

Report of the

# European Jazz Conference 2017

& Europe Jazz Network General Assembly

Hosted by

**Cankarjev dom cultural/congress centre**

Ljubljana, Slovenia

21–24 September 2017





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*Reporters: Ian Patterson (general report)*

*& Nod Knowles (EJN General Assembly)*

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# *PRESIDENT'S INTRODUCTION*

The 2017 European Jazz Conference celebrated a significant anniversary for EJN - the 30th birthday of the organisation. The fact that several individuals who were part of setting up the association - John Cumming, Huub van Riel, Francesco Martinelli, Filippo Bianchi, Giambattista Tofoni, Pompeo Benincasa - were present was celebrated as a testimony to the resilience of the organisation and its allegiance to its original aims and spirit.



Unlike 2016, the 2017 EJC took place in a venue that has been in operation for many years - Cankarjev dom in Ljubljana - where EJN Board member Bogdan Benigar has programmed jazz and world music over a long period. His understanding of the needs of the EJC both as host and as an EJN member was an important factor in delivering a very successful conference; we were very grateful to him and the whole team at the venue.

The event was also the first event of the next four years of operation funded by the European Union's 'Creative Europe' programme. EJN's success in gaining this on-going support is a tribute to the hard work of both the staff and the Board during autumn 2016. The conference programme included working groups and panel discussions around some of the activities now planned for the coming years on topics including work on social inclusion, gender balance in music, protecting the music ecosystem, jazz and young people - including some fascinating insights revealed in the detailed descriptions in this report. In several cases these working groups will continue to develop the activities over the coming year.

The 2017 EJN Award for Adventurous Programming, which will continue as an activity going forward, was presented to Tampere Jazz Happening from Finland; originally announced at jazzahead!, it was further celebrated at the EJC. In 2018 this Award will be joined by a further award for Jazz and Social Inclusion.

The conference also included a whole range of parallel discussions where common experiences could be shared - around festivals, club and venue programming, national and regional organisations and jazz research, plus the experiences of agents and artists managers - an important part of the industry, sharing many aims with jazz presenters.

Delegates also had an update on the progress of one of EJN's largest scale projects of the past few years - the 'History of European Jazz' - a groundbreaking book chronicling how jazz has developed across Europe in the last century, led by one of the industry's foremost academics Francesco Martinelli, in partnership with UK writer and broadcaster Alyn Shipton. The book will be launched by the publishers Equinox in late spring 2018.

Following the success of Danilo Perez's keynote address at the 2016 EJC, the 2017 programme featured three significant artists addressing the conference theme of 'What if...' drawing on their

own life stories. Both Rabih Abou-Khalil and Bojan Z talked about their experiences of leaving their homelands to work within different cultures, and Rokia Traoré described the work of the foundation she has founded to enable musicians in her native Mali to find their identity and build professional careers in their own country. Both Rabih and Bojan also performed within the opening Gala Concert giving conference attendees to enjoy them as musicians as well as speakers.

A new and very popular feature of the conference was the inclusion of 'Creative Walks' - an opportunity for delegates to leave the conference venue, enjoy something of the beautiful city of Ljubljana as well as hearing personal stories from musicians and others with connections to the city.

As in 2016, the General Assembly took place prior to the conference proper, and we both bid farewell to some key Board members reaching the end of their terms - Wim Wabbes and Terese Larsson - as well as electing new members - Enrico Bettinello, Minnakaisa Kuivalainen, Edin Zubcevic, Kenneth Killeen, plus Jan Ole Otnæs for a second term.

Finally, EJM member Carlos Martins (of Sons da Lusofonia) gave a short presentation on the venue for the EJM2018 - the CCB - Centro Cultural de Belém - in Lisbon and members were excited about the prospect of visiting that beautiful city next September (13-16). The Board went on to hold its December meeting in Lisbon, and the staff and I stayed on to meet the partners who will jointly host the event and were impressed by their commitment. The theme for the EJM has been agreed as 'ON THE EDGE' expressing both Portugal's position on the edge of Europe and the role of jazz amongst other musics. We look forward to welcoming EJM members and other colleagues there for what we are sure will be another successful gathering.

**Ros Rigby**

*President*

*Europe Jazz Network*



Thursday 21 September 2017

# ***WELCOME OF EJN MEMBERS / UPDATE ON EJN ACTIVITIES***



The day started with a presentation by EJN President Ros Rigby and EJN Network Manager of the EJN past activities in the work plan 2016-2017 and of the first year of the new work plan 2017-2021 that has just been granted Creative Europe funding.

The main activities developed by EJN over the last year included:

- The European Jazz Conference in Wroclaw last year (and planning for this 2017 conference)
- Development of the EJN Award - bestowed this year on Tampere Jazz Happening
- The History of European jazz - writing the book had continued and it would be previewed later in this conference
- Producing the updated research findings of 'Strength In Numbers: 2', a number of case studies on audience development and a "audience research guide" for members
- Wrapping up the Take the Green Train project with a Seminar at 12 Points in Aarhus and circulating the EJN Green Manifesto, case studies on green initiatives and green tourism and the production of a refillable water bottle for the European Jazz Conference
- Complete redevelopment, updating and extending of the EJN website - for which work EJN's Communications Manager Stefano Zucchiatti was to be particularly congratulated

- The Jazz For Young People conference in Bergen, the launch of the Online Marketplace and the Handbook of the young people's project
- EJJN's first Staff Exchange programme, with 10 places for members' staff
- And the strengthening of EJJN's active relationship with the European Association of Conservatoires' Pop and Jazz Platform.



Concerning the activities of the upcoming year, it was underlined how the clear definition of some details is still a work in progress, as the application for the next four years to Creative Europe was submitted in November 2016. However, during the upcoming months all the activities will be fully developed and the possibilities for joining them will be communicated to EJJN members through open calls through the EJJN members mailing list.

### Year one of the new EJJN workplan 2017/2021

- **European Jazz Conference 2017**
- **EJJN Awards**
- **Virtual Office:** networking meetings, management, evaluation
- **Expanding EJJN digital Tools**
- **We Insist!** Social Inclusion through Music
- **Europe Jazz Balance**
- **Raising the profile of jazz/creative music**
- **Jazz and Young People**
- **Audience mobility & cultural tourism**
- **Artistic Exchange Platform**
- **Cultural Advocacy & Debate**
- **Global New Markets:** beyond Europe
- **EJJN Staff Exchange & Trainings**
- **Artists Development & Nurturing New Talents**
- **Improve Collaborations in European Networks**

### Some EJJN Events 2017/2018

- **October 2017:** Womex in Katowice
- **November 2017:** JAZZMI, panel on national organisations
- **December 2017:** Board meeting in Lisbon
- **March 2017:** Pantin, social inclusion workshop
- **March 2017:** First EJJN Exchange Platform in Köln
- **April 2017:** meeting with agents at Jazzahead!
- **EJJN Staff Exchange Programme:** ongoing October 2017 until December 2018

In summary, the main strands of activities for the following 4 years (2017-2021) will be :

- Continuing to produce the annual **European Jazz Conference and GA**.
- The annual **EJN Award** would continue - plus a new award for inclusive practice in creative music promotion
- Extending the use of the **virtual office** for EJN administration, management and evaluation.
- Expansion of EJN's use of **digital tools** - including databases, streaming, online publishing.
- The launch of **We Insist!** - project focusing on **Social Inclusion through Creative Music**.
- **Europe Jazz Balance** - a project covering aspects of social diversity and gender balance.
- **Raising the profile of creative music/jazz within the music sector** - demonstrating and increasing the awareness of the wider influence and value of our music.
- **Jazz and Young People** - continuing to develop the reach and practice of work with and for young people.
- Taking forward projects to enhance audience mobility and build on **jazz's capacity for cultural tourism**.
- Building on EJN as a **platform for artistic exchange and collaboration** between members and others.
- **Cultural advocacy and debate** - raising awareness and developing contacts with policy makers, national and international cultural agencies, other networks.
- Exploring potential logistical requirements for actions and collaborations in **markets and territories beyond Europe**.
- Extending the **EJN staff exchange programme** and business training/mentoring.
- Creating opportunities through collaborations for **artist-development and nurturing new talent**.
- Working to improve and strengthen the **synergies and exchange and dissemination of information between music sector networks**.

Following this presentation, a celebration of the EJN Award for Adventurous Programming 2018 took place. Juhamatti Kauppinen and Minnakaisa Kuivalainen, in representation of EJN member Tampere Jazz Happening, winner of the Award, received the warmest congratulations from EJN President Ros Rigby and from all the members of the Europe Jazz Network for an award that was felt to be greatly deserved by the Festival.





# FORMAL EJN ANNUAL GENERAL ASSEMBLY

Thurs 21 September 2017, 16.30-18.30, Cankarjev dom, Ljubljana, Slovenia



## 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 Ian Patterson as reporter for the weekend's events.

- Approval of the representatives

A list of attending members had been circulated in advance. The meeting approved the number of attending members - 65% of the total membership - 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 was delighted to announce that this was the 30<sup>th</sup> anniversary of the founding of EJJN - and she displayed a picture of the original legal document, which had been witnessed by several of those still active in EJJN and present at this GA - including Filippo Bianchi, Giambattista Tofoni, John Cumming, Huub Van Riel, Pompeo Benincasa, and Francesco Martinelli.



Ros welcomed and announced the list of new members who had joined since the 2016 GA. Representatives of those present at the meeting gave short introductions to their organisations. They were:

- Flame Jazz (Turku , Finland)
- InJazz Festival (Rotterdam, Netherlands)
- International Ankara Jazz Festival (Ankara, Turkey)
- Onassis Cultural Centre (Athens, Greece)
- AtoJazZ Festival (Sofia, Bulgaria)
- Baku Jazz Festival (Baku, Azerbaijan)
- NordNorsk Jazzsenter (Bodø, Norway)
- Jazz From Scotland (Edinburgh, UK)
- Pescara Jazz Festival (Pescara, Italy)
- Ponderosa Music and Art/JazzMi Festival (Milan, Italy)
- Tel Aviv Jazz Festival (Tel Aviv, Israel)
- OstNorsk Jazzsenter (Oslo, Norway)
- SorNorsk Jazzsenter (Arendal, Norway)

- Jazz Festivals & Events Foundation (Bucharest, Romania)
- Stavanger Jazz Forum (Stavanger, Norway)
- Jazz International Rotterdam (Rotterdam, Netherlands)
- Australian Music Centre (Sydney, Australia)

Ros pointed out that the inclusion of the Australian Music Centre and Tel Aviv Jazz Festival was indicative of the EJNI's role now reaching far beyond Europe. In fact, the current EJNI membership now totalled 120, from 35 countries and four continents.



Ros was delighted to announce that the Board had agreed to bestow Honorary membership on Huub van Riel, for his lifetime commitment to jazz as the director of Amsterdam's Bimhuis for over 40 years (from which he had recently retired) and for his contribution to EJNI as another of the founding members and former Board member and President. The meeting welcomed Huub with applause and warm appreciation of his unique contribution to the European jazz scene.

### 3. Presentation of the EJNI Creative Europe activities 2016/17



In the preceding plenary session that afternoon, welcoming all delegates as well as EJNI members to the European Jazz Conference, the President had given an overview of the EJNI's work of the past year and of the three-year programme 2015-2017.

It was with considerable pleasure - after substantial hard work and attention to detail - that EJNI had received the news that the application to the European Commission's EACEA Creative Europe

programme for cultural networks had been successful and that EJNI had been awarded funding for the four years 2017-2021.

Ros Rigby reflected that the work of preparing the application, which had been informed by members' contributions to many of the sessions at the 2016 GA, had occupied a lot of the Board and staff's time in the past year. Similarly the EACEA's official audit - a forensic examination of all EJNI finances and documentation - had been time-consuming and rigorous but had ended with positive approval from the EACEA's appointed officials. Francesca Cerretani and Giambattista Tofoni were thanked and congratulated for their impeccable administrative work on the audit.

However, EJNI's extensive programme of activity had continued throughout the year. Ros referred to her presentation in the previous session, which covered the main areas of project work and development, in line with the 2015-2017 plan submitted to the EACEA Creative Europe programme.

#### **4. Minutes of the Wroclaw General Assembly 2016**

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

#### **5. Annual Report of the 2016 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.

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

#### **6. Annual Accounts 2016**

Network Manager Giambattista Tofoni and Treasurer Terese Larsson presented the accounts for 2016 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 €157,327, 86. The final result was a loss of



€212,09 which would be deducted from the previous year's account surplus of €797,81. The audit showed that all accounting figures aligned accurately with the EJM bank account statements.

It was noted that since 2014, in order to fulfil the requirements of the EACEA and the Creative Europe grant, EJM had produced accounts and budgets in the format proposed by EACEA. It was also noted that the accounting year for the EACEA grant funding ran from 1 September to 31 August whereas the EJM accounting year was 1 January to 31 December. Matching information for both periods continued to be produced.

The annual accounts were approved unanimously by the meeting.

#### **7. One year budget and workplan 2017/2018 - Creative Europe**

Giambattista reiterated that the new EACEA Creative Europe grant began on 1 September 2017 and therefore accounting and forward budgets projections as well as planning schedules, as noted above, were 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 as described in the grant application.



A detailed budget was presented for the year beginning 1 September 2017 (which had been circulated to members in full in advance of the GA), showing an overall expenditure of €338, 500.

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 2017/2018.



## **8. Creative Europe Application and Award 2017-2020**

The 2017/2018 budget covered the first year of the new four-year Creative Europe funded programme. EJV would follow the plan of work as defined by the application to the EACEA. Planning work had been done in detail by the Board and staff, based on ideas and contributions from members in the working group sessions in 2016.

The four year plan was ambitious in consolidating current project work and embarking on new initiatives. The plan identified 15 strands of activity over the four years. A document giving outlines of each of these strands had been circulated to members in advance of the GA and they had already been discussed in the previous session of the conference.

The meeting unanimously approved the plan and its various strands of work.

## **9. Elections for the Board**

The President thanked the Board for their work alongside the staff in the past year. She particularly thanked the two members of the Board who were leaving at this GA. Wim Wabbes had served two full terms (a total of six years) and thus was standing down in accordance with the bylaws. Amongst his many and various EJV activities, Wim had led the Yolda project and EJC

programme committee. Terese Larsson was standing down, after a period in the demanding role of EJM Treasurer. Both had made a significant contribution to EJM.

The new Board, after the elections, would begin at a meeting on Sunday morning.

Ros introduced the Election Committee which had been re-appointed at the 2016 GA, comprising:



- Antoine Bos (AJC, France)
- Paul Gompes (Dutch Jazz Archive, Netherlands)
- Øyvind Skjerven Larsen (Norsk Jazzforum, Norway)

The Election Committee introduced the proceedings.

Of the six candidates, one (Jan Ole Otnaes) had served a first term of three years and was now standing for a second term. The other five candidates had not served on the Board:

The candidates were:

- Enrico Bettinello (NovaraJazz, Italy)
- Kenneth Killeen (Improvised Music Company, Ireland)
- Minnakaisa Kuivalainen (Tampere Jazz happening , Finland)
- Jan Ole Otnaes (Victoria/Nasjonal Jazzscene, Norway) - standing for a second term
- Mik Torfs (JazzLab Series, Belgium)
- 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, being able to vote for up to five candidates.

The Election Committee retired to count the votes cast and proceeded to announce the results, being that the five elected members, each to serve for a term of three years, were:

- Enrico Bettinello (Novara Jazz, Italy)
- Kenneth Killeen (Improvised Music Company, Ireland)
- Minnakaisa Kuivalainen (Tampere Jazz happening , Finland)
- Jan Ole Otnaes (Victoria/Nasjonal Jazzscene, Norway) - standing for a second term
- Edin Zubcevic (Sarajevo Jazz Festival, Bosnia & Herzegovina)



## **10. Election for the Election Committee 2018**

The President thanked the members of the Election Committee and called for new volunteers to stand for election to the Election Committee, in place of Paul Gompes and Antoine Bos who were standing down. She reminded members that members of this committee could not stand for election to the Board themselves. Three members put themselves forward for this committee:

- Terese Larsson (Svensk Jazz, Sweden)
- Øyvind Skjerven Larsen (Norsk Jazzforum, Norway)
- Wim Wabbes (Handelsbeurs Concert Hall, Belgium)



The meeting unanimously approved these members as the Election Committee for 2018.

## 11. 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 2018 GA.

## 12. EJC and General Assembly 2018



The President announced that the 2018 European Jazz Conference and General Assembly would be hosted in Lisbon, Portugal and would take place from 13 to 16 September, 2018.

It would be co-organised by EJC, the Association Sons da Lusofonia, CCB Centro Cultural de Belém and the Municipality of Lisbon.

Carlos Martins of Association Sons da Lusofonia, which is the organiser of the Festa do Jazz, extended a welcome to the city - and to the main venue, Centro Cultural de Belém, for next year. He hoped that the location would bring more jazz organisers from southern Europe to the EJC and to EJC.

Lisbon, said Carlos, was known as 'the last stop on the European tramway'. Its history was a rich mixture of cultures, races, discoveries and migrations. The conference would be able to explore the importance of these subjects and of improvisation and creativity.

Looking forward to Lisbon in 2018 and with repeated thanks to all members, staff, musicians, and EJC/GA partners in Ljubljana, Ros Rigby closed this formal GA session for 2017.



# Friday 22 September 2017

## **OPENING CEREMONY**



In the impressive surroundings of the Linhart Hall of the Cankarjev dom, Slovenia's largest cultural and congress centre, 280 attendees awaited the start of European Jazz Conference 2017. Cankarjev dom has been home to Europe's oldest jazz festival, Jazz Festival Ljubljana, since 1982, so it was entirely fitting that a city with such a long tradition of jazz should host the fourth European Jazz Conference.

EJN Network Manager Giambattista Tofoni welcomed conference attendees, mentioned the conference's three Keynote speakers and drew attention to the EJC program, highlighting in particular the Walking Groups on day two. He then introduced a short video on Slovenia, its contrasting landscapes and multiple attractions.

EJN President Ros Rigby extended a warm welcome to friends old and new and made special mention of the many attendees from Slovenia. Ros announced that the 280 registered conference attendees was a record number ever since the EJN General Assembly was expanded into a broader conference format in 2014.

Uršula Cetinski, Director General of Cankarjev dom and Bogdan Benigar, Artistic Director of Jazz Festival Ljubljana and Jazz and World Music Director at Cankarjev dom, in turn welcomed the conference attendees to Ljubljana and to Cankarjev dom.

Using a quotation from American guitarist/composer Bill Frisell, Uršula emphasized that anything is possible in music and that we are limited only by our imaginations – an inherent, if largely



unstated theme of the conference. Uršula thanked the European Jazz Conference, the Creative Europe Program of the European Union, the Minister of Culture of the Republic of Slovenia, the city of Ljubljana and the committee team of Cankarjev dom, wishing a successful conference for all concerned.

Bogdan Benigar paid tribute to Nadine Deventer for conceiving the conference's theme of 'What If...' and proceeded to thank the other members of the Programme Committee: Ahmet Ulug; Edin Zubcevic; Wim Wabbes; and Martyna Markowska, for all their efforts. Bogdan wished conference attendees a conference both enjoyable and of practical use.

## KEYNOTE SPEECH

### *Rabih Abou-Khalil: "Music across borders"*



For over thirty years Lebanese born, France-based oud player and composer Rabih Abou-Khalil has crossed musical borders, fusing Arabic sonorities with jazz, European classical music and a host of other influences. Having lived in several different countries, Rabih has a broad perspective on crossing borders, be they musical or cultural.

In an informal, extremely thought-provoking Keynote speech. Rabih discussed, through a very personal prism, notions of national and personal identity, musical hybridity, language and the primacy of the emotional currency of music over considerations of cultural value.

Rabih described how he began get interested in music aged around twelve, when he bought discount LPs by Thelonious Monk, The Rolling Stones, Franks Zappa and Tom Jones at a Beirut





record store. The most inspiring record was Monk's, though Rabih didn't know what type of music it was. This disregard for the artificial borders placed around music, he said, has stayed with him until the present day.

Jazz proved a very attractive musical form, because for Rabih what was an open music [to other influences] to begin with has opened up more and more over time.

Being born in a deeply atheistic family, Rabih said, was a matter of good fortune, as, he intimated, it meant for an open-minded, less judgemental upbringing. His multi-lingual father had a shortwave radio and a great curiosity for the world beyond Lebanon, and this expansive world view he passed down to his children.

What impressed the young Rabih, was that there was no culture anywhere in the world without music and that Japanese opera could touch people just as much as country and western music elsewhere. From that time, Rabih related, his desire to feel and understand quite distinct forms of artistic expression was stirred.

The Lebanese civil war forced Rabih's family to spend a great deal of time over two years sheltering in a basement. In 1976 his family escaped the conflict by moving to Munich in what was then West Germany. Rabih described how he had to adjust his preconceptions about West Germany with the reality he encountered. Heads would turn whenever he walked into a shop, because of his darker skin, although, Rabih added, things have changed greatly since then and even the collective memory of such a reaction to a foreigner has faded.

Having borrowed money from a bank, Rabih began recording and producing his first LPs, selling them from record shop to record shop. In a throwback to less commercial times, Rabih recalled that the term 'World Music' didn't exist and that people bought Rabih's music without any idea of the genre or style but simply because they liked it.

Music is not a stylistic expression, Rabih emphasized, but an artistic and emotional expression a mysterious process he likened to a perpetual accident. Rabih attributed his career-long attraction to working with jazz musicians not to any stylistic considerations, but rather due to their open-mindedness, and not just in music matters.

As for collaborating with musicians from other cultures, Rabih noted that success lies in finding the common ground, and that it is so much easier to work with musicians who know their own cultures so well that they are able to transcend it, and at the same time are able to transcend their instruments. This, he said, is where new music happens.

Rabih rejected any notion of purity in art or in culture and instead spoke of synthesis. Thus, he rejected the concept of 'real' or 'traditional' music, and any notion of a 'pure' society. Those who fear multiculturalism and the erosion of 'pure' societies or cultures, are, Rabih said, making a big mistake, as the very idea to begin with is fallacy, because people migrate all the time and things change all the time.



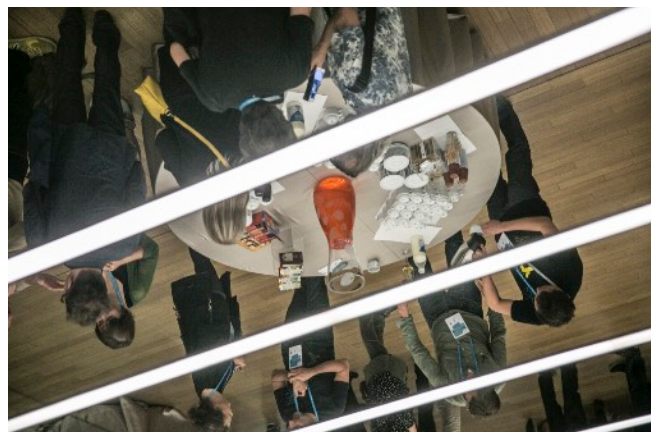
People from different countries come together simply by crossing a border, but language miscomprehension, Rabih illustrated, can become not only a stumbling block to communication but the cause of conflict. The history of the world, suggested Rabih, has ever been thus.

For Rabih, understanding cultures other than one's own is incredibly enriching and he described himself as a cultural parasite. Music, Rabih said, is never just music, a listening experience, but above all a sensual experience that is linked to the other senses as

well, adding that much of his fascination comes from taking inspiration from one art form and translating it into another.

Musicians often forget, Rabih continued, that music is not just about playing but also very much about the listener, and that he knew listeners who can hear music far better than musicians. Rabih made the point that if you didn't have listeners there would be no music, and without listeners who are appreciative and critical there would be no advancement in music. He drew the analogy that it would like cooking food with no-one to eat it.

Though Rabih had come to Europe to escape his war-torn homeland, he acknowledged that his route travelled and his passage into music school and subsequent professionalism had been much easier than the journeys for many of today's refugees and migrants. Looking at his own immediate family, which has a mixture of Lebanese, German, English and Chinese heritage, Rabih suggested that the future of music, of art and of societies themselves will be of one culture.



In the question and answer session that followed, Rabih spoke about financially ruinous promotional videos and the current lack of funding that affects not just touring but creativity itself. He emphasised too, the importance of musician's shaping solos to the song's needs and not just exhibiting their technical prowess. Rabih also touched upon the ageing demographic of his audience, which he ventured was perhaps not down to the music as much as it was to changes in the medium through which younger generations consume music.



# PANEL DEBATE

## “Where to begin? Social inclusion in cultural policies”

**Moderator: Francesco Martinelli (Italy)**

**Panelists: Rabih Abou-Khalil (Lebanon), Anuša Pisanec (Slovenia), Mehdi Marechal (Belgium), N'toko (Slovenia)**



The socio-cultural face of European cities has changed dramatically in the past seventy years—a single lifetime—with major flux coming in the aftermath of World War Two, the post-colonial era, the creation of the European Union, the collapse of Communism, and, more recently, the conflicts in Afghanistan, Iraq and Syria. The diversity of nationalities, ethnic groups, languages, religions and cultural systems found in practically any urban environment means that it is increasingly difficult to talk about a single dominant culture. And, as in most societies, there are the economically disadvantaged, the stigmatised and the marginalised. Often, though not always, it is the most recent arrival (economic and political migrants, political refugees) who find themselves in these categories.

The task of social inclusion, which could be broadly defined as equal rights, is a concern for groups as diverse as police forces, schools, human rights groups, governments and festival/cultural program organisers. In a lively and thought-provoking discussion moderated by the EJA's Francesco Martinelli, panelists Rabih Abou-Khalil, Anuša Pisanec (music journalist and development worker), Mehdi Marechal (expert in cultural participation and inter-culturalism), and N'toko (experimental hip-hop artist and producer) grappled with some of the complex issues surrounding policies of social inclusion.



The panel discussion began with Mehdi Marechal summarising the contents of one of his recently written papers, which set out many of the themes related to the subject of approaching social inclusion. These included: demographic change in society yet largely white, middle class audiences at festivals; the pitfalls of a homogenous understanding of culture; whether or not cultural organisations are able to fulfil the needs of an individual within society. It is no longer logical, Mehdi said, to identify cultural differences based on mono-cultural identities when there is so much intertwining and overlapping of cultures. Nor, he added, does it make sense to talk in terms of majority and minorities.



With specific reference to festivals, Mehdi argued that targeting audience initiatives, which perhaps divide people into groups and categories, run the risk of reinforcing the majority-minorities equation, of perpetuating stereotypes and leading to stigmatisation. Mehdi also questioned the motivation behind targeting audience initiatives, asking whether they are little more than box-ticking exercises driven by the need for subsidies. Mehdi was not against targeting audience initiatives, but stressed that the choices of people should be respected.

It is fine for people of Moroccan background to organise a Moroccan cultural night, Mehdi said by way of example, but a problem arises when we believe that the same people will only attend a cultural event if it is billed as a Moroccan night. Such thinking, Mehdi expanded, ignores the complexity of an individual's identity and circumstances. Mehdi said that cultural participation cannot be detached from the local context, from the social, economic and political environment surrounding an individual. We need, he said, to categorise and cultureise less. Mehdi reiterated that identities are multiple and therefore, by extension, there are hybrid forms of art. This latter point referenced occasions when festivals will only program Turkish or Balkan groups for example, if the music they play is identifiably Turkish or from the Balkans. This chimed with the comment by Bojan Z on day three of the EJC when he spoke of Balkan groups finding work abroad in the 1990s as long as they played distinctly Balkan music.

Multiple-layered identities, Mehdi continued, play into the experience and perception of art. Aspirations, jobs, languages, and ethno-cultural elements continually influence each other to the point where it is irrelevant to talk about the French culture, or the Ethiopian culture. In short, Mehdi underlined, personal cultural perception and cultural expression do not always equate with ethnic and cultural backgrounds.



The challenge for cultural agencies, Mehdi said, is to search for commonality in a society where no single culture dominates and where diverse cultural communities exist side by side but also overlap. Mehdi underlined the importance of being aware of cultures that operate outside mainstream society, in spaces and circuits where organic inter-culturalism is a fact and not something championed as a goal. Mehdi suggested that cultural agencies need to move away from the notion of

bringing 'others' into their framework and instead recognising the cultural and social capital that exists within diverse communities. He argued that cultural organisations should be more active in collaborating with other sectors, such as education, integration, neighbourhood workers, but also with autonomous artists and non-subsidised associations that are prevalent within communities. The emphasis, he stressed, should be on connecting with already-existing initiatives - to help what already exists to develop further.

Mehdi concluded his paper summary by quoting Mahatma Gandhi: "Whatever you do for me but without me, you do against me."

Anuša responded by saying that diversity is not recognised in Slovenia. Although Slovenia doesn't have the ethnic diversity to the same degree as former colonial nations those migrants who have come to Slovenia are pushed to the margins and not recognised as equals. Their concerns are less about consuming culture, Anuša said, but more about obtaining asylum or how to pay the rent.



She added that the prevailing narrative from the Slovenian government surrounding arrivals from Afghanistan, Iraq and Syria is one of a threat, while that of the cultural institutions is a narrative of the noble savage. She cited the example of a recent art exhibition about Afghanistan held in the Slovenian Ethnographic Museum in Ljubljana, which did not include Afghani artists.

The first step in Slovenia, Anuša said, is to recognise the existence of people from different backgrounds and to give them equal rights. She described the Slovenian government's policy as a kind of systemic racism, as migrants are either put into asylum centres or bad housing.

N'toko picked up on the notion that there is often a disconnection between notions of culture/ cultural access and the reality of people's day to day lives. Specifically, the absence of certain demographics in festival audiences he explained as being due to budget constraints – i.e. they can't afford the ticket prices.



Taking up a point made by Rabih during his Keynote speech, N'toko agreed that there is no such thing as a pure culture. Multiculturalism, he suggested is just shared experience, which is fairly pervasive, whereas culture he defined as being something that cultural organisations often feel they need to present, something that needs to be curated and taught to people.

He went on to say that as an artist from the Balkans, promoters typically expect or request him to include identifiably Balkan sounds in his music. Just as Rabih had said that he can't play jazz over changes because it's not his culture, his habit, so too, N'toko can't play traditional Balkan music for the same reason.

Echoing what Mehdi had said about organic cultural scenes operating at the margins of society, N'toko cited a community space [Rog squat] run by and for refugees in Ljubljana in which he is actively involved. In Slovenia, he said, places like these have by far the most diverse audiences in terms of backgrounds, identities and sub-cultures.

The reason for such diversity, he reasoned, is because it is affordable. For the majority of refugees a coffee in the city center or a ticket for a mainstream concert venue is not within their budget. Furthermore, N'toko described how a lot of the music played by refugees at parties in this squat-cum community space is, in fact, western music. [Cultural] institutions, he suggested, are not really happy about this, as they tend to like neat packages that they can market within their carefully tailored programs.

Anyone who is serious about multiculturalism needs to be an activist, effectively, N'toko argued, as you can't build a common culture if you don't have equal rights and equal material means.



Rabih pointed out that many migrants come from societies that are inherently racist towards each other and that we shouldn't be afraid to denounce racism wherever we encounter it. Within certain communities and cultures, he said, peer pressure can be responsible for the perpetration of racist modes of thinking. The exclusion of one group by another, he added, was something inherently human.

Mehdi concurred with Rabih's point about racism and peer pressure, saying that in Belgium if musicians from a Moroccan or Arabic background are going to perform then comments will appear on Facebook denouncing music as haram [forbidden by Islamic law]. Then again, he said, those who want to play music are often not given the space to do so in the cultural institutions.

This last point chimed with an earlier observation Mehdi had made when he gave the example of how, say, world famous Senegalese artists are invited by cultural institutions when the Senegalese artists already living in the community are often not given the opportunities to perform.

Recognition, participation and inclusion, underlined Mehdi, should be the watchwords when talking about cultural projects. Mehdi labelled as strange the not atypical picture of a group of white, middle class men of a certain age sitting around a table discussing diverse cultural projects without even including people of different backgrounds in the discussion.

Mehdi gave one example of a failed cultural initiative that highlights the sort of cultural stereotyping that can arise. In Ghent, he explained, there is a sizeable Roma community from Slovakia. A cultural institution organizes a Roma traditional evening with musicians from Macedonia and is surprised when the Roma people of Ghent are absent from the audience.





Firstly, said Mehdi, Slovakian Roma are probably not interested in hearing Macedonian traditional music, and secondly, the young Roma are all likely to be at reggaeton parties or in salsa bars. We will keep making this mistake, cautioned Mehdi, if we don't involve the people in the project. In a similar vein Anuša rejected the term 'World Music', as it implies the reductive narrative of artists exclusively from the Global South. Africa is not a country. We should, she said, also talk about techno from Angola and hip-hop from Liberia, specifying the genres on stage and simply calling it a music festival.

To the question from Francesco as to the key areas to focus on to ensure open and inclusive cultural events, the panel broadly agreed that accessibility, affordability and above all, organic interaction on an ongoing basis were important. Rabih added that a festival should be above all about an emotional experience, much more than a coldly curated cultural experience.

In the question and answer session that followed it was observed from the floor that the radio usually presents, indeed, imposes a very simplified, monocultural musical picture of society. Mehdi responded that social activism is necessary to put pressure on the media to create space for cultural diversity.

Another contributor from the audience, addressing the conference attendees in general, made the point that many festivals rely on public funding schemes that have their own cultural policies and agendas to begin with. The question, effectively rhetorical, asked how can festivals escape such agendas and create a program that reflects their particular community or region, as opposed to an already established scheme.

Francesco thanked the panel for their contributions and left the floor to Ros Rigby, who reminded conference attendees of the program to come.

# BOOK PRESENTATION

## *“The Shared Roots of European Jazz”*

**Speaker: Francesco Martinelli (Italy), Alyn Shipton (UK)**



This ambitious project, conceived and overseen by Francesco Martinelli, has been several years in the making. The finishing line, however, is in sight. The book is due for publication in the first half of 2018. Francesco, along with fellow jazz historian, author and BBC Radio 3 presenter Alyn Shipton, gave an account on the progress of the book as it nears completion and the challenges involved in realising it.

In her introduction Ros Rigby described *The History of European Jazz*, in partnership with Equinox Publishing, as one of the EJC's most exciting long-term projects. Originally intended for publication in time to present at the EJC 2017, various factors have set that date back, as Francesco and Alyn duly explained.

Francesco described the original idea for an authoritative, linear history of European jazz up to 2000 as a dream, but after three years intensive work the dream is all but reality. No such organic narrative spanning the whole of Europe has ever been written before. Books on the history of jazz in individual countries of course exist, though they have often been written by visitors. *The History of European Jazz*, in contrast, gives voice to the people of the countries – forty three authors – local historians in effect - covering some forty countries.

Francesco spoke of the challenges involved in translating texts in multiple languages, referring to the differences in mindset, culture and grammatical nuance. The book that will eventually be published will be much bigger than Francesco originally anticipated, as the information collected and the stories received were too good to omit. The History of European Jazz, said Francesco, is a tribute to huge numbers of people who kept jazz alive under authoritarian regimes, under conditions of strict censorship, in states of poverty and even when plagued by war.



The level of editing involved meant that partnership with a professional publishing house was essential. Equinox Publishing is not only responsible for publication and distribution, but is actively involved in the production of the book – from editing to references and uniformity of structure.

Francesco described the sort of details that have gone into the book, from playing with the title of the book to reworking the jacket illustration. Chapters dealing with each country have been grouped together according to geographic region. The grouping of countries in this way, expanded Alyn, has helped demonstrate how the music has traveled across the borders of language, politics and geography.



With some countries, Great Britain being one example, it was necessary to split the chapter between two authors due to different areas of interest in their research. In many chapters the research had never been carried out before this project began. Sometimes the findings were so surprising that it has generated further research.

The Polish contribution had to be translated into English. This was a task so laden with grammatical traps and red herrings that the translator and Alyn attended a seminar in

London about translating Polish to ensure that subtle differences in tenses between the two languages were accurately captured.

Some subjects, Francesco explained, cannot be discussed in country terms as they occurred across the European continent. These include:

- Festivals
- Manouche, or gypsy jazz
- Jewish jazz/klezmer music
- The avant garde
- Jazz on film
- Early African-American entertainers



Alyn pointed out that the first recordings of stride piano, of the blues and by an African-American improvising ensemble were all made in Europe. British, French and German recording companies acknowledged these early artists in a way that their counterparts in America didn't.

Originally intended to come in at under 400 pages, *The History of European Jazz* is now likely to top 650 pages. Each chapter will have a listening guide, as well as an extensive bibliography in all languages.

In the question and answer session that followed the absence of a chapter on the dissemination of jazz records was queried. Francesco said that they had been unable to find a writer willing to take the job – a huge task that would, in any case, throw up the names of already well known labels. The solution, Francesco explained, was to ask each contributor to consider the role of records in their respective countries.

Nod Knowles asked if there were any plans to document the history of jazz from 2000 onwards. Francesco responded by saying that the book is not intended as the final word on the history of jazz in Europe, but instead represents a starting point for further research. Francesco's proposal to the EJJ is to create a related website to allow a younger generation of researchers, musicians and journalists to update the book.

## ***SPECIAL CONCERT - TO PIANOS***

*Kaja Draksler (Slovenia), Eve Risser (France)*



A musical interlude followed, with pianists Kaja Draksler (Slovenia) and Eve Risser (France) giving a duo performance in the Cankarjev dom's intimate Štuh Hall, a circular amphitheater named after Bojan Štuh (1923-1986), one of Slovenia's most influential figures in modern theatre. On the amphitheater's flat-floor stage, Kaja and Eve faced each other from their respective concert pianos, in what was the official launch of the duo's CD *To Pianos* on the Clean Feed record label.

For approximately forty minutes the duo gave a dramatic exhibition of pianistic virtuosity and percussive possibilities. Playing in unison or responding to each other's prompts, the music rose and fell in waves, from the most minimalist expressionism to thundering orchestral dynamics. Improvisation and composed passages were blurred, the one non-original segment—at least in terms of authorship – was Carla Bley's "Walking Batterie Woman."

# CREATIVE WALKS

## *6 Parallel groups around the city of Ljubljana*

The introduction of guided walks through the host city was a first for the EJC. Six groups, led variously by musicians, festival directors and record label producers, set off from the Cankarjev dom and wound their separate ways through Ljubljana's streets to secret destinations. Here, the group leaders shared special stories about exile, migration, war and the challenges of making music. Some also played music.



### **Shalan Alhamwy (Syria)**

Syrian violinist/composer Shalan Alhamwy led his group through the historic center of Ljubljana, stopping in front of the Institute of Arts and Political Science. There, he began by playing a Syrian folk tune. On the face of the building a coil of barbed wire ran from above the entrance to the roof – a piece of installation art representing the razor wire barrier along the Slovenian-Croatian border. Shalan recounted his studies in Damascus, toiling to raise the money to purchase his violin, from which he became inseparable.

When war began to decimate his country, however, Shalan left Damascus seeking a safe haven. As the war encroached he was forced to move again and again and again, taking his violin with him each time – a refugee in his own country. Eventually, Shalan had no choice but to flee, and he made the dangerous journey through Turkey and Greece and on to his current home of Belgium.

Knowing that his violin would not survive the perilous journey Shalan had left it with his mother in Syria. In Belgium, Shalan spent time in an asylum center awaiting his papers. In the city of Sint



Niklass, Shalan received the long-term loan from a Dutch lady of a prized Joseph Claus violin. Shalan expressed too, his gratitude to Wim Wabbes of Handeelsbeurs Concert Hall, who was instrumental in helping him make contacts and build a career in Belgium.

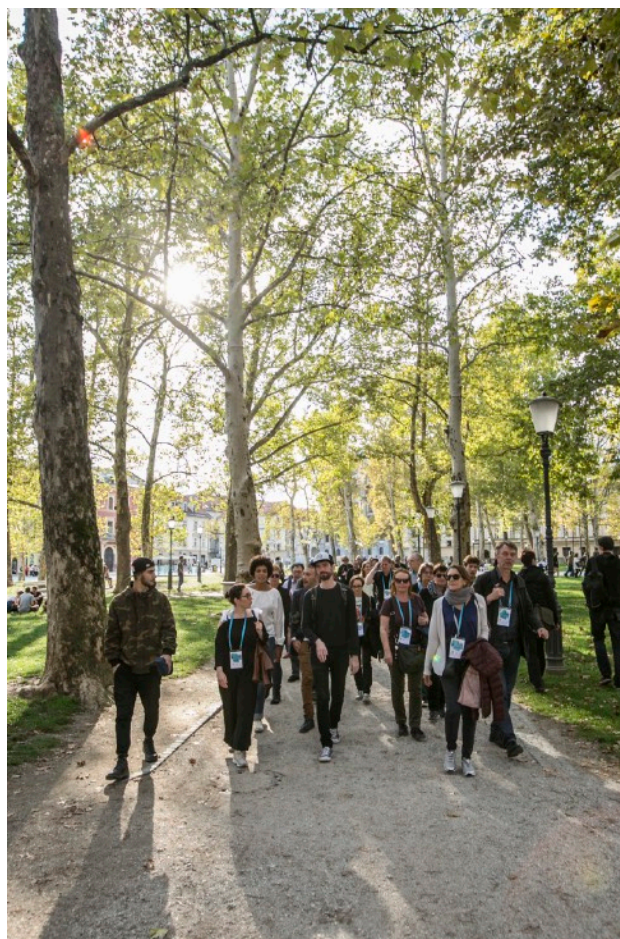
Nine months later, Shalan's mother obtained a visa to join her son, bringing his beloved violin with her from Syria. "What if objects had memories?" Shalan asked rhetorically, before playing a lyrical improvisation laced with melancholy.

### **Pedro Costa (Portugal)**

Record label producer and concert promotor, Pedro Costa led his walking group to Plečnik House, the former residence of renowned Slovenian architect Jože Plečnik and a national monument. Plečnik was the architect behind many of Ljubljana's iconic buildings - the embankments along the Ljubljanica River, the Triple Bridge, as well as plazas and public parks.

Pedro talked about his experiences co-curating the Ljubljana Jazz Festival for the past seven years. The LJF is Europe's oldest jazz festival, stretching back some sixty years. Pedro spoke of the challenges of creating a program that maintains the international standing of the festival by attracting international artists while promoting national artists and new music.

Pedro also spoke briefly about Clean Feed Records, the label he founded in Lisbon, Portugal in 2001. Finally, at the request of some of the walking group members, Pedro looked forward to the EJC to be held in Lisbon in 2018.



### **Ericamour Yovogan (Benin)**

Belgium-based Beninese trumpeter and composer Ericamour led his walking group to an abandoned sugar factory, which was once an important part of Ljubljana's industrial development. The building, constructed in the first part of the 19th century, survived earthquake, war and fire but now stands derelict and decaying. In an open space at the site, Eric played his trumpet and told his story.

With little or no formal music schooling in Benin, Ericamour learned to play trumpet by ear, first in the church where he was inspired by gospel music. He then joined a brass band, with only brass, Yoruba-influenced percussion and vocals. This band played traditional Beninese music at every festive occasion imaginable.

Ericamour first came to Europe as a touring musician in 2008 with the Gangbé Brass Band. Gangbé, he said, means the sound of the bell; the bell is an important instrument in the brass bands, playing the role of the metronome. There are many types of bell in Beninese traditional



music. With the Gangbé Brass Band Ericamour has toured extensively throughout Europe, Africa and North America.

In 2011 Ericamour met a Belgian woman. He joined her in Belgium and they were married in 2014. Eric described his discovery of different types of music in Belgium. The first person he met in Antwerp was a classical trumpet teacher who persuaded Eric to work on his technique. Eric began to play classical music but also played Latin music and jazz. He met many different types of trumpet players. They

were interested in the intuitive way Eric played trumpet. The learning process was a two-way street.

People were surprised when Ericamour played jazz at jam sessions, expecting him to only be conversant in Beninese music, but as Eric said, he feels that jazz is very African music. These diverse musical experiences, he related, made him feel like a universal person, belonging everywhere in the world.

He has experienced his share of problems in Belgium, notably he said, because of the colour of his skin. He has faced outright racism and has had to deal with people's mistaken preconceptions that because he's from Africa he must therefore be a refugee who surely arrived by boat. The last piece of music Eric played at the sugar factory was called "Gbeetan", which means "problems of life."

### **N'toko (Slovenia)/Iman Shahryari-Naji (Iran)**

This walking group was led by N'toko-experimental hip-hop artist and panel member during the plenary debate earlier in the day-and Iman Shahryari-Naji, an Iranian rapper/producer currently living in Ljubljana. The destination was Rog, a former bicycle factory and currently a squat. Long-abandoned, the building was squatted in 2006 by a coalition of individuals with the intention of opening the extensive space to non-profit enterprises until such times as the Ljubljana municipality-the legal owner-exercises initiative to employ the space.



N'toko and Iman Shahryari-Naji are both heavily involved in Rog, as artists and activists. As N'toko explained, Rog is an important cultural space that is off the institutional grid. He explained that Rog is about social inclusion and embracing diversity. Social inclusion, he said, is something that happens from the bottom up, by offering spaces that are available and affordable and open to use by many people. This is where you begin to tackle the question of building a multi-cultural society.

Multi-culturalism/inclusivity is not something institutions can teach to a very segregated population. It develops in a more natural fashion when people have equal opportunities and are equally a part of establishing cultural spaces in the city.



Rog is a very large space, too large to show the walking group in the time allotted the multiple applications of space, nevertheless, N'toko and Iman Shahryari-Naji did show the group Rog's concert hall and the refugee community centre.



Iman, a rapper/producer, is himself a refugee without any status in Slovenia. He described how he was forced to flee Iran when he began to face problems because of his anti-government lyrics. He has been active in Rog for two years running a small recording studio, which he showed to the walking group. In Europe Iman had to re-establish himself as an artist and he got a new perspective on his art in the local scene. It's not imported from Iran as he sees it, but rather represents something happening on the streets of Ljubljana, with an organic life of its own. In Rog he has

established a space for himself.

### **Dré Hočevar (Slovenia)**

This walking group was led by Dré Hočevar, a Slovenian drummer, composer and cross-disciplinary artist who has studied in Ljubljana, The Netherlands and in New York. He has recorded five albums for Clean Feed Records and currently lives in Berlin. Dré took his walking group on a tour of some of Ljubljana's key educational institutions - Ljubljana University, Slovenian Philharmonic Hall, Conservatory for Music and Dance Ljubljana, National University Library, Križanke Outdoor Theatre, Ljubljana Music Academy and City Hall.



The walk was designed to stimulate dialog on the re-imagining of potential EU education reform in the arts, with Dré relating his personal artistic education in relation to each of the institutions visited. Dré's story also invited contributions from the group on how producers of contemporary music can develop relevant curatorial visions and educational programs that move beyond the dogmas of the past, which, Dré said, is still the predominant logic in the majority of today's business models. Dré hoped that his personal story would inspire the walking group participants to continue reimagining their roles in the business of presenting contemporary music.

Saturday 23 September 2017

## **KEYNOTE SPEECH**

***Bojan Z: “The artist - a bridge between communities”***



The career of Serbian-born, France-based pianist and composer Bojan Z (for Zulfikarpašić) can be seen as a continual bridging of cultures. His reimagining of Balkan folkloric music with a jazz aesthetic in the early 1990s—not to mention rock—attracted some of the finest French jazz musicians of the era, with whom Bojan has carved out a unique place in the modern jazz panorama.

Multi-ethnic musical collaborations have been the norm for the pianist whose hybrid identity embraces Serbian/Bosnian/Yugoslavian/French and European notions. In a personally revealing Keynote speech, Bojan repeatedly demonstrated how music connects people of different nationalities, not just with each other, but with their own emotions.

Commencing from the conference theme of ‘What If...’ Bojan explained how he had approached this speech by imagining what if influential people he had encountered along his journey had not existed. For this idea he acknowledged the influence of the Frank Capra film *It’s a Wonderful Life* (1946).

Born in Belgrade, the capital of the former Yugoslavia, Bojan said that he also felt that he was in his homeland here in Slovenia. He recounted his early life and the important role that music



played in everyday, extended family gatherings. He was seduced by the piano at the age of three and began studying classical music at five. Merely lying underneath the piano and bathing in the sound as someone played, was, Bojan related, a definite spur to pursue music further.

A present of The Beatles' album Revolver for Bojan's sixth birthday was, he said, significant in adopting an inclusive approach to music from the beginning, one that saw no boundaries between classical and pop music. In his teens, Bojan played in rock bands and immersed himself in music from morning to night, a practice and lifestyle he described as feeling very normal.

A turning point in Bojan's life came, he recalled, in 1982, when at the age of fourteen he attended a summer jazz camp in Grožnjan, Istria, run by Boško Petrović. It was not jazz, Bojan admitted, but the lure of encountering synthesisers and electric keyboards that took him there. Still, the jazz bug bit and Bojan began to follow the example of jazz piano masters such as Wynton Kelly, Chick Corea, Herbie Hancock, and for several years, the bebop template.



Visits in subsequent years to the jazz camp in Grožnjan, where Bojan remembered being taught by Ernie Wilkins and Reggie Workman cemented his desire to go further down the jazz path. There he also met his future wife, a French woman, who was the reason Bojan later moved to France.

Another turning point came in 1986, when Bojan received a scholarship to study jazz in Michigan, USA for several months. There he discovered mostly American musicians aged fourteen to eighteen who were much more relaxed about what jazz was and could be.

Though an extended scholarship was offered, Bojan described how he had to return to Yugoslavia to do his military service. The prospect of a year without the piano was unthinkable but Bojan was chosen as head of the army band. The band played folkloric dance music every night in Mostar, feulling the officers' drinking.



Balkans folk music, Bojan explained, had room for improvisation, and he was keen to wed this music he was playing every night with other styles of music. However, Bojan felt he couldn't find suitable musicians in Belgrade, which was another push factor in heading for France.

Just prior to entering the army, Bojan had played piano in the Belgrade Jazz Radio Big Band. This, Bojan, explained, was really the pinnacle for a jazz musician in Yugoslavia at the time, and having reached the summit, he

decided he needed fresh challenges - another motivation to move to France.

Bojan related how he soon found kindred spirits in France, musicians like Julie Lourau, who also wanted to explore new possibilities with jazz in a personal way. Balkans folk music, Bojan

explained, is written for many instruments but not for the piano, so to adapt the music to jazz piano he took musical embellishments typical of the accordion or clarinet. [Bojan moved to the piano at this point and gave a brief demonstration of how he adopts and embellishes Balkans folk melodies.]

The famous French bassist Henri Texier heard an early tape of Bojan's music, and suitably impressed, invited Bojan to join his band. Bojan credited Henri Texier as one of his most important teachers, not just about music, but about French culture too.

Bojan described how the same tape that Henri Texier had heard somehow found its way to Belfast and promotor Brian Carson of Moving On Music. Brian brought Bojan's band to Ireland for what would be its first major tour. Bojan acknowledged the enormous importance of Brian's role in his early career and the importance of all the people in the Linhart Hall, who have supported Bojan's music over the years. What if, Bojan hypothesised, all those people hadn't existed?

In the question and answer session Bojan spoke of the trends in popularity of Balkans music, both home and abroad. When bands like the Bulgarian Voices and the films of Emir Kusturica featuring the music of Goran Bregovic were popular in France and elsewhere, there was less enthusiasm in the Balkans, as it was, Bojan intimated, old hat. Later, bands from the Balkans embraced folk flavors as it helped them secure work abroad.

On the question of his national/personal identity, Bojan said that he definitely felt European, knowing as he does through touring, the geography of the continent by heart. And despite living more than half his life in France, his name meant he was sometimes considered a stranger. Back in Serbia, Bojan continued, he was also considered a stranger because he hadn't lived there in so long. Other people would consider Bojan a stranger while he would feel at home.

Bojan concluded an engaging Keynote speech by reiterating his gratitude to all the promoters and festival directors who have helped him during his career.





# 6 PARALLEL WORKING GROUPS

## On sharing expertise between professionals

### We Insist! Social Inclusion through Creative Music

Moderators: Xavier Lemettre, *Banlieues Bleues* (France), Davide Grosso, *International Music Council* (Italy)

This group, led by Davide Grosso of International Music Council and Xavier Lemettre of Banlieues Bleues underlined the need to work towards the advancement of certain basic rights, basically: the right of children and adults to access music and freely express themselves musically; the right for artists to develop their artistry and obtain recognition and fair remuneration for their work.

Music as a tool for social inclusion is a live topic in all EU countries. The wide-ranging discussions in this working group revolved around related themes that touched upon: immigration/refugees; musical access; interfaith/intercultural dialog; diversity; documentation; effective projects.



### 5 Music Rights

- 1 To express themselves musically in all freedom
- 2 To learn musical languages and skills
- 3 To have access to musical involvement through participation, listening, creation, and information
- 4 To develop their artistry and communicate through all media, with proper facilities at their disposal
- 5 To obtain just recognition and fair remuneration for their work

Xavier- the festival director - spoke of Banlieues Bleues' twenty years working to improve social inclusion via culture with their various projects ("actions musicales"), which allow hundreds of young and old from all walks of life to immerse themselves in bespoke artistic and human adventures. Enabled by Banlieues Bleues' vast network of partners, these projects are developed around the professional artists who are invited to the festival to lead workshops, conferences, concerts, exhibitions, and residences.

Banlieues Bleues, Xavier said, strives to ensure the highest quality, from the commitment of professional artists and partner organisations, to its logistical and production values. At the same time, it values flexibility regarding the actual processes involved. The total commitment of all Banlieues Bleues' partners is key, for the socio-political challenges of seeking inclusion in contemporary society are many. Paris is just one

example, and each city/country has its own particular problems to address. Xavier spoke of recent experiences in Bogota (Columbia), where drug addiction for many is a barrier to social inclusion.

Davide then introduced examples of IMC's global practices providing social care, with Nordoff Robbins in the UK and with national institutions for social care in Lebanon and Catalonia. In order to standardise this work and make professionals working in it as skilled as possible, IMC has developed a training course of 10 modules called MARS – Music & Resilience Support – which is a standard set of skills required of professionals. It is free and downloadable at: [www.musicandresilience.net](http://www.musicandresilience.net)



In the broad discussion that followed Davide and Xavier's presentations, the working group addressed priorities and challenges. A number of key issues emerged. These included:

- Emancipation – actions musicales aid young people (generally not wealthy nor well educated) to become more self-aware and more socially aware of differences of views
- Socialisation/democratic participation—create awareness that citizens can bring about change in public policies
- Inclusion/cohesion – in multi-cultural cities music can transcend diversity and ease existing tensions between various communities. Inclusive projects lead to wider participation in the arts and culture
- Qualified teachers – it is essential that people delivering actions musicales are appropriately skilled.
- Belonging/ownership – projects must be appropriate and something the participants want to do. They must stem from and encourage a sense of interest and should create a sense of belonging. From these conditions, life-changing experiences are possible as a result of participation
- Understanding of institutions and organisations involved and of their aims. Co-construction of projects promotes interest and ownership
- Realistic expectations – art can resolve issues that politicians cannot, but not always. Whilst striving to be sensitive at all times, it is important not to feel guilty when a huge issue such as class conflict cannot be resolved by art.
- Innovative solutions - an example in Greece was cited to help to overcome differences, where all workshops are for mixed groups, i.e., not just for disabled or young or refugee participants.
- Rights – human rights also involves the right to access and participate in culture, overcoming real and imaginary borders
- Communicative pathways – improvised music can work as a tool for wider communication. Daniel Perez, the guest speaker at the EJC in 2016, was cited as a musician who uses jazz and improvised music to communicate stories/ideas to audiences of all kinds

Going forward, the working group participants agreed to share information and experiences. In April 2018 Banlieues Bleues will develop a co-creation with the concept of home as a safe space, where professional (e.g., Roy Nathanson and Papanosh) and non-professional musicians will work together on an action musicale. Xavier invited the EJC to be part of the discussion to determine other suitable projects for the future.



## Gender Balance in Music

*Moderator: Ros Rigby, Europe Jazz Network & Sage Gateshead (UK); Terese Larsson, Svensk Jazz (Sweden)*

Following brief introductions from all, the group looked at the website of Europe Jazz Balance. EJB is a collaborative project between Riksförbundet Svensk Jazz, Norsk Jazzforum, JazzDanmark, The Finnish Jazz Federation and the organisation IMPRA in partnership with the EJN and the European Commission. Its aim is to create an inclusive, balance jazz scene where everyone enjoys equal possibilities, regardless of gender, age, ethnicity or sexual orientation. To attract a broad, diverse audience, EJB's website says, jazz festivals need to present broad, diverse programs.



There then followed a short video from the Stockholm Jazz Festival about its approach to gender. As for the EJN's own position with regards gender, the group agreed that this issue should be the subject of focus for the whole four-year period of the Education, Audiovisual and Culture Executive Agency (EACEA) grant. Work to focus on should include:

- Highlight existing excellent work and post on EJN's website
- Produce an EJN manifesto on gender balance in jazz
- Set up a working group to realize the above points
- Meet in spring/summer 2018 to continue work

Several examples of organisations carrying out exemplary work on promoting greater gender balance in jazz were presented. These included: Jazz Danmark Project, Jazz Camp for Girls; PRS project Women Make Music (UK); Issie Barret's (UK) female dectet project; Nicole Johänntgen's (Switzerland) Support of Female Improvising Artists (SOFIA); IMPRA (Sweden); She Said So (USA); Huddersfield Contemporary Music Festival.

Discussions then revolved around the content for a proposed EJN Manifesto on the gender balance issue. Topics included the importance of language, i.e. girl versus woman; whether or not aiming for fifty-fifty gender parity is a realistic goal; the quality of work offered women artists; available research on the subject and, if necessary, the commissioning of further research.

A draft manifesto on The Empowerment of Women in Jazz/Creative Music was duly realised, outlining the need to address gender issues in the workforce, festival/venue programs and in audiences. The chief goal set out is to transform Europe's jazz/creative music industry by demonstrating women's artistic and economic value within it. To that end, the draft manifesto calls for an increase in the number of women as artists, artistic directors, producers and audience members.

An important part of this process will be to ensure that leaders acknowledge gender balance as a business critical issue, and additionally, that the gender balance issue is taken up at all levels of the EJN's member organisations, from board level at the top to the volunteers who help run the festivals. In order to make these changes meaningful, targets should be set as an expression of the EJN's ambition, and their implementation consequently monitored.



In order to communicate the gender balance message, the draft manifesto proposes to employ marketing materials, social media, interviews and media releases. Furthermore, engagement with policy makers, local authority partners, funders and higher education institutions – those with the capacity to effect changes on a larger scale – will help the proposed EJV roadmap towards gender balance in the context of the EJV's work and in the broader society.

The first practical step with respect to executing the aims of the draft manifesto was taken with the setting up of a working group. Fourteen people volunteered to be part of this working group and agreement was reached to meet at an appropriate time in the spring/summer of 2018. jazzahead! was suggested by several people as a possible occasion for the group to reconvene, as many EJV members frequent the annual jazz industry meeting. Ros put forward the notion that it might be appropriate for the gender balance working group to meet at an event that has already demonstrated a commitment to this issue. The time and location will be decided upon further discussion.

### **Protecting the music Ecosystem**

*Moderators: Michelle Kuypers, North Sea Jazz Festival (Netherlands); Ian Smith, European Music Council (UK); George McKay, University of East Anglia (UK)*

Music, money, cultural impact. In short, these three words define the essence of the music ecosystem. The message from this working group was that future grants from the European Commission will increasingly be based on the ability of music to prove its economic, social and cultural importance. With jazz just one entity reliant on such funding, the objective of this working group, Michelle announced, was to collect ideas for future actions.



From 2020 onwards, the European Commission is gearing up to separate music from the Creative Europe granting scheme. The upside is that more money will be granted to the whole music sector, an acknowledgement of the high value placed on music. To be given these resources, however, the European Commission must prove to the European Parliament the economic, cultural and social values of the whole music market. Michelle stressed that purely creative, artistic values are not included in the main criteria.



This suggests, Michelle said, that there will be the risk of a strong focus on the corporate aspects of music, such as attendance and revenue streams etc. rather than on the less quantifiable notions of artistic quality and project value.

On behalf of EJM, Giambattista Tofoni has attended several meetings of the main stakeholders of the music industry who are all talking to the European Commission about the details of this new scheme. He reported, Michelle said, that the buzzword is 'ecosystem'. Giambattista stated, and all agreed, that jazz is an important part of this ecosystem. The task, however, is to prove it.

For Michelle, the key for jazz in terms of accessing grants will be not to set itself apart from the pop sector but to seek common ground. Like much jazz, a lot of pop music is created for its artistic value, though jazz also has its high-profile popular artists such as Jamie Cullum, Gregory Porter, Diana Krall, Snarky Puppy and Kamasi Washington, who transcend jazz and reach a broader audience. Jazz festivals also attract large numbers of people, bringing in significant revenue streams into the host town or city.



On that theme, Prof. George McKay spoke of his research role funded by the UK Arts and Humanities Research Council. His program, Connected Communities – which has a budget of £30 million over the past six years – is a research initiative that brings together university researchers and cultural organisations ranging from The Royal Shakespeare Company and English National Opera to small community arts groups and voluntary sector organisations in collaborative projects.

With the aid of a slide show Prof. George McKay explained how lot of the work is related to music festivals, multi-arts festivals and their ecosystem. The broad aim is to identify the kinds of questions that they need answers to and the kinds of materials they require to help them in their work and goals. Expanding on this, Prof. McKay said that in all of the EJM countries there are almost certainly academic researchers in universities interested in collaborating with jazz festivals on questions to do with audiences, generational appeal, musicological questions of style, repertoire, history, and so on.

One of the key projects he has spent eighteen months working on – along with Emma Webster – is The Impact of Festivals, a thirty-page report focusing on British music/arts festivals. It highlights

the threads of the aforementioned ecosystem, with most of the findings being transferable specifically to jazz festivals in other countries. The findings, which cover areas of economic, cultural and social value, highlight a festival's ability to:

- Grow the live music sector
- Attract visitors and grow the tourist sector
- Regenerate urban sites
- Attract advertising via branding and sponsorship
- Generate very significant amounts of money
- Benefit external charities and non - profit organisations
- Engender feelings of belonging/community
- Expose musicians to journalists, agents and promoters
- Induce feelings of wellness/well-being
- Inform and teach about energy usage and waste

One section of the report that could be useful in funding applications addresses the economic impact of festivals. It details attendance figures, gross expenditure, press and broadcast coverage, job creation , etc., for specific festivals as well as regionally. Conservative estimates put the total of direct and indirect spending at UK festivals at £1.7 billion annually, the number of music tourists at 2.2 million and the number of sustainable jobs at 13.5 thousand. Prof. McKay said that the report is open access and available online, complete with bibliography at [www.impactoffestivals.wordpress.com](http://www.impactoffestivals.wordpress.com)

In recent years a new trend has developed whereby festivals embed a professor-in-residence so that there is solid academic input in their programs, EFG London Jazz Festival has invited him, Tony Whyton and Catherine Tackley in recent years to give public lectures and seminars on the most research recent findings in economic and socio-cultural research related to music. He was also Professor-in-Residence in 2011 at the award-winning Kendall Calling, a pop festival in the Lake District.



Ian Smith worked as a professional musician for twenty-five years followed by twelve years for the Scottish/Irish Musicians' Union. For the past four years he has been in the employ of the European Music Council – an umbrella organisation for music in Europe, with 73 organisations in 30 European countries.

With regard to funding applications Ian emphasised the importance of not making mistakes in the figures presented. For example, to claim that a million people are employed by the music industry, for example, does not take into account that whilst many job opportunities do exist, there are not many contracted jobs – from creation and performance to administration. The jobs that surround festivals, Ian added, are, in fact, very few, and volunteerism plays a very important role in the music ecosystem. Not one festival, he emphasised, would operate without volunteers.

The European Music Council has initiated the European Agenda on Music, a major initiative that brings together the whole music sector to advance its goals over the next ten to fifteen years. The document, owned by everybody, will:



- Provide a platform for collaboration and exchange
- Encourage more cooperation between various disciplines
- Highlight the needs of each individual sector
- Provide European Union/national governments with a thorough document for reference purposes

Ian said that when the European Music Council talks to policy-making politicians it stresses that music is an art form, a product and a tool. It is vital, he stressed, that any information presented must be clear and actionable.

Michelle then invited Giambattista Tofoni to talk about the EJM's role in the music ecosystem. Giambattista reiterated Ian's point that the EMC represents the whole music sector, including the creative sector. Giambattista said that the EJM's goal in the next four years is to raise the profile of its sector without over-stressing the term 'jazz', for the reason that jazz today encompasses such a broad range of music, from hip-hop to electronica, punk and drone-music. Everything is interconnected and the priority is to speak about creativity. The EJM members, he said feed the music industry by contracting marquee names at their festivals as well as by investing significant amounts of money in emerging artists.

The European Commission's proposal to separate music from Creative Europe in 2021, Giambattista explained, will probably multiply the resources available to the whole music sector by between two to ten times. This, Giambattista said, will open the door to a lot of projects. With regard to individual EJM members, the doors will be open to apply for grants for specific projects.

At the front of the queue will be the major stakeholders of the market like Universal Music Group, Sony Music Entertainment, Spotify, Amazon and YouTube, with their interests in copyrights and ownership rights, and above all, as Ian underlined, their interest in exploiting the product.



Ian stressed that without the music, these large players have no business. The voices of the whole music sector, from individual artists, small clubs and Philharmonic orchestras to festivals small and large, must also be heard. The small players, when taken together, Ian added, represent a very big player.

It is important, Giambattista added, for the EJM to preserve the quality of its jazz/creative music programmes - a crucial aspect of its work. Lee Patterson suggested the value of the EJM possibly working with economists or even mathematicians to highlight not just economic value of festivals etc. but to think in terms of how creativity generates different social and cultural models.

Another opinion from the group was the importance of the jazz/creative music sector to engage with those in the pop, world music and contemporary classical music sectors who also recognise the importance of creativity.

Ian concluded by saying that every young musicians should be taught about copyrighting laws, because this is at the heart of successful business in music. Without creativity there is no music business, but the disciplines of business are vital skills that need to be taught much earlier.

## Jazz and Young People

*Moderators: Nina Torske, Vestnorsk Jazzsenter (Norway), Wim Wabbes, Handelsbeurs Concert Hall (Belgium)*

Audience development is a recurring area of focus for the majority of jazz festivals, particularly the need to attract a diverse audience and a younger one. In recent years, as this working group demonstrated, there have been numerous projects directed at sparking the interest of young people in jazz, notably a roundtable discussion at EFG London Jazz Festival 2014, a seminar on Jazz for Kids at Vossa Jazz Festival 2015, a seminar on Jazz for Young People at Maijazz Festival 2016 and a Jazz for Young People conference at Nattjazz 2017.



This working group highlighted the ongoing work of EJM members in bringing jazz to young people as well as raising suggestions for the way forward. Eva Frost, project manager at JazzDanmark made a presentation of its brand new EU-funded children's project "Kids Can", where three children's bands from three countries will travel to international festivals and venues in Europe to play on professional stages. Along with this tour a young journalist programme will be employed to give a team of young journalists from each country the chance to communicate on behalf of the bands.

As Wim Wabbes and others underlined, there is not one correct way to create or present concerts for children – multiple models can be successful. Essential to their success, whatever format they may take, however, is communication.

A PowerPoint presented by Nina outlined some of the ongoing work and challenges related to bringing young people to jazz. In spreading the message, it is essential to target promoters, musicians and families with children. To this end a number of strategies are employed. These include:

- On-line marketing (internationally)
- Holding of seminars/workshops/conferences

The purpose of on-line marketing is to make information on children's concerts readily available as well as providing access to direct booking. Wim pointed out that anyone who is presenting children's projects should send relevant information to the EJM administration for assessment. The EJM is currently working on a Digital Handbook that will provide advice and tips on presenting jazz to kids/young people. This will be, Wim said, a dynamic handbook, updated on a bi-annual basis. Topics covered will include:

- Communication and improvisation
- An international perspective
- Children as an audience
- Marketing
- Funding/financial aspects
- Organisers/musicians input





Following the presentation, an open-feedback session raised a number of concrete ideas for consideration. It was suggested that the jazz for kids/young people could be the main topic for the EJN General Assembly in Lisbon in 2018. Other suggestions included approaching jazzahead! about presenting children's concerts, holding courses where musicians experienced in playing for children teach less experienced musicians who would like to learn about it, and providing a platform for likeminded musicians to collaborate.

From the group discussion it became clear that there are multiple sub-topics of specialised interest, ranging from youth big bands, community projects, concert production, concerts for/with kids, concerts for families and educational projects. Given the diversity of sub-topics coming under the umbrella of Jazz for Young People, it was generally agreed that a two-way communicative platform at the EJN website would allow people to network according to their specific area/s of interest.

Going forward, the group agreed to:

- Create a mapping project via a questionnaire
- Circulate info on publication of the Digital Handbook

Meet in the spring/summer 2018

### **Working Group for Presenters, Managers & Agents**

*Moderators: Jan Ole Otnaes, Victoria Nasjonal Jazzscene (Norway); Danielle Oosterop, Oosterop Music Management (Netherlands); Charles Gil, Raheen Rantajatsit (Finland)*

This working group was attended by some fifteen agents and representatives of seven music venues plus those of twelve festivals. Charles began by acknowledging the goals shared by all, that of presenting quality music with the best possible conditions for both artists and audiences.



A common assumption among promoters is that the agents will have done their homework, that's to say, they will be familiar with the profile and requirements of the venue or festival. How familiar, Charles asked, are promoters with the work of agents and managers? Successful dialog has to be based on common understanding. This includes greater awareness of the challenges facing agents, which in simple terms means the difficulty in earning a living in the field of jazz. Agents and managers are important cogs in the jazz machine and there should be more consideration for the work that they do in promoting artists and their music.

From the agents' perspective there was general agreement that, whilst rejections are part and parcel of day-to-day business, it would be both welcome and extremely useful to know the



specific reason/s for rejection. This can help agents and managers to reconsider their approach, whether it be a question of language specifics, marketing or more appropriate fees. Either way, refining the process with the aim bringing about more gigs can only be beneficial for all concerned.

A concern that was common to more than one agent in the working group was the desire for booking agents to liaise directly with the agent and not the musicians, as long as the musicians in question are represented by an

agent. To avoid misunderstandings the nature of the collaboration between musicians and agents/promoters should be absolutely clear to all parties.

What emerged from an open, cordial working group was that both promoters and agents have their respective challenges when it comes to presenting music. Jakob Flarer (Saudades Tour Agency, Austria) pointed out that for some promoters it is necessary to book well in advance – two years for festivals, for example is a norm. Others, however, can book very late need. Given such a fluctuating platform, for agents/managers planning a tour is not without complications, particularly planning a budget.

Danielle Oosterop raised the issue that for managers/agents to hold dates on behalf of their artists without receiving replies from venues costs money. Alberto Lofoco (Italy, Akamu) counseled that calling at the appropriate moment can either propel or terminate the dialog – a result that may eliminate uncertainty in either case. Jan Ole Otnaes (Nasjonal Jazzscene, Oslo) observed that booking a venue is usually easier than booking a festival because venues usually offer more slots. Dragan Ambrozić (Belgrade Jazz Festival) said that agents have to respect the slots offered by festivals, as programing is based on sound reasoning.

All booking agents agreed that it makes sense to secure several gigs in a single country before touring. Giulio Centis (Trieste Loves Jazz, Italy) described how Trieste Loves Jazz collaborates with other local promoters in Northern Italy to offer artists a three-gig package.

Going forward, the following proposals were made:

- Create agents/managers Facebook page to share ideas
- Upload concrete artistic proposals to EJJN website

### **Using videos and live streaming for audience engagement**

*Moderators: Nigel Slee, Jazz North (UK), Stefano Zucchiatti, Europe Jazz Network (Italy)*

This session presented creative ways of using video and streaming on social media to engage audiences, with examples from the jazz scene and beyond. Previous such sessions at EJJN conferences focused on the professional video/audio streaming of live concerts. This session, on the other hand, demonstrated the possibilities available for those working within a limited budget using the sort of technological tools now available to everybody. Nigel Slee from Jazz North (UK) shared his experiences and expertise with numerous video examples, inviting input and questions from the working group participants during the session.



Nigel emphasised that the first thing to consider carefully when embarking on these type of activities is the objective you want to achieve. These may include:

- raising awareness of your organisation
- selling tickets
- calls for action (i.e. artists submissions)
- attracting potential new audiences for events
- reaching audiences for which live events are not accessible
- building a community
- reaching key music industry players (i.e. sponsors, national broadcasters).
- sharing musical discoveries

The objective clarified, the next logical step is to opt for either videos, images or audio-only materials. Once the medium is clear you should then choose the most convenient platform. Some of the most popular platforms are YouTube, Facebook, Instagram, Vimeo and Twitter; each has its own style. Videos on Facebook, for example, are mostly watched without audio so adding subtitles is recommended. Formatting is also something to consider as some platforms use landscape while others use portrait videos. According to your specific needs each platform will have its



pros and cons so it is important to really understand the respective algorithms of each one and adapt your content accordingly. A table with the main video formats for social media is available here: <http://cdn2.hubspot.net/hubfs/376446/offers/social-media-video-specs-cheat-sheet.pdf?t=1457030135568>

When thinking about the type of content to create it can be very useful to look at existing successful models (Esperanza Spalding Exposure project), as well as models outside the jazz world (Karlheinz Stockhausen Helicopter Quartet), indeed any successful models outside the music world altogether.

The internet, Nigel said, has been described as a crowded bar where we are trying to stand out and capture attention. What then, Nigel asked, are the jazz equivalents of the cute cats and puppies of the internet that score millions of hits and ‘likes’? Clare Turner at popular Manchester music venue Matt & Phreds mentioned that the photos that have the most likes on their social media accounts are the selfies of the band with the audience in the background.

Nigel highlighted some important points to consider when trying to grab the attention of audiences on social media. These included:

- The idea of streaming live gives a sense of urgency and immediacy to the event
- Using and highlighting powerful keywords (LIVE, APPLY, NOW...)
- Building a narrative about the content you are presenting
- Focus on the opportunities available for the person watching (apply, come to the event, follow the page...)
- Short on-line attention span, so key messages should be short and sharp
- The possibility to reveal “secrets” exclusive to the person watching

Examples of the latter bullet point above might include going behind the scenes of a concert, as Reykjavik Jazz Festival is doing, or interviewing bands that are going to perform/be streamed, as Bimhuis radio is doing.

Nigel underlined that the time of the day of posting is extremely important as people will watch content online at different times according to their daily routines. A live streaming of an evening concert might not necessarily be the best option to reach those not there at the event. It is important to try different time of days as well as different frequency of posting to see what works for our followers.



In terms of technical equipment and shooting techniques, some practical tips were given to the working group participants on how to film videos using smartphones with external microphones. Good audio, Nigel stressed, enhances the viewer's enjoyment of the video. Nigel also gave advice on image framing, body position, breathing, use of tripods and the sort of image-capturing features that are standard features in all smartphones, such as time-lapses, slow motion and 360 degree shooting. Examples of concerts shot with

360 degree cameras were shown and working group participants did an experiment of presenting themselves all in circle while being filmed.

In the open discussion that followed a number of important points were raised. These included:

- artists' rights
- overcoming industry scepticism (musicians, venues, promoters)
- festival directors need to understand value of video/streaming tools within the overall business strategy of the event

Going forward, the suggestion for a European Jazz Day with multiple streamings of concerts from EJJN member countries proved popular. Numerous EJJN members' venues/festivals already stream live concerts so this would be a non-expensive and simple way to reach a wider audience. Sandra Costantini of Jazz Network (IT) outlined an imminent new project whereby all Jazz Network's concerts will be shot in virtual reality. These concerts will be accessible at various 'viewing spots' in different parts of Europe. Sandra said that Jazz Network is currently looking for partner organisations at the European level.

Finally, the working group agreed to open a Facebook group to share successful ideas, as well as serving as a forum for questions and answers relating to video/audio and streaming tools.

# 6 PARALLEL NETWORKING SESSIONS

*Based on the typology of organisations*

## Spring/Summer Festivals

*Moderator: Emily Jones, Cheltenham Jazz Festival (UK)*

The spring/summer festivals working group attracted thirty-four people, the majority of whom were festival directors. A small number of musicians and agents also attended. The group was conducted by Emily Jones of the Cheltenham Jazz Festival, who trialed a 'speed networking' session. This was intended to skip the often time-consuming individual introductions and at the same time initiate meaningful exchanges.



Seventeen pairs conversed for five minutes, a pattern repeated every five minutes so that each person was able to communicate with ten others. They were asked to engage in semi-guided dialog depending on whether or not they had ever met before. At the end of the ten conversations attendees had to write down one thing they had learned, a useful contact made, and something they have been inspired to do. The ideas were then posted onto the board.



Of those who had never met before the first step was to introduce themselves and their respective festivals. Ideas that were discussed included:

- Asking festival artists to cook a meal
- Using respective marketing departments to promote each other's festivals
- Discussion around possible co-commissioning and programming of artists
- Supportive cultural exchange
- Sharing knowledge about accessing funding
- Accredited personnel versus ticket sales

Those who had met perhaps once or twice before mostly discussed audience development. Ideas that were discussed included:

- Increase audience numbers by staging events in hipster locations
- Attract youth by giving free access to fringe events when they purchase a main programme ticket



- Increase the number of open-air concerts, which prove popular with young people
- The place of free events within programs

People who knew each other well mostly spoke about ways to enhance collaborations. Ideas discussed included:

- Festival duration
- Shared projects fusing jazz with a wine/food experience
- Collaboration in exporting Romanian jazz
- Collaboration between Ankara Jazz Festival (Turkey) and Novara Jazz Festival (Italy)

Some of the most valuable aspects of these speed-networking sessions were the exchange of experience, the recognition of common goals and, in many cases, quite distinct goals. Nicole Johänntgen, who co-runs SOFIA (Support of Female Improvising Artists) shared ideas on how to equip young artists with the business savvy to take control of and advance their careers. A similar idea Emily said, has been fermenting, though remains as yet untried, at the Cheltenham Jazz Festival. Such meetings of minds have the capacity to spark ideas to action.



It was generally agreed that one of the main challenges for festivals lies in attracting those people who believe they don't like jazz. A common experience among the working group's attendees, however, is that such people are usually happily surprised at the range of music the genre incorporates whenever they experience a festival. Disseminating the message that jazz is every bit as diverse as pop or rock is perhaps key to arousing curiosity and attracting new audiences.

It was evident that meaningful new contacts had been established during this working group as well as the possibility of future collaborations. Common ground was found, good practices shared, and, as one attendee stated, the discussions helped reinforce beliefs that their festivals were on the right path.

### **Autumn/Winter Festivals**

*Moderator: John Cumming, Serious Events/EFG London Jazz Festival (UK)*

While most jazz festivals in Europe take place in spring and summer, a large number of festivals also run in the autumn and winter months, particularly between September and November. This well attended session raised questions of information gathering and sharing, good practises in inter-festival collaborations the potential roles of the EJN and social media to these ends.

Festivals or concert series are rare in December due to the number of carol concerts and classical recitals in that month, with venues often booked out. Clashing with other festivals can dictate a jazz festival's dates, with the EGF London Jazz Festival shifting its dates on occasion to avoid competing with Guy Fawkes Night, and the Tel Aviv Jazz Festival moving its date out of respect for a Jewish holiday.

One by one, attendees introduced themselves, their festival and the festival's dates for 2018. This was to obtain a rough sense of the festivals' timeline. From there, the discussion moved to



collaborations in order to highlight good practises. Several examples emerged.

EGF London Jazz Festival promoted a tribute to Kenny Wheeler project, a slightly different version of which then went to Jazztopad. In 2016 the same two festivals co-commissioned new works by Wayne Shorter and Jason Moran. John Cumming and Piotr Turkiewicz recognised that such original projects had enhanced the value of their respective festivals, attracting notable media coverage.

The other advantages of such collaborations between festivals are the sharing of costs and the ability of high-profile, original projects to leverage additional sources of funding.

Graham McKenzie of Huddersfield Contemporary Music Festival commissions around fifteen works every festival, but only in conjunction with three or more partners from other European countries. Each partner pays its share of an artist's fee up front so that the artist has a financial guarantee.

Other examples of collaboration between festivals included Huddersfield Contemporary Music Festival with EGF London Jazz Festival, and Akabank Festival with several Scandinavian festivals.

The economic value of festivals collaborating was underlined through an example of bad practise. It was noted that many American jazz artists might tour a dozen festivals within the European Jazz Network's boundaries, booked however, through a dozen different booking agents. Pompeo Benincasa (Associazione Catania Jazz) suggested collaborating to offer an artist's agent in the USA ten concerts at a fixed fee - a very practical way of cost-sharing.



Pompeo noted that there is precedent for such an EJN initiative, citing the mutiple-date tour of the specially commissioned music/dance project featuring Carolyn Carlson, John Surman, Karin Krog and a French theatre company. He stressed that it should be a priority of the EJN to promote new music every year.

Another related suggestion was that the EJN could use its combined weight to successfully commission special projects, such as the Art Ensemble of Chicago's 50th anniversary tour in 2018.

Antanas Gustys (Vilnius Jazz Festival) called for the EJN to use its website to create a directory of all the festivals in the network, saying that this was the first logical step in promoting collaboration. There was general agreement that with such a large group of festivals it would be of practical use to organise any such directory in clusters of festivals according to specific dates, so that those promoters interested in potential collaborations have clear contact targets.

There was much discussion around the topic of how to share information or propose collaborations. It was generally agreed that the EJM website is not the best medium through which to achieve this, and instead that Facebook groups or WhatsApp would be better suited.

#### Recommendations:

- Create a directory of EJM festivals at the EJM website
- Suggest to EJM General Assembly importance of EJM as a catalyst for new music every year
- Suggest to the EJM General Assembly promotion of shared special projects
- Stimulate discussion via social media groups on joint tours/artist sharing

### Club/Venues

*Moderator: Kornelia Vossebin, Stadtgarten Köln (Germany)*

Kornelia welcomed a turnout of twenty participants. Everyone was asked to introduce themselves, the venue/organisation they represent, including any important specifics and/or special features as well as their wishes and expectations in regard to the working group.

It was emphasised that the working group participants should focus on exchanging and discussing topics which matter to them. The following topics were proposed:

- Marketing & Ticketing
- Production & Presentation
- Funding & Financing
- Content & Programming
- Collaboration
- Audience Development
- Sustainability



The range of presented specialisations and infrastructures spanned a club with room for 100 people and an exclusive jazz programme to a cultural center with three halls and a total capacity of more than 1,200 visitors. Some participants run a festival in addition to their own venue, whilst others arrange for festivals at different locations in the city/region. Just as the infrastructural conditions in which people operate vary greatly, so too the cultural policies in their respective countries, which means that some receive public funding while others don't.

In the open discussion different models of ticketing/financing were presented. The club Unterfahrt in Munich covers an important part of its annual finances with membership fees from its union/association. For a monthly fee of 12 EUR, each of the more than 800 club members can attend any concert at the Unterfahrt at half price. They also receive discounts in European partner clubs. Other venues offer a 'Season-Card' which entitles to visit ten concerts at a fixed price.

All venues aim to and reach out to new audiences by presenting special events or by offering special deals. A number of examples were presented in this session. These included:

- Exam concerts by local university/music school students
- Regular sessions/concerts for and with students.
- Concession fees for students for concerts and special promotional activities in this regard.



- Concerts for children/families
- Children's concerts around the city



Some venues/clubs offer free concerts for families/children whilst others are opposed to such a policy. This is a divisive issue. For some, free concerts is a good way to invite newcomers to the venue and introduce people to jazz/improvised music, thereby potentially growing audiences for other, paid events. Others, however, refuse to offer free concerts at all because they fear the public may regard the venue/the music with little respect. One organisation developed an app for young people that makes it easier to buy tickets for various venues in that city.

Several EJJ members already cooperate with each other (Stadtgarten, XJazz, Viktoria, Unterfahrt) with regard to exchanges or joint booking of artists for their venues. This was of particular interest to several guests/new EJJ members, who expressed a specific desire to engage in such exchanges/joint bookings. They agreed to maintain regular mail contact and to initiate co-operation whenever convenient.

### **National Organisations**

*Moderators: Antoine Bois, Association Jazz Croisé (France) & Paul Gompes, Dutch Jazz Archive (Netherlands)*

Antoine and Paul addressed a large group of members and non-members from across Europe and beyond, including the newest EJJ member, the Australian Music Centre.

Discussion centred on the issues that bind us together as national music organisations, for example, all organisations are service organisations to musicians and professionals in the sector and all have played a vital role in the EJJ research projects, Strength in Numbers Parts I & II.

Information about the sector is important and there was general agreement on the desirability to improve and standardise the information available so that musicians and other professionals can operate more effectively. Databases already exist that include information on festivals, agents, venues, etc. and it was agreed that the EJJ National Organisations should better facilitate the information that is available across the network. It was suggested that a mapping framework is needed that will include data that is common and/or useful to all, including: how export offices work, mission statements and/or programming policies of the festivals and venues, etc.



It was recognised that many organisations across Europe (i.e., Belgium, France, Hungary, Italy) have access to a database or selected information that would be useful to all, and there was a discussion about the best way to standardise this information and to enable access of this information to the EJM members and their constituents.

Information discussed includes: radio stations and programmes, journalists, magazines and blogs, venues, festivals, agents, managers, promoters, regional networks, funding organisations, professional development opportunities, collaboration opportunities with other countries and an idea of minimum wages for musicians in various territories.

In addition to the EJM members, it was also recognised that musicians and agents should be included in the process so that a comprehensive list can be developed. There was discussion around the type of database format that would be best to adopt and also the most effective way of keeping the information up-to-date, keeping in mind the legal issues around data-sharing.

Sharing information and developing tools to enable musicians to improve their reach and to diversify their income led to a discussion around mentoring and the best way to move forward with an aspect of work that is already covered by many EJM members. There is a desire to move ahead with a plan or programme on a pan-European basis, and to build upon what is being taught at tertiary institutions (colleges, conservatoires and universities).<sup>30</sup> The working group will do some research into this and will report back at the next meeting.



Going forward, the following actions were agreed upon, with progress to be evaluated in a working group meeting proposed for jazzahead! 2018.

- Working group to be formed which will include, Antoine Bos (FR), Paul Gompes (NL), Martel Ollerenshaw (UK/AUS), Kenneth Killeen (IR), Carlos Martins (PT), Helge Hinteregger (AT), Lilliana Graziani (BEL), Lobke Aelbrecht (BE) and Nod Knowles (UK)
- Research into types of databases and questions that will form the basis of the information.
- Research into what business provision is being taught in tertiary institutions and the types of mentoring offered outside of these institutions in each country.

### **Jazz Research Group**

*Moderator: Tony Whyton, Birmingham City University (UK)*

This working group picked up where the first jazz research working group held at the EJM 2016 in Wroclaw left off, with a review of the range of research activities currently being undertaken by EJM members as well as other researchers throughout Europe. There was a general discussion about the need to advocate the value of research among the EJM membership and to demonstrate ways in which research can help both the EJM as well as individual members.

It was suggested, and generally agreed upon, that the EJM could perhaps support the development of the group by identifying areas of specific research needed or by supporting

researchers to attend the EJC and other events. This could also provide valuable learning ground for junior researchers and interns.

General aims of the EJC Research group were outlined as follows:

- To showcase/disseminate current research that involves – or is directly relevant to – EJC members
- To stimulate ideas for co-produced research, developing collaborative projects between EJC members and European researchers
- To facilitate connections between EJC members and jazz studies researchers (referral, recommendation etc.)
- To support and advise the EJC Board and wider membership on the delivery and implementation of research activities.

It was noted that several of the morning working group sessions had raised research relevant themes and areas for future development. For example, during the Protecting the Music Ecosystem session the role of research was identified as essential in demonstrating the economic, social and cultural value of jazz and related programs. There was mention here of the EJC's own Strength in Numbers research project as a basis for work in this area. EJC members also talked about the work that is going on in the Netherlands in relation to World Music. There was also some discussion about the culture change within organisations across Europe, with several festivals now hosting researchers in residence or by using research to provide a context for programming.



During the Gender Balance in Music session Ros Rigby had outlined the need for further work in gender studies, particularly in relation to education, gendered language and the over-representation of men in senior roles within the industry. That working group suggested that there was also a need to pool existing work on gender in jazz in order to avoid reinventing the wheel every time a jazz and gender project was planned. There is a planned manifesto for all members to sign up to. This was welcomed by the jazz research working group.

The CHIME project (Cultural Heritage and Improvised Music in Europe) is near completion but several outcomes will feed into future initiatives. 2018 is the EU year of Cultural Heritage and it was felt that the EJC could capitalise on this in some way, given the role that jazz has played in European history.

With audience development a recurring concern of festivals and venues, the jazz research group discussed ways in which research could feed into audience development. Several projects in



relation to this are currently under way. The potential of an action research day was raised by Carmen MacWilliams (VIVITnet, Germany), whereby activities linked to current research and practice-led methods could engage audiences and artists alike.

The group then discussed ideas for future initiatives and the need to think about problems and tensions, as well as opportunities, when University researchers work alongside EJM members.

Going forward, the group suggested that a space on the EJM website be created where current research projects, blog, ideas and publications could be hosted. This space would encourage EJM members and University researchers to share their ideas, information and needs, as well as to connect in different ways.

### **Agencies and artist's managers**

*Moderator: Danielle Oosterop, Oosterop Music Management (Netherlands)*

Whereas other working groups contained a mixture of professional interests, this working group attracted agents and musicians almost exclusively. The majority of people who attended worked independently—musicians who self-produce their music and agents operating as individual concerns.

The outstanding exception was Good Music Company, an international live music agency based in both Rotterdam and Berlin that represents a wide range of artists across multiple genres. Mike Bindraban outlined how Good Music Company helps musicians with marketing strategies, legalities and booking. Also working as a presenter, Good Music Company will sometimes stage a concert in order to place an artist. This served to underline just how much an individual agent or freelance musician has to deal with.



The main discussion centered on the working relationship between venues and agents. Lee Patterson (Go Between, UK) stated that increasingly, venues expect agents to do all the publicity for gigs. The agents generally agreed that this system is in the artist's best interests as the agent has the opportunity to send out the desired message about the artist, and therefore won't have to worry about whether or not the venue is up to the task. The fact remains that, like it or not, agents are usually responsible for the lion's share of publicity.



Attention turned to the role of the artist. The question was raised as to whether or not it is reasonable to expect the artist to leverage social media to self-promote, or on the other hand, if the artist should be allowed to focus solely on the music. A suggestion was raised regarding the viability of using the EJM website to provide tips on good practices with social media. Danielle pointed out the same discussion had occurred at the EJM meeting at jazzahead! in Bremen in April, where the

common opinion was that this wouldn't be overly useful, primarily because so much relevant information and advice is readily available on-line. One example that came highly recommended was Matt Fripp's website Jazzfuel, which gives ideas and advice to jazz musicians on how to raise their profile, get more gigs and build a fan-base around the world.

Other practical topics discussed included:

- How to get playlists on Spotify
- How to extract useful data from Facebook and Spotify
- Knowing where your public is.
- Using the tool Soundcharts to maximum advantage (Soundcharts monitors playlists, social media profiles and radio airplay worldwide)

The discussion broadened to address the use - or not – of the term 'jazz'. Although it was observed that 'jazz' is still a popular term in advertising to describe or suggest a lifestyle or state of mind, most agents agreed that they no longer use the term 'jazz' to describe the music as it is too reductive.





# KEYNOTE SPEECH

## *Rokia Traoré (Mali) “The role of an artist against misconceptions”*



For Malian singer, educator and activist Rokia Traoré, fundamental questions such as who we are, where we come from and where we belong demand serious modern appraisal on the African continent, in light of the widespread desire to emigrate to Europe.

Since her recorded debut in 1997, Rokia has made half a dozen critically acclaimed albums. Numerous awards including the BBC World Music Award for Bobboi (2003) and Best Artist Award from the prestigious Songlines magazine (2009) have elevated her as a role model for aspiring artists in her native Mali.

Arguably Rokia's greatest legacy, however, is her Fondation Passarelle, a cultural center that aims to help those young Malian artists who wish to pursue a career in music and the arts. Rokia spoke of her [successful] career almost as a series of surprising events. The support she received early on from the French Cultural Center in Bamako made her question why such Malian cultural institutions and resources did not exist, effectively planting the seed in her mind for just such a project supportive of Malian artists.

With her royalties and concert fees, Rokia related how she began to buy land, the first step in realising her dream for the Fondation Passarelle. Rokia admitted, however, that she was initially uncomfortable with the idea of being a role model, something that she had not set out to be. It was daunting, she said to see people trust in her ability to effect change. Gradually, however,



Rokia accepted who she was and recognised her fortunate position to be able to influence positively young Malians. This wasn't so much a personal choice, Rokia explained, but a direction guided by the fact that other people understood better who she was before she herself did.

Rokia spoke of the importance of culture in Africa, describing it not as a place to go and see a performance or an exhibition but rather a part of the everyday way of life. Rokia noted, however, that Africans are too far removed from their original ways to have a relationship with culture and the arts in their everyday lives. She lamented the fact that in her opinion African culture and arts bring nothing to Africans themselves, because the best of African art and culture, the greatest visual artists, the greatest singers and musicians, are for abroad.

Africans miss out, she said, due to the lack of resources to build theatres and other cultural spaces that can bring artists and audiences together. African artists, Rokia generalised, are not known in Africa. This is unfortunate, Rokia said, because culture is the best weapon against religious extremism. Mosques and religion, she added, took the spaces in Mali vacated by culture. Rokia explained how the Mosques tell the youth to reject culture in order to be as close as possible to God, because culture and arts, they say, are connected to evil. Another challenge, Rokia continued, is to convince the politicians of the importance of culture and arts.

In spite of the obstacles, interest in the Fondation Passarelle exceeded Rokia's expectations when it opened its doors in 2009. She admitted that she was only expecting thirty or perhaps forty people for the first singing classes, only for about one hundred and eighty-five to enrol.

Choirs and orchestras were founded, international concerts given and high profile collaborations with the likes of Peter Sellars and John Paul Jones followed. These were opportunities, Rokia stated, for the young Malian artists to get a glimpse of a professional artist's life. Rokia's aim, she stressed, is for the Malian musicians to build professional careers at home.



Rokia's aim, she stressed, is for the Malian musicians to build professional careers at home.

An outdoor and indoor concert venues were built by the Fondation Passarelle and international collaborations are ongoing. Rokia emphasised the importance of building a relationship between local audiences, artists and venues. Reiterating a point made by Rabi Khalil on the first day of the EJC, Rokia said that there is no point in having spaces and art if there isn't an audience.

Importantly for Rokia, the youth brought their own ideas to the Fondation Passarelle, investing their thoughts and creativity in the projects. In such ways the Malian youth can feel good about themselves in their everyday lives.

It is extremely important, Rokia stressed for young Africans not to feel ashamed of themselves when the rest of the world talks about them only as migrants or refugees, because wherever they go it will be about work and courage and seeking to better their lives. However, it is possible, Rokia added, for their dreams to come true in Africa. Rokia concluded by saying what a privilege it was to help make young Malians strive to make their dreams come true through her various projects.

In the question and answers session that followed, Rokia talked about the difficulty in making it professionally, a reality she impresses particularly upon young singers with dreams simply of being a star. The important thing, she underlined, is to love what you are doing. One of Rokia's aims is to have the young people come to the Fondation Passarelle the same way they have gone to the mosque, and to create a good image of culture and the arts. It is a space, she said, to learn more about yourself.

Elaborating on this last point, Rokia described how the colonial powers had robbed Africans of their identities. She expressed her sadness at the way today's young people don't know about themselves because they don't know the origins of things. The meanings of songs and dance, said Rokia citing an example, have been lost to younger generations. They have no idea how rich their culture is and lack pride in both their culture and in themselves. Africa needed, Rokia said, African historians to write their histories from African perspectives.

The challenge, said Rokia expanding on an earlier statement, is to make political leaders understand that culture is the long-term solution to all of Africa's problems—problems for which they will spend many more times the money attempting to deal with. There are so many emergencies throughout Africa, Rokia said, that it is very difficult to get political leaders to pay any attention to culture and the arts.

There is, Rokia stated simply, a great deal of work to do.



# APPENDIX A:

## Conference and Showcase Schedule

### Thursday, 21 September

#### **ONLY FOR EJN MEMBERS**

- 13:00 - 18:30      *Registrations at foyer floor -2*
- 15:00 - 15:15      **OPENING AND WELCOME** of EJN Members  
*Kosovel Hall, -2*
- 15:15 - 16:00      Overview of EJN's past activities, introduction of workplan 2017-2021  
*Kosovel Hall, -2*
- 16:00 - 16:30      *Coffee break*  
*Foyer, -2*
- 16:30 - 18:30      **FORMAL EJN GENERAL ASSEMBLY**  
*Kosovel Hall, -2*

#### **OPEN TO EVERYBODY**

- 19:00 - 20:30      **OPENING GALA CONCERT:**  
- Bojan Z & Goran Bojčevski Quartet  
- Rabih Abou-Khalil Trio  
*Linhart Hall, -1*
- 20:30 – 22.30      *Dinner ONLY for EJN members and guests at Ljubljana Castle*  
*(Shuttle bus leaving from Cankarjev dom)*
- 22:30 - 24:00      **EVENTS AROUND THE CITY:**  
  
**Vasko Atanasovski Trio**  
Free entrance for all EJC delegates (with badges)  
*Klub Gromka, AKC Metelkova mesto*

### Friday, 22 September

- 09:30 - 10:30      *Registrations at foyer floor -2*
- 10:30 - 10:50      **OPENING CEREMONY.** Welcome addresses:  
- **Uršula Cetinski** (SI), General Director of Cankarjev dom



- **Ros Rigby** (UK), President of Europe Jazz Network
- **Bogdan Benigar** (SI), Artistic Director of Ljubljana Jazz Festival and Jazz & World Music Director at Cankarjev dom
- **Giambattista Tofoni** (IT), Network Manager of Europe Jazz Network

*Linhart Hall, -2*

11:00 - 11:45

**KEYNOTE SPEECH: Rabih Abou-Khalil (LB)** “Music across borders”

In his keynote speech the world-famous composer and oud player will tell the story of his personal experiences from the start of his career in Lebanon to his arrival to Europe and his many collaborations across different musical styles

*Linhart Hall, -2*

12:00 - 13:00

**PLENARY DEBATE:** “Where to begin? Social Inclusion in cultural policies”

The debate will explore how cultural institution can engage with diversity and develop effective social inclusion actions in their programming and present some successful stories of musical projects with refugees and marginalised communities.

Speakers:

- **Rabih Abou-Khalil** (LB), world-famous composer and oud player
- **Anuša Pisanec** (SI), working for development agencies and in music journalism, Board member of Druga Godba Festival
- **Mehdi Marechal** (BE): expert in culture and interculturalism - freelance consultants for the cultural sector in Belgium
- **N'toko** (SI), experimental hip-hop artist and producer blending influences from rock, free-jazz, electro, noise and psychedelia among others

Moderator: **Francesco Martinelli** (IT), Author, Jazz Historian, Siena Jazz Archive Director

*Linhart Hall, -2*

13:00 - 14:45

*Lunch*

*Foyer, -2*

14:45 - 15:30

**BOOK PRESENTATION:** “The Shared Roots of European Jazz”

The session will present the overall plan and the progress of the work on the upcoming book (soon to be published by Equinox publishing) that will represent the first comprehensive history of jazz in Europe.

Speakers:

- **Francesco Martinelli** (IT), Author, Jazz Historian, Siena Jazz Archive Director
- **Alyn Shipton** (UK), Jazz author and critic, musician and presenter at BBC Radio 3

*Linhart Hall, -2*

15:30 - 16:15

**SPECIAL CONCERT:**

To pianos - **Kaja Draksler** (SI) & **Eve Risser** (FR)

Official launch of the new CD released on Clean Feed records

*Štih Hall, -1*

16:15 - 17:30

**CREATIVE WALKS:** 6 parallel groups around the city of Ljubljana\*

The idea of the walks is to live the city of Ljubljana through a participatory and collective cultural experience. Each of the groups will walk together to a specific public space in the city (park, cafe, etc) where the leader of each group will share a story or make a small performance and stimulate a debate around the theme of "What If...". All the walks will finally end at Ljubljana Market - "Open kitchen" event.

Group leaders:

- **N'toko** (SI) experimental hip-hop artists + **Iman Shahryari** - **Naji** (Iran) musician currently living in Slovenia
- **Dré Hočevár** (SI), musician working between New York and Ljubljana
- **Eric Yovogan** (Benin), trumpeter currently living in Belgium and active in the Belgian jazz and popular music scene, **Mehdi Marechal** (BE) University of Ghent & **Wim Wabbes** (BE), Handelsbeurs Concert Hall
- **Edin Zubčević** (BA), Sarajevo Jazz Fest
- **Shalan Alhamwy (Syria)**, violinist and composer currently living in Belgium, formerly playing with the Syrian National Orchestra, **Martyna Markowska** (PO), Katowice JazzArt Festival & **Nadin Deventer** (DE), JazzFest Berlin
- **Pedro Costa** (PO), Clean Feed records

*\*Organised in collaboration with Handelsbeurs Concert Hall*

19:30 - 20:30

*Dinner at Cankarjev dom*

*Foyer, -2*

21:00 - 24:00

**SLOVENIA SHOWCASE FESTIVAL #1**

- Maja Osojnik ZSMM
- Drago Ivanuša
- Artbeaters
- Bowrain

*CD Club*

## Saturday, 23 September

10:00 - 10:30	<i>Registrations at foyer floor -2</i>
10:30 - 11:15	<p><b>KEYNOTE SPEECH: Bojan Z</b> (RS) “The artist - a bridge between communities”</p> <p>In his keynote speech the Serbian jazz pianist will tell the story of his personal experiences from the start of his career in Yugoslavia to his arrival in France and his collaborations with some of the most creative musicians in Europe and beyond. How each little event of his first years as a music student, turned out to have large consequences later in his professional life, that permitted him to be one of the pioneers in blending balkan folk music with jazz idiom, as well to have an extra large span of collaborations with different musicians, from Jack DeJohnette to Amira Medunjanin.</p> <p><i>Linhart Hall, -2</i></p>
11:30 - 13:00	<p><b>6 PARALLEL WORKING GROUPS</b> on sharing expertise between professionals</p> <ul style="list-style-type: none"><li>- We Insist! Social Inclusion: <b>Xavier Lemettre</b> (FR), Banlieues Bleues &amp; <b>Davide Grosso</b> (FR), International Music Council, <i>M1, -1</i></li><li>- Gender Balance in music: <b>Ros Rigby</b> (UK), Europe Jazz Network &amp; Sage Gateshead &amp; <b>Terese Larsson</b> (SE), Svensk Jazz, <i>M2, -1</i></li><li>- Protecting the music ecosystem: <b>Michelle Kuypers</b> (NE), North Sea Jazz Festival, <b>George McKay</b> (UK), University of East Anglia &amp; <b>Ian Smith</b> (UK), European Music Council, <i>M3, -1</i></li><li>- Jazz and Young People: <b>Wim Wabbes</b> (BE), Handelsbeurs Concert Hall &amp; <b>Nina Torske</b> (NO) Vestnorsk Jazzsenter, <i>M4, -1</i></li><li>- Working group for Presenters, Managers &amp; Agents: <b>Jan Ole Otnæs</b> (NO), Victoria Nasjonal Jazzscene &amp; <b>Danielle Oosterop</b> (NE), Oosterop Music Management, <b>Charles Gil</b> (FI), Raheen Rantajatsit <i>E1, -2</i></li><li>- Using videos and live streaming for audience engagement: <b>Nigel Slee</b> (UK) Jazz North &amp; <b>Stefano Zucchiatti</b> (IT) Europe Jazz Network, <i>E2, -2</i></li></ul>
13:00 - 14:45	<p><i>Lunch at Cankarjev dom</i> <i>Foyer, -2</i></p>
14:45 - 15:00	<p>Group photo <i>Linhart Hall, -2</i></p>



15:00 - 16:30

**6 PARALLEL NETWORKING SESSIONS** by typology of organisations

- Spring/Summer Festivals: **Emily Jones** (UK), Cheltenham Jazz Festival, *M1*, -1
- Autumn/Winter Festivals: **Tina Heine** (AU), Salzburg Jazz & the City, *M2*, -1
- Clubs/venues: **Kornelia Vossebein** (DE), Stadtgarten Köln, *M3*, -1
- National/regional organisations: **Paul Gompes** (NE), Dutch Jazz Archive & **Antoine Bois** (FR), Association Jazz Croiséé, *M4*, -1
- Jazz Research Group: **Tony Whyton** (UK) Birmingham City University, *E1*, -2
- Agencies and artist's managers: **Danielle Oosterop** (NE), Oosterop Music Management, *E2*, -2

16:30 - 17:15

**KEYNOTE SPEECH: Rokia Traoré** (ML) "The role of an artist against misconceptions"

"Everywhere, artists can play their part in educating through culture, and against common misconceptions. This is the framework for my artistic projects and the initiatives of my foundation. The first European explorers who came to Africa made many mistakes which formed the basis of how Black people are still perceived in the world today. These errors have also impregnated the psyche of too many Black people in Africa and elsewhere. These mistakes mostly led to conclude that African people were simple and inferior. After decades of slavery and colonisation, it seems crucial to me to present the history of Africa before and after slavery and the colonial period. For a steady development of Africa in the long term, this need to be discussed, analysed and written from the perspective of those who are actually concerned."

*Linhart Hall*, -2

19:30 - 20:30

*Dinner at Cankarjev dom*  
*Foyer*, -2

21:00 - 24:00

**SLOVENIA SHOWCASE FESTIVAL #2**

- Feminized.Science.Deniers (Lumpert/Risser/Hočevar)
- Kristijan Krajncan: DrummingCellist
- Teo Collori & Momento Cigano

*CD Club*

**Sunday, 24 September**

11:30 - 13.00

Sightseeing **cultural tour** around the city of Ljubljana  
*Meeting point at the "3 bridges - city centre"*

# APPENDIX B: Participants' List

## EJN Members

First name	Family Name	Organisation	Country
Helge	Hinteregger	MICA Music Information Center Austria	Austria
Leyla	Sultanova	Baku Jazz Festival	Azerbaijan
Lobke	Aelbrecht	Flanders Arts Institute	Belgium
Jean-Pierre	Bissot	Gaume Jazz Festival	Belgium
Liliana	Graziani	Wallonie - Bruxelles Musiques	Belgium
Mik	Torfs	JazzLab Series	Belgium
Wim	Wabbes	Handelsbeurs concert hall	Belgium
Djana	Karavdic	Jazz Fest Sarajevo	Bosnia And Herzegovina
Edin	Zubčević	Jazz Fest Sarajevo	Bosnia And Herzegovina
Peter	Dimitrov	A to JazZ Festival	Bulgaria
Mila	Georgieva	A to JazZ Festival	Bulgaria
Eva	Frost	JazzDanmark	Denmark
Lars	Thorborg		Denmark
Lars	Winther	JazzDanmark	Denmark
Anne	Erm	Jazzkaar Festivals	Estonia
Tanel	Ruben	Estonian Jazz Union ( Eesti Jazz Liit )	Estonia
Eva	Saar	Jazzkaar Festivals	Estonia
Jaak	Sooäär	Estonian Jazz Union ( Eesti Jazz Liit )	Estonia
Jussi	Fredriksson	Flame Jazz	Finland
Charles	Gil	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Pedro	Herrero	April Jazz Espoo	Finland
Juhamatti	Kauppinen	Tampere Jazz Happening	Finland
Minnakaisa	Kuivalainen	Tampere Jazz Happening	Finland
Matti	Lappalainen	April Jazz Espoo	Finland

First name	Family Name	Organisation	Country
Johanna	Penttilä	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Annamaija	Saarela	Annamaija Music Company	Finland
Pertti	Uunila	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Ami	Vuorinen	Finnish Jazz Federation (Suomen Jazzliitto)	Finland
Bos	Antoine	Association Jazz Croisé	France
Lucie	Buathier	Association Paris Jazz Club	France
Régis	Guerbois	Marseille Jazz des cinq continents	France
Xavier	Lemettre	Banlieues Bleues/La Dynamo	France
Philippe	Ochem	Jazzdor	France
Stéphanie	Touré	Banlieues Bleues/La Dynamo	France
Nadin	Deventer	JazzFest Berlin, Berliner Festspiele,	Germany
Janset	Genel	Xjazz	Germany
Annika	Hennemann	Enjoy Jazz	Germany
Sybille	Kornitschky	jazzahead!	Germany
Reiner	Michalke	Stadtgarten Jazzhaus	Germany
Rebekka	Paas	Jazzclub Unterfahrt	Germany
Murat	Sezgi	Xjazz	Germany
Michael	Stückl	Jazzclub Unterfahrt	Germany
Kornelia	Vossebein	Stadtgarten Jazzhaus	Germany
Alexander	Walter	Womex/Piranha Arts	Germany
Christos	Carras	Onassis Cultural Centre	Greece
Tamás	Bognár	Budapest Music Center (bmc)	Hungary
Leifur	Gunnarsson	Reykjavik Jazz Festival	Iceland
Sunna	Gunnlaugs	Reykjavik Jazz Festival	Iceland
Kenneth	Killeen	Improvised Music Company	Ireland
Barak	Weiss	Tel Aviv Jazz Festival	Israel
Corrado	Beldi	I-Jazz	Italy
Pompeo	Benincasa	Associazione Catania Jazz	Italy
Enrico	Bettinello	Novara Jazz	Italy
Filippo	Bianchi	EJN Honorary President	Italy
Paolo	Caiani	Ponderosa Music & Art	Italy



First name	Family Name	Organisation	Country
Paola	Conti	I-Jazz	Italy
Sandra	Costantini	Jazz Network	Italy
Francesco	Fazio	Associazione Catania Jazz	Italy
Luciano	Linzi	Casa Del Jazz- Rome	Italy
Giuseppe	Mormile	Associazione Culturale Veneto Jazz	Italy
Gianni	Pini	I-Jazz	Italy
Enedina	Sanna	Musica sulle Bocche	Italy
Angelo	Valori	Pescara Jazz Festival	Italy
Maris	Briezkalns	Rigas Ritmi Festival	Latvia
Antanas	Gustys	Vilnius Jazz Festival	Lithuania
Patrice	Hourbette	music:LX	Luxembourg
Oliver	Belopeta	Skopje Jazz Festival	Macedonia
Zoran	Ingilizov	Skopje Jazz Festival	Macedonia
Frank	Bolder	LantarenVenster	Netherlands
Paul	Gompes	Nederlands Jazz Archief - Dutch Jazz Archive	Netherlands
Sonja	Heimann	World Music Forum NL	Netherlands
Michelle	Kuijpers	North Sea Jazz Festival	Netherlands
Mijke	Loeven	Bimhuis	Netherlands
Stan	Rijven	World Music Forum NL	Netherlands
Frank	Van Berkel	Jazz International Rotterdam	Netherlands
Ikaros	Van Duppen	inJazz	Netherlands
Huub	Van Riel	Bimhuis - Stichting Jazz	Netherlands
Per Hasse	Andersen	Maijazz - Stavanger International Jazzfestival	Norway
Edvard	Askeland	Oslo Jazz Festival	Norway
Bjarne	Dankel	Sildajazz - Haugesund International Jazz Festival	Norway
Tore	Flesjø	Trondheim Jazzfestival	Norway
Aleksander	Haugen	Norsk Jazzforum	Norway
Therese Østby	Haugen	Molde International Jazz Festival	Norway
Audun	Humberset	Vestnorsk Jazzsenter	Norway
André	Ishak	Oslo Jazz Festival	Norway

First name	Family Name	Organisation	Country
Roy	Jahrn	Oslo Jazz Festival	Norway
Egil	Josefsen	Maijazz - Stavanger International Jazzfestival	Norway
Helleik	Kvinnesland	Maijazz - Stavanger International Jazzfestival	Norway
Øyvind Skjerven	Larsen	Norsk Jazzforum	Norway
Cecilie	Nogva	Molde International Jazz Festival	Norway
Jan Ole	Otnæs	Nasjonal jazzscene	Norway
Ernst Wiggo	Sandbakk	Trondheim Jazzfestival	Norway
Jon	Skjerdal	Nattjazz Festival	Norway
Trude	Storheim	Vossa Jazz	Norway
Nina	Torske	Vestnorsk Jazzsenter	Norway
Ulla-stina	Wiland	Nordnorsk jazzsenter	Norway
Bjørn	Willadsen	Midtnorsk Jazzsenter (MNJ)	Norway
Krzysztof	Kobylinski	Jazzovia	Poland
Martyna	Markowska	Katowice Miasto Ogrodów	Poland
Piotr	Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Alaide	Costa	Festa Do Jazz	Portugal
Constanze	Juergens	Festa Do Jazz	Portugal
Carlos	Martins	Festa Do Jazz	Portugal
Fernando	Sousa	Fundacao Casa da Musica	Portugal
Simona	Maxim	Sibiu Jazz Festival Foundation	Romania
Dragan	Ambrozić	Belgrade Jazz Festival	Serbia
Milica	Ševarlić	Belgrade Jazz Festival	Serbia
Marta	Kevická	Na'Conxypan civic association	Slovakia
Peter	Kevický	Na'Conxypan civic association	Slovakia
Igor	Vida	Na'Conxypan civic association	Slovakia
Eva	Vida	Na'Conxypan civic association	Slovakia
Bogdan	Benigar	Cankarjev dom	Slovenia
Uršula	Cetinski	Cankarjev dom	Slovenia
Saša	Globačnik	Cankarjev dom	Slovenia
Darinka	Hvalec	Cankarjev dom	Slovenia

First name	Family Name	Organisation	Country
Eva	Jagodic	Cankarjev dom	Slovenia
Mojca	Juvančič	Cankarjev dom	Slovenia
Gregor	Karpov	Cankarjev dom	Slovenia
Janja	Krivec	Cankarjev dom	Slovenia
Nina	Spruk	Cankarjev dom	Slovenia
Cristina	Estrada	Mercat de Música Viva de Vic	Spain
Terese	Larsson	Svensk Jazz	Sweden
Louise	Nordgren	Svensk Jazz	Sweden
Lennart	Strömbäck	Umea Jazz Festival	Sweden
Marie	Tarrach Bävholm	Kultur i Väst	Sweden
Thomas	Wingren	Fasching	Sweden
Urs	Roellin	Schaffhauser Jazz Festival	Switzerland
Tuğçe	Alpaslan	International Ankara Jazz Festival	Turkey
Gözde	Sivişoğlu	Akbank Jazz Festival	Turkey
Ahmet	Ulug	Akbank Jazz Festival	Turkey
Kevin	Appleby	Turner Sims	United Kingdom
Brian	Carson	Moving on Music	United Kingdom
John	Cumming	Serious Events / EFG London Jazz Festival	United Kingdom
Tony	Dudley-Evans	Cheltenham Jazz Festival	United Kingdom
Emily	Jones	Cheltenham Jazz Festival	United Kingdom
Nod	Knowles		United Kingdom
Kim	Macari	Jazz from Scotland	United Kingdom
Graham	Mckenzie	hcmf - Huddersfield contemporary music festival	United Kingdom
Steve	Mead	Manchester Jazz Festival	United Kingdom
Martel	Ollerenshaw	Serious Events / EFG London Jazz Festival	United Kingdom
Amy	Pearce	Serious Events / EFG London Jazz Festival	United Kingdom
Ros	Rigby	Sage Gateshead	United Kingdom
Jill	Rodger	Glasgow International Jazz Festival	United Kingdom
Nigel	Slee	Jazz North	United Kingdom
Philip	Woods	Jazzlines - Town Hall & Symphony Hall	United Kingdom



## External Participants /Speakers /Guests

First name	Family Name	Organisation	Country
Christina	Bauer	ZSAMM	Austria
Patrick	Wurzwallner	ZSAMM	Austria
Jakob	Flarer	Saudades Tourneen Gmbh	Austria
Dorothea	Jaburek		Austria
Florian	Plakolm	Ulrich Drechsler Booking	Austria
Cathie	Rae	CR Management (for Julian Argüelles)	Austria
Julia	Siedl	Musician	Austria
Christine	Stein	Office Christian Muthspiel	Austria
Tatjana	Topic	Freelance booking agent	Austria
Mehdi	Marechal		Belgium
Lize	Colson	Aubergine Artist Management	Belgium
Lennart	Deroo	European Festivals Association	Belgium
Rogé	Verstraete	Q'onda? Vzw	Belgium
Maaïke	Wuyts	Visit.brussels / Aubergine Artist Management	Belgium
Eric	Yovogan		Benin
Amra	Toska	Academy Of Music Sarajevo	Bosnia And Herzegovina
Mladen	Vlaski	Gaudi Lcc	Bosnia And Herzegovina
Judith	Humenick	Judith Humenick Productions	Canada
Ingeborg	Jurić		Croatia
Zvonimir	Bučević	Croatian Musician Union	Croatia
Tatjana	Genc	Artistic Organization Transhistria ensemble	Croatia
Ina	Kostelac	Studio Inart	Croatia
Tamara	Obrovac	Singer / Composer	Croatia
Hannele	Kalske	Astra Music Ltd	Finland
Eve	Risser		France
Raphael	Benoit	Citizen Jazz	France
Davide	Grosso	International Music Council	France
Boris	Jourdain	In Vivo Agency	France

First name	Family Name	Organisation	Country
Bojan	Zulfikarpašić		France
Reza	Ackbaraly	Qwest Tv	France
Olivier	Benoit	Onj	France
Laurent	Carrier	Orotone	France
Laurent	Charrier	Anteprima Productions	France
Francoise	Clerc	Le Bureau Export	France
Maïté	Dhelin	LMD Poductions	France
Cavarlé	Emmanuelle	Ensemble Nautilus	France
Pieter	Van Der Linden	Vivitnet	France
Gert Rickmann	Wunderlich		Germany
Christine	Stephan	Jazzthetik Magazine	Germany
Carmen	Mac Williams	VIVITnet	Germany
Jolanda	Vujasinovic	Artribute Gmbh & Co. Kg	Germany
Iman	Shahryaari		Iran
Ian	Patterson	All About Jazz	Ireland
Luciano	Biondini		Italy
Mathias	Butul		Italy
Giulio	Centis	Trieste Loves Jazz	Italy
Luca	Conti	Musica Jazz	Italy
Nicola	Fazzini	Nusica	Italy
Alessandro	Fedrigio	Nusica	Italy
Clara	Giangaspero		Italy
Francesco	Martinelli	Siena Jazz Archive	Italy
Alberto	Lofoco	Akamu	Italy
Rabih	Abou-Khalil		Lebanon
Stephanie	Baustert	Stephanie Baustert   Music Management	Luxembourg
Rokia	Traore		Mali
Henning	Bolte	All About Jazz	Netherlands
Walter	van de Leur	Conservatorium van Amsterdam/ University of Amsterdam	Netherlands
Mike	Bindraban	Good Music Company & Het Concertgebouw Amsterdam	Netherlands
Linda	Bloemhard	Codarts	Netherlands

First name	Family Name	Organisation	Country
Susanne	Moed	Dutch Performing Arts - International Promotion	Netherlands
Jurjen	Mooiweer	Good Music Company	Netherlands
Danielle	Oosterop	Danielle Oosterop Music Management	Netherlands
Joost	Patocka	Codarts Rotterdam	Netherlands
Thomas	Vermynck	Good Music Company	Netherlands
Susanna	Von Canon	ICP / Eric Vloeimans / Dutch Impro Academy	Netherlands
Erling	Aksdal	NTNU	Norway
Marthe	Heggenhougen		Norway
Kjell	Kalleklev	Kjell Kalleklev Management	Norway
Sverre	Lunde	Ministry Of Foreign Affairs	Norway
Aslak	Oppebøen	Music Norway	Norway
Karolina	Juzwa	Summer Jazz Academy	Poland
Agnieszka	Kiepuszewska	Nowa Brama Pro Musica - Agency & Label	Poland
Sigmund	Lindner	Silesian Jazz Orchestra / Artists Arena Australia	Poland / Australia
Pedro	Costa	Clean Feed	Portugal
Pedro	Cravinho	Birmingham City University	Portugal
Olga	Tarasova		Russian Federation
Alexandra	Pastorková	Music Centre Slovakia	Slovakia
Goran	Bojčevski		Slovenia
Teo	Collori		Slovenia
Kaja	Draksler		Slovenia
Tine	Grgurevič		Slovenia
Dré	Hočevár		Slovenia
Drago	Ivanuša		Slovenia
Kristijan	Krajncan		Slovenia
Igor	Lumpert		Slovenia
Robert	Nitschke	Bowrain	Slovenia
Maja	Osojnik	ZSAMM	Slovenia
Alja	Petric		Slovenia
Peter	Ugrin		Slovenia



First name	Family Name	Organisation	Country
Mario	Batelič	Radio Študent	Slovenia
Miha	Blažič		Slovenia
Meta	Česnik	TV Slovenija	Slovenia
Selman	Čorović	Layer House	Slovenia
Senada	Čorović	Kataman	Slovenia
Jure	Dolinar	Jazzinty	Slovenia
Robi	Jamnik	Jazz Ravne	Slovenia
Andraž	Kajzer	MENT	Slovenia
Simon	Kenda	Jazz Cerkno	Slovenia
Rok	Košir	Druga godba	Slovenia
Alja	Kramar	Radio Slovenija	Slovenia
Primož	Kristan	Ministrstvo za kulturo RS	Slovenia
Marko	Kumer		Slovenia
Peter	Kuntarič	Radio Študent	Slovenia
Tina	Lešničar	Delo	Slovenia
Matjaž	Manček	Kino Šiška	Slovenia
Mike	Mazur		Slovenia
Anuša	Pisanec		Slovenia
Zoran	Pistotnik	Ministrstvo za kulturo	Slovenia
Tina	Ramujkić	Photographer	Slovenia
Miha	Zadnikar	Defonija	Slovenia
Luka	Zagoričnik	Odzven	Slovenia
Anže	Zorman	Cankarjev dom	Slovenia
Liljana	Jantol Weber	Zavod za šport, kulturo, turizem in mladino	Slovenia
Ira	Kolbezen	Druga Godba	Slovenia
Klemen	Kotar	Konservatorij Za Glasbo In Balet Ljubljana	Slovenia
Mojca	Zupanic		Slovenia
Francisco	Ghelfi	Tres Peces	Spain
Nicole	Johäntngen	Sofia Support Of Female Improvising Artists	Switzerland
Carlos	Rodrigues	Odaras Productions Sàrl	Switzerland
Simon	Wyrsh		Switzerland
Shalan	Alhamwy		Syria

First name	Family Name	Organisation	Country
George	McKay	University of East Anglia	United Kingdom
Alyn	Shipton	BBC Radio 3	United Kingdom
Ian	Smith	European Music Council	United Kingdom
Tony	Whyton	Birmingham City University	United Kingdom
Sabina	Czajkowska	Mo' Connections	United Kingdom
Jeremy	Farnell	Django Bates Management	United Kingdom
Patrick	Olsen	Homerton College, University Of Cambridge	United Kingdom
Lee	Paterson	Go Between	United Kingdom
Ian	Perry	Lakeside Arts	United Kingdom
Jarrold	Cagwin		United States
Massimo	Chisessi	San Jose Jazz	United States

## Programme Committee

Ahmet Ulug (Pozitif, Akbank Jazz Festival; Istanbul)  
Edin Zubcevic (Jazz Fest Sarajevo)  
Martyna Markowska (JazzArt Festival Katowice)  
Nadin Deventer (Berlin Festspiele – Jazzfest Berlin)  
Wim Wabbes (Handelsbeurs, Ghent)  
Bogdan Benigar (Cankarjev dom, Ljubljana)

## Cankarjev dom

Bogdan Benigar: Project leader  
Darinka Hvalec, Saša Globačnik: PR & communication  
Gregor Rogač, Janja Krivec: Conference production  
Gregor Karpov: Concert production  
Mojca Juvančič, Mina Krevl: Registrations  
Zvezdana Lazar: Sponsors  
Tamara Habjanič: Secretary

## Cankarjev dom Management

Uršula Cetinski: Director General; Jana Kramberger: Managing Director; Breda Pečovnik MA:  
Congress & Commercial Programme Director; Karmen Klučar: Technical Director

## Europe Jazz Network Staff

Giambattista Tofoni - *Network Manager*  
Francesca Cerretani - *Network Administrator/Coordinator*  
Stefano Zucchiatti - *Communication Manager*





## EUROPEAN JAZZ CONFERENCE

21 – 24 September 2017  
Cankarjev dom – Ljubljana  
SLOVENIA



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