

Report of the Europe Jazz Network General Assembly

Istanbul, September 2010



Report of the Europe Jazz Network General Assembly Istanbul, 24 – 26 September 2010

Reporters: Madli-Liis Parts and Martel Ollerenshaw

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General Introduction by President Annamaija Saarela



Dear EJN colleagues it is my pleasure to work for the Europe Jazz Network as president for the year until the 2011 General Assembly in Tallinn. I've been a member of EJN since 2003 and deeply understand the importance of our network as an advocate for jazz in Europe.

I was elected to the Board at the General Assembly in Istanbul in 2005 and since then the network has been expanding both in quantity and in quality. We are now 78 members in 24 European countries, and - as this GA report clearly shows – we have a lot of creative projects happening both on behalf of the network and between the members. Thank you to the members for that!

For me personally, EJN has been a very important platform to meet colleagues, to share ideas and to ask for help and advice. When working in a non-commercial field such as jazz, and fighting against the windmills, the support from colleagues is very valuable. Thank you dear friends for that!

Within the next year, I'll do my best to continue the excellent work of the previous presidents Lars Thorborg and Nod Knowles to make EJN an even stronger, more active, creative and powerful force in the European cultural field.

Dear colleagues, the network is its members. The network is you. The staff and the Board are here for you. Whenever you have something to ask, share or celebrate, don't hesitate to contact us ■

Yours

A handwritten signature in black ink, appearing to read "AS".

Annamaija Saarela
President
Europe Jazz Network

Welcome & Introductions

The president of EJN, Nod Knowles, welcomed all members to the General Assembly and noted that the last time EJN was in Istanbul in 2005, there were 35 members and that the membership was now 78 across 24 countries and that there were over 100 people attending this meeting.

He introduced the local hosts (Akbank Jazz Festival and Pozitif, represented by Mehmet Ulug), the EJN staff (Anki Heikkinen and Giambattista Tofoni), the reporters (Madli-Liis Parts and Martel Ollerenshaw) and mentioned that there were proposed changes to the EJN's by-laws that would allow the organisation to operate more effectively and that Gerry Godley, as Secretary of EJN would explain these further – the information having already been sent in writing to all EJN members. Nod also noted, that due to changes in his working life, he would be stepping down as president after this General Assembly and that in accordance with the by-laws, the vice-president would assume the role of president. Therefore at the conclusion of the 2010 EJN General Assembly, Annamaija Saarela would assume the role of president until the 2011 General Assembly in Tallinn, which will be hosted by Estonian Jazz Union (Eesti Jazz Liit) with Jazzkaar and Tallinn2011 Foundation and will be part of the city's European Capital of Culture celebrations.

Mehmet Ulug welcomed the EJN members to Istanbul and gave a summary of the many and varied things to do in the city and indicated that the Pozitif team were here to facilitate everyone's enjoyment of the city and the Akbank Jazz Festival.

Throughout 2010 the work programme of EJN concentrated on the following areas: mobility of artists and audiences, education, advocacy, networking, research and information and communication and after the introductions, the EJN members were directed to meetings that covered these topics.

The GA schedule was divided into formal meetings (including the election of new members for the Board and voting on by-laws), a panel debate chaired by renowned jazz journalist and historian Francesco Martinelli from the Siena Jazz Foundation, a key note address on the European Music Council from the EMC chairperson Timo Klemettinen, a presentation from Mediawave about their Music & Education Conference in May 2010 as well as a number of discussion sessions, some for the whole assembly and some for small interest groups. All of the topics for discussion in these sessions were generated by members' enthusiasms and current work practice. All of these sessions are reported here and wherever possible conform to the following: Introduction, Proposal, Discussion, Outcome, Actions ■

EJN panel debate: Is Jazz now Global or Local?

Chair: Francesco Martinelli, Siena Jazz Foundation

Participants:

*Paul Gompes, Muziek Centrum Nederland; Jacques Panisset, Grenoble Jazz Festival; Jaak Sooäär,
Estonian Jazz Union; Peter Schulze, jazzahead!; Mehmet Ulug, Pozitif/Akbank Jazz Festival.*

Chaired by Francesco Martinelli, this session was a panel discussion about identity and understanding of jazz in Europe. It was also an event that was hosted jointly by EJN and Akbank Jazz Festival and was open to the public.

Although musicians feel that there is pressure to identify with their cultural identity (i.e. Italian, Scandinavian, African) this should not be forced onto the musician and this session discussed the materials that are the basis of jazz to prove that there is no need to be confined to any one style when there is a richness and diversity in other folkloric or vernacular styles across Europe and Africa. Jazz is seen as an important music that was brought to the world by new technologies (radio and phonograph) that, like the genre, were developed in the USA. It was exciting for Europe to adopt elements of jazz into existing styles and it arrived at a time when music in Europe was staid and ready for new experimentation.

An overriding question for the panel was: What is the music and meaning inside the quotation marks 'jazz'? It was suggested that no one really knows and that the word is open to many interpretations. This also makes it difficult for there to be an answer to the question: Is jazz now global or local?

Early jazz was attached to local places, New Orleans, Los Angeles, Chicago, etc but as the music developed, the identity of the music and the musicians who play jazz also developed so that the language of the local has now transcended and needs to reach the global. It is a difficult balance for the artists who are always having to navigate between art music or commercial music and new music or familiar music.

It was noted that early European jazz copied or interpreted what came from the USA, but as the decades progressed and Europe dealt with the upheavals caused by WWI, the Great Depression, WWII, the breakdown of former empires and the rise of communism across Eastern Europe, etc, the music changed. This had as much to do with the changed political and cultural environment and

with the movement of peoples and cultures across Europe as it did with an increased confidence with the idiom, and resulted in the necessity for more freedom to develop the genre.

It was suggested that jazz is like language – both local and global. Local is equal to tradition, natural and unforced and when combined with 'jazz' it becomes a unique sound. This was supported by the fact there are harmonies and melodies in Europe that are African in origin and that in Turkey for example, there are important musical traditions that are linked to the Muslim slave trade and this is different to the music that developed in the USA due to the African slave trade.

The idea of 'jazz' is a vast subject as many European musicians who improvise and who fuse genres do not consider themselves to be 'jazz' musicians in spite of the venues and the festivals at which they play. This was particularly true in France and it was discussed that a way to cut through the politics of the word 'jazz' would be to remove it from the title of festivals, preferring instead the general term 'music' festival.

In Holland, where jazz is presented on a wide scale and in a variety of contexts, it is the circumstances that are outside of the music that are determining the employment or use of the word 'jazz' and these include: funding, teaching, communities and audiences.

In Estonia, where jazz was illegal under the Soviet Union, the musicians used folk melodies to disguise jazz and this led to a distinctive northern European sound. Today there is pressure to be exotic and experimental and the easiest way for jazz musicians to be popular with the venues, promoters and audiences is to play music that has a folk or a classical element combined with jazz.

Jazz education was discussed and it was noted that there is a disparity across Europe in terms of integration of jazz with other musics. In the UK for example, jazz is isolated in tertiary institutions whereas it is integrated with other genres in countries such as



Norway and Sweden. The model in Trondheim, where it is part of the technological music department is an advantage in the market place and in Sweden, the fact that it is called 'improvisation' rather than 'jazz' leads to a more diverse interest in the music and has the outcome of allowing the students decide what genre they want to play once they have had a decent musical education. Problems exist in other countries, including Germany, Estonia and Holland where there are many institutions teaching jazz but little opportunity to have a professional performance career once the students have graduated.

It was recognised that the role of music in society is changing and that since the 1980s continuous broadcast of popular music on television (e.g. MTV) means that there is a generation of audiences and music lovers who do not listen to live music and have no concept of what it means to go to a concert hall. There is also the other extreme in Italy where opera is taught at universities and conservatoires and many students graduate at the same or increased rate as in years past, but there is little work because the demand for live opera is limited. It was also acknowledged that while specialised music education was widespread, a more general approach to music appreciation was lacking and that this was also reflected in the demise of live audiences across all 'art music' genres.

A crucial point that came out of this aspect of

the discussion was the need to address, in an ongoing and systematic fashion, the introduction of new audiences to jazz in all its forms and to integrate audience development initiatives into all aspects of jazz programming. It was noted that this should be a topic for EJN to address in future years. Serious and the London Jazz Festival were cited as examples of platforms where audience development is of paramount importance to the viability of the music. They attract young audiences via a variety of methods including community music projects and attract young and older audiences alike when addressing concepts such as migration into the programming of jazz in the UK.

While it was recognised that in the USA the entire face of music was changed by the influence of African Americans, in some circles it is now considered sacrilege to update traditional jazz: a great irony since Louis Armstrong, widely known as the 'father of jazz' was an intellectual and a polymath but was forced to play another role in public in spite of his wide approach to music.

All agreed that they were interested the spirit of jazz, regardless of the style of the music and that it was important to keep 'jazz' alive as it enriched society and was an endlessly fascinating way to engage with live music ■



European Music Council

Presentation by:

Timo Klemettinen, board member of International Music Council (IMC), chairperson of European Music Council (EMC) and president of Finnish Music Council (FMC).

Introduction:

Timo Klemettinen introduced the work and purpose of the International Music Council (IMC) and the European Music Council (EMC) with a view to providing information and initiating collaborative opportunities between the EMC and EJN member organisations.

Introduction:

Based in Paris, the International Music Council (IMC) was founded in 1949 by UNESCO and is the world's largest network of organisations, institutions and individuals working in the field of music. The IMC has instigated a number of awards and is also concerned with music rights, advocacy, music sector development and networking. It also promotes musical diversity and access to culture for all.

One of the IMC's major strengths is the fact that it is made up of a vast web of operational networks and these facilitate understanding among people of all cultures and heritages. The IMC has a network of knowledge and experience that touches on every aspect of music and has direct access to over 1,000 organisations via members in 147 countries across the world including national music councils, regional and national music organisations and specialist organisations in the broader fields of arts and culture.

The main developmental goals for the IMC are:

- IMC Music Sector Development Programme (MSDP) which seeks to assist developing countries to develop their music sectors. The programme will include direct services, a parallel research programme and a programme in partnership with a consortium of universities to develop templates for the successful restoration of traditional musics to contemporary life.
- Capacity-building where member organisations are assisted in various ways, mostly upon request, but also through workshops and provision of information.
- Regional development via the formation of regional councils operating as chapters of the organisation. So far, a highly successful regional council is operating in Europe, one is in the process of being established in Africa and the
- IMC is supporting the formal incorporation of the Council of the Three Americas, covering North, Central and South America. In addition, steps have been taken to establish a council in

East and South-East Asia.

- In 2009 the organisation launched the IMC International Music Award. The IMC Musical Rights Awards are given to programmes or projects that support in an exemplary way one or more of the five musical rights articulated by the Council, which is a fundamental purpose of the organisation.

Several competitions take place:

- IMC International Rostrum for Composers – in collaboration with hosting radio stations and the EBU, this is an award for contemporary Western art music works.
- IMC International Rostrum of Electroacoustic Music – in collaboration with the International Confederation for Electroacoustic Music, hosting organisations and the EBU and is an award for contemporary Western electroacoustic art music works.
- New Talent Competition – a live competition organised by the EBU and Slovak Radio for young classical music performers.
- Various other competitions in classical music and jazz including the IMC Musical Rights Award, which has accepted a nomination from EJN for 12 Points! Festival.

In addition to the above activities, the IMC publishes and distributes the Music World News, a weekly multi-lingual email of music news from around the globe and the IMC website is being redeveloped as a source of information for the global music sector. The IMC biennial conference includes the IMC World Forum on Music and the General Assembly for members. Recent conferences have been held in Tokyo, Montevideo, Los Angeles, Beijing and Tunisia.

The European Regional Group of the International Music Council is a membership organisation representing European music that initiates networking opportunities and information exchange via conferences, events and collaborative projects. The priorities of the organisation are e-music, public broadcasting, authors' rights, music education and the European Agenda for Culture.



The European Music Council (EMC) is a Regional Group of the International Music Council (IMC). It is active as a working group for music education and training as well as activities based around networking and advocacy. The organisation cooperates with the media as much as possible and has a number of publications available (see: www.emc-imc.org). EMC has developed several projects including: ExTra! Exchange Traditions (2008-2010) focusing on musical traditions of migrant and minority cultures in European societies and MuST / Music and Societal Task (2011-2013), focusing on the role of music in society. IMC is interested in working with EJN to develop projects based around shared aims.

Outcomes:

- Collaboration opportunities comprise EC projects, education development projects and projects with African countries.
- Next forum of International Music Council and European Music Council takes place in Tallinn, Estonia between 26 September – 2 October 2011.
- Next European Forum on Music Education in 2011 takes place in Bonn.

Actions:

- Organisations that are interested in more information on specific topics or wish to collaborate should contact Timo Klemettinen or the head office of IMC or EMC. All contacts are listed on the websites: www.imc-cim.org or www.emc-imc.org ■



EJN Research Project

Small group sessions and discussion groups

Hosts: Gerry Godley, Improvised Music Company and Fiona Goh, researcher

Introduction:

Gerry Godley introduced Fiona Goh and updated delegates on the research programme. Gerry had met with Dr Tony Whyton of the HERA-funded Rhythm Changes research programme, a large scale three year project looking at the development of jazz scenes and European identities in five European countries – the UK, Denmark, the Netherlands, Norway and Austria – and discussed the potential for co-working with the EJN's own research project. It was agreed that the two programmes were likely to have areas of crossover in which they could work together, particularly in the collation of relevant qualitative and case study materials, but that EJN's quantitative research work would need to be carried out separately, and contact details were given for a suitably, qualified researcher and consultant, Fiona Goh, who has significant relevant experience including work for national festivals' associations AOIFE Association of Irish Festival Events and BAFA British Arts Festivals Association, as well as work with individual venues and festivals.

Proposal:

Fiona Goh explained her approach to the design of the research programme. It is important to accurately capture members' input and steer on the research design and intended outcomes, to ensure its usefulness both to EJN in terms of its own advocacy and development, but also to individual members in lobbying and helping them make the case for their own organisations. Because of the diversity of EJN membership, it was recognised that the needs of festivals, venues, promoters and national organisations were quite distinct, so the sessions were split into a joint session for festivals, venues and promoters, then a separate session for national organisations. The purpose of these sessions was to establish some of the key issues facing the membership, to have some background on the resources available to members (e.g. existing research undertaken, or participation in similar programmes of research) and to check the logistics of participation (e.g. timing of questionnaires, and the relative availability of audited financial data to determine the sample

year). Members were also encouraged to join the member panel and to work with the project team Fiona Goh, Gerry Godley, Antoine Bos, Tony Whyton, Giambattista Tofoni and Anki Heikkinen to feed back on the development of the research process prior to its launch in January 2011.

Discussion:

In the first session, festivals, venues and promoters introduced their organisations and gave a snapshot of the current key issues. Imminent funding cuts likely to affect minority musics were a major concern to several delegates. Gathering key financial data to enable organisations to make the case locally and regionally was extremely important, including clear data on members' investment in artists. Members' roles as employers (including secondary employment and subcontracted staff, as well as their use of volunteers) were important to quantify, as was their relative investment in artists compared to their overall infrastructure. Data on the mobility of artists through Europe was noted to be strategically important for EJN, perhaps focusing on the hire and import of musicians by venues, promoters and festivals and the export of musicians by national associations. It was agreed that it may be helpful to highlight how members' work supports the artistic development of musicians, perhaps through case studies on the development and progression of certain musicians, including students. Members were also keen to learn from each other in terms of best practice in audience development, use of new media and successor planning, and it was agreed that these may form useful case studies.

There is a mixed picture in terms of members' own research resources; some members have access to recent relevant research material which could support EJN's research programme (including The Sage Gateshead (UK), Glasgow Jazz Festival (UK), Huddersfield Contemporary Music Festival (UK), Raahe Jazz on the Beach (Finland), Umea Jazz Festival (Sweden), Birmingham Jazz (UK), North Sea Jazz Festival (The Netherlands) and Serious/London Jazz Festival (UK), whereas other members had little hard data to support the work. The second session was mostly composed of



representatives from national organisations. It was agreed that there would be some limited data we could gather from across this diverse grouping and use comparatively—namely, details on infrastructure (organisational size, staffing, structure, funding) and their organisational aims and funding relationships (e.g. the relative amounts of financial support given and the reasons why the support is given), but in addition to this, the majority of data may not be comparative but might be given as case studies highlighting the strengths or successes of a particular national organisation in a specific area of work (such as artists' mobility, education, advocacy for the sector or artists' development, etc). Again, there was a mixed picture in terms of members' own research resources, although many national organisations hold some data on their members.

It was noted that the EJN project would be able to use members' own research to supplement the research programme but that we were not attempting to give an overall picture of the value of jazz in Europe or to try to combine existing data in any way, as it was not methodologically robust. The aim of the programme would be to present a snapshot of the size, scale and range of activities of EJN's membership, and hopefully this would be able to feed into a longer term longitudinal study showing how the sector develops over time.

Outcomes:

- A number of individuals volunteered to join the member panel and it was recognised that some others would need to be co-opted in order to get the most relevant and diverse feedback on the draft questionnaire.
- The agreed timescale for the research programme was for the questionnaires to be circulated to members early in 2011, and for

initial analysis of this data to be available in April 2011 for the meeting of the EJN board at jazzhead!. The final research would be available in time for the 2011 General Assembly in Tallinn.

- It was noted that the final deliverables for the project would include a high quality, professionally designed, advocacy document, probably four pages in size, for members' advocacy purposes, together with a full copy of the report available as a PDF both for distribution and internal use.
- It was agreed that the sample year would be 2009 (i.e. that the financial data we would ask members to provide would relate to the 2009 financial year – in the case of most membership organisations, the financial year is the calendar year, so the year ending 31 December 2009 – but in the case of those working to a different financial year end, this would be the year including most of 2009, e.g. the year running 1 April 2009 – 31 March 2010 or the 2009/10 financial year). It was also noted that there may be some additional questions relating to the 2010 or 2010/11 financial year, to 'take the temperature' of the current economic climate, and how it is affecting members.

Actions:

- Fiona Goh to contact and confirm the members' panel for the research programme, and to gain panel feedback on sample questions, testing both the scope and the detail of the research process before it is rolled out to the full membership in 2011.
- Individual members to send through copies of their own research and to indicate whether they are happy for EJN to quote and use this in EJN's research outputs ■

EJN Jazz & Tourism Project

Small group sessions and discussion groups

Hosts: Nod Knowles, Bath Festivals & EJN president and Sybille Kornitschky, jazzahead!

Introduction:

The idea behind the Jazz & Tourism project is to find ways to mobilise jazz audiences by combining their love of music with the pleasure of visiting new, attractive cities and regions across Europe. This project was first discussed at the GA in Glasgow and will be exclusive to EJN members. It is viewed as an opportunity for members to play a part in developing international audiences and cultural tourism by connecting their own audiences and networks to those of other festivals across Europe.

Discussion:

It was identified that each EJN member interested in exploring this project would need to think creatively about packages for 'jazz tourism' which would include: accessing the audiences that would be likely to travel significant distances (either nationally or internationally) to experience high quality jazz; informing the audiences of exciting musical and tourist opportunities in other regions or countries; and brokering partnerships with tourist agencies or other tourist partners to determine bespoke 'jazz tourism' packages.

EJN believes that this project is within the reach of a lot of EJN member festivals and that the research and set up will be low cost for each participating member. It also believes that it is a way for EJN members to work together to maximise resources and opportunities and could also be a way to attract new members to EJN. A long-term challenge was recognised and that is the investigation of funding or sponsoring possibilities on a national and a European level.

Advantages of this project include:

- Low cost way to grow and develop an international audience through the help of other organisations.
- Allows EJN to gather concrete information on its international audience, which would provide opportunities for future funding.
- Strengthen links with local tourist and cultural organisations, who will, in time, be able to offer better deals for EJN member audiences.

- Strengthen relationships between participating EJN organisations, which would help to create other reciprocal marketing opportunities.
- Promote Europe Jazz Network itself by improving interconnectedness between festivals.
- Provide a model for audience development that will attract new members to the EJN.

Outcomes:

Engagement with the Jazz & Tourism project is simple: all each participating member needs to do in the first instance is devise an interesting and authentic tourist package for their visitors, which could start with information on local amenities, hotels, restaurants or tourist attractions, thereby enabling the visitors to make a connection with a new city and a new festival. The EJN member would then put this information into an advert and send a link to the corresponding EJN member's website. With new digital technologies, this is a simple way to announce initiatives to audiences and it is envisaged that several hundred thousand people on the combined EJN members' mailing lists can be made aware of such initiatives in a cost-effective manner.

It was decided that jazzahead! would be responsible for the coordination of the entire project and it was agreed that there will be an official agreement of participation between each participating festival and jazzahead! and a detailed timetable has been put in place in order to make the project achievable.

Actions:

- A declaration of intent will be sent out to the potential EJN participants and this must be signed by the festival or organisation as well as the tourist partner(s)/tourism agency involved.
- Tourist package details to be negotiated.
- Design an advertisement for the project that will be distributed via a newsletter and posted on all participating organisations' websites ■



Exchange Staff

Small group sessions and discussion groups

Host: Paul Gompes, Muziek Centrum Nederland

Introduction:

The International Association of Music Information Centres (IAMIC) Office Exchange programme has been in existence for several years and is supported by funds from the EC. It allows for staff placements or 'exchanges' of between 5 – 10 days and is designed to enhance knowledge and understanding of staff members within IAMIC offices of the wider music community. It allows staff to create and nurture relationships with other music information centres and leads to an increased skill base and greater understanding of the working practises of organisations in other countries.

Proposal:

It is proposed that EJN look into the viability of securing funds and/or allocating resources for a similar exchange project for staff from EJN member organisations.

Discussion:

IAMIC staff exchanges or placements work best when a professional staff member of one organisation goes to work in another organisation and is able to either learn or enhance a skill or impart a particular skill or information to an existing infrastructure.

It could work for EJN members in the following way: all staff members of EJN member organisations are eligible and motivations vary from individual to individual and from organisation to organisation. There would be a selection procedure that would be overseen by the host organisation in conjunction with the board of EJN – who would be responsible for overseeing the programme.

The objectives of the scheme would include: enhanced knowledge and experience; exchange of good practise; adoption of new skills; promote national and international mobility of staff members; gain insight into international developments; create, nurture or improve opportunities for collaborations, new projects and partnerships. Funding is necessary for the scheme to work and IAMIC use EC funds to provide a daily rate that covers accommodation, travel and exceptional costs including visas, etc, up to a maximum of 1.400 euros. The staff member's organisation continues to pay their salary while the exchange takes place. It was noted that an evaluation process is also imperative to the ongoing viability and success of the programme.



Outcomes:

It was agreed that a staff exchange programme along similar lines to the IAMIC programme would be a good way for organisations within EJN to improve the skills of their workforce and to capitalise on the existing skills that exist across the membership. Many of the representatives of the member organisations were keen to act as hosts and to send staff members on an exchange programme. For example, there is interest from: Flanders Music Centre, Danish Jazz Federation, Jazzkaar, North Sea Jazz Festival, Gaume Jazz Festival, ContraBaix, Vortex Jazz Club, Glasgow Jazz Festival and Serious/London Jazz Festival.

The members present in the session recognised the need to have all exchanges well documented and would like to see the participant's final report made available to the entire EJN. They were also mindful of the need for any programme to be administered centrally and so proposed that EJN provides administrative support as well as overseeing all budgets.

Due to the perceived benefits of such an exchange programme and the desire to act immediately, the participants in the session also discussed the option of a different financial model than the one currently used by IAMIC. If funding from the EC or other sources is not possible, then it was proposed that, until external sources of funding could be found, members interested in staff exchanges would need to investigate the possibility of covering the costs for the individual exchanges. If this were to be possible, then hosts and participants would need to look at options for accommodation in private houses, etc to keep costs to a minimum.

Actions:

Paul Gompes will present a proposal for a pilot version of this programme to the EJN Board for consideration in 2011 – 2012. If approved in principle, then it was agreed that there was a need to determine possible sources of funding both nationally and internationally. In any event EJN Board agreed to oversee the administrative process for exchanges ■





Take Five

Small group sessions - discussion and members artistic proposal

Host: Martel Ollerenshaw, Serious Events Ltd

Introduction:

Take Five is a professional development programme for emerging creative jazz musicians under the age of 35, who have at least five years professional experience. Since 2004, Serious has produced six editions and is currently preparing for the seventh edition which will be realised in 2010/2011. Since its inception, the initiative has been funded by Jerwood Charitable Foundation and the PRS for Music Foundation, with additional funding since 2008 from the Musicians Benevolent Fund and Arts Council England.

Each year Take Five provides eight of the most talented young jazz musicians in the UK, the unique opportunity to take 'time out' to develop their craft. Its particular target is innovative composers, instrumentalists, vocalists and conductors working in and/or out of an improvising tradition, who are interested in developing significant national and international careers, stronger domestic and international networks and greater awareness of opportunities available. Take Five provides participants with the special opportunity to discuss, explore and strengthen all aspects of their future with a blend of creative and business sessions.

To date, Take Five has nurtured 48 musicians from around the UK and has been highly successful in its outcomes both in the short and long term. Positive feedback from successive generations

of participants has been overwhelming and this is supported by the active take up of nominations each year and from feedback from industry professionals who participate in Take Five or who work with the artists subsequent to their participation on the scheme. All of these testimonies illustrate that Take Five is invaluable to the individual musicians and the sector as a whole. Indeed, the scheme has been so successful that Serious has been commissioned to create two other bespoke professional development schemes – the first is Air Time: Jazz CPD Scotland which is supported by Creative Scotland and is designed for emerging creative jazz musicians living and working in Scotland and the other is Move On Up, a scheme supported by Arts Council England for creative musicians based in England who work in Black music.

Proposal:

The purpose of this session was two fold:

- To introduce Take Five to EJN members with a view to determining whether there was interest for an international version that would be produced by Serious in conjunction with other European partners.
- To see what sort of professional development provision is available in other European countries.



Discussion:

Representatives from music information centres and festivals from the Netherlands, Hungary, France, Norway, Germany, Belgium, Estonia and Scotland attended the sessions and each gave information about the professional development opportunities available in each country. Most of these concentrate on performance opportunities or talent contests for bands or in some instances, composition prizes. The difference between these and Take Five being that it concentrates on creative individuals (not bands) and their development across music and also across business.

Outcomes:

In addition to confirming several EJN partners for a European pilot edition of Take Five, two further areas of need for professional development were identified. They are:

- Presentation skills for bands and band leaders including information on public speaking, lighting and staging in order for young bands

to present their work as professionally as possible.

- Professional development for arts administrators (agents, managers and producers) in order to provide appropriate infrastructure for musicians and bands of all ages.

Actions:

- Serious identified four other partners – three of whom are members of EJN – who are interested in a pilot international version of Take Five (Molde Jazz Festival in Norway; Banlieues Bleues Festival in France; North Sea Jazz Festival and Muziek Centrum Nederland from the Netherlands). Other partners are Jazz sous les pommiers in France and the Jazztopad Festival in Poland.
- Serious will lead on an application to the EC for funds to realise a pilot edition of Take Five: Europe in 2011 and a follow up edition in 2012. They will report back on progress at the next EJN GA in Tallinn ■



EJN Jazz Award for Creative Programming

Small group sessions - discussion and members artistic proposal

Host: Peter Schulze, jazzahead!

Introduction:

Many of the members of EJN are live music presenters, and as a group they are concerned with high quality, adventurous programming. In times of economic uncertainty, courageous programming is under pressure and EJN believes that it is culturally necessary and politically vital to encourage, maintain and acknowledge such programming. Initiating new awards for creative jazz programming will not only link the organisation to these qualities, it will also raise the profile of EJN and member organisations as well as acknowledging the expertise and dedication of key individuals or organisations within the sector.

Proposal:

To instigate an EJN Awards for Creativity in Programming.

Discussion:

All EJN members would be able to nominate themselves or other organisations or individuals and each nomination would need to be presented with a short explanation and supporting materials outlining why this nomination met the criteria for the award.

The awards are not financial but are morally supportive and will be backed by the international credibility of EJN and all its members.

Outcomes:

It was agreed that there will be two awards for creativity in programming: one for organisations or individuals presenting or producing live events (e.g. festivals, clubs or concert series) and one for services to Jazz Education in Europe.

Actions:

- A set of criteria for both awards will be submitted to the EJN Board for approval.
- An independent jury will be proposed by the Board of directors of EJN and appointed by the GA in Istanbul. The jury will consist of the president, the vice president, an honorary member and two independent experts whose expertise is acknowledged by EJN. In 2011 independent experts will be Jon Newey (Jazzwise Magazine) and Francesco Martinelli (Siena Jazz Foundation).
- The inaugural awards for creativity in jazz programming will be presented at the 2011 edition of jazzahead! in Bremen ■

12 points!

Small group sessions - discussion and members artistic proposal

Hosts: Gerry Godley, Improvised Music Company and Bo Grønningsæter, Vestnorsk Jazzsenter

Introduction:

12 Points! is a critically acclaimed festival and showcase for emerging European jazz talent. The 12 Points! Festival is four days of 12 young bands making music that reflects all the creativity, vitality and diversity in European jazz today. Every year 12 Points! receives hundreds of applications from ensembles and solo artists in the mid 20s to early 30s age bracket. The next edition of 12 Points! is in May 2011 and there are already 300 submissions from bands for consideration and the festival extended an invitation to applications from bands or artists from Poland, Spain, Italy, Latvia, Slovenia and Croatia.

Proposal:

12 Points! is based in Dublin, Ireland, but in alternate years, it is hosted by a partner city, making new

networks of musical exchange between Dublin and other centres of creativity from all points on the European map. The first international edition of 12 Points! was presented in Stavanger, Norway in 2010 has been discussed at previous EJN General Assemblies. The organisers are interested in attracting partners from within EJN to host international editions from 2012 onwards.

Outcome:

The 12 Points! group became a planning session for 12 Points! partners – Casa da Musica in Portugal (2012); Improvised Music Company in Dublin (2013) and Umea in Sweden (2014).

Action:

The partners outlined above will apply to the EC in 2010 for funds for future editions ■





Engaging with Communities

Small group sessions - discussion and members artistic proposal

Host: Oliver Weindling, Vortex Jazz Club

Introduction:

Jazz is well suited as a means to instigate positive engagement with multicultural communities and can create interesting results without compromising on quality. At previous General Assemblies, various EJN members and invited guest speakers have discussed ways for jazz musicians and organisations to engage with members of their local communities through projects based around learning and participation. Since its move to the east London suburb of Dalston in 2006, the Vortex Jazz Club has been increasingly involved with its vibrant and diverse local community where more than 40% of the population are of Black, Asian or Minority Ethnic origin and the local area is one of the most economically deprived in London.

Proposal:

To find partners within EJN who will collaborate on community projects.

Discussion:

This session dealt with how jazz can be used to relate to communities beyond jazz because it can take advantage of the flexibility that exists within jazz to adapt to different social environments thereby encouraging community cohesion.

Outcomes:

There was an exchange of experiences between a number of EJN members including the Vortex Jazz Club and the Estonian Jazz Federation, and as a result, it is planned that a few partners will create a collaborative project that would be eligible for the EC Youth in Action scheme.

Actions:

An application will be made to the EC for funds from the Youth in Action Scheme. If successful, the collaborative projects would start in May – September 2011 and continue beyond ■

The European economic situation and the future of EJN

Small group sessions - discussion and members artistic proposal

Host: Nod Knowles, Bath Festivals & EJN president

Introduction:

There were two sessions held around this subject and the information below summarises both sessions.

Proposal:

The discussions were a way for EJN members to exchange information about the economic situation in their countries and how this was affecting or would affect future work in jazz promotion, the arts and the wider cultural sphere.

The discussions were held to reflect the important principle held by EJN that the work we do as jazz professionals is inextricably connected with the wider social, political and cultural life of our countries and of all of Europe.

Discussion:

The session opened on an optimistic note with the description of a situation in Iceland (not currently represented in EJN) where the financial crisis had been more devastating than in most countries. After the collapse of the banking system and the severe financial cuts across all walks of life, the jazz festival in Reykjavik was given an increased grant by the city government. With a total population of only 300,000 people (half of which live in the capital) this support seemed to emphasise the fundamental value of jazz specifically and culture in general, both socially and economically, to a country otherwise beset by immense economic problems.

The report from Germany was that the economy was more robust than most during the financial crisis and there were no cuts in cultural support anticipated at either national or city level. However, it was believed that a changing economic scene might, in general, provide new opportunities rather than diminish activity.

The Belgian situation had seen significant cuts in cultural support from central government of up to 50% over the next three years. Permanent structural organisations were to be cut over a phased period of time, but project grants had been

cut immediately leaving little room for the funding of new projects. The Flanders Music Centre, for example, was a permanent structural organisation in which much of the funding supported fixed costs, such as staffing and internal organisation. The Centre would have to reduce staff numbers and cut the budget for project activity by around 30%. The future situation would demand new and alternative thinking from cultural organisations about how to deliver what they believed was necessary.

In Sweden, the current economic crisis has had a minimal effect partly because the country had a severe financial crisis in the 1990s that had led to ways of protecting the economy. The political leadership wants to move to a position where cultural activity is more independent of state support, so while the state funded agency Rikskonserter (Swedish Concert Institute) has been dismantled, it has not been so easy to cut major organisations such as theatres or opera houses that rely on support for a capital infrastructure. Jazz is an area with no capital infrastructure and is therefore subject to financial cuts, so the jazz community set up a parliamentary campaign – Slaap Jazz – which advocates for an understanding of the value of jazz and highlights comparisons between the support jazz receives and the far larger support to institutions such as opera houses.

In France the political leadership is also trying to reform the system of levels of public support for culture. In a complicated picture, which is still evolving as wider plans for political and tax reforms took shape, the trend is towards:

- Fewer grants and less overall support from the central government's Ministry of Culture (which currently accounts for approximately 25% of total cultural support), with major infrastructural organisations being less affected.
- Potential severe cuts in regional government support (currently giving around a 25% share of cultural funding) if central government's proposed changes in their funding powers and



their tax revenues were to be enacted.

- A more cautious approach by city/local government (currently the contributors of approximately 50% of cultural support) because of the shortfalls in their own income from local taxes.

Across the board this situation is already leading to cuts in overall public spending on culture of between 10% to 20%.

In addition, the funding available from rights agencies such as SACEM (music performing rights) is diminishing because of the drop in its overall income from the record industry. Together with the fact that France had not needed to develop a platform for commercial sponsorship in the past, the funds from non-public sources are also diminishing against a background of more organisations needing to seek their support.

The French jazz community – through such organisations as AFIJMA – are campaigning for more recognition for jazz in the country's cultural scene (and its economic and social benefits such as employment and racial understanding), with continued comparisons to the imbalance in levels of support between jazz and cultural areas such as opera which had always received greater recognition via resources from the public sector.

In the UK, cultural funding is administered separately through arts councils funded by the devolved governments of Scotland, Wales and Northern Ireland. Each of these countries have been undergoing organisational reform and are all likely to be subject to cuts which will result in less funding for the arts in general.

In England, Arts Council England had already announced a cut in grants to long-term-funded organisations in the current year of 0.5% – but this was a token cut in anticipation of greater cuts from 2011 after the national budget was announced in October 2010. Arts Council England would undoubtedly be cut from 2011 – because of necessary national government spending cuts

but also because of the political leadership's intention to diminish the role of the state in funding cultural and other public services. The full figure of cuts had not yet been announced but could be as much as 30% of total central government arts funding. In preparation for this change, Arts Council England was advising all organisations to plan for cuts in their grants (at figures from 10% to 30%). It was also planning to change the system of giving grants – which would mean that some organisations would lose their grant altogether and the system for project and long-term grant applications would change.

Local government levels of cultural support are varied in England but would undoubtedly be cut at levels of anything between 10% to 100%. One EJN festival member reported that their local government had already announced that financial support would be cut by a total of 50% – but phased in over three years.

Support from commercial sponsors had declined during the economic crisis and non-commercial grant-giving foundations had less money to distribute because of the low returns on their investment income.

In the midst of this uncertainty, Arts Council England and others were advising all arts organisations to plan ahead on the basis of large cuts in future funding and to seek new models of working, possible cost-sharing partnerships with other organisations and new ways of earning income.

The Netherlands government had identified the need for overall government cuts of around 8% – but at different levels for different public services. There was a cut of 25% expected in funding for culture – but because much of the cultural funding was protected for the support of 'cultural heritage', the funding to the arts in general might be cut by as much as 40%. The arts community was keenly aware that with such levels of cuts in future there was a need to re-plan and re-invent organisations so that they could develop stronger, sustainable models of operation ■



Conclusions:

Although a brief and incomplete picture of funding around Europe, the discussions pointed to some common themes of concern to all EJN members and countries, which can be summarised as:

- Political policies in many countries are aimed at reducing public intervention in arts support.
- Alternative models of operation and partnerships will become important if organisations are to plan successfully for change.
- It will be essential for organisations to seek out alternative sources of income and financial support.
- There is a greater need than ever for advocacy locally, nationally and internationally to prove the importance and benefits of culture to politicians and policy-makers.
- The jazz community must develop its own advocacy in order to assert its importance and value in the mainstream of cultural arts provision.

Actions:

These sessions did not conclude any specific practical actions for EJN, but the conclusions above clearly point to a need for EJN:

- Continue building its advocacy effort on a national and pan-European level.
- Develop its relationships with other cultural organisations and networks in order to act in solidarity in support of cultural advocacy and progress.
- Take every opportunity for partnerships and mutual support between members.
- Continue to provide opportunities for EJN members to share ideas and examples of successful operation and good practice in a difficult economic environment ■

Jazz on Stage: Jazz Rocks

Jazz at rock venues in the Netherlands

Small group sessions - discussion and members artistic proposal

Host: Sophie Blussé, Muziek Centrum Nederland

Introduction:

The discrepancy between the small number of jazz clubs and the enormous jazz supply has resulted in Dutch jazz musicians looking to work at rock music venues which have broader programming agendas. Public research and core data show that rock venues and their audiences are expanding their outlook with regard to programming and are also very well equipped, especially technically, to accommodate other genres of music.

Proposal:

To inform EJN members of the recent developments in Dutch programming and to find parallels and partners within EJN and to inform the members that in 2011 Muziek Centrum Nederland will present the first results of Jazz on Stage.

Discussion:

The discussion centred around the differences between jazz and rock music and the ways in which Muziek Centrum Nederland has used the skills and outlook of the rock music industry to increase opportunities for local jazz musicians.

Muziek Centrum Nederland explained that in Holland there are four main factors that have led to jazz being programmed in rock venues:

- There is a small number of jazz clubs due to the fact that since 1998 the number of venues for jazz has decreased while the number and quality of rock venues has significantly increased.
- The lack of jazz venues is in sharp contrast to the large number of jazz musicians (around 200 jazz students graduate from 10 universities/conservatoires every year).
- Jazz musicians want to play regularly and so are searching for venues, especially well equipped venues, like rock venues, in which to play.
- Jazz elements are easily adapted in popular music and Dutch jazz groups want the concert experience/setting of a rock venue and see rock audiences as serious market for today's jazz.

In 2008 Muziek Centrum Nederland undertook the survey 'Jazz at rock venues: a positive sound' and discovered that the strengths of using rock venues for jazz are:

- Jazz is perceived as being hip.
- Jazz is an inspiring, attractive niche music.
- Jazz is at its best when played and experienced in a live context.
- Jazz can incorporate many genres which can lead to a broader audience.

Barriers to the idea of programming jazz in rock music venues are:

- Jazz can be perceived as an abstract music.
- Jazz can have a negative image.
- Jazz groups ask for high fees.
- Jazz musicians generally lack marketing skills.
- Jazz musicians can play in a variety of contexts and are often members of many bands whereas rock musicians are usually identified with one band.
- Jazz has little infrastructure in the form of agents and managers and is therefore not visible in comparison to rock music.

According to other research undertaken in 2009, which included the survey 'Audience Segmentation, Jazz in The Netherlands' the main target group for jazz is classified as 'Young Cultural Urban Omnivores'. In response to all the information above and in order to attract and maintain this audience, a special marketing platform was created in January 2010 for the 'Jazz on Stage' project, the main purpose being to familiarise rock audiences with jazz. As the first step, a rock promoter was hired and their task was that all actions would focus only on rock audiences, and that they would use the language and visuals that appeal rock audiences. In order for the experiment to be effective, jazz musicians have to adapt to the working conditions of rock musicians (low fees, focus on marketing, etc). More information can be found at: www.jazzonstage.nl. This website is only in Dutch, but it gives a general impression.



For more information, or English summaries concerning Jazz on Stage, contact Sophie Blussé.

Outcomes:

EJN members who participated in group sessions were positive and not surprised about the idea or the results of the research. Indeed, it is often the case that when a jazz festival is spread over several venues in a city, a rock venue is one of them. The situation in Holland has comparisons in other countries and Muziek Centrum Nederland is looking for presenters or organisations in other countries with similar resources and ambitions. It became clear that Sweden (Swedish Jazz Federation) in particular has been working along the same lines and they are setting up a new project introducing jazz to rock festivals.

Actions:

- The Dutch and Swedes will work on collaboration possibilities – perhaps an exchange of groups.
- Muziek Centrum Nederland called for suggestions of international jazz groups that have the right stage presence, energy and ambition to perform at rock venues. For now Jazz on Stage is focused on Dutch groups because of Dutch funding – but in due time international groups will be able to benefit or work together with Dutch groups ■

Mediawave Presentation

Small group sessions - discussion and members artistic proposal

A Cooperative Workshop – Mediawave Presentation

Host: Jenö Hartyándi and Judit Csobod, Mediawave Foundation

At the 2009 GA in Glasgow, Mediawave International Film & Music Festival invited EJN members to participate in their four day festival and education conference in Györ on the triple border of Hungary, Austria and Slovenia, between 30 April – 3 May 2010.

With the 2010 festival, Mediawave was interested in building audiences and developing projects based around informal educational structures, i.e., for the community, young people and non-professional musicians. Several members of the EJN were invited to speak at the conference about successful international examples of work across these areas.

In Istanbul, Mediawave presented a short film – part animation, part documentary – complete with musical score, which featured many of the seminars from the international guests and also outlined the information exchanged at the festival. It was noted that all concerts and presentations will be uploaded onto the Mediawave website and some are also available on CD.

EJN congratulated the producers and director of the video and Jenö Hartyándi who was responsible for the context and the festival.

Introduction:

To capitalise on the momentum created by the Music Festival and Education Conference in the spring of 2010, Mediawave Foundation is interested in collaborating with EJN members to create a musician exchange project for emerging professional musicians across Europe.

Proposal:

Mediawave would like to invite EJN members to collaborate on a project that would include Hungarian musicians and international musicians suggested by EJN member organisations. The project focuses on young professional musicians and music students under the tutelage of experienced musicians and, depending on the amount of interest, the collaboration could be a small band or a big band project.

The collaboration would take place at the Mediawave Festival (Szombathely, 10-12 June 2011) and the Ördögkatlan Festival at the Mediawave International Art Camp (3 – 5 August 2011) and Mediawave will cover local costs (accommodation, food, rehearsal rooms, etc), with international participants covering their own international transportation costs.

Discussion:

Mediawave indicated they would like as many international musicians and EJN member organisations as possible to be involved in the project and were aware that there were several impediments to participation, chief among these being the costs of international travel for the young musicians and the lack of lead time to raise awareness and interest of the young musicians.

Outcomes:

- It was agreed that it was best to target EJN member organisations that work with young professional jazz musicians and that this list should then be made available to all EJN members via the EJN website.
- It was also agreed that links be established and fostered with conservatories and universities, jazz unions and foundations whose aim is to promote local jazz and create connections between musicians and organisations of different countries.

Actions:

- Mediawave to send out a call for participants via the EJN intranet.
- Participating members of EJN to suggest the most appropriate contacts from their country.
- Participating members of EJN to encourage local institutions and young musicians to find additional funding sources to enable them to be involved in the project ■

The extended possibilities of showcases at jazzhead! 2011

Small group sessions - discussion and members artistic proposal

Host: Sybille Kornitschky, jazzhead!

Introduction:

jazzhead! is a unique concept combining a festival, conference, exhibition and symposium focusing on jazz music. The event occurs in the northern German town of Bremen each April and has developed into a essential networking event for the international jazz scene. In 2010 there were approximately 5,000 visitors, including over 1,500 professional participants, a total over 276 exhibitors from 23 countries, more than 12 million media contacts in print, broadcasting and TV nationally as well as internationally. In 2011 jazzhead! will take place between 28 April and 1 May. For more information, see: www.jazzhead.de

Discussion:

In 2011 the event will be bigger and more important than ever and will also host Turkey as the inaugural partner country. In the future jazzhead! wants to cooperate annually with a different country and would like to invite expressions of interest from the EJN members.

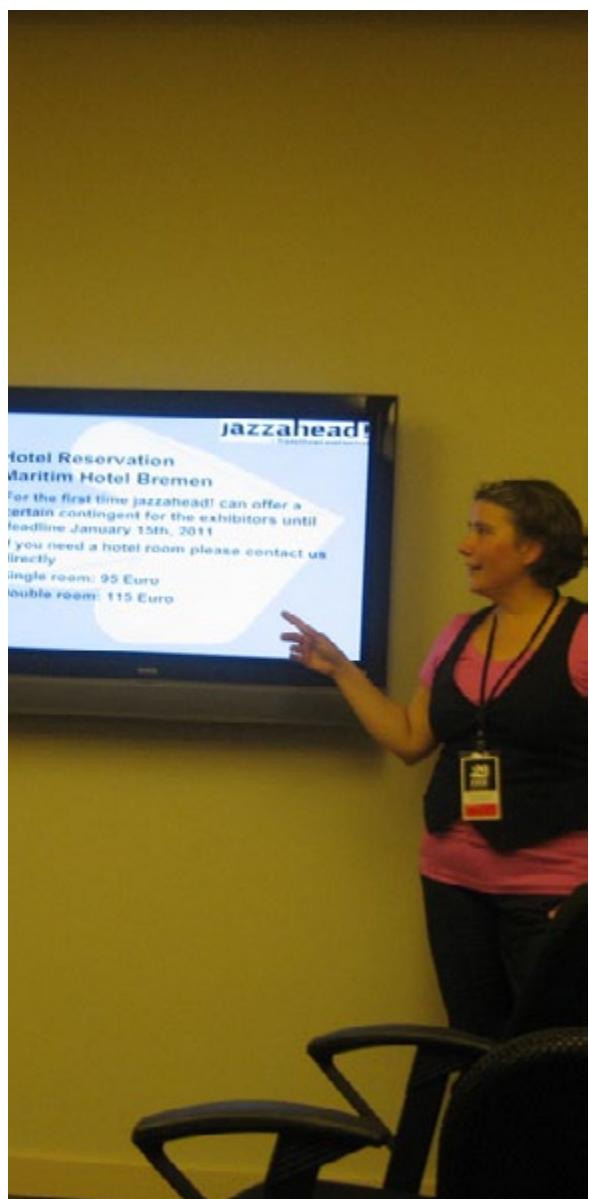
In 2011 there will be two stages for showcases allowing for a greater number and a more diverse array of musicians to have their work presented. For each showcase slot, the selection of participating bands will be made by a jury. On Friday 29 April and Saturday 30 April the European Jazz Meeting will be part of the afternoon programme at jazzhead! for the third time.

On Thursday 28 April jazzhead! will open with an Overseas Night and an exhibitors' get-together at Kulturzentrum Schlachthof. Friday 29 April will be the German Night where six German bands will be given the opportunity to present themselves at Kulturzentrum Schlachthof. And Saturday 30 April will be the Turkish Night, again at Kulturzentrum Schlachthof.

The experience of the past years has shown that jazzhead! is an important event for up-and-coming jazz artists and ensembles to market themselves and their music and the selection process aims to present the very best bands from each country in front of the international jazz community.

Outcomes:

- Applications for German Jazz Night, Overseas Night and European Jazz Meeting showcase modules can be submitted by exhibitors and co-exhibitors of jazzhead! 2011. Detailed conditions for submitting an application are available upon request.
- EJN members will have special offers for jazzhead! 2011 ■



Jazz.X - International Jazz Media Exchange Project

European Jazz Media at the Europe Jazz Network General Assembly

Hosts: Christine Stephan, JAZZTHETIK/Jazz.X and Judith Kobus, Jazz.X

Participants: Jan Granlie, JazzNytt; Joe Paice, Jazz Services UK; Madli-Liis Parts, Tallinn 2011 Foundation/freelance journalist; Francesco Martinelli, Siena Jazz Foundation; Sophie Blussé, Muziek Centrum Nederland; Jaak Sooäär, Estonian Jazz Union.

Introduction:

The landscape of national and international jazz media is changing rapidly mostly because of new technologies including the internet, but also because of economic factors. These new developments have made it necessary to react in a proactive way to maintain and also improve and increase the quality and quantity of jazz represented in the media.

Jazz.X ('X' stands for exchange) was first introduced at the EJN General Assembly in Copenhagen in 2008 and again in Glasgow in 2009 and an outline can be seen at www.jazzX.org. The idea behind Jazz.X is to improve intercultural exchange and information about jazz and this session explored ways to create a new platform that would provide information about jazz for a new readership as well as an existing readership, including music and jazz industry professionals.

The project has two main aims: the first is to create a new flexible and reliable source of European jazz journalism that is presented to the highest professional quality and takes into account the existing professional journalistic standards and the ability to cover the scenes of all European countries as well countries related to the European Neighbourhood Policy. The second aim is to find creative ways of involving young people in jazz journalism and to introduce jazz as a genre in schools among students, especially the 16 – 18 year age group.

Discussion:

The main aim is to have reliable up-to-date information about the local jazz scene of each European country on a central website. Initially the posts will be in English – the official language of Europe Jazz Network – and in future, other languages will be included. It was noted that it is important to invest in professional translations to maintain relevance and quality.

In order to set and maintain the quality of the writing, a professional correspondent from each European country will be invited to join the project.

The correspondent will select one excellent article published in the local media about the local jazz scene (general, festivals, musicians, recordings, etc) per month. The duty of the correspondent is to translate, or have translated, the article into English and deliver it to the editor of Jazz.X. It is planned that there will be a monthly salary for the editor and fees for the translations.

Several questions were asked and remain unresolved, including those around copyright and remuneration, as well as considerations about an advertising strategy and how best to avoid competition and be complementary to jazz magazines with a cover price.

Outcomes:

All the participants agree that the aims are extremely important and run in parallel with the aims of EJN. All agree that it is imperative to move forward with the plans outlined above, especially the aim of securing the funding for contribution and translations. It was noted that according to information from the CCP in Bonn, there will be a new EC programme that will have regulations that correspond with the goals of Jazz.X.

Actions:

- Media group that has already formed will continue discussions and practical planning using every opportunity to meet (Amsterdam in December 2010, Bremen in April 2011, Tallinn in September 2011).
- In cooperation with Andante-Jugendhilfe and JAZZTHETIK, Jazz.X has two trainees for the next three years.
- An agreed description of the content of Jazz.X will be available in December 2010.
- Topics and participants for media meeting in Tallinn will be decided by February 2011.
- Profiles of correspondents will be uploaded onto www.jazzX.org by April 2011.
- Judith Kobus and Madli-Liis Parts will be responsible for the first meeting of the young jazz journalists which will occur in Tallinn in September 2011 ■

European Jazz Media Group Meeting

European Jazz Media at the Europe Jazz Network General Assembly

Host: Jon Newey, Jazzwise Magazine

Participants: Jan Granlie, JazzNytt; Joe Paice, Jazz Services UK; Madli-Liis Parts, Tallinn 2011 Foundation/freelance journalist; Christine Stephan Jazzthetik/Jazz.X; Judith Kobus, Jazz.X; Francesco Martinelli, Siena Jazz Foundation.

Introduction:

The first meeting of the European Jazz Media Group took place in Copenhagen at the EJN General Assembly in 2008. Since then several discussions involving professional jazz media representatives from all over Europe have occurred during EJN meetings and also at jazzhead! in Bremen in 2010. There is now an active group of jazz journalists who have taken responsibility for building a network and to make information available about the international improvisational music scene. Two major achievements to date are the development of a draft database of European jazz journalists which includes more than 200 names and the creation of Jazz.X – a concept and management strategy for a European web magazine.

Discussion/Outcomes:

The group made plans for the Jazz Media meeting at the EJN GA in Tallinn 2011 where a programme of media initiatives and presentations will be organised by Madli-Liis Parts. Ideas that were proposed and accepted include:

- Presentations on young writers' projects such as The Write Stuff and Estonian Young Jazz Journalists, to encourage similar schemes across the EJN member countries.
- Presentation of Estonian Jazz history and the contemporary scene for EJN members and

visiting journalists.

- Presentation and panel discussion on new media.
- Discussion about the future of print media.
- Instigation of an exchange scheme between magazines to allow writers to visit, sample and report on the jazz scenes in various European cities. This would enable greater understanding and echoes the aims of EJN Staff Exchange project.
- Formation of an official European Jazz Media group allied to EJN to be proposed formally to the EJN Board, the thrust being that key individuals would attend yearly meetings at EJN and jazzhead!.

Actions:

- EJN staff to edit and update the database of jazz journalists.
- EJN Board and Estonian Jazz Union (the hosts) to decide how many media representatives can be invited to next General Assembly.
- Presentation of the developments and future of Jazz.X to EJN members in Tallinn ■



Extraordinary General Assembly Session

Europe Jazz Network General Assembly 2010

To vote on changes to the EJN by-laws

Members had already received copies of the proposed changes in EJN by-laws and had discussed them with EJN Secretary Gerry Godley the previous day. The purpose of the changes was to make the organisation even more democratic, responsive to members' involvement and to continue to introduce new skills and expertise to the Board.

The full details of revised by-laws were contained in the papers issued in advance, but the key items to be voted on were:

Membership:

There would be only two types of members:

- Full members – all members who paid their subscription fees and had full voting rights.
- Honorary members – who do not pay a fee and have no voting rights. Currently there are two honorary members – ex-presidents Lars Thorborg and Philippo Bianchi.

Proposals and papers for the GA agenda:

- Any members wishing to place items on the GA agenda must inform the Board of these items two months in advance of the GA.
- The Board must issue all papers for the GA to members no less than 15 days in advance of the GA.

Administrative staff:

Staff may now enjoy the formal right to address the GA but they do not have a vote.

GA Procedure and Agenda:

At the outset of the GA voting members will elect a moderator and two reporters and approve the GA summons and agenda as being in accordance with the by-laws.

Election of Board members and President:

- Board members are Directors of the company and are to be elected for a term of two years. Directors may serve a maximum of three consecutive terms of two years on the Board, and must then stand down for a minimum of

two years before being eligible to stand again for election.

- From 2011, the President will be elected directly by the membership. Candidates must have three nominations from members.
- Any member nominated for President must have been a Board member for at least two years before standing as President.
- The term of the Presidency shall be two years. A serving President can stand for re-election and, if elected, serve for a second period of two years, after which they shall stand down from the Board and as President and not be eligible to stand for the Board or Presidency again until two years have elapsed.

Election Committee:

A three person Election Committee shall be elected by the members (to serve for one year) and shall prepare and conduct the business of elections for Board and Presidency. For the 2010 GA Gerry Godley, Lars Mossefinn and Paul Gompes were proposed as the Election Committee members.

Vote

The membership voted UNANIMOUSLY to accept the changes to the by-laws as detailed in the paper and to approve the 2010 Election Committee.



Annual General Assembly Session

Vote of approval

The membership UNANIMOUSLY approved the summons, agenda, reporters and representatives for the 2010 Annual General Assembly and approved the President as moderator.

President's Welcome and Board Report

Nod Knowles reiterated his remarks from the first day of the GA, noting that over the five years since the GA was last held in Istanbul EJN membership and GA attendance had trebled in size.

EJN was constantly growing and getting stronger and more active with projects being generated by members and shared among the membership – for example the Mediawave Festival's education project and the 12 Points! project for artists' mobility.

The GA gave the Board and all members the opportunity to reflect on what EJN is for and what it is doing. The president encouraged all members to think about what they can do for EJN and the wider jazz community through their membership of our network. He gave everyone his warm thanks for being active, positive members of EJN.

Minutes & report of the Glasgow General Assembly 2009

Members UNANIMOUSLY approved the Minutes and Report of the 2009 GA in Glasgow.

Membership report

Giambattista Tofoni reported that at the time of the GA, EJN had 78 members from 24 European countries and membership continued to grow.

Annual Report 2009

The 2009 Annual Report of EJN activity had been circulated in advance to the membership. It was in a format that also allowed it to be the official report submitted to the European Commission in acknowledgement of their funding. Nod Knowles identified the main strands of activity for 2009 as detailed in the report. From this year the report will be produced in electronic form only – but he encouraged members to print off copies and

send them to their local or national authorities to demonstrate the strength and importance of EJN and the European jazz community.

Financial Reports

The membership UNANIMOUSLY approved the accounts for 2009 and the official audit for the year as submitted in the Annual Report. 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. Giambattista explained the process and noted that it is much easier to report now that all payments are made electronically. EJN's 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) and staff salary costs which have increased in 2009 and will do so again in 2010 to deal with the workload and activity of a rapidly growing network. On the Profit and Loss figures it was noted that the only areas of income are membership fees and the EC grant.

The 2010 budget was UNANIMOUSLY approved by the membership. It was agreed that the provisional loss of 2,000 euros in 2010 is to be recovered in 2011.

The final 2010 figures are dependent on any variations in the 2010 EC grant, anticipated as 44,000 Euros, which will be confirmed early in 2011.

Before finalising a budget for 2011, the Board and staff are currently waiting on the outcome of the application recently submitted to the EC – for a three year grant for 2011-2013. It is hoped that a successful application will raise the EC grant to 80,000 Euros in 2011 ■



Future plans 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. 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.

It will be necessary to modify the plans if the EC grant request is not granted in full – but the Board will complete the plan as soon as the EC decision is known in early 2011 and will publish it in full on the EJN website as soon as possible.

General Assembly 2011

Tallinn, which will host the 2011 GA, is the oldest surviving medieval town in Europe and is the European Capital of Culture in 2011. The GA will run parallel with a European media meeting organised by Estonian colleagues, to be attended by a large number of cultural commentators. The dates are: 22 – 25 September 2011

Future EJN General Assemblies – 2012 & 2013

There were currently no proposals for these years but members were encouraged to look for opportunities to host the GA and to talk with Board and staff about the requirements. EJN staff will send out information to all members and will collect bids from interested parties which should be submitted as soon as possible.

Election for the Board

Peter Schulze was standing down from the Board after serving two full terms in office and thus not having the option for re-election.

The Election Committee chairperson Paul Gompes outlined the procedure and asked each of the four candidates, competing for three places on the Board, to give a short address to the members. The candidates were:

- Antanas Gustys – standing down after a single term with the option for re-election.
- Bo Grønningæter – standing down after a

single term with the option for re-election.

- Sybille Kornitschky – standing for election for first time.
- Lennart Strömbäck – standing for election for the first time.

The result of the vote was that the following three candidates were elected to serve a two-year term:

- Antanas Gustys (Vilnius Jazz Festival)
- Sybille Kornitschky (jazzahead!)
- Lennart Strömbäck (Umeå Jazz Festival)

Nod Knowles thanked Bo Grønningæter (Vestnorsk Jazzsenter) for his hard work and efforts over numerous years, originally as voluntary Secretary General before EJN was able to employ paid staff and more recently as Board member. Nod acknowledged the invaluable role that Bo and his organisation had played in hosting EJN until the organisation had developed sufficiently to be fully independent.

Nod also thanked Peter Schulze on behalf of the Board, staff and membership. Peter had been a remarkably active member of EJN for many years and was responsible for instigating the invaluable jazzahead! event and for its continued development and success. Peter would undoubtedly continue to play an active role in EJN, especially with his proposals for a new jazz award and his work with broadcasters and musicians' collectives.

2011 Election Committee

The membership UNANIMOUSLY approved the nominations for the 2011 Election Committee in Tallinn of:

- John Cumming
- Nod Knowles
- Peter Schulze

Thanks

Nod Knowles 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. He thanked:

- EJN staff Anki Heikkinen and Giambattista Tofoni – for the GA but also for their invaluable work across the year.
- GA hosts Pozitif and Akbank Jazz Festival – their Director Mehmet Ulug and his efficient and always helpful staff.
- The report writers – Madli-Liis Parts and Martel Ollerenshaw – for their work which will appear in a few months time.
- Members of the EJN Board – old and new – for their constant commitment to the organisation and its development.

Handover of Presidency

Nod Knowles confirmed his decision to step down as President at this GA. He had thoroughly enjoyed his very busy period in office and praised the hard work and support of the Board and staff. He would continue as a Board member until his term ended in 2011.

Nod warmly welcomed Annamaija Saarela as the new President for the year until the 2011 GA. He praised Annamaija's intelligent, active and committed approach to EJN and Board membership and her long-term experience as a senior professional in jazz and music. Nod thanked Annamaija for her support in recent times as Vice-President.

Annamaija Saarela thanked Nod Knowles for his work as President for the past four years and presented him with a gift from the Board of a finely engraved Turkish drum – an appropriate gift from Istanbul and for Nod's youthful (but long gone) career as a drummer ■



Europe Jazz Network welcomes its new members

Since the GA in September 2009 – nine new members have joined the EJN:

North Sea Jazz Festival (The Netherlands)
Music Information Center Austria, MICA (Austria)
Theater Lantaren/Venster Rotterdam (The Netherlands)
Jazz & Muziek – Gent Jazz Festival (Belgium)
Trondheim Jazzfestival (Norway)
Arco Y Flecha (Spain)
Schaffhauser Jazz Festival (Switzerland)
The Sage Gateshead (UK)
Gyula Castle Jazz Festival (Hungary)

The membership now stands at 78 in 24 European countries.

What happened, when and where?

Europe Jazz Network

General Assembly

2010 Programme

Thursday 23 September 2010

10.00	Arrivals – registration/hand outs by hosts at both Marmara Pera and Peak hotel
12.30 – 13.30	Lunch
14.00 – 16.00	Free time & personal networking
16.00 – 18.15	EJN Board meeting at Marmara Pera hotel
18.30 – 20.00	Reception by Akbank Festival at Babylon Lounge for all members, guests and IJFO representatives
20.00 – 22.00	Dinner or concert
20.00	Basie Big Band at LKF concert hall
22.00 – 24.00	Imer Demirer Quartet at Babylon

Friday 24 September 2010

08.00 – 12.00	Arrivals – registration/hand outs by hosts at both Marmara Pera and Peak hotel. Informal networking and hosts meetings.
10.00 – 12.00	Briefing speakers/chairpersons – possible continuation of Board meeting
12.00 – 13.30	Lunch at Kave Restaurant
14:00 – 14.45	Welcome and presentations at Marmara Pera Hotel – Nod Knowles, EJN president and Mehmet Ulug, Akbank Jazz Festival – Extraordinary General Assembly – changing by-laws
14.45 – 15.00	Move to Akbank Cultural Centre (Note: capacity 100)
15.00 – 16.30	EJN panel debate – Is Jazz now Global or Local? – with Francesco Martinelli and Mehmet Ulug – An event organised by Akbank Festival and EJN. Open to the public.
16.45 – 18.30	Small group sessions, discussion groups at Marmara Pera <ol style="list-style-type: none">1. EJN Research project – hosted by Gerry Godley and Fiona Goh2. Jazz Tourism – chaired by Nod Knowles and Sybille Kornitschky3. Exchange Staff project presentation/discussion hosted by Paul Gompes4. Jazz.X international jazz media exchange project presentation/discussion hosted by Christine Stephan and Judith Kobus



18.30 – 21.00	Dinner at Palace Restaurant
20.00 – 21.30	Concert – John Surman + Strings at St Irene church
22.00 – 23.30	Okay Termiz Quartet at Babylon
24.00 – 01.30	Akamoon Misirli Ahmet Project – an EJN members' collaboration between Vooruit and Akbank Jazz Festival at Babylon

Saturday 25 September 2010

08.00 – 10.00	Briefing for speakers and group leaders/chairpersons – networking
10.00 – 11.00	Small group sessions – proposals from members for artistic projects <ol style="list-style-type: none"> 1. EJN Jazz Award – hosted by Peter Schulze 2. The European economic situation and future of EJN – hosted Nod Knowles 3. Take Five – hosted by Martel Ollerenshaw 4. Jazz on Stage – hosted by Sophie Blüssé 5. 12Points! partner search – hosted by Gerry Godley and Bo Grønningssæter 6. Engaging with communities – hosted by Oliver Weindling 7. A cooperative workshop – hosted by Mediawave 8. Extended possibilities of showcases, jazzahead! 2011 – hosted by Sybille Kornitschky
11.00 – 11.30	Tea/coffee break
11.30 – 12.45	Friday's small group sessions continued – EJN Research, Jazz Tourism, Exchange Staff, Jazz.X
12.45 – 14.00	Lunch
14.00 – 15.00	Other networks presentations: European Music Council, Timo Klemettinen, EMC Chairperson Mediawave presentation
15.00 – 15.30	Tea/coffee break
15.30 – 16.30	Small group sessions continued – EJN Award, EJN Future, Take Five, Jazz on Stage, 12Points!, Engaging with communities, Mediawave Cooperative Workshop, jazzahead! 2011
16.45 – 17.00	Extraordinary General Assembly – changing by-laws – vote



17.00 – 19.00	Formal General Assembly – election
19.00 – 21.30	Dinner
21.30 – 23.00	Concert – Aydin Esen Trio at Babylon
24.00 – 02.00	Ilhan Ersahin's Istanbul Sessions – an EJN collaboration with Akbank Jazz Festival at Babylon

Sunday 26 September 2010

10.00 – 11.30	EJN Board meeting at the Marmara Pera hotel
12.00 – 14.30	Boat excursion and lunch
Departures	

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EJN General Assembly 2010 Participants

THE EJN GA – ISTANBUL

24 – 26 SEPTEMBER 2010

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