

Report of the
European Jazz Conference 2022

Hosted by

A to Z Foundation

Sofia, Bulgaria

22 - 25 September 2022

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European Jazz Conference 2022

Hosted by A to Z Foundation

Sofia, Bulgaria, 22 - 25 September

Reporter: May Ngo

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INTRODUCTION

Breaking New Ground was the title of this 8th European Jazz Conference in Sofia and, judging by the feedback we received through our survey, we can be happy with the steps ahead we took in this direction. Last September, 324 professionals of the music sector from 38 different countries came together in Sofia, for the vast majority visiting Bulgaria for the first time. We discovered there a rich culture and music tradition and some interesting directions for its next developments.

It has also been the Conference with the highest attendance by EJM members. Our network is constantly growing and we are very pleased that the members, old and new, continue to come in very high numbers to our main event of the year, something quite unique in all European cultural networks.

Many insightful debates took place in Sofia, looking at ways to innovate our actions in different fields: sustainability, leadership, gender balance, fair practices, new business models for our venues and festivals. The challenges that are ahead of us are huge, and learning from each other, exchanging ideas and looking for common solutions must be the way forward to address them.

Very special moments in our conference this year have been the concert by two Ukrainian artists, Dennis Adu and Dmytro Avksentiev, the intervention by our member from Belgrade, Dragan Ambrozić to congratulate Mila and Peter, and the tribute to our dear friend and founding member John Cumming. They are all examples of the spirit and the values of our network, that go beyond the conference in all the activities that we carry on during the year.

I would like to thank the EJM staff and all the team of A to Z Foundation for the organisation and support. Thanks as well to the EJM Board of Directors and to the conference Programme Committee for their great job and inspiration.

Finally, I remind you once again, as already announced by Régis Guerbois and Hugues Kieffer during the final plenary session, to save the dates for the 9th European Jazz Conference which will take place in 2023 from September 14 to 17. See you all in Marseille, France, we are sure it will be another memorable experience for all of us!

Giambattista Tofoni
EJM General Manager

Friday 23 September 2022

OFFICIAL OPENING & welcome speeches

The National Palace of Culture in Sofia, Bulgaria was the stunning venue for the 8th edition of the annual European Jazz Conference. The largest multifunctional conference centre in Southeastern Europe, this landmark building made of concrete and glass hosted across 4 days over 300 music professionals from more than 38 countries in Europe and beyond. The delegates included festival and venue directors, national and regional organisations, international promoters, booking agents, artists' managers, academics and journalists.

The proceedings started with a warm welcome from the General Manager of the Europe Jazz Network (EJN), Giambattista Tofoni. He explained that this conference in Sofia was actually scheduled to occur in 2020, but due to the pandemic it had to be postponed. Thankfully, the co-organisers, A to Z Foundation, were able to secure funds to organise the conference for this year. Now we are all finally able to be here together in Sofia in what is the conference most attended by EJN members ever.

Giambattista then invited onto the stage the President of the Europe Jazz Network Wim Wabbes to officially open the conference. After welcoming everyone, Wim stated that the theme of this year's conference—*Breaking New Ground*—refers to a record by famous 80's American jazz pianist Mal Waldron, who explored rock and pop songs to find news into jazz. Breaking New Ground can have many different meanings, Wim said. Literally we're here in this wonderful city, we can discover it, explore its music, the culture, the history and the cuisine. But it can also mean that we go in search for new ways to deal with the challenges that society and in particular, the music sector, faces. Wim highlighted that the conference has organised parallel discussion groups after the keynote to explore some of these issues. The topics include business models/ entrepreneurship, leadership, sustainability and ecology of the music ecosystem, fair practice policy and gender balance. Wim noted that these discussion groups were organised to inspire delegates, to hear about their experiences, to hear their stories and to look for better ways to do things in the industry.



He then announced that the keynote speaker for the conference is Belgian-Polish philosopher and writer Alicja Gescinska. She will provide us with a platform for discussing how music, people and society can interact and the impact they can have on each other. But Wim also reassured delegates that after working their brains on this topic, they will be provided with good music and good food to renew their energy.



Giambattista then thanked the Bulgarian organisers of the conference Peter Dimitrov and Mila Georgieva from A to Z Foundation for all their hard work, and invited them up onto the stage to say a few words. Mila welcomed everyone and said that organising for this conference actually began four years ago in 2018, and that they are excited to finally have everyone here in Sofia. She noted that it has been four years of struggle, excitement, cancellation and then starting over, but that they finally did it. She highlighted how important it was to have the conference here because it is the first professional music forum that has been hosted in Sofia. Mila hoped that it was only the beginning, especially since

for the majority of delegates it was their first time ever in Bulgaria. Peter added that it was a great honour to be the hosts of the conference. He welcomed everyone to beautiful Bulgaria and Sofia, and hoped that everyone will enjoy a city that has a great history and cultural life. He stated that in the next two days the delegates will encounter something new for them, which is Bulgarian music, and he hoped that they will enjoy it. Peter wished everyone a great time and successful conference, and added that this conference could never have happened without the support of the Ministry of Culture, Sofia Municipality and the Ministry of Tourism of Bulgaria.

A short video was shown by the Ministry of Culture Prof. Velislav Minekov who unfortunately couldn't be present, but he sent his greetings and best wishes for the conference, ending the video with a quote by jazz legend Herbie Hancock. The Deputy Mayor of Sofia Miroslav Borshosh was then invited onto the stage to say a few words. He asked everyone to once again, applaud Peter and Mila for their organisation of the conference. He stated emphatically that they, in Sofia, really love jazz. He hoped delegates will leave Sofia with warm memories, not only with what will be achieved during the conference, but also a warm memory of Bulgarian hospitality, and that they get a chance to discover the soul of South Eastern Europe. He stated that the city of Sofia has given increasing support to jazz music during the past 10 years, and will continue to do so because they strongly believe that music is that eternal bridge between humans, and that jazz is the music of free will. He ended his greeting by wishing everyone a beautiful experience in the city, at the conference and in the contacts that are made; and hoped that everyone will remember Sofia as a strong friend of jazz.



Giambattista then thanked the Mayor, Deputy Mayor and the city. He also thanked the European Union for giving the EJM a grant as part of the Creative Europe programme. He then thanked the invaluable work of the EJM staff, Francesca and Stefano, as well as the Board of Directors of the EJM, and the members of the EJM. He noted that without the members of the EJM, there is no network at all. He then invited the MCs for the day to the stage, Maria Rylander (Knutpunkt, SE) & Fernando Sousa (Casa da Musica, PT). They each introduced themselves before welcoming the key note speaker Alicja for her keynote speech.

KEYNOTE SPEECH

“At Home in Music” by Alicja Gescinska

Polish-born, Belgium-based philosopher and writer Alicja Gescinska began her keynote speech with a question: Does music make humanity and society better? Intuition tells us that ‘yes’, but beyond making our lives nice, does music actually make us morally better? Does it make us better human beings? What motivated her to explore this question was how it seemed irrelevant to philosophers in the past.

When she asked this question to Krzysztof Penderecki, a Polish composer and conductor, his answer was an emphatic ‘no!’ She was very surprised by this, because some of his works addresses world events and social issues, for example: the *Polish Requiem (Lacrimosa dedicated for Lech Wałęsa)*, *Threnody for the Victims of Hiroshima (1960)* and *1000 Voices for Peace (2014)*.

Alicja noted that this is an important question for policy makers and the state, because why should they fund music? Why have it in the school curriculum? For example, it is no longer part of education in Belgium anymore, you have to pay for it privately.



Then she outlined the recurrent thinking in philosophy, which is that reason is good and emotions are dangerous. Music plays with our emotions, therefore music can be dangerous; it arouses dangerous passions. Plato (427-347 BC) in *The Republic* distinguishes music as being able to play a supportive role in the ideal state but that censorship is needed because it awakens irrationality in man as well as powerful emotions. There is can be harmful for the individual and society. Music can be a force for good, but also for

bad. And he believed that changes in musical taste and preferences *will* change society.

Immanuel Kant (1724- 1804) in his *Critique of Judgement* delineated a hierarchy of the arts, with poetry on top and music at the bottom. This is because for Kant, reason is king. It is what we should be striving for and music is least noble of all the artforms because it arouses emotions. But Kant also admits it is the most enjoyable artform.

Theodor Adorno (1903-1969) of the Frankfurt School was an extreme left-wing philosopher who believed that certain types of music are morally corrupt. He singled out jazz as being particularly corrupting of the soul because it is a product of American capitalism.

George Steiner (1929-2020) stated that ‘humanities don’t humanise.’ Music doesn’t make us better, nor corrupt us. It doesn’t influence us either way ethically or morally. His example it that of Germany, which has beautiful music and a rich cultural heritage but none of that stopped the barbarism of the Nazis, despite the Nazi’s impeccable taste in music and the arts. He believes the Second World War answered that question of morality in music. History in fact is full of examples, Stalin was a fan of music, and conversely, many great musicians weren’t particularly great people

(Horowitz, Wagner, Celibidache). It is an undeniable fact that cultivated minds can still be barbarians.

But do art, literature, knowledge of history and music play *no* role in our moral development at all? Why then do we have this intuition that music, the arts and humanities, make us better? Influences us? Something is happening, but *what*?

Alicja then stated her main thesis: that music is an exercise in empathy. The key word is exercise, it is not a guarantee. There is only the possibility that you will get better at it the more you practice. What is empathy? According to the Oxford Dictionary, it is the capacity to be emotionally and cognitively in tune with another person, in other words, the ability to understand what goes on in someone else and to be concerned about what goes on in someone else. Empathy increases our understanding of others, ourselves and our society.



1. Understanding the other

For Roger Scruton, music is a dialogue, a gateway to the first-person perspective of the other. For Martha Nussbaum music opens us up to the perspective of the other. But not only classical music; for example, nursery rhymes as well. Vladimir Jankélévitch (1903-1985), a French philosopher, talked about music as a ‘duet of hearts’, an intimate conversation between you and another.

2. Understanding the I

Music is self-discovery, because there is a close link between music and identity. Music is often linked to memories and chapters of our lives, therefore music impacts on how we understand ourselves.

3. Understanding us

Music has the capacity to unite people: in a concert hall, an orchestra, a choir. It unites us as well with people long gone. It is fundamental in community building, collective identity, solidarity, for example the National Anthem. Music allows us to connect to another culture, also allows to keep that culture alive in difficult circumstance, for example in the context of Ukraine.

Alicja concludes that Steiner is right, of course, that humanities don’t humanize. But that is only part of the truth. Music can’t stop bombs or the trains to Auschwitz, but neither did maths or engineering. Without music, without art or humanities, barbarism is on its way.

Music doesn’t solve everything, but it opens our heart, disarms our heart – on the condition that you have a heart. In summary, does music make us better? It depends on your heart!

STAND WITH UKRAINE

Concert by Dennis Adu & Dmytro Avksentiev

Mariana Bondarenko from the Ukrainian Institute gave an introduction to this musical duo before they performed, explaining that the collaboration between Dennis Adu and Dmytro Avksentiev first began in the Am I Jazz? Festival in 2020, thanks to Olga Bekenstein. During the whole collaboration, they never met each other but only exchanged messages on Telegram. They both worked intuitively and emotionally, and despite their short time collaborating are still to this day working together on upcoming projects.

About the duo:

Koloah (Dmytro Avksentiev) is an electronic musician based in Kyiv, now temporarily displaced. For more than a decade, his musical path has taken him through a cross-section of underground, famous clubs and parties such as Closer, Tresor, Berghain, and more. He also produces in different genres and works under aliases such as Tropical Echobird and Voin Oruwu. In 2020, he founded the label Salon Imaginalis, a platform for realising non-genre music.

Dennis Adu was born in 1987 in Saltpond (Ghana). When he was 2 years old, his family moved to Kryvyi Rih, Ukraine. He started playing the trumpet at the age of 7, and when he turned 8 was invited to join the Alexander Gebel Orchestra. Dennis participated in international festivals and competitions like Millau en Jazz (France), Fel du Sher (France), Jazz A Vienne (France), Alfa Jazz Fest (Ukraine) and many others. Since 2012 he has been leading his Quintet, Sextet, Septet and Big Band.



FIVE parallel Discussion Groups

on the Conference theme

LEADERSHIP-Cultural operators working in jazz & improvised music

With: Janine Irons (Tomorrow's Warriors, UK) & Kornelia Vossebein (Stadtgarten, DE)

Moderator: Mark van Schaick (inJazz/Buma Cultuur, NL)

Moderator Mark van Schaick began the discussion by emphasising the importance of leadership and having a clear vision for organisations. Janine Irons from Tomorrow's Warriors stated that she was never told she was a born leader, in fact the opposite, that she would never amount to much. She feels she had to prove herself whole life, especially as a person of colour. Kornelia Vossebein from Stadtgarten added that leadership should evolve organically, dependent on specific situations and who has the most experience or skills, rather than on hierarchical structures.

The discussion moved on to the question of succession and how to pass on leadership within an organisation. Janine said that she hopes someone will come along who will be 'the one,' but she doesn't really know. In any case, whoever takes over will need to be given the space and permission to find their own vision for the organisation. Kornelia emphasised that it should be an organic process, a result of development over time in getting to know people and the organisation.



Diversity was also discussed, not only in leadership but throughout the wider music industry. Janine said that Tomorrow's Warriors was created to address a need, that is, the lack of diversity and representation of black talent and women in jazz. Now, over 30 years later they are seeing more black musicians, managers and labels. Things are improving, but there's still a lot of work to do. Organisations also need to be more proactive in going out to communities to inform them about what they are doing, rather than expecting poor and diverse communities to come to them to access their programs. There is a need to cultivate sustainable long-term relationships with these communities, rather than just a tick the box exercise.



The discussion then moved on to the role of Boards in an organisation. They can provide a different perspective or voice to the leadership team. There were a range of experiences of Boards – some had Boards who were too interfering in the day-to-day operations, while others were very hands off. One person joining can change the whole nature of the Board.

There were mixed responses to the question of whether the Board is a good system for running an organisation.

Delegates also discussed the loneliness of being a leader. As a leader you sometimes have to make difficult decisions, especially at a time when funding for arts organisation has become harder. Therefore, developing resilience is important. Having a support network and more learning and development opportunities can help with this. Self-care, taking time away from the work, and having a good work-life balance is also critical. The EJM has been a space for people to share their issues as leaders, a supportive space with others that alleviates some of the loneliness of being a leader.

SUSTAINABILITY & Ecology of the Music Ecosystem

With: Matthew Herbert with a video “provocation” (artist, UK), Karolina Juzwa (International Jazz Platform/Footprints, PL) & Francesca Bertolotti-Bailey (visual arts, art fairs & arts residencies organiser, IT)

Moderator: Margaux Demeersseman (Centre National de la Musique, FR)

Moderator Margaux Demeersseman began the discussion by highlighting that carbon footprint is an important priority, but we need to think of reducing our overall footprint more generally in the music industry, for example the impact on the environment in our merchandising, equipment, buildings and energy consumption. One delegate commented that we treat climate change as a headache, but we should treat it as a heart attack to relay the urgency of the situation, especially as the energy crisis has highlighted the need not to be dependent on energy from undemocratic societies. Another delegate pointed out that this is the right time to implement sustainability measures as the music industry is just coming out of Covid and many things have to be started again.

A video by Matthew Herbert was shown to delegates. In the video, Matthew provided two main provocations for discussion: firstly, the sustainability of infrastructure. He stated that we can no longer tour like we used to and need to understand the carbon footprint of everything we’re doing. Second, the sustainability of the creative ecology of what we do. As making a living from music becomes more unstable, Matthew believes that music has become more conservative and is leaving the status quo untouched. The question we need to ask ourselves is, do our actions both creatively and in terms of carbon footprint, leave the world the same, or have they affected some kind of change, big or small? This is a fundamentally artistic question that is impossible to separate from more structural issues. Matthew ended the video by stating that we need to be more radical than we are.

In the ensuing discussion, some delegates disagreed with Matthew’s focus on individual musicians and the need to decrease touring. Some said that a musician’s footprint is the smallest and least problematic of all in the music ecosystem, and that artists have a powerful platform they can use to spread a message, rather than staying at home. Others argued that this focus on artists rather than infrastructure is typical of a neoliberal rhetoric that ignores the wider



system. It is also a very privileged position to be able to give up touring or do slow travel; not many people can make this choice.

Others said that we need to acknowledge that the music ecosystem must adapt itself to climate change, this is simply a fact that cannot be avoided. And although music doesn't have the biggest ecological footprint, it still has to do its part which doesn't mean that artists have to take on the biggest load in this. We need to push for change on the systemic level, for example funding for slow travel and for other small changes in working methods. We need to get on board the help of policy-makers and funders.



Other delegates recognised that this is a very emotional and political issue, so it's important to know the numbers to address the problem correctly. Some projects that are doing this is the Carbon Footprint Assessment by the Jazzé Croisé Association that examined the footprint of nine festivals and venues in France, Netherlands and Norway; the Footprints project in Poland that aimed to combine supporting emerging artists with ecological sustainability; the French National

Music Centre's building of a roadmap for sustainability; and Cove Park's use of an ecological coordinator as well as funding for slow travel.

Delegates discussed the needed for work to occur on two levels, on the individual level and on a more global level where collaboration is happening with other networks. In this case, there was discussion about initiatives that the EJM has already undertaken, for example 'Take the Green Train,' with its Green Manifesto, the EJM Green Pilot Tours! as well as other initiatives coming up next year including web-tools on how to calculate the impact of venues. An idea was raised to collect via email all the European resources available and to share them between members. One delegate asked whether the EJM can organise a space online where we can share best practices. A staff member said there are a few resources already on the EJM website that members can look up.

Fair Practice Policy

With: Jan Pauly (VI.BE, BE)

Moderator: Davide Grosso (International Music Council, IT)

Moderator Davide Grosso (International Music Council) began the discussion by giving an overview of the most important international legal frameworks related to artistic fair practice such as the *Recommendation on the Status of the Artist* (UNESCO, 1980), the *Convention on the protection and promotion of the diversity of cultural expressions* (UNESCO, 2005) and the more recent *European Parliament resolution of October 2021* on the situation of artists and cultural recovery in the EU.

Following on from this, Jan Pauly from VI.BE, Belgium, presented the Juist is Juist campaign (What's Right is Right), a national initiative defining clear principles and fair practices for collaboration in the arts sector, across all disciplines. Juist is Juist consists of a toolbox of 4

principles and 12 agreements that will enable cultural professionals to enter into partnerships on an equal basis. It is a living document that takes into consideration that fair practices can differ depending on the context – but without calling into question basic legal and solidarity principles. The aim of these tools is to make negotiations more transparent and to facilitate artistic collaboration so that they occur in a more informed and fair manner.

In the discussion, many delegates highlighted the way that an already fragile situation was exacerbated by the global Covid outbreak. Examples from France, Austria and Greece showed on the one hand that there are huge differences between EU countries, but at the same time there was also common ground. In particular, practices that were not done before Covid, such as a venue cancelling a show only because of low ticket sales, has become the new normal. Another issue was the increasing number of administrative and financial obstacles to organise a tour in good conditions.



All participants highlighted the need to have clear rules and constant dialogue, in addition to the wish of having an EU standard on fair practice. A proposal about an internal EJM charter was put on the table and raised some challenges:

- Identifying the partners beyond the EJM network
- Not being exclusive
- Have the broadest process possible
- Consider the time needed
- Consider the costs of the process
- Mechanism to evaluate regularly

The idea of an internal survey was raised in order to collect ideas, challenges, good practices and trends from EJM members. From a procedural point of view, it was pointed out that similar initiatives have been already implemented within the EJM (i.e. Manifesto on Gender Balance) with the Board coordinating the process, along with the staff and the General Assembly adopting the outcomes.

Business Models / Entrepreneurship

With: Daniela Neumayer (Saalfelden International Jazz Festival, AT) & Murat Sezgi (Bozcaada Jazz Festival, TR)

Moderator: Virgo Sillamaa (European Music Exporters Exchange, EE)

Moderator Virgo firstly clarified both terms in order to be clear about the framework in which this discussion will take place. Business models and entrepreneurship are both often thought about in terms of profit-making only which he believes is erroneous. Instead, business models are about seeking a balance between what is coming in and what is going out so that an organisation can achieve its goals. Entrepreneurship is about people taking various kinds of risk to create and lead change. Virgo also wanted to highlight the bigger context in which business models and entrepreneurship occurs, what he terms the ‘Mega Trends.’ These include environmental crisis; digitalisation and tech-driven change; geo-political, economic and social instability; and pandemic(s).

In the discussion, delegates highlighted a range of different business models. For example, the Saalfelden International Jazz Festival work closely with the Tourist Office where the festival is part of the attraction for tourism. Reliance on the tourism industry means being less dependent on changing cultural policies. Delegates also discussed gaining sponsorship from different industries, and the importance of involving sponsors as much as possible so that they feel a sense of ownership. Beyond sponsorship for money, involving different groups in a festival (for example podcasters, yoga, blockchain) who don't bring monetary value, but do bring their own connections, resources and audiences can be beneficial. Bozcaada Festival in Turkey has a 'vibe manager' who ensures that the festival as a whole is a good experience for everyone. Jazz should be seen as something cool that everyone wants to get involved in, rather than something to be merely supported.



The discussion then turned towards challenges including an ageing audience and how to get new audiences into concerts. Someone noted that it is not necessarily the audience but the problem of promoters getting stuck in their ways and doing the same thing. The need to bring younger people into an organisation, who know how and where to communicate to other young people. There has also been a loss of talent in the industry due to the pandemic, many did not return because they did not want to stay in a vulnerable, unstable industry like the culture sector. There is also a need for more data on audiences to better understand them. Although you can already start with data from online ticket sales and social media, it would be good to be able to get more data. Can EJM possibly help in doing this? For example, the creation of a 'Europe Live Jazz Card' app, where every time people use it to pay for something, they get bonus points or promotions from EJM members. The data is then collected in a more centralised manner.

EJM could also help by inviting a sponsor to talk to EJM members. We are always trying to imagine what sponsors are thinking, trying to anticipate their needs and wishes, so why not get direct inputs from them? Delegates also talked about how working with the Tourist Office is an example of a good business model and could be transferrable. A Tourist Office representative could be invited to come to the next EJM conference to talk with network members.

Gender Balance, different situations in the former east & west of Europe

With: Aneta Norek (Film and Jazz Music Foundation, PL) & Agnete Seerup (JazzDanmark, DK)

Moderator: Maria Pia de Vito (artist and artistic director, IT)

This panel was moderated by Maria Pia de Vito, artist and artistic director from Italy. It was initially supposed to focus on the differences in gender balance between Eastern and Western Europe, but since Bulgarian speaker Mihaela Georgieva was ill, presentations were instead made by EJM members from Poland and Denmark.

The first speaker was Aneta Norek from the Film and Jazz Music Foundation in Krakow, Poland, who organise the International Contest of Young Jazz Ensembles Jazz Juniors. Founded in 1976, the competition has always been strongly entwined with the history of Polish jazz, since it is at the Jazz Juniors where some of the most famous Polish jazz artists made their first steps.

Jazz Juniors includes both a competition and workshops. Aneta said that interestingly, most of the participants for the workshops are girls. But in the competition, most are boys. Aneta said that the feedback she got from girls in the workshops was that they were too shy to enter the competition, they felt that they were not good enough etc. Even the girls who do enter the competition, you could hear this doubt. However, there was no such doubt from the boys. the Jazz Juniors is international, so Aneta believes it not only a Polish issue. In the 46 years history of the competition, only 2 girls have ever won.



Aneta said that this is specifically an issue in jazz - she has a classical music background and found that it was never a problem for her as a woman playing classical music. Aneta only began to doubt herself when she started playing jazz because due to its improvisational nature, a certain level of confidence and openness is required in jazz. Aneta added that jazz education exists in Poland, for example there are 8 jazz departments in different musical academies, but the majority of these students are boys.



The question came up about role models: would having successful female jazz musicians help girls have more confidence? Francesca, a staff member of the EJM said that currently the EJM is implementing a new project with Brussels-based Association Européenne des Conservatoires, to publish online profiles of successful women in music – not only musicians but also backstage crew, leaders, production, admin etc. They also plan to organise webinars and mentoring sessions for students from the conservatoires.

Then Agnete Seerup from JazzDanmark in Denmark gave a presentation. JazzDanmark supports and promotes Danish jazz, both within Denmark and abroad through the creation and development of new collaborations, partnerships, projects, and experiences and by encouraging

participation and awareness. Their social inclusion projects are EU funded: improvisation for asylum kids, jazz camp for girls, musikdata.dk.

Agnete then went on to present the report JazzDanmark commissioned around the question: Why are women grossly underrepresented in the music industry? 6,000 musicians and composers filled in a survey, 1,500 wrote about their individual stories, 17 interviews were conducted across the music industry, and a comprehensive literary study on the subject was done; in order to study the consequence of gender for performing musicians and composers.

The main conclusions of the report included:

Unregulated working conditions are very hard specifically for women

The use of private networks are intertwined with professional networks. This seems crucial to obtain a career — yet women experience being excluded from these private networks. Furthermore, insufficient labour rights hit women harder i.e. in relation to maternity leave, sick leave, retirement etc. Lastly, women experience prejudices related to the idea that “working with female artists makes it harder to earn money” i.e. that they are not as financially lucrative as men

Prejudice overshadows the recognition of women and non-cisgendered

There are stereotypical notions and biases about what women need to be able to succeed, negatively affecting the assessment of their musical abilities. More than one in three women and almost half of the non-gendered stated that they found their gender and appearance have a high or very high degree of significance for the assessment of their abilities.

Boundary violations / crossings are ubiquitous for women and non-gendered

Within the last five years, 70% the non-cisgendered, 64% of women and 44% of men in the study experienced one or more forms of intimidating behaviour in their work as composers and performers. Furthermore, 16% of women reported being paid less compared to 8% of men. What to do about all this? Agnete stated that we need to focus on actions. We have enough knowledge, enough dialogue and enough good intentions. Now we need concrete actions, such as unconscious bias training.

“If you have a brain, you have unconscious bias.” JazzDanmark provides resources, courses and training to organisations on understanding what is unconscious bias and acting differently. The training aims at addressing our unconscious biases and working to improve inclusion and balance in art and culture.



Use of a blind hiring process is also an action that can be taken, to encourage the hiring of people from a more diverse range of backgrounds and to undermine the unconscious bias we all have. Removing personal information from candidate applications during the assessment process and asking only relevant questions is key!

Jazz Denmark also organise a Jazz Camp for Girls. 10 camps per year in summer since 2014, in collaboration with music schools. These camps also occur in Sweden, Finland and Poland.

Improvisation is a fundamental part of the Jazz Camp for Girls; it is instrumental to building their confidence, because confidence is key to improvisation. Improvisation also helps group flow and collaboration, where they can learn together, but also goes against the idea that there is a 'right' or 'wrong' way. This increases the girls' tolerance of uncertainty and empowers them to make their own music regardless of experience.

Agnete mentioned Charles Limb, a surgeon, professor and music aficionado, who showed that during improvisation, the parts of the brain associated with self-expression are highly active, whereas parts involved with self-monitoring quiet down, enabling a dampening of inhibitions and better access to creativity. Having a Jazz Camp for Girls also raises awareness about gender balance in the music industry.

Group discussion reflected on how the professionalisation of jazz in conservatoires helped girls, allowed them to study jazz. Moderator Maria talked about how her father in Italy felt better that this was something she was studying in conservatoires, giving it legitimacy, rather than just in clubs or venues. The institutionalisation of jazz has made it more accessible to girls, but they need more living role models, who can also be their peers, as well as revising the history of jazz. The group discussed the fact that the history of jazz is not neutral, based as it is on a European history of music where women are hidden or not mentioned.

The group concluded that change is happening but very slowly. We need structures to change, to be stronger, so that jazz is attractive to girls and women. But it also reflects a deeper societal problem: the jazz industry will change only when our society changes.

The group suggested that JazzDanmark organise unconscious bias training for EJM members, especially training on how to apply it to each member's organisation. They could also conduct a workshop at next year's conference.



Saturday 24 September 2022

PANEL DEBATE

“Does music make people & society better?”

With: Alicja Gescinska (philosopher & writer, PL/BE), Petter Frost Fadnes (artist & researcher, NO) & Maria Pia de Vito (artist & artistic director, IT)

Moderator: Susanna von Canon (artists' management, NL)

Moderator Susanna introduced the topic ‘Does music make people & society better?’ She acknowledged that this is a topic we could devote a whole conference to because of how complex the question is. She referred to the related keynote speech by Alicja yesterday, saying that personally for herself, music makes her life better, has given her a livelihood, and has made her very happy. But does it make society better?

Petter responded first, saying the idea that drives him is that if everyone engaged in improvisation/jazz, the world would be a better place. When he first started playing jazz, improvisation spoke to him because there was a notion of freedom in it and of self-expression. As a researcher, he got interested in the idea of improvisation as a life skill, and the ecology of music around it: the local culture, venues, bands, the impact and connections between them. He prefers to use the word ‘musicking’ as a verb, music as a thing you do but you don’t do it on your own, it’s as a social thing. Improvisation highlights this, because improvisation doesn’t work in isolation, it’s about connection not only between musicians but also between the audience and the stage.



Maria agreed, she felt that music, in particular jazz and improvisation, has helped her so much to open up. It helped her to overcome a lot personal problems and gave her a better perception of herself, because in improvisation, there is no right or wrong: it’s a dialogue. It’s a jumping into the void, but there’s a safety net in that it is a dialogue with your peers. It’s the best contribution she’s done as a teacher, teaching this. She has also seen in four decades of teaching the environment around this becoming better especially for women.

Susanna added that that’s why we need to get music education back into schools. She then asked Alicja how she sees it from her perspective as a philosopher. Does she go to concerts?

Alicja responded with, yes of course she does, it’s part of her identity. Alicja added that we can feel connected to music, and feel understood, no matter where that music is from. It builds a bridge over time and space; we feel so close to the music that moves us. We feel more offended by someone’s music choice than food, for example, because of how personal music is. There is a healing aspect of music, people say that music helps in making life more bearable and helping people to communicate; music is already used in a therapeutic context. It’s undeniable that music

is very powerful. But exactly because of this, music can also affect people in a negative way, it can do harm as well as heal and build communities. Music is also used to hurt people and destroy things, it has been used as a weapon of terror.

Petter talked about his project with Roma people. It is a collaboration that has been happening for years now between Roma musicians from Slovakia and Norwegian musicians, where they aim to merge free-form improvised music with beautiful songs from Eastern Slovakia. The musicians spent 20 days together in total over a year listening to each other's songs, resulting in an album and a tour. The basis of the project was listening: to listen to each other. It broke down language barriers—there are four languages within the group— because they focused on the common language of music. An orchestra was created and they are still working together.

A question was then posed by the moderator Susanna – with the situation in Europe with refugees and other people in difficult situations, there's many who want to use music as a way to bring people together especially because it can cross language and cultural barriers. But are we going in the right direction in terms of music projects, for example, do they even want to participate in these projects by 'do-gooders.' Are we missing the mark, do people really want to be making music in this context? We feel good doing good, but is this what is needed?

Maria responded by saying that it's a never-ending effort, but that it's worth doing it. She is from Naples, where there is a huge musical heritage that is a continuous blending of different musical cultures. In Italy, there is currently a big debate in the country about the right to become an Italian citizen after a number of years. They have elections tomorrow and it's terrible, because they are in danger of going backwards. But in Naples, she has seen bands with people coming from all over, she participated in a short documentary with the exact aim of showing how integration is important; it featured herself and an Indonesia and Senegalese woman all singing Neapolitan songs with improvisation in it. A lot of these things are happening, and at least that have a local impact, in the hope that added together all of these things will have a national impact politically.

Susanna mentioned two right-wing politicians who are also brilliant piano players. How is that possible? Music is supposed to bring us together, supposed to make us happy. Alicja said that we are often confused about the word 'happiness'. Happiness is not something good in itself. Of course, we want to be happy, but your own happiness is not necessarily a good thing for others per se, for example, some people are happy that foreigners are not allowed in the country, but it



should not be the goal for society because it's not a moral position in itself, achieving happiness. It's OK to use music as a tool, instrumentalising it. But be realistic, it's just a tool. You can try but not guarantee the outcome. Human beings are complex and not everyone will respond to music or be healed by it. We put too much pressure on music, Alicja said, we need to be modest about the power of music.



Maria added that art can be disturbing, in fact it has to be. It can be disturbing, sincere and posing questions so not necessarily making everyone happy; but it is moving something, creating questions, creating doubts.

Petter mentioned as an example, “We are the world” song by celebrities and pop stars in the 80’s. That’s not it. That’s not the power of music in terms of doing something. In a cultural democracy, it’s about engagement, not just passively consuming music. In a dwindling democracy and right-wing xenophobia on the rise, there is something in the way that we do music that can be quite powerful. But we need an engagement with local communities, to bring awareness to them, to turn them into cultural citizens. Music can play an important role in this.

It’s also important to get them while they’re young so that there is longevity, so that we have musician and audiences in 40 years. This is important for the music industry too. We have an ethical responsibility, if schools and the state are not stepping up, that we should. Because improvisation really teaches you skills for life. There are elements of improvisation like play and presence that speaks to children. Susanna adds that it also teaches us how to deal with changes in life. Petter agreed, improvisation literally changes our brain. Music should be part of a health

recommendation, like eating a healthy diet and exercising. Susanna said that there has been studies that show music lifts the pain threshold, and how important it for our physical well-being. But it does it make us better people and society better?



Maria mentioned that in Italy there is now a ‘Jazz goes to school’ program, involving young kids making orchestras and groups to improvise together. The aim is that they will feel more accustomed to being in dialogue with others and feel like they have equal rights to speak up. Susanna added that as performers and facilitators we should think about expanding access to music to people who don’t have easy access to it. It will at least make their individual lives better, even if it’s not society as a whole.

Petter said that it’s also important not to glorify that music is all about togetherness, that we are always in harmony and holding hands. There are tensions when playing music, but that’s also part of life skills. Tension can be at the core of music, and

improvisation is also about learning how to be in opposition to another instead of being violent. The roots of jazz are in slavery, from an underground subculture who was in opposition to the status quo, who were using music to survive.

But Susanna asked, to go back to the question of the theme, does music make us better people? Does music improve the functionality of people?

Alicja replied that we cannot answer with a no or yes, full stop. It always depends on the context. It depends on what are the other conditions affecting things, under what conditions does it improve life? But we always have to keep in mind that if it can be used to heal, to promote democratic feelings, it can also be abused for other things, you can corrupt a soul, you can really divide a nation with music, for propaganda for example. It's a powerful thing and we shouldn't romanticise it too much.

So how should we use music as a positive force to improve society?

Maria said that jazz is so many things nowadays, connected to research, to entertainment, connecting cultures, connecting languages. She said that to end with something positive, in forty years she's seen a great evolution in the attitudes towards women in music. Petter responded that we need to emphasise engaging in local culture, creating a sense of identity. It depends on how you use music – whether as a way to open to the other, or as a wall.



BULGARIAN PRESENTATION

Musicology of the Bulgarian Traditions, with Borislav Petrov

Ethnomusicology student and artist Borislav Petrov gave a presentation on Jazz, Folklore and Folk Jazz in Bulgaria. He began with an interesting fact – that the Wallace Hartley Band who played on the Titanic, had also played in Sofia.

Then he talked about the different ways that jazz was introduced and spread into Bulgaria. Jazz music began to appear in Bulgaria right after World War I from military bands from the Allies, especially in Sofia. Bulgarian musicians picked it up very quickly and began forming new bands, performing at theatres and casinos. The Charleston dance also became very popular in Bulgaria. Jazz also came to Bulgaria through silent movies, in cinemas there were bands who played music to the silent movies, including jazz. Gramophones also helped to spread jazz: in 1919, there were only 100 gramophones in Bulgaria. Two years later, there were 16.763 gramophones bought. Jazz became particularly popular amongst Bulgarian intellectuals. For example, the famous poet and writer Geo Milev spoke about jazz in Bulgaria as early as 1922.

The opening of the American College in Sofia in 1926 also had a huge impact on the jazz scene. A lot of the alumni became the first generation of jazz musicians in Bulgaria. But what clearly marked the beginning of jazz life in the country was the concert of Sam Wooding and the Chocolate Kiddies in Sofia in 1928. This was the first U.S jazz performer in Sofia and will remain the only one for the next 50 years.

The Great Depression in the early 30's also affected Bulgaria, meaning that a lot of nightclubs and theatres closed down, and musicians lost their jobs. Consequently, many Bulgarian musicians migrated to Berlin, forming a big colony of Bulgarian musicians there. Musicians such as Lubo D'Orio became quite popular along with his big band in Berlin, all throughout the Second World War. Another Bulgarian musician based in Berlin was Ari Leshnikov, who created the first 'boy band' the Comedian Harmonists, they became world famous, playing for President Roosevelt. Also in Berlin, Pancho Vladigerov wrote the first jazz originals by a Bulgarian in 1920. There were 20 big bands in the 1930s, with the most most well-known being Assen Ovcharov's Jazz Ovcharov Big Band. The first Bulgarian jazz diva was Lea Ivanova.



Jazz live music was really flourishing until 1947, when the Communist regime who had been in power since 1944, decided to change the cultural climate in Bulgaria and address what they saw as a negative American/Western influence in the country. There were restrictions and bans on bands playing jazz. Despite this, all through the 50's, bands found a way to sneak jazz into their

music. An example was the Balkantourist band. The Balkantourist was actually a big company whose role was to promote Bulgarian culture, especially to tourists. They are also famous for inventing the Shopska salad, created to look like the same colours of the Bulgarian flag: white, red and green.

The second generation of musicians who became the first ambassadors of folklore music outside of Bulgaria included pianist Milcho Leviev, student of Pancho Vladigerov. As the Communist regime became slightly more liberal in the 60's, he wanted to play more jazz. He collaborated with Symeon Shterev and they created the successful band Jazz Focus 65 which won several European Jazz awards and performed at the Montreux Jazz Festival. The flutist of the band Symeon Shterev appeared in Downbeat magazine. The band was able to go around the regime's restrictions and played both in Bulgaria and outside of it. In 1978, the second U.S orchestra came to Bulgaria to perform in Sofia, the Glenn Miller Foundation.



The first band to include folklore influences in their music in Bulgaria was White, Red and Green. Pianist and composer Anthony Donchev and others were amongst the first jazz musicians in Bulgaria to start exploring folklore music and to establish the jazz folklore movement in the country.

Borislav then explained a little more about Bulgarian folklore, how it developed and how it became incorporated into jazz folklore. The kaval is a Bulgarian flute that possibly came via the Ottoman empire, used to accompany different rituals and celebrations like weddings. Bulgarian music had traces of some music from Turkey but the Communist regime tried to deny this influence. However, the influences are undeniable.

At the end of the 19th Century, Bulgarian music became influenced by Western music through the arrival of military bands. For example, Diko Iliev, brass band leader and composer, wrote music that was a fusion between Bulgarian folk music, Western music and brass band music. All Bulgarians still dance to one of his compositions on New Year's Eve, the 'Danube Horo.'

There are 7 folkloric regions in Bulgaria and they sound very different from each other. A big contribution to the spread of Bulgarian folklore music in the cities were the field recordings that were organised at the beginning of the 20th century and especially in the 1950s, collected by musicologists and written down in books. These written materials and field recordings inspired some classical composers to create works that incorporated Bulgarian folklore, for example Pancho Vladigerov, Marin Goleminov and many more. The Bistritsa Four was a band with folklore instruments that became famous all over the world. But also, many modern instruments were being used that changed the sound.

The Communist regime promoted and invested in folklore as a high art. They began to establish folk ensembles that mimicked classical orchestras, but with folk instruments. They hired composers to write new music and with dancers. There were 9 ensembles supported by the government that existed at the time. One of these, the Filip Kurev National Folklore Ensemble included a full folkloric orchestra, choir and dancers, and still exists today. 2 folklore music schools were also opened in late 60's. This created a whole level of professional folklore musicians, which is quite unique in Europe. The Bulgarian State Radio & Television Female Vocal

Choir, was discovered by Swiss producer Marcel Cellier and renamed the Mystery of Bulgarian Voices. He made them world-famous, and they toured the U.S.

In the 1970s and 80s saw the prominence of 'Wedding Bands'. They were named as such because most of their performances were mainly at weddings. They took folk music and made it more complicated by introducing solo improvisations and writing sophisticated arrangements. The most famous of this is Ivo Papasov (Ibriyam Hapazov). He is of Turkish speaking Roma descent. Wedding band music became so popular that the Communist government began to see a threat in them. They felt there was a subculture forming that they could not control, so in an attempt to control it, in the mid-80's they established the National Wedding Band Contest in Stambolovo. After the contest, bands were interrogated by an institution called the Directory of Music which most probably had representatives from the Bulgarian version of the KGB, the State Security. Bands were told not to play elements of Turkish and Roma music, even though many of these musicians were of this descent. There was a general suppression of Turkish and Roma minorities during Communist regime. Despite this, Ivo Papasov's Trakiya Orchestra became very popular.

Bulgarian folk music includes asymmetric meters that correspond to dance steps. Composer Bela Bartok composed 'Six Dances In Bulgarian Rhythm' and made people in the wider musicology world aware of this rhythm. These rhythmic structures are actually present in many folk music in the Balkans, North Africa, Middle East.

Borislav then rounded off his presentation with a brief overview of the emergence of Pop-Folk (Chalga) in the 1990s including Chalga music star Galena, the folk revival in the 2000s, and contemporary gypsy music orchestras.



FINAL PLENARY

Special tribute to John Cumming, Wrap-up & presentation of the European Jazz Conference 2023

Special tribute to John Cumming (1948 – 2020)

Wim Wabbes started the special tribute with a reminder that this network was founded in 1987, which means that the founding members go back a long time; some are still active in the network, some have retired. Some have also sadly left us. John Cumming was one of the founding members of the network who passed away 2 years ago.



For those who know John, you will remember him as someone who was very generous, as someone eager to share his knowledge and experience; it's actually hard to meet someone who was more dedicated and more engaged, especially towards musicians, but also towards every member of this network. He was also a great storyteller – John had a story about every musician he met.

Giambattista was also one of the founding fathers of the network and has known John since the beginning. Before noting that he could tell us thousands of stories about John, Giambattista went on to highlight that John created the creative sector in Europe, in the beginning of the 80's there were only the tiny clubs that didn't have the recognition of an institution. John really changed the life of a generation of cultural operators and artists, as well as audiences. Giambattista shared a memory of the first time they met, and how they decided immediately to collaborate together. He also remembered some of the early concerts they organised with Andy Sheppard, John Surman and

Jack DeJohnette. Giambattista said that John was a part of his life for 35 years, and that he really misses him. The last time he saw John in London, they talked about haggis. He had dinner at John's house and Ginnie cooked haggis with Scotch whisky. It was a memorable night, so Giambattista would like to remember John with a glass of something, smiling, and telling the best story that you could ever hear.

Giambattista then invited Ginnie and Kate, John's wife and daughter, onto the stage.

Ginnie thanked Wim and Giambattista, and said that she remembered when EJM conferences were small enough that you could just get everyone into a restaurant. Ginnie said that she and Kate wanted to thank everyone so much for inviting them here and for doing this special tribute for John. She feels that she represents John for all the people that he loved, all his colleagues and friends in the EJM, and he would have a message for everyone now: Good luck for the future, and do whatever you can. Just break boundaries. Start all over again if you have to. John just loved the future of the music as well as the present of the music and he thanks you very much from the bottom of his heart.



Giambattista thanked Ginnie for her words, and then talked about the memorial concert that happened at the Barbican, one of John's favourite venues where he started the famous Jazz at the Barbican concert series. The memorial concert featured an eclectic selection of artists, all of whom have worked with John before, to celebrate his life and musical passions. Giambattista then introduced a video with messages from people such as Alice Russell, Jules Buckley, Carla Bley, Robert Glasper and Joe Lovano, recounting their best memories of John and what he meant to them. Jack DeJohnette ended the video by playing a short piece on the drums for John.

Giambattista then invited onto the stage EJM honorary member Ros Rigby and Nadin Deventer from JazzFest Berlin.



Nadin remembered her first encounter with John. She was a newcomer to the jazz scene in 2008, pregnant, and not knowing anybody. She felt like she had no big company or festival, only ideas and it took all her courage to approach this big name, this giant in the jazz world, John Cumming. He welcomed her with open arms, introducing her to people, to artists, and staying in contact. She talked about her moments collaborating with John, and his incredible knowledge that he always shared. He was also very supportive of women, female artists but also female cultural operators especially back in the early years when there was less of them. John became a mentor for her, and she remembers how generous, how full of joy, energy and passionate dedication he had for music. She is deeply grateful to him and wants to say that on behalf of her generation, the next generation, that he was a source of deep inspiration.

Ros Rigby first met John and Ginnie when they were students at Edinburgh University. Her first memory of John was up a ladder because he was doing the lighting. His background is in theatre, which is why he

understood every technical aspect of making a great show. John was also a writer, he wrote ‘Jelly Roll Soul’ about Jelly Roll Morton. He was a very creative individual. They remained friends after university, and in the 80’s began working together in various capacities, but it was when Ros started working at the Sage Gateshead that they collaborated together in a major way, as co-programmers for the first Gateshead International Jazz Festival in 2005. They would continue on for 14 editions, with their last one together in 2018. She is incredibly sad that John wasn’t able to continue all the musical plans he had. She worked out that it’s over 50 years since she’s known him. He was a great friend and she misses him so much.

Ginnie ended the memorial by talking about how John’s vision was pretty wide because it was international – he didn’t see any boundaries, he didn’t make boundaries. He was a music theatre man, but he was also interested in fine arts, architecture, politics. You have to have that sort of vision or mentality in jazz. John was a real European at heart, it enriched his life to be part of the EJN, it enriched her life. He was passionate about bringing people together, from everywhere.

Ginnie and Kate were then presented with gifts from the EJN, and it was announced that in honour of John’s memory, the EJN would like to posthumously grant him honorary membership so that he can be with us forever.

WRAP UP by May Ngo, independent writer from Australia based in the Czech Republic

May Ngo noted that the theme of ‘Breaking New Ground’ was explored in the discussion groups in the conference - whether the diversity and inclusiveness of jazz was also reflected in the industry and its structures, especially in the areas of leadership, gender balance and sustainability. She also noted that the key note speech of the conference, about whether music makes us better as people and as a society, is a relevant question that everyone here has had to grapple with, either for a funding application or just as an existential question in itself.



Whether music make us better people or not, she found that the EJN is an example of one thing that music does do, which is bring people together. In her conversations with delegates, the word that came up at the conference again and again was ‘community.’ The EJN is a community that has been built across decades over a shared passion, such that people feel like a family coming together each time they meet, while at the same time enlarging that family with new members. Such is the power of music and of jazz: that it is able to connect people and create community in this way.

Presentation from EJC 2023 hosts

Marseille has been chosen to host next year’s conference in 2023. Régis Guerbois, President of Marseille Jazz des Cinq Continents in France came onto the stage, thanking the President and the Board for choosing Marseilles, and stating how happy and proud they are to be chosen. He then gave the conference an introduction to this wonderful city in the South of France. Marseille is full of stories and has an extraordinary heritage; with its 2600 years of existence, it is the oldest French city with notable monuments such as the Notre-Dame de la Garde, the Old Port and the

Palais Longchamp. It also has the Stade Velodrome, home to the city's football club Olympique de Marseille. Marseille is also known for its soap, the famous savon de Marseille, as well as the drink the pastis, and the most famous dish of the city, a fish stew called the bouillabaisse.

Régis then showed a short video about Marseille, before inviting Hugues Kieffer, the Director of the Marseille Jazz des Cinq Continents to join him on stage. They showed a slide of the different buildings the conference will take place in next year. These include the Palais du Pharo, a 19th century building initially built for Napoleon III. They said they are very proud to welcome everyone to Marseille on 14-17 September 2023 for the next conference, and they would also be delighted to welcome everyone to the 23rd edition of the Marseille Jazz des Cinq Continents which will take place from 11- 28 July next year.

Stefano, Francesca and Giambattista then went back on to the stage. Giambattista said that he would like to thank our hosts again, because it's the first time in EJC history that the host had to organize the conference twice, since they organized everything for 2020 and then the pandemic came and they had to wait until this year. He thanked Mila and Peter for their perseverance. Then he called up a member of the EJC, Dragan Ambrozić from the Belgrade Jazz Festival, who wanted to say a few words about the conference.

Dragan said it was a testament to the role of the EJC and the network that it was able to bring everyone here to the strong, vital and original jazz community that has existed for decades in Sofia. He emphasised that this conference is historical and hugely important – it is the first event of this scale happening in the Balkans, and it will resonate all over the region with all the promoters. It will help everyone who work in the industry to continue with their struggle because here they work with almost no infrastructure, no help from institutions, where they always have to make something out of nothing. He wanted to thank again the team in Sofia for continuing, despite the struggle, to make such a successful conference.



Producers and hosts of the conference Peter Dimitrov and Mila Georgieva then came on to the stage for their final words. Mila thanked Dragan for his words, which she was really touched by. She also thanked all the delegates for being here in Sofia with them, and especially for coming to the showcases and the fringe programme, because that is the reason why they do all of it, all these efforts are for the musicians and artists. She then went on to thank her team, all the people involved behind the scenes in production, media and the coordinating of volunteers.

Peter thanked the President of EJC, the staff of EJC and all the members. He also thanked the Ministry of Culture, the Sofia Municipality and the Ministry of Tourism.

Peter and Mila were then presented with a gift from the EJC.

Wim, the President, then took to the stage to say that as we say goodbye to Sofia with great memories, we also have to say goodbye to someone who has been on the EJC board for the last 6 years, and who will also be greatly missed. Martel Ollerenshaw, who has played such a quintessential role on EJC board as Vice-President, is leaving the board this year. He invited Martel to come up on the stage to say a few words.

Martel noted that this has been a very emotional afternoon, especially because of the tribute to John, and with Kate and Ginnie being here. She worked with John for 15 years and that was a life-changing experience, he brought her into the EJM. She thanked everyone in retrospect for not voting her to be President 2 years ago, because it has been so wonderful to work with Wim, supporting him, and the staff and the board who are all fantastic. EJM means a lot to her and she loves coming to all of the events, participating on the board and trying to make a difference.

Giambattista ended the proceedings by reminding everyone of the final showcases and thanking all the delegates for their attendance and contributions to a successful conference.

The 9th edition of the European Jazz Conference will be in Marseille, France on 14 - 17 September 2023.



APPENDIX A: Conference and Showcase Schedule

Thursday 22 September 2022

At Toplocentrala

12:00-19:30 Registration desk for EJM members is open - Toplocentrala lobby

- FOR EJM MEMBERS ONLY -

14:30-15:15 Welcome of EJM members & celebration of EJM Awards - Hall 1

15:15-16:45 Five parallel working groups on progressing EJM activities

- National Organisations / Jazz Panorama - Hall 1
- Take the Green Train / Green Pilot Tours - Hall 2
- Gender Balance / #Womentothefore - Lobby
- Octopus streaming project - Hall 4
- Strength in Numbers 3 research project - Hall 5

16:45-17:15 Coffee break

17:30-19:30 FORMAL EJM GENERAL ASSEMBLY - Hall 1

20:00-22:30 EJM members' dinner - Grand Hotel Millennium, "Shakespeare" & "Mozart" halls

- OPEN TO ALL -

23:00-01:00 FRINGE - OZONE skybar & lounge (Grand Hotel Millennium)

- Oratnitza
- Desy & The Visual Madmen

Friday 23 September 2022

At National Palace of Culture (NDK)

Masters of ceremony: Maria Rylander (Knutpunkt, SE) & Fernando Sousa (Casa da Musica, PT)

09:30-16:00 Registration desk is open - NDK entrance A4

10:30-10:50 Official opening and welcome speeches - NDK Hall 3

11:00-11:45 KEYNOTE SPEECH: "At Home in Music" by Alicja Gescinska (philosopher & writer, PL/BE) - NDK Hall 3

Does music make humanity and society better? Over time, philosophers have considered this question with a great deal of scepticism. Plato warned that music can bring about dangerous changes in society. Centuries later, Adorno pointed to the damaging power of jazz, which he

thought would turn us into acquiescent citizens. Alicja Gescinska is convinced that music is more uplifting than it is pernicious. It can play an important part in our personal and moral development. This is something we often lose sight of these days.

12:00-12:45 Stand with Ukraine: concert by Dennis Adu (UA) and Dmytro Avksentiev (UA) duo, introduction by Mariana Bondarenko (Ukrainian Institute, UA) - NDK Hall 3

The collaboration between electronic musician Koloah (Dmytro Avksentiev) and trumpet player Dennis Adu was born in 2020 for Am I Jazz? festival, thanks to Olga Bekenstein. For all the time of work, artists did not even see each other and only exchanged messages on Telegram. Everything came out very intuitively, and the emotion that was fixed hit so subtly and right to the point, to the heart. Despite the short time before the festival, their collaboration exists today, and artists are working together on upcoming projects.

13:00-14:00 Lunch - NDK marble foyer

14:30-16:30 Five parallel discussion groups on the conference theme

#1 - LEADERSHIP | Cultural operators working in jazz & improvised music - Hall 3.1

Leadership is a buzzword in the arts, and the jazz community is no exception. In a climate of rapid change and necessary diversification – on and off stage - what are the barriers to entry and to succession, to mobility, and what does a modern cultural operator need to continue the career and the legacy of an organisation?

- Janine Irons (Tomorrow's Warriors, UK)
- Kornelia Vossebein (Stadtgarten, DE)
- MODERATOR: Mark van Schaick (inJazz/Buma Cultuur, NL)

#2 - SUSTAINABILITY & ECOLOGY of the MUSIC ECOSYSTEM - Hall 3.2

There are many global concerns, such as sustainability, that we all need to consider when building careers and programmes in the jazz ecosystem. How do we factor these into our lives so that we can continue to work, while also minimising our carbon footprint, reducing waste and using new technologies or ideas to suit our situation. Is there anything that we can learn from other sectors and artforms?

- Matthew Herbert, with a video “provocation” (artist, UK)
- Karolina Juzwa (International Jazz Platform, Footprints project, PL)
- Francesca Bertolotti-Bailey (cultural organiser, IT)
- MODERATOR: Margaux Demeersseman (Centre National de la Musique, FR)

#3 - FAIR PRACTICE POLICY - Hall 3 lobby

Could we strive for a common charter, where we as concert organisers together with all other members of the music ecosystem- musicians, bookers, managers, labels,... work towards a sustainable relationship? One with clear views and with respect for one another, in accordance with the values we all cherish? Musicians are our heroes, without them there would be no music at our venues and festivals, nor would there be a Europe Jazz Network or the European Jazz Conference. And yet what has been arranged for most of us - a regular salary and good working conditions - is not always available for those we invite to perform on our stages. Although financial conditions for musicians vary from country to country, most musicians only receive fees for performance, not necessarily for preparation, and in jazz, rarely for travel. The pandemic has highlighted that the income for performing musicians is precarious. How can we help the musicians in our community to be better protected and the beneficiaries of fair practices?

- Jan Pauly (VI.BE, BE)
- MODERATOR: Davide Grosso (International Music Council, IT)

#4 - BUSINESS MODELS / ENTREPRENEURSHIP - Hall 10

Within the jazz promotion community (festivals, clubs, concert halls, etc) there are many different operating models and many different ways to optimise audience numbers and finances. This session will explore what models currently exist, and will share information about new ways of doing business and being entrepreneurial, including innovative collaborations between promoters (artists exchange, block booking, mutual production of merchandise, green touring, etc), partnership models with sponsors and neighbouring sectors (shared experiences), subscription models for audiences and the distribution of hybrid content.

- Murat Sezgi (Bozcaada Jazz Festival, TR)
- Daniela Neumayer (International Jazzfestival Saalfelden, AT)
- MODERATOR: Virgo Sillamaa (European Music Export Exchange, EE)

#5 - GENDER BALANCE | Different situations in the former east and west of Europe - Hall for 40 people

Considering the fact Bulgaria is a leading country in Europe for women in prominent management positions (many corporations have women CEOs and there is no gender imbalance in remunerations), the session will present the path that leads to this situation, aiming to understand how this can work in other societies as well, and will compare it with the situation in the music/creative sectors in other European regions.

- Aneta Norek (Film and Jazz Music Foundation, PL)
- Agnete Seerup (JazzDanmark, DK)
- MODERATOR: Maria Pia de Vito (artist & artistic director, IT)

16:45-17:45 SHOWCASES

- Bodurov Trio - Sofia Live club
- Vasil Hajigrudev Sextet - Hall 2

17:45-19:00 Free time / Networking

19:00-21:00 Dinner - NDK marble foyer

21:30-23:00 SHOWCASES

- Dimitar Liolev Quartet: RHODOPOLOGY - Sofia Live club
- Via Mavis - Hall 2
- JP3- Sofia Live club

23:30-01:30 FRINGE - OZONE skybar & lounge (Grand Hotel Millennium)

- Tryplet
- The essential FUNK Trombone

Saturday 24 September 2022

At National Palace of Culture (NDK)

Masters of ceremony: Marieke Meischke (So What's Next? Festival, NL) & Jean-Yves Cavin (Cully Jazz Festival, CH)

09:30-13:00 Registration desk is open - NDK entrance A4

10:45-11:30 PANEL DEBATE: "Does music make people & society better?" - NDK Hall 3

- Alicja Gescinska (philosopher & writer, PL/BE)

- Petter Frost Fadnes (artist & researcher, NO)
- Maria Pia de Vito (artist & artistic director, IT)
- Moderator: Susanna von Canon (artists' management, NL)

EJN is continuously discussing and advocating about the power of music to improve society. Many members undertake to programme and support musicians who specialise in the creation of work that promotes social inclusion across many of the marginalised sectors of society like refugees and cultural minorities, woman and gender minorities, children and young people, the elderly, and others. There are an increasing number of musicians and programmers who are very experienced in this important area of work, and this session will discuss the joys and challenges of creating work for and with non-professional participants and non-mainstream audiences.

11:45-12:30 BULGARIAN PRESENTATION: Musicology of the Bulgarian Traditions, with Borislav Petrov (BG) - NDK Hall 3

A journey through the richness of Bulgarian musical folklore and its mixing with jazz music, which led to the appearance of folk-jazz on the music scene in Bulgaria in the last 50 years. The history of its development, the different geographical areas that give the great diversity of this music, as well as the most characteristic features of this music, such as the phenomenon of "Uneven rhythms"... We will also take a look at the various performing and creative interpretations and perspectives of folklore and the blending of its elements into non-folk music genres, such as jazz, pop, rock, electronic music and others. A story by Borislav Petrov, accompanied by live music from different parts of Bulgaria.

12:30-12:45 Group photo - NDK Hall 3

13:00-14:00 Lunch - NDK marble foyer

15:00-16:00 Final Plenary session: Special tribute to John Cumming, Wrap-up by May Ngo (independent writer, AU) and presentation of the European Jazz Conference 2023 - NDK Hall 3

16:15-17:15 SHOWCASES

- Beleva & Hajigrudev - Hall 2
- Zhivko Vasilev quintet - Sofia Live Club

17:15-19:00 Free time / Networking

19:00-21:00 Dinner - NDK marble foyer

21:30-23:00 SHOWCASES

- Gueorgui Kournazov Quintet - Hall 2
- 3uP - Sofia Live Club
- Jazzanitza - Hall 2

23:30-01:30 FRINGE- OZONE skybar & lounge (Grand Hotel Millennium)

- Noise Linguistix
- Ruth Koleva

Sunday 25 September 2022

10:00-13:00 Cultural tours & activities - meeting point Grand Hotel Millennium lobby

APPENDIX B: Participants' List

EJN Members

First name	Family Name	Organisation	Country
Martel	Ollerenshaw	Australian Music Centre	Australia
Daniela	Neumayer	International Jazzfestival Saalfelden	Austria
Mario	Steidl	International Jazzfestival Saalfelden	Austria
Helge	Hinteregger	MICA Music Information Center Austria	Austria
Julie	Bissot	Gaume Jazz	Belgium
Wim	Wabbes	Handelsbeurs Music House	Belgium
Benny	Claeysier	Kunstencentrum KAAP	Belgium
Jair	Tchong	Kunstencentrum KAAP	Belgium
Danny	Theuwis	Leuven Jazz	Belgium
Lize	Colson	VI.BE	Belgium
Charlotte	Lootens	VI.BE	Belgium
Jan	Pauly	VI.BE	Belgium
Liliana	Graziani	Wallonie - Bruxelles Musiques	Belgium
Edin	Zubcevic	Jazz Fest Sarajevo	Bosnia Herzegovina
Peter	Dimitrov	A to JazZ Festival	Bulgaria
Mila	Georgieva	A to JazZ Festival	Bulgaria
Veronika	Friedlová	Mladí Ladí Jazz	Czech Republic
Eliska	Pirkova	Mladí Ladí Jazz	Czech Republic
Eliška	Zamouřilová	Mladí Ladí Jazz	Czech Republic
Lars Thor	Jensen	JazzDanmark	Denmark
Martin	Jensen	JazzDanmark	Denmark
Agnete	Seerup	JazzDanmark	Denmark
Kirke	Karja	Jazz Estonia	Estonia
Elo-liis	Parmas	Jazz Estonia	Estonia
Jaak	Sooäär	Jazz Estonia	Estonia
Anne	Erm	Jazzkaar Festivals	Estonia

First name	Family Name	Organisation	Country
Anu	Luik	Jazzkaar Festivals	Estonia
Maret	Mikk	Jazzkaar Festivals	Estonia
Eva	Saar	Jazzkaar Festivals	Estonia
Matti	Lappalainen	April Jazz Espoo	Finland
Annamaija	Saarela	G Livelab Tampere	Finland
Sakari	Puhakka	Helsinki Jazz ry	Finland
Petteri	Klintrup	Jazz Finland	Finland
Maria	Silvennoinen	Jazz Finland	Finland
Pekka	Tähkävuori	Raahen Rantajatsit Jazz on the Beach Festival	Finland
Juhamatti	Kauppinen	Tampere Jazz Happening	Finland
Minnakaisa	Kuivalainen	Tampere Jazz Happening	Finland
Steve	Nuissier	Association Gwadeloup Groove	France
Antoine	Bos	Association Jazzé Croisé	France
Xavier	Lemette	Banlieues Bleues/La Dynamo	France
Lizon	Lavaud	Centre national de la Musique	France
Alexandre	Herer	Grands Formats	France
Erwan	Vernay	Grands Formats	France
Maryline	Bailly	Jazz à Juan	France
Denis	Le Bas	Jazz sous les pommiers	France
Florian	Allender	JAZZ(s)RA	France
Pierre	Dugelay	Le Périscope	France
Régis	Guerbois	Marseille Jazz des cinq continents	France
Hugues	Kieffer	Marseille Jazz des cinq continents	France
Frédéric	Roy	Pannonica	France
Dennis	Borlein	Enjoy Jazz	Germany
Rainer	Kern	Enjoy Jazz	Germany
Sybille	Kornitschky	jazzahead!	Germany
Insa	Stanke	jazzahead!	Germany
Michael	Stückl	Jazzclub Unterfahrt	Germany
Nadin	Deventer	JazzFest Berlin, Berliner Festspiele	Germany
Gosia	Cnota	Pierre Boulez Saal	Germany
Thomas	Baerens	Stadtgarten Köln	Germany

First name	Family Name	Organisation	Country
Reiner	Michalke	Stadtgarten Köln	Germany
Ella-Simone	O'Brien-Coker	Stadtgarten Köln	Germany
Kornelia	Vossebein	Stadtgarten Köln	Germany
Esther	Weickel	Stadtgarten Köln	Germany
Gaurav	Narula	Womex/Piranha Arts	Germany
Sebastian	Hecht	XJAZZ Festival	Germany
Leonidas	Antonopoulos	Athens Technopolis Jazz Festival	Greece
Tamás	Bognár	BMC – Budapest Music Center	Hungary
Csenge	Hamod	BMC – Budapest Music Center	Hungary
Jón Ómar	Árnason	Reykjavik Jazz Festival	Iceland
Sunna	Gunnlaugs	Solfinna	Iceland
Kenneth	Killeen	Improvised Music Company	Ireland
Mick	Bonner	Moving on Music	Ireland
Barak	Weiss	Barak Weiss Production/Israel Jazz Society	Israel
Atcha	Bar	Yellow Submarine/Israel Music Showcase Festival	Israel
Chen	Levi	Yellow Submarine/Israel Music Showcase Festival	Israel
Giancarlo	Di Napoli	Ancona jazz	Italy
Roberto	Catucci	Auditorium Parco della Musica / Casa del Jazz	Italy
Michele	Mozzicato	EGEA live	Italy
Aniello	Caruso	Empoli Jazz Festival	Italy
Filippo	D'urzo	Empoli Jazz Festival	Italy
Giovanni	Oreno	Empoli Jazz Festival	Italy
Ferdinando	Romano	Empoli Jazz Festival	Italy
Corrado	Beldi	I-Jazz	Italy
Giulia	Focardi	I-Jazz	Italy
Nicola Roberto	Meglio	Jazz Network	Italy
Elena	Migliorati	Jazz Network	Italy
Enzo	Favata	Musica sulle Bocche International Jazz Festival	Italy

First name	Family Name	Organisation	Country
Enrico	Bettinello	NovaraJazz	Italy
Silvia	Ciccarello	nusica.org	Italy
Alessandro	Fedrigio	nusica.org	Italy
Alberto	Ferretti	ParmaFrontiere	Italy
Valter	Meale	Pescara Jazz Festival	Italy
Angelo	Valori	Pescara Jazz Festival	Italy
Luciano	Linzi	Ponderosa / JazzMI / MonfortInJazz	Italy
Cristina	Fina	Puglia Sounds	Italy
Roberto	Tubaro	Südtirol Jazzfestival Alto Adige	Italy
Max	Von Pretz	Südtirol Jazzfestival Alto Adige	Italy
Silvia	Alunni	Visioninmusica	Italy
Claudia	Timpani	Visioninmusica	Italy
Maris	Briezkalns	Rigas Ritmi Festival	Latvia
Dorotėja	Būdaitė	Lithuanian Jazz Federation	Lithuania
Antanas	Gustys	Vilnius Jazz Festival	Lithuania
Clémence	Creff	Kultur LX	Luxembourg
Dzijan	Emin	Macedonian Association of Jazz Musicians & Free Artists	Macedonia
Kiril	Kuzmanov	Macedonian Association of Jazz Musicians & Free Artists	Macedonia
Goce	Stevkovski	Macedonian Association of Jazz Musicians & Free Artists	Macedonia
Oliver	Belopeta	Skopje Jazz Festival	Macedonia
Kostadin	Shurbanovski	Skopje Jazz Festival	Macedonia
Mijke	Loeven	Bimhuis	Netherlands
Frank	Van Berkel	Bimhuis	Netherlands
Huub	Van Riel	Honorary Member	Netherlands
Mark	Van Schaick	inJazz	Netherlands
Sophie	Blussé	Jazz International Rotterdam	Netherlands
Marzio	Scholten	Jazz International Rotterdam	Netherlands
Frank	Bolder	LantarenVenster	Netherlands
Raluca	Baicu	North Sea Round Town	Netherlands
Michelle	Wilderom	North Sea Round Town	Netherlands
Marieke	Meischke	So What's Next?	Netherlands

First name	Family Name	Organisation	Country
Kai	Gustavsen	Baerum Kulturhus	Norway
Tore	Johansen	Baerum Kulturhus	Norway
Roger	Solvang	Bergen Jazzforum	Norway
Miloud	Guiderk	Cosmopolite Scene	Norway
Arild	Schei	Dokkhuset Scene	Norway
Ragnhild	Menes	Kongsberg Jazzfestival	Norway
Per Hasse	Andersen	Maijazz - Stavanger International Jazzfestival	Norway
Malwina	Witkowska	Midtnorsk Jazzsenter	Norway
Cecilie	Nogva	Molde International Jazz Festival	Norway
Iselin	Isungset	Nasjonalt jazzscene	Norway
Jan Ole	Otnæs	Nasjonalt jazzscene	Norway
Jon	Skjerdal	Nattjazz Festival	Norway
Arild	Johnsen	Nordnorsk jazzsenter	Norway
Ulla-Stina	Wiland	Nordnorsk jazzsenter	Norway
Aleksander	Haugen	Norsk Jazzforum	Norway
Roy Jahrn	Holtan	Norsk Jazzforum	Norway
Unni	Partapuoli	Norsk Jazzforum	Norway
Camilla	Slaattun	Norsk Jazzforum	Norway
Emilie	Hafskjold Thoresen	Oslo Jazzfestival	Norway
Øyvind	Larsen	Oslo Jazzfestival	Norway
Kari Grete	Jacobsen	Østnorsk Jazzsenter	Norway
Jan	Bang	Punkt Festival	Norway
Erik	Honoré	Punkt Festival	Norway
Andreas R	Meland	Sildajazz - Haugesund International Jazz Festival	Norway
Jørn Harald	Størkson	Sørnorsk Jazzsenter	Norway
Helleik	Kvinneland	Stavanger Jazzforum	Norway
Malin	Dahl Ødegård	Trondheim Jazzfestival	Norway
Ernst Wiggo	Sandbakk	Trondheim Jazzfestival	Norway
Merete	Søbstad	Trondheim Jazzfestival	Norway
Audun	Humberset	Vestnorsk Jazzsenter	Norway

First name	Family Name	Organisation	Country
Nina	Torske	Vestnorsk Jazzsenter	Norway
Trude	Storheim	Vossa Jazz	Norway
Tomasz	Handzlik	Film and Jazz Music Foundation	Poland
Aneta	Norek-skrycka	Film and Jazz Music Foundation	Poland
Piotr	Turkiewicz	Jazztopad Festival/National Forum of Music	Poland
Martyna	Van Nieuwland	Katowice Miasto Ogrodów	Poland
Daniel	Ryciak	Silesian Jazz Club Music Association	Poland
Magdalena	Zaremba	Silesian Jazz Club Music Association	Poland
Karolina	Juzwa	Wytwórnia Foundation	Poland
Carlos	Martins	Festa Do Jazz	Portugal
Fernando	Sousa	Fundacao Casa da Musica	Portugal
Simona	Maxim	Sibiu Jazz Festival	Romania
Dragan	Ambrozić	Belgrade Jazz Festival	Serbia
Eva	Vida	Na'Conxypan civic association	Slovakia
Igor	Vida	Na'Conxypan civic association	Slovakia
Bogdan	Benigar	Cankarjev dom / Ljubljana Jazz Festival	Slovenia
Anja	Figelj	Jazz Cerklje	Slovenia
Simon	Kenda	Jazz Cerklje	Slovenia
Stanislava	Blatnik	Jazz Ravne	Slovenia
Robert	Jamnik	Jazz Ravne	Slovenia
Miguel	Ramírez	Festival Internacional Canarias Jazz & Más Heineken	Spain
Marina	Fernandez	PJE Plataforma Jazz España	Spain
Rosa	Galbany	Taller de Músics / JAZZ I AM	Spain
Eric	Birath	Fasching	Sweden
Gavin	Maycroft	Fasching	Sweden
Thomas	Wingren	Fasching	Sweden
Chinaski	Nymark	Förvaltning för Kulturutveckling	Sweden
Maria	Rylander	Göteborg Artist Center	Sweden
Magnus	Thuvesson	Norrbottensmusiken	Sweden
Loredana	Franza	Semente Cultural Productions	Sweden
Louise	Nordgren	Svensk Jazz	Sweden

First name	Family Name	Organisation	Country
Jonas	Knutsson	Umeå Jazz Festival	Sweden
Lennart	Strömbäck	Umeå Jazz Festival	Sweden
Urs	Röllin	Schaffhauser Jazz Festival	Switzerland
Carine	Zuber	Suisse Diagonales Jazz	Switzerland
Fahranaz	Bozkurt	Bozcaada Jazz Festival	Turkey
Gizem	Gezenoğlu	Bozcaada Jazz Festival	Turkey
Cagil	Ozdemir	Bozcaada Jazz Festival	Turkey
Murat	Sezgi	Bozcaada Jazz Festival	Turkey
Harun	Izer	İstanbul Jazz Festival	Turkey
Günsu	Yeşilyaprak	İstanbul Jazz Festival	Turkey
Akin	Togay	Nilüfer Municipality Jazz Festival	Turkey
Seren	Toptan	Nilüfer Municipality Jazz Festival	Turkey
Alexandria	Carr	B:Music	United Kingdom
Tony	Dudley-evans	B:Music	United Kingdom
Jill	Rodger	Glasgow International Jazz Festival	United Kingdom
Graham	Mckenzie	hcmf - Huddersfield contemporary music festival	United Kingdom
Nod	Knowles	Honorary member	United Kingdom
Ros	Rigby	Honorary member	United Kingdom
Christopher	Bye	Jazz North	United Kingdom
Nigel	Slee	Jazz North	United Kingdom
Eleanor	Ward	Jazz Promotion Network	United Kingdom
Steve	Mead	Manchester Jazz Festival	United Kingdom
Paul	Pace	Ronnie Scotts' Jazz Club	United Kingdom
Lucy	Scott	Sage Gateshead	United Kingdom
Pelin	Opcin	Serious / EFG London Jazz Festival	United Kingdom
Kevin	Appleby	Turner Sims	United Kingdom

Participants / Speakers / Guests / Staff

First name	Family Name	Organisation	Country
Jakob	Flarer	Saudades Tourneen	Austria
Stefanie	Ghettem	Inside Jazz	Belgium
Jens	Tytgat	Inside Jazz	Belgium
Alicja	Gescinska	philosopher and writer	Belgium
Virgo	Sillamaa	Research coordinator / EMEE	Belgium
Olga	Yoncheva	Antrakt.bg	Bulgaria
Vasil	Hajigrudev	Beleva & Hajigrudev / Sextet	Bulgaria
Dimitar	Bodurov	Bodurov Trio	Bulgaria
Roumena	Kalcheva	Bulgarian Music Association	Bulgaria
Hristo	Yotsov	Bulgarian Music Association / Chairman of the board	Bulgaria
Nikolay	Zahariev	Bulgarian National Radio musical journalist	Bulgaria
Evgeni	Dimitrov	Bulphoto Agency	Bulgaria
Desislava	Andonova	Desy & The Visual Madmen	Bulgaria
Gueorgui	Kornazov	Gueorgui Kornazov New generation quintet	Bulgaria
Tatyana	Ilieva	International Jazz Festival Dr. Emil Iliev	Bulgaria
Tanya	Ivanova	Jazz FM	Bulgaria
Margarita	Borissova	Jazz Plus	Bulgaria
Borislav	Petrov	Jazzanitza	Bulgaria
Rosina	Pencheva	Jazzanitza / representer	Bulgaria
Vanya	Dimitrova	Jivko Petrov Trio, PR	Bulgaria
Ruth	Koleva	Kanjian Music - Director of International Partnerships	Bulgaria
Svetla	Mateeva	Music Editor BNR	Bulgaria
Hristiyan	Georgiev	Oratnitza	Bulgaria
Stefan	Tsekov	Oratnitza	Bulgaria
Lillia	Goleminova	Radio Sofia	Bulgaria
Viktor	Benev	Representative of Via Mavis	Bulgaria
Marina	Vasileva	The essential FUNK trombone / Manager	Bulgaria

First name	Family Name	Organisation	Country
Rayna	Vasileva	Zhivko Vasilev quintet	Bulgaria
Alexander	Mihaylov		Bulgaria
Alain	Bédard	Effendi	Canada
Judit	Csobod	Jazz Research Journal	Canada
Yves	Léveillé	Les Productions Yves Léveillé	Canada
Haiying	Song	Yari Productions	Canada
Ratko	Zjaca	More and Jazz International jazz festival Sutivan	Croatia
May	Ngo	Writer/Reporter	Czech Republic
Björn	Ross	KoncertKirken	Denmark
Carolina	Vallejo		Denmark
Sofia	Rubina	Fie Sofia Rubina- Hunter	Estonia
Birgit	Krullo	Tallinn Culture & Sports Department	Estonia
Anna	Dantchev	Glomama Music	Finland
Minna	Huuskonen	Minnamurra Music	Finland
Janne	Halonen	Osuuskunta No Problem! Music	Finland
Julien	Fagni	Anteprima Productions	France
Margaux	Demeersseman	Centre national de la musique	France
Matthieu	Jouan	Citizen Jazz	France
Clarissa	Maninetti	Compagnie Imperial	France
Patrice	Hourbette	Delux Consulting Management	France
Nathalie	Bonneveau	Infingo	France
Irina	Petrescu	Institut français Bulgarie	France
Davide	Grosso	International Music Council - Project Manager	France
Marie	Desbenoit	l'oreille en friche	France
Maxime	Atger	La Compagnie Nine Spirit	France
Julie	Cottier	La Compagnie Tangram	France
Clémence	Herledan	La Compagnie Tangram	France
Gustavo	Mezo	Monart Music Agency	France
Thibaud	Rolland	Nancy Jazz Pulsations	France
Frédéric	Maurin	Orchestre National de Jazz	France
Tiphanie	Moreau	Orchestre National de Jazz	France

First name	Family Name	Organisation	Country
Laurent	Carrier	Orotone / Colore	France
Pedro	Martínez Maestre	Vialma	France
Anna-Marie	Schluifelder	Bergson Kunstkraftwerk	Germany
Janning	Trumann	Cologne Jazzweek	Germany
Peter	Margasak	DownBeat	Germany
Dimiter	Panev	Elen Music	Germany
Marret	Deboer	GKP Promotions	Germany
Frank	Kleinschmidt	GKP Promotions	Germany
Catarina	Pauli Caldas	Handshake Booking	Germany
Greta	Kallsen	Initiative Musik	Germany
Hannes	Möller	Initiative Musik	Germany
Catherine	Mayer	Just Jazz International	Germany
Petra	Haller	Musician	Germany
Tobias	Schuster	Shoestring Jazz Booking	Germany
Anne	Sandner	Tinka Steinhoff Booking	Germany
Natascha	Steinhoff	Tinka Steinhoff Booking	Germany
Helen	Kontos	United World Cultural Productions	Greece
Balazs	Weyer	Hangvető	Hungary
Paolo	Locatelli	Akamu	Italy
Francesca	Cerretani	Europe Jazz Network	Italy
Giambattista	Tofoni	Europe Jazz Network	Italy
Stefano	Zucchiatti	Europe Jazz Network	Italy
Francesco	Martinelli	Independent researcher	Italy
Maria Pia	De Vito	Musician / artistic Director Bergamo Jazz Festival	Italy
Mauro	Bertolotti		Italy
Alessandra	Bossa		Italy
Stephanie	Baustert		Luxembourg
Susanna	Von Canon	Artists' manager	Netherlands
Danielle	Oosterop	Danielle Oosterop Music Management	Netherlands

First name	Family Name	Organisation	Country
Jennie	Duif	Jazz Orchestra of the Concertgebouw	Netherlands
Juan	Martinez	Jazz Orchetsra of the Concertgebouw	Netherlands
Kjell	Kalleklev	Kjell Kalleklev Management	Norway
Aslak	Oppebøen	Music Norway	Norway
Per-Kristian	Rekdal	Musikkprofil booking & Management	Norway
Petter	Frost Fadnes	University of Stavanger	Norway
Jana	Lewandowska	Fie Sofia rubina - Hunter	Poland
Katarzyna	Werner	Twelve Melodies	Poland
Camila	Carnicelli	Nero a Metà / Panorama	Portugal
Luigi	Gageos	Bucharest International Jazz Competition	Romania
Ciprian	Moga	Jazzmine.World	Romania
Ahmet Gazi	Zeyrek	Embassy of the Republic of Türkiye	Turkey
Dennis	Adu	artist	Ukraine
Dmytro	Avksentiev	artist	Ukraine
Mariana	Bondarenko	Ukrainian Institute	Ukraine
Phyllida	Shaw	Researcher, Strength in Numbers 3	United Kingdom
Janine	Irons	Tomorrow's Warriors	United Kingdom
Graeme	Rigby	Writer	United Kingdom
Francesca	Bertolotti-Bailey		United Kingdom
Ginnie	Cumming		United Kingdom
Kate	Cumming		United Kingdom
Elizabeth	Rees		United Kingdom
Martin	Robinson		United Kingdom
James Arthur	Sharples		United Kingdom
Agnese	Daverio	Music Works International	United States
Luigi	Sidero	Music Works International	United States
Zulema	Mejias	MusikOZ	United States
Brendan	Rawson	San Jose Jazz	United States

APPENDIX C:

Selected media Links

Downbeat-USA, by Peter Margasak: *“European Jazz Network Gathers in Sofia, Bulgaria”* - [LINK](#)

All About Jazz-USA, by Francesco Martinelli: *“European Jazz Conference 2022”* - [LINK](#)

Jazzwise-UK, by Nigel Slee: *“Sofia swings to the sounds of the European Jazz Conference 2022”* - [LINK](#)

London Jazz News-UK, by Tony Dudley-Evans: *“Bulgarian Showcases at the Europe Jazz Conference in Sofia, Bulgaria”* - [LINK](#)

Citizen Jazz-FR, by Matthieu Jouan: *“European Jazz Conference Sofia : de nouvelles perspectives ?”* - [LINK](#)

JazzFM radio-BG, by Tanya Ivanova: *“Европейската джаз конференция в София – събитие с историческо значение за региона”* - [LINK](#)

European Jazz Conference 2022

Programme Committee 2022

Wim Wabbes (Ha concerts hall, Belgium), Martel Ollerenshaw (Australian Music Centre, Australia), Peter Dimitrov (AtoZ Foundation, Bulgaria), Mila Georgieva (AtoZ Foundation, Bulgaria)

Europe Jazz Network

Giambattista Tofoni, General Manager
Francesca Cerretani, Event & Office Manager
Stefano Zucchiatti, Communication & Content Manager

AtoZ Foundation

Mila Georgieva - Project Director & International Relations Manager
Peter Dimitrov - Producer & Chairman of the board
Ivan Yotov - Production manager & Technical producer
Mira Lazarova - Production coordinator
Dess Georgieva - Concerts program coordinator
Petra Dobрева - Registration and guest coordinator
Niya Petrova - Volunteer's Coordinator
Yana Stroi - Media coordinator
Anna Kastreva - Public Relations
Rusen Minchev & Gabrielle Minev - Video production
Pavel Koev - Photographer
Radi Tsvenatov - Sound engineer
Elina Kostadinova - coordinator
Veslina Nikolova - coordinator

Showcase & Fringe selection jury

Eva Saar - Jazzkaar (Estonia)
Balázs Weyer - Hangvető (Hungary)
Frank Bolder - LantarenVenster / North Sea Jazz Jazz Festival (Netherlands)



**EUROPEAN
JAZZ
CONFERENCE**

22-25
SEPTEMBER 2022
SOFIA
BULGARIA

*breaking
new
ground*

CO-ORGANISED BY

EUROPE JAZZ NETWORK

A to Z | Foundation

SUPPORTED BY

REPUBLIC OF BULGARIA
MINISTRY OF CULTURE

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CITY OF SOFIA

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