

Report of the
Europe Jazz Network
General Assembly

Hosted by
Midnorsk Jazzsenter & Trondheim Jazz Festival
Trondheim, Norway
13 - 15 September 2013





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Reporter: Martel Ollerenshaw

Index

<u>PRESIDENT'S WELCOME</u>	5
<u>OVERVIEW</u>	6
<u>FRIDAY 13 SEPTEMBER 2013</u>	6
Session 1: 30 years of jazz education in 30 minutes, by Erling Aksdal	7
Session 2: Improbasen, by Odd Andre Elveland	8
Session 3: Voss Jazzskule, by John Andrew Taylor	9
Session 4: Official Opening of 2013 Europe Jazz Network General Assembly	10
Session 5: "Selling Candles, or Selling Light?"	12
Session 6: "Not Filling a Bucket, but Lighting a Fire"	14
<u>SATURDAY 14 SEPTEMBER 2013</u>	18
Session 7: "And what about the audience?"	18
Session 8: What do we know about our existing audiences?	21
Session 9: How can we reach new audiences by creating unique experiences?	24
Session 10: EJM looks forward: Future projects.	25
Session 11: WOMEX: The World Music Expo	27
Session 12: Formal General Assembly	28
AGENDA	28
1. Election of the moderator and reporters	29
2. President's welcome	29
3. Minutes & report of the Bari General Assembly 2012	30
4. Annual report 2012	31
5. Annual accounts 2012	31

6.	One year budget and work plan 2013	31
7.	Philanthropy Working Group report	32
8.	EJN three year (2014 - 2016) work plan	33
9.	Incoming proposals	36
10.	Election for the Board	36
11.	Election for the election committee 2014	37
12.	GA 2014 announcement	37
13.	Any other business	38
<u>EJN GA PARTICIPANTS & EJN MEMBERS</u>		<u>39</u>
<u>APPENDIX A: "Selling Candles or Selling Light?" A Provocation by Gerry Godley</u>		<u>43</u>
<u>APPENDIX B: EUROPE JAZZ MEDIA Meeting</u>		<u>56</u>
<u>(Notes from the Europe Jazz Media meeting by Madli-Lis Parts)</u>		

President's Welcome

Dear Europe Jazz Network Members

It was a huge pleasure for me to see such a wide participation of the EJM members in our General Assembly in Trondheim. We had more than 100 representatives from member organisations, and when it comes to the number of participants, it was the biggest EJM GA ever.

We had an active, inspirational and productive event with very interesting sessions, discussions and project proposals from the members. It seems to me the EJM will be able to start several new activities and projects that will benefit all the members.

The year 2013 was the last financial year of the three-year EU funding for the network. The public calls for the creative Europe Programme 2014 - 2020 are now available, and the EJM board and staff will actively work on the development of the network and the content of the application.

Our network with its 90 members in 27 countries is one of the biggest and strongest culture networks in Europe. Thanks to the foresight of the members, our network has a lot of activities and project ideas to work towards. That's why I'm optimistic about the success of our next funding application for the EU.

In September 2014 the EJM will gather in Helsinki, Finland. I'll be happy to welcome you all to my home country and I'm sure that you'll enjoy the friendly atmosphere of our capital city, the interesting seminar programme and the marvellous Finnish music at the Jazz Finland Festival.

On a very sad note, in November 2013 one of the key figures of our network and the whole European jazz scene, a long time EJM member, a generous host of the general assemblies in 2005 and 2010, Mehmet Ulug passed away. Rest in peace, Mehmet. We all miss you so much.

Yours,

Annamaija Saarela
President
Europe Jazz Network

Friday 13 September 2014

General Introduction

The 2013 General Assembly began with a welcome to Norway by Kristin Danielsen, chairperson of Norwegian Jazz Federation, who welcomed the EJM and its members to Trondheim and was keen to dispel many of the clichés surrounding Norwegian jazz. She stated that the length of the country was one of the most important aspects – and that if you tipped the country upside down, it would extend to the same latitude as the heel of Italy, a fact that impressed and enlightened as well as inferring that the country and its music shares the same propensity for diversity as other countries.

This was emphasised with the facts that each city within Norway has a strong identity which is illustrated in the music and the music education. The GA host city, Trondheim, was one of the premiere examples of this – a city with a strong identity which also has a strong education agenda and provision. It is a well-known fact that most of the prominent contemporary musicians in jazz in Norway have had the benefit of a Trondheim education – a fact which makes the city proud.



Presentation of innovative approaches to jazz education for Norway

Session 1: 30 years of jazz education in 30 minutes

by Erling Aksdal, Head of Jazz Performance Programme Department of Music Norwegian University of Science and Technology, NTNU

Erling Aksdal provided a snapshot of the Trondheim education successes with '30 years in 30 minutes'. He likens the education of music to learning a language – the values that are most prized are enthusiasm, desire, way of learning.

Norway is a country of five million people in a sparsely populated but large geographical area with isolated small villages and cities. It is an egalitarian society with few class differences and strong individual identities.

Although there is no music education at primary school level, secondary school education includes music and dance and at tertiary level, there is a lot of music education including five conservatoires and one music academy, all of which have jazz programmes.

Students in Higher Education operate in a system that is free as it is funded by the government. There are 300 students enrolled in rhythmic music and most of these are men (in contrast to the overall student body which is mostly women). Following this there is the Artist Research Fellowship Programme (similar to a PhD and will attain this status soon) and the Norwegian Artistic Research Fellowship Programme which is purely artistic.

In addition to the free education outlined above, there is pre-college level training for gifted students as well as Municipal Cultural Schools, some of which are state funded and some require a small fee. Completing the equation are private schools including Norwegian Folk High Schools (the equivalent of boarding schools in other countries) which importantly, encourage the development of personalities.

There is a lot of music education at tertiary level but some would consider that these are not providing tuition that is in synch with the way that musicians think and this is where NTNU has been able to be so successful. Since 1979, 300 students have graduated, making it the largest and oldest programme for jazz in Norway where you can study for a BA, MA and a Norwegian Art Research Fellowship programme. NTNU prides itself on a diversity of output and the diversity of the students who come from a wide variety of musical backgrounds – pop, jazz, Balkan, et al. Classic characteristics of these musicians are that they are self taught, specialists in real-time decision making and thrive when in interactive environments with other real-time decision makers. They are also self employed and have an expansive outlook.

In terms of what the NTNU offers, it believes that in order to be successful, it is important to ask questions, not impose a structured curriculum. Questions include: What is a jazz musician? How do they learn? How best to educate?

How does a jazz musician learn?

- Listening (language acquisition)
- Intense motivation (desire)
- Playfulness (gaining ownership of material)

- Peer to peer learning through hands-on activities (not master-apprentice relationship)
Sonny Rollins says: 'I don't give lessons but you can come and practise with me.'

How best to educate?

- Create a learning environment (more than an institution)
- Coaching (more than teaching)
- Emphasising pedagogy
- Individual expression/identity (an identity comes out through the work)
- Training in entrepreneurship
- Training in new technologies

What else?

- Self perception – the student is both the resource and the product (human resource/human product)
- No transferrable knowledge base (except the art itself) just another musician (pedagogy being the exception)
- Lifelong learning
- Copying to be 'free' not to be 'god like' (compare with language learning, syntax, grammar, etc)
- Identification with strong motivational force

Other issues that are addressed at NTNU:

- Diversity versus Versatility (Individual or group outcome?)
- Genres – no taxonomy
- INI – Instrument Notation Interpretation versus GRM – Generative Real Time Music
- Innovation – a borrowed value from science and technology – is it an exaggerated value in the fields of art and culture?

Never an institution to rest on its laurels, NTNU has started or become part of a number of new initiatives, including:

- Europe Jazz Mentors (EUJAM 2010) (Vienna, Berlin, Copenhagen, Paris and Trondheim)
- New Teacher Education (pending)
- Strengthen training in entrepreneurship (2012)
- International branding of the jazz performance programme (ongoing)
- Improve the gender balance via new admissions practice and procedure (ongoing).

Session 2: Improbasen

by Odd Andre Elveland

Improbasen – the base on which you can improvise.

Odd Andre works in a private school in the Oslo area and conducts lessons and band rehearsals every week. Some students are quite experienced but for this demonstration those students were left at home in favour of less experienced students including Olivia (drums), an 11 years old who has played for two weeks (including accompanying Odd Andre's presentation).

Improbasen's focus is on local children and is open access - everyone can come to Oslo or they can come to workshops all over Norway and abroad to learn this method of music teaching. The method incorporates a jazz club where children can perform at the 'Kids in Jazz Festival' at Barnosjazzhaus – a small club at top of a staircase which has been jazz club of the year in Norway. This is a new initiative for Improbasen and can easily be done in other towns and cities. It can also incorporate an event for people of all ages and abilities from amateurs to professionals.

Improbasen is a method for teaching children based on Trondheim (NTNU) methods but adapted for young people. It is practised by many teachers – some of whom are among the best musicians in Norway. The preference is to start with children that have no previous training or experience.

Sandra (saxophone), classmate and neighbour of Olivia has been playing for two weeks and the saxophone is a real challenge so there isn't much jazz in her repertoire at this stage, but she has been introduced to various elements of children's songs (under this narrative, she played 'Mary had a Little Lamb').

As soon as the young people can make sounds they play together as a band, ie, friends doing the same as you. To develop register they use songs that appeal and resemble jazz rhythmically and harmonically (eg, Beatles' songs).

Then comes a move towards Blues and more expression. Now Jenny (16) is introduced. She has played for a few years. There is no conflict between theory and improvisation because the young people are taught everything and their energy is put into making music and opening their mind. At some point, jazz is introduced alongside improvisation which is interspersed with standards and other established repertoire.

Systems that are not too complicated have been developed, and young people between 11 and 13 years respond especially well to the Improbasen method. The overall philosophy is that reaching the goal is more important than how you get there. The advantage is that the young person has something comprehensible and is able to use that in the practise that they do at home. If they understand it, then it is easier physically and intellectually to practise it.

Improbasen believe that music is an international language and it is important to bring together young people to learn this language. They have a number of outreach and international projects and recently worked with an organisation in north Japan that had a different approach but they learnt a lot from each other including developing friendships and musical language and of course, how to tour to Japan.

Session 3: Voss Jazzskule

by John Andrew Taylor

John Andrew Taylor was educated at the Guildhall School of Music in London and was a teacher in the east end of London before moving to Norway and establishing a base in Voss. The principle of his work in Voss is to encourage young people to open up to different kinds of knowledge and to reach their full potential.

He works in collaboration with Vossa Jazz and started the Voss Jazzskule as a private school. There is a gender balance among the students and girls are encouraged to play, compose and

perform across all events and especially in concerts just for girls/women on International Women's Day.

A band of young musicians were brought along to the EJM GA to demonstrate their skill. The band included saxophone player Elisabeth Lid Trøen and a rhythm section comprising Signe Lygre Førre (double bass), Sigurd Steinkopf (drums) and Sindre Medhus (piano). There is a great demand by young people for jazz in Voss and there are currently 45 young musicians working across five bands, which rehearse every week. Other attractions are working and recording with established national and international artists and who perform each year in a large concert for a paying audience.

The success of this programme in Voss has led to the changing dynamic at the school, a higher standard of musical ability and acts as an incentive for the students who are challenged by the curriculum, repertoire and guest artists such as: Mathias Eick, Tord Gustavsen, Andy Sheppard and Joshua Redman.

The curriculum is standard but tailored to the experience of the students and their experience. An identified challenge is to raise the confidence of the students so that they are able to articulate what they are doing, what they have achieved, and to admit success. Elisabeth Lid Trøen gave testimony to the fact that without this intervention into her education, she would not have been confident enough to explore jazz and improvisation and that it is often girls who need additional encouragement in these areas. She also stated that a great deal of inspiration came from the guest artists.

Session 4: Official Opening of 2013 Europe Jazz Network General Assembly

The official welcome from the hosts, Midtnorsk Jazzsenter and Trondheim Jazz Festival, was a very friendly and uplifting opening address from Ernst Wiggo Sandbakk (Trondheim Jazz Festival) and Bjørn Willadsen (Midtnorsk Jazzsenter) who were delighted to welcome 142 jazz professionals to Trondheim this weekend - a large gathering of creative and inspirational people.

They encouraged us to sample all the music in the Dokkhuset and all the other delights that Trondheim has to offer, and also to take a moment to remember Bo Grønningsæter, a pillar of the Norwegian jazz community, who died last year and whose energy and time contributed so much to the development of the Europe Jazz Network.

EJM Welcome

President Annamajja Saarela thanked the hosts and welcomed all to the General Assembly, especially the 10 new members, who have joined the network since the GA in Bari in 2012. These new members are: Brecon Jazz Festival (Wales, UK); Fondazione Musica per Roma (Italy); Izmir European Jazz Festival (Turkey); Music: LX (Luxembourg); Handelsbeurs Concert Hall (Belgium); Reykjavik Jazz Festival (Iceland); Jazz North (UK); Sildajazz - Haugesund International Jazz Festival (Norway); Palata jazz Festival (Germany); Apulia Jazz Network (Italy).

Annamajja also welcomed the EJM GA special guests including: Larry Monroe (Berklee College of Music, Valencia, Spain), Andrew Dubber (Birmingham City University, UK), Alison Tickell (Julie's Bicycle, UK), Ben Mandelson (WOMEX, UK) and Marcel Roelofs (Zomer Jazz Fiets Tour, Netherlands).

Gratitude was extended to the other speakers this weekend, especially the Norwegian guests, Erling Askdal, Odd Andre Elveland and John Andrew Taylor.



Also present and welcomed to the meeting was the Europe Jazz Media group (EJM), convened by Madli-Lis Parts and all present were encouraged to raise a glass in celebration the 70th birthday of long time EJM member Anne Erm from Jazzkaar in Tallinn.

The EJM Award for 2013 was announced by Ros Rigby who chaired the selection panel. The panel were pleased to announce the Bimhuis in Amsterdam as the second very deserving winner of the, now annual, award for EJM Award for Adventurous Programming. It was accepted by Director, Huub Van Riel, who's acceptance speech said what an honour it was to get an award like this from his peers. He stated that in 2014, the Bimhuis celebrates 40 years as the premier jazz club in Holland, and this award, on the eve of that anniversary, was very much appreciated. He indicated particularly, that the success of the Bimhuis was a result of the inspiration from the EJM – the contacts, the networks, the relationships - that he and the venue had forged across the years. The 40th anniversary will be celebrated with international collaborations and this will include many EJM members.

Session 5: Selling Candles or Selling Light?

A European promoter's perspective on the world ahead for the artform

A Provocation by Gerry Godley

Gerry Godley's provocation had been brewing for several years and had been partially voiced, informally, at the GA in Bari. For the GA in Trondheim, with its emphasis on education (in both narrow and wider meaning), Gerry was invited by the EJM Board to speak at length about his experiences in Ireland and his observations on the state of jazz in the current economic climate.

Gerry's provocation is a set of issues for the EJM to explore together, in order to improve the long term future of jazz in all its forms. He called for rigorous and honest debate around:

- Issues of access to education, what is taught and who it is taught to.
- The 'price' of a jazz education: is specialisation a virtue or does it weaken versatility?
- Number of students graduating compared with the diminishing opportunities to play and make a living from the music.
- Relationship between educators and promoters/presenters of jazz.
- Career development of musicians.
- Building the next generation of artists to replace the diminishing 'greats'.
- Research on numbers of active musicians and the numbers and quality of opportunities for musicians.
- Existing performance ecology – fragile and imbalanced.
- Jazz in a wider cultural context – there seems to be little sense of wider, multi-disciplinary work.
- Lack of high quality work for children and young audiences.
- How toxic is the 'J word'?
- Free improv – the poorest relation of all.
- Declining economic returns from recorded music.
- Declining mainstream media exposure.
- Rise of digital media and how to exploit this in a jazz context.
- The long term impact of an aging audience/ an audience that is not renewed.
- Extracting the value from the EJM research.

The full text with complete with images is in Appendix A of this report.

Post Provocation discussion

Ros Rigby thanked Gerry Godley for this provocation and indicated that this style of debate and discussion would be the start of things to come for the EJM.

The discussion centred around many of the topics raised by Gerry Godley, including:

- Means of support – how all of Europe is in awe of the achievements of the Norwegians and the support that they receive from the government – a situation that was made possible because of the means by which the music community – not individual genres - lobbied the government to achieve a satisfactory outcome for all.



- Educational responsibility to focus on ‘how’ not ‘what’, ie, how music is made and learnt. The Trondheim experience has taught us to look beyond genre and to analyse how to educate, not what to teach. A complex matter that needs a lot more discussion.
- Expectations of students across Europe – with so many students graduating from jazz courses across Europe (and further afield) are they all going to be able to make full-time careers from playing, making and other means of engaging with music? Are they equipped to deal with all the opportunities and possibilities available to creative musicians including multi-disciplinary work?
- What about musicians who do not have formal education? Is this disadvantageous to their ability to create a sustainable career in music?
- Concerns about what musicians do if they cannot make a living and decide to stop playing/making music professionally. Is this a concern for EJNI?
- Mapping of the educational possibilities for jazz across Europe – is this a concern for EJNI?
- Audiences – a broad concept when looked at holistically and an important topic or topics for EJNI to consider. Specific questions included listener alienation because jazz is perceived as elitist – is this real or imagined? It was noted that the Pop Jazz Platform (PJP) of the European Association of Conservatoires will have a theme of audiences at the annual conference in Trieste in 2014 (www.aec-music.eu).

Session 6: “Not Filling a Bucket, but Lighting a Fire”: The future pathway for jazz education

A discussion between Larry Monroe (Vice president for Academic Affairs, Berklee Valencia, Berklee College of Music) and Erling Askdal (Head of Jazz Performance Programme, NTNU), moderated by Gerry Godley (Improvised Music Company and 12 Points!, Ireland)

Larry Monroe provided a history of Berklee College of Music from its foundation in the post-war years to the present day. The overriding rationale was to provide a musical education based on contemporary American music rather than classical European music of the old world and the curriculum was designed to ensure that the graduates were equipped for life as a working musician – everything had a practical application, there was no theory taught, all Italian terminology was replaced by English nomenclature around contemporary music and Duke Ellington has God-like status at the school. The students were motivated by entering a music industry rather than a conservatoire education. Alumni like Gary Burton, who subsequently reinvented the idiom, was more or less forced to attend Berklee College of Music as no other school would accept him because he wasn't a 'percussionist'. In the early 1960s the only way for the school to keep going was to grant formal qualifications and a BA was introduced which included composition, performance, and education with students navigating through all styles of music.

As Berklee was started as a vocational trade school from scratch, it is different from the European conservatoire model, where most classical music schools added a 'jazz' department/school/faculty to what already existed. This was especially true when a decline in the enrolment numbers of classical music students led to the opening up of jazz departments across the board.

Berklee started with no funding and no philanthropy – unlike other institutions and established cultural edifices in Boston – but the energy, vision and popularity of Berklee changed all this and there is now a great deal of funding raised from philanthropic sources which supplements the income from the 4,000 fee paying students. This education is now very expensive - the cost of tuition being approximately 50,000 US dollars per student per year and it looks as though it will contribute to the next big economic crisis in the US - a tuition loan crisis. A startling fact is that in this economic environment, Berklee has had more applications for student places than ever before.

International students have always been encouraged and historically, they received scholarships, now international students make up a significant percentage of the student body (between 25% and 40%) represent about 70 different countries. In addition to the College in Boston and the school in Valencia, there is Berklee online with 12,000 students (an international network of 13 schools), and a Saturday school with 200 children in Boston, which extends to 53 cities in the USA.

Moderator: A common prejudice is summed up in the question: 'Is Berklee a music factory?'

Berklee may be too big but what it does is provide a community of students with many opportunities to collaborate, practise in private and in public and to have their work heard. It facilitates 30 concerts a week, as well as many other opportunities to play and significantly, creates an environment where musicians can learn a great deal from 18:00hrs onwards either in Boston or in NYC which is only three hours away.

Conversely NTNU (Norwegian University of Science and Technology) has an intake of between 8 – 14 students per year depending on the level and potential of the musicians. The tuition is free. As

Trondheim is a small city, it is a community where everyone knows everyone else and this very habitat is an important part of the learning environment.

Moderator: Is there an obligation for the institutions and the teachers to find jobs for students?

NTNU provides training in entrepreneurship in order that the graduates can create their own work and can stimulate markets for that work. The potential audience is very large, ie, the earth's population, and this is viewed as an opportunity.

Berklee experiences a significant drop out after one year when the fun turns into work and the need to make a living from music becomes a reality. However, across the degree, the musicians are taught to be musically resourceful and this is exemplified by Gary Burton's 16 week course on improvisation and instant decision making at Harvard Business School. It is also recognised that students don't all fail at life even if they fail at becoming a professional musician.

The discussion turned to considerations of the 'fan', whose profile, arguably, has changed dramatically in recent years because formal education and social experiences and opportunities have opened up the possibility for fans to be able to pursue the desire to be a professional musician through formal education.

Moderator: Might the outcome of this is a change in the student profile lead to a possible redefinition of success? Is success: Working as a sideman? Working as a leader of a band? Working as a composer?



Erling disagreed with this premise and stated that if music is taught under the same conditions and ideals as those aspired to at NTNU, then there would be no change in the demographic of the student body because most performers have been fans all their lives and playing has been meaningful throughout their lives, so even if 'formally' educated, there is no transformation from listener (fan) to performer.

In the US it is perceived that the 'what' of the student is not changing but the 'how' you teach is definitely changing. Unfortunately Berklee is too large to change and adapt quickly and therefore it needs to follow a strict curriculum, a situation which deprives the students studying with intuitive teachers. In the future, it is envisaged that students in the USA will participate in more online courses and this will free up the teacher and the room for other purposes, which means that there will be a lack of individuality and that strong students will do better in the assessments.

Moderator: Is an exposure to or a study of the music business beneficial to students?

Generally it was agreed that this was a desirable part of any musicians' education whether it be in a structured curriculum or outside of that framework, and that, in the future, tertiary education courses will include more classes in business engagement or business entrepreneurship. It will no longer be possible to offer purely musical tuition as the graduates need to be more open to what their life will be like, in reality, after their formal education has come to an end.

Moderator: Once the graduates are performing out in the world at showcases like 12 Points! for example, what is it that attracts audiences and encourages programmers to engage them?

The Trondheim graduates are encouraged to be diverse and to express themselves with courage. They are also encouraged to pursue auto-didactic learning and to internalise deep musical skills. There is no right or wrong, but they have a lot of languages to discover and they also have to learn how to listen. Further, it is recognised that a distinct voice is important and this is what attracts the programmer and the audience alike.

In the US, the problem is music literacy: all potential students need to be read music before they can access Berklee, therefore many talented musicians are needlessly excluded from the formal education process, and therefore, the opportunities that are consequently available.

The discussion was opened up to the members and the question of the importance of a university town was raised. In Leeds in the north-east of England, the musicians studying at the Leeds College of Music are no longer attracted to the traditional venues and established clubs in the town, so they explore other non-established venues and therefore need to create an audience to go with them. Trondheim was very comfortable with this movement as the musicians are encouraged to be and are a cultural force, musically and socially.

In the US there is a different movement, young black musicians are turning away from jazz and therefore young black audiences are also turning away from jazz. There was no further discussion on this point.

EJN round up on Friday 13 September:

An Education Working Group was appointed at the GA in Bari and is convened by Ros Rigby, Nadin Deventer and Wim Wabbes.

As the 2013 GA was going to be in Trondheim and because NTNU has a spectacular reputation for music education, the focus of this GA would therefore be, education.

The questions that the Education Working Group are interested in pursuing from different angles, at this GA, are:

- Educating artists/students
- Educating audiences

And this led to the programming of the speakers in the sessions on Saturday 14 September – all of whom have interesting contexts (both within and outside jazz) and cover the broad definition of education of artists and audiences.

It is hoped that the speakers at this GA will challenge musicians to play for unusual and widespread audiences and will challenge programmers to explore programmes for wider audiences. Examples of this would be for children and young people, non-jazz audiences, and audiences in a range of contexts (in non-jazz venues and with particular non-musical themes) and

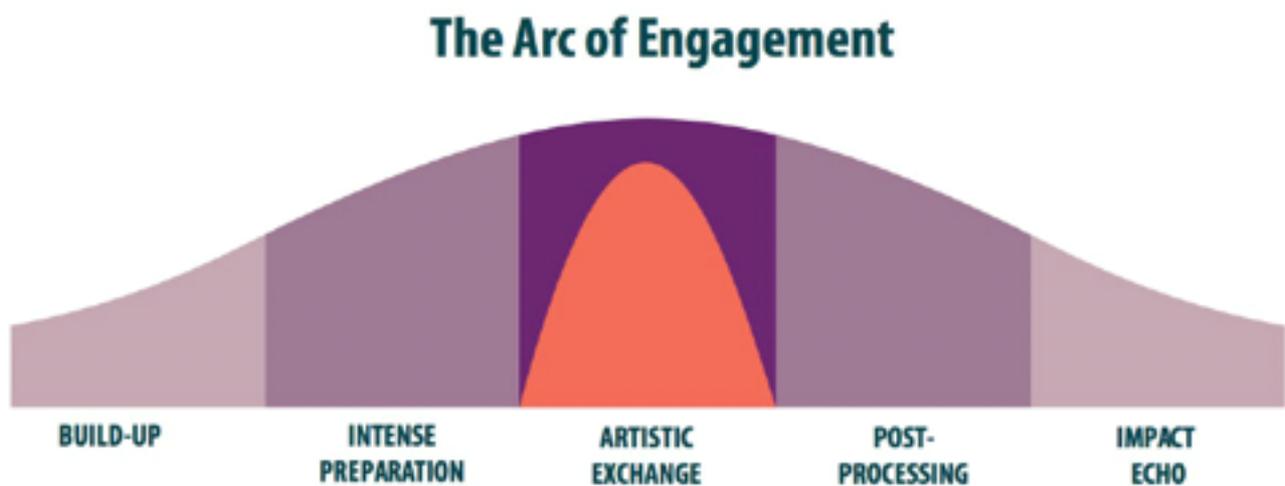


Image: wolfbrown.com

in countries such as Japan, eastern Europe, western Europe, USA.

These criteria needed to be interpreted broadly as all ideas need to appeal to the EJM members.

Each year, the discussion themes and topics will be influenced by the host nation. In 2014, the GA will be held in Helsinki (18 – 21 September) and discussion topics will be announced at a later date.

Saturday 14 September 2013

Session 7: “And what about the audience?”: Has anyone seen the audience?

By Andrew Dubber, Professor of Music Industry Innovation, Birmingham City University, UK

A series of observations and questions about the audience for jazz were posed, starting with:

Is it the EJA's primary responsibility to...?

- Foster live music
- Foster recorded music
- Bring together local music communities

Why do we care? Do bigger audiences mean better audiences and better engagement?

Unlike pop music, jazz has been slow to adopt and embrace the internet but digital technology is not new any more so jazz needs to improve its engagement with digital technologies.

Digital technologies are all about conversations with other humans and about providing them with information. How do they communicate with each other? Question the jazz community (musicians, programmers, venues, record labels, etc) need to ask:

- How can I be interesting?
- How can I access new audiences? Not just live audiences but online fans, consumers of recorded materials, radio listeners, etc?
- Are we trying to support live music?
- Are we trying to foster audiences?
- Are we trying to export CDs?
- Some assumptions about ourselves. We want to think of ourselves as...:
 - Intelligent
 - Curious
 - Discerning
 - Unswayed by popular fashion and taste
 - Promiscuous, ie, we listen to lots of different styles so can be categorised as broad listeners.

However the main problem is that the above audience is not your (jazz) audience and never has been because they graze far too much and they are not dedicated to you.

Three ideas for connecting with promiscuous audiences: narratives (story telling), engagement and conversations.

Narratives:

- How can we make meaning from music? Hint - the noise is not the music, it is not just entertainment. Jazz fans have libraries and respond to how it is marketed, are interested in how it is positioned and how it feels. Some fans have Kind of Blue in all available versions for the reasons outlined above.
- Positioning yourself in relation to the art: How do I fit into this? Why is this not just AT you but FOR you and WITH you.
- 'Tellability' – stories that connect with the audience, ie, that are relatable and stories that travel are compelling to audiences. Eg, The Kitchen Orchestra (Norway) – things that can be viewed and/or seen and are not just verbal or sonic, are important.



Engagement:

Buzz word of the moment that comes from '*Making Sense of Audience Engagement: A critical assessment of efforts by non-profit arts organizations to engage audiences and visitors in deeper and more impactful arts experiences*', by Alan S Brown and Rebecca Ratzkin, The San Francisco Foundation, 2011.

The Arc of Engagement - Illustrates that your event is not the whole story.

If you want to engage audiences you need to be in there for the entire journey, not just the peak/ artistic exchange aspect. You need to engage with:

- Multiple constituencies – there is no specific audience but you are trying to attract a range of people to your event, ie convince them to attend.
- Marketing funnel that scoops up people.
- Readers – ‘Light engagers’ (would be convinced to attend).
- Critical reviews from external sources, eg, the views of journalists and reviewers are important, as they convince potential audiences to make decisions based on recommendations.
- Casual Talkers – evaluation through peer discussion.
- Technology based processors, ie, recommendations through blogs and social media.
- Insight seekers – crave an intellectual engagement and information before and after the event.
- Active Learners – seek to shape their own experiences of arts events (See: ‘Learning Audiences, Adult Arts Participation and the Learning Consciousness’ by Nello McDaniel and George Thorn, GIA Newsletter, Vol 9, No 1, Spring 1998).

Conversation:

- Audiences as discussants ie, people to whom you speak/with whom you converse. They are in dialogue with the art from build up to impact echo (see, Arc of Engagement).
- Context – the environment within which the conversation takes place, ie, who and in what mode.
- Social Objects – the thing about which the conversation revolves.
- What’s the story? Constructing conversation around narrative, enjoyment and meaning.
- Stop broadcasting (at least some of the time) – talking without listening is not conversation.
- Other reading: Towards a New Classification of Tele-Info Systems, Jan L Bordenijk & Ben van Kaam

Other points to note are:

- Allocation – broadcasting, from one to many.
- Consultation – database, from many to one.
- Registration – pooling expertise, one from many.
- Conversation – many to many, a context where your community communicate with each other.
- Multi-pattern service – all of the above, consequently and/or concurrently.

Some strategies:

- Seeding conversational media
- Collaborations
- Experimentation with setting (doing things in unexpected places)
- Participatory events (create momentum)
- Be the context
- What audience?

An example of the discussion above was given as Edition Records - a UK based label that is undertaking a series of ongoing experiments to communicate with, and increase their audience. It includes the use of all social media, etc. For more information, see: www.editionrecords.com



Session 8: What do we know about our existing audiences?

Three presentations from EJM members, facilitated by Ros Rigby:

- Frank Bolder, North Sea Jazz Festival and Lantaren Venster, Rotterdam (The Netherlands)
- Minnakaisa Kuivalainen, Tampere Jazz Happening, Tampere (Finland)
- Huub Van Riel, Bimhuis, Amsterdam (The Netherlands)

North Sea Jazz Festival

Frank Bolder is one of the programmers at NSJF and also programmes the art house venue Lantaren Venster in Rotterdam which presents 120 shows per year with a broad programming remit of jazz, pop and film. His presentation today was about NSJF.

NSJF is an annual event which occurs across a three day weekend in July. There are 13 stages, 1,300 musicians and 70,000 visitors (approx. 23,500 per day). Genres are jazz to hip hop as well as a broad side programme throughout the city of Rotterdam in the preceding fortnight.

Visitor profile of NSJF is 63% male and 37% female; 9% under 30 years of age, 71% 30 – 55 years of age and 20% over 55 years.

Audiences attend for the music, the atmosphere and a variety of other reasons and the most effective means of communication is via e-newsletter (most important digital tool, more click-throughs than any other platform), facebook (43,000 friends); Twitter (12,000 followers). First announcements and sales begin in January each year and due to audience response to the digital communication strategy, there is no longer any need to organise a press conference, which is cost saving. The 2013 festival sold out.

There are a range of ticket options available including weekend passes, day tickets, young person/junior tickets and group tickets for 10 or more.

NSJF have a lot of information about their audiences and have surveyed them about their listening and buying habits.

For more information, see: www.northseajazz.com

Tampere Jazz Happening

Since 1982 across the first weekend in November, Tampere Jazz Happening has attracted approximately 5,500 visitors over four days.

It is a small scale festival with three indoor venues with capacities of 600, 450 and 200. Ten concerts are programmed each year and in 2012, the festival presented 24 bands from five continents. All tickets were sold.

Recently, the focus has been on attracting younger audiences, especially those from the nearby university and schools. The festival has no sponsors but attracts a lot of public money and is part of a local festival network which comprises 34 festivals.

The audience for the festival was surveyed in order to gather financial information for businesses in the region. The survey yielded the information that each festival visitor spends 142 euros, 38% of which is devoted to ticket sales, so the remaining spend is spread across restaurants and hotels. Across all the festivals, it is estimated that 35.5 million euros circulate through the region as a result of their activity. This is important information for lobbying about the importance of the festivals in cultural life and economy of the region.

For more information, see: www.tampere.fi/jazz

The Bimhuis

Huub Van Riel gave a presentation about the Bimhuis in Amsterdam and the importance of the established audience migrating to the new venue when it moved from its original site eight years ago.

Huub spoke of the success story of the new Bimhuis 'surviving' the move to the new location within the spectacular Muziekgebouw aan 't IJ, which is the Netherlands' most important venue for contemporary music, and comprises a concert hall, jazz club, restaurant, bars, large public foyers, offices, etc. He used the word 'survived' because the Dutch wanted the best and most

respectful circumstances for the music, coupled with a desire to retain the 'old' feeling of the original premises.

The original Bimhuis was started by musicians 40 years ago as a meeting place and this was important in the design of the new space at the Muziekgebouw. The club was rebuilt on the original premises 30 years ago due to issues with damp and from 1984 onwards, the venue and the community surrounding it was happy with the status quo. The venue and the programme had a reputation for the right attitude and the right feeling and this is what guided Huub throughout the process of the new building.

The new venue was more than simply a move from one space to another, it was the gentrification of a way of life. The city of Amsterdam offered the location and the building which seemed to be the perfect solution and compared with other venue moves by different organisations, there were no complaints and the Bimhuis was able to retain an independent status.

Before discussions opened about what was required in the new venue, the architects had to attend concerts at the existing venue. The importance of retaining the floor plan and the sight lines was paramount in the new design, and what has resulted is a better version of the old venue – which could even be considered a triumph.

However there were a few challenges:

- The bar and the performance room are different spaces and to retain the feeling of the old venue and its connection with the world outside, the space is not entirely soundproof. This was not quite right in the first version so needed to be done twice to get the right feel and balance.
- A professional bar manager was employed to run the bar but the link with the scene was awry – this has not completely been rectified, but it continues to be considered.

The overriding lesson from the Bimhuis' move is that 'identity is everything', so taking care of all the details is vitally important.

For more information, see: www.bimhuis.nl



Session 9: How can we reach new audiences by creating unique experiences?

Short presentations about innovative ways of reaching new publics for jazz.

Wim Wabbes introduced the next session which considered ‘setting and context’ as a way to attract new audiences.

Festival n.a.t.u.r.

Nadin Deventer spoke about the event called Festival n.a.t.u.r. – where natural aesthetics meet the urban environment. She described it as a hyperactive, interactive, interfering festival – a phenomenon that developed organically and started with illegal electro-acoustic parties in the central train station. The event was convened by young people born in the 1980s.

Based in the Ruhr, a tough and industrial region of Germany, 2013 saw the third edition, which included 178 events based around environmental issues including 30 bands (20 of whom had jazz backgrounds), 20 tours, 18 lectures and discussions, 15 workshops and 14 theatre and dance pieces. All content came to be programmed as a result of an open call for ideas, people and work. Highlights were flash mobs for the opening and closing events announced via facebook, Urban Gardening Moments led by the Ruhr City Gardening Militia and the headline artist Koning Leopold – an event where there was an element of financial risk.

There were 12,000 spectators including over 1,000 people joining participatory events in 2013 and music was crucial to keep everything together. There was no resource for audience surveys but the demographic seemed to be people in their mid 20s.

Although an inspiring event, in order for it to maintain and capitalise on the momentum already created, it needs to professionalise and so now the search for funding begins in earnest.

For more information, see: www.2013.festival-natur.de

Zomer JazzFiets Tour (Summer Jazz Cycling Tour)

Invited guest, Marcel Roelofs introduced the EJM members to the annual Zomer JazzFiets Tour (Summer Jazz Cycling Tour) which takes place in the countryside just outside Groningen in the northern Netherlands. The festival occurs on one day in August, over four bicycle routes, across 27 performances in churches with the average capacity of 140. Images provided showed idyllic settings and a captivating idea which has become a very popular event with the local bike riding public (over 57% of urban journeys in the city are conducted by bike). Marcel jokingly referred to the fact that he is constantly on the look out for ugly music because, with the small capacity of the venues, the event cannot be too popular!

The audience participate by cycling about 50 kilometres in a day. It is a large commitment that they need to be prepared for. The musicians are also out of their natural habitat - the fully equipped club or concert hall - so they and the festival need to be well prepared because you can only have what's anticipated in advance.

The event is special – a social experience with the landscape included - and the audience is also special – drawn from a community on the move, which encourages families and music lovers of all kinds. The rewards are simple: music, cycling, countryside, food and wine.

It is an idea and a festival that has a particular sensibility but could easily be mounted in other places and has already had a copy-cat event in Flanders.

For more information, see: www.zjft.nl



Session 10: EJM looks forward: Future projects

Julie's Bicycle

The cycling, recycling and natural theme was continued with a presentation from Alison Tickell about her groundbreaking work with Julie's Bicycle – the UK's leading organisation dealing with sustainability and culture.

"We make environmental sustainability intrinsic to the business, art and ethics of music, theatre and the creative industries."

Alison told the members how John Stevens, author of the 'Search & Reflect' handbook, had been an inspirational mentor when she left the conservatoire with no practical skills, so she combined

her passions and has gone on to look at the current context and to make environmental sustainability intrinsic to business, art and ethics.

Julie's Bicycle was founded in 2007 with help from the commercial UK music industry and is now a charity with 12 full time employees. There are a lot of interesting people involved across a lot of different disciplines and the organisation's raison d'être is to research, translate and inspire the arts and culture communities to consider their carbon footprint.

Julie's Bicycle has worked with hundreds of organisations and has created a cultural shift so that we are now at a place where people and organisations are really inspired to consider the environment and to change their behaviours. The portfolio of clients include those who work in the built environment or on temporary outdoor events, or who move art, artists, audiences, productions and materials. They are currently working towards new relationships with digital service providers.

The main issues that Julie's Bicycle is concerned with are: water, waste, travel and production (Montreaux Jazz Festival has a commitment to going green). Their website hosts carbon calculators for all to see. Julie's Bicycle is working in about 16 countries and, besides Montreaux, there are a lot of high profile organisations that have already begun an association, including: International Federation of Arts Councils and Culture Agencies (IFACCA), SxSW, ECHO, Broadway Alliance/West End.

The activism of Julie's Bicycle in the UK has led to England's statutory funding body, Arts Council England, to make a compulsory funding requirement for all ACE funded organisations to complete an IG Tool entry so as to provide a snapshot of their environmental footprint. This requirement will expand internationally via IFACCA and demonstrates the shifting concerns of the population and the governments across Europe.

Previously, the arts sector has not widely recognised the environmental impact of touring - it is not a business priority nor is it yet a funding requirement, so all are encouraged to be better coordinated, have better tools and to lobby the funders.

Top 10 for touring and organisations:

1. Green rider
2. Green policies including an environmental policy
3. Scope your tour
4. Tell audiences what you are doing
5. Make it easy for the audience to help (travel, waste, catering)
6. Choose suppliers with environmental credentials
7. Secure local labour and technical equipment
8. Collaborate and work together
9. Change at scale – see Julie's Bicycle Certification scheme
10. Be brave

What next?

We have a degrading natural world, new energy infrastructures, a rapidly growing population and a shifting world power map: Julie's Bicycle encourages arts organisations to act now to prevent further destruction of the environment.

For more information, see: www.juliesbicycle.com

The EJM is acting now by collaborating with Julie's Bicycle on a project called 'Take the Green Train' which aims to use music as an agent for change. It is a pilot project linking jazz to sustainability that is seeking funding from UNESCO.

Session 11: WOMEX: The World Music Expo

Ben Mandelson is a leading freelance record producer working in all areas of world music and is a member of the Supervising Board of WOMEX. He was invited to the EJM GA to discuss 'the crossing of conceptual boundaries' that had either not been crossed, or there was a common perception that they 'shouldn't be crossed'. He described how a few years ago, he was at JazzAhead! and was asked what he was doing there, given that WOMEX is primarily identified with 'world music'. He told the members that he was full of admiration for the jazz festival predilection of 'smuggling' of other genres into jazz festivals (and gave London Jazz Festival as an example), as it was an enlightened approach to programming a multitude of artists and music and to reaching diverse audiences.

2013 sees the 19th edition of WOMEX, which will occur in Cardiff in Wales, UK. WOMEX is part trade fair, part showcase – and also offers a programme of talks and mentoring and a world music film market. The jury receives 850 proposals per year from across the world and programmes approximately 67% of the work from Europe, 14% from the Americas, 5% from Africa, 3% from Middle East and North Africa, 5% from the Asia Pacific region and 6% from other places.

WOMEX attracts artists, agents, managers, live event producers and programmers, as well as those working in recording and distribution, publishing, institutional / service organisations, and the media and press. It is very much biased towards the live music experience and the opening event in Cardiff will be curated by Welsh singer-songwriter and broadcaster Cerys Matthews.

Ben was at the GA to encourage more participation from the jazz community via proposals for showcases, conferencing and trade fair or film screenings and more cross-over attendance at the event from jazz programmers. To help with more information about WOMEX, there are promotional apps and many other ways to increase your personal and organisational networks that help to get your work experienced by a wider audience.

The 2014 edition of WOMEX will be in Santiago in Spain and there is a shortlist for proposals for hosts for 2015 – 2017. The host for 2018 onwards is open to proposals.

For more information see: www.womex.com

Session 12: Formal General Assembly

Trondheim – Saturday 14 September 2013 at 16.00 to 18.30 hrs

FORMAL 2013 ANNUAL GENERAL ASSEMBLY SESSION

AGENDA

1. Election of the moderator and reporters
 - Approval of the representatives
 - Approval of the summons
 - Approval of the Agenda
2. President's welcome
3. Minutes & report of the Bari General Assembly 2012
4. Annual report 2012
5. Annual accounts 2012
6. One year budget and work plan 2013
7. Philanthropy Working Group report
8. EJM three year (2014 - 2016) work plan
9. Incoming proposals
10. Election for the Board
 - Candidate presentations
 - Ballot procedures
 - Formal results
11. Election for the election committee 2014
12. GA 2014 announcement
13. Any other business

MINUTES OF THE FORMAL GENERAL ASSEMBLY

1. Election of moderator and reporters

The membership unanimously approved the timing and correct procedure of the summons and the agenda for the 2013 Annual General Assembly and the excellent news that there was not only a quorum but the representatives present at the meeting were over 90% of the total membership.

The meeting approved the President, Annamaija Saarela, as moderator; and approved Nod Knowles as minute taker and Martel Ollerenshaw as GA reporter.



2. President's welcome and report

President Annamaija Saarela told the meeting that she was very pleased to see such a wide participation of the EJM members at the GA - the numbers present made this the biggest EJM GA ever.

Annamaija said that she was happy about the active and productive events that had been happening at the GA – we had seen very interesting sessions, discussions and project proposals from the members and it seemed clear that the EJN would be able to start several new activities and projects that would benefit all members.

The EJN Board had been active and working for the development of the network since the previous GA in Bari. The new Board members had brought new energy and fresh ideas into discussions. In the last year there had been four face to face Board meetings, three video conferences and four working group meetings. The two working groups that were founded in Bari, one for Education and the other for Funding and Philanthropy, had two meetings - the outcome of the former could be seen in the excellent content of this GA and the latter would report later in this meeting.

The Board had concentrated on the future plans of the network – all of which were based on the three year strategy that was approved by the members in Bari – and all of which would be open for discussion and feedback later in this meeting.

This year saw the announcement of the second annual EJN Award for Adventurous Programming. Once more, congratulations were due to the Bimhuis and Huub van Riel. The jury had now met to decide the winner of the next award, which will be announced at Jazzahead in April 2014.

The President proudly announced that our network is still growing. Since last year GA in Bari eight new members had joined EJN and their representatives were each warmly welcomed, as follows:

- Brecon Jazz Festival, Wales, United Kingdom: Pablo Janczur
- Fondazione Musica per Roma, Italy: Roberto Catucci
- Izmir European Jazz Festival, Turkey: Ceyda Berk
- Music:LX, Luxembourg Export Office: Patrice Hourbette
- Handelsbeurs Concert Hall, Belgium: Wim Wabbes
- Reykjavik Jazz Festival, Iceland: Petur Gretarsson
- Sildajazz - Haugesund International Jazz Festival, Norway: (not able to attend but welcomed)
- Palatia Jazz Festival, Germany: Suzette Yvonne Moissl

And on Thursday of this GA the Board had accepted two more members:

- Apulia Jazz Network - Italy
- Jazz North – United Kingdom: Nigel Slee

3. Minutes and report of the Bari General Assembly 2012

The minutes and report had not only been made available to EJN members and was on the EJN website but had also been sent to the European Commission EACEA department as further information on the range and activities of EJN. Members were encouraged to print copies and send them to their local or national authorities to demonstrate the strength and importance of EJN and the European jazz community.

The report and minutes of the 2013 GA were approved unanimously.

4. Annual Report 2012

As in previous years, the formal Annual Report of the EJM had been made available to members and was again in a format that also allowed it to be the official report submitted to the European Commission in acknowledgement of their funding.

The report identified the main strands of activities of 2012: advocacy, networking, information and communication, research project and future planning.

Members gave their unanimous approval to the report.

5. Annual Accounts 2012

The accounts were introduced by Network Manager Giambattista Tofoni and Treasurer Antoine Bos.

The budget framework that had been followed for the two years 2012 and 2013 – with GA host partners making a significant and welcome contribution to the costs of the GA event - had allowed EJM to make savings in 2012. The 2012 income and expenditure outturn showed an in-year deficit against budget of €125 but with total accrued assets of €32,680 it had been possible to carry forward €6,543 into committed funds for 2013.

Income in 2012 had been from membership fees and the EC grant, although EC regulations on bank account interest meant that the EC grant for the year had been reduced by the amount of €715 earned by the EJM's account in interest.

In response to a question from a member it was agreed that in future the annual accounts would be presented together with comparative figures from previous years.

The 2012 accounts were approved unanimously and Giambattista and Antoine were thanked for their efficiency and care in dealing with the EJM's finances.

In subsequent discussion during the meeting, it was noted that EJM was not required (by its constitution or by the EC) to commission an external audit and had not done so this year, although it had done in previous years. It was proposed and agreed that, for the sake of good practice there should continue to be an external audit. The Board undertook to arrange this.

6. One year budget and work plan 2013

The 2013 workplan had been discussed and agreed in the previous year as the final year of the 2011-2013 programme and was being worked through by the Board and staff. It was reflected in the 2013 budget, which had been proposed and operated by the Board and was projected to make another contribution to committed funds reserves which were on track to rise to over €21,000 by the year-end in order to complete EJM activities already planned. Members unanimously approved the 2013 budget.

EJN usually organises the General Assembly in September, which is the best period of the year when the most part of Members are less busy. During the GA, the Members approve the final balance of the previous year and at the same time the provisional budget of the current year. We have always been aware that this is a difficult situation, but the GA in September is the only occasion to meet almost all the Members. Nevertheless, we are trying and looking for a solution in order to advance the budget approval by the first three months of the year. This gap between the end of the financial year and the approval of the budget obliges us to commit some funds in September every year in order to complete EJN activities.

7. Philanthropy working group report

Ros Rigby, Vice President and chair of the working group, reported that they had met to begin to consider how to draft an application to the European Commission EACEA for funding for 2014 onwards. It was thought that there would not be a 'network' category of funding as there has been in previous years – but the new criteria for funding and the call for applications had not yet been issued, so the working group was waiting until these details were published. EJN would then make an application – drawing on the main items of the proposed three year plan.

The working group had collaborated with Julie's Bicycle on an application to UNESCO for a sustainable and eco-friendly touring project called 'Take the Green Train', to which, if successful, the partners will also have to contribute funds. There had been no feedback on the application from UNESCO as yet – but it was hoped that a decision would be made later in the autumn.



8. EJN three year (2014-2016) work plan

The President and Vice-President presented draft plans for discussion. 2013 was the last financial year of the current EC funding for the network. The public calls for the Creative Europe programme 2014 - 2020 were still not available, but according to the information from EACEA, the first calls would be out later in the autumn.

Therefore the Board did not know the exact details of the requirements of the new EC funding schemes but had concentrated on developing both the projects and the structure of the network in order to be in good shape when the next EC funding opportunities were announced.

The proposed action plan for the next three years (which had been distributed to members in advance) was based on the three year strategy document that was approved in Bari. Much of the work was to be done by sub-committees, which the Board was forming especially for the purpose. Each sub-committee would operate for a one year term (except for the Philanthropy and Fundraising group) and be chaired by a Board member. Other EJN members were invited to join any of these sub-committees, which would have approximately five or six members. Members should contact Giambattista if they wanted to join.

The draft plan was discussed section by section, summarised as follows:

Plan Item III - Network membership:

Action: EJN wanted to cover all European countries and regions and would prioritise recruitment where possible in under-represented countries/regions. All members are encouraged to work as the ambassadors of the network. EJN will invite promoters who are potential future members to subsequent GAs.

Action: EJN will create a Membership sub-committee, responsible for clarifying internal and external membership criteria, recruiting new members and evaluating membership applications. It would be chaired by Bogdan Benigar. Particular targets for new members will be the under-represented countries of Greece, Spain and some of the states of Eastern Europe.

Plan Item IV - Network projects:

Action: EJN would encourage and support all members in actively developing and sharing new project ideas. EJN's current projects are audience development, research, the EJN Award and sustainability.

Action: EJN will create a Projects sub-committee, responsible for identifying and facilitating new EJN projects and encouraging members' affiliated projects. The key criterion for EJN projects are that they should be open and accessible for all the members. The sub-committee would be chaired by Wim Wabbes. Wim noted that although this is an uncertain time of transition for cultural organisations and for EJN, ideas and projects are perhaps even more important than usual. EJN may be able to help others by an advisory 'toolkit' for developing projects.

Plan Item V - Research and advocacy:

The main areas of focus for EJN research in 2014 - 2016 would be audiences, education, music and sustainability.



Action: EJN would create a Research sub-committee, responsible for identifying and facilitating new EJN research and chaired by Ros Rigby.

Action: EJN will continue research by:

- creating audience data (such as the location, age or gender of members' audiences);
- creating a database of projects for certain audiences, in particular children and young people;
- collecting members' experiences of working with third countries and other continents (e.g. Russia, Asia etc.);
- compiling members' examples of good practice in sustainability; and
- collecting members' experiences of interdisciplinary projects.

Suggestions from members in discussion included research into audience attitudes – including with people who did not attend jazz events – and longer-term research into issues around jazz education, especially with other partner organisations.

It was acknowledged that not all research could be undertaken at once but this list of issues would be tackled over a period of time.

Plan Item VI - Funding and philanthropy:

Action: The Funding and Philanthropy working group will continue exploring and accessing new funding for the network and creating new formats to attract funding, such as a 'Host of the Year' .

The working group will work closely with the other sub-committees. The President would continue to chair this essential working group.

Plan Item VII - Communication and media:

Action: EJV would create a communication plan for the network. There was already some information on EJV's web development and Giambattista indicated that there would be development in the content and usage of social media. Artwork and design would also be given attention.

Plan Item VIII - Sustainability:

Action: EJV will continue with the 'Take the Green Train' project.

Action: EJV will participate in events and conferences that concentrate on green issues like the Green Events Europe Conference.

Action: EJV would increase its green and sustainable impact in internal operations and would support members in their pursuit of sustainability in all aspects of music promotion and organisation by compiling members' good practices in sustainability and linking with Julie's Bicycle and their website.

Plan Item IX - Board membership and development:

Every network member was able to influence the organisation's development by standing for election and working as a Board member. The Board member rotation rules (within the constitution) had been created in order to guarantee diversity in the Board. Over the next three years, the network would encourage an appropriate gender balance as well as the geographical and organisational spread of Board membership.

At the 2014 GA there would be seven retiring Board members, some of which would be able to stand for a further two year term and others who would have to retire because of the rules on rotation. There would also be an election for a new President because Annamajja Saarela will have served for the maximum allowable period (three two year terms as a Board member, of which two terms as President) and will stand down in accordance with the constitutional rules.

Plan Item X - Staff and administration:

Action: EJV would create a new staff structure with new job descriptions for the Board, paid staff and sub-committees. There was an intention to move towards a specific leadership role – e.g. director or CEO – which would be paid if EJV could sustain funding or other necessary income. The current staffing arrangements, however, would continue into 2014.

Plan Item XI - General Assembly/annual meeting:

Action: EJV would create a GA Programme sub-committee to identify future hosts and curate the content together with the host and the staff. The sub-committee would be chaired by Piotr Turkiewicz.

Members unanimously approved the three year action plan.

9. Incoming proposals

Members had put forward a variety of proposals and suggestions for work, collaborations or projects. They had been circulated as notes during the GA. In this session each proposer spoke briefly about their idea and invited other members to contact them for further discussion.

President Annamaija Saarela proposed a 'Beyond Europe' project, which would extend invitations to the GA to guests from other continents, possibly featuring different countries in different years and including items with and about them in the GA programme.

Nadin Deventer proposed 'You Don't Look Like Jazz' – a multi-media, interactive campaigning project to focus on attitudes and impressions about jazz.

Wim Wabbes proposed the 'Istanbul Express' artistic project based on the ideas and experiences of Turkish migration to Belgium.

Martin Roen proposed 'Jazz Nomads' – a project incorporating entrepreneurship and musicianship for young music professionals.

Nina Torske suggested that EJM and its members might consider developing and extending specially devised repertoire and projects for children and young people.

Karen Inde proposed that EJM members might develop a 'Europe Jazz Balance' project such as that which is currently being piloted by Nordic partners - with web-based coaching to enable promoters to work towards greater diversity.

Piotr Turkiewicz outlined the 'Melting Pot' project as part of Wroclaw European City of Culture 2016, taking partners and artists from several European countries and working on creative/experimental residencies and special projects in public spaces with audience engagement.

The meeting agreed that members' proposals were of importance and interest to the network. It was further agreed that in order that any proposals in future could be properly understood and discussed, members should first present their ideas in writing and circulate them at least 30 days before the date of the GA.

10. Election for the Board

The members of the election committee for 2013, agreed at the 2012 GA, were: Cathie Rae of Scottish Jazz Federation, Scotland, UK; Katrien van Remortel of Flanders Music Centre, Belgium; and Christiane Boehnke-Geisse of Jazzclub Unterfahrt, Germany.

Cathie Rae explained that there were nine places on the Board and that this year two places were vacant since Ros Rigby and Wim Wabbes were both at the end of their two-year terms. Board members were elected for a term of two years and were able to serve three consecutive terms before being required to stand down from the Board under the constitutional rules of rotation.

After the necessary information and reminders had been sent to members about the Board elections for 2013, there had been two candidates nominated.

The two candidates were Ros Rigby and Wim Wabbes. Their information had been circulated in advance according to the election rules and each gave a short verbal presentation. Ros Rigby had served two two-year terms and wished to serve a final period before having to stand down; Wim Wabbes had served one term and wished to serve another.

The election committee asked the meeting to agree that there need not be a paper ballot since there were only two candidates. The meeting approved this request and then unanimously approved the election of Ros Rigby and Wim Wabbes for a further term.

11. Election for the election committee 2014

The President thanked the election committee for overseeing the Board election processes. She reminded the meeting that in 2014, due to the election rules and the terms served by the current Board members, there would be seven Board places vacant for election. She asked that all members should consider whether they wished to stand for election to the Board or whether they would wish to encourage or nominate other members.

It was necessary to elect and appoint an election committee to oversee the processes in 2014. The three members of the 2013 committee - Cathie Rae, Katrien van Remortel and Christiane Boehnke-Geisse - volunteered for the election committee and were joined by Oyvind Skjerven-Larsen of Norsk Jazzforum, Norway. The meeting unanimously approved the election of these four candidates to the committee for 2014.

12. GA 2014 announcement

The President reminded members that each year the Board put out a call asking for organisations to come forward with proposals to host future GAs. The call for 2015 would be issued shortly and she encouraged members to find opportunities for their own cities and countries to be hosts to this ever-growing annual meeting.

The President then had great pleasure in announcing that the next GA will be held in Helsinki, Finland, from 18 to 21 September 2014, hosted by Suomen Jazzliitto - the Finnish Jazz Federation. She thanked the Federation's Executive Director, Maati Rehor, for making this possible and asked her to give some further information.

Maati Rehor told the meeting that along with her Federation, the GA will be co-hosted by the other Finnish EJM members: April Jazz - Matti Lappalainen, Director; Rajatsiry/Raahe Jazz on the Beach Festival - Pertti Uunila, Chairman and Annamaija Saarela, Executive Director; Tampere Jazz Happening - Minnakaisa Kuivalainen, Director; and Umo Jazz Orchestra - Eeva Pirkkala, Managing Director. The other partners who have committed their support are Sibelius Academy's jazz department and Music Finland.

Maati confirmed that there would be extensive co-operation throughout the Finnish jazz scene in the organisation of the event. She looked forward welcoming everyone to Finland and to Finnish music in 2014.

13. Any other business

The President asked for any concluding remarks for the meeting.

Lars Winther suggested that the planning for future GAs could extend the time available to members for discussion.

Giambattista Tofoni reminded all members that they must pay their membership fee by 30 June each year. If they did not, they could not receive repayment of the travel and hotel costs for the GA from EJM and would have to pay these costs themselves. If any member for any reason did not pay their membership for a year, they could, of course, rejoin in the following year and pay the annual fee but would not be asked to pay a membership fee for the year they had missed.

The members and guests present unanimously thanked the EJM, President, Board and the staff for their excellent work in the year and for the organisation of an excellent GA.

President Annamaija Saarela closed the formal session of the GA with a list of warm thanks and appreciation on behalf of all members of EJM.

She thanked the ever-efficient Network Manager Battista Tofoni, assisted this year by Francesca Cerretani. Special thanks were extended to Anki Heikkinen, who had resigned from the staff in March 2013 but had served the network faithfully and successfully for several years.

Annamaija thanked the generous GA hosts: Bjørn Willadsen of Midtnorsk Jazzsenter and Ernst Wiggo Sandbakk of Trondheim Jazz Festival and their staff and colleagues for all their help in co-organising and co-funding the event.

In closing the President thanked the Board for their commitment and dedicated work; the active Education working group members for curating the GA content; all the invited guests and speakers for their excellent contributions; the members of the EJM Award jury; all EJM members for their participation; the talented and creative musicians whose music had been such an important and invigorating part of the past three days; and Martel Ollerenshaw who would write the official report of this enjoyable and productive 2013 GA.



EJN GA List of participants

Trondheim 2013

GA List of participants

EJN GA HOST

Ernst Wiggo Sandbakk	Trondheim Jazz Festival	Norway
Herbjørn Skjervold	Trondheim Jazz Festival	Norway
Petter Vågan	Trondheim Jazz Festival	Norway
Merete Søbstad	Trondheim Jazz Festival	Norway
Sissel Grønlie	Trondheim Jazz Festival	Norway
Bjørn Willadsen	Midtnorsk Jazzsenter	Norway
PerAxel Koch	Midtnorsk Jazzsenter	Norway
Westerberg Magnus Heide	Midtnorsk Jazzsenter	Norway
Anders Dalane	Midtnorsk Jazzsenter	Norway

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Lars Thorborg		Denmark
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Francesca Cerretani	EJN Coordinator	Italy

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Anne Rigg	Jazz Services	UK
Sybille Kornitschky	Jazzahead! Bremen	Germany
Christiane Böhnke Geisse	Jazzclub Unterfahrt	Germany
Michael Stueckl	Jazzclub Unterfahrt	Germany
Lars Winther	JazzDanmark	Denmark
Lars Thor Jensen	JazzDanmark	Denmark
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Audra Jučienė	Kaunas Jazz	Lithuania
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Ingrid Kvande	Moldejazz	Norway
Tone Martinsen	Moldejazz	Norway
Ingrid Kvande	Moldejazz	Norway

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Cyril Moshkow	EJM - Jazz.ru	Russia
Okroj Monika	EJM - JazzForum	Poland
Cim Meyer	EJM - JazzSpecial	Denmark
Jan Granlie	EJM - JazzNytt	Norway

APPENDIX A: Selling Candles or Selling Light?

*A Provocation by **Gerry Godley***

'I'd like to talk about education and how it relates to the work of EJM, though I'm hardly qualified to do so, at least in the academic sense. In fact, my meager qualifications are in the hospitality business, where I spent 10 years as a chef. Actually slaving over a hot stove is not that different to being a concert promoter, and many of the same principles hold true. Making people feel welcome, creating the right ambience, a well-lit room, not keeping people waiting, attention to details, these are the hallmarks of both a good dinner and a memorable concert. Also, if I've learnt anything about the welfare of artists over the last 15 years of concert promotion, it's the importance of a good dinner. In the attritive grind of touring, with its late night hangs and early morning check ins, budget airlines and cheap hotels, bad pianos and cranky sound engineers, the gig becomes lost in a transnational haze, and dinner is often the only normal, humane part of the day.



I'm reminded of Ellington's dictum "Life is uncertain. Eat dessert first." And the duke could really put dessert away, along with steaks, chickens, lobsters, and anything else on the table that wasn't nailed down. So I got my culinary education in London, and I got my jazz education there too. It mostly took place in Ronnie Scott's, which I frequented three, sometimes four nights a week. I was very green to the music, but little did I know I was being inducted by masters. I didn't conceive how fortunate I was at the time, bearing witness to totemic musicians like Elvin Jones, Cedar Walton, Joe Henderson, Gil Scott Heron, Billy Eckstine, Betty Carter, Eric Dolphy, Woody Shaw, Horace Silver and many others. One made a huge impression, in every sense. Dexter Gordon. Once I heard that tenor sound with its gruff lyricism, it was game over. I bought a tenor, and set about being a late bloomer. I returned to Ireland, and after a few years intensive woodshedding, I was ready to further my training. Unlike now, there was no provision at that time, back in the Ireland of the early 90s, for jazz at 3rd level, so I auditioned as a mature-ish student and was offered a place in the Royal Conservatory of the Hague. But I'd no money, and the only available bursaries to Irish students were explicit that only players from the classical tradition were eligible to apply. Game over for real, it appeared. In any event, the world does not need any more tenor players, as we will discover later.

My lack of resolve notwithstanding, that experience of being denied an opportunity to advance educationally on the grounds of indifference, even prejudice, toward jazz, angered me and subsequently politicized me, at least in a cultural sense. What I do now is manage Improvised Music Company, an Arts Council funded resource organization. Improvised Music Company (IMC) is a not for profit organisation for jazz and related music, established by Irish jazz musicians and supporters in 1991. Today, we're Ireland's largest specialist music producer, with hands-on involvement in many aspects of music making throughout the island, from festival programming, concert promotion, touring, recording, education and audience development. As money seems to be all we talk about these days, here's some Irish context to the environment in which IMC is going about its business:

Ireland since The Crash

• Unemployment	4.4% (2007)	14.7% (2012)
• Under 25s	9.1% (2007)	29 % (2012)
• Emigration since 2007	397,500	
• Government debt % of GDP	25% (2007)	117% (2012)
• Cost of the bank bailout	€85, 000,000,000	
• Drop in house prices	51%	
• Drop in land prices	90%	
• No. of new unoccupied houses	300,000	
• No. of distressed mortgages	78,000 or 12.3%	

It's a bit grim, isn't it? But the truth is, Ireland has never been a great place for jazz, and in fact in the 1930s we tried to ban it. Down With Jazz, our festival of Irish jazz, takes its name from a curious period in Irish history, the anti jazz movement of the early 1930s, and in particular a march led by a zealot catholic priest Peter Conefrey on New Year's Day in 1934. When Fr Conefrey led his parishioners down Mohill's main street on New Year's Day in 1934, it was a spontaneous response to events that were happening on the national political stage. Conefrey himself was a particularly zealot member of ultra nationalist Gaelic League, and was spurred to action by the public spat between League President Sean T. O'Kelly and then Minister for Finance Sean

MacEntee, both iconic figures in the struggle for Irish independence two decades earlier, and both destined for many years of high political office in Ireland. MacEntee's brief included sponsored programmes on Radio Eireann, which had then been on the air for eight years. The use of jazz on these shows provoked the ire of The League, and transcripts of exchanges between the two tell us much about the political, social and cultural climate of the fledgling Irish state in the 1930s. Nationalism was the order of the day, and the anti-jazz episode was part of a wider, and often heated debate, as well as politically motivated moves to shut down independent dances that would culminate in then President Eamonn De Valera's infamous 1935 Public Dance Halls Act. These are fascinating historical events of the depression era, and they tell us much about the 1930s, a turbulent time not just in Ireland, but throughout Europe where the dark clouds of national socialism were already gathering. What was really scaring the church of course was not jazz, but the dancing that came with it, particularly the kind of lewd maneuvers that were associated with tunes like Louis Armstrong's 1926 novelty hit, The Irish Black Bottom. Ireland, as Satchmo sang out, had gone crazy for Black Bottoms, and a belt of the crozier was required to keep the horny Irish in line.



Away from the parochialism or anti-parochialism if you will, of Down with Jazz, we present 12 Points. I know EJM members are blue in the face hearing about 12 Points, but I do want to explain the name. The answer is twofold. Keen followers of the Eurovision Song Contest, and let's face it, we all do it, will know that twelve points is the maximum score that can be awarded in the competition that, for all its camp eccentricities, is hugely significant, bringing Europe's citizens together as no other event does, not even its great sporting tournaments. It's just a shame that the music falls so far short of its social ambition. Our festival is a more modest affair; somewhat less reliant on Norse rockers in prosthetic make up, transgender divas, folk dance bombast, Xena the warrior princess lookalikes, burlesque choreography, singing turkeys and hyperactive twins. Every February for the last seven years, 12 emerging bands have travelled from every part of Europe to participate in a small jazz festival - alternating between Dublin and other European cities like Stavanger, Porto and Umea and with an artistic mobility programme that has brought it to many other European urban centers, including Newcastle, Skopje, Munich, Voss, Gothenburg, Tallinn, Ljubljana, Istanbul, Cork, Umeå, Tampere and Brussels.

Often the space where these two meet is where we find the FUSION OF IDEAS -
eg: in the bar after a gig...



...but these ideas can quickly fade the next morning.



...OR they get caught up in debating the CREATIVE SIDE...

...and not in the PRACTICAL SIDE of the jazz world.



This two-day conference is a chance to discuss where JAZZ is now as an industry...



...and where we are going...



12 Points has quickly established itself as an important link in the developmental chain for young artists. 12 Points is a “mezzanine” festival, a stopping point for artists to negotiate the journey between success in a national context and breaking through in the international arena. These artists are at a pivotal point in career development and are highly motivated, generating persuasive material and forming new ensembles with their peers. The importance of international performance in artistic development is well understood, and yet significant barriers exist for younger, less established performers, markedly so in Europe’s smaller member states, where talented artists can quickly exhaust the opportunities afforded by their domestic performing environment. Unlike the dynamic, fast reacting structures that prevail in rock and pop music (for example, if someone is hot at Eurosonic, everyone knows about in a week), the wider European jazz sector can be slow to pick up on emerging trends, creative directions and important emerging artists. Like keyhole surgery, 12 Points is a targeted response to this structural issue. We’ve started using the festival’s gathering of artists, media, festival directors and heads of national organisations to zoom in on the micro issues facing young artists, and zoom out to consider the impact of the wider cultural firmament in which the music exists. This takes place during the festival as a two-day conference called Jazz Futures where we work collectively to identify themes and strategies to help up flourish in the years ahead. This year we worked with a brilliant documentary cartoonist named Patrick Sanders, and here’s a flavour of what he captured from our discussion. Its more fun than reading the minutes.

12 Points is programmed through an open call, which annually brings forth 300 submissions. The call requires applicants to provide an unusual level of detail, including detailed performance and pedagogical history of all band members, in addition to audio, video and biographical information. Thus the application process itself has become akin to an annual audit of the evolution, migration and creative preoccupations of emerging European musicians. This process gives us insights into the forces at work in European jazz, positive and negative, among them the impact of the jazz education system on the current performance ecology. The onward march of jazz education has accelerated over the last two decades, and it is hard now to think of a European country that does not afford its young people the opportunity for study at graduate, doctorate levels and beyond through the medium of jazz and related music. By my estimate, there are in excess of 30 conservatories/schools with a jazz prospectus in Germany and The Benelux alone, part of a wider ecology best represented by organizations like IASJ (Int'l Association of Schools of Jazz) that includes member schools at the European periphery like Ireland and Greece, in addition to extensive membership beyond Europe's borders.

As the sun sets on the ideological era shaped by Margaret Thatcher and Ronald Reagan, I reflect that this remarkable growth trajectory for a relatively niche cultural practice in part reflects the wider zeal for education that has been a long tail of the neo liberal economics practiced by developed economies since the 1980s. Its ethos of 'equality of opportunity' has percolated down to jazz, which now finds itself as part of the dizzying plethora of choices that comprise today's higher education offering, in stark contrast to the monochrome options open to previous generations. Jazz pedagogy, with its ability to straddle a multiplicity of styles, techniques and traditions, is clearly resonating with young people, and with global demand showing no sign of abating, particularly from the emerging middle classes of the BRIC countries, more schools will surely arise to satisfy those appetites. It must be a good business. Indeed, for all but a tiny artistic elite who survive solely through performance and recording, it could be argued that teaching is now the spine of economic activity for many European musicians. Many of them are in the age cohort that should be reaching artistic maturity round about now, and the migration of these musicians into the institutional education system is a phenomenon that deserves rigorous scrutiny, for it implies serious questions around what is happening in the music's performance ecology, and the erosion of a viable audience base to support their artistic output.

From where I stand, which is usually at the back of the room counting heads, mostly of grey hair, including, rather worryingly, my own, it's hard to escape the conclusion that this growth in educational capacity and graduate supply has been mirrored by a contraction in performance capacity and audience demand. To put it another way, more and more people are playing the music at a time when less and less people are paying to hear it. EJA's own research revealed that a majority of its member organisations were founded more than thirty years ago, and the great surge of momentum that brought forth festivals such as North Sea, Molde and Clusone in the 1970s has not been carried forward into the new century. Contrast that with Stefan Collini's assertion that nearly two-thirds of the roughly 130 university-level institutions in Britain today did not exist as universities as recently as 20 years ago.

Like you, I sit in admiration every time I attend the Bimhuis in Amsterdam, and we rightly celebrate the contemporary vision and inclusive philosophy that drives it. But the reality is that the Bimhuis is a desert orchid, one of a handful of adequately supported venues throughout Europe. Just like theatre or dance, ours is a performance art form, with its own infrastructural requirements, and it's not heresy to suggest that perhaps we need more clubs, less schools. A reader once wrote to The New York Times, complaining that New York's jazz clubs were nothing but upholstered sewers. Max Gordon, the eccentric owner of The Village Vanguard, wrote back to say that he objected to the use of the word "upholstered". But the systemic importance of the

upholstered sewers in how the public engages with jazz is self-evident. In a world where the music increasingly struggles to retain its visibility, and thus its relevancy, within the mainstream cultural discourse, the live stage is really the battleground in the fight to retain a modicum of literacy among the new audiences we will need to replace the ones that are aging before our eyes. I bring news from the front, which is that many of them are facing profound, and in some cases, terminal crisis. None of us who man the pumps in the performance milieu are under any illusions as to the headwinds for all cultural actors in Europe right now. The economic challenges are profound as funding at all levels, be it philanthropic, corporate, regional, national or European continues to contract. Europe's citizens have less money in their pockets, and live jazz is low on their list of discretionary income priorities. The existential crisis in the newspaper business means that niche art forms like jazz are struggling to maintain visibility in that space. Public service broadcasters throughout Europe are under similar strains. Record retailers are disappearing fast from our high streets and labels and distributors are fighting for survival. Europe's many jazz schools produce a disproportionate number of graduates for a contracting market place, with fewer places to play and thus less appetite for risk. We lack the institutional support and oversight that other areas of European music making can rely on, especially orchestral music. Lastly and of the greatest concern, audiences are getting older, and we've yet to figure out how best to exploit the web to bring fresh new eyes and ears to the music. The ongoing contraction of the public finances requires presenting organisations to be ever more resourceful in income generation, but it comes at a time when the digital realm is eroding existing programme models, profoundly changing the music industry with deep implications for how music is consumed and the attendant development of artists' careers. And the web is questioning our historical assumptions as to the identity, aspirations and impulses of the audience demographics on which jazz is reliant.

However disempowered we may feel in this asymmetric warfare with the external forces, the relationship between the education and professional spheres, both markets in their own way, should in theory at least, be fellow travelers in the best interests of the music. But the performance ecology, fragile at the best of times, appears increasingly imbalanced, as more schools produce more graduates, all with an aspiration to be performers, all competing with their classmates, alumni that went before them, and very often their own teachers, for diminishing opportunities to perform. It's fine and dandy to take a Darwinian view, that the best will succeed, but surely the psychology around this for everyone involved is unhealthy, acutely so for the venues, festivals and bookers at the sharp end who must deal with a burden that is administratively challenging, and requires the dispiriting utterance of saying no. All the time. Often, after a few brief years in desperate pursuit of a performance career, unwittingly clogging the arteries of the sick man that is the business of jazz, many of these young prospects return to the education fold as teachers themselves, drawn, like the generation before them, by the perfectly understandable attraction of a safe haven from the economic insecurity of the life in music.



Students continue to train as jazz musicians, but they come out unprepared for the realities of jazz as a career...

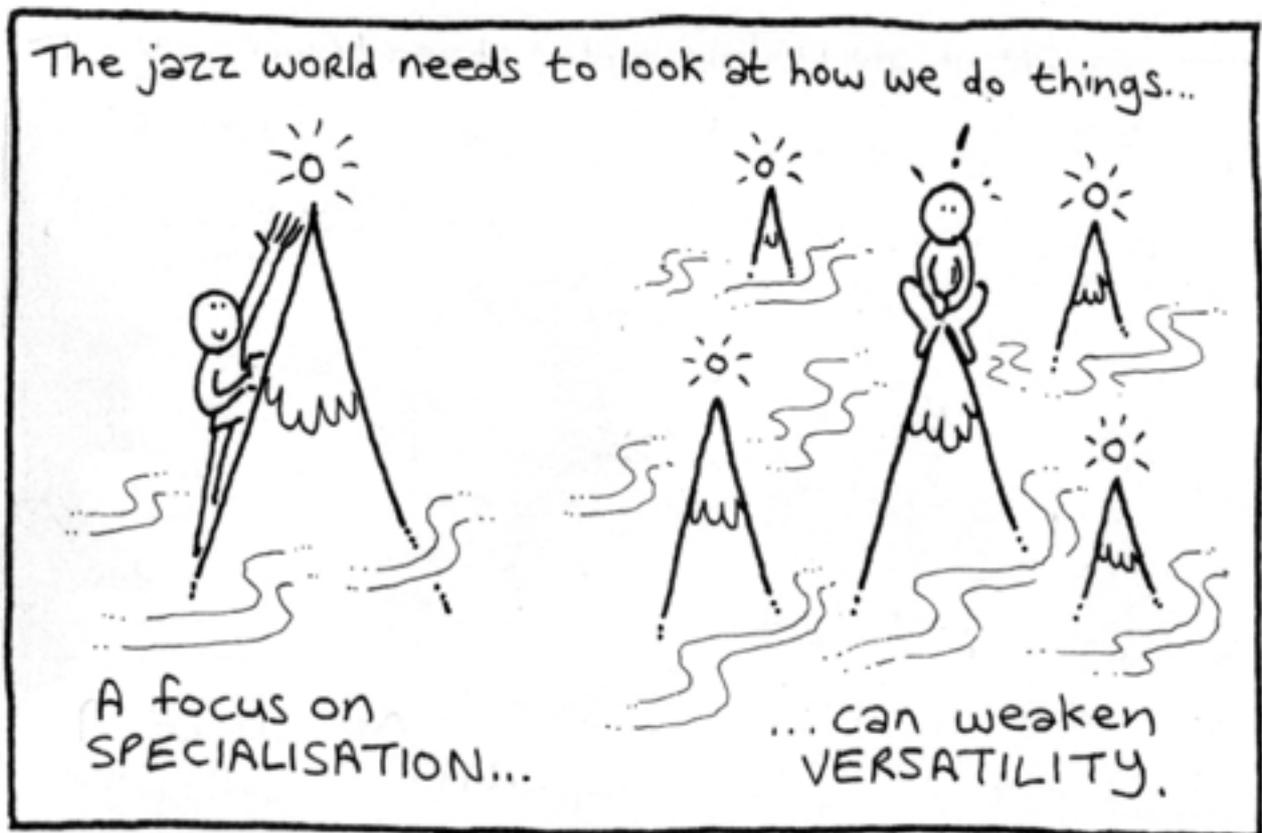


The point here is not to demonize jazz education for being a success. As an aspiring player in Ireland in the early 90s, I myself took advantage of every limited opportunity for learning that came my way, and I applaud the entrepreneurial spirit of colleagues throughout Europe that have engineered this transformation. Of all the existential threats that seem to habitually stalk jazz, surely education is not one of them. Indeed, technical and compositional ability of young musicians are just two areas that have been radically transformed. We should also be encouraged by the improving gender balance, a trend we are seeing among the plentiful young female bandleaders applying for 12 Points. We can directly attribute this to the levels of educational access that exist today.

I'm loathe to aggravate the wound that frequently reopens when the shibboleth that jazz education is killing the music rears its ugly head. This is a facile, overly simplistic view that is best left to the ad hominem snarkiness that often characterizes online discussion of jazz. You would despair sometimes. When faced with the infinite possibilities that the web might offer for advancing our cause, it sometimes seem that the most constructive use we can come up with, is to use it as a medieval trebuchet for slinging dung over the ramparts of the opposition stockade. I appreciate the arguments made by educators in defense of their guild, especially those relating to the primacy of the music itself, and adherence to the first principles of good music making, be it in melody, harmony, timbre, rhythm, composition and the other skills they must inculcate in their students during the limited time they have together. And I'm sympathetic to the challenges they face working within an often-oppressive regulatory framework with its control mechanisms and accrediting bodies, quality assurance statements, institutional and programmatic reviews. Jazz, like other areas of the arts and humanities, must stand fast against the creeping instrumentalism that the state would seek to impose on our higher education systems, the case being made by writers like Stefan Collini in *What Are Universities For*.

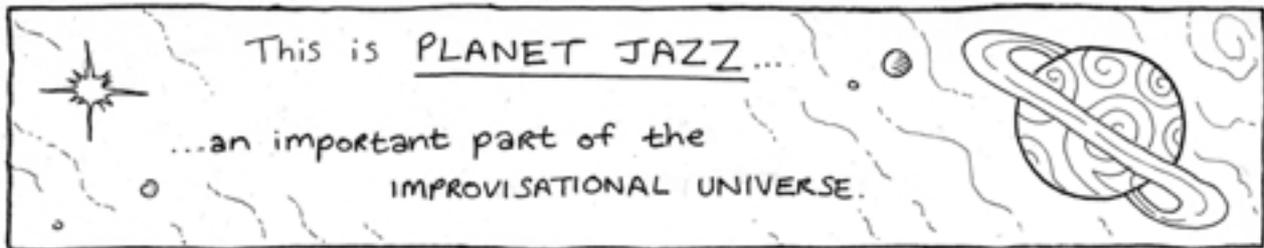
Where I part company is around the specifics of the pedagogy itself and the preparation of graduates for life beyond the confines of the academy. A few notable outliers excepted, and the work of Erling Askdal at the Trondheim Conservatory comes to mind, it's hard to avoid the conclusion that many schools are locked into a pedagogical doctrine whose fitness for purpose I cautiously feel entitled to question. What was revolutionary in the 1950s, when the Berklee pioneers captured the lightning in the bottle and codified bebop into an accessible pedagogy,

providing the global blueprint for all that was to follow, now seems increasingly archaic in a world that is changed utterly. Ossification and intransigence has set in, and teachers often seem enslaved by a curriculum that favours one genre above all others, with the virtuosic pursuit of improvisation over time and changes the ne plus ultra, and all other stylistic philosophies down the food chain, or a poor relation. Free improvisation seems to be the poorest relation of them all.



I acknowledge that there are many great players, household names even, (well at least in our households), that have been hugely enriched by this learning. Indeed, I've promoted some of them. But I'm less concerned with the fortunes of Brad Mehldau or Branford Marsalis or John Scofield than I am with the thousands who have passed through the same system unfulfilled, thrown back into the water like the discarded catch of a trawler man who only wants to bring the best specimens to market. It's too hierarchical for me, too much like the brutal world of the classical conservatory. Too much about the 1%, not enough about the other 99%.

I don't doubt the sincerity of teachers, and sometimes I wonder if there is a missionary zeal at work, as they strap themselves to the mast to defend the artistic principles they hold dear, to defend the music that they fell in love with and became devoted to when they were students themselves. If that is so, we should remember Oscar Wilde, who cautioned, "each man kills the thing he loves." Perhaps I'm missing the point, but if insuring the future relevance and supremacy of this particular style is the purpose of these educational edifices, it's not working anymore. Over the last seven years, I have listened to 300 submissions annually in the 12 Points selection process, and I could count on these two hands the number of times I have been stopped in my tracks by a young artist playing convincingly in the idiom upon which current curriculum places so much importance. On the contrary, I hear everything else under the sun, to the extent that giving it a name is now a taxonomic Gordian knot.



In other musical constellations, I do hear the benefit of jazz pedagogy. I hear it in contemporary RnB and hip hop from the US, its best artists growing ever more sophisticated, often down to their recruitment of the cream of the jazz schools as MDs and sidemen for their studio and touring bands. I hear it in Bluegrass, some of which is morphing into a rootsy chamber music, full of delightful harmonisation, deft rhythmic turns and through composition. And I hear it in lots of Nordic pop, which can be textured, expansive and adventurous in a manner instantly recognizable to those familiar with the jazz lexicon. So it seems that if you an aspiring musician, going to jazz school is a fantastic way to acquire really useful skills, and I take comfort in the notion of these furtive improvisers, embedded in the musical systems crazy closer to the mainstream than us. I'm just not that sure how great it is for those students who are there for a career in "jazz", yet these are the musicians on whom we are rely to carry its torch in the years ahead.

I am uneasy about how the system is equipping those artists with the necessary assets for flourishing, and not just musically. Lack of self esteem is often evident, as they fail to live up to the Olympian levels at which the historical bar is set, but so too is a deluded sense of entitlement as they set off into the world armed with an expensively acquired degree. Their aesthetic and analytic competencies, so vital to understanding and negotiating their place in the world, are often woefully underdeveloped, because there's no time and energy for that in the competing priorities of a jazz school semester. They have very little sense of their capacity for interdisciplinary work, be it in theatre, dance or creating exception music for children, because too often the schools silo themselves away from the other fertile areas of the performing arts. Most artists would sell their mother for the level of improvisational instinct that a competent jazz musician has at their fingertips, yet we can't see the wider value of what's beneath our noses.

This is especially true with regard to work made for children, an area where there is great demand and opportunity for meaningful work, work for which we are tailor made, yet it an arena from which we are conspicuously absent. In this case, we really are walking past the money.



And lastly, they struggle with the word. It seems that the toxicity of the 'J-word' has infected them too, despite that fact that they have made great sacrifice to get a J education and become a J musician.

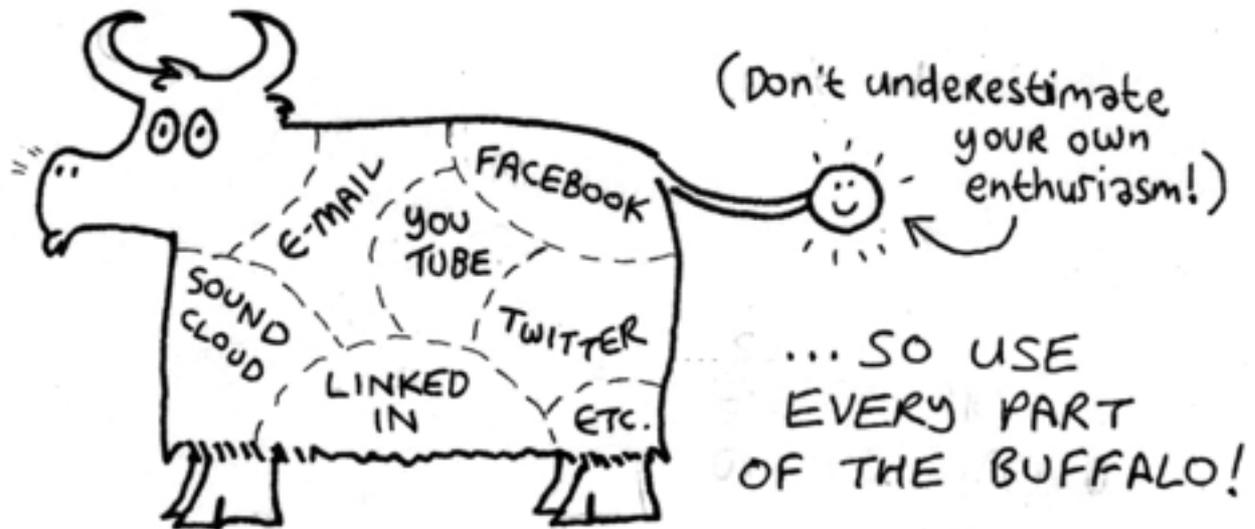
I am out on a limb here, fearful that I am ill informed, my knowledge of the education system too shallow and too narrow, too governed by the experience of the Anglophone world. From my experience with 12 Points, travelling to many different parts of Europe, the challenges seem greater in the English speaking part, and I know that would apply to the US also. My assertions are not backed up by meaningful research. They are riddled with conjecture and subjectivity, too reliant on the gut feeling that comes with countless nights over the last fifteen years deciphering the psychic energy between artist and audience. I might simply be wrong headed.



So I am ready to get my arse kicked by the educators here present and be sent back to Dublin with my promoter tail firmly between my legs. But if I am wrongheaded, then so are many of us who work in the field, and so are many of the established musicians we present, because what I'm bringing you here is a flavour of the conversations that take place when education is discussed. If we're wrong, then educators have a duty of care to put us straight and better inform us about how the system is working to benefit the music and its precarious place in the world.

If we're right, then it raises a profound existential question for jazz. If current trends continue, as demonstrated in the NEA and US Census Bureau's ominous 2009 findings on the precipitous decline in jazz audience numbers, from 10.8% in 2002 to 7.8% in 2008, and the rapid rise in the audience median age, from 29 in 1982 to 46 in 2008, then project out twenty years and it's a bleak prospect. I'm not suggesting it's all over, jazz will always get by in its plucky subcultural way, but no viable audiences will lead to an environmental collapse, and jazz will cease to have global purchase as one of humanity's greatest forms of musical expression. What price jazz education then?

I want to be honest here. If the message here is a bit negative, a bit bleak, then that's as much a reflection on my own state of mind, as much as anything else that going on. I'm a bit neurotic, which I blame on my catholic education. But I suspect I am like a lot of people in this room when I say that there are lots of dark days poring over budget, wondering where the money will come from, and even darker nights, when after all that effort to promote a beautiful show, no one turns up. But there are enough of the nights when people do come, and the music lifts you up and fills you with light and insight, that you keep coming back for more punishment. It is an addiction, I guess. A privilege. And a responsibility.



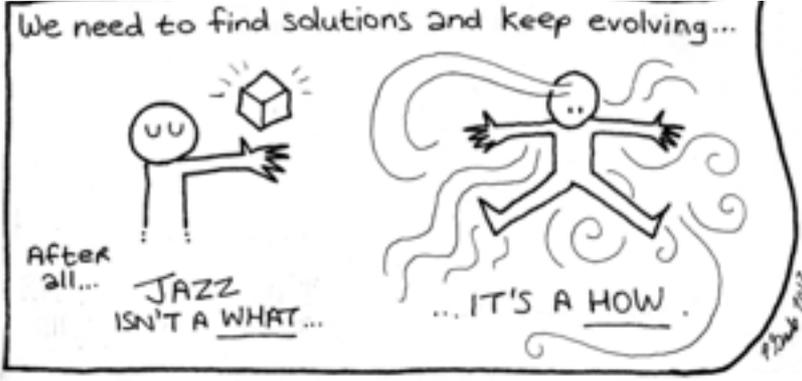
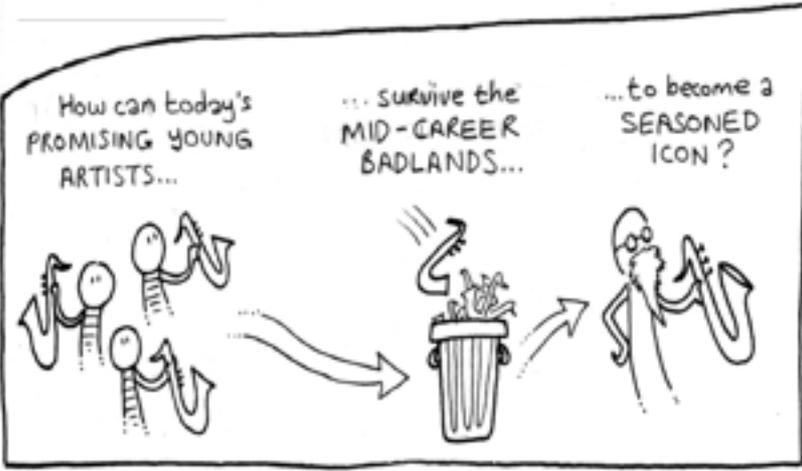
And all is not lost. Not for the first time, the music is proving itself immensely durable and adaptable. You could argue that it's having a renaissance, as young musicians grasp the new tools of technology to embrace new ideas, new sounds, new concepts, using all available resources to renew the principles of creativity and spontaneity, the threads that have connected jazz musicians through the ages. The world is changing, very fast in some respects, and the music reflects that. Now it's time for those of us who work in other roles to reflect those same changes, and explore smart solutions to the challenges ahead. Musicians and promoters are not the only ones with a dog in this fight. Institutions cannot hermetically seal themselves away from the looming crisis. They cannot absent themselves from the debate, indeed they are central to it, because actually, they are the only institutions we have. Jazz education is not going away, quite the contrary. If anything, the prize is getting jazz's undeniable power as a pedagogical tool to work in symbiosis with the performance and audience development that the music so clearly needs. However, it is equally valid to argue that, just like the impact of the web on traditional sales and copyright models, the jazz education dynamic is becoming a disruptive influence on traditional channels for transmission and performance of the music. This is my challenge to the EJM General assembly in Trondheim.

This is a provocation that we need to explore together - artists, educators and professionals alike, and a rigorous, honest debate is required across these shared aesthetic and practical concerns. The impact of current pedagogical doctrine, the upstream issues of access to music in early childhood, the downstream issues of performance and career development for graduates, research on the active numbers and professional practice of J educated musicians in Europe and an audit of performance infrastructure are just some of the themes that could keep us busy. And looming overhead, the consequences of not renewing audiences, the most precious commodity of all. This last should cause all of us a sleepless night in beautiful Trondheim tonight.

Earlier I mentioned dead fish, so I'll leave you with this title from a tune by Trio VD from Leeds. Not the most obvious city to give us a great jazz band, but they're one of the 12 Points bands that have made a lasting impression on me.

Only dead fish go with the flow.

....And a few of Patrick's lovely cartoons to mull over



APPENDIX B

Europe Jazz Media meeting

13 - 14 September 2013, Trondheim, Europe Jazz Network General Assembly

Participants:

Cim Meyer (JazzSpecial, DK)
Christine Stephan (Jazzthetik, GER)
Kartsen Muetzelfeldt (freelance, GER)
Monika Okroj (JazzForum, POL)
Henning Bolte (freelance, HOL)
Patrik Sandberg (Orkesterjournalen, SWE)
Cyril Moshkow (Jazz.ru, RUS)
Jan Granlie (JazzNytt, NO)
Johan Hauknes (JazzNytt, NO)
Madli-Liis Parts (Magazine Muusika, EST)

The key points of Europe Jazz Media (EJM) meeting concentrated on: the development and updating of database of journalists; launching the Europe Jazz Media logo; creating stronger networking between meetings; information exchange of jazz magazines and the collaboration with jazz producers from the EBU.

As a result of the meeting, EJM has:

Created a simple webpage: www.europejazzmedia.eu - The content of the website will include online jazz journalism, links to jazz related radio and TV programmes and introductions to the latest issues of magazines;

Developed a plan for an EJM CD Chart – it is envisaged that in the future every magazine will send a link to their chosen album or musician;

Devised a plan to create more opportunities for writers' exchanges in order provide more opportunity for collaborations between magazines, journalists and festivals. Existing examples include: Jazzkaar (Estonia) and international journalists. To facilitate further plans, Madli-Liis Parts will prepare a Baltic jazz media meeting in 2014 in collaboration with Antanas Gustys (Kaunas Jazz) and Maris Briezkalns (Rigas Ritmi);

CEW-JAZZ: Community European Writing Jazz - Johan Hauknes presented an idea of focusing on the development of journalism covering improvised music. The idea is to create an international journalism course for emerging journalists and writers which would involve professional journalists from different countries providing opportunities for the emerging writers to work in international environments. Some research will be undertaken in order to proceed with this idea.



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