

22-25 September 2011
TALLINN - ESTONIA

EUROPE JAZZ NETWORK

Report of the Europe Jazz Network General Assembly



Europe Jazz Network General Assembly 22 – 25 September 2011
 Tallinn, Estonia

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President's message

Dear Europe Jazz Network members

2011 has been a year of change for both the European Union and for our network. One positive change has been EJN's success in securing a three-year grant from the European Commission, meaning that our network could finally hire full time staff. On the other hand, the whole Union has faced the biggest crisis ever during its existence. The problems of the Monetary Union shake the coherence of the whole European community.

The national governments and EU policymakers are currently taking decisions on the next EU budget that will influence the next 10 years of support to cultural activities that benefit everyone who lives in Europe. I would like to advocate that all EJN members use all possible methods of political lobbying for the continuance of the EU Culture Programme and would particularly encourage you to add your signature to the 'we are more!' campaign. (www.wearemore.eu)

At this point, to ensure its future existence, EJN must present itself as it is - a strong, proactive and professional organisation – a network which truly creates and increases cultural dialogue, diversity and European added value.

I thank you all for your support and enthusiasm during the General Assembly in Tallinn and would especially like to thank our generous hosts – the team from Estonian Jazz Union, Jazzkaar and Tallinn2011 - for their hard work in delivering such a wonderful experience.

I look forward to seeing you all in Bari, Italy for the next General Assembly in September 2012.

Yours



Annamaija Saarela
President
Europe Jazz Network

The General Assembly hosts from the Estonian Jazz Union, Jazzkaar and Tallinn2011 put together a welcoming, informative and entertaining programme of activities and music across the days that EJN was in the Estonian capital. There were guided sight-seeing tours of the Old Town, a presentation of Estonian Jazz History, a guided tour of the KGB Museum at the top of the Sokos Hotel Viru, trips to the Vihula Manor in the Estonian countryside and to the Rocca al Mare Open Air Museum, receptions at the Russian Cultural Centre and the Tallinn Town Hall – all underpinned by a fabulous programme of Estonian jazz, curated by Jaak Sooäär, professor at the Estonian Academy of Music and Theatre, guitarist and one of the architects the programme in Tallinn.



**The Europe Jazz Network
Award for Adventurous
Programming Jury meeting**

While EJN members were arriving in Tallinn, the EJN Award Jury was meeting to select the inaugural winner of this new award. From 2012, this will be an annual award given to live music promoting organisations that have shown special qualities of adventurous programming in European music.

The Award will be made in a ceremony at jazzhead! in Bremen each year and will also be celebrated by a ceremony at the subsequent EJN General Assembly.

The prize will be prestigious and will be marked by a specially designed certificate giving the reasons for the organisation chosen and the opportunity to use the award logo and citation in the organisation's future publicity.

Each year the EJN Board will nominate a five member jury which will meet at the General Assembly in September. The jury will comprise: the EJN President, the EJN Vice-President, one of the honorary members of EJN and two independent experts (who may be commentators, journalists or other kinds of experts in the live music scene). The Vice-President is the chair and convener of the jury. In advance of this meeting the members of the jury will nominate a list of potential candidates - each juror nominating a maximum of three organisations, with commentary as to the reasons for the nomination. Jury members may not nominate any organisations with which they are connected. The list of nominations will be confidential to the jury.

The jury assembled for the inaugural **Europe Jazz Network Award for Adventurous Programming** were:

Annamaija Saarela (President), Nod Knowles (acting in the absence of a Vice President), Filippo Bianchi (Honorary member), Francesco Martinelli (Siena Jazz Archive, promoter, journalist, commentator) and Jon Newey (journalist, editor of Jazzwise magazine).

The jury's decision from the GA in Tallinn will be relayed to the EJN Board but kept confidential until a press release is issued in advance of the presentation at jazzhead!. EJN will inform the members of the organisation to which the award is being given and their stakeholders, funders and other local agencies in order to ensure that the award has maximum impact and the organisation derives maximum profile and recognition at home as well as internationally.

Reception and Opening Concert

On the first evening of the EJN GA, following a welcome reception at the Russian Cultural Centre, the Estonian Youth Big Band kicked off the music programme with a performance of Spring is Here (Shall we Dance?) with Django Bates.

Town Hall Reception hosted by Cultural Capital Tallinn2011

EJN members were officially welcomed to the city by the Mayor of Tallinn, Edgar Savisaar, who spoke about the importance of the honour of being the European Capital of Culture and about how pleased he was that the EJN GA was being hosted in Tallinn. He wished the members a great weekend and hoped that the contacts and connections made would grow over the coming years. Representatives from the GA hosts, Jaak Sooäär and Madli-Liis Parts (who is also the convener of the EJN Media Group), also welcomed EJN members to Tallinn and spoke about the preparation that had gone into this weekend – which was a spotlight on Estonian Jazz with the confluence of the Tallinn Jazz Weekend and the EJN GA in the city. Members were also treated to a short history of the Town Hall – which dates from the 12th century and is the oldest surviving town hall still in use in Northern Europe.



Sessions at the Estonian Academy of Music & Theatre

Jaak Sooäär welcomed EJN members to the discussion sessions which, on Friday 23 September, were hosted in the Academy's Chamber Hall. He also gave the members an insight into the development of the Jazz Department at the Academy, which was established in 2004 and currently has 30 full time students. Many of the students featured in the Estonian Youth Big Band which performed the previous night with the artist in-residence - UK composer Django Bates.

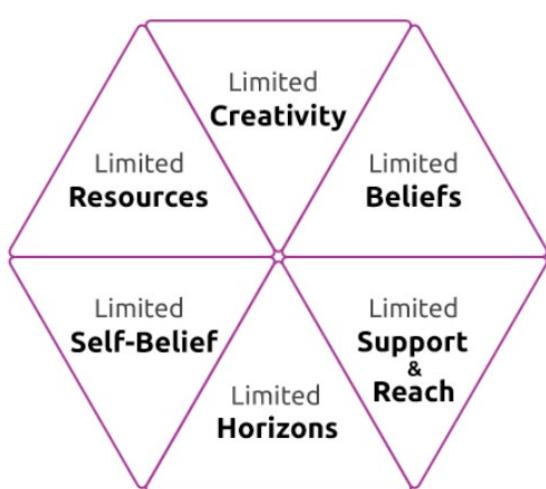
Guest presentation: Is Jazz Dead? The Future of Jazz: Looking Past the Limits.

Speaker: Tamara Gal-On, Life Coach

Tamara opened up her session by answering the question in the title of her presentation to the effect that no, jazz is most certainly not dead. Although jazz was still thriving, it was no secret that like other music forms, the music industry was a rapidly changing business and for many artists it is a real challenge to grow economically and creatively.

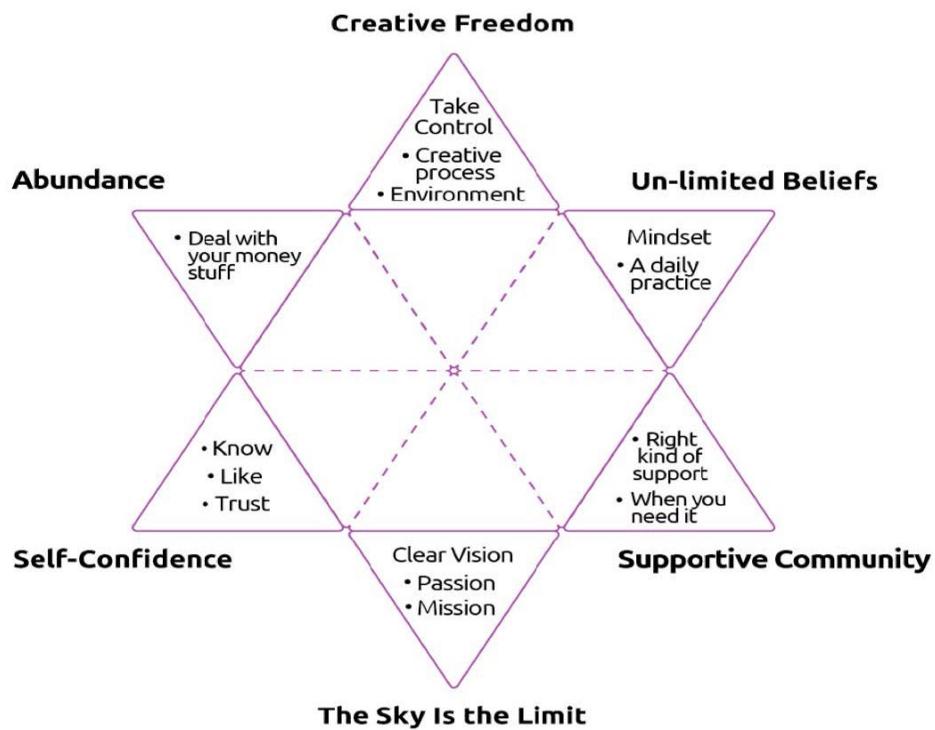
The focus of Tamara's talk was to outline a method whereby jazz artists, promoters and venues could look beyond their limitations and the limitations experienced by those in the industry. Key to doing this was identifying your own limitations and structuring a means to overcome them.

Tamara outlined six areas where many in the jazz industry see limitations on both an organisational and a personal level.

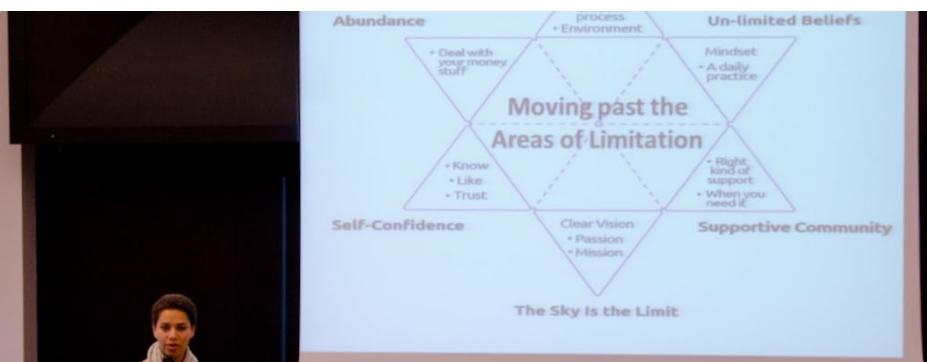


With each area identified as a limit Tamara outlined how to invert these limitations and use them to liberate and build towards greater creative freedom and productivity. This includes: setting out how to structure your working life to play to your strengths, changing working hours to those that suit your working pattern, removing negativity and stress, strengthening community bonds and seeking a broader community beyond your immediate working partners and colleagues.

She also spoke about the importance of not limiting your ambitions, improving self-worth and self-confidence, improving trust among your co-workers and letting go of a siege mentality in how you see your day-to-day business. Most important, when developing your business, is not to consider the current economic situation with its austere and limited finances as a limit to your creative ambitions.



Tamara offered one-on-one sessions for EJN members for the following day and several EJN members responded favourably to this offer. Immediate feedback on the session took up the theme of overcoming obstacles, especially emphasising the importance of seeing and overcoming structural problems as opposed to viewing them as personal challenges in a highly personal business. It was also agreed that there was a need to seek a wider range of partners to achieve your goals and to overcome issues around language, ie, not to allow language to be “our border” (Wittengstein).



Member project presentation: Take Five: Europe

John Cumming and Martel Ollerenshaw from Serious outlined Take Five: Europe and announced the participants for Edition I (2011/2012).

Take Five: Europe is a professional development programme for innovative composers, instrumentalists, conductors and vocalists embarking on significant international careers. Participants will have the chance to take 'time out' from their work to expand their professional networks and gain greater awareness of musical opportunities across Europe.

Serious first developed the UK version of the Take Five scheme in 2004 and has since run seven consecutive editions. Take Five: Europe builds on this success and has received support from the European Union as well as several national organisations. After a call for producing partners in 2010, Serious was joined by many EJN member organisations, including Banlieues Bleues (France), Music Centre Netherlands and North Sea Jazz Festival (Netherlands), Molde Jazz Festival (Norway) and Serious/London Jazz Festival (UK). Other partners include: Jazz sous les Pommiers (France) and Jazztopad (Poland).



Education and Culture DG

Culture Programme

with the support of the
Culture Programme of the European Union

The 10 participants for Edition I were selected during the EJN GA from a long list of 40 artists from France, the Netherlands, Norway, Poland and the UK. Each edition will consist of two musicians per country per year and each artist will benefit from inspiring one-to-one sessions to identify their needs and particular areas of interest. One of the main features of the programme is a motivating week-long residency where the musicians explore recording, publishing, funding and communication strategies, as well as having the opportunity to work together creatively and compose new work.

Collaborations between participating artists are encouraged and there will be exciting opportunities to perform at high profile festivals and venues across Europe, including Jazz sous les Pommiers, Banlieues Bleues and La Dynamo in France; North Sea Jazz Festival in the Netherlands; Molde Jazz Festival in Norway; Jazztopad in Poland and London Jazz Festival in the UK.

A panel of representatives from these partner organisations participated in the selection process for Take Five: Europe Edition I, considering the following for each candidate: creativity, future potential on the European jazz scene, style of music, range of influences, geography, cultural background and distinctive contribution to the European community.

The 10 musicians who have been chosen to participate in Take Five: Europe Edition I, are:

- Céline Bonacina (France, saxophones)
- Benjamin Flament (France, vibraphone/percussion)
- Bram Stadhouders (Netherlands, guitar)
- Oene van Geel (Netherlands, viola)
- Gard Nilssen (Norway, drums)
- Ole Morten Vågan (Norway, bass)
- Maciej Garbowski (Poland, bass)
- Maciej Obara (Poland, alto saxophone)
- Tom Arthurs (UK, trumpet/flugelhorn)
- Fraser Fifield (UK, whistles/pipes/saxophone)

The insights provided by Take Five: Europe will be invaluable at a crucial stage in the musicians' careers, and in recognition of this, the programme will be documented in words and images which can be found at: www.takefiveeurope.com

Serious is very interested in inviting EJN members to provide or suggest expertise as necessary for the Take Five: Europe Edition I residency and they let it be known that they are also interested in developing further professional development schemes with other EJN members.



Panel: Jazz Education in Europe and Europe Jazz Network

Session Panel:

Wouter Turkenburg, Jazz Department of the Royal Conservatory, The Hague (Chair)

Jai Perkiomaki, Sibelius Academy Jazz Department, Helsinki

Jaak Sooäär, Estonian Academy of Theatre & Music, Tallinn

Erling Aksdal, Jazz Department of the Norwegian University of Science and Technology, Trondheim

Nod Knowles, EJN Board, Bath Festivals and Nod Knowles Productions, Bath

Wouter Turkenburg outlined the history of jazz education and explained that key to this session was EJN member interaction around three questions:

Jazz education: Is jazz education too institutionalised? Should it go back to the street? Are the academies centres of excellence or reservoirs of knowledge?

Jazz education and its relationship to jazz as a profession: What is already being done, how does it work and how can it be improved?

Next generation: How to better prepare the next generation of jazz musicians for their profession? What can academies, conservatoires and universities do? What can the EJN do?

Formal and professional jazz education began in the 1970s before which jazz was substantively a form of street music and learning based around performance and informal peer-to-peer learning. Developing through the 1970s and 1980s jazz education became more formalised within the terms of institutional music education and slowly began to model itself on classical music education. Jazz education has developed its own systems of learning and today is a fully fledged academic branch of music education around the world.

In his capacity as Executive Director of the International Association of Schools of Jazz (IASJ) Wouter Turkenburg outlined the diversity and strength of jazz education internationally. The IASJ has over a hundred member organisations and schools serving over a thousand graduates annually. These graduates are the next generation of jazz musicians, but they are also the next generation of organisers and innovators in the jazz industry and in broader cultural spheres, which encompasses festivals, venues, labels, etc.

Another important thing to note is that graduates are not just the creators in jazz - they also facilitate musical exploration and innovation in the artform. The Chair stated that in his experience the academic style of jazz learning had, in recent years, been less in demand because educators and students wanted to regain some of the street roots of the genre. This posed the question as to whether the move from the street to the academy is good for jazz and led to the first question from the chair to the panel:

What are the academies, centres of excellence or reservoirs of knowledge?

There was much discussion around this point and each country has their own way of educating the next generation of jazz musicians – with lots of crossover. The general consensus was that academies are both centres of excellence and reservoirs of knowledge.

The Jazz Department at the Sibelius Academy in Helsinki was founded in 1983 and places great importance on musical research and development so that the primary rationale of the academy is a centre of excellence – an important aspect of the philosophy being that the school be a home for the best players and the biggest musical talents.

In Trondheim in Norway, where the jazz department was founded in 1979, hundreds of jazz musicians have been educated. The faculty is seen as a place for great music to happen, an alternative to the streets and whore houses that gave birth to jazz but no less rich in peer-to-peer learning and creativity which is vital to jazz because it is a language and so must be shared and spoken, unlike traditional classical music education which is based on the apprentice system of learning.

In the UK there are jazz courses at academies, conservatoires and colleges all over the country. One of the most recent is the 10 year old course at the conservatoire in Birmingham which has had a huge effect on the local jazz scene. One of the ways in which this is apparent is in the weekly student concerts – where the students perform as if they

were playing real gig and are given feedback on all elements of their performance, from the music to their presence on stage - all of which is vital for their professional development.

The second question was then put to the panel by the Chair. It revolved around jazz education in relationship to the jazz profession: what is already being done and how can it be improved?

It was recognised that jazz teaching across Europe varies from country to country and that we do not have enough information or research to understand comprehensively how jazz is taught throughout Europe, so the discussion was really based on anecdotal knowledge. It was also recognised that there is a broader issue at the heart of this discussion, because jazz is about a broad set of cultural and life skills. And as such, it is important to recognise that the skills learnt outside the academy are equally important to musicians.

A number of EJN members raised the question about how many music students go on to become professional players. The Chair pointed out that research was lacking in this area but to the best of his knowledge musicians did well in comparison to other artforms, especially fine art. He estimated that it was approximately one third who became professional players, one third who went on to become teachers of music, and one third went into the broader music industry. It was noted that a survey in Norway pointed to combined careers. In order for the music graduates to be as skilled as possible, many institutions run strands that offer professional advice and preparation for life after the academy – this seemed to be successfully incorporated into the musicians education and later lives in Norway, but in Holland where there is a scheme at Den Haag Academy called ‘Learning the Hard Way’ it was reported that it is often badly attended as students preferred to use their time to practice and develop their musical skills, later regretting this decision when faced with the realities of the life of a professional musician. Similarly, the jazz course at the Estonian Academy of Theatre & Music in Tallinn, while only a small department which exists to enable a unique musical vision, has a learning-by-doing ethic and this means that the curriculum is embedded with awareness of professional skills.

These professional skills are vital in a small jazz community where students combine studies with professional engagements and a community where the legacy of a comprehensive education is important, not only to the individual students but also to the sector as a whole.



The situation is also similar in Finland where formal jazz education started in the 1980s and the community of students in jazz and professional players is small. The Sibelius Academy in Helsinki concentrates on peer-to-peer learning and professional preparation for a small number of very advanced jazz musicians, thereby educating fewer musicians to a higher level. The gap in Finland is in jazz education at a junior level, which does not find a parallel in classical music education which caters to very young students and provides music education in schools.

In Scotland most of the progressive music education at junior, pre-university level, is carried out by professional musicians as opposed to music teachers in institutions, and it was pointed out that the most well structured music education that covered young people to pre-university age was to be found in folk music, particularly in the Gaelic tradition, where musicians across a range of ages and abilities were taught by more experienced musicians in both formal and informal settings. It is a very successful model and would be interesting to use as a reference point for future discussions about improvements in jazz education.

More broadly in the UK, while all of the academic institutions offer a vigorous musical training across composition, instrumental tuition, etc, most only offer limited classes in preparing jazz musicians for a life after study. The professional development scheme Take Five and the Scottish equivalent Air Time: Jazz CPD Scotland, which is produced by international music producers Serious, has filled a gap in improving career oriented, professional skills for a select group of creative jazz musicians across the UK.

Take Five was developed as a response to a perceived lack of knowledge about the music business and when it began in 2004, there was an expectation that there would be many non-academy educated participants but in fact many of the artists had experienced formal music education and most lacked the commercial and business skills necessary to propel their careers. Across seven editions of Take Five and two editions of Air Time, the schemes have provided bespoke specialist advice and industry contacts to the 66 emerging UK jazz musicians who have taken part. Alternatively, in many higher education music institutions in the UK there are courses that prepare students for life as session musicians and working musicians on the ground level, but in some sense they are too business orientated and focus less on the music. There are also music business courses for students focussing primarily on the business side of commercial music.



In Norway, it is important that the academy imparts a sense of entrepreneurial spirit to the students which will enable them to develop their careers. Therefore, professional skills are actively addressed and students are given an understanding of the market. For example, in the jazz department at the University in Trondheim, in the second year of their studies, students plan and execute a concert tour in order to prepare them for a professional life after university. They create the music, plan staging, organise the tour, design their promotional material and work out the finances.

The question was asked whether there was a comparison with classical music education and whether that system was better at preparing professional musicians. The answer for the UK was that classical music education was not advanced in preparing music students for a professional career but that there were several significant streams of continuous work (orchestras, session musicians) or significant agency and management infrastructure for soloists or chamber musicians that provided classical musicians with employment after tertiary study.

It was pointed out that across Europe, there are two genres that make up academic music training: classical and jazz. There was discussion about the numbers of musicians trained compared with audience demand and professional opportunities to play, which led to questions about the balance between numbers of jazz musicians being educated compared with the size of the audience that appreciated this genre of music. It was agreed that this was a complicated issue and that there is a need to broaden the genres in music education to balance the audience equation and that this was probably best discussed at length during a future session.

The third question focussed on the future and how to better prepare the next generation of jazz musicians for their profession? What can academies, conservatoires and universities do? What can EJN do?

There was general agreement that it was of paramount importance that music education of all kinds started early in children's lives so that they would be open to the more experimental and professional aspects of music at a later date. Jazz and jazz education was likened to the acquisition of language skills, i.e. just as a first language is learnt naturally by ear by young children, we should also embed musical skills in children in the same natural way, allowing them to develop more naturally into composers and improvisers,



future music students, professional players and audiences. The academies play a large part in this for certain age groups and levels of expertise but it is not their remit to educate the very young, although they can provide the necessary training for musicians to do so. EJN members can assist with this in numerous ways, for example, by providing improvisation workshop sessions for children of all ages and abilities and programming age-appropriate live jazz performances. Overall it was agreed that EJN and other networks must collaborate together to embed the music at all levels of a person's development.

There was also general agreement that, for EJN, music education was broadly defined – not just instrumental teaching or musical theory – but a comprehensive appreciation of music from a participation and from an audience point of view – in both live and recorded contexts as well as generally being informed about the past, present and future of music. EJN can also contribute to this by programming talks and information sessions about jazz suitable for a broad audience and by sharing their experiences and expertise among other EJN members. It was stated that the board members were working on ways to make these connections and collaborations work.

As would be expected from a network comprising festival and venue programmers, there was widespread acknowledgement that building audiences was seen as a vital part of developing the artform and that by exposing young audiences to live jazz, this will help build a bigger and more informed audience for the music. It was emphasised that the need for connections and shared understanding about education and audiences who appreciate jazz is very important. Equally important is the need for programmers (festivals, venues, etc) to feed back to educators (academies, jazz departments, etc) what their audiences need and how they can work together for mutual benefit.

A political development in England at present is the National Review of Music Education, which will lead to a National Plan for Music Education. Although it may incorporate a money saving exercise there is likely to be an interesting outcome or opportunity for the professional music sector including the jazz sector, in that there will be a focus on a network of regional hubs, or centres of excellence in music education provision for children and young people. For example in Bristol, a number of local music organisations are bidding together as a hub for the provision of music education which will draw in regional music services and venues and is



seen as an opportunity, among other benefits, to bring professional musicians into the classroom and music students to work with younger school children.

Before finishing the session, there were some further points that were pertinent but also opened up topics for possible future discussion, the most

important of these was a discussion on the future of cultural funding and its impact on the future of jazz education.

The Chair thanked the panel and EJN members for their input.



Billed as the ‘perfect escape’ day, EJN members departed early for the Vihula Manor Country Club & Spa for a day of discussion, reflection and elections.

EJN Future Strategy Sessions

The EJN Board led the members in four group discussions revolving around the future strategy of the EJN. These were reported back at the end of the formal proceedings of the day and will be used as the basis of future planning for EJN.

The motivation behind the planning is the increased EC funding and new administrative structure, so with the input of all members, EJN is moving towards developing a Strategic Plan for 2012 – 2014. The aims and objectives of EJN’s future strategy had been identified by the Board during meetings in Bremen and Bari in 2011. The Board circulated a paper in Tallinn with the purpose of stimulating discussion and encouraging EJN members to engage in a productive dialogue about the future of our organisation.

The GA in Tallinn coincides with the initial findings of the EJN research project (the detailed findings of which will be published in early 2012) and will inform this strategic process. While the wider economic and cultural landscape remains volatile throughout Europe, the research headlines should leave us in no doubt that EJN is a robust organisation with significant artistic and financial outputs, and we should take a cautiously positive view as to our collective future. Our challenge is how best to harness that potential in a way that benefits the network and its members, and the artists and audiences on whose behalf we are working individually and collectively.

The Board had identified the contents of a future strategy under the following headings: Network Membership, Board Membership, Staffing & Administration, Programmes & Project, Research, Media, Funding & Philanthropy, Public Affairs & Advocacy and General Assembly. In the four groups members gave their views on EJN’s strategic needs and priorities, using the Board’s paper (reproduced below) as a starting point for discussion.



Discussion paper

Network Membership

- Ambition to grow EJN to 100 members by 2014
- Prioritise recruitment in those countries where we are currently not represented
- Undertake a review of membership criteria

Board Membership & Development

- Implement board representation rotation policy
- Plan for appropriate gender balance, geographical and organisational spread
- Succession planning
- Identify more inputs from President and Treasurer to day-to-day function of EJN
- Consider a stipend for President and Treasurer regarding above
- Involve the membership through sub committee-structures in specific areas e.g., fundraising, advocacy, member recruitment, etc.

Staff & Administration

- Synchronise 3-year staff contracts to 3-year strategy
- New contracts and job descriptions to reflect the outputs of 3-year strategy
- Reassignment of roles and responsibilities to bring greater organisational efficiency e.g., financial reporting
- Planning for future growth in staff numbers, if appropriate
- Enhanced role and responsibilities for the Network Manager e.g., advocacy
- Salary and performance reviews
- Structured and agreed staffing role for GA host organisations
- Role of consultants and project staff

Programmes & Projects

- Identify new projects that fit with the objectives of the EJN
- Maintain support for current EJN Projects:
 - Jazz Across Europe
 - EJN Staff Exchange
 - EJN Award
- Maintain support for member affiliate projects:
 - 12Points!
 - Take Five & Take Five: Europe
 - Jazz X
 - Publication by Francesco Martinelli
 - Nordic Jazz collaboration
 - EJN Media Group

Research & Advocacy

- Publish detailed findings of EJN Research project in January 2012
- Devise a strategy for members to disseminate research findings at National and EU level
- Identify ≈ subject matter and timelines for next tranche of EJN commissioned research
- Cultivate partners for future research e.g., universities, cultural and philanthropic institutions, etc

General Assembly

- Recruitment of GA hosts for 2012 (Bari, Italy), 2013 (Trondheim, Norway), 2014 (TBC)
- Review of existing GA structure
- Develop alternative funding models for GA, i.e. exploitation of our “convention tourism” resource, to enable GA hosts to identify local partners and supports.

- More board engagement to cultivate potential GA hosts
- Harnessing the GA to cultivate links with other networks beyond jazz, beyond Europe
- More curatorial input to over arcing GA themes, examples:
 - Succession planning and legacy issues in European jazz
 - Impact of new technology, media and social networks
 - New artists for new audiences



The EJN Research Findings Presentation

Fiona Goh, researcher

Researcher Fiona Goh presented the initial EJN research project findings to members. This project is a part of EJN's research programme. Fiona Goh began by outlining the fact that the findings being presented were simply a reflection of the data submitted to date by members, rather than an extrapolation of the respondents' data to the full membership.

The number of members returning the questionnaire was extremely positive, with a 74% response rate, although there were still a number of high profile non-respondents, and she was therefore inviting these organisations to complete a shorter version of the questionnaire, to enable them to feed into headline figures such as turnover, artistic expenditure, staff numbers, audience and events data.

Fiona explained that the research questionnaire was structured differently for national organisations and non-national organisations, with 48 questions in common for both types of organisation, then up to 20 separate questions for each type of organisation. For some questions, the data was being presented together (for example, the total turnover for all members or the total number of events they presented or promoted in 2009) but for many questions, it made more sense to present the data separately.

Fiona went on to present initial findings for data on organisational structure (staffing, volunteer numbers, gender, organisational functions and activities, organisations' date of birth) and finances, outlining key data for income and expenditure, as well as discussing the way members' finances had changed from 2008 - 2010 and the impact of the recession. She also outlined headline figures for audiences and events, as well as discussing some areas for development for members, such as audience data and research, and also why members joined EJN, and their ideas for future initiatives.

Fiona confirmed the schedule for the remainder of the research programme: non-respondents now had a very short timescale to get involved in the programme and return the short questionnaire, which will be added to the existing data. All this quantitative data will be added to the case studies, which were underway and ongoing, and both qualitative and quantitative data will feature in full in the final report, which will be produced as a PDF of approximately 50 pages in January 2012. This final report will be for members' internal use and reference, and will be supplemented by a four page advocacy document for members' to use with stakeholders, funders and peers.

Fiona ended by inviting members to continue to support the research programme by completing the short questionnaire (for current non-respondents), sharing their own research, contributing to case studies, or giving feedback on the types of analysis they wanted to see in the final report.



Guest Presentation: Social Media, Community Management

Howard Wilmot, All-Leo

Howard Wilmot, the director of All-Leo, a company specialising in Entertainment and Digital Communications presented an overview of the ways in which online communications and online communities (social networks) have proved to be an increasingly powerful force in contemporary communications with audiences.

He stated that the online or digital space was a very human forum and that your online communication strategy and materials needed to make a quick impression because online audiences have short attention spans and there is a lot of competition for this limited attention. In order to make your online materials as coherent as possible, it is important at all times to answer the following questions when devising online communication strategies: what are we and what are we trying to say?

In the online space it is important to create, connect and analyse. The content is your organisation (festival, venue, project, etc) and, in order to reach and connect with the widest possible audience, it needs to interact with a plethora of 'digital platforms' including: online media, video/photo sharing, social networks, the blogosphere and microblogosphere, forums and message boards.

Some top tips for engaging with audiences online include:

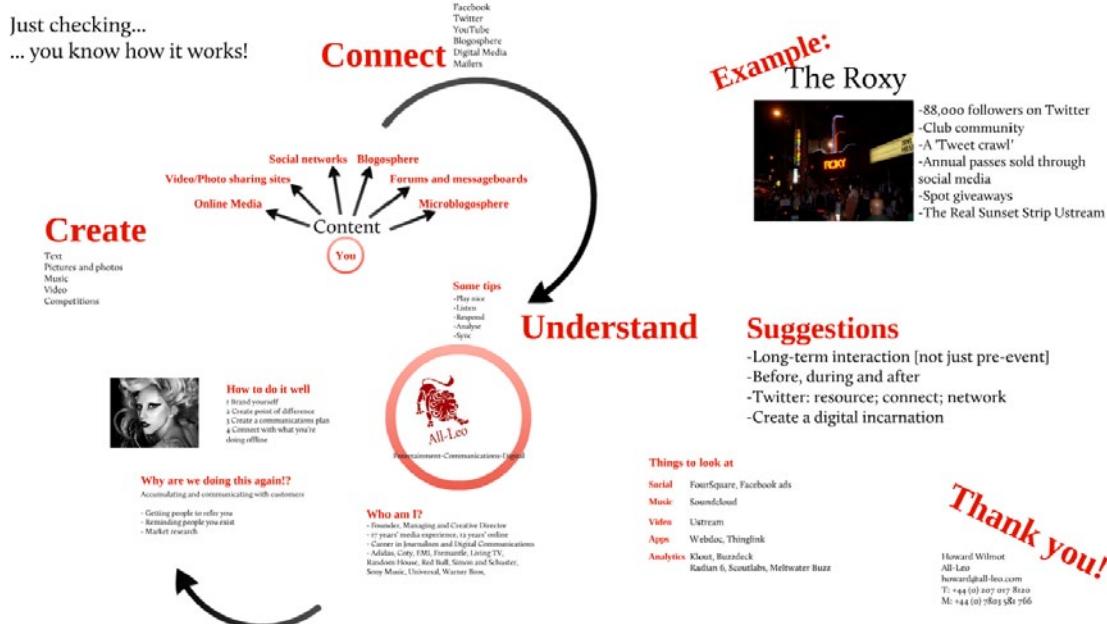
- Play nice (the digital space reaches far and wide and has a long memory)
- Listen
- Respond
- Analyse
- Synchronise all your online platforms

As well as a few specific suggestions:

- Long term interaction (not just per event) – i.e. before, during, after
- Twitter – resource, connect, network
- Create a digital incarnation of your organisation, festival, venue, project, etc.

Things to look at now - and for the next wave in the digital space - are:

- Social – Facebook, Foursquare (geography based)
- Music – Soundcloud (audio file sharing)
- Video – Ustream
- Apps – Webdoc, Thinglink
- Analytics – Klout, Buzzdeck, Radian 6, Scoutlabs, Meltwater Buzz



Formal 2011 Annual General Assembly Session

The membership unanimously approved the summons, agenda, reporters and representatives for the 2011 Annual General Assembly and approved the President as moderator; and, in the absence of the Secretary due to illness, approved Nod Knowles as minute taker.

Minutes & report of the Istanbul General Assembly 2010

Members unanimously approved the minutes and report of the 2010 GA in Istanbul. President Annamaija Saarela noted that the report had not only been made available to EJN members but had also been sent to the European Commission (EC) EACEA department as further information on the range and activities of EJN.

The President urged members to make full use of this and other EJN reports by sending them to their national and local officials, to raise awareness of EJN and its value.

President's Welcome and Board Report

Annamaija related that EJN had been able to send messages of support to national and local official agencies in relation to EJN members who faced difficulties, especially in Holland and Sweden.

The voice of EJN was important in these cases and gave member organisations a confirmation of pan-European support that would otherwise not be available.

In 2011 the Board and staff of EJN had been busy pursuing the plan that had been announced at the last GA in Glasgow in September 2010.

Advocacy, networking, research and information services were all part of the annual work of EJN. Several EJN-wide initiatives were well underway (and about which members would hear in the course of this GA): the tourism project Jazz Across

Europe was of particular interest; and the pan-European research project which was close to completion.

Membership report

President Annamaija Saarela welcomed these four new members who had joined EJN since the GA in September 2010:

- The Mid-Norway Centre of Jazz, MNJ, Norway
- Liburnia Jazz Festival, Croatia
- Casa del Jazz, Italy
- Puglia Sounds, Bari, Italy

At the time of the GA EJN had 78 members from 24 European countries. The President noted that there was still a need to increase and widen membership and she urged current members to join the Board and staff in campaigning to recruit new members.

Financial reports

The membership unanimously approved the accounts for 2010 and the official audit for the year as submitted. It was noted that although EJN



was not officially obliged to submit its accounts for independent audit, this procedure was now carried out annually to ensure full transparency and accountability.

Treasurer Antoine Bos thanked Giambattista Tofoni for his assistance with the financial reporting. He reported that the main items of the accounts had been finalised close to the original budgeted figures.

Giambattista explained the process and noted that all transactions are made electronically. The main expenditure is on the GA and Board Meetings (which have become much less expensive due to the adoption of video conferencing rather than in person meetings on many occasions). On the Profit & Loss figures it was noted that the only areas of income are membership fees and the EC grant. The 2010 accounts showed a small surplus carried forward from 2009 and similarly a small surplus was carried forward from 2010 into 2011.

In 2010 the grant from the EC was approximately € 44,000. The 2010 accounts were unanimously adopted by the membership. The 2011 budget had been drafted after the result was known of the new application to the EC, which had originally sought a grant of €80,000. This would represent a major change to the finances of EJN and allow for the employment of one full-time and one part-time member of staff. An EC grant had now been approved - for 2011, 2012 and 2013 - at the level of approximately €72,000 per annum - a figure which under EC regulations would decrease year-on-year by a small percentage. This figure now appeared in the draft 2011 budget. The 2011 budget was unanimously approved by the membership.

Future strategy for EJN

The final three year plan for 2011-2013 and the one year Action Plan for 2011 had been submitted to the EC as the core of the application for increased funds. The research project would be complete this year - and 2012 will see the 25th anniversary of EJN. An outline plan for 2012 had been submitted to the EC just before the GA (to meet the EC's funding regulations). Essentially, current strands of work would be continued and new areas of activity would be developed, drawn from the membership's activities as identified at this and the previous GA. However, it was the Board's intention to examine and redraft EJN's long-term strategy by the end of 2011, seeking the membership's full input into this process of strategic planning. The discussion sessions that had been held at the GA that morning were therefore of vital importance to

this process.

The notes of those sessions will be examined by the Board and these contributions from members will enable them to write the final strategy, which will be circulated to members later in the autumn.

General Assembly 2012

27-30 September 2012

The 25th anniversary of EJN will be celebrated during the GA which will be held in the city of Bari, in the Puglia region of Italy, hosted by new EJN member Puglia Sounds. This was particularly and warmly welcomed because Italy had been the birthplace of EJN in 1987.

Election for the Board

Nod Knowles and John Cumming were standing down from the Board after serving two full terms in office and thus not having the option for reelection. Gerry Godley was standing down having served one full term and deciding not to stand for re-election.

The Election Committee chairperson Nod Knowles outlined the procedure and asked each of the three candidates competing for three places on the Board to give a short address to the members.

The candidates were:

- Ros Rigby (The Sage Gateshead, UK) - standing for election for first time.
- Wim Wabbes (Vooruit, Belgium) - standing for election for the first time.
- Lars Mossefinn (Vestnorsk Jazzsenter, Norway)- standing for election for the first time.

Since there were only three places to be filled and three candidates, the membership unanimously agreed that those named were elected to serve a two-year term.

Election for President

There was only one candidate for the Presidency - Annamaija Saarela - who had already served one-year as President after the resignation in 2010 of the previous President. She was eligible to stand for President for one year until the GA in 2012, when she would be required to stand, if she wished, for re-election to the Board and, if elected, then would be eligible to stand, if she wished, for election to the Presidency for a further two years.

The members unanimously agreed to the Presidency of Annamaija Saarela for the coming year.

2012 Election Committee

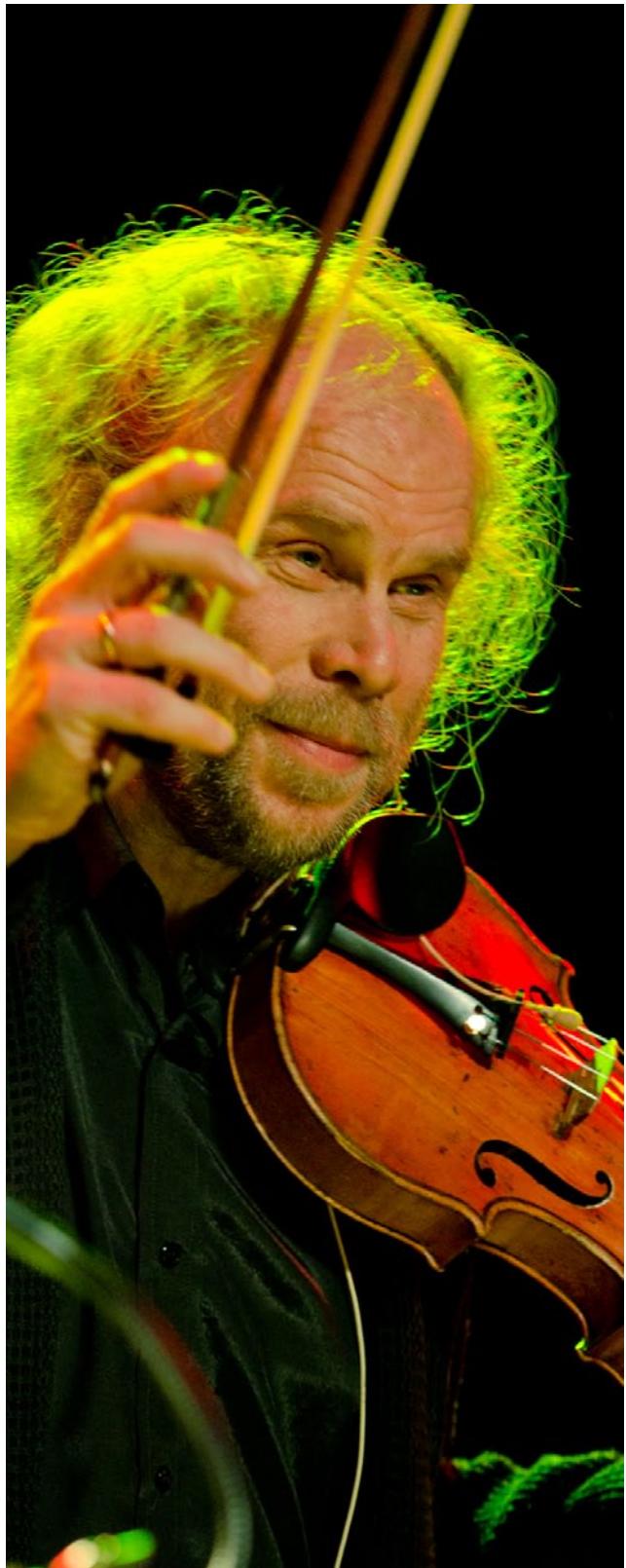
The membership unanimously approved the nominations for the 2012 Election Committee in Bari of:

- Peter Schulze
- Katrien van Remortel
- Graham McKenzie

Thanks

Annamaija Saarela re-iterated thanks on behalf of all members and guests at the GA to those who had made it such an active and successful event. She thanked:

- EJN staff Anki Heikkinen and Giambattista Tofoni – for the GA but also for their invaluable work across the year.
- The GA hosts in Tallinn - the Estonian Jazz Union and co-hosts Jazzkaar and Tallinn2011 Foundation - represented by Tanel Reuben, Jaak Sooäär, Riina Aasma, Anne Erm and Madli-Liis Parts.
- The report writers – Martel Ollerenshaw & Jason Phipps – for their work which will appear later in the year.
- Members of the EJN Board for their constant commitment to the organisation and its development.
- The three members of the Board now standing down - Nod Knowles, Gerry Godley and John Cumming - for their hard work and contributions to the Board and to EJN in the past. John had been a long-time member and contributed so much in terms of expertise and special projects. Gerry had been a very active Secretary in recent years and helped reorganise EJN's structure and constitution, as well as initiating valuable projects such as 12Points! Nod had served on the Board since the merger with TECMO and, for five years until last year, had served as President. (Subsequent to this meeting Nod Knowles was made an Honorary member of EJN in recognition of his work for the network).



Estonian Jazz Showcase

The hosts curated a spectacular programme of Estonian jazz to coincide with the EJN GA, mainly in the Von Krahul Theatre, but also two special student presentations as the opening and closing musical events. In addition to the Estonian Youth Big Band who performed on Thursday evening at the Russian Cultural Centre and Elletuse, the student ensemble that performed at the Rocca Open Air Museum, EJN members were treated to performances by the following bands:

- Weekend Guitar Trio
- Kadri Voorand Group
- Tuule Kaan & Jaak Sooäär
- Vindpower
- Peedu Kas 005
- Tom-Tomm Kvittet
- State of Zoe
- Villu Veski "Innovative Life"
- Tanel Ruben Quintet
- Heavy Beauty
- Ingrid Lukas
- Andres Mustonen Crossover Quartet
- Hedvig Hanson Group
- UMA



Jazz Media Group Notes

In parallel with the EJN GA, the Jazz Media Group also met in Tallinn.

Convened by Madli-Liis Parts of Tallinn2011, the group debated and discussed many issues associated with jazz and the media.

In 2011, EJM comprises:

- Jon Newey (Jazzwise, UK)
- Jan Granlie (JazzNytt, NOR)
- Francesco Martinelli (Musica Jazz, IT)
- Christine Stephan (JazzThetik, GER)
- Youri Lnogradski (Jazz.ru, RUS)
- Paweł Brodowski (Jazz Forum, POL)
- Rui Neves (Jazz.pt, PT)
- Karsten Muetzelfeldt (WDR, GER)
- Jose Maria Garcia Martinez (Cuadernos de Jazz/El País, ESP)
- Markus Partanen (YLE, FIN)
- Henning Bolte (Jazzizm, NDL)
- Sebastian Heinen (freelancer, GER)
- Madli-Liis Parts (freelancer, EST)

The aim of Europe Jazz Media is to create a reliable network of professional jazz journalists throughout Europe, who will share information, develop high standards in jazz journalism and promote jazz to new audiences.

EJM recognises that magazines, newspapers and radio stations should be working in tandem to share the ideas and develop the media in jazz and EJM will work to initiate new collaborations across all areas of the media.

EJM meetings will be held at least two times per year – at jazzahead! in April and during the EJN annual meeting in September. If there are possibilities to meet at other international events, EJM will consider it as an option to have additional discussions.

Membership can be increased via application to EJM. Applicants must be professional journalists focusing on jazz music - freelance journalists are eligible, but they must relate to an official media channel (magazine, newspaper, online-media, radio, television). Photographers will also be involved. The structure, working system and legal matters of the organisation will be decided in April 2012 at jazzahead!.

Key-points for period autumn-winter 2011 - April 2012 are:

- Update database of jazz journalists
- Journalist Exchange
- Young Jazz Writers Initiative
- Young JazzX EU application
- Archiving and the digital future of jazz media
- Networking between members
- Media and PR workshops and lectures from EJM
- Members
- Instigate an EJM Newsletter
- Create a system for publishing high quality articles in international contexts
- Decide the strategy of the organisation (legal body, structure, functions, funding)

What happened, when and where?

Europe Jazz Network

General Assembly

2011 Programme

Thursday 22 September 2011

Arrivals and registration at Sokos Hotel Viru

10.00 – 15.00	EJN Award Jury Meeting, Sokos Hotel Viru
15.00 – 18.00	EJN Board Meeting, Sokos Hotel Viru
17.00	Guided Tour in the KGB Museum
18.00 – 19.00	Welcome Reception for all, Russian Cultural Centre
19.00	Django Bates' Spring is Here (Shall We Dance?) with Estonian Youth Big Band, Russian Cultural Centre

Friday 23 September 2011

Arrivals and Registration at Sokos Hotel Viru

Informal networking and possibility to explore the city

11.00 – 13.00	Guided sightseeing tour in the Old Town Estonian Jazz History presentation
13.00 – 14.00	Free time/Lunch
14.00 – 14.50	Reception in Tallinn Town Hall, hosted by the Culture Capital Tallinn2011
15.15 – 18.00	Open Networking Lounge, Estonian Academy of Music and Theatre
15.15 – 15.45	Is it dead? - the future of Jazz: looking past limits. Lead your best creative life coach Ms Tamara Gal-On
15.45 – 16.15	Take Five: Europe presentation by Mr John Cumming and Ms Martel Ollerenshaw
16.15 – 16.30	Break



16.30 – 18.00	Jazz Education in Europe and the Europe Jazz Network Jazz Education Panel Chaired by: Mr Wouter Turkenburg, Jazz Department of the Royal Conservatory, Hague Mr Jari Perkiölä, Sibelius Academy jazz department, Helsinki Mr Jaak Sooäär, Estonian Academy of Theatre and Music, Tallinn Mr Erling Aksdal, Norwegian University of Science and Technology, Trondheim Mr Nod Knowles, EJN, Bath Festivals and Nod Knowles Productions, Bath
18.30 – 20.30	Dinner hosted by EJN, Olde Hansa Restaurant
21.00	Estonian Jazz Showcase, Von Krahel Theatre Weekend Guitar Trio, Kadri Voorand Group, Tuule Kann - Jaak Sooäär, VindPower, Peedu Kass 005, Tom Tomm Kvintett, State Of Zoe

Saturday 24 September 2011

9.00	Departure for the Vihula Manor Country Club & Spa
10.15	Arrival at the Manor, Open Networking Lounge all day
10.30 – 12.30	EJN Board meets members: EJN Future Strategy discussions
12.30 – 13.30	EJN Formal General Assembly meeting with elections
13.30 – 15.00	Lunch in the Manor Restaurant Open Networking Lounge, Interview sessions
15.00 – 16.00	Research results presentation – Ms Fiona Goh
16.00 – 17.00	Social media, community management – Mr Howard Wilmot
17.00 – 17.30	Day conclusions
21.00	Estonian Jazz Showcase, Von Krahel Theatre Villu Veski “Innovative Life”, Tanel Ruben Quintet, Heavy Beauty, Ingrid Lukas, Andres Mustonen Crossover Quartet, Hedvig Hanson Group, UMA

Sunday 25 September 2011

Informal networking

- 10.00 – 12.00 EJN Board Meeting, Sokos Hotel Viru
11.30 Guided Tour to the KGB Museum, Sokos Hotel Viru
13.00 – 15.00 Lunch at Rocca al Mare Open Air Museum's Tavern, hosted by Mr.Rein Lang,
Minister of Culture of Estonia and concert by Elletuse



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