 3 parallel working groups on future activities of EJN and next Creative Europe application (2017-2020). *Moderators:*
Ros Rigby (UK), EJN President
Nadin Deventer (DE), EJN Board member
Wim Wabbes (BE), EJN Board member
- h. 16.00 - 16.30** Coffee break
- h. 16.30 - 18.00** **Formal EJN General Assembly**
- h. 18.00 - 21.00** Reception dinner only for EJN members - Puro's Hotel
- h. 21:00 - 24:00** **Polish Jazz Showcase - NFM Red Hall**
Waclaw Zimpel solo
Aga Derlak Trio
Wójciński/Szmańda Quartet
- h. 24:00 - 02:00** Night jam sessions at Mleczarnia

FRIDAY 23 SEPTEMBER 2016

- h. 10:30 - 10:50** **EJC 2016 opening ceremony - welcome speeches:**
Piotr Turkiewicz (POL), Jazztopad Artistic Director & EJN Vice-President
Ros Rigby (UK), EJN President
Giambattista Tofoni (IT), EJN Network Manager
- h. 10:50 - 11:30** **Keynote speech: Danilo Perez “Listening to our communities”**
The internationally renowned Panamanian musician and UNESCO Artist for Peace will talk about his experience as a musician in Panama and New York, and the way his artistic work is connected to the development of local communities in Panama. More broadly Danilo will also speak about the way an artist “listens to his community” in his creations and work.
- h. 11:30 - 13:00** **Panel Debate: “Listening to our changing cities”**
Danilo Perez (PAN), Francois Matarasso (UK), Stéphanie Touré (FR).
Moderator: An De Bisschop (BE)
Our cities are changing (more diverse, historical and recent migration, refugees; but also people that are left out of society) and so should our artists and audiences. What could be our policy to

attract a more diverse audience; what does that imply artistically (programming); what are the benefits of working in a different way; how can we be more inclusive?

h. 13:00 - 15:00

Lunch at NFM

h. 15:00 - 17:00

4 parallel discussion groups starting from the topics discussed in the keynote speech and panel debate. Moderators:
Francois Matarasso (UK): *what happens to quality when we work with the communities?*
Stephanie Touré - Xavier Lemettre (FR): *best practice of cultural actions in the banlieues*
Patricia Zarate (Chile): *the healing of communities through music*
An De Bisschop and Wim Wabbes (BE): *does involving new communities imply a change in programming?*

h. 19:00 - 21:00

Dinner at NFM

h. 21:00 - 24:00

Polish Jazz Showcase - NFM Red Hall
Maciej Obara Quartet
Karnas Formula
Marcin Masecki ragtime project
Anna Gadt Quartet

h. 24:00 - 02:00

Night jam sessions at Mleczarnia

SATURDAY 24 SEPTEMBER 2016

h. 10:30 - 11:30

Keynote speech: Georgina Born “Music, Space and Listening”

Georgina Born (UK) FBA OBE is Professor of Music and Anthropology at Oxford University and recently held visiting professorships at McGill University, University of California, Berkeley, and Oslo University. As a musician active in the avant-garde UK scene she worked with Henry Cow, Lindsay Cooper, Derek Bailey, and was part of the Feminist Improvising Group. In her keynote speech she will talk about the relation of music with public spaces versus institutionalised spaces as well as present her latest research on different forms of listening around the world.

h. 11:30 - 13:00

5 parallel working groups on sharing expertise

Engaging children and young audiences in creative music - moderators: *Nina Torske (NO) and Wim Wabbes (BE)*
Audience development and engagement - moderator: *Silja Fischer, Secretary General, International Music Council (DE)*
How to develop positive collaborations between presenters, artists' managers and booking agents - moderators *Ros Rigby (UK) and Jan Ole Otnaes (NO)*
Collaborations and co-commissioning of works among presenters in Europe - moderators: *John Cumming (UK) and Nadin Deventer (DE)*
Strategic communications for cultural organisations, moderators *Scott Cohen (USA) and Stefano Zucchiatti (IT)*

- h. 13:00 - 14:15** Lunch at NFM
- h. 14:15 - 14:30** Group photo
- h. 14:30 - 15:30** Ben Ratliff (US)- interview by Agnieszka Antoniewska (POL)
“Every song ever - listening in the age of musical plenty”
- Ben Ratliff, New York Times long-time pop and jazz critic, author and New York University’s professor, will talk about his latest book. What does it mean to listen in the digital era? Today, new technologies make it possible to roam instantly and experimentally across musical languages and generations.*
- h. 15:45 - 17:30** **6 parallel networking sessions** by typology of organisations:
 Clubs / venues - *moderator: Reiner Michalke (DE)*
 Summer-spring festivals - *moderator: Emily Jones (UK)*
 Autumn-winter festivals - *moderator: Tina Heine (DE)*
 National organisations - *moderators: Katrien van Remortel (BE) and Paul Gompes (NL)*
 Artist’s managers and agents - *moderator: Danielle Oosterop (NL)*
 European Jazz Research group - *moderator: Tony Whyton (UK)*
- h. 19:00 - 21:00** Dinner at NFM
- h. 21:00 - 24:00** **Polish Jazz Showcase - NFM Red Hall**
 Marcin Wasilewski Trio
 LEM
 Uri Caine + Lutosławski Quartet
 Nikola Kolodziejczyk Instant Ensemble - NFM Black Hall
- h. 24:00 - 02:00** Night jam sessions at Mleczarnia

SUNDAY 25 SEPTEMBER 2016

- h. 11:00** Cultural tour of the city (first option)
h. 14.30 Cultural tour of the city (second option)

The meeting place is in front of the main entrance of NFM. The guided tour will take place around the Old Town – starting from the Musical Theatre Capitol, then moving to Synagogue (also a place connected to music), Market Square, University of Wrocław, finishing near Old Exchange and Opera House. Such walking tour will be in English language and will take around 2 - 2 and ½ hours.

APPENDIX B: Participants' List

EJN Members

First name	Family Name	Country	Organisation
Helge	Hinteregger	Austria	Music Information Center
Julie	Bissot	Belgium	Gaume Jazz Festival
Evelien	De Jager	Belgium	JazzLab Series
Liliana	Graziani	Belgium	Wallonie - Bruxelles Musiques
Mik	Torfs	Belgium	JazzLab Series
Katrien	van Remortel	Belgium	Flanders Arts Institute
Wim	Wabbes	Belgium	Handelsbeurs concert hall
Edin	Zubcevic	Bosnia & Herzegovina	Jazz Fest Sarajevo
Mette	Pilgaard Nielsen	Denmark	DSI Swinging Europe
Lars	Winther	Denmark	JazzDanmark
Anne	Erm	Estonia	Jazzkaar Festivals
Tanel	Ruben	Estonia	Estonian Jazz Union
Eva	Saar	Estonia	Jazzkaar Festivals
Jaak	Sooäär	Estonia	Estonian Jazz Union
Juhamatti	Kauppinen	Finland	Tampere Jazz Happening
Minnakaisa	Kuivalainen	Finland	Tampere Jazz Happening
Matti	Lappalainen	Finland	April Jazz Espoo
Thomas	Noreila	Finland	UMO Jazz Orchestra
Annamaija	Saarela	Finland	Annamaija Music Company
Pekka	Tähkävuori	Finland	Raahen Rantajatsit
Ami	Vuorinen	Finland	Finnish Jazz Federation
Antoine	Bos	France	Association Jazz Croisé
Benoît	Delaquaize	France	Maison de la Culture d'Amiens/Label Bleu
Regis	Guerbois	France	Marseille Jazz des cinq continents
Xavier	Lemette	France	Banlieues Bleues
Tiphanie	Moreau	France	Association Jazz Croisé

First name	Family Name	Country	Organisation
Stéphanie	Touré	France	Banlieues Bleues
Florian	Burger	Germany	Xjazz
Nadin	Deventer	Germany	JazzFest Berlin
Tina	Heine	Germany	Jazz and The City - Salzburg
Reiner	Michalke	Germany	Stadtgarten Jazzhaus
Maleni	Piyasiri	Germany	jazzahead!
Melanie	Rossmann	Germany	Stadtgarten Jazzhaus
Michael	Stückl	Germany	Jazzclub Unterfahrt
Kornelia	Vossebein	Germany	Moers Festival
Tamás	Bognár	Hungary	Budapest Music Center
Sunna	Gunnlaugs	Iceland	Reykjavik Jazz Festival
Kenneth	Killeen	Ireland	Improvised Music Company
Corrado	Beldi	Italy	I-Jazz
Pompeo	Benincasa	Italy	Associazione Catania Jazz
Enrico	Bettinello	Italy	Novara Jazz
Enzo	Favata	Italy	Musica sulle Bocche
Luciano	Linzi	Italy	Casa del Jazz
Giuseppe	Mormile	Italy	Associazione Culturale Veneto Jazz
Roberta	Saccon	Italy	Associazione Culturale Veneto Jazz
Enedina	Sanna	Italy	Musica sulle Bocche
Ance	Jirgena	Latvia	Rigas Ritmi Festival
Antanas	Gustys	Lithuania	Vilnius Jazz Festival
Patrice	Hourbette	Luxembourg	music:LX
Oliver	Belopeta	Macedonia	Skopje Jazz Festival
Frank	Bolder	Netherlands	LantarenVenster
Paul	Gompes	Netherlands	Dutch Jazz Archive
Paul	Gompes	Netherlands	Nederlands Jazz Archief
Sonja	Heimann	Netherlands	World Music Forum NL
Stan	Rijven	Netherlands	World Music Forum NL
Per Hasse	Andersen	Norway	Maijazz
Edvard	Askeland	Norway	Oslo Jazz Festival
Gry	Braatoemyr	Norway	Norsk Jazzforum

First name	Family Name	Country	Organisation
Camilla S.	Brauer	Norway	Norsk Jazzforum
Tore	Flesjø	Norway	Trondheim Jazzfestival
Sissel	Gronlie	Norway	Trondheim Jazzfestival
Aleksander	Haugen	Norway	Norsk Jazzforum
Bente	Hoflandsdal	Norway	Molde International Jazz Festival
Audun	Humberset	Norway	Vestnorsk Jazzsenter
André	Ishak	Norway	Oslo Jazz Festival
Roy	Jahrn	Norway	Oslo Jazz Festival
Helleik	Kvinneland	Norway	Maijazz
Øyvind Skjerven	Larsen	Norway	Norsk Jazzforum
Henrik	Mehl	Norway	Nasjonal jazzscene
Cecilie	Nogva	Norway	Molde International Jazz Festival
Jan Ole	Otnæs	Norway	Nasjonal jazzscene
Unni	Partapuoli	Norway	Norsk Jazzforum
Ernst Wiggo	Sandbakk	Norway	Trondheim Jazzfestival
Hans-Olav	Solli	Norway	Molde International Jazz Festival
Trude	Storheim	Norway	Vossa Jazz
Tom	Svendsgård	Norway	Nattjazz Festival
Nina	Torske	Norway	Vestnorsk Jazzsenter
Bjørn	Willadsen	Norway	Midtnorsk Jazzsenter
Krzysztof	Kobylinski	Poland	Jazovia
Martyna	Markowska	Poland	Katowice JazzArt Festival
Piotr	Turkiewicz	Poland	Jazztopad Festival / NFM
Carlos	Martins	Portugal	Festa Do Jazz
Fernando	Sousa	Portugal	Fundacao Casa da Musica
Simona	Maxim	Romania	Sibiu Jazz Festival Foundation
Igor	Vida	Slovakia	Na'Conxypan civic association
Eva	Vida	Slovakia	Na'Conxypan civic association
Bogdan	Benigar	Slovenia	Cankarjev dom
Darinka	Hvalec	Slovenia	Cankarjev dom
Gregor	Rogač	Slovenia	Cankarjev dom
Cristina	Estrada	Spain	Mercat de Música Viva de Vic

First name	Family Name	Country	Organisation
Cristina	Estrada	Spain	Mercat de Música Viva de Vic
Magnus	Palmquist Lunay	Sweden	Fasching
Lennart	Strömbäck	Sweden	Umea Jazz Festival
Marie	Tarrach Bävholm	Sweden	Kultur i Väst
Urs	Röllin	Switzerland	Schaffhauser Jazz Festival
Gozde	Sivisoglu	Turkey	Akbank Jazz Festival
Banu	Tunçağ	Turkey	Akbank Jazz Festival
Kevin	Appleby	UK	Turner Sims
Brian	Carson	UK	Moving on Music
John	Cumming	UK	Serious / EFG London Jazz Festival
Tony	Dudley-Evans	UK	Cheltenham Jazz Festival
Emily	Jones	UK	Cheltenham Jazz Festival
Nod	Knowles	UK	Nod Knowles
Graham	McKenzie	UK	hcmf
Steve	Mead	UK	Manchester Jazz Festival
Martel	Ollerenshaw	UK	Serious / EFG London Jazz Festival
Ros	Rigby	UK	Sage Gateshead
Jill	Rodger	UK	Glasgow International Jazz Festival
Nigel	Slee	UK	Jazz North
Philip	Woods	UK	Jazzlines

External Participants /Speakers /Guests

First name	Family Name	Country	Organisation
Theresa	Bloder	Austria	Snow Owl
Christa	Bruckner Haring	Austria	
Jakob	Flarer	Austria	Saudades Tourneen
An	De bisschop	Belgium	School of Arts-Royal Conservatory Ghent
Pascal Roge	Verstraete	Belgium	q'onda? vzw
Stef	Vonk	Belgium	Aubergine Artist Management
Maaïke	Wuyts	Belgium	JAZZ.brussels / Aubergine Artist Management
Patricia	Zarate Diaz	Chile	Panama Jazz Festival

First name	Family Name	Country	Organisation
Alejandra	Maria	Colombia	Snow Owl
Tiit	Lauk	Estonia	Tallinna Ulikool
Hannele	Kalske	Finland	Astra Music Ltd
Sylvain	Elie	France	Orchestre National de Jazz (ONJ)
Thomas	Baerens	Germany	Ministerium für Familie, Kinder, Jugend, Kultur und Sport NRW
Silja	Fischer	Germany	International Music Council
Uwe	Hager	Germany	o-tone music
Nicole	Johänntgen	Germany	SOFIA Support Of Female Improvising Artists
Ian	Patterson	Ireland	All About Jazz
Barak	Weiss	Israel	Tel Aviv Jazz Festival
Alberto	Lofoco	Italy	AKAMU SAS
Francesco	Martinelli	Italy	
Linda	Bloemhard	Netherlands	Codarts
Jurjen	Mooiweer	Netherlands	Good Music Company
Danielle	Oosterop	Netherlands	Danielle Oosterop Music Management
Erling	Aksdal	Norway	NTNU
Danilo	Perez	Panama	
Agnieszka	Antoniewska	Poland	do odebrania koszulka i torba
Radosław	Bednarz	Poland	
Pawel	Brodowski	Poland	Jazz Forum
Sabina	Czajkowska	Poland	Mo' Connections - Boutique Jazz Booking Agency
Zbigniew	Czwojda	Poland	
Dorota	Drozd	Poland	Głogów Jazz Meetings
Marek	Dudek	Poland	
Izabella	Effenberg	Poland	Vibraphonissimo
Magdalena	Fijałkowska	Poland	Polskie Radio
Tomasz	Gregorczyk	Poland	Polish Radio
Karolina	Juzwa	Poland	Musician
Maciej	Karłowski	Poland	Jazzarium
Agnieszka	Kiepuszewska	Poland	Musician
Marcin	Lutrosiński	Poland	Musician

First name	Family Name	Country	Organisation
Krzysztof	Maj	Poland	
Kasia	Markowicz	Poland	Musician
Marcin	Masecki	Poland	Musician
Aneta	Norek-Skrycka	Poland	Fundacja im. Zbigniewa Seiferta
Anna	Perzanowska	Poland	
Joanna	Pieczykolan	Poland	Jazz Forum
Grzegorz	Piotrowski	Poland	World Orchestra
Kamil	Rubik	Poland	KamilRubik.com
Mateusz	Rybicki	Poland	Musician
Wojciech	Siwek	Poland	
Wojciech	Sowa	Poland	Polish National Science Centre (NCN)
Katarzyna	Sowa	Poland	
Alina	Święs	Poland	Instytut Muzyki i Tańca
Katarzyna	Wójcicka	Poland	The Forest Tuner
Ksawery	Wójciński	Poland	Musician
Ryszard	Wojciul	Poland	For Tune
Sławomir	Wrzask	Poland	Musician
Katarzyna	Zalewska	Poland	Creative Europe Desk Poland
Małgorzata	Zalewska	Poland	Polish Television
Wacław	Zimpel	Poland	Musician
Sigmund	Lindner	Poland / Australia	Silesian Jazz Orchestra
Pedro	Cravinho	Portugal	
Jose	Dias	Portugal	
Rosa	Galbany	Spain	JAZZ AL PORT / GALBANY PRODUCTIONS
Yahvé	M. de la Cavada	Spain	El Pais
Patrick	Sandberg	Sweden	Orkester Journalen
Tuğçe	Alpaslan	Turkey	Ankara Jazz Festival
Andrew	Barry	UK	
Georgina	Born	UK	
Jez	Collins	UK	
Fiona	Goh	UK	

First name	Family Name	Country	Organisation
Kevin	Le Gendre	UK	Jazzwise / BBC3
François	Matarasso	UK	
George	McKay	UK	
Tony	Whyton	UK	University of Birmingham
Lee	Paterson	UK / Australia	GO gobetween
Olena	Prokhorets	Ukraine	Keep Sound
Scott	Cohen	USA	The Orchard
Katherine	McVicker	USA	Music Works International
Daniela	Perez	USA	
Ben	Ratliff	USA	

National Forum of Music

Piotr Turkiewicz - *Jazztopad Artistic Director, EJM Vice-President*

Renata Puczyńska - *Head of Projects and Events Logistics*

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