

EUROPE JAZZ NETWORK

Report of 2008 General Assembly
Copenhagen, Denmark, September 2008

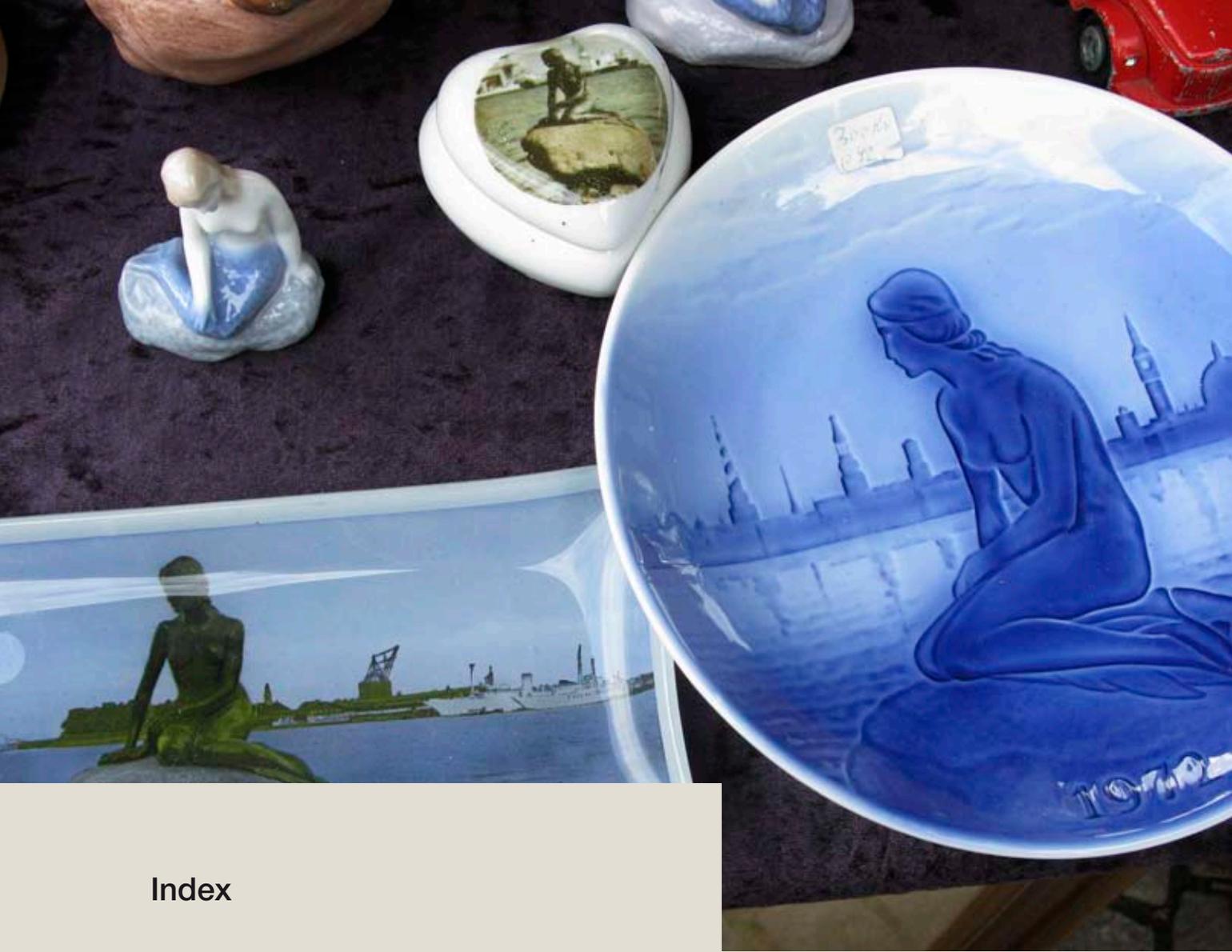




EUROPE JAZZ NETWORK

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Europe Jazz Network: An Overview

Formed in 1987, Europe Jazz Network (EJN) is a Europe-wide association of producers, presenters and supporting organisations who specialise in contemporary jazz and improvised music created from a distinctly European perspective. By September 2008 the membership included representation from 62 organisations (festivals, clubs and concert venues, independent promoters and live music producers, national organisations) across 20 European countries.

EJN exists to support the identity and diversity of jazz in Europe and broaden awareness of this vital area of music as a cultural and educational force.

EJN's mission is to encourage, promote and support the development of the creative improvised musics of the European scene and to create opportunities for artists, organisers and audiences from the different countries to meet and communicate.

EJN believes that creative music contributes to social and emotional growth and economic prosperity. It is an invaluable channel for the process of inter-cultural dialogue, communication and collaboration. EJN also believes that music is a positive force for harmony and understanding between people from the diversity of cultures inherent in the European family.





EJN aims to:

- advocate for jazz and cultural activity in Europe
- build relationships with local, national and international cultural agencies
- support and encourage creativity
- foster co-operation between members and with others
- collect and share information and knowledge
- invest in and build resources
- encourage exchanges and mobility of musical programmes and artists
- establish models of good professional practice

EJN members' activities include concert, tour and festival programming and production; commissioning and supporting new music; and a range of educational and audience development initiatives.

EJN's work includes organising an annual General Assembly and other networking meetings, advocacy across Europe, research, provision of information, fundraising and communication – through various media and the EJN website www.europejazz.net

EJN and its work is organised by an unpaid Board of Directors elected by the membership, by members' working groups and by two part-time paid staff.

In 2007 EJN was the recipient of funding from the European Community (EC) and this enabled the organisation to employ staff for the first time and also included a complete re-design of the EJN website; the development of a plan for media communication and advocacy to raise the profile of jazz in Europe; and a research programme to demonstrate the total size and impact of EJN members' activities. Throughout the year, EJN also had contact with and was involved in networking with other pan-European and national cultural agencies, especially in the less-represented EJN countries and the year also witnessed growth in membership of EJN and in the countries represented.

Alongside this programme of direct activity, the EJN Board has undertaken a programme of restructuring the way the organisation, its new staff and Board operates, to make it more transparent, financially secure and responsive to the needs of a rapidly growing membership and the requirements of long term partnership and funding from the EC and other partners.

EJN's standpoint is that jazz should enjoy support which will allow it to thrive and flourish as part of a healthy arts economy in Europe – where music forms are supported relative to their particular needs. The challenges facing EJN members would suggest that levels of support for jazz allow, at best, a basic level of survival. Therefore, a key function for EJN is to ensure that the contribution of jazz (in both artistic and financial terms) is fully understood, appreciated and valued, and that this translates to increased support for jazz on a national, European and international level.





Europe Jazz Network: Future Direction

Confident, dynamic and visionary, EJNI is far more than a representative body. It is the catalyst for the development of pan-European initiatives among its members who provide unique international opportunities for jazz musicians in Europe.

It is also about passion for the music. Collectively, EJNI membership is the most significant body of presenters, commissioners and producers of jazz in Europe. Together they are responsible for the development and delivery of a healthy, vibrant jazz scene and more importantly represent the infrastructure within which jazz will develop as a genre on the world stage in the musical mix of the 21st century.

Building on the success of the network in 2007, when EJNI received its first major funding from the European Commission, EJNI's direction for 2008 has been concentrated on four major areas of concern:

- Advocacy
- Networking
- Research
- Information & Communication

Within the work programme, EJNI has also continued to strengthen its internal structure and operation, which includes applying for and managing funds from the European Commission.

Summary Action Plan 2008

Advocacy

- participating in European Union meetings and consultations
- representing EJNI and the importance of jazz/improvised music to national agencies - including governmental cultural departments and national promotional agencies for culture and especially in countries without clearly developed policies towards jazz/creative music
- participating in policy-making debates and consultations
- participating in and conducting dialogues with other cultural networks in Europe
- developing Europe-wide awareness and profile for the value and diversity of jazz /creative music.



Networking

- providing opportunities for members to exchange ideas and contacts via the members'-only section of the EJM website
- running the 2008 General Assembly in Copenhagen (in partnership with the Danish Jazz Federation)
- providing a forum in which members can find project partners in other European countries and build co-operative musical projects
- recruiting new members to the network, with a priority given to recruitment in Eastern Europe and the Iberian peninsula.

Research

- instigating a structure for long-term research to determine the scope and impact of members' activities in the jazz and creative music sectors in Europe
- instigating an annual research programme with other partners
- preparing to publish and disseminate research findings to members, national, regional and European institutions and policy-makers.

Information & Communication

- improving communication and information services to members
- collating and providing information to musicians to assist their mobility in the European music scene
- collating and providing information to members and musicians on booking, programming, policy and funding opportunities
- undertaking ongoing development and maintenance of the EJM website: www.europejazz.net
- preparing to provide regular communications on EJM and EJM members' activities on a pan-European level to specialist music and general cultural press, broadcasting and other media
- conducting seminars and discussions on significant issues within the jazz and wider cultural domains
- planning for the future.

From 2008 onwards:

During 2008 the Board and Working Groups of EJM are examining three broad priority areas for new work for 2009 and 2010. These are:

- pan-European mobility of audiences through audience development and marketing
- the mobility of artists and their work, including artistic collaborations and projects between EJM members
- education in jazz and creative improvised music.

The issues were discussed in working groups and in open sessions at the 2008 General Assembly and the suggestions and results of these sessions will provide the impetus for future plans on these subjects, which will be overseen by the Board and will be implemented in 2009 and successive years. New plans for 2009 onwards will be submitted to the European Commission in November 2008 as an application for continued EJM funding.



Membership of EJN

Europe Jazz Network exists to support the identity and diversity of jazz in Europe and broaden awareness of this vital area of music as a cultural and educational force.

EJN is an ever-growing membership association of like-minded organisations who promote and produce concerts and festivals of jazz and related musics. Associate membership is available to national, regional umbrella organisations and media companies that are committed to supporting the development of jazz.

At September 2008 the membership included representation from 62 organisations (festivals, clubs and concert venues, independent promoters and live music producers, national organisations) across 20 European countries. The members' activities include concert, tour and festival programming and production, commissioning and supporting new music as well as a range of educational and audience development initiatives.





Members join Europe Jazz Network to:

- support and encourage creativity
- co-operate with other members
- collect and share information and knowledge
- invest and build resources
- exchange musical programmes and artists
- establish models of good professional practise
- advocate for jazz and cultural activity in Europe.

Membership Rights and Responsibilities

On joining Europe Jazz Network, members commit themselves to the philosophy and activities of the organisation.

Members cannot derive a commercial profit from their activities within EJV.

Each member pays an annual membership fee of € 1000, which contributes to the network's general running costs and allows each member to send one representative to the annual General Assembly. Representatives' travel and accommodation costs for attending the General Assembly are paid from Europe Jazz Network funds.

EJV members are expected to join or contribute to the various Working Groups which have the responsibility for a number of practical issues and actions which will advance the organisation's aims.

Each member has access to the EJV website for communicating news and information about their activities and events.

Members each have a vote in the General Assembly and elect the Board of Directors. The Board meets four times a year and is responsible for taking forward the work of EJV.

Board members all work for EJV on a voluntary, unpaid basis. From 2007, EJV has employed two part-time paid members of staff – an Information Coordinator and a Project Manager.

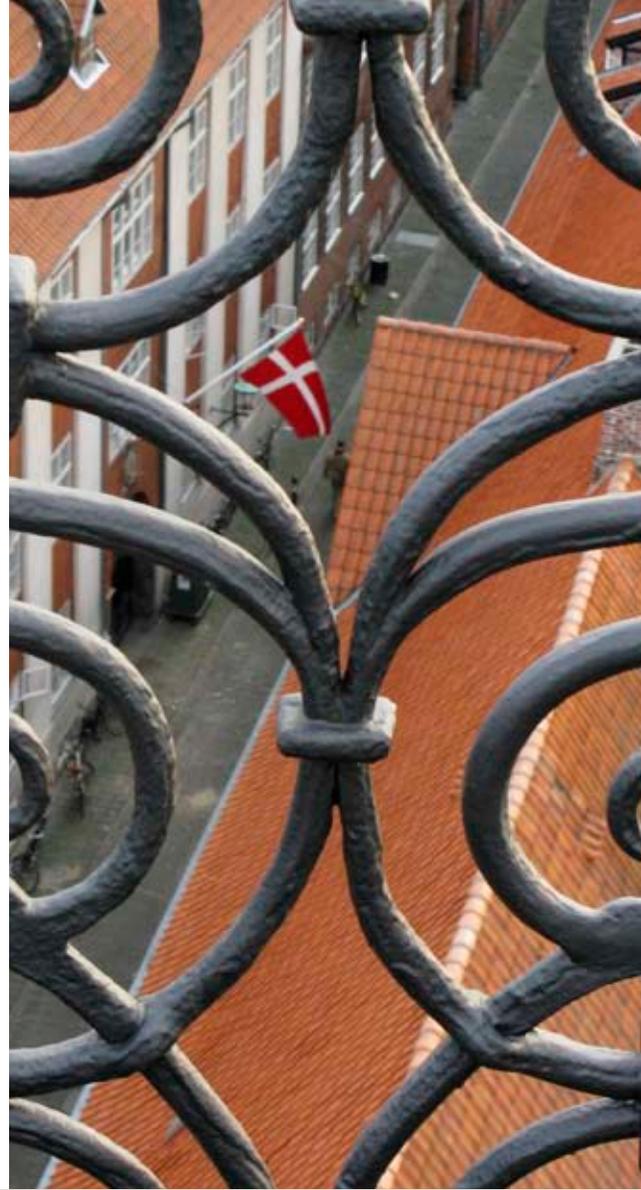
Joining Europe Jazz Network

EJV is actively seeking to increase the membership of the organisation and current members are encouraged to advocate for the organisation to possible new members. Application forms can be downloaded from the EJV website, and once received, the Board consider each application against the selection criteria.

An introductory trial membership scheme was launched in 2008, to encourage new members from under-represented regions and those with limited resources to join the network.

'It is of paramount importance that all of the members of EJV think in aspirational terms and set the agenda for future years, as this will result in a strong, dynamic and developing jazz scene in Europe.' – Nod Knowles, President







2008 Europe Jazz Network General Assembly & Associated Events



Context

The 2008 EJN General Assembly was held in Copenhagen, Denmark between 18–21 September and was open to a number of invited international delegates, in addition to EJN members.

The General Assembly presented an opportunity for EJN members to attend a range of showcases of Danish and Nordic jazz in many of Copenhagen's established jazz venues and in some new and exciting non-traditional venues, and to enjoy excellent hospitality including a traditional Danish lunch and a guided boat tour of the city's central harbour.

The General Assembly was opened on 18 September 2008 with an address from Thomas Jakobsen, on behalf of the City of Copenhagen and Pia Allerslevs, Major of Copenhagen. He said:

'I recall that somebody, some decades ago, said, that jazz was dead. When I take a look around this room, I can tell that the quote was a mistake. Your presence here today shows that jazz is hard to kill off. Likewise I think that jazz can't be reduced to one thing. Jazz is a various art form, which is in constant development.'

Although Copenhagen gave up its title as the jazz centre of Europe many years ago, it's always a pleasure to host representatives of the jazz culture, and on behalf of Copenhagen City Council, I am pleased to have the Europe Jazz Network General Assembly here in Copenhagen as well as the opportunity to present Danish jazz.'

The General Assembly consisted of the following sessions:

President's Opening Address

EJN President Nod Knowles (Bath Festivals, United Kingdom) welcomed all EJN members to the General Assembly - noting proudly that this was the biggest ever membership of EJN - and also welcomed guests including members of the media (press and broadcasting) and members of artist-run collectives.

A thorough and well presented information pack containing EJN manifesto, schedules, agendas, work plans, explanation of the research being undertaken, etc was distributed. It was indicated that although it was in English (the current working language of EJN) it is planned that this information will be translated into other languages and published on the EJN website.

Before the members dispersed into groups to participate in the sessions, the President gave thanks to the Danish Jazz Federation and EJN Board and staff who had been instrumental in EJN's success in the previous year.

Subject Working Groups

Education

John Cumming (London Jazz Festival, United Kingdom) and Xavier Lemettré (Banlieues Bleues, France) and invited specialists from the International Association of Jazz Schools conducted these two sessions on education and focused on: what initiatives have already occurred or will occur; whether they are of interest to other EJN members; and what EJN can do centrally when it takes action on education in 2009, according to its three year plan.

These sessions also looked at the way that EJN could evolve an attitude towards education and educational projects and how jazz musicians work in these areas and the ways in which musicians and EJN can work together.

It was indicated that education was an important aspect of the genre and is a way to develop artists, audiences, organisations and producers.

It was noted that there was an interest from members in projects that had education and learning or participation at their core. They are often a way to add value to another project or programme, develop





an artist's skills, extend the art form and develop young and future audiences and musicians or practitioners.

Educational projects come in many guises from pre-concert talks and master classes through to specially devised projects. They can be aimed at young people, community groups, non-professional musicians, new audiences and established audiences, to name but some. Often these projects have an impact in terms of engagement with political, social and education institutions and are a way for jazz musicians to communicate and demonstrate their package of unique skills.

It was observed that there was a desire among the members to engage with this area of work. But there was sometimes a lack of knowledge as to how to go about building this work into their programmes and how to go about devising projects that would have the right impact. What is important, therefore, is to look at case studies that already exist and to use those as ways to develop models of good practice.

Ways to move forward with this area of work include:

- research into formal and informal music education
- use the members' section of the EJM website as a repository for a list of artists who deliver good projects or who are capable of delivering good educational projects
- plan an event for the education sector from the perspective of EJM
- create a model for evaluating education projects
- devise workshops that could fit into early morning activities at an EJM General Assembly.

Advocacy

Jacques Panisset (Grenoble Jazz Festival, France) and Bo Grønning-sæter (Vestnorsk Jazzsenter, Norway) led a discussion, with assistance from journalist Jan Granlie, of what EJM will and can do centrally and what each member can do in their own country or region.

These sessions discussed various aspects of funding and advocating for ideas, artistic projects or organisations to the local, national and international authorities. It was noted that, although the results can be very rewarding both in the long and short term, this type of work requires much research and tenacity and that the conditions are different in each country across Europe.

The case studies, including the continuing success in this area of the Vestnorsk Jazzsenter and AFIJMA (the French jazz festivals association) were extremely interesting. However, as each member's country has a different set of funding authorities, parameters and resources, it was a challenge to establish a common set of reference points and contacts that would suit the needs of all members.



Suggestions for advancement in this area included sending EJN representatives to significant meetings and writing letters or assistance with proposals. It was also suggested that EJN compile a list of expertise within the organisation so that individuals can be of assistance to the rest of the membership. This is also where advocacy and EJN research projects would be complementary, because the results of the research would be invaluable in terms of advocating for EJN.

It was stressed that there was an overriding imperative to tell of success stories and to sell solutions not problems or complaints and to always follow up with approaches across the spectrum of interested parties, which included representatives of members' foreign offices or overseas agencies. This should be coupled with pro-active and informative promotional materials which would include multi-lingual web pages containing reviews and audience or client testimonials.

Collectives

Peter Schulze (Jazzahead, Germany), Annamaija Saarela (UMO, Finland), Tom Arthurs (F-IRE, United Kingdom) and Sebastien Boisseau (Yolk, France) led a discussion about artist collectives.

A longstanding but ever-evolving way of artists working together is the artist collective, which is currently thriving in various parts of Europe. No longer just a way of delivering an artistic manifesto, artist collectives in contemporary jazz are a way for artists to:

- develop artistic projects
- publicise and promote those projects to a wider audience
- create off-shoots
- work with other like minded and genre related local and international musicians
- develop infrastructural networks
- be eligible for public funds
- and act as support mechanisms for artists and ensembles without agency, management or record company support, etc.

Artist collectives, both formal and informal, exist all across Europe and two prominent examples were presented as case studies for this session: the French collective Yolk, was represented by Sebastien Boisseau and the British collective F-IRE was represented by Tom Arthurs. It was established that EJN and the various artist run collectives that exist in Europe are natural partners, and as the EJN's stated aim is to help the mobility of artists, the group discussed the ways in which EJN members and the collectives could work together to create a demand - from the presenters to the audiences - for the work of the younger generation of jazz artists represented in the collectives.

One significant way that this is occurring is through a relationship with the European Broadcasting Union (EBU), which was represented by Markus Partanen. The EBU is preparing to record works by members of Zoom, a collective of collectives, of which Yolk is a part.





EJN is interested in establishing a database or resource for the collectives so that there is a central repository for information that would be fundamentally useful in the ongoing development of these collectives and the art form.

Ongoing plans for the work between EJN and the collectives would include:

- collectives to provide menus of programmes and promotional tools to EJN members so that they could be considered in their programming, thereby reaching not only larger audiences but also new international audiences
- EJN to consider devising and fundraising for the development of a large-scale multi-country collective project.

Research

Paul Gompes (Musikcentrum, Netherlands) and Giambattista Tofoni (Eventi, Italy) introduced Joe Paice and Catherine Parsonage from the UK based organisation Jazz Services, and led the sessions on the new EJN research initiative. Jazz Services is working on behalf of EJN to demonstrate that jazz has great value across a number of quantitative and qualitative spectrums, including economic generation, audience numbers, educational, art form and artist development. This project has developed as a direct result of the discussions around these topics at the 2007 General Assembly and has been made possible because of EJN's EC funding. It marks the first formal research initiative of EJN and is seen as a groundbreaking exercise which will lead to a comprehensive knowledge of the sector and its impact in Europe.

Advocacy is also a major theme running through the research project as the results will be used to make a case for greater funding and recognition.

It was acknowledged that some of the information needed for this research might already exist within the members' archives or current materials and that models of good practice are already taking place with some EJN members. It was also acknowledged that the research was to provide a set of benchmarks as there would be variations between countries.

Emphasis would be placed on the information gathered about the infrastructure in each country, the artistic quality of each country's contribution and on the wider creative environments, but not, at this point, on the impact of cultural tourism of the jazz scene. Audience development was also seen as an important factor in the research as a growing audience has its own economic impact.



National Organisations

During the period of the General Assembly, the national organisations represented as associate members of EJM met in private session to discuss their work and collaborations which could advance the cause of EJM and of the music in their own countries.

The organisations also presented their case for full (rather than associate) membership to the Board of EJM, an issue which the Board agreed can be resolved by debate and democratic consensus of the membership at the next General Assembly.

Conference Seminars

As well as the Subject Working Group sessions, two major seminars were held at the General Assembly for all members of EJM and invited guests.

Broadcasting & Media

This session was conducted by Peter Schulze and focused on EJM and EJM members' engagement with the media – both broadcasting and written journalism. It concentrated on ways in which contacts and projects could be developed to assist the members and to develop a broader and more dynamic, forward-thinking platform for the discussion and recognition of jazz.

There was an address from Markus Partanen of the European Broadcasting Union and key journalists were invited to participate and to learn more about EJM and to share their thoughts on the future of jazz journalism across all media.

This session identified the need to cultivate relationships with the media and to develop new writers for the genre. The Write Stuff – a project jointly developed by *Jazzwise* magazine and London Jazz Festival for emerging jazz writers and Secteur Jazz – a young journalist scheme run by a jazz ethnologist and photographer for high school students at the Banlieues Bleues festival – were cited as different, but relevant examples of successful projects. The projects have identified a gap, not only in the reporting of the genre but also the need to develop talented young writers - and thereby create an ongoing dialogue between young writers with established organisations and between young writers and young artists and young audiences.

It was identified that there were currently fewer opportunities to broadcast and to publish work in print media and that there was a general lack of encouragement for young journalists to write, even though the internet had opened up more, but generally unpaid, opportunities. The discussion also highlighted the need for the industry to nurture young writers and to provide opportunities to work and to network similar to those needed by artists and those





working in the administration of the genre. There is also the need to advocate for, broker and capitalise on any mainstream coverage of jazz which would increase awareness and encourage the interest of audiences – and which would have secondary effects in more specialised media.

Three proposals were identified:

- a meeting for jazz journalists at JazzAhead in Bremen (23 – 29 April 2009) – where JazzAhead will work in collaboration with EJN to provide a panel on radio broadcasting and on journalism in print media
- the EJN website could host a curated micro-site for significant jazz journalism – posted in original language and translated into English to enable broader consumption
- an engagement with the Center for Jazz Studies at Columbia University in the USA, www.jazz.columbia.edu.



EC Projects and Application Procedures

These sessions concentrated on opportunities for EJN members to co-operate and collaborate on artistic projects - with both EC and other funding sources – and the ways to make successful plans and applications – and how to run such projects.

EJN member Gerry Godley from Improvised Music Company in Dublin (Republic of Ireland) was invited to speak on the 12-Points Festival – a festival featuring 12 emerging artists and bands – each from a different European country. This festival has been devised to drive forward the small but pro-active Dublin jazz scene and to capitalise on the existence of peer-to-peer networks and the relatively small size of Dublin (total population of Republic of Ireland is four million). The title of the festival is a pun on the maximum score attainable for contestants in the Eurovision Song Contest, and showcases young jazz improvisers, who are not necessarily widely known, but who are celebrated in their local scene.

The festival is produced and promoted to the same standards as older, more established festivals, and the musicians are treated accordingly. With the exception of approximately 10% of the budget, the festival is almost totally funded by a combination of sources from the Goethe Institut, from various agencies across the Republic of Ireland and also supplemented by funds from the participating musicians' own countries.

Currently preparing for its third edition, the festival has been successful in increasing the awareness of young artists to wider audiences and younger audiences and has also been successful using this as a showcasing event by facilitating and hosting representatives from the wider industry including journalists and programmers from other European countries.



There have been a succession of unexpected benefits which include:

- empathy between musicians and audience because the audience is largely the same age as the musicians
- positive dynamics of the 12 relatively unknown ensembles who are in residence for the entire festival even though they only play one concert
- lack of any hierarchy between performers on the festival associated with their equal status on the festival programme.

Subsequent years have also witnessed ongoing relationships between the international artists and between the producers of the festival and the artists themselves.

The next edition is scheduled for 11–14 February 2009 and artists are programmed via a combination of open application and invitation. There is an online application procedure and the festival uses its website to call for work.

This project is particularly suited to duplication in other cities of similar size and scope and the producers are talking to Bergen about an edition in 2010, which will be the first of a series of bilateral and biannual links. They are also looking for partners for international editions in 2012 and 2014. The programming would be done collectively and it would be important that EC funding was sought and secured. There is also the idea that the festival would instigate a prize, from which the winners would get 12 festival appearances over the following summer and autumn, immediately after that edition of 12-Points.





Europe Jazz Network General Assembly 2008 – Annual General Meeting

This session was the formal annual meeting of EJNI. It followed the agenda published in advance.

1. President's Welcome

Nod Knowles conducted his second General Assembly as President and reported that this year had been a dynamic one for EJNI and that the organisation and its members are active at the highest level within the European cultural debate. The organisation's importance had been acknowledged through a successful funding application to the EC which had enabled the organisation to employ two members of staff and that this had ensured that work that was identified as important for EJNI at the 2007 General Assembly has been instigated in 2008.

He acknowledged the work of the new members of staff Giambattista Tofoni - Project Manager (Eventi, Italy) and Anki Heikkinen - Information Coordinator, the invaluable nature of the work done on a voluntary basis by Bo Grønningsæter - Member (Vestnorsk Jazzsenter) who has overseen an increase in membership and worked on a voluntary basis as the general secretary over many years. Thanks was also extended to Ildiko Nagy (Media Wave, Hungary) who is moving to New York and Annamajja Saarela from Finland who was leaving



UMO and beginning a new chapter of her career in music administration. He also acknowledged the vision and leadership of former President Lars Thorborg (Copenhagen Jazz House), who was stepping down from the Board, and it was therefore appropriate that the General Assembly was being hosted in his home city.

Key messages emerging from this year's subject working groups and seminars at the General Assembly were:

- the beneficial consequences of EC funding
- increases in EJM membership
- importance of the development of the website
- the importance of artistic projects for artists' mobility and exchange
- the need for research information
- the ongoing work of advocacy and media relations

2. Minutes and Report of the the Brugges / Ghent General Assembly in 2007

The official minutes of the 2007 General Assembly were agreed as a correct record. The printed report had been excellently written by David Francis – and had been made available in printed form and on the EJM website, to members and other interested organisations, including the EC.

The 2008 report was to be written by Martel Ollerenshaw and documented and designed by Maarit Kytöharju.

3. Membership Report

There were currently 62 member organisations from 20 different countries. During 2008, five new members had joined and they were all welcomed to their first General Assembly (1 x Austria, 1 x Germany, 1 x The Netherlands and 2 x Latvia). This is a sign that the efforts to recruit new members are proving to be successful.

It is EJM's intention to recruit members from a broad geographical spread as possible and there is a strategy to meet with local organisations in order to stimulate membership. A positive programme of recruitment of new members from across Europe is a priority for EJM and there is written information in addition to the website that can be used to assist in this process. The members identified areas of interest as being recruits from central and eastern Europe, with particular reference to Greece, Poland and Bosnia.

The idea of trial membership was noted as a method of attracting new members to EJM because it would be a way to allow potential members to experience the benefits of EJM before signing up to pay a full subscription. Networking within and outside EJM was a way to facilitate and encourage interest in membership.



4. Annual Report 2007 & Interim Report 2008

The President drew attention to the detailed printed report on 2007 and on 2008 to date which had been distributed to members at the General Assembly (and is printed in full as Section 9 of this report). It gave information about the activities of the Board and working groups throughout the year, plus statistics about EJM and the balance sheet and accounts for 2007.

In regards to staffing and EJM administration, it was noted that due to the successful funding application to the EC for 2008 to 2010, EJM has been able to appoint two part-time staff members – Information Coordinator Anki Heikinen and Project Manager Giambattista Tofoni. These appointments have:

- improved services to members
- provided resource for applying for funding and servicing the requirements of funders
- removed pressure from individual Board members, who work in a voluntary capacity.

Both have contributed to the printed information pack now produced by EJM and widely distributed. The pack is an easy and efficient way of giving clear information on EJM, its manifesto and its work to many different people and organisations, including potential new members.

5. Financial Reports

The 2007 accounts were presented to the General Assembly. They showed an income of € 97,737 and an expenditure of € 97,567. Within the expenditure were significant sums for the organisation of the research project, the production of information publications and a trial programme of media cultivation – all part of the 2007 and 2008 workplans for EJM.

Members approved the 2007 accounts. There was detailed discussion on the need for an external audit of EJM accounts – which was not a legal requirement at this level of turnover. The meeting agreed, however, that from 2008 onwards it would be a prudent and responsible measure to engage an external auditor so that EJM management of its finances would be open and transparent to all members and outside funders. It was agreed that the Board would make the necessary arrangements.

The Project Manager presented an interim draft budget for 2008 which was approved by the meeting, on the understanding that it would be revised as necessary by the Board to continue to balance income and expenditure in the light of any variations in costs and income during the year.

6. The EJN Website

The current website is the result of a working group that started four years ago in Bremen and with over 3,000 hits per day is one of the most important jazz websites in the world.

Project Manager Giambattista Tofoni has been responsible for upgrading the website and he gave a presentation. The site, now in its second year has two functions, the first as an information tool for EJN members and anyone who is interested generally in jazz in Europe or specifically the work of EJN - and the second function is as an information sharing facility for EJN members. Accessed by a password, the members' area is an important part of the site. It is easy to use and members were all encouraged to experiment and to offer suggestions for use and improvement. It should also be one of the key resources used to increase the membership and to maintain continuity for the current membership.

The next step is to make the public access stronger. Development work would continue in the next year and the key public areas of the site would include:

- clear and functional approach to layout
- news sections and banners
- information about EJN: how to join; the Board; EJN reports
- European wide and national maps showing the location of members
- prominent country by country listing of members
- diary/tour information
- listings: artists, international agents, organisations, festivals, clubs and media.

7. Subject Working Group Reports

Each working group – which had met during the General Assembly – gave reports on their conclusions. These are documented in detail in the Section 4 of this report, along with the results of the seminars.

8. Future Plans for EJN

The plans for 2008 detailed in the information pack for 2008 and in Section 2 of this report were to be taken forward, with the addition of items prioritised by the membership. These plans would be reviewed by the Board and published in full, as well as forming the basis of the renewal application to the EC for funds for 2009.





9. General Assemblies 2009 and 2010

The President congratulated Glasgow International Jazz Festival on making the successful bid to host the 2009 General Assembly. The bid had been made with support from national and local agencies in Scotland. EJN would therefore hold the General Assembly in Glasgow from 24 to 27 September 2009.

Bids were invited for the 2010 Assembly. It was likely that the 2011 Assembly would be hosted in Tallin, Estonia – the European Capital of Culture for that year – subject to satisfactory negotiation.



10. Open Floor for Members' Feedback

Members continued to discuss subjects that had been raised and explored by working groups and seminars. Current priorities for action were endorsed. But the consensus of the meeting was that the most important new priority for EJN in future years would be work in the area of the mobility of artists and of audiences.

11. Election for Board

Members held the annual election for Board membership. Five seats were available and there were five nominations. Vacancies resulted from the process of rotation of Board membership and resignations as agreed at the previous General Assembly in Brugges in 2007.

The election was conducted by representatives from the Dutch Jazz Connection and the Danish Jazz Federation who are non-voting associate members of EJN. The successful candidates were allocated terms of 1, 2 and 3 years in office, in accordance with the number of votes polled for each. Those elected were:

- John Cumming** (Serious Ltd/London Jazz Festival, UK) – for 3 years
- Nod Knowles** (Bath Festivals, UK) – for 3 years
- Gerry Godley** (Improvised Music Company, Republic of Ireland) – for 3 years
- Bo Grønningsæter** (Vestnorsk Jazzsenter, Norway) – for 2 years
- Xavier Lemettre** (Banlieues Bleues, France) – for 1 year

On 21 September 2009, the new EJN Board elected, from within their ranks, a President, Vice-President, Treasurer and Secretary.

The current EJN Board is:

- Nod Knowles** - President (Bath Festivals)
- Huib Van Riel** - Vice President (Bimhuis - Stichting Jazz)
- Gerry Godley** - Secretary (Improvised Music Company)
- Xavier Lemettre** - Treasurer (Banlieues Bleues)
- John Cumming** - Member (Serious Ltd/ London Jazz Festival)
- Enrico Blumer** - Member (Clusone Jazz Festival)
- Bo Grønningsæter** - Member (Vestnorsk Jazzsenter)
- Antanas Gustys** - Member (Vilnius Jazz Festival)
- Peter Schulze** - Member (JazzAhead!)



12. Thanks

The meeting was closed with thanks to all members and partner organisations – and in particular to EJN staff and the Danish Jazz Federation for their commitment and delivery of such a successful event. A traditional Danish lunch (Smørrebrød) was supplied at Forsamlingshuset - followed by a boat trip around the central, northern and southern harbour with a focus on the architecture and contemporary city development of Copenhagen. These enjoyable social events signalled the end of a successful 2008 EJN General Assembly.



The Historical Context

EJN was founded in 1987 with aims and objectives which are still relevant today.

EJN promotes collaboration among the professionals in this field to improve organisational efficiency and programming of concerts and tours and, therefore, the working conditions of musicians, agents and promoters.

EJN is committed to establishing a creative dialogue among its membership, to encourage partnerships to flourish between artists and producers on an international basis.

EJN is committed to advocacy for the advancement of jazz and the importance of the cultural field in Europe.

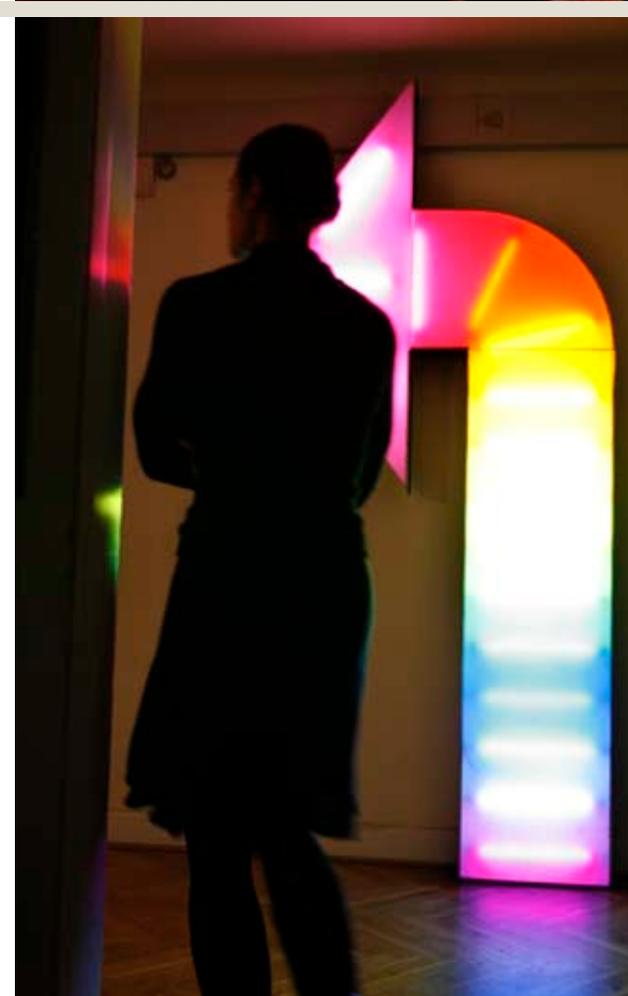
EJN pioneered the first electronic network in the cultural domain, predating mass use of the internet by cultural organisations.

Legally, **EJN is a not for profit organisation** registered in France whose members are promoters, producers, musicians' associations, artistic directors, and consultants who are based in Europe and working mainly in the field of jazz and improvised music.





The Facts: What happened, when and where?



Thursday 18 September 2008

Afternoon: EJN Board Meeting at the Kong Arthur Hotel in Copenhagen

Evening: Showcases of Scandinavian / Nordic work at Huset I Magstræde

Friday 19 September 2008

Morning: Registration at Hotel Kong Arthur

Morning: Board Meeting at Hotel Kong Arthur

Afternoon: Welcome at the Rhythmical Music Conservatory at Holmen followed by Subject Working Group sessions on Education, Advocacy, Collectives, Research. This was followed by a meeting of the National Organisations and a session on Broadcasting and Media and EC Projects & Applications Procedures.

Evening: Concert at Copenhagen Jazzhouse by Danish Singer Sinne Eeg, and prize awarded for Young Nordic Jazz Comets winning orchestra.

Saturday 20 September 2008

Morning: General Assembly – Annual General Meeting – at Rhythmical Music Conservatory at Holmen

Afternoon: Subject Working Group sessions as per Friday 19 September

Afternoon: Plenary Session from Subject Working Groups

Evening: Boat trip on harbour, followed by buffet dinner and Jazz Party at Halvandet

Sunday 21 September 2008

Morning: EJN Board Meeting (new board) / National Organisations meeting
Lunch at Forsamlingshuset and sightseeing tour of central, northern and southern harbour.

Afternoon: Close

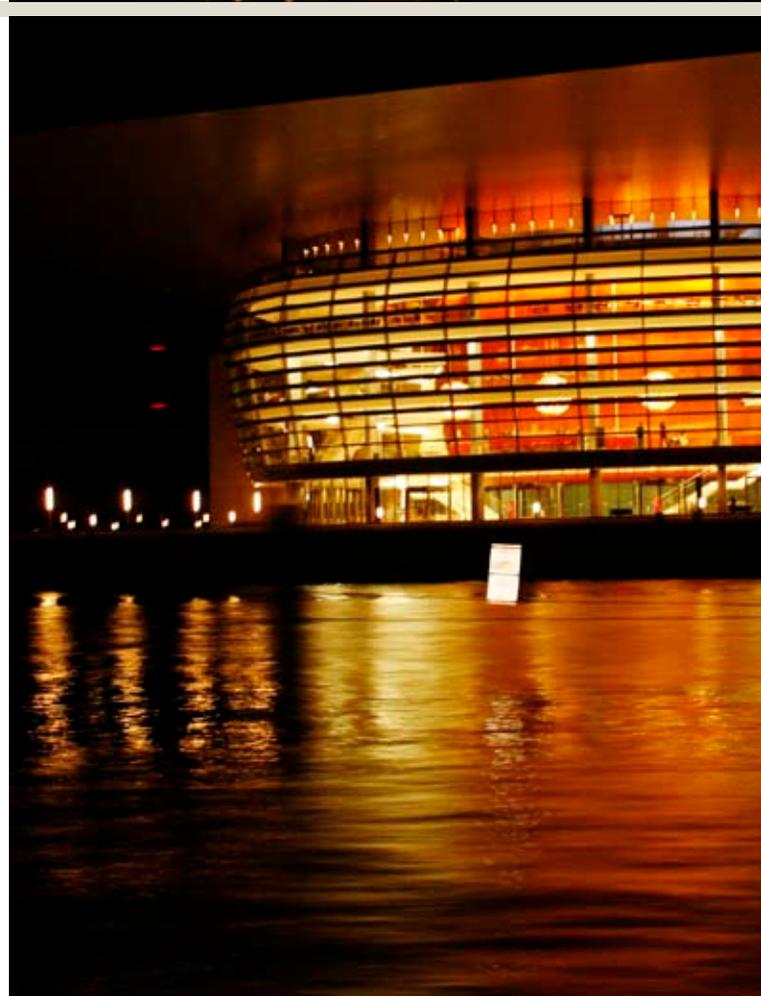
Organising partners:

Europe Jazz Network
Danish Jazz Federation
Rhythmical Music Conservatory at Holmen
Copenhagen Jazzhouse

With the support and cooperation of:

The City of Copenhagen
European Commission –
Education and Culture DG









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www.utrechtjazzfest.nl

TURKEY**Akbank Jazz Festival - Pozitif**

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UNITED KINGDOM**Bath Festivals**

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Cheltenham Jazz Festival

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The Vortex Jazz Club

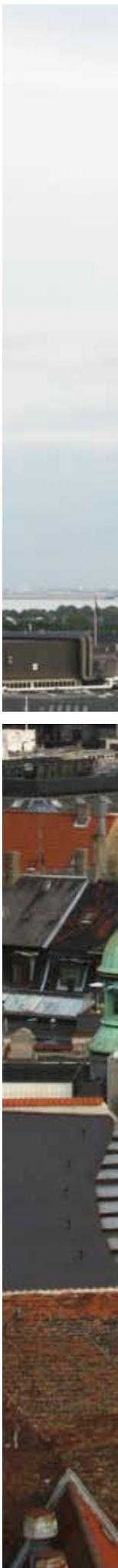
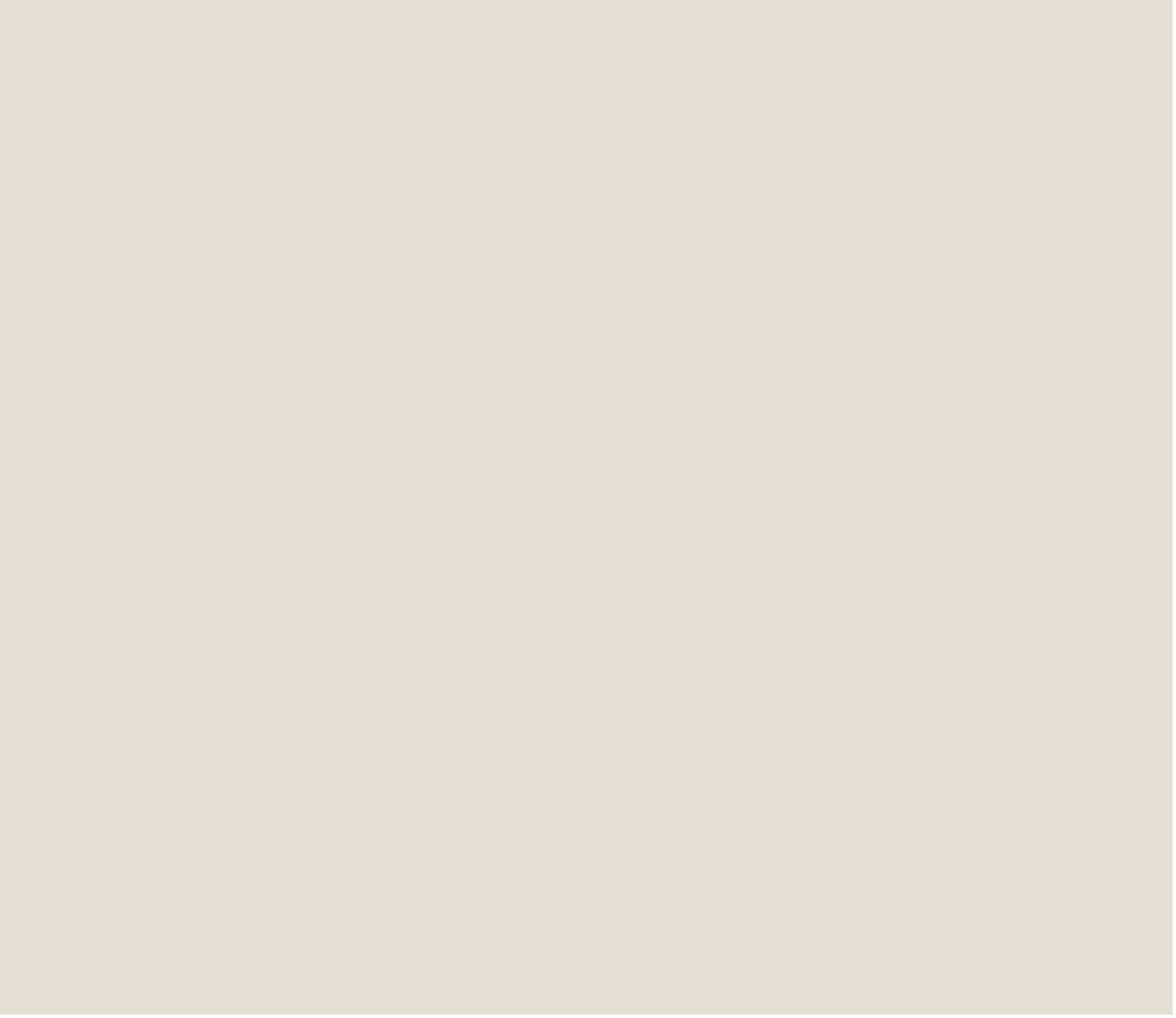
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