

Report of the European Jazz Conference 2019

& EJN General Assembly

Hosted by

NovaraJazz

Novara, Italy

12-15 September 2019

supported by



REGIONE PUGLIA - FSC 2014/2020 - Investiamo nel vostro futuro





European Jazz Conference 2019
& Europe Jazz Network General Assembly
Hosted by NovaraJazz

Novara, Italy, 12 -15 September 2019

*Reporters: Ian Patterson (Conference Report)
& Nod Knowles (EJN General Assembly)*

*Photos: © Mario Finotti, Emanuele Meschini, Luciano Rossetti/Phocus
Agency, Fabio Gamba - NovaraJazz*

Index

<u>INTRODUCTION</u>	<u>3</u>
<u>THURSDAY 12 SEPTEMBER 2019</u>	<u>4</u>
Welcome of EJN members / Celebration EJN Awards	4
5 parallel working groups on progressing EJN activities	6
Formal EJN General Assembly	16
<u>FRIDAY 13 SEPTEMBER 2019</u>	<u>25</u>
Official Opening & Welcome Addresses	25
Keynote Speech: Du Yun: “A Wild Vulnerability, Creating a Living Heritage Together”	27
Blindfold Test: “Presentation on Italian Jazz”	31
6 parallel Discussion Groups on Sharing Expertise	33
<u>SATURDAY 14 SEPTEMBER 2019</u>	<u>49</u>
Keynote Speech: Tania Bruguera “Political Timing Specific”	49
Plenary Panel Debate: “Global Perspectives on New Ways of Programming”	53
Final Plenary session: Wrap-up and presentation from EJC2020 host	56
<u>APPENDIX A: Conference and Showcase schedule</u>	<u>59</u>
<u>APPENDIX B: Participants’ list</u>	<u>62</u>

INTRODUCTION

This year's conference has achieved an incredible success in terms of participants and quality of content: we reached a record number of 375 attendees from 39 different countries. They were a variegated mix of cultural operators, producers, artists who transformed Novara's life during the 4 days of activity. This cheerful international party has literally seized the city centre and filled it with meaningful debates, concerts and plenty of networking opportunities. Thanks to NovaraJazz and its staff for accomplishing this challenge with unswerving determination. The European Jazz Conference (EJC) is undoubtedly becoming the international meeting point of stakeholders in the music sector focussing on jazz, improvised and creative music.

Many insightful debates took place over these 4 days and a year of stimulating projects now lies ahead of us. We can only be proud of our foresight over the last few years which helped us to identify the main directions of our activity. These are now crucial topics of the day which are debated in all European networks and institutions and are included in the Creative Europe guidelines: **Social inclusion and fight against nationalism** were already central in our 2004 EJC Manifesto (*"Its openness and thirst for diversity is a permanent self-protection against any kind of nationalism...."*); **Gender balance** (for the first time we have a Board with a female majority); **Environmental sustainability** (Take the Green Train was a pioneering example which can be further developed), **the attention to younger generations** through our audience development activities, the involvement of schools and the support to emerging artists; the drive to **encourage networking and create synergies** in the sector (the Artistic Exchange Platform, Unstable Network, Sound Out, etc.). These topics have always been part of our discussions, will be debated further and will always feature in our agenda: this is our big challenge!

As Europe Jazz Network (EJC), it is our task to support our members in developing these themes, creating exchange opportunities and spur everybody towards the path for greater inclusion. There are many activities ahead of us and as cultural operators we carry the huge responsibility to develop these themes through real examples of cooperation in order to provide a tangible contribution to human development through art. *"Jazz offers a unique contribution to the future health of European society."* as we pointed out in our 2004 Manifesto. Now, more than ever, we need to focus our attention to those themes, which are the ones that give meaning to our actions.

Thanks to your support, to the Board and the incomparable Staff, we have achieved one of the most important results of our history, both from a quantitative and a qualitative point of view.

See you all soon and in Sofia for the next EJC!

Giambattista Tofoni
EJC General Manager

Thursday 12 September 2019

WELCOME OF EJN MEMBERS / CELEBRATION OF EJN AWARDS

In this first session, President Jan Ole Otnæs welcomed all EJM members to Novara and looked forward to three days of discussion, debate and music within the wider European Jazz Conference. Jan Ole asked EJM Vice-President Martel Ollerenshaw to speak about two EJM awards.

Martel described the two-stage selection process for the Award for Adventurous Programming, a process that had begun last year to decide the recipient for 2019. All EJM members had been asked for nominations and then a jury considered all submissions, arriving at a final decision. The jury for the 2019 Award had been Nadin Deventer (Jazzfest Berlin/Berliner Festspiele, Germany), Jan Bang (Punkt Festival, Norway), Emily Jones (Cheltenham Jazz Festival, UK), Danielle Oosterop (Oosterop Music Management, Netherlands) and Bogdan Benigar (Jazz Festival Ljubljana/Cankarjev dom, previous EJM Award winner, Slovenia). Martel was delighted to announce that the winner of the 8th annual Award in 2019 was Jazz Fest Sarajevo, Bosnia and Herzegovina, represented by its Founder and Artistic Director, Edin Zubčević. The Award would be formally presented in Sarajevo during the festival in November.

Jazz Fest Sarajevo, which would present its 23rd edition in November this year, started in 1997, only 18 months after the end of the war and the siege of the city. Despite very difficult conditions in the country, over the years the festival managed not only to survive, but to establish a reputation as an international event of the highest quality, with innovative and challenging music played in front of an ever-growing audience and with a special attention to premieres and concerts by national and European rising stars. In addition, the festival has played an essential role in revitalising the cultural scene of the city, bringing together fragments of a society affected by the challenges of post-war reconstruction.

Martel quoted the citation from the Award jury: "Jazz Fest Sarajevo is an icon of creativity with an adventurous, open-minded approach, producing a full-hearted event which stays in the memory of each musician or visitor forever. It seems very fitting this year to give the EJM Award for Adventurous Programming to a festival that brilliantly managed to combine inspiring music and the creation of a strong community around it. It's a unique experience born from a simple idea during the war and is now getting well-deserved international recognition in times of peace. We



commend the festival for keeping courage in extremely hard conditions in order to fulfil the core idea behind it: a better life for all.”

Edin Zubčević spoke of the beginning of the festival in 1997 – born of an idea conceived during the devastating four-year siege of Sarajevo - and the continuous sense of adventure that it engendered, particularly in bringing to the city European and international music that so often challenged audiences. He had never imagined at that early time that his festival could win the EJM Award and he thanked the jury and all EJM members for the honour and recognition it brought to the festival and his city.

Martel then spoke of the EJM Music & Community Award which had been presented for the first time in 2018 to Banlieues Bleues festival. The Award - dedicated to projects successfully tackling issues of social inclusion in their communities – had been difficult to decide upon in 2019. Although there could be only one winner there were also three nominees who were highly commended and received honourable mentions for their work in this field: Handelsbeurs Concert Hall, Ghent, Belgium, represented by Wim Wabbes; Mladí Ladí Jazz Festival, Prague, Czech Republic, represented by Jan Jelínek; Jazz in the Park Festival, Cluj, Romania, represented by Alin Vaida.



The 2019 EJM Award for Music & Community was awarded to the Rustica X Band project from Rome, Italy, led by Pasquale Innarella. Rustica X Band is a youth marching band that provides an informal music education and changes the quality of life for those who participate, by encouraging cooperation, social inclusion and enjoyment in music making. Named after La Rustica, one of Rome’s most socially and economically deprived suburbs - and supported by Cooperativa Sociale Nuove Riposte, Centro La Rustica - the project encourages children

and young people who had no access to music or music education to come and try a musical instrument. The project also provides tuition and gives the participants many opportunities to perform.

A video showed the extent of the project which has been running for 20 years and which has brought not only jazz but positive social and cultural benefits to over 450 young people from deprived communities. The project has attracted a great deal of attention, including from such well-known figures as Peter Gabriel, successfully challenging the widespread notion that jazz is only confined to theatres and lounges. Jazz is a social movement and Rustica X Band is part of “bringing it back home to where it started.” Pasquale Innarella thanked EJM for the Award. He spoke eloquently of his permanent commitment to the project which has given so many opportunities to young musicians. As the young people have become adults they have continued to keep in touch with the project, attend concerts, play music and, in at least 11 cases, have become fully professional musicians.

At the end of this session each EJM member was given further information about the Award for Adventurous Programming and encouraged to submit a nomination for consideration by the jury for the 2020 Award. Members then divided in 5 parallel working groups to discuss how to progress various EJM activities, before all gathered again for the EJM formal General Assembly.

5 PARALLEL WORKING GROUPS PROGRESSING EJN ACTIVITIES

Artistic Exchange Platform

Moderated by Giambattista Tofoni (EJN, Italy)

In this working group session, the various members' projects supported by the Artistic Exchange Platform (AEP) were presented. The aims of the Artistic Exchange Platform (AEP) are several:

- To support EJN members and other promoters in Europe in the exchange of ideas and information about their bookings;
- To create new projects and commissions to be programmed in venues and festivals across Europe;
- To support the mobility of exceptional artists and their presentation to new audiences.

AEP's ambition is to create small and medium-sized platforms for creative collaborations, where presenters - with strong affinities in terms of music preferences, organisation size, geographical areas and period of activities (festivals and/or series of concerts) share artistic projects, build together new ones, and share suggestions and experiences.

The AEP is a "safe" environment where artistic directors from festivals, venues and clubs speak freely and confidentially about bookings and common projects, both ongoing and future ones.



The idea is to create autonomous working groups bound by common vision and affinity, that they may present structured proposals to EJN, who in turn can help them to organise specific meetings to provide impetus to projects. Projects should be open to possible additional members of the network.

Battista stated that the EJN cannot specifically finance artistic projects but that it can help its members in the start-up phase of projects, with meetings, expert invitations, partner searching and final dissemination of the results. A report of the work carried out during the year and of the fruitful meeting held in Ghent, prior to the Belgian Jazz Meeting, was made. During that meeting 5 projects were described:

- April/May festivals & club activities
- Festivals and concerts reviews/reports
- Melting Pot laboratories
- Sound out / mentoring emerging musicians
- Unstable Touring Network

In addition, there is the possibility of creating new cooperative projects between members that would be eligible for the Creative Europe framework. One example could be European Jazz Bridge, a project coordinated by Ernst Wiggo Sandbakk and Jan Jelínek. Other potential projects may arise later.

During the EJC this working group talked extensively about the Unstable Touring network model (an independent touring network of European promoters) and recognised the fact that the coordination of northern Europe for block booking is working, especially in Norway, as attested to by Jan Ole Otnaes. The Unstable Network is growing and becoming more and more effective. It has created three specific projects:

- The Stone in Europe (curated by John Zorn)
- Supernova
- Europeans Now

For more information on these specially curated touring networks visit <https://unstablenetwork.net>

In addition, Unstable Network is committed to the production of EJC's Zenith Award tour. The Zenith Award is bestowed annually in conjunction with 12 Points Festival. The inaugural Zenith Award went to Swiss band Trio Heinz Herbert at 12 Points Festival 2019, held in Amsterdam's iconic Bimhuis venue. The award will permit Trio Heinz Herbert to tour EJC member's festivals/venues. In addition, the band will perform as one of the showcases at the EJC in Sofia, Bulgaria, in 2020.

In conclusion, Battista urged the members to propose possible other working groups/projects, always based on affinity, and to share experiences and common projects.



Gender Balance

Moderated by Ros Rigby (EJN Honorary Member, UK)

This session, led by Ros Rigby, looked at the big picture regarding gender balance in jazz in Europe - and beyond - in the past year. This was followed by a review of both the EJN Manifesto adopted in 2018, and the results, to date, of the survey issued to EJN members in January 2019.

Recent developments in gender balance in jazz were discussed. These included:

- Launch of Berklee Institute of Jazz and Gender Justice
- Music Camp for Girls (Jazz Denmark/Jazz North-UK)
- Women in Jazz (USA)
- Freyjujazz (Iceland)
- Performing Rights Foundation Keychange Project

The Berklee Institute of Jazz and Gender Justice asks the question: what would jazz sound like in a culture without patriarchy? Due to a biased system, jazz remains a predominantly male industry/culture. In recognising the importance of balance and equity, the principal aims of the Berklee Jazz and Gender Justice programme are to implement corrective work that readdresses the gender balance issue, and in addition, to modify the way that jazz is perceived and presented so that the future of jazz looks very different from its past. All the music's creative contributors should be made visible.



Berklee will celebrate the contributions that women have made in the field of jazz and the role that they play in the larger struggle for gender justice. Berklee will also strive to ensure a level playing field for women pursuing a career in jazz with the long-term goal of achieving a meaningful and lasting change in jazz culture.

With the aim of realising true gender diversity and equality in jazz, Berklee welcomes students of all gender and sexual identities.

Gender equality in jazz will be addressed through approaches to curriculum, recruitment, residencies, research, and community engagement.

Similarly, the Jazz Camp for Girls project has the aim of readdressing the gender balance issue in jazz with a view to securing a more equitable, inclusive future. The 2019 edition of Jazz Camp for Girls was the largest ever held, taking place in twenty cities across Denmark between 13-23 February. The project has welcomed three new ambassadors: former minister for Culture, Marianne Jelved; Danish percussionist Marilyn Mazur; and Estonian saxophonist Maria Faust.

Nigel Slee of Jazz North, England, outlined Jazz North's own Jazz Camp for Girls programme, a series of one-day workshops, also held in February. These introductions to improvisation and playing in a band are designed to help girls develop confidence and musical curiosity. These workshops were held in various locations across the North of England and enabled girls aged 9-15 to flourish under the mentorship of female role models. Nigel emphasised that Jazz Camp for Girls is a gender-positive space that welcomes all girls, including those who don't necessarily fit stereotypes.

Ros also highlighted the work of the Women in Jazz Organisation, a collective of over 400 professional jazz musicians who identify as women or gender non-binary. This largely New York-based organisation has links to individuals and groups both nationally and internationally.

Women in Jazz Organization was founded by saxophonist Roxy Coss to address many of the issues that women and non-binary people are facing in the world of jazz on a daily basis. Roxy was soon joined by vocalists Aubrey Johnson and Tahira Clayton in the leadership of the WIJO. The official launch of WIJO took place in July 2017. Twelve women in New York attended the first monthly meeting. Membership has since grown to over 400 members, with several committees dedicated to specific projects. WIJO aims to improve the experience of women and non-binary people in jazz through focusing its work on three main goals:

- To empower individuals in the organisation
- To foster inclusivity and solidarity, and to strengthen the intersectional community of women and non-binary people in jazz
- To address inequalities in jazz culture through activism

Sunna Gunnlaugs, the founder and Director of Freyjujazz, spoke about this project from Iceland. Freyjujazz is a concert series that takes place in the Icelandic National Gallery, aimed at creating opportunities for women in jazz. At least one woman must be among the performers at each event.

Ros then introduced the work of the Keychange PRS Foundation, an international campaign that invests in emerging talent, whilst encouraging music festivals, orchestras, conservatories, broadcasters, concert halls, agents, record labels and all other music organisations to commit to a 50:50 gender balance by 2022.



Keychange, which is led by PRS Foundation and supported by the Creative Europe programme of the European Union to the tune of 1.4 million Euros, works in partnership with Musikcentrum Ost, Reeperbahn Festival, Iceland Airwaves, BIME, Tallinn Music Week, Way Out West, Liverpool Sound City and Mutek. Ros said that anybody wanting more information about the Keychange pledge should visit <https://keychange.eu/>.

More than just gender equality, Ros added, Keychange will include all women, trans and non-binary performers in its 50% target pledge. The aim is inclusivity – Keychange’s goal is to correct the imbalance between those artists who are currently represented and those who are consistently underrepresented.

Keychange has enjoyed notable success in convincing festivals all over the world to take the 50:50 gender pledge, making Keychange an important global movement for meaningful change. In June 2019, the Keychange pledge expanded to invite all music organisations to sign up to the pledge.

Ros then highlighted significant activities and projects by EJM members related to promoting gender equality. These included:

- Launch of Jazz Balance website by Svensk Jazz at jazzahead! 2015

- Working groups at EJC's in 2016 and 2017.
- Session on development of a manifesto at Gateshead International Jazz Festival 2018
- Launch of Gender Balance Manifesto in Jazz - September 2018
- Survey distributed to EJN members in January 2019

The EJN Manifesto on Gender Balance in Jazz and Creative Music, to give it its full title, contains the pledge to “work with others to transform Europe’s jazz and creative music industry by demonstrating women’s artistic and economic value in our industry.” The Europe Jazz Network pledges to:

- Seek solutions to gender balance in its work;
- Undertake research into its activities to establish a baseline for tracking improvement in gender balance in all areas of our work;
- Raise the issue of gender balance within the wider jazz community;
- Work with respect for the diversity of the EJN membership and each member’s capacity for action, using a collaborative approach of sharing and exchange to underpin our work on gender.



Ros reminded those in attendance of the EJN’s commitment to put in place policies and action plans to involve more women as artists, Artistic Directors and producers, staff and Board members, and audience members in all its work. On the basis of results gathered from a comprehensive survey of members, the EJN will set targets for improvement in the future, monitoring its progress against these targets.

In broad ranging discussions, this working group agreed to forward a number of recommendations to the EJN Board via Minnakaisa Kuivalainen, who attended the session and who is an EJN Board member. These were:

- Continue with the EJN survey, which involves members looking back at gender balance in their programmes, Boards, staff etcetera, but updating it to apply to 2018 and 2019.
- Look for and identify inspiring case studies related to gender balance across Europe and beyond
- Join in with research being undertaken on gender balance in BCU/Cheltenham
- Identify and encourage female writers and journalists not only to write about this issue but to write about jazz in general
- Work with major events like jazzahead! on researching gender balance in entrants to its showcases and how this varies from country to country. jazzahead! has agreed to participate in this research project
- Find a suitable place for all the information on gender balance on the EJN website or an updated ‘Jazz Balance’ website.
- Endeavour to attract and enable interest from mainstream media for some of these stories

National Organisations

Moderated by Martel Ollerenshaw (Australian Music Centre, Australia) & Antoine Bos (Association Jazzé Croisé, France)

The main aim of this meeting was to consider the best ways to collaborate with regard to sharing information and concrete data, examples of best practises and suggested ideas going forward. As has become an embedded practice, this group, represented by attendees from a dozen European countries, harnesses information gathered by national organisation members.

Since the 2017 European Jazz Conference in Ljubljana, the Jazz Panorama project has been considering how best to create a database that represents national jazz scenes. Discussions thus far have identified the need for a standardised process of data collection. Twelve questions to this end have been identified and are currently being beta-tested.

Conclusions from these trials will be stored on the EJM website and will act as a kind of 'one-stop-shop' for practicable information on artists, agents, promoters, venues, journalists etc. In this session, Belgium was used as an example, to allow the group attendees to see the type of information presented and how it is laid out.

This included:

- A country intro/overview paragraph
- List of major festivals/venues
- Links to any existing databases of venues etc
- Infrastructure information
- Funding organisations
- Awards/competitions
- Touring Fundamentals (taxation, minimal wage requirement, visa requirements etc)



- Media & Communications

The aim is that either a national organisation (or else a small group of EJN members in lieu of such a body) should work to collate the above-listed information. The advantage of such an approach is that it utilises already established networks and banks of knowledge, in addition to encouraging a broad perspective. The group's next target is to have twelve countries complete their respective databases in time for jazzahead! 2020, in order to formally launch and promote the project.

Looking forward, now that Jazz Panorama is underway, this group aims to broaden its scope, with a particular focus on Cultural Export and Talent Development. It was suggested by numerous members of this group that a similar database to Jazz Panorama could be explored/created for the myriad talent development programmes in operation throughout Europe, as well as for the current models used for export of talent.



In addition, it was generally agreed that there should be an effort to collate the reporting on these programmes (assuming that each programme comes with funding caveats, including report and data collection). All agreed the importance of translating these findings into one language, as the potential for shared learning and data sharing is vast with a project of this nature.

Antoine remarked that EJN members must be mindful to acknowledge the difference between an Export Bureau and a National Organisation. One key element that differentiates these bodies is their aims: the priority of an export body is to export and to sell, and the connections and working partnerships it may form are often transactional in nature; a national organisation, on the other hand, has export as only one of its aims along with nurturing talent, offering opportunities for artistic growth, co-operation and collaboration.

On a final note, it was stressed that the challenge in developing these kind of collaborative models lies not so much in overcoming apathy or reticence, but in achieving parity in the financial contributions, given that funding for the arts differs so widely from nation to nation.

Social Inclusion

Moderated by Martyna Markowska (Katowice Miasto Ogrodów, Poland), Alice Rouffineau (Le Périscope, France) & Xavier Lemettre (Banlieues Bleues, France)

Martyna opened the working group discussion by providing an overview of the past two years of the EJN's project "We Insist! Social Inclusion through Creative Music." In this period the EJN has undertaken a survey with EJN members and other organisations working in related cultural fields in order to collect information about projects on social inclusion.

There have also been two seminars in that time, in 2018 and 2019, both held at La Dynamo in Pantin (France), and hosted by Xavier Lemettre and Banlieues Bleues Festival. Xavier presented the work that his organisation carries out throughout the year in the suburbs of Paris, their "cultural actions" and specifically the "HOME" project, which involved musicians and artists working with youth in schools.

Banlieues Bleues' work has several aims, chief among them being the social inclusion of youth in music, which includes cultural and artistic education and practical musical formation for all levels. At the same time, it is hoped that these activities will sow the seeds for audience development at concerts and festivals.

Xavier described the range of outreach activities conducted by Banlieues Bleues, which includes concerts, conferences and participative projects, in schools and colleges, in conservatories and with local neighbourhood organisations.

Alin Vaida from Jazz in the Park in Cluj (Romania) talked about the actions his organisation Fapte undertakes with Jazz in the Park centred around social inclusion in the city. For example, he spoke about a thematic stage erected during the festival in a garbage landfill, where over 1,500 segregated Roma people live. He talked also about the Jazz in the Park Fund: whilst the festival is free to the public, Jazz in the Park has invented a non-mandatory ticket, all the proceeds from which are used for financing social projects within the community.



In 2019, the Jazz in the Park Fund financed a project called: “The Cultural Voucher”. In this project money raised was used to buy a large number of tickets - at a negotiated discount price - to theatre shows, movies and other cultural activities, which were then distributed to vulnerable and disadvantaged groups in the community.

Tony Dudley-Evans from Jazzlines, Town Hall & Symphony Hall Birmingham (UK) said that in a multicultural city such as Birmingham where the ethnic communities make up nearly 50% of the residents, jazz can play an important role in broadening the musical horizons of players who have been brought up with reggae, grime or church music.

He also related how under the leadership of Mary Wakelam-Sloan, Jazzlines runs regular workshops for several jazz ensembles, a vocal ensemble and a gospel ensemble. In addition, there is also a Summer School for school-age musicians, and a similar course is also held during the mid-term school break.

Murat Sezgi from XJAZZ Berlin (Germany) talked about their project “Erisilebilir Her Sey - Everything accessible”: this involved comprehensive training of the festival team - from the management and ushers to the communication officers - in all matters relating to accessibility in order to make the festival’s venues, its social media posts its website accessible to everybody.

Inka Jurková from Mladí Ladí Jazz Festival commented that minorities are not all the same - Roma who have been living at one place for a couple generations struggle with different issues than migrants who just came in the country, and that we should work with the kids for as long as possible not just prepare one time workshop.

The general discussion which followed focused on the importance of building long-lasting relationships with the artists who are committed to creating such projects, working in the communities, reaching out to young people in the schools, carrying out participatory workshops

and considering the vulnerable and disadvantaged. It was suggested that it would be useful to create a database of artists who are willing to work on and commit themselves to social inclusion issues.

It was also suggested that experts from other art fields should be involved in order to learn from each other.



Take the Green Train

Moderated by Kenneth Killeen (Improvised Music Company, Ireland) & Wim Wabbes (Handelsbeurs Concert Hall, Belgium)

Take the Green Train was born in response to environmental issues facing the arts and cultural industries. Its aims are to foster collective action in the face of these challenges and to see how the jazz sector can respond, as part of a global movement to address climate change practically and inspirationally.

For the most part, this working group session revisited the Green Train manifesto created and distributed by Europe Jazz Network to find demonstrable ways to turn the statements into actionable and measurable activities.

The main aims of the EJV Green Manifesto are to:

- Put in place environmental policies
- Engage with environmental sustainability across all levels of the organisation
- Ensure leadership acknowledges environmental sustainability as a business-critical issue
- Collaborate with artists and managers to create a joined-up approach to environmental sustainability that is written into contracts and riders
- Measure and monitor our environmental impact with regards to consumption and waste

- Set targets for carbon emissions reductions
- Involve our audiences in our efforts
- Program and commission work exploring environmental themes
- Engage with industry press and general media to highlight sector best practices
- Engage policy makers and work with them on a future roadmap for environmental sustainability
- Create an open working group on environmental sustainability to road test new ideas

For the Green Manifesto in full see www.europejaz.net/green-manifesto .

The group discussed potential reasons why the Green Train manifesto has not yet been broadly adopted by members. Geographic diversity and questions of aptitude in this area were cited as two possible reasons for the slow response of some members. To stimulate greater involvement in and adoption of the EJN Green Manifesto a discussion followed on the practical takeaways required. It was unanimously agreed to re-send the manifesto to the members to get contemporaneous member feedback.

The members also discussed the need for actions stemming from the manifesto, acknowledging that it was very strong on statements but lacking specific goals for members to address. It was noted that some may view the Manifesto itself as sufficient without active and ongoing engagement, participation, case studies and examples to guide members in their decision making with regard to sustainability. It was agreed that specific goals are now needed with associated metrics to help members accurately gauge their impact in this essential area of cultural practice.



The group discussed simple guidelines which members could adopt such as a commitment to not travel by air if the journey was below 1.000 KM. There were benefits to land-based modes of transport. The example of Slow Touring was discussed, whereby artists stay longer in each area and absorb the culture of the specific region they are in.

Additionally, examples were shared of best practices, which both organisations and artists can and should insist upon, such as banning plastic from the offices, stages and restaurants where applicable, and banning single-use plastics in all instances.

The discussion group agreed unanimously to transform this manifesto into a working activity plan with specific goals and milestones. There was also a discussion about what can be learnt from each other, and, crucially, the combined power a network as large as Europe Jazz Network can have collectively in terms of visibility and advocacy.

It was agreed that the EJN can and should leverage this power within the wider industry to affect meaningful sustainable change. Finally, it was suggested to open a 'best practices' page on the EJN website to share stories relating to sustainability.

FORMAL EJN ANNUAL GENERAL ASSEMBLY

Thursday 12 September 2019, 17.00-20.00
Sala Arengo, Novara, Italy

1. The election of the moderator and reporters

After a warm welcome from Network Manager Giambattista Tofoni, the meeting unanimously approved the President, Jan Ole Otnæs, 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 members eligible to vote attending this General Assembly (GA) – 117 of the total membership of 156 (which included 5 non-voting Honorary members), being 77% of the total eligible membership - as a valid quorum for voting on any issues on the agenda. Each member organisation was given voting cards of green and red colours, in order to vote during the GA.

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 Jan Ole Otnæs extended a warm welcome to friends, colleagues and members of EJNI - a welcome to Novara, to the formal EJNI General Assembly and to the 2019 European Jazz Conference (EJC), under the title of 'Feed your Soul'.



This had been his first year as President - and for him, the Board and the staff it proved to be an interesting, inspiring and intense year. When EJNI met in Lisbon in 2018, there were 135 members and 74% of the members attended the General Assembly. This year 21 new members had joined EJNI, making a total of 156 members from 35 countries. An overwhelming majority of members - in fact 90% - had registered to be in Novara for the Conference - which Jan Ole believed was very impressive, saying that members should be applauded for their enthusiasm.

Growth in members was of course a great achievement for the organisation. When EJNI drafted its strategic plan three years ago, the aim was to reach at least 150 members by 2020 - and now in 2019 that total had already been exceeded. Jan Ole was certain that this demonstrated an appreciation of the work of the Board, the staff and the whole EJNI - and that EJNI was most definitely on the right track.

The growth in the number of members was very well received by the European Commission's Creative Europe agency and they looked at EJNI as one of the most important cultural networks in Europe. In fact, there are only six countries in continental Europe not represented in EJNI. But the growth also represented big challenges and an increasing workload for the staff. This year EJNI had hired extra part-time staff to help and support Francesca with accountancy and Stefano with the production of the conference. It was very important for the Board and staff to keep in close contact with the members, even if they only meet just once a year.

Throughout the year, the staff send out newsletters and emails with important information for the members. The President encouraged all members to contribute and pay close attention to EJNI emails and newsletters. Every second month Stefano sends out requests for news and information to be included in the newsletters and members are encouraged to follow up these requests and submit their own information.

Through the activities and meetings that EJNI had been working on, around 100 members had been directly involved during the past year. These activities included:

- A Board meeting in London during EFG London Jazz Festival in November;
- A Board meeting in Barcelona during the new event Jazz I Am (with particular thanks to Rosa Galbany);
- A Board meeting in Trondheim during Jazzfest and Trondheim Jazzexpo.

Many other meetings and activities included:

- JazzMI Festival in Milan- public seminar on the subject of Raising the Profile of Jazz;
- Seminar on social inclusion in Pantin;

- Artistic Exchange Platform (AEP) meeting in Ghent;
- In Saalfelden, at the jazz festival's 40th anniversary, a seminar on audience mobility and cultural tourism in Europe;
- A visit to Ljubljana jazz festival 2019 for its 60th anniversary;
- A presence at WOMEX Music Expo 2018 in Las Palmas de Gran Canaria;
- A presence at JAZZAHEAD industry expo 2019 in Bremen.

The Board and staff would describe the network's activities in more detail later in this session.

In the past 12 months the staff had several meetings with the European Commission's Creative Europe agency. The agency has a very strong and positive opinion of EJM and has given continuously good feedback on the work that EJM is doing for European music system.

Jan Ole welcomed and announced the list of new members who had joined at or since the 2018 GA. Representatives of those new members present at the meeting gave short introductions to their organisations:

- Alternatilla Jazz In Mallorca (Spain)
- Athens Technopolis Festival (Greece) - which had joined last year but was not able to attend until this year
- Bezau Beatz (Austria)
- Bozcaada Jazz Festival (Turkey)
- Club Inégales (UK)
- Cully Jazz (Switzerland)
- Doek (Netherlands)
- Dokkhuset Scene (Norway)
- ELBJAZZ (Germany)
- Empoli Jazz (Italy)
- Gwadeloup Groove (France)
- Jazz à Juan (France)
- Jazz Promotion Network (UK & Ireland)
- Jezzèbre (France) - who couldn't attend this year
- Le Bureau Export (France) - which had joined last year but was not able to attend until this year
- Lithuanian Jazz Federation (Lithuania)
- Mladí Ladí jazz festival (Czech Republic)
- Moods (Switzerland)
- ParmaJazz Frontiere Festival (Italy)
- Porgy & Bess (Austria) - who couldn't attend this year
- Punkt festival (Norway)
- Red Sea Jazz Festival (Israel)
- Taller de Musics / Jazz I Am (Spain)
- TivoliVredenburg (Netherlands)



The President encouraged all current members to welcome the new ones and to include and take care of them during this visit to Novara.

There were many thanks to be given. Firstly, Jan Ole gave a big thank you to Francesca, Stefano and Battista for the great work they had done and were continuing to do for the organisation. Their continuous efforts and enthusiasm made life much easier for the Board and for him as President. He gave a big thank you to the Board – Martel, Martyna, Minnakaisa, Sunna, Edin, Kenneth and Enrico - for the great work and contribution they all made during and between Board

meetings. He gave Corrado Beldi and his colleagues and staff many thanks for inviting EJM to Novara and for being the host for this meeting and the conference. He also thanked the programme committee, which had put together the diverse programme for the conference.

Jan Ole said that everyone was aware that there had been some challenges and problems in organising a big event like the EJM in a small city with limited hotel capacity and he hoped that all the good things Novara had to offer would more than compensate for the complicated hotel situation.

Finally, he wanted to wish members all the best for their EJM stay in Novara the coming days. He urged everyone to take part in the seminars and working groups; to meet and hang out with old and new friends and colleagues; to go to the gigs and showcases and check out the great programme of Italian jazz that was on offer; and, of course, to enjoy Italian hospitality with great food and wine. Jan Ole ended by quoting the appropriate imperative title of the conference: 'Feed Your Soul!'

3. Presentation of the EJM Creative Europe activities

Network Manager Giambattista Tofoni introduced the extensive workplan of activities. The entire plan in detail (in the format as submitted to Creative Europe) had been circulated to all members along with all formal papers in advance of the General Assembly but Battista and some EJM members drew attention to several key items of the plan.

This conference was a very significant element of the annual activity, as well as the variety of smaller meetings across Europe on various subjects during the year.

In 2019 EJM would add a new Award to the current two. Board member Kenneth Killeen outlined the new Zenith Award for emerging artists who were recognised as having considerable potential for engaging audiences across Europe with a unique and original aspect of contemporary jazz. The Award would be decided by a jury of five experts and the winner would be chosen from the participants in the annual 12 Points festival of emerging artists from 12 European countries. The chosen artists would be supported on a 5-date European tour in the following year and would play at the next European Jazz Conference, thus gaining exposure to the widest possible range of influential professionals. Kenneth renewed his appeal to all members, asking for their help in identifying future candidates for inclusion in 12 Points.



Battista once again reminded members of the way in which the staff and Board operated a virtual office and often held virtual meetings over the internet – all a contribution to environmental sustainability.

Xavier Lemettre outlined the work of the ‘We Insist’ social inclusion project, bringing together EJM members and others whose ambition and aim was to create social change and extend access to music and culture to a wide range of under-served and underrepresented communities.

Ros Rigby focused attention on the gender balance initiative Europe Jazz Balance. Last year’s manifesto on the issue had led to a survey of practice by EJM members which would be updated again next year. The activity is working with universities and other organisations and is aiming for changes to unequal gender balance in all aspects of the sector, including promoters, writers and musicians, especially in formative musical education.

The Staff Exchange programme had allowed several EJM members’ staff to experience ways of working in other organisations and countries and would continue in the coming year.

These items – and the full range of the workplan’s activities including advocacy, digital developments, jazz and young people, cultural tourism, research and the extension of EJM’s reach in other European and international territories – are all part of a very busy and undoubtedly productive year ahead.



4. Proposed additions to the Internal Regulations

The meeting considered the changes proposed by the Board to EJM’s internal regulations on the qualifications for membership. The current provision only allowed the EJM Board to accept new members who could demonstrate at least three years of activities. The proposed amendment, on which the General Assembly was asked to vote, was that EJM would only accept members who could demonstrate at least 3 years of activities, unless they were new organisations established and run by well-known EJM associates and reliable professionals in the sector. Members voted unanimously to adopt the amendment.

5. Minutes of the Lisbon General Assembly 2018

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

6. Annual Report of the 2018 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 had also been sent to the European Commission's Creative Europe department as further information on the actions and activities of EJM. Members unanimously approved the report and the President thanked Ian Patterson for compiling it.

7. Annual Accounts 2018

Network Manager Battista Tofoni and Board member and Treasurer Kenneth Killeen presented the accounts for 2018 which had been independently and professionally audited in Italy and again in France (to comply with European Commission requirements.) 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 €197.012,28. The annual income and expenditure account showed a turnover of €358.559,81 against an income of €358.175,51 and thus the final result was a loss of €384,30 which would be deducted in part from the previous year's surplus and in part from the Reserve fund. The Reserve fund was a new accounting item on the balance sheet that was building year-on-year to protect the organisation against any unforeseen risks of expenditure. The audit showed that all accounting figures aligned accurately with the EJM bank account statements.

It was noted that in order to fulfil the requirements of the European Commission grant, for several years EJM had produced accounts and budgets in the format proposed by the Commission. It was also noted that the accounting year for the Creative Europe 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 complementary notes to the 2018 balance sheet identified these issues.

The annual accounts were approved unanimously by the meeting.

8. One year budget and workplan 2019/2020 - Creative Europe

Battista reiterated that the Creative Europe grant award year began on 1st September 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 balanced budget was presented for the year beginning 1st September 2019 (which had been circulated to members in full in advance of the GA). In response to a question from the meeting, Battista explained that if the number of memberships and thus the membership income increased above budgeted projections, part of the additional income would, of course, go to reimburse members for travel to the General Assembly – and the other part would be added the Reserve fund.

The President thanked Battista, the Treasurer and the staff for their extensive work in producing such detailed accounts, plans and budgets. Members unanimously approved the budget for 2019/2020.

The 2019/2020 budget covered the third year of the four-year Creative Europe funded programme. EJN would follow the plan of work as defined by the application to Creative Europe and considered by members in detail at the 2017 GA. The plan identified a series of strands of activity over the four years. A document giving outlines of each of these strands for the coming year had been circulated to members in advance of the GA. In summary, these were:

- Annual European Jazz Conference
- The annual EJN Awards
- Virtual office work
- Expansion of EJN's digital tools
- We Insist! - projects focusing on Social Inclusion
- Continuation of Europe Jazz Balance
- Raising the profile of creative music/jazz within the music sector
- Jazz For Young People
- Audience mobility and cultural tourism
- Artistic exchange platform and collaboration between members
- Cultural advocacy and debate
- Actions and collaborations beyond Europe
- Staff exchange programme
- Artists development and nurturing new talent
- Synergies with other music and cultural networks

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

9. Election for the Board

The Election Committee, which had been appointed at the 2018 GA, comprised: Terese Larsson (Svensk Jazz, Sweden); Øyvind Skjerven Larsen (Norsk Jazzforum, Norway); and Wim Wabbes (Handelsbeurs Concert Hall, Belgium).

Terese Larsson, however, had stood down from the committee. After a call for a replacement on the committee, Matti Lappalainen (April Jazz Espoo, Finland) volunteered to fill the place for this election and was unanimously approved by the members.

The Election Committee introduced the proceedings. The call for candidates and nominations had been conducted within the terms of the EJM bylaws and information on the election and candidates' statements had been circulated in advance of the GA as required.

There were two available places on the Board at this election and two candidates:

- Lobke Aelbrecht (JazzLab, Belgium);
- Martel Ollerenshaw (Australian Music Centre, Australia).

Written presentations by both candidates had been circulated in advance of the General Assembly. They each gave short verbal presentations to the meeting.

The Election Committee indicated that EJM Internal Regulations on Board elections allowed that if there were only the same number of candidates as available seats, the meeting could agree to forgo a secret ballot and vote for each candidate by a show of hands. The meeting approved this arrangement and by a show of hands unanimously elected Lobke Aelbrecht and Martel Ollerenshaw to serve a three-year term on the Board.



10. Election for the Election Committee 2020



Six members answered the call for membership for the Election Committee for 2020. By common agreement amongst the candidates and subsequent approval by the membership, the following members were elected to the Election Committee for 2020:

- Roberto Bonati (ParmaFrontiere, Italy)
- Gözde Sivişoğlu (Pozitif / Akbank Jazz Festival, Turkey)
- Murat Sezgi (XJazz, Germany)

11. Any other business

There was no other business.

12. EJC and General Assembly 2020

The President announced that the next conference and General Assembly would take place on 10th – 13th September 2020 in Sofia, Bulgaria.

The EJC member host organisation would be Sofia's AtoJazz Festival – and Jan Ole invited Peter Dimitrov and Mila Georgieva from the festival to outline what members might expect.

Peter and Mila told members – some of whom had already visited Bulgaria – that the ancient city of Sofia was originally established in the era of the Roman Empire. The history of Sofia, a Balkan crossroads set in a valley against the background of mountain ranges, was coloured by many occupations including by the Roman, Ottoman and Soviet empires. Rich in history and architecture from many centuries, today it was one of the most welcoming and affordable cities in Europe and had the continent's newest metro underground system.

Visitors could expect many parks and green spaces and a thriving culture of distinctive, although not yet well-known, local cuisine and beer and wine production. The national alphabet was Cyrillic but most public signage was also in the Roman alphabet.

The venue for the EJC/GA would be the National Palace of Culture – a large multi-use venue in the heart of the city, which was opened in 1981 but refurbished in 2017 in readiness for Bulgaria's Presidency of the European Union in 2018.



The music scene in Bulgaria included a thriving folk culture, two conservatoires, jazz education within classical music courses, seven specialist music schools and seven jazz festivals. AtoJazz was the nation's largest jazz festival and was delighted to be chosen to host the EJC in 2020.

The President thanked Peter and Mila and, with the valediction "See you in Sofia next year", declared the 2019 General Assembly closed.

Friday 12 September 2019

OPENING CEREMONY

The elegant surroundings of Novara's Teatro Coccia welcomed a record number of attendees for the 6th annual European Jazz Conference. Three hundred and seventy-five attendees from thirty-nine countries gathered for four days of conversations around multiple subjects relating to jazz.

In recent years the Europe Jazz Network and the EJC have attracted new members and guests from Israel, Azerbaijan and Australia. The 6th edition in Novara welcomed delegates from the USA, Canada, South Africa, the Russia Federation and China. The increase in EJC attendees and the record number of countries represented in Novara reflects the growing international reach of the Europe Jazz Network and the international status the EJC enjoys as the primary meeting place for jazz industry professionals.

European Jazz Network Manager Giambattista Tofoni greeted the delegates and welcomed Europe Jazz Network President Jan Ole Otnæs and NovaraJazz Artistic Director Corrado Beldi to the stage before declaring the conference officially open.



Jan Ole apologised for the slight delay to proceedings, due to a technical issue, and welcomed one and all. He reflected on the growth of the European Jazz Conference, which has increased from 120 delegates at the 2014 EJC in Helsinki, to almost four hundred at this year's EJC in Novara. The deadline for registration at this year's EJC had to be closed before the given deadline as the conference was fully subscribed. "The European Jazz Conference has become the most important meeting point for jazz in

Europe," Jan Ole pronounced. He then outlined several highlights for this year's EJC attendees to look forward to, including the two keynote speeches, group discussions, plenary sessions and the Italian showcase concerts. Jan Ole particularly highlighted that evening's Gala Concert featuring Franco D'Andrea and Gianluca Petrella. He wished everyone an enjoyable conference before passing the microphone to Corrado Beldi of NovaraJazz.

Corrado thanked Jan Ole and congratulated him and the Europe Jazz Network for the addition of twenty-three new members since the previous EJC in Lisbon, 2018. Corrado welcomed the Deputy for Culture of the Municipality of Novara, Dott. Emilio Iodice and thanked him and the Municipality of Novara for their support of the European Jazz Conference.

Before Iodice addressed the room there was a short video highlighting the landscape, agriculture, gastronomy, industry, architecture and culture of the Piedmont region. Dott. Emilio then said how honored the city of Novara was to host the EJC and welcomed all on behalf of the city's Mayor, Mr. Alessandro Canelli. Iodice acknowledged the European Jazz Conference as "one of the most important international jazz events" and stated Novara's awareness of the importance of hosting such a unique and special event.

Music, Iodice said, is a universal means of communication and cultural exchange. This fact is proven, he continued, by the presence of over 350 delegates of the jazz industry in Novara. Dott. Emilio said how proud and grateful Novara was to host the EJC. He expressed his wish that the delegates will enjoy the beautiful Novara art, singling out the Cupola di San Guadenzio, designed by one of Italy's most important architects of the 19th century, Alessandro Antonelli. The Cupola, which stands at a height of one hundred and twenty-one metres, is the symbol of Novara, he said. In conclusion, Iodice once more welcomed the EJC delegates to Novara and wished all an amazing conference.

Corrado thanked Dott. Emilio and spoke about the importance of Teatro Coccia in Novara's cultural life, describing it as the home of theatre and music in the city. Corrado noted the importance of Teatro Coccia in the history of NovaraJazz, as it was here that early editions of the festival were held, featuring concerts such as the World Saxophone Quartet and Alexander Von Schlippenbach. Teatro Coccia is also important, Corrado said, as the place where the great, Novara-born conductor Guido Cantelli took his first



professional steps. Cantelli went on to become the Musical Director of Teatro La Scala, Milan, in November 1956, though tragically he died in a plane crash just one week after taking up the post.

Corrado spoke of the rich history and architecture of Novara, highlighting the medieval architecture of the Broletto di Novara, the Galleria d'Arte Moderna Paolo e Adele Giannoni, and the Dome of Basilica San Guadenzio, which, Corrado said, is the tallest brick building in the world. Corrado recommended the solo concert of Marco Colonna in the Basilica San Guadenzio, scheduled for the following morning. Corrado spoke briefly on the agriculture surrounding Novara, mentioning the famous rice and wines, biscuits and Gorgonzola cheese of the region. He described the topography of Piedmont with its mountains and rivers and mentioned the city of Torino as another destination worth visiting. He hoped that the EJC would be but the first step in knowing Novara better.

In conclusion, Corrado thanked the Comune of Novara and the Ministry of Culture for their support. He also noted the support of the Fondazione Musica per Roma and Puglia Sounds. Corrado reminded delegates of several jazz photographic exhibitions in the bars, restaurants and hotels around the city. The exhibition in Castello Sforzesco, where lunch and dinners are held, Corrado said, was curated by the Italian Association of Jazz Photographers and featured the artists performing in the showcase and fringe concerts. Corrado made special mention of an exhibition that paid homage to photographer Jan Persson, the renowned Danish photographer and a friend of NovaraJazz, who passed away in November 2018. Corrado welcomed the delegates to Novara once again and bade them feel at home.

With little ceremony Giambattista presented the EJC tote bag and its contents, stressing the fact that for the first time, the tote bag didn't have a plastic water bottle. Instead, an aluminum bottle would encourage a greener sensibility among delegates. Giambattista then welcomed the official Masters of Ceremonies, Sophie Blussé from Jazz International Rotterdam and Steve Mead from Manchester Jazz Festival.

Sophie and Steve welcomed the delegates and reminded them of the programme ahead for the day. They then introduced the first Keynote speaker of the EJC – Du Yun.

KEYNOTE SPEECH

Du Yun: “A Wild Vulnerability, Creating a Living Heritage Together”

Multi-faceted Du Yun is one of the most progressive of contemporary artists. The Shanghai-born, New York based composer won the 2017 Pulitzer Prize for her opera *Angel’s Bone* but is just as much at home in orchestral, theatre, pop, electronic and visual arts settings, blurring the boundaries between genres. A multi-instrumentalist and curator, Du’s keynote speech gave an insight into her philosophy on the purpose of creating art.

Du began with the rhetorical question of who owns Asian culture, her premise being that Asian culture cannot be reduced to a simple definition, nor owned by elite artistic ambassadors. Instead, she explained, culture is “an ever-evolving state of mind.”

Culture, for Du, is neither something to be imported or exported, but should instead be the basis for meaningful, cross-regional collaborations. Dismissive of simplistic East-meets-West projects, Du said: “I would have thought we have met enough times throughout history”.

Culture is something deeply engrained and lasting, Du told the Teatro Coccia audience. The shifting of borders and the loss or gain of land due to wars, mass migrations forced political or economic pressures – our cultural memories can withstand all these experiences.

Cultural Ownership

Du shared a video of a recent trip to Yushu, an autonomous prefecture of Tibet, where she went on behalf of a foundation for children. The foundation was providing solar panels for electricity and was encouraging the children to learn their traditional language and heritage. In a village where all the adults are illiterate, Du said, the children now speak Mandarin as well as their Tibetan language. The children Du met were the first generation of children from that village to attend school. Everyone in the village, including the children, now has a mobile phone.



Encouraging young children to sing, Du explained that the girls were particularly shy and, unlike the boys, did not want to stand up and sing. The boys will not teach the girls, Du explained, but when she led, the girls could follow and by the end of the day they too were singing. Another segment of the video showed a heritage dance of the village in which girls are not permitted to participate.

An essential part of culture is curiosity, Du said. Children, wherever they are from, all have equal right to express their curiosity. It is not possible to purify tradition nor to quell children's curiosity. Du defined curiosity as touching something, experimenting and making errors. On this latter point Du emphasised that it is important to allow mistakes. There is no such thing, she said, as pure tradition.

Du gave the example of Chinese opera, which, she explained, has always been a byproduct of cultural and linguistic clashes. So too Indian ragas, which has migrated through time and geography, musical forms and techniques, absorbing devotional and secular influences. Culture, Du expanded, is about how to build mutual trust and respect. It is also about while allowing certain freedom to incubate new ideas without having to worry about possible mistakes or encountering negative reactions. Sometimes the inertia of culture can strangle innovation, Du said.

In many societies culture endures because it worked for the community, but sometimes the inertia of culture strangles innovation. It's often a conversation about how to build mutual trust and respect, acknowledging traditions while still allowing a certain freedom to incubate new ideas and spirit, and not afraid to make mistakes for fear of backlash. Curating/programming is an area of ever-growing conflict.

Referencing Indian-English scholar Homi K. Bhabha's book *The Location of Culture* (Routledge, 1994) and his notion of 'third space', Du spoke of the space created when two cultures collide. This liminal space, Du explained, gives rise to something new and different – a new area for negotiation of meaning and representation. "In the in-between spaces new cultural identities are formed and reborn," Du explained, creating "a nexus of perpetual becoming."

Though Du recognised the importance of respecting tradition, she also urged a healthy irreverence towards it. It is a seeming contradiction, Du acknowledged, but tradition is as much about accumulation as it is about removal. She also asked how it is possible to define 'folk music' or 'contemporary music' or 'experimental music'. Such definitions carry weight, she said, for they define the cannon.



The Tyranny of Contemporary Music

Du called for a re-examination of canons. Our starting point, she said, is to understand that music is not just theory. Music has long served a spiritual role in human activities. “By reducing music to its bare theoretical bones, I don’t see music anymore,” Du proclaimed. She repeated the need to experiment and take risks when exploring the humanity of tradition.

Risk, she continued, also includes outreach to the audience. Spiritual growth requires new ways of contextualising and it is necessary to risk our sense of self in the process. To the programmers and curators in the audience, Du reminded them that they are presenting stories to a community that may only resonate with a fraction of their cultural memory, and not, significantly, their current lives. People’s lives are “messy”, Du said, cautioning programmers and curators against didactic representations of art. Ignoring the complexities of both audience and art, Du warned, can be insulting and even laughable.

Du compared notated Western musical traditions, where the composer assumes a significant role, with oral traditions where musicians and audience become an inseparable part of the experience. “To open a knowledge base to all is to open a wonderful vulnerability,” Du said.

Du spoke of the battle to retain the integrity of one’s life, to avoid becoming so culturally diminished or so dissipated that who you are becomes disconnected with who you were and who you want to be. Cultural memory is central to this integrity, Du explained, and keeping this integrity moving forward is vital to the human spirit.

Lahore, Pakistan

A video of a project in Lahore, Pakistan, helped illuminate Du Dun’s philosophy of art and culture. Entitled ‘Disruption as Rapture’, and in collaboration with New York-based artist Shahzia Sikander, this project brought together the sons of traditional musicians from Lahore with girls from a Catholic choir.



that they can thrive and see better the roots. Folk tradition roots, no matter their origin, appear to have rules and restrictions on the surface, but often, Du explained, such limitations are later additions.



Du explained how these two traditions don’t talk to each other because of the different religious and economic backgrounds of the children. For the audience, the friends, family and peers of all the children, the power of the performance lay not simply in the coming together of separate cultures, but in the creation of something new – a representation of new possibilities in tradition.

Another video showed Du’s experimentation with Chinese opera. Du quoted a Chinese saying, about humans being like trees. They have to bend and move, the saying goes, so

In conclusion, Du reiterated how the liminal spaces where experimentation takes place can create the sort of divinity that the human species craves. “Who owns culture? Not you. Not me,” Du asserted. “It is an ever-evolving presence to be created living together.”

In the Q&A that followed Steve Mead asked Du Yun how she had first responded to the EJC’s brief to address the theme of ‘Feed Your Soul’. Soul, Du replied, is an extremely fluid idea. For the young it’s perhaps not cool to talk about ‘soul’, and even as adults we seldom talk about the divinity in music, she explained. In major cities, people go to concerts and festivals regularly but we forget why we make music and why we consume music. Du spoke of curators’ and programmers’ tendency to look for themes, yet the world is messy, Du said. “This is the world that art and music live in.”

To a question about the lack of appetite in the West for Chinese opera, and its appeal in China mainly to tourists, Du replied that new works are needed that speak to people’s lives. Echoing the question, another audience member spoke of the difficulty in bringing Asian music to Europe. Du responded that greater mutual understanding is necessary. She added that the sharing of stories was important so that we can see ourselves in the work. She called for sustainable relationships built on cultural exchange and ongoing dialogues.

One audience member expressed his personal opinion that it is strange to see Westerners using Asian instruments and asked Du what she thought about Asians using Western instruments like guitar and drums. Du replied, saying that there was nothing unnatural in these scenarios.

“If I only do my Chinese thing and you do your guitar thing, that is so boring,” she said. “Why can’t I have that guitar sound? I own the sound of David Bowie as much as you do.”

MCs Sophie and Steve thanked Du Yun for a wonderful keynote speech. They then invited the five Italian musicians to the stage for the musical Blindfold Test. Eloisa Manera, Gaia Mattiuzzi, Ludovica Manzo, Filippo Vignato and Andrea Grossi were introduced one by one, followed by panel moderator Francesco Martinelli.



BLINDFOLD TEST

Presentation on Italian Jazz

Eloisa Manera, Gaia Mattiuzzi, Ludovica Manzo, Filippo Vignato & Andrea Grossi (musicians, Italy). Moderated by Francesco Martinelli (Siena Jazz Archive Director, Italy)

Director of Siena Jazz Archive, lecturer, jazz journalist and promoter, Francesco Martinelli has been a leading figure in the promotion and archiving of jazz in Europe for four decades. With the significant support of the Europe Jazz Network, Francesco realised a long-held ambition to produce an authoritative history of European jazz. *The History of European Jazz: The Music, Musicians and Audience in Context* (Equinox Publishing, 2018) covers jazz history in forty European countries. Each chapter was written by native experts of each country, making it the first major European work of its kind.



Francesco greeted the conference audience and then clarified that this blindfold test would break with tradition. Historically, the blindfold test has always been about guessing who is playing, but this would be more about the panel sharing their impressions of some historical Italian jazz recordings. The panel would listen to the unidentified recordings and then comment upon them. Francesco explained that all the tracks were chosen by him and that all were recorded post-World War II.

On the overhead screen on stage, Francesco drew everyone's attention to a photo of the very first blindfold test, which was done in 1946 for the magazine *Metronome*. English, American-based jazz critic Leonard Feather played a number of records to pianist Mary Lou Williams. Francesco noted the symbolism of the white critic/black jazz musician relationship. He added that the blindfold test still exists today, citing the example of the English magazine *The Wire*.

Of the first track - "Just One of Those Things" by the relatively obscure and little recorded pianist Umberto Cesari, from 1975 - Eloisa Manera noted the incredible speed of the piano playing and its echoes of Oscar Peterson. Filippo Vignato drew a comparison, for the piece's virtuosity and energy, to Italian pianist Stefano Bollani. Francesco filled in the spaces, identifying the other musicians as Daniel Humair on drums and Giovanni Tomasso on double bass.

Of the second track - an abstract improvisation, also from 1975, by the avant garde collective Gruppo di Improvvisazione Nuovo Consonanza - Andrea Grossi correctly identified the band and noted how ahead of its time the group was. Ludovica Manzo was struck by the fact that it was unclear which musician was responsible for which sound. Filippo lamented the fact that many young musicians in Italy are unfamiliar with this important group. Francesco described the origins of Gruppo di Improvvisazione Nuovo Consonanza, founded by contemporary composer Francesco Evangelisti in 1964, and featuring Ennio Morricone, who of course would go on to enjoy an incredibly successful career as a composer for films.

The third track – a recording by the eighteen-piece Orchestra Francesco Ferrari of George Russell/Dizzy Gillespie’s “Cubano Be” from a 1951– was greeted with unanimous praise by the panel for the high level of playing. Francesco reminded all present that jazz had been prohibited in Italy until 1945. “You can prohibit music,” Francesco said, “but especially with jazz it will find a way to go through.”

The fourth piece - “Tempo e Relazione”, a live recording from 1957 by Giorgio Gaslini’s Ottetto di Camera – was correctly identified by Andrea, who noted Gaslini’s experimental character, his use of musical irony and his classical influences. Ludovica acknowledged Gaslini’s eclectic range as a composer, from dance music to film scores. Francesco described Gaslini as “an apostle for jazz music in Italy”. Ludovica noted Gaslini’s importance in founding the first Italian jazz courses in a conservatory in Rome. Andrea agreed, adding the tribute: “If we have jazz in schools in Italy now it’s thanks to Girogio Gaslini.”

The fifth piece was an unaccompanied performance of “Blues for Bird” by alto saxophonist Massimo Urbani. The panel was unified in its admiration, noting the emotional weight of Urbani’s playing and the strong blues vein in his voice. Well known to the panel, the animation in their responses was testament to Urbani’s enduring legacy. Francesco commented upon Urbani’s tragic death - of a heroin overdose, aged just 36 - prompting Eloisa to remember a lonely figure: “It is important to remember that artists are human beings,” she said.

The final piece was a snippet of trumpeter Nunzio Rotondo’s noirish soundtrack to the popular 1960’s television detective series Nero Wolfe. Francesco made the point that jazz musicians were valued in this type of environment for their ability to conjure sympathetic atmosphere. The panellists imagined various influences, while Francesco spoke of Rotondo’s influence in Italy and his success abroad. Filippo, echoing an idea made by keynote speaker Du Yun, spoke of a collective memory in Italian jazz. In the most interesting contemporary jazz musicians in Italy, he said, you can feel a special ingredient which is peculiarly Italian. “I love it and I think we have to care about it more,” Filippo said.

The panel’s emotive response to the music was evidently strong, underlining the continuing resonance of the music and its relevance to contemporary Italian music culture.

MC Steve Mead thanked Francesco and the panel for a fascinating discussion and noted that the importance of continuing to work to make the future jazz workforce gender balanced. MC Sophie reminded everyone about the showcase and fringe concerts to come and extended her own thanks to all the musicians on the blindfold test panel. She outlined the programme for the afternoon, explaining the content of the six parallel discussion groups and indicating that they would take place in the Broletto beginning at three o’clock. Steve said that the Europe Jazz Network is all about per to peer learning and urged anyone who was unsure which session to attend to go to the one whose subject matter they knew least about.



PARALLEL DISCUSSION GROUPS

On Sharing Expertise between Music Professionals

The Showcase Must Go On

Nina Torske (Vestnorsk Jazzsenter/Nutshell, Norway), Harun Izer (Istanbul Jazz Festival/Vitrin), Tiphane Moreau (Association Jazzé Croisé/Jazz Migration, France). Moderated by Susanna von Canon (artists' manager, Netherlands)

This session, which was moderated by Susanna von Canon (artists' manager, Netherlands) discussed the importance and effectiveness of showcases and programmes built around them. The group looked at several models from across Europe and discussed their impact and ways in which they might be improved.

Tiphane Moreau, from the Association Jazzé Croisé/Jazz Migration, France, began the session by introducing the Jazz Migration programme, which has been running for over fifteen years. Each year four bands selected by over one hundred French jazz promoters. Jazz Migration steers the bands for two years. In the first year, training sessions are designed to help them communicate with industry professionals, book concerts and so on. In the second year the bands tour France and Europe, playing between twenty to twenty-five concerts.

In fact, there is only one showcase when the bands are invited to perform at AJC's Annual General Assembly, an event to which National Radio is present. However, at the suggestion of Manchester Jazz Festival's Steve Mead, Jazz Migration brought together all four bands at MJF – the fees paid for by the festival – and invited promoters to the event. Since then, if a promoter in Europe wants to contract Jazz Migration, they must sign up to at least two bands, or even three or four. The promoter chooses the bands and pays the fees, Jazz Migration covers the travel.



Jazz Migration also brings the bands to jazzhead! advising them to practise their English beforehand, to bring CDs, quality pictures and text – in other words, to come prepared to pitch themselves to potential promoters. They are seen together, and they can help each other with advices and by introducing contacts.

Nina Torske of Vestnorsk Jazzsenter/Nutshell, Norway, began by saying that Vestnorsk collaborates with Nattjazz in Bergen. Over four days bands from across Norway perform. What is the best way to present the artists so that their guests might then book them? Nina asked. The appropriate venue for each act is very important and the aim is to keep the showcases relatively short. In the past, bands have been presented in a farmyard barn, in a garden, in an 800-year-old church or on a 200-year old boat on a fjord. Regular venues are also used. People walk together between venues in groups for social bonding.



There is always some Hardanger fiddle in these showcases, as this is perhaps the best-known traditional instrument, Nina explained. Guests are also introduced to typical Norwegian cuisine during the showcases.

The criteria for selecting the bands is, above all, high quality, which Nina acknowledge was neither an objective nor neutral criteria, but nevertheless, one that has worked well. They have to present something new, which could simply be a new record to showcase. Nina does the booking in conjunction with a curator, deeply connected to the Norwegian jazz scene. In 2018 it was drummer Gard Nilssen, this year it was saxophonist Hanna Paulsberg.



Invited guests to Bergen during Nattjazz get to see up to fifteen bands at night over the course of the festival. Vestnorsk Jazzsenter/Nutshell tries to invite new guests every year. Top of the list are Artistic Directors, who will actively book bands. Funding for these showcases projects comes from the Norwegian Ministry of Foreign Affairs. The Norwegian embassies also assist with travel costs.

In addition to the music Nutshell is also about networking, so invited guests stay together and take part together in the entire programme. Guests travel by bus when taken outside Bergen and this helps create a very positive group feeling. Musicians are also invited to dinners and parties, so it is a good networking opportunity for them too.

Harun Izer from Istanbul Jazz Festival/Vitrin, Turkey, described how the Vitrin Showcase is now in its third year. He acknowledged that Vitrin has been influenced by several high-profile showcase events such as Dutch Jazz and World Meeting, jazzhead! and Nutshell. The Vitrin showcases were started in order to answer the repeated question from outside: What is happening musically in Turkey?

It is important, Harun said, to go and see the bands perform live as opposed to listening to a CD or using YouTube. The Vitrin Showcase is part of the Istanbul Jazz Festival, where regular festival goers experience the showcases as part of the main programme and whereby invited guests experience the showcases along with the local community.

This year the Istanbul Jazz Festival programme ran from the 29th of June to the 18th of July. Thirty-two local bands were concentrated between the 3rd to 6th July and twenty-nine international delegates were invited to attend. A broad range of artists showcases everything from the alternative scene to ambient, electronic and rock, crossover bands, and of course jazz. The aim is to expand Vitrin into a regional event, inviting artists from The Balkans and The Middle East. There were Israeli and Azerbaijani bands at this year's Vitrin.

There are three aims: to showcase the local Turkish bands to delegates; for networking between delegates and local musicians; introducing Turkish culture – food and historic sites in the city. Vitrin takes advantage of Istanbul's myriad special locations for the showcases, such as an underground Byzantine cistern. Panel discussions bring together local sector people with the international delegates to exchange information and ideas.



Invited delegates to Vitrin are artistic directors of festivals, venue owners, and journalists from the likes of Downbeat, The Guardian, Bite FM etc. A showcase competition rewards two winning bands with funds to tour internationally.

Susanna asked if there is empirical proof that the showcases actually work. Harun replied in the affirmative. In the three years of Vitrin, a few bands are always invited by international festivals. Nina agreed that showcases work, as in the case of Nutshell, many bands are booked following the showcases, though she said that this may also have something to do with Norwegian musician's high international profile in general.

Tiphonie added that showcasing in France is an ongoing process, with promoters invited to one-off concerts throughout the year. This is part of a strategy to build relationships with promoters and to advertise the diversity of the French music scene.

Susanna raised the question of the politics surrounding showcases. Given that delegates to showcase event are often wined and dined, and in general treated like five-star tourists, is there perhaps a pressure on them to book bands even if they don't like the music? The general consensus from the speakers was that they put on the broadest range of music possible, as clearly not all the bands will be liked by all the delegates, though hopefully all the delegates will like some of the bands.

Another EJC audience member asked whether the choice of showcase artists was ever the cause of political squabbling among bands not selected. For this reason, Tiphonie said, they let external professionals make the selections. Association Jazzé Croisé never chooses the bands. If it is known that one hundred French promoters selected the bands, Tiphonie added, this might carry more weight with delegates. Speaking of Turkey, Harun said that as the showcases are part of a festival, and by definition designed to sell tickets, the selection of bands is a curatorial decision.

In the Q&A that followed, Frank Bolder (LantarenVenster, The Netherlands) observed that everybody present is committed to promoting this music in the long term, stressing the importance of cementing relationships with musicians, agents, promoters and those who habitually stage showcase events over time. “You might not book the band immediately after seeing a showcase. You keep an eye on musicians and it might take three years until you book them.

It was noted that showcases serve several key functions, namely:

- A vital promotional tool for bands
- Allows more meaningful ways of programming
- Attracts funding from different sources
- Networking between professionals
- A more human way for promoters of selecting bands

However, it was suggested that it would be interesting to undertake research to establish concrete data on the efficacy of showcases, not just by measuring the resultant work of showcase bands, but by comparing this information with other bands in a given country who were not selected for showcases.



Are showcases becoming a festival genre, or the other way around? Are showcases putting the richest countries and those with greatest governmental support for the arts at an advantage over other less fortunate countries? Is there a pressure for promoters whose expenses are covered to attend showcases – and who enjoy top class hospitality – to book showcase bands? Do festivals book bands whose countries cover the costs?



Why are showcase bands so frequently unpaid for their performances? To this latter question Frank Bolder said that musicians could say no to non-paid gigs. He expressed the wish that all showcase bands should be paid, or at least have all their expenses covered, and suggested that this cost could be offset by spending less money on food and drink for delegates.

If not paid monetarily, Frank expanded, then groups could receive a high-quality recording of their performances – essential for promotional purposes – as they do at jazzahead!

These, and other questions, ignited lively discussion. The divergence of opinions and the numerous examples of how different festivals and clubs operate, and the different ways of valuing showcases - for both promoters and musicians - underlined how much more remains to be discussed to identify best practises with regard to showcases.

Virtual Reality: New Experiences for Artists and Audiences

Ulrich Schrauth (VRHAM! Festival, Germany). Moderated by Kenneth Killeen (Improvised Music Company, Ireland)

“Virtual Reality is an emerging art form. It’s not a game. It is really something extraordinary.” said Ulrich Schrauth at the outset of this session. He recognised the endless possibilities for artists of all genres and saw the need for a festival dedicated to virtual reality, as opposed to an item tagged on to film festivals or technology conferences. It’s interdisciplinary; there are people from film, sound, from music and theatre exploring and working with Virtual Reality. He started the VRHAM! festival in 2018 and it’s an annual festival that lasts around a week and is held in an old warehouse space in Hamburg. They invite international artists from all genres to showcase their works. “It’s about a change of perspective.”



Showing the first ever photo taken 1823, Ulrich reminded the audience that painters had been dismissive of photography as a hobby for those unable to paint. Ulrich then defined some of the common acronyms that surround the world of Virtual Reality. Besides VR, Ulrich defined AR- Augmented Reality: typically, the participant has a device such a tablet or i-phone or data projected on your car windscreen. Here, the user has augmented information over the reality that you see. MR – Mixed Reality can understand scale and can react with objects. VR, Kenneth clarified, is a medium for the artist to create and a medium for the audience to experience art in new ways.

Ulrich talked about the road that led him to his festival, describing it as a very social event and one that asks questions about the philosophy and ethics of VR. Ulrich then showed a short video on the festival. Ulrich described running the festival as challenging as there are no role models.

The first festival ran for nine days and had 4,000 visitors. To the open call there were 125 submissions from international artists. The first festival hosted 56 artists from 11 countries. In

2019 there were 251 submissions from 36 countries. The audience is comprised overwhelmingly of people aged between 20 and 37 years of age. The festival's main partner is Deutsche Telekom, which has a channel called Magenta VR. This channel shows VR experience and concerts on its art channel. The channel is accessible all over Germany and is free of charge.

The festival has an interactive playground, Magenta VR lounge, VR concerts, VR theatre and VR dance experiences. There are also VR performances/experience in public spaces that are free of charge. The festival awards two different prizes: first place wins 5,000 Euros and the second gets a residency in an arts foundation in Hamburg plus 2,500 Euros.



Kenneth made the point that as technology advances and changes at such a dizzying space, and as technologies such as VR and AR enter people's everyday lives more and more, it follows that audience expectations will also change, which provides a challenge for promoters and festivals.

Ulrich described how each of the selected artists had their own space, giving attendees what he termed "an onboarding experience", that is to say an experiential environment unique to each of the exhibiting artists. A different section was dedicated to Hamburg-based artists. And, for the first time, there were residencies, whereby international and local artists met in Hamburg a week before the festival to collaborate on a project that was then showcased during the festival.

One VR dance exhibit saw audience members participate as a group of five in a VR trampoline experience, holding hands at times. "Art is social, that's what we're here for," Ulrich said. A concert experience, 'Let's VRHAM Together' brought thirty people together in swivel chairs. They are introduced to the musicians, after which both musicians and audience put on the VR goggles. They all see the same thing and improvise to what they see at that moment. "Everyone is in their own world but collectively together," Ulrich explained.



Kenneth added that VR is increasingly an interdisciplinary art form and exportable around the world without the artists physically having to be there. VR, he said, can blur the boundaries between the artist and the audience. For some VR artists, Ulrich said, they actually want people to have agency. Some people, however, can be a little overwhelmed if they have to interact much, he admitted, as for many people this can be a completely new experience.

Of the festival audience breakdown, Ulrich described how only 15% came from a technology background, with the majority from a general arts background. Thirty-five per cent had never had a VR headset on before. An almost equal number of men and women attended this year's festival. A question from the EJC audience asked what the gender ratio of artists is. Ulrich said that for a long time the field had been dominated by male artists but that increasingly female artists are coming into the field.

The group discussed the VR film “Carne y Arena” by the Oscar-winning Mexican filmmaker Alejandro González Iñárritu, which puts people in the shoes, so to speak, of migrants attempting to cross the Mexican-USA border. Whilst some acknowledged that the experience might be too harrowing for many, others argued that such experiences are important as they promote better understanding of complicated issues and perhaps increased empathy for the plight of others. The visceral film won Iñárritu a special Oscar award.

In an extended Q & A session someone asked the question whether VR threatens existing art forms. “I strongly believe that VR will not replace any other art form, but it gives another experience and other possibilities.” Ulrich said.

Funding Possibilities Beyond Creative Europe

Maïa Sert (On The Move, Belgium)

Maïa Sert started by presenting some information on the cultural mobility information network On The Move. There was also discussion about funding opportunities for international projects relating to music and culture beyond the Creative Europe scheme.

Maïa began by saying that this cultural mobility network is open to musicians, presenters, managers, administrative staff and anyone working in the communication and artistic fields. On The Move is also cross-disciplinary, representing the performing arts, but also architecture, visual arts, food and fashion so the scope is extremely broad.



She spoke of facilitating “incoming and outgoing mobility”, which simply means either inviting artists to your own country, or an artist or organisation that is willing to work abroad. It

is relatively easy, Maïa said, for Europeans to travel and work outside Europe, but it’s not so easy for many people living outside Europe to travel to and work in Europe. On The Move aims to highlight opportunities for both parties.

Maïa underlined that it is editorial policy of On The Move to provide such information only when the travel costs etc are part-covered – usually accommodation and meals. On The Move provides information on mobility funding opportunities via its website, its Facebook page and its Twitter account. All the information is available in French, English, German, Spanish and Italian. There is also a monthly newsletter, which includes information on deadlines for funding opportunities. Maïa invited EJC attendees to subscribe.

The information on mobility funding that ON The Move shares covers three types:

- Funding support to develop an international project (touring/cooperation)
- Intern-type learning opportunities in festivals
- Training and capacity building in multiple disciplines

On The Move aims to help those seeking mobility funding all over the world but acknowledged that there are more opportunities in Europe. This could be due to difficulties accessing information

or more simply due to linguistic barriers. On The Move operates in five European languages, but not in Chinese or Arabic, for example.

According to a slide shown by Maïa, 71% of mobility funding opportunities were in Europe, 10% in The Americas, 4.5% in Africa, 3% in the Middle East and just under 10% in Asia.

For those who have experienced obstacles trying to tour artists in America, for example, On The Move has something called Mobility Info Points. Maïa explained how these are organisations, mostly in Europe but also one in New York, who provide practical information on negotiating:

- Visas
- Contracts
- Claiming taxes
- How to get salaries instead of invoices, etcetera



This network provides all such information free of charge. Maïa recommended that EJM members contact Mobility Info Points when considering mobility. On the website there is a guide, divided by world regions, and country to country where applicable, which outlines eligibility criteria, where to apply and what degree of help is available. Also, on the website there is a list of organisations in Europe – and one working between Europe and Asia – that provide travel grants. STEP (European Cultural Foundation), for example, provides grants for artists prepared to travel by plane instead of by plane.

On the website there are links to specific guides such as Fund-Finder, which direct people to funding sources beyond Creative Europe programme, such as Erasmus, The Interact Programme and Horizon 2020. Five projects related directly to jazz and other music are listed. Besides music, On The Move provides information on organisations that are a source of funding for circus arts and street arts.

In the open discussion that followed Maïa's presentation the importance of investing in partnership was a repeated theme. So too, the importance of developing networking and collaborative skills. The number of specific requests for information about touring internationally from a specific region to another, or from a specific country to another (including Vietnam, Cambodia and South Africa) questions to which Maïa was able to provide detailed answers, suggested that On The Move is a key organisation with regard to providing information on funding for cultural mobility on a global scale.



The Mobility of Artists: Brexit & other challenges

Kim Macari (Jazz from Scotland, UK), Annamajja Saarela (G Livelab Tampere, Finland), Lee Patterson (booking agent, Australia/UK) Alexander Hawkins (musician, UK), Roberto Ottaviano (musician, Italy). Moderated by Ros Rigby (EJN Honorary Member, UK)

This session addressed the concerns of musicians, booking agents, managers and programmers facing the uncertainty surrounding Brexit. Three panellists, Kim Macari, musician/activist and programmer at London's Vortex Jazz Club, Annamajja Saarela, promoter and venue manager at G Livelab Tampere, and Lee Patterson, booking agent, were joined by guests Alexander Hawkins and Roberto Ottaviano, musicians both, who were performing later that day. The session was moderated by Ros Rigby, Jazz Promotion Network Board Member and former President of the Europe Jazz Network.

Brexit poses a threat to the mobility of musicians around Europe, particularly those wishing to travel from or to the UK. With the aid of Power Point slide show, Ros began by raising the question as to what music professionals can do to ensure that jazz continues to thrive and develop internationally.

Obstacles that music professional may have to face are numerous. These include:

- Additional administration and costs
- Need for visas/potential delays crossing borders
- Declaration of merchandise/advance payment of duties
- Accounting at borders for instruments/backline etc
- More complex tax arrangements
- Reduced bookings in other European countries
- Fewer invitations to join multinational bands
- UK becomes less attractive for touring
- UK unable to lead Creative Europe projects

For UK pianist Alexander Hawkins, Brexit threatens many musicians' livelihoods. In his case, Alexander related how he tours a lot throughout Europe because there is generally greater interest in his work abroad than there is in the UK. He said that he felt he would cope with any visa issues as he is established, but expressed his concern that younger, less established musicians would be likely to suffer and lose potential work.

The importance of travel, inter-cultural exchange and cross-pollination for musicians was underlined by Italian saxophonist Roberto Ottaviano, who described how his work with UK musicians over the years has significantly helped to shape his sound. These experiences, he said, have been central to his development as a musician.

If the threats posed by Brexit are numerous, and potentially damaging to musicians' careers, Ros said, then it is important to find ways to address these challenges. Ros spoke of the importance



of lobbying government through music, cultural networks and organisations to ensure that musicians can travel freely throughout Europe.



Ros highlighted three organisations that represent musicians in the UK: the Incorporated Society of Musicians (ISM); the Musicians' Union (MU); Help Musicians UK. All three have conducted extensive research on the potential outcomes of Brexit and undertaken extensive analysis in order to advise musicians on (a) what to expect (b) how best to respond. Ros recommended that those concerned should visit the websites of the three above-mentioned organisations for unequivocal understanding of what Brexit means for music professionals.

Being proactive is an important strategy. Ros advised music professionals to work to be more connected than ever before. This could mean participating in conferences like the European Jazz Conference, supporting showcase events such as jazzahead! or 12 Points, attending festivals and live music in general.

Other perspectives underlined the threat and uncertainty that Brexit poses. Annamaija Saarela, who recently opened a music venue in Tampere said that she is keen to present some UK musicians but admitted that she is putting these plans on ice for the present time until things are clearer. Lee Patterson spoke about her serious concerns as an agent about the possible impact on her workload of having to deal with the potential extra administration involved. She expressed her concerns for the UK jazz scene as a whole.

On a positive note, Kim Macari echoed Ros's point about the value of pan-European collaboration, citing the example of the Jazz Connectives project the Vortex is involved with. As Kim explained, this is a trans-national, six-nation touring programme, with conferences and showcases designed to promote music collaborations, with inclusivity a core value, and better understanding of the industry.



In the general discussion that followed all agreed that the Europe Jazz Network was a key organisation to represent the concerns of the jazz industry about the potential negative impact of Brexit on musicians and promoters.

It was unanimously agreed that every effort should be made via the Europe Jazz Network to encourage cultural funding bodies, musicians' representative organisations and those politicians responsible for cultural matters to create measures (such as a 'cultural passport') to ensure the free movement across Europe of musicians and artists in general.

Article 13/17 and the new European copyright regulations

Federico Montesanto & Guido Dall'Oglio (*Musica Indipendente Associata, Italy*)

This joint presentation by Federico Montesanto and Guido Dall'Oglio addressed the controversial article 13/17 on European copyright in the digital single market, which came into law in April 2019. *Musica Indipendente Associata* - which came into existence in 2018 - represents the interests of independent music producers, record labels and distributors. Federico and Guido examined in detail article 13/17 and outlined its possible effects on the livelihood of music professionals, particularly as concerns marketing, live streaming, distribution and the uploading of video content to YouTube.

Guido began with a summary of the difference between the music consumers' market and the music business market, which lies at the heart of the controversy surrounding article 13/17. "Consumer money is well regulated; business money for music is not," he said. He called for a change in the current regulations, which, as became clear during this presentation, are arguably discriminatory and undoubtedly overly complex.



The music market, Guido said, is no longer just units of records produced and sold, but the rights of composers and musicians when music is played on a TV in a bar, or as background ambiance in a restaurant. Or when music is streamed.

Speaking specifically of the Italian music market - though the trends globally are similar - Guido stressed the significance of the growing digital market. "The digital market has changed the power cycles," he said. "Technology changes the market and the way you understand the product."



In Guido's opinion, the consumer market (physical records/CD, Spotify) will probably not increase in the coming years as much as the business market (background music, in short) will increase. The business market, he explained, is much less regulated: "In the consumer market, if you want some music you click a button and you pay. This does not happen in the business market."

This is particularly significant for the rights of artists who make instrumental music, typically jazz and classical music, Guido continued, which tends to be used in advertising and background ambiance music more than vocal pop or rock music. Guido explained the complexity of music rights, when, for example, uploading a video to YouTube. Here, at least six rights are involved: players, composer, lyricist, publisher, photographer/visual producer. In a useful analogy, Guido explained how a debit card can access money in any ATM practically anywhere, because all the banks, and the flow of money, are linked. As it stands there is no one-stop solution for the above-listed six categories of

artists. Each one has to fend for themselves. What is needed, Guido proposed, is a fairer regulatory system, a sort of Yellow Pages-type directory. “We should work together to have one database. Why? To see if a work is allowed to be used, and if not, who is the person to contact.”

Federico Montesanto, the President of MiA, described the scale of the change in the music market. “It must have been a shock,” he said, “for musicians when records first arrived, to know that your playing could be heard anywhere, by many people simultaneously.” What about payment for the musician then? And today? Today, the shock to the musician’s system, Federico said, comes in digital form. Citing global figures, Federico said that physical music (CDs/vinyl) accounts for only 27% of music sales, while digital (mainly streaming) makes up almost sixty per cent. In Europe alone, there are around two billion YouTube plays every day. Ownership of music has changed with access. Therefore, it is essential for artists to be able to access digital platforms, but just as importantly, to understand the surrounding regulations. The latter is MiA’s aim. “We have to simplify a lot of what we are doing. That is one of our jobs,” said Guido.

Jazz Research: what has been done and what’s new?

Moderated by Nicholas Gebhardt (Birmingham City University, UK)

The session saw three presentations of new areas of research. Sarah Raine (Birmingham City University/Cheltenham Jazz Festival) presented a research entitled Keychanges at Cheltenham: Challenges for Women Musicians in Jazz and Ways Forward for Equal Representation at Jazz Festivals.

This research, in two phases, was undertaken between January to October 2019 and studied female jazz musicians scheduled to play Cheltenham Jazz Festival in 2019. It examined the core Keychange (PRS Foundation) pledge to achieve a 50:50 gender balance at festivals by 2022. The first phase, in conjunction with Emily Jones (Head of Programming) attempted to identify barriers facing women in their participation in jazz. The second phase saw interviews with women jazz musicians on the challenges they face in establishing themselves. Sarah’s research also drew on dialogue with PRS Foundation, Help Musicians UK and the other four UK jazz festivals committed to the 50:50 pledge.



The research project aims were to:

- Outline obstacles facing women in the UK jazz scene
- Provide public report/recommendations for Cheltenham Jazz Festival
- Provide insight into fundamental challenges facing women participating in jazz festivals
- Provide space for discussion between UK jazz festivals, PRS Foundation, Help Musicians UK, jazz musicians and scholars on gender representation
- Support Cheltenham Jazz Festival to develop accurate gender data relating to festival programming

Sarah gave a short biography of the Cheltenham Jazz Festival, which has been running since 1996. There is also a year-round programme, also managed by Emily Jones. As a registered

charity and a business that is part-funded by sponsors, Sarah explained, the programming and development aims of the festival are subject to both financial and community-focused responsibilities.

Sarah then summarised the history of the Keychange Initiative, mentioned elsewhere in this report. Sarah noted that the Keychange 50:50 gender balance project is an international initiative. To provide context, Sarah highlighted the lack of representation of women in contemporary jazz circles:

- Low numbers of female instrumentalists on formal jazz courses
- Male dominated conservatoire teaching teams
- Few women headliners at festivals/dominance of all-male bands
- 65% of Jazz Promotion Network members are male
- 15% of Jazzwise covers 2014-2018 feature women

In jazz scholarship too, Sarah said, a distinct gender balance exists. Scholars tend to value the male jazz greats with a focus on the past and not the present. Scholars also tend to focus almost exclusively on jazz in America. New scholarship tends to reframe these people, musics and places.



On a positive note, Sarah also highlighted positive developments such as Keychange, which has brought pledges of greater gender balance from festivals and educational institutions resulting in greater employment opportunities for women. In addition, Sarah mentioned several worthwhile initiatives, such as the community-based project Women in Jazz, the work of Sherrie Tucker and Nicole Ruskin (Listening for Gender) and noted female club owners and female festival directors.

In her study of Cheltenham Jazz Festival, Sarah recorded that there were no female headliners in the first year since the Keychange pledge, but that there were women-led ensembles (Yazz Ahmed) and support year-round for emerging female artists. Comparing figure from the festival's inception to today, Sarah observed that in 1996 only 15% of gigs featured at least one woman compared to 58% in 2019.

Interviews conducted with ten female musicians who played Cheltenham Jazz Festival in 2019 found that nine had experienced gender discrimination and three had experienced direct sexual harassment. Most found the jazz scene particularly male-dominated. The interviews revealed that many had negative experiences in formal education, with a lack of career development guidance. Male dominated jazz sessions were a common complaint. Women had to cultivate DIY strategies to advance their careers.

There was, however, a generational difference in how women of different ages viewed jazz festivals. Younger, emerging artists saw festivals as accessible and supportive, whereas older, mid-career musicians viewed the 50:50 gender balance initiative as tokenistic.

Going forward, Sarah identified several areas that require development:

- Long-term support for musicians
- Promote industry role models
- Make gender a central focus of education outreach

- Develop collaborative on-line platform
- Identify and develop skills and knowledge useful for career development
- Listen more to women’s stories to better understand the barriers they face

On a final note, Sarah mentioned “Issues of Diversity and Inclusion in Jazz Festivals”, a special issue of the Jazz Research Journal due for publication in 2021. Papers are invited and more information can be found at The International Association for the Study of Popular Music at www.iaspm.org.u

The second presentation saw Craig Hamilton (Birmingham City University) present a paper entitled “Mobilising Festival Audiences.” Craig outlined work undertaken so far, particularly the Mobile App for festivals and the results from the 2019 pilot. He also spoke of the CHIME project, which examines how changing relationships between music festivals and cultural heritage sites challenges established understandings and uses of heritage. The development of a mobile application, created with partner festivals, explores innovative ways of mediating festivals in online environments.



Craig outlined, step by step, the different versions of the mobile app, which was first launched in 2016. The first version, developed in-house at Birmingham City University, had a basic webpage design and was accessed via an app portal. It collected text, images, location data and timestamps. It also displayed a festival map and basic information to navigate the festival. It was piloted at Cheltenham Jazz Festival 2016 where twenty-five volunteers (staff, researchers, festival goers) were invited to participate. The pilot revealed several accessibility and usage issues.



The second version was launched in 2017, having been developed in partnership with the School of CTD. It had all the basic features of the first version of the mobile app but was integrated with social media channels and was deployed via Apple Store as a free, standalone app. It was tested at the GMLSTN Jazz Festival in Sweden in 2017. There were, Craig said, issues with participant recruitment and further issues with UX design. The benefits were still unclear and highlighted the need for better design and partnership with festivals during the design process.

The third version was designed in partnership with 1UP, a specialist web design and app development company. Version three added venues, acts, retailers, tags and users, and had a tiered user-logins for managers etc. It was possible to create and send notification messages and amend date relating to shows during the festival.

The mobile app is still in development, Craig said, and the design team are exploring the possibilities of adding branding options, ticketing and sales, integration with social media and

weather updates etc, data analytics and integration with internal systems, such as festival websites and booking management systems.

Craig noted that the App Demo is available as a free download from both Apple and Google stores. Craig outlined the features of the Cheltenham Jazz Festival 2019 app, which was available to the wider public. There were 682 downloads of the app and focus groups were held before, during and after the festival. The app proved to be very popular with users, who noted its ease of use, its simple functionality, concise but useful information on acts, good map and scheduling info, and useful links. User suggestions for improvements included pre-gig reminder longer than the apps current fifteen minutes, desire to be able to read other users' comments and recommendations for places to eat and drink for people not from Cheltenham.

The feedback from users will help in identifying both strengths and weaknesses of the current version of the app. Going forward, Craig said that the findings of this mobile app research project should be gathered and refined for journal publication. Additional funding will be required for the Cheltenham 2020 app and for potential pan-European pilots from 2021 onwards. Craig distributed a form to gather expressions of interest from those representing jazz and improvised music festivals with regard to taking part in a pilot programme of mobile app development.



The third presentation on current research was given by Pedro Cravinho (Birmingham City University) and detailed the work of The National Jazz Archive satellite at BCU. This archive is a satellite of the National Jazz Archive at Loughton, Essex, UK.

Pedro is Keeper of the Archives at the Faculty of Arts, Design and Media. In this paper Pedro analysed the establishment of the National Jazz Archive Satellite. In his dual roles as Trustee for the National Jazz Archive and as a Research Fellow at Birmingham Centre for Media and Cultural Research, Pedro spent the last two years in the establishment of the National Jazz Archive satellite at BCU.

Pedro set the context by describing how we live in an era where the new, digital-born generations are relying more than ever on online sources. This is true for students, academic staff and the general public alike. It is possible, over time, Pedro suggested that many people will cease to use traditional documentary material located in spaces such as archives.

On that probable eventuality Pedro cited Mintz, who wrote: “the increasing use of computers to create, manage and integrate very large databases and link people and information in real time raises interesting questions with enormous implications for the future.” From the perspective of a jazz archive, such changes present significant and interrelated questions. Firstly, what kind of archival research will it be possible to conduct in the future? Secondly, what challenges does the digital era pose for a jazz archive that should be simultaneously a source for research, learning and community engagement?

The objectives of the National Jazz Archive are:

- Collect materials documenting jazz heritage
- Preserve materials to a professional standard

- Develop more representative and inclusive collections
- Facilitate the study of jazz history, heritage and culture
- Engage communities through collections/activities

The NJA aims to enable online access for all. It is continually expanding its resources of oral history materials. Pedro described additional NJA activities such as concerts by leading jazz musicians, talks by expert writers, researchers and music specialists, plus exhibitions, workshops and open days.

The NJA relies on a team of dedicated volunteers to sort and list collections, scan photographs and catalogue items. Increasingly, the NJA requires volunteers with expertise in digital technology and who are social media-savvy.

Photographs in Pedro's Power Point presentation provided an idea of the processes involved in transferring donated material from cardboard boxes, into a modern, state-of-the-art physical and digital archive.

Currently the NJA in Loughton houses over 4,000 books, approximately 700 magazines and journals (Melody Maker, Downbeat, Blues Unlimited etc) as well as photos, posters and programmes, letters, personal papers, oral histories and interviews.

The National Jazz Archive satellite in Birmingham aspires to build on this archival legacy, but also to ignite debate about the history and significance of jazz in the UK and elsewhere. The satellite archive includes a broad range of foreign-language jazz and blues magazines from all over the world. This material will be augmented on a continual basis in the coming years. Pedro told the attendees that anyone can access the archive by personal appointment.



Saturday 14 September 2019

KEYNOTE SPEECH

Tania Bruguera: “Political Timing Specific”



The driving force for Cuban artist Tania Bruguera is politics. That’s to say, her visual art and installations examine the essence of political power structures and the ways they impact on people’s lives. In this, the second keynote speech of the EJC 2019, Bruguera gave examples of her work and the environment that inspired them.

Bruguera began by talking about the nature of site-specific art, which considers the cultural and history of the place. For Bruguera, however, this is not enough. It is necessary, she believes, that when people are in front of art, they have to be in front of issues that are hard to discuss in other places. This gave Bruguera the idea to add political timing to site-specific art. “To touch nerves, usually of politicians, we need to understand the timing of politics”, Bruguera said.

Bruguera spoke of the law 349, a new law in Cuba that permits censorship of art. It is very different to do an art piece when the law has just been passed and people’s emotions are still raw, than to wait five or ten years to address the issue. Political sensitivity is an important element in her art, Bruguera said.

On the subject of art as product, Bruguera said that this is problematic in political art as it is necessary to take into account the ethical process embedded in the production. More concretely, there may not always be something to show, but simply to share. Art, Bruguera said, is an implementation process: “I want my art to be part of reality.”

Using photos, Bruguera highlighted this approach. Drawing on her country's relationship with Afro-Cuban religious icons. These icons offer protection, but in exchange you must make an offering. If you renege on this promise, the icon will come after you and haunt you. Bruguera went into the street dressed as a somewhat prickly, spikey icon on the day of Fidel Castro's birthday - a symbol that some promises had not been fulfilled. Metaphor in political art is open to interpretation, Bruguera said, and people can read into whatever they feel.

Bruguera set up an alternative art school for new artists that aims to promote civic education in Cuba through art, thereby creating a new language. Another original project, in Italy, involved sending a post card to Pope Francis asking him to give Vatican citizenship to all the undocumented immigrants in the world. So far, Bruguera has gathered twenty thousand signatures.



In an example of power play and the reality in her work, Bruguera showed photos of mounted police and a crowd at an exhibition. The police, who used their horses to direct the crowd, were pleasant until one person decided not to follow. They reacted to this individual's rebellion by using the horses to push him where they wanted. "How can we dismantle all of these social masks that we have put on ourselves over time" Bruguera asked "and have an honest conversation?"

Perhaps a clear example of Bruguera's concept of 'political timing' came immediately after the announced thawing of relations between Castro and Barack Obama. Bruguera's idea was to write an open letter on Facebook, suggesting people go to Revolution Square, where a microphone would allow them to express their thoughts on the county they want. The installation she titled 'Tatlin's Whisper', after Vladimir Tatlin, one of the key figures in Russian avant garde art. The idea once thought impossible, that Cuba and the USA could be friends was broken, so Bruguera wanted to show that anything, in fact, could now happen.

Two photos side by side contrasted Bruguera's art with the political reality. In Revolution Square a few dozen people gathered to speak into the microphone. In another photo, a crowd of one million people turned up to listen to a Castro speech. Bruguera recognised the limitations of art but defended the intention behind it: "It is quite important for people to understand the political agency they have. Sometimes one person can say something that everybody else is thinking." Art can be a place, Bruguera said, for peaceful encounter and conversation.

Unfortunately, eighty-three people were detained by the Cuban authorities at Bruguera's art installation, including the artist herself. Bruguera faced thirty interrogation sessions but described how she used the sessions to converse with her interrogator about art, installation, theatre and so on. In this way, Bruguera said, she could make some sense of the interrogations.

Realising that a conversation with the oppressors is necessary to invoke change, Bruguera came up with the idea that she could do other work that the authorities would have to study in order to interrogate her. So, she embarked on a one-hundred-consecutive-hour reading of Hannah Arendt's *The Origins of Totalitarianism*, hoping that it might provoke the authorities to read at least some of the book.

The response of the authorities was to send a team of road workers with drills and jack hammers to break up the street in front of the house where the reading, being broadcast via a small speaker, was taking place. Bruguera was unhappy with the intrusion, yes, but on the other hand, she considered the art a success on a certain level, as the Cuban government had to answer her art using their imagination.

The question for Bruguera is not what is art, but what is art for? If we only appreciate the visual impact of a work of art, she said, then we are missing something. With as photo, she gave the example of beautifully coloured Australian aboriginal art, which, beyond its aesthetic appeal, is designed to communicate with the Australian government.

How can we implement art in society? Bruguera asked. How can we bring people into the process of art? Working with an institution, Bruguera asks herself not how she can serve the institution but how the institution can serve the public. The response was to create a new community, one that wouldn't have existed if she hadn't done her artwork.



Commissioned by the Tate Modern, Bruguera asked if the Tate Modern was able to reach out to the people in its immediate neighbourhood. Bruguera wanted to create an invisible work that represented the issue of migrants who are invisible to certain people. This she achieved with infrasound, which could be felt but not heard. There was also an invisible floor painting, a giant portrait of a migrant to London, that when you touched the surface the image responded to the heat, revealing itself pixel by pixel. The combined

effect of multiple participants helped to reveal the portrait. This served as a metaphor for political change, which can only be brought about by the actions of the masses.

The huge size of the portrait was also symbolic, as such enormous paintings are usually reserved for the most important, or politically powerful people. The subject in this case, was anonymous. Given the pseudonym 'Joseph', the installation was also designed to represent a positive story. Joseph came to London with nothing and was living on the street.

Bruguera created the Tate Group - a group of people living in the neighbourhood. They decided to ask the Tate Modern to name one of its buildings after someone revered and respected in the neighbourhood. This is to ask institutions like the Tate Modern to reflect on the values they represent.

The Tate Group chose Natalie Bell, a woman who, for over twenty-five years has saved hundreds of young people from a life of drugs. It was Natalie who found Joseph on the street, homeless, penniless and alone. She helped him up. Bruguera admitted that she doubted whether the Tate Modern would adopt the name of an anonymous local person for one of its buildings, but pleasingly, the institution was receptive to the idea. Today, one half of the building is named after Natalie Bell.

Political art is most effective, Bruguera suggested, when an artist creates a work and the politicians do not know how to react to it. They know it challenges them or their ideas, but they don't know how to answer it. The challenge for an artist is to look into the future, imagine what will

be the next step of that politician, and try to create art for that moment. In this way, Bruguera said, we can be ahead of the politicians instead of reacting to them.

When asked whether she is an artist or an activist, Bruguera said that she explains her work as being located in a new ethical framework. In Spanish, 'estetica', when split in two, gives the Latin 'est' and 'etica'; whoever invented this word, Bruguera opined, believed that something cannot be beautiful if it doesn't bring an ethical revolution. "Political art may not change the world, but it can change our political behaviour."

In the Q&A session that followed Bruguera was asked about her next project. To much laughter in the auditorium she replied: "I'm working on Trump." On the subject of working with people as a source of inspiration, Bruguera stressed that an important consideration is that it should be the people who benefit most from the project and not the artist. Asked about working in Cuba and the situation there, Bruguera said that she believed in the principals of the Cuban Revolution, as declared in 1958, but that the promises had not been delivered. Activists are still detained and the government, she felt, is very nervous. Political artists are branded as dissidents and the reaction to anyone who takes to the street is, she said, is disproportionate.



There are, Bruguera said, two Cubas. If you go to the jazz festival you have an amazing experience, though you are in a bubble. Everybody is rich, compared to regular Cubans. "Outside the bubble, if you go on the street, you have a different reality." For an artist, under law 349, if you do something cultural without a permit, the government will take not only the artist's licence, your business if you have one, but also anything used in the event, including a house. "It's disproportionate," Bruguera repeated, "but I think it's because they are afraid."

Asked whether to what extent artists could join the political system and work from within, Bruguera said that she had tried to be inside before but that it hadn't worked. The reason, she explained, is because any activist organisation the government legitimises it also controls.

Bruguera gave the example of the Women's Organisation, which does not talk about violence against women because the head of the Women's Organisation belongs to the government's Central Committee. The Union of Artists and Writers, Bruguera continued, is now completely submissive to the government, to the extent that it didn't write its declaration because it is given a declaration that is published in its name. "If you are inside you are completely muzzled. You cannot talk."

To the hypothetical question of curating a jazz festival, Bruguera, who is a jazz fan, said that jazz is one of the best places to share freedom and to understand what freedom is. She suggested that more inclusive workshops, for example with people who are not musicians, and to reach out more to people who are perhaps afraid of jazz.

Asked if she felt there was a revival of political activism amongst artists comparable to that of the 1960s, Bruguera agreed: "I think young artists are not staying quiet," she said. "Fascism is on the up everywhere in the world and artists recognize that they have a function, to wake people up, to stir their activism and even to make them angry. Certain things are not to be accepted."

PLENARY PANEL DEBATE

“Global Perspectives on New Ways of Programming”

Johan Gijzen (Le Guess Who?, Netherlands); Rainbow Robert (Vancouver International Jazz Festival, Canada); Louis Rastig (A L'ARME!, Germany); Reiner Michalke (Monheim Triennale, Germany). Moderator: Martyna Markowska (Katowice JazzArt Festival, Poland).

This panel addressed approaches to programming around the world, with the participation of four outstanding festival directors: Johan Gijzen, Director of Le Guess Who? in the Netherlands; Rainbow Robert, Managing Director of the Vancouver International Jazz Festival; Louis Rastig, Artistic Director of A L'ARME! in Berlin; and Reiner Michalke, former Artistic Director of Moers Festival and currently Artistic Director of Monheim Triennale.

Rastig began by presenting a short video of his festival A L'ARME!, describing the strong improvisational element of the music as a call to arms and a call for freedom. Rastig also programmes composed music and sub-genres of improvised music, such as experimental rock music, Noise, electronic, experimental hip-hop. “I want to deliver the beauty of free music to a possible new audience.” Rastig said that he considers A L'ARME! as an experimental jazz festival.

Reiner Michalke explained that when he was invited to run a new festival in Monheim he was given carte blanche. He had no desire to do another jazz festival as he sees jazz as a historic idiom of the twentieth century. The twenty first century offers the chance to see what musicians all over the world are doing now. Michalke said that he did not wish to do an annual festival again, feeling that three years between festivals enables him to put together an artistically stronger programme. The aim of Monheim Triennale, which will launch in 2020, is to present music of any genre – composed, improvised or popular. Michalke said that he didn't know a single serious musician who defined themselves according to a particular genre of music. Another aim of Monheim Triennale is to focus on individual artists as opposed to groups, and to offer them residencies where they can explore different musical possibilities. Sixteen artists will be resident during the first edition of the Monheim Triennale and Rainbow Robert and Louis Rastig, along with three other colleagues, acted as curators. “I need good people to support me and give me advice,” Reiner said. Together, they identified two hundred artists who they considered to be special, eventually whittling their number down to just sixteen.



Asked who she had selected for Monheim Triennale, Rainbow mentioned Julia Úlehla. Rainbow described Úlehla as “sublime and compelling.” With regard to Vancouver International Jazz Festival, Martyna asked Rainbow what makes the festival so special. “We love the work that we do in our community,” Rainbow said. A major characteristic of the festival is in the selection of the artists and how they relate to the local scene and contributes to the evolution of the music.

Rainbow acknowledge the significant European element in the VIJF's programme, and as the festival lasts for ten days there is the opportunity to build great depth into the programme.

The thoughts and considerations of local musicians are also key, with the festival asking them who they would like to collaborate with. Likewise, invited artists are asked who they would like to develop music with. "Collaboration is one of the most distinctive elements that we are doing," Rainbow said. "We have a commitment to surprise the people in our city. We like to scare them and to uplift them. We want people to change the way that they think about what is inspiring in art and what music means to us as human beings." Because about half of the VIJF's programme is free to the public, around half a million people attend the festival each year. Rainbow said that the way the music has changed the fabric of the community has inspired her to continue in her role these past twenty years. She also recognised a lot of the work done at A L'ARME! and Le Guess Who? as particularly inspiring. VIJF, she said, is free jazz, punk rock, noise, Afrofuturism. "All of it intertwines and cross-pollinates."

In response to Martyna's question about the access of European artists to the VIJF and Canada in general, Rainbow hailed the EJM and the close-working relationship she had with many of its members over the years, which have facilitated the flow of European artists to her festival. It's this strength in numbers, Rainbow said "that makes the impossible possible." It's only possible on a human level through friendship and shared inspiration, she added.



Johan spoke of Le Guess Who? 's intention to create a buzz in the city, with exhibitions, free showcases in hospitals, music in boutique shops, restaurants and record stores. Johan also described an ongoing dialog with the artists, and not with managers. Le Guess Who? invited Shabaka Hutchings to curate part of its festival. A lot of people came because of him, Johan said, and then got inspired by his super-diverse curation. This is the future, because many pop festivals are very predictable, the same bands in the same

venues. There are so many great musicians around the world who don't have access to the music industry and it's my goal in the next years to find and support such artists, Johan said to applause.

As curators, its is normal to travel as frequently, as long as the budget allows it. To hang with the artists is quite important. Reiner agreed that travelling is the most important form of inspiration. It's not only listening to live music but also meeting colleagues and musicians. The recommendations of other musicians are very helpful. A big inspiration is the Big Ears Festival, "for its 360 degrees view" – this openness to all music makes this festival so vivid, so strong, Reiner said. Finding the right venue for the music is also very important. The best music in the wrong room can leave you dissatisfied. Listening to journalists who travel for music is also an important source of information.

Rainbow described how the choosing of venues can change with changes in the fabric of the city. The VIJF used to be based mainly in the downtown quarter but as it became much more bourgeoise and upmarket, with large crowds of people drinking there at night, the festival decided to move. The idea is for the festival to flow like a river through the city, and, with thirty or forty concerts happening at any given time, it is meant to be a river of discovery. Louis spoke of the

importance of the cultural footprint that programmers and festivals leave behind. He said that curators must address the why, the what and for whom as their guidelines.

In the Q&A that followed the panel was asked how to get more adventurous music to the countryside. Rainbow acknowledged the importance of disseminating music and said that in Canada they have addressed this issue through the national jazz network and its tour routing programme. Larger festivals like VIJF and Montreal International Jazz Festival can anchor a tour, so that really adventurous music can travel around the country.

An intervention from Nod Knowles recognised that the majority of people in EJC work with a budget of some description, in certain cases a very considerable budget. He asked what about the promoters, curators and musicians in nearly every country at the grassroots level who operate with no money, with no funding and no budget; Nod suggested that at the next EJC we could hear from such people who are presenting music on a shoestring budget to see how they work with ideas, talking to musicians and bringing in an audience, because we would maybe get another perspective that might prove inspiring.



FINAL PLENARY: WRAP-UP & PRESENTATION OF EJC2020

Pianist, composer and curator Paul Grabowsky, one of the most preeminent figures in the Australian arts, delivered a ten-minute EJC wrap-up, in which he addressed some of the salient themes of this year's EJC. Paul began by reminding the audience of this year's EJC slogan, "Feed Your Soul". The words 'soul' and 'Europe', Paul said, mean different things to different people. The word jazz is also a hotly disputed term. The world is living through a period of danger, Paul noted. There are more displaced people than ever before, the threat of global warming is a major concern as is the rise of the extreme political right. Paul stated his pride in Australia's record as holding the world's oldest performative arts traditions, with its indigenous people believed to have lived there for 70,000 years. He described their contribution to Australian culture as immeasurable. As is Australian custom, Paul acknowledged Australia's First Nation people and any First Nation people, their ancestors past and present, that might be in the audience. Australians love jazz and are very good at jazz, Paul claimed, because Australians are very good improvisors. "We had to improvise a nation in Australia."

With regards to the EJC, Paul said that delegates had heard a lot about the state of jazz and its aspirations over the course of the three days. Paul said he felt moved by the seriousness and the passion with which the attendees engage with jazz. Whatever they think jazz is, they believe in it. If there's one thing that links all who love jazz and play jazz together is that jazz as an idea represents freedom. "There is something utterly positive in improvised music. Whatever you want to call it, it is a force for good, a force for change and its potential to express the best of the human spirit is beyond all reasonable doubt."



The fact that Europe has played a commanding role in keeping the music alive and perpetually refreshed is also beyond doubt. If it hadn't been for European embrace of jazz from the very beginning the form may well never have flourished to the extent it has. Referring to Reiner Michalke's opinion that jazz is an historic, twentieth century idiom, Paul said that he possibly agreed. Whether we live in a post-jazz era is a debatable proposition, he acknowledged. Paul praised the two keynote speeches. Du Yun's mention of liminal spaces struck a chord with Paul as jazz itself, he said, began in a liminal space. Jazz represents the very idea of different forces coming together. It almost has the qualities of a virus, in that wherever it goes it takes on the qualities of its host and becomes something quite different from where it began. Jazz, he said is the great survivor.

Paul also referred to Du Yun's work in a cross-cultural and trans-cultural sense of creating spaces where traditions need to be challenged and embraced and mistakes also embraced. He also noted Du Yun's message of perhaps not ever fully understanding what the outcome of your work will be. Turning to Tania Bruguera's keynote speech, he commended the way she spoke about the possibilities of creating political spaces for engagement as artists. The notion that art itself

contains the seeds of social reform that creates a safe space for people to share their ideas and their freedoms with each other. “The idea that you respond to the art and the art becomes you – I thought this was a beautiful way to reimagine what jazz is about.”

Paul said that when talking to students about improvising he emphasises three important principles. The first is a command of the technical requirements of your instrument so that you can produce what you intend to produce. The second principle is that you need to be able to listen. Listening is a decision that you have to make. Listening is a giving over of yourself to something else that someone is trying to communicate. In an improvised music setting everyone needs to be listening to everybody else for that communication flow to be constant. The third principle is trust. It’s not easy to do what improvising musicians do, Paul said. It’s a very dangerous and vulnerable place and mutual trust is essential to make you sound even better. Paul described these three principles as wonderful guiding principles for life itself. “We are very lucky,” Paul said, “to be here discussing a music which in its very soul is an example of the idea of trust.”

Wim Wabbes then reminded the audience that at the EJC 2018 in Lisbon, when Novara was announced as the host city for 2019, Corrado Beldì challenged as many people as possible to travel to the conference by train instead of flying. The prize for the person who travelled farthest by train would be a bicycle as a present. Wim, who had travelled to Novara by train, then named all those who also came by train. Nigel Slee (Jazz North, UK) and Lobke Aelbrecht (Jazzlab, Belgium) came to the stage and described the enjoyment and advantages of their journey, which included a lie-in, plenty of work on laptops and an invitation to Mexico from fellow train passengers. The winner was Nigel Slee, who had travelled by train from Leeds (20 hours journey), in England. Corrado then cycled onto the stage and presented Nigel with a foldable bicycle. Nigel declared that the bike would become the property of Jazz North.

Martel Ollerenshaw then announced a change of venue for the evening’s fringe programme concerts. She also reminded delegates that the cultural walking tours on Sunday would begin at 11am and the starting point would be the registration desk in the Broletto. She added that there would be a final concert by Federica Michisanti Horn Trio in the Canonica del Duomo at one o’clock. Martel then invited Corrado Beldì to the stage to thank him and the team of NovaraJazz for such a successful and enjoyable conference.



Corrado said how proud he and his team were to host the EJC 2019 and to show their small, but beautiful city to the Conference attendees. Corrado related how far NovaraJazz has come since he and Ricardo Cigolotti (NovaraJazz Project Manager) decided to stage a jazz festival in Novara, the first edition of which was held in 2004. He said how proud they were for Novara Jazz to be a member of the Europe Jazz Network. Corrado described as inspiring Tania Bruguera’s keynote speech and said he was reminded of how festivals can

contribute to making their respective communities better places. In that respect he mentioned NovaraJazz’ work with migrants and children. Corrado thanked his team, many of whom volunteered to run the EJC 2019. He called Ricardo Cigolotti and Veronica Devecchi (NovaraJazz, Executive Project Manager) to the stage to thank them for all the work the whole team had done for the Conference. Corrado also called Enrico Bettinello (NovaraJazz, Residency and Multidisciplinary project curator) to the stage and thanked him for his work in curating music in the summer residency programme in Novara. Corrado thanked the delegates for coming to

Novara for the conference and wished they return one day to enjoy all that the city and the region has to offer.

Martel extended her own thanks to Wim Wabbes, Sophie and Steve for co-MCing the conference, all the musicians who had performed over the four days, the technicians, the catering team from Trattoria dello Stadio and to all the conference delegates for attending. Martel thanked the two keynote speakers, Du Yun and Tania Bruguera, for their inspiring talks. She extended thanks to all the Europe Jazz Network members, the EJC Board and EJC Programme Committee for all their hard work during the year. Martel made special note of the EJC Staff, Francesca Cerretani, Giambattista Tofoni and Stefano Zucchiatti, and invited them to the stage to receive the applause and acknowledgment of all present for their tireless work, not only during the Conference, but throughout the entire year.

Wim then reminded the delegates that Lisbon had handed over the EJC to Novara, and in turn, that Novara would hand over the EJC for 2020 to Sofia, Bulgaria. Wim then invited to the stage Peter Dimitrov (A to Jazz, Sofia), Mila Georgieva (A to Jazz, Sofia) and Borislav Velkov (Chairman of the Board, National Palace of Culture, Sofia).

Peter expressed how delighted Sofia is to host the 7th European Jazz Conference and said how inspired they were by the Novara's efforts in hosting the 2019 EJC. The EJC 2020 will be held in Sofia's National Palace of Culture – the largest multi-functional complex in South-eastern Europe.

Mila then said a few words about Sofia, touching on the city's cuisine, its fantastic architecture, nightlife and its famous hospitality. The origins of the city date back over two thousand years and has many Roman remains. In the course of its history Sofia has seen the attention of Celts, Vikings, Ottomans, Byzantines, not to mention Fascists and Communists. It is a spectacular European capital with an ultra-modern metro system. Mila then spoke about the venue for the EJC 2020 - Sofia's National Palace of Culture.



It was opened in 1981 to celebrate the 1.300th anniversary of Bulgaria's founding. It has over 120.000 square metres of functional space, including thirteen main halls, ample exhibition space and beautiful terraces. The National Palace of Culture hosts concerts, festivals and conferences throughout the year. The main hall that will host the EJC is surrounded by satellite halls whose terraces offer 360-degree views of the city. There are five restaurants, music clubs, bars and a bookshop.

Borislav thanked Novara for its hospitality and acknowledged the importance of the Europe Jazz Network for the work it does in promoting European culture. He extended a warm welcome to those delegates who will attend the EJC 2020 in Sofia. There then followed a short video presentation highlighting all that Sofia and the Bulgarian countryside has to offer.

Martel reminded delegates to complete the conference survey, which provides valuable feedback to the EJC, which strives to improve the EJC experience in any ways it can. Wim highlighted the final showcase events of EJC 2019 and thanked all the attendees for their contributions to a successful conference.

The 7th European Jazz Conference will be held in Sofia, Bulgaria, from 10 to 13 September 2020.

APPENDIX A: Conference and Showcase Schedule

WEDNESDAY 11 SEPTEMBER 2019

21:30 - 22:15 FRINGE: Eloisa Manera "Duende" - *Teatro Piccolo Coccia*
22:15 - 23:00 FRINGE: Mirko Signorile "Trio Trip" - *Teatro Piccolo Coccia*

THURSDAY 12 SEPTEMBER 2019

14:00 Registration opens - *Galleria Giannoni / Broletto*

FOR EJN MEMBERS ONLY

15:30 - 16:00 Welcome of EJN Members and Celebration of EJN Award for Adventurous Programming 2019 / Announcement of EJN Award for Music & Community 2019 - *Sala Arengo*

16:00 - 17:00 **5 parallel Working Groups on progressing EJN activities:**

- **Artistic Exchange Platform** - *Sala Arengo*
- **Gender Balance** - *H5*
- **National Organisations** - *H8*
- **Social Inclusion** - *RH*
- **Take the Green Train** - *H10*

17:00 - 20:00 **Formal EJN General Assembly** - *Sala Arengo*

18:30 - 18:50 **Music/Storytelling performance: Paola Balbi & Filippo Vignato** - *Sala Arengo*

OPEN TO ALL

22:30 - 23:15 FRINGE: WE3 - *Teatro Piccolo Coccia*

23:15 - 00:00 FRINGE: Raffaele Casarano & Mirko Signorile - *Teatro Piccolo Coccia*

FRIDAY 13 SEPTEMBER 2019

Masters of Ceremony: Sophie Blussé (Jazz International Rotterdam, NL) & Steve Mead (Manchester Jazz Festival, UK)

10:00 Registration opens - *Galleria Giannoni / Broletto*

10:30 - 10:50 **Official opening and welcome speeches** - *Teatro Coccia*

11:00 - 11:45 **Keynote speech #1: DU YUN** - *Teatro Coccia*
"A Wild Vulnerability - Creating a Living Heritage Together"

11:45 - 13:00 **Blindfold Test - Presentation on Italian Jazz** - *Teatro Coccia*

- Eloisa Manera (musician, IT)
- Gaia Mattiuzzi (musician, IT)
- Ludovica Manzo (musician, IT)
- Andrea Grossi (musician, IT)

- Filippo Vignato (musician, IT)
- Moderator: Francesco Martinelli (Siena Jazz Archive Director, IT)

13:15 - 13:45 Italian Showcase Festival #1: O-JANÀ - *Sala Borsa*

14:00 - 14:45 Lunch - *Castello Sforzesco*

15:00 - 16:30 **6 parallel Discussion Groups on Sharing Expertise between Professionals:**

The Showcase Must Go On - *Sala Arengo*

- Nina Torske (Vestnorsk Jazzsenter / Nutshell, NO)
- Harun Izer (Istanbul Jazz Festival / Vitrin, TR)
- Tiphany Moreau (Association Jazzé Croisé / Jazz Migration, FR)
- Moderator: Susanna von Canon (artists' management, NL)

Virtual Reality: New experiences for artists and audiences - *H5*

- Ulrich Schrauth (VRHAM! Virtual Reality & Arts Festival, DE)
- Moderator: Kenneth Killeen (Improvised Music Company, IE)

Funding possibilities beyond Creative Europe - *H8*

- Maïa Sert (On the Move, BE)

The mobility of artists: Brexit & other challenges - *CL*

- Annamaija Saarela (Livelaboratorio Tampere, FI)
- Lee Paterson (GO gobetween, UK)
- Kim Macari (Jazz from Scotland, UK)
- Alexander Hawkins (Musician, UK)
- Roberto Ottaviano (Musician, IT)
- Moderator: Ros Rigby (Jazz Promotion Network, UK)

Article 13/17 and the new European copyright regulations - *RH*

- Federico Montesanto (MiA - Musica Indipendente Associata IT)
- Guido Dall'Oglio (MiA - Musica Indipendente Associata IT)

Jazz research: what has been done and what's new? - *DH*

- Moderator: Nicholas Gebhardt (Birmingham City University, UK)

17:00 - 17:30 Italian Showcase Festival #2: PIERO BITTOLO BON "BREAD & FOX" - *Sala Borsa*

18:00 - 19:00 Free Networking - *AD*

19:00 - 19:30 Italian Showcase Festival #3: HOBBY HORSE - *Sala Borsa*

20:00 - 21:30 Dinner - *Castello Sforzesco*

21:30 - 22:45 **GALA CONCERT - *Teatro Coccia***

- FRANCO D'ANDREA OCTET "INTERVALS"
- GIANLUCA PETRELLA "COSMIC RENAISSANCE"

23:00 - 23:45 FRINGE: Roberto Ottaviano "Eternal Love" - *Teatro Piccolo Coccia*

SATURDAY 14 SEPTEMBER 2019

Masters of Ceremony: Martel Ollerenshaw (Australian Music Centre, AU) & Wim Wabbes (Handelsbeurs, BE)

09:00 Registration opens - *Galleria Giannoni / Broletto*

09:30 - 10:00 FRINGE: Marco Colonna solo - *San Gaudenzio Basilica*

10:30 - 11:15 **Keynote Speech #2: TANIA BRUGUERA** - *Teatro Coccia*
"Political Timing Specific"

11:15 - 11:30 Group photo - *Teatro Coccia*

11:30 - 13:00 **Panel Debate: Global Perspectives on New Ways of Programming** - *Teatro Coccia*

- Johan Gijzen (Co-founder and Director of Le Guess Who? Festival, NL)
- Rainbow Robert (Managing Artistic Director of Vancouver International Jazz Festival / Executive Director of Jazz Festivals, CA)
- Louis Rastig (Artistic Director of A L'ARME! Festival, DE)
- Reiner Michalke (Artistic Director of Monheim Triennale, DE)
- Moderator: Martyna Markowska (Artistic Director of Katowice JazzArt Festival, PL)

13:15 - 13:45 Italian Showcase Festival #4: ROSA BRUNELLO "SOLONUDE" - *Sala Borsa*

14:00 - 15:45 Lunch - *Castello Sforzesco*

16:00 - 17:00 **Final Plenary Session, wrap-up by Paul Grabosky (Monash University) & presentation from EJC2020 Host** - *Teatro Coccia*

17:00 - 17:30 Italian Showcase Festival #5: CAMILLA BATTAGLIA "EMIT" - *Sala Borsa*

18:00 - 19:00 Free Networking - *DH*

19:00 - 19:30 Italian Showcase Festival #6 FILIPPO VIGNATO QUARTET - *Sala Borsa*

20:00 - 21:30 Dinner - *Castello Sforzesco*

21:30 - 22:15 FRINGE: XY Quartet - *Teatro Coccia*

22:15 - 23:00 FRINGE: Andrea Grossi "Songs & Poems" - *Teatro Coccia*

23:00 - 23:45 FRINGE: Enzo Favata "Crossing Quartet" - *Teatro Coccia*

SUNDAY 15 SEPTEMBER 2019

11.00 - 13:00 Cultural tours and experiences around the city of Novara - *Meeting point at Broletto courtyard 11:00*

13:00 - 13:45 FRINGE: Federica Michisanti "Horn Trio" - *Chiostro della Canonica*

APPENDIX B: Participants' List

EJN Members

First name	Family Name	Organisation	Country
Aviva	Endean	Australian Music Centre	Australia
Martel	Ollerenshaw	Australian Music Centre	Australia
Alfred	Vogel	Bezau Beatz	Austria
Tina	Heine	Jazz and The City - Salzburg	Austria
Daniela	Neumayer	Jazzfestival Saalfelden	Austria
Mario	Steidl	Jazzfestival Saalfelden	Austria
Helge	Hintergger	MICA Music Information Center Austria	Austria
Jean-Pierre	Bissot	Gaume Jazz Festival	Belgium
Julie	Bissot	Gaume Jazz Festival	Belgium
Benoît	Lesuisse	Gaume Jazz Festival	Belgium
Cleo	Janse	Handelsbeurs Music House	Belgium
Wim	Wabbes	Handelsbeurs Music House	Belgium
Lobke	Aelbrecht	JazzLab	Belgium
Mik	Torfs	JazzLab	Belgium
Danny	Theuwis	Leuven Jazz	Belgium
Lize	Colson	Poppunt	Belgium
Liliana	Graziani	Wallonie - Bruxelles Musiques	Belgium
Edin	Zubcevic	Jazz Fest Sarajevo	Bosnia Herzegovina
Peter	Dimitrov	A to JazZ Festival	Bulgaria
Mila	Georgieva	A to JazZ Festival	Bulgaria
Jan	Jelínek	Mladí Ladí Jazz Festival	Czech Republic
Inka	Jurková	Mladí Ladí Jazz Festival	Czech Republic
Kenneth	Hansen	Copenhagen Jazz Festival	Denmark
Cüneyt	Pala	DSI Swinging Europe	Denmark
Eva	Frost	JazzDanmark	Denmark
Lars	Thor Jensen	JazzDanmark	Denmark

First name	Family Name	Organisation	Country
Mingo	Rajandi	Estonian Jazz Union	Estonia
Jaak	Sooäär	Estonian Jazz Union	Estonia
Anne	Erm	Jazzkaar Festivals	Estonia
Eva	Saar	Jazzkaar Festivals	Estonia
Annamaija	Saarela	Annamaija Music Company	Finland
Matti	Lappalainen	April Jazz Espoo	Finland
Jussi	Fredriksson	Flame Jazz	Finland
Maria	Silvennoinen	Jazz Finland	Finland
Charles	GIL	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Pekka	Tähkävuori	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Juhamatti	Kauppinen	Tampere Jazz Happening	Finland
Minnakaisa	Kuivalainen	Tampere Jazz Happening	Finland
Maarit	Kytöharju	Tampere Jazz Happening	Finland
Arthur	Fauconnier	Association Gwadeloup Groove	France
Steve	Nuissier	Association Gwadeloup Groove	France
Antoine	Bos	Association Jazz Croisè	France
Tiphanie	Moreau	Association Jazz Croisè	France
Xavier	Lemette	Banlieues Bleues/La Dynamo	France
Maryline	Bailly	Jazz à Juan	France
Philippe	Ochem	Jazzdor	France
Francoise	Clerc	Le Bureau Export	France
Lizon	Lavaud	Le Bureau Export	France
Aurélie	Di Benedetto	Le Périscope	France
Pierre	Dugelay	Le Périscope	France
Gwenaëlle	Leraistre	Le Périscope	France
Alice	Rouffineau	Le Périscope	France
Régis	Guerbois	Marseille Jazz des cinq continents	France
Hugues	Kieffer	Marseille Jazz des cinq continents	France
Alex	Holzwert	Elbjazz Festival	Germany
Ina	Lieckfeldt	Elbjazz Festival	Germany
Dennis	Borlein	Enjoy Jazz	Germany

First name	Family Name	Organisation	Country
Rainer	Kern	Enjoy Jazz	Germany
Katharina	Busch	jazzahead!	Germany
Sybille	Kornitschky	jazzahead!	Germany
Anna-Marie	Schluifelder	Jazzclub Unterfahrt	Germany
Michael	Stückl	Jazzclub Unterfahrt	Germany
Nadin	Deventer	JazzFest Berlin, Berliner Festspiele	Germany
Hélène	Philippot	JazzFest Berlin, Berliner Festspiele	Germany
Svenja	Doeinck	Stadtgarten Jazzhaus	Germany
Reiner	Michalke	Stadtgarten Jazzhaus	Germany
Alexander	Walter	Womex/Piranha Arts	Germany
Murat	Sezgi	XJAZZ	Germany
Sebastian	Studnitzky	XJAZZ	Germany
Leonidas	Antonopoulos	Athens Technopolis Jazz Festival	Greece
Antonis	Zouganelis	Athens Technopolis Jazz Festival	Greece
Abel	Petneki	BMC - Budapest Music Center	Hungary
György	Wallner	BMC - Budapest Music Center	Hungary
Sunna	Gunnlaugs	Reykjavik Jazz Festival	Iceland
Kenneth	Killeen	Improvised Music Company	Ireland
Dubi	Lenz	Red Sea Jazz Festival	Israel
Barak	Weiss	Tel Aviv Jazz Festival	Israel
Giancarlo	Di Napoli	Ancona jazz	Italy
Pompeo	Benincasa	Associazione Catania Jazz	Italy
Nicola	Fazzini	Associazione Culturale Nusica.org	Italy
Alessandro	Fedrigio	Associazione Culturale Nusica.org	Italy
Giacoma	Crisafulli	EGEA live	Italy
Mario	Mormone	EGEA live	Italy
Michele	Mozzicato	EGEA live	Italy
Filippo	d'Urzo	Empoli Jazz Festival	Italy
Roberto	Catucci	Fondazione Musica per Roma/Casa del Jazz	Italy
Luciano	Linzi	Fondazione Musica per Roma/Casa del Jazz	Italy
Flavio	Severini	Fondazione Musica per Roma/Casa del Jazz	Italy

First name	Family Name	Organisation	Country
Giulia	Focardi	I-Jazz	Italy
Gianni	Pini	I-Jazz	Italy
Elena	Migliorati	Jazz Network	Italy
Enzo	Favata	Musica sulle Bocche International Jazz Festival	Italy
Enedina	Sanna	Musica sulle Bocche International Jazz Festival	Italy
Corrado	Beldì	NovaraJazz	Italy
Enrico	Bettinello	NovaraJazz	Italy
Riccardo	Cigolotti	NovaraJazz	Italy
Roberto	Bonati	ParmaFrontiere	Italy
Alberto	Ferretti	ParmaFrontiere	Italy
Paolo	Caiani	Ponderosa / JazzMI	Italy
Cristina	Fina	Puglia sounds	Italy
Fabio	Losito	Puglia sounds	Italy
Roberto	Tubaro	Südtirol Jazzfestival Alto Adige	Italy
Barbara	Marani	Visioninmusica	Italy
Maris	Briezkalns	Rigas Ritmi Festival	Latvia
Indre	Jucaitė- Sarneckiene	Kaunas Jazz Festival	Lithuania
Solveiga	Rusyte	Lithuanian Jazz Federation	Lithuania
Antanas	Gustys	Vilnius Jazz Festival	Lithuania
Pierre	Villeret	music:LX	Luxembourg
Oliver	Belopeta	Skopje Jazz Festival	Macedonia
Kostadin	Shurbanovski	Skopje Jazz Festival	Macedonia
Truls	Liang	Kongsberg Jazz Festival	Norway
Kai	Gustavsen	Kongsberg Jazzfestival	Norway
Per Hasse	Andersen	Maijazz - Stavanger International Jazzfestival	Norway
Bjørn	Willadsen	Midtnorsk Jazzsenter (MNJ)	Norway
Cecilie	Nogva	Molde International Jazz Festival	Norway
Hans-Olav	Solli	Molde International Jazz Festival	Norway
Line	Juul	Nasjonal jazzscene	Norway
Jan Ole	Otnæs	Nasjonal jazzscene	Norway

First name	Family Name	Organisation	Country
Jon	Skjerdal	Nattjazz Festival	Norway
Ulla-Stina	Wiland	Nordnorsk jazzsenter	Norway
Gry	Bråtømyr	Norsk Jazzforum	Norway
Aleksander	Haugen	Norsk Jazzforum	Norway
Ragnhild	Menes	Norsk Jazzforum	Norway
Unni	Partapuoli	Norsk Jazzforum	Norway
Camilla	Slaattun Brauer	Norsk Jazzforum	Norway
André	Ishak	Oslo Jazz Festival	Norway
Roy	Jahrn	Oslo Jazz Festival	Norway
Øyvind	Skjerven Larsen	Oslo Jazz Festival	Norway
Kari Grete	Jacobsen	Østnorsk Jazzsenter	Norway
Jan	Bang	Punkt Festival	Norway
Erik	Honoré	Punkt Festival	Norway
Bjarne	Dankel	Sildajazz - Haugesund International Jazz Festival	Norway
Jørn	Harald Størkson	Sørnorsk Jazzsenter	Norway
Monica	Rolfesen	Trondheim Jazzfestival	Norway
Merete	Søbstad	Trondheim Jazzfestival	Norway
Arnfinn	Stendahl Rokne	Trondheim Jazzfestival	Norway
Tore	Thorvaldsen Sandbakken	Trondheim Jazzfestival	Norway
Ernst	Wiggo Sandbakk	Trondheim Jazzfestival	Norway
Nina	Torske	Vestnorsk Jazzsenter	Norway
Trude	Storheim	Vossa Jazz	Norway
Krzysztof	Kobylinski	Jazovia	Poland
Piotr	Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Martyna	Markowska	Katowice Miasto Ogrodów	Poland
Karolina	Juzwa	Wytwórnia Foundation	Poland
Carlos	Martins	Festa Do Jazz / Sons da Lusofonia	Portugal
Fernando	Sousa	Fundacao Casa da Musica	Portugal

First name	Family Name	Organisation	Country
Sergiu	Doru	Jazz Festivals & Events	Romania
Alin	Vaida	Jazz in the Park	Romania
Johannes	Hilarius Konstantin Schmidt	Sibiu Jazz Festival Foundation	Romania
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
Eva	Vida	Na'Conxypan civic association	Slovakia
Igor	Vida	Na'Conxypan civic association	Slovakia
Bogdan	Benigar	Cankarjev dom / Ljubljana Jazz Festival	Slovenia
Simon	Kenda	Jazz Cerklje	Slovenia
Joan	Carles Añibarro	Alternatilla Jazz in Mallorca	Spain
Ana	Espina	Alternatilla Jazz in Mallorca	Spain
Miguel	Ramírez	Festival Internacional Canarias Jazz & Más Heineken	Spain
Rosa	Galbany	Taller de Músics / JAZZ I AM	Spain
Sara	Asplund	Fasching	Sweden
Eric	Birath	Fasching	Sweden
Thomas	Wingren	Fasching	Sweden
Loredana	Franza	Jazz i Parken	Sweden
Maria	Rylander	Jazzforeningen Nefertiti	Sweden
Marie	Tarrach Bävholm	Kultur i Väst	Sweden
Lennart	Strömbäck	Umea Jazz Festival	Sweden
Jean-Yves	Cavin	Cully Jazz Festival	Switzerland
Carine	Zuber	Moods	Switzerland
Urs	Röllin	Schaffhauser Jazz Festival	Switzerland
Mijke	Loeven	Bimhuis	The Netherlands
Frank	van Berkel	Bimhuis	The Netherlands
Carolyn	Muntz	Doek	The Netherlands

First name	Family Name	Organisation	Country
Anton	Kok	Dutch Jazz Archive	The Netherlands
Bert	Vuijsje	Dutch Jazz Archive	The Netherlands
Ikaros	van Duppen	inJazz	The Netherlands
Sophie	Blussé	Jazz International Rotterdam	The Netherlands
Frank	Bolder	LantarenVenster	The Netherlands
Michelle	Kuijpers	North Sea Jazz Festival	The Netherlands
Guy van	Hulst	TivoliVredenburg	The Netherlands
Huub	van Riel		The Netherlands
Gözde	Sivişoğlu	Akbank Jazz Festival	Turkey
Cagil	Ozdemir	Bozcaada Jazz Festival	Turkey
Tuğçe	Alpaslan	International Ankara Jazz Festival	Turkey
Emily	Jones	Cheltenham Jazz Festival	United Kingdom
Peter	Wiegold	Club Inégales	United Kingdom
Jill	Rodger	Glasgow International Jazz Festival	United Kingdom
Kim	Macari	Jazz from Scotland	United Kingdom
Nigel	Slee	Jazz North	United Kingdom
Amy	Pearce	Jazz Promotion Network	United Kingdom
Barney	Stevenson	Jazz Promotion Network	United Kingdom
Mary	Wakelam Sloan	Jazzlines - Town Hall & Symphony Hall Birmingham	United Kingdom
Tony	Dudley-Evans	Jazzlines / Cheltenham Jazz Festival	United Kingdom
Steve	Mead	Manchester Jazz Festival	United Kingdom
Brian	Carson	Moving on Music	United Kingdom
Paul	Pace	Ronnie Scotts' Jazz Club	United Kingdom
Heather	Spencer	Sage Gateshead	United Kingdom
Pelin	Opcin	Serious Events / EFG London Jazz Festival	United Kingdom
Kevin		Turner Sims	United Kingdom
Nod	Knowles		United Kingdom
Ros	Rigby		United Kingdom

External Participants /Speakers /Guests

First name	Family Name	Organisation	Country
Paul	Grabowsky	Monash University	Australia
Christine	Stein	Orjazztra Vienna	Austria
Jakob	Flarer	SAUDADES TOURNEEN	Austria
Paméla	Malempré	Aubergine Artist Management	Belgium
Roel	Vanhoeck	BOZAR	Belgium
koen	maes	Brussels Jazz Orchestra	Belgium
Bram	Gobbers	Inside Jazz	Belgium
jens	tytgat	Inside Jazz	Belgium
Maïa	Sert	On the Move	Belgium
Borislav	Velkov	National Palace of Culture	Bulgaria
Gordon	Grdina	Gordon Grdina music	Canada
Rainbow	Robert	Vancouver International Jazz Festival	Canada
Tania	Bruguera	Visual Artist	Cuba
Anders	Ørbæk Hansen	Aarhus Jazz Orchestra	Denmark
Kirke	Karja	Estonian Jazz Union	Estonia
Minna	Huuskonen	Minnamurra Music	Finland
reno	di matteo	Anteprima Productions	France
Julien	Fagni	Anteprima Productions	France
Blanc	Pascal	BINAURAL PRODUCTION	France
Robbe	Sandrine	BINAURAL PRODUCTION	France
Benjamin	Levy	bl Music / paris New York héritage	France
Anne	Yven	Citizen Jazz	France
Aude	CHANDONÉ	Grands Formats	France
Nathalie	Bonneveau	Infingo / Jean-Christophe Cholet	France
Julie	Cottier	La Compagnie Tangram	France
Stéphane	Scharlé	La Compagnie Tangram	France
Maïte	Dhelin	LMD Productions	France
Laurent	Carrier	Orotone / Colore	France
Louis	Rastig	A L'ARME! Festival	Germany
Constanze	Schliebs	AsiaNetwork	Germany
Kornelia	Vossebein	Auf Carl gmbH c/o Zeche Carl	Germany

First name	Family Name	Organisation	Country
Olaf	Stötzler	Hessischer Rundfunk	Germany
Christine	Stephan	JAZZTHETIK	Germany
Thomas	Baerens	Ministry for Culture and Science	Germany
Simon	Alter	MUSSZO BOOKING	Germany
Margarete	Schein	MUSSZO BOOKING	Germany
Ulrich	Schrauth	VRHAM! Festival	Germany
Ian	Patterson		Ireland
Paolo	Locatelli	Akamu SAS	Italy
Alberto	Lofoco	Akamu SAS	Italy
Antonio	Pellicori	Akamu SAS	Italy
Daniela	Barbieri	Associazione Teatrale Emilia Romagna	Italy
Antonio	Volpone	Associazione Teatrale Emilia Romagna	Italy
Paolo	Damiani	Associazione Teatro dell'Ascolto	Italy
Govind	Khurana	BKG Live	Italy
Giorgia	Masiero	Centro d'Arte Padova	Italy
Pasquale	Innarella	Cooperativa Nuove Risposte	Italy
Corrado	Virgili	Digital Artist	Italy
Paola	Renna	ESKAPE MUSIC	Italy
Adriano	Pedini	Fano jazz Network	Italy
Giovanna Maria	Mascetti	Flying Spark S.r.l.s.	Italy
Roberto	Valentino	Fondazione Teatro Donizetti	Italy
Luciano	Rossetti	Fotografo	Italy
Jacopo	Tomatis	il giornale della musica	Italy
Ada	Montellanico	Il Jazz va a Scuola	Italy
Mario	Ciampa	IMF Foundation	Italy
Angelo	Bardini	Italia Jazz Club	Italy
Luca	Vitali	Journalist	Italy
Marco	Bisconti	Marco Bisconti Management	Italy
Guido	Dall'Oglio	MIA - Musica Indipendente Associata	Italy
Federico	Montesanto	MIA - Musica Indipendente Associata	Italy
Simone	Graziano	MIDJ	Italy

First name	Family Name	Organisation	Country
Luca	Conti	Musica Jazz	Italy
Giancarlo	Spezia	Musica Jazz	Italy
Camilla	Battaglia	Musician	Italy
Piero	Bittolo Bon	Musician	Italy
Alessandra	Bossa	Musician	Italy
Rosa	Brunello	Musician	Italy
Francesco	Chiapperini	Musician	Italy
Marco	Colonna	Musician	Italy
Anais	Drago	Musician	Italy
Andrea	Grossi	Musician	Italy
Dan	Kinzelman	Musician	Italy
Eloisa	Manera	Musician	Italy
Ludovica	Manzo	Musician	Italy
Gaia	MattiuZZi	Musician	Italy
Federica	Michisanti	Musician	Italy
Filippo	Vignato	Musician	Italy
Fabio	Gamba	Phocus Agency	Italy
Alessandro	Carpentieri	Photographer	Italy
Gian	Francesco Azzali	Piacenza Jazz Club	Italy
Francesco	Mariotti	Pisa Jazz	Italy
Paola	Balbi	Raccontamiunastoria / FEST	Italy
Ricciarda	Belgiojoso	Radio Classica	Italy
Paolo	Libanore	Sixeleven	Italy
Enrico	Iubatti	TEMA (The European Music Agency)	Italy
Andrea	Scaccia	TEMA (The European Music Agency)	Italy
Daniele	Malvisi	Valdarno Jazz Festival	Italy
Barbara	Oliva	Vertigomusic	Italy
luisa	parrelli	Vertigomusic	Italy
Matteo	Gabutti		Italy
Fabio	Giachino		Italy
Francesco	Martinelli		Italy
Antonio	Princigalli		Italy

First name	Family Name	Organisation	Country
Matteo	Rossini		Italy
Monica	Verdecchia		Italy
Jacopo	Virgili		Italy
Patrice	Hourbette	DeLux Consulting and Management	Luxembourg
Stephanie	Baustert		Luxembourg
Arild	Schei	Dokkhuset Scene as	Norway
Lars	Mossefinn	EJM Chart /Salt Peanuts	Norway
Kjell	Kalleklev	Kjell Kalleklave Management	Norway
Martin	Kvam	Kjell Kalleklev Management	Norway
Aslak	Oppebøen	Music Norway	Norway
Kine	Lundervold	Musikkprofil	Norway
Marthe	Heggenhougen	VIBE Agency	Norway
Czulak	Thomas	Central A Management	Poland
Radek	Bond Bednarz	Eklektik Session	Poland
Przemysła w	Strączek	JAZZtrzębie Festiwal	Poland
Daniel	Ryciak	Silesian Jazz Club Music Association	Poland
Felícia	Silva	Ao Sul do Mundo	Portugal
Camila	Carnicelli	Nero a Metà	Portugal
Dina	Nurgaleeva	Jazz Across Borders	Russian Federation
Alexandra	Pastorková	Spectaculum production	Slovakia
Menziani	Yende	Blue Globe international	South Africa
Marina	Fernández García-Agulló	Martinico Music & People / Andalusian Jazz	Spain
Eric	Brandström Arellano	Bohuslän Big Band / Vara Concert Hall	Sweden
Walter	Brolund	General manager Norrbotten Big Band	Sweden
Carlos	Arion Rodrigues	ODARAS Productions Sàrl	Switzerland
Danielle	Oosterop	Danielle Oosterop Music Management	The Netherlands
Susanne	Moed	Dutch Performing Arts	The Netherlands
Mike	Bindraban	Good Music Company	The Netherlands

First name	Family Name	Organisation	Country
Jurjen	Mooiweer	Good Music Company	The Netherlands
Susanna	von Canon	ICP / Eric Vloeimans	The Netherlands
Johan	Gijsen	Le Guess Who?	The Netherlands
Harun	Izer	Istanbul Jazz Festival	Turkey
Günsu	Yesilyaprak	Istanbul Jazz Festival	Turkey
Ciaran	Scullion	Arts Council of Northern Ireland	United Kingdom
Jeremy	Farnell	Autodidactic Ltd	United Kingdom
Pedro	Cravinho	Birmingham City University	United Kingdom
Nicholas	Gebhardt	Birmingham City University	United Kingdom
Craig	Hamilton	Birmingham City University	United Kingdom
Sarah	Raine	Birmingham City University	United Kingdom
Kate	Deans	Creative Europe Desk UK-Scotland / Creative Scotland	United Kingdom
Agnese	Daverio	Edinburgh Jazz & Blues Festival	United Kingdom
Lee	Paterson	GO gobetween	United Kingdom
Nikki	Yeoh	Infinitum Records	United Kingdom
Kevin	Le Gendre	Jazzwise magazine	United Kingdom
Tommy	Smith	SNJO	United Kingdom
Daniela	Gerstmann		United Kingdom
Rachel	Millar		United Kingdom
Ludovico	Granvassu	All About Jazz	United States of America
Yun	Du	Composer	United States of America
Holly	Brennock	International Music Network	United States of America
Luigi	Sidero	Music Works International	United States of America
Zulema	Mejias	musikoz	United States of America
Oscar	Peñas		United States of America

Programme Committee 2019

Jan Ole Otnæs (Nasjonal Jazzscene-Victoria, Norway), Martel Ollerenshaw (Australian Music Centre, Australia), Enrico Bettinello (NovaraJazz, Italy), Sunna Gunnlaugsdóttir (Reykjavik Jazz Festival, Iceland), Martyna Markowska (Katowice JazzArt Festival, Poland)

Europe Jazz Network

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

NovaraJazz

Riccardo Cigolotti, project manager
Corrado Beldi, artistic direction
Veronica Devecchi, executive project manager
Marika Minciullo, organizational secretary
Giulia Dalloni, sponsoring
Edoardo Viri, wine & food sponsoring
Carolina Ferrara, administration
Manuela Benedetti, administrative secretary
Massimo Dellavecchia, technical production
Mattia Cavazzana, technical production support
Matteo Ferrarotti, technical production support
Francesco Bellanova, technical production support
Laura Aioldi, communication manager
Pierpaolo Di Giuseppe, graphic
Michela Riefolo, videomaker
Serena Galasso, press office
Silvia Casazza, press office
Francesco Villa, hospitality manager
Sara Bollettino, accomodation
Virginia Cavazzana, school projects
Emanuele Meschini, exhibitions and photographer
Chiara Pugliese, photographer
Valentina Protti, registration desk
Sofia D'Onofrio, registration desk
Enrico Bettinello, residency and multidisciplinary project curator
Luca Biasetti, stage manager
Fonderia Musicale, technical service

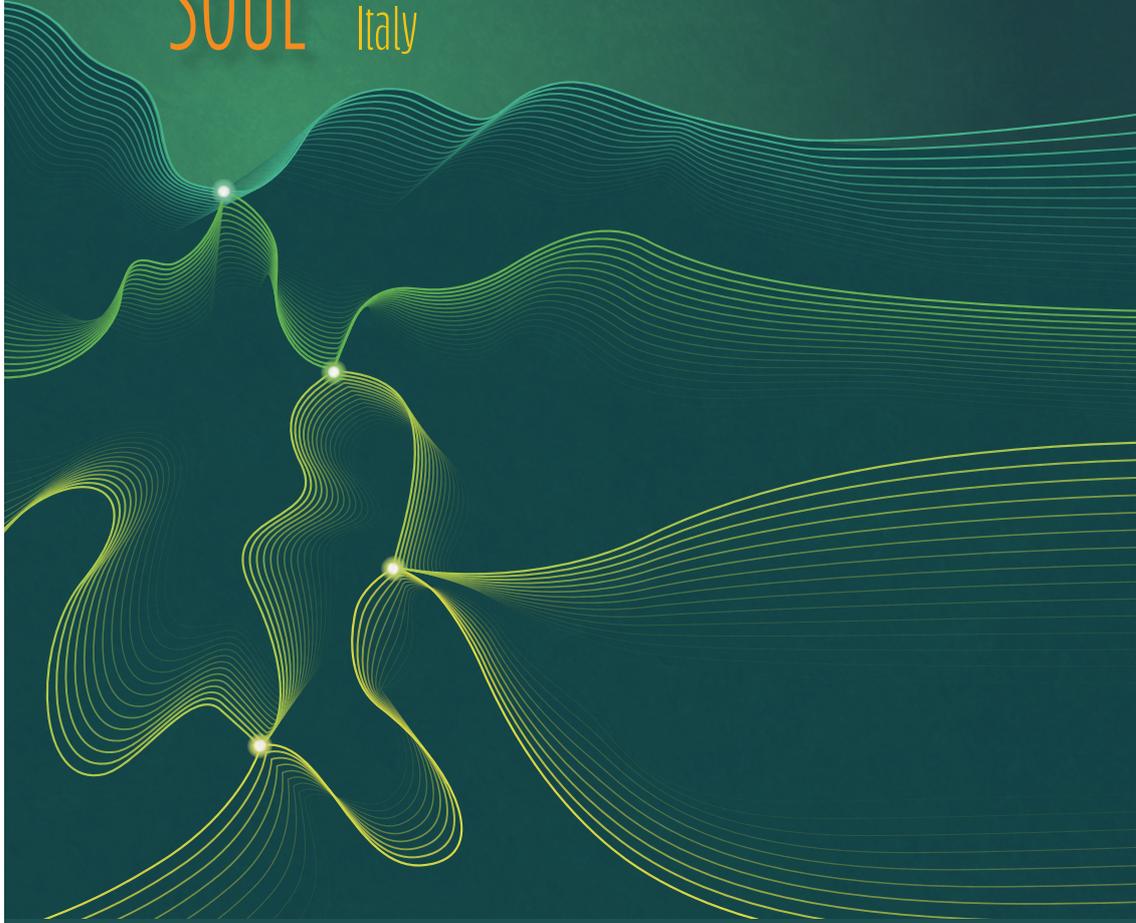
FEED
YOUR
SOUL



EUROPEAN
JAZZ
CONFERENCE

12-15 September 2019

Novara
Italy



www.europejazz.net    @europejazznet

organised by



co-organised by

novarajazz



supported by



This publication reflects the views only of the authors, and the European Commission cannot be held responsible for any use which may be made of the information contained therein

