



**The
Istanbul
Experience
October 2005**

Istanbul meeting

by Alyn Shipton, jazz correspondent of The Times, London

The 2005 annual General Assembly meeting of the European Jazz Network took place in Istanbul, during the 15th Akbank Jazz Festival, between October 7th and 9th. A principal goal of the meeting was to establish the first of the internal EJM working groups to take forward the aims and objectives agreed at the 2004 Colloquium in Budapest, and listed at the end of the booklet about that meeting. These groups and their initial findings are covered in the second part of this report.

However, at the suggestion of the host organisation, Pozitif, the producer of the Akbank Festival, and its director Mehmet Ulug, this year's EJM meeting began with two public seminars at the Akbank Arts Centre. It was - coincidentally - a poignant moment for Turkey, as only two days before the meeting began, the formal announcement was made that negotiations for Turkey to join the European Union were to begin, and this long-awaited news was the backdrop to these two seminars that brought many of Europe's leading festival, club and concert organisations into direct contact with their Turkish colleagues.

The principal purpose of these seminars, as well as to foster the exchange of information and co-operation among EJM members, was to offer some insights for the Turkish audience - including both members of the general public and professionals - firstly into the range of organisations working within the network to produce concerts, festivals and live music events, and secondly concerning the music which is being presented. The programme announced that the aim of the seminars was to "promote collaboration among the professionals in this field to improve organisational efficiency and programming of concerts and tours, and therefore the working conditions of musicians, agents (and) promoters."

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organising on the jazz scene today

Panel Members: John Cumming (London Jazz Festival / Serious Productions); Xavier Lemette (Banlieues Bleues, Paris); Jacques Panniset (Grenoble Jazz Festival); Paul Gompes (Dutch Jazz Connection); Bo Grønningseter (Vestnorsk jazzsenter, Bergen); Lars Thorborg (Copenhagen Jazzhouse, Denmark).

Chairman: Peter Schulze

Each panel member gave an overview of their own organisation and its productions before opening the meeting to public discussion.

i) John Cumming

John introduced his production company Serious, which is Britain's biggest producer of jazz and world music events, pointing out that he and his colleagues present a comprehensive range of concerts each year because they are personally enthusiastic about a broad range of music. They present these events not just in London and other large British cities, but in small towns and clubs. They also work with a wide range of organisations to devise individual (and frequently unusual) events, a recent example being concerts for the Black London Police Association.

His main focus for this meeting, however, was on his work on the London Jazz Festival.

He outlined the long period over which the event had developed, and how it had grown out of the publicly funded Camden Jazz Festival of the 1970s. In the subsequent years, the festival has had to fight for funding, because jazz was seen on the one hand as a "poor relation" of classical music which attracted large amounts of UK public money or sponsorship, and on the other as "commercial" music that therefore did not require additional funding. His company has worked to encourage creative partnerships with funding and media organisations to develop the festival into its present 10-day, multi-venue format.

In offering advice to other organisations, he pointed out that to acquire continued public support from the Arts Council, **the London Jazz Festival had demonstrated how it had worked to reflect the city in which it was based, and that the dynamism and energy of London inspires the festival.**

Nowadays, the Arts Council is still involved in the festival, but Serious has a series of other significant partnerships in its production, namely:

* BBC Radio 3 - the publicly funded arts broadcaster, which is not only the "name" sponsor, and principal media partner, but which also broadcasts around 40 hours of music from the event, including posting non-downloadable concert broadcasts on its website, one of the world's most frequently visited sites.



* Foreign embassies and cultural organisations. These provide information and funding for artists visiting Britain for the festival, ranging from underwriting the cost of flights to covering some elements of fees.

* London's main concert halls. In most years these are the three South Bank Centre Halls and the Barbican Hall, but this year (owing to South Bank refurbishment) they also include the Royal Albert and Wigmore Halls.

* London's main jazz clubs

* Commercial sponsors

* media sponsors, including Jazzwise magazine and Universal Records.

John maintains that some of the London Jazz Festival events, particularly partnerships between musicians from different backgrounds and countries, have stimulated a healthy debate on what jazz is (a subject that was to return in the public element of the session!) In his view, successful festival and tour promotion is about networking, and he feels that these skills were developed later in Britain than in some other EJM countries.

ii) Xavier Lemettré

Banlieues Bleues (Blue Suburbs) was founded 13 years ago to take place in the grey industrial suburbs on the North East side of Paris, namely the Seine-Saint-Denis communes of Blanc-Mesnil, Drancy, Aubervilliers, Pantin, St-Ouen, and Bobigny. Politically left-wing in orientation, these "red and grey" suburbs were nevertheless places where nothing cultural was happening, and the "blue" festival aimed to bring jazz into that vacuum. There are now around five weeks of concerts, which move to a different venue each night within the participating suburban towns.

Artistically and musically the music encompasses a broad range of styles. Some of it is "difficult" music, but a general high level of quality in the programming assures audiences, even for music that is not easy.

This was not always the case, and the festival has had to work hard, particularly during its first ten years, to build an audience, particularly as very few residents of the suburbs originally had an intrinsic interest in jazz. Its strategies in audience building have focussed on "actions musicales", events such as workshops and participatory concerts that create a direct connection between music and audience. A major priority has been to focus on the young audience.



Two years ago at the EJM meetings in Kongsborg, Norway, Banlieues Bleues presented an account of one of their biggest participation schemes, with the American saxophonist Ernest Dawkins. Xavier reiterated the point he had made at that meeting, namely that such large scale projects, involving a big cast of school age children, create a new audience for the future. He believes the organisation's track record proves this to be the case.

To place Banlieues Bleues in context, Xavier presented some statistics on the wider French national coverage of jazz. In France as a whole, jazz accounts for only 3% of the market for CDs (classical music, by contrast, is 5%). Nevertheless, jazz attracts a good share of the national cultural budget. This is despite the fact that in some respects, jazz is trapped in a media image of being old-fashioned or elitist. Consequently, Banlieues Bleues works to counteract such perceptions. There are now approximately 300 festivals that take place annually in France, of which 120 have some jazz content. Some of these are not professionally-run events, and in them the jazz content can remain marginal. Nevertheless this is a healthy platform on which to build. There is great interest in France in creating networks of support - there is for example a good network of clubs - and Banlieues Bleues is taking a close interest in this because it is about to launch its own permanent venue at Pantin in the heart of its constituency. This will be the first publicly funded jazz venue in the Paris area, and is an important part in the festival's strategy of audience building, in that it will run events throughout the year and not just during the current festival concert season.

iii) Jacques Panisset

The Grenoble Festival is part of a long tradition of French jazz festivals that began in Nice in 1948. Many festivals in Europe and America subsequently modelled themselves on Nice, which presented mainly big American jazz stars (or Americanised styles of jazz by other nationalities). With the rise of free music from the beginning of the 1960s onwards, this focus changed, and there was growing recognition in French festivals of the importance and individual nature of European music. French enthusiasm for this evolved in due course to the creation of the "Association des festivals innovants en jazz et musiques actuelles" (afijma). Its 32 members wanted to concentrate more on new European music.

Jacques then explained some of Afijma's activities. For example, starting with a minor programme of foreign connections that invited people to France to see more about French jazz, and growing this into such things as a collaboration with the Rome festival.

Afijma is a national organisation of the kind that the EJM is internationally, and it is not only an association of promoters and presenters, but it is active in programmes to build audiences, to educate and to organise tours for musicians.

iv) Paul Gompes

Paul explained the function of the Dutch Jazz Connection which has hosted bi-annual meetings since 1998 to promote Dutch musi-



cians. With many prominent musicians involved in the development of exchanges and similar projects, a long-term effect is beginning to be felt, and the work of the Dutch Jazz Connection is becoming more and more important.

Arts funding in Holland works on a four-year cycle.

Organisations can apply for financial help from the Ministry of Culture, and ensembles and groups can apply as well as clubs.

There is a strong international component, mainly working on overseas tours for Dutch musicians, following guidelines laid down by the Ministries of Culture and Foreign Affairs, which is proving helpful. For example, a recent delegation to China was the result of almost two decades of planning work to get suitable funding off the ground.

Major allocations under this scheme are spent on visits to countries in which the government has decided it wants to invest, and such tours are undertaken with support from a locally-based culture officer at the relevant embassy. Tours to smaller or less strategically targeted countries receive proportionately smaller funding.

Internally, state funding typically covers up to 50% of the costs of a project, and there are guidelines as to how this money can be applied. As mentioned earlier, groups can apply on the four-year cycle for what, in the last round, came out as a sum of between 2,500 and 7,000 Euros per annum. It is open to anyone to apply for this money, but Paul made the point that regular amounts paid to a musician or group over a four-year cycle can be extremely important in developing a band.

v) Bo Grønningsæter

Taking the theme of "**how funding can help**", Bo outlined how his own organisation, the West Norway Jazz Centre, had tackled the question of working with a variety of different funding bodies to achieve a common aim. In 1995 the first plans for the centre were drawn up, and presented to a variety of funding organisations. The idea was to get the centre and its plans fixed into their long-term budgets, and publication of the plan helped to secure this. As a result, the centre was established formally on January 1st, 1998, receiving funding from such varied sources as the Norwegian Government, the City of Bergen, the County of Hordaland, the County of Rogaland, and the County of Sogn and Fjordane. In addition there are funds from the Norwegian Jazz Federation and various sponsors.

Approximately 50% of its funding now comes from the Norwegian Fund for Culture, and 8% from regional authorities. It currently attracts approximately 500,000 euros per annum in subsidies, and hopes this figure will rise over the years to come. It plays a key role in the musical life of Bergen, working in partnership with the city and also with various international bodies.

Now it is well-established, the centre is a concert organiser of around forty events a year, a project co-ordinator and fund-raiser.



er for jazz music, as well as a regional tour co-ordinator and service centre for musicians and the general public.

But if this success in co-ordinating the work of diverse funding bodies to achieve a common aim was not enough, the West Norway centre has also become the administrative base for the EJN, after it was initially established in Italy. The network has specialised in looking at ways of co-ordinating projects and funding across Europe, taking the attitude that, in general, politicians don't want problems, they want solutions. The EJN follows the practice of the Norwegian centre by presenting its cases well, and establishing links with politicians so that they are aware of this professionalism.

Bo pointed out that Norway is small enough for it to be possible to make quite direct contact with key politicians, but nevertheless, he believes that three key points can be extrapolated from the West Norway and EJN experience:

- 1: Set up a comprehensive plan and convince all interested parties to buy into it,
- 2: Set the goals high, and
- 3: Present a united point of view to politicians.

vi) Lars Thorborg

Lars explained that the Jazzhouse was set up to fill a void in Copenhagen, created when the famous Montmartre club closed. It was created as a publicly funded club to keep the tradition of live jazz in the city going, and the goal of setting it up was reached within 18 months of inception. For the first three years it was heavily supported by the Ministry of Culture and the national radio. Around 120 concerts a year are presented there.

Lars went on to explain how a venue such as this benefits from belonging to various networks. First is the Danish Jazz Federation, which includes 16 clubs in association with one another. This collaboration helps to co-ordinate tours and present concerts. Secondly, addressing the particular problems of touring in Scandinavia, where the geography of the region adds to the expense, the Metropolitan "Music Live" Network helps considerably with the routing of tours, and the presentation to new audiences of lesser-known musicians.

Most importantly, however, there is the European Jazz Network, and Lars eloquently explained how this network facilitates the meeting and exchanging of ideas between concert promoters, but also opens channels of communication.

He then gave a brief history of the EJN for the benefit of the public element of the audience, explaining its important role in co-ordinating European Union funding, in exchanging ideas and plans between clubs, and in setting up tours. He explained how the website had been relaunched in 2001, and how the international meetings of the European Jazz Odyssey had been organised around colloquia at Cologne (jazz and improvised music), Kongsborg (education) and Budapest (international promotion).



[question and answers]

Today the EJM has 44 members in different countries, each paying a 1000 Euro subscription, and the next phase in the organisation's development is to increase its role in being a fundamental ingredient of European musical life.

The meeting then opened to **questions from the floor**, of which the following is an edited summary.

Q: How long might it take to find a main sponsor for an event, and how can such plans be put in place?

A: (John Cumming) A lot depends, country by country, on where jazz sits in relation to funding priorities for other arts. Does it sit, as it does in Britain, between the high art and commercial music worlds? The success in the UK of commercial jazz singers, such as Jamie Cullum and Katie Melua, with press stories about the "revival" of jazz, has actually worked against sponsorship, as this is perceived to be self-funding commercially successful music. The thing to do, therefore, in whatever context one is applying, is to make the application look attractive to both ends of the spectrum. In Britain, money is often given when a scheme is tailored to specific intentions. Hence, if you are fighting against opera, ballet, and orchestras for money, be very specific about where your money will be directed, and how it might be used to attract additional sponsorship. Sometimes spending on a new commission fund or an education scheme will unlock additional funds, and remember that a new commission can be tailored to reach a very large number of people.

Q: Does the fact that "jazz" does not have a universally accepted definition mean that promoters are asking for money to support their own hobby?

A: (Peter Schulze) Definitions of jazz have emerged and then been proven wrong throughout history. All that could be said for much of the last century was that "J-A-Z-Z" is a four letter word. [At this point there was a supplementary question about oriental and gipsy influences on jazz.] There is a theory that "ragtime" owes its derivation to "raks"; witnesses refer to belly dancers at the Chicago World's Fair in the 1890s; music theorists have discussed gipsy influences. All these things have currency, but do not simplify our definition. If you accept only an American definition of jazz, then how does this relate to European funding? The EJM is concerned to show that European jazz is independent, important, and refers to local roots.

A: (Xavier Lemettré) The question raises some separate issues:

- a) the use of public funding
- b) good versus bad music
- c) different ideas about funding in different countries.

A: (Jacques Panniset) This is not a very accurate view of European jazz. My experience at Grenoble is that the festival is now in its 34th edition. Originally, we programmed major artists from the USA, but this year (in March) we presented 60 concerts to between 16,000 and 20,000 people. That programme was 95% European, only Roy Hargrove coming from the USA, yet it was full - completely sold out. The audience will always turn out for great European names, Louis Sclavis, the Instabile Orchestra, Willem Breuker. We have been building awareness of these artists for years, and the audiences genuinely like their music. Nobody asks to see their passports to



decide if they're worth hearing. I should also say that the last time Ornette appeared at Grenoble, we sold only 80 percent of the tickets. Many European musicians would guarantee a higher percentage of sales. Also, I should point out that we are not prepared to spend public money, sponsorship money, to overpay artists. I think it is important to look at those artists who will connect with a younger audience, do educational workshops, and so on. The main supporter of our festival is the public.

Q: Classical music has been funded from the beginning. But how can private sponsors support jazz in a similar way if "jazz" itself does not have a definition?

Above all, our common ground is that live music on stage requires places to present it, and audiences to hear it. If you take Banlieues Bleues, we started in a musical desert. Music came into a barren area with no music bars, no music school. There's no market logic to bringing music to such a place, but Banlieues Bleues is not market driven. Yet if you agree with its fundamental premise, of offering art to these communities, it has to look for commercial or public sponsorship.

Q: Can the EJM act as a pressure group on the Turkish government for funding?

A: (Lars Thorborg) Yes. We have a range of significant contacts and we can offer support. We can provide a depth of experience and information on the hows and whats of funding, and we can not only share our experience at a distance, we can - if needed - go to places and bring it with us.



jazz and creative music in europe today

Panel Members: Lars Mossefinn (Vossa jazz, Norway); Mehmet Ulug (Pozitif, Turkey); Ildikó Nagy (Mediawave, Hungary); Yavor Ganshev (Bulgaria); Jacques Panniset (Grenoble, France).

Chairman: Francesco Martinelli.

i) Francesco Martinelli

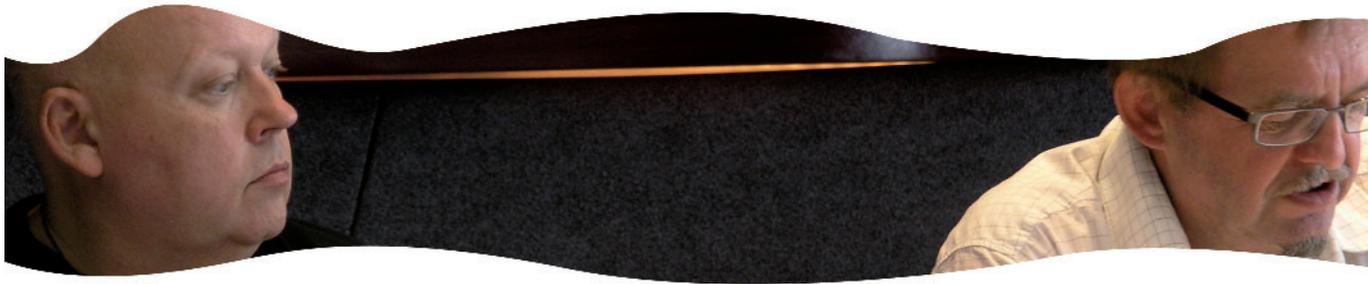
The chairman introduced the second session by saying that he would deliberately take a more philosophical turn, partly in response to questions from the preceding seminar. "I want to keep this discussion going," he averred, "and ask: What are we presenting? Can we focus on our own work? Can we look at our connections to society?" He felt the questions at the end of the first session had been enlightening, because the nature of the EJM is that it discusses European festivals - a type of event of which the very idea is a European concept.

He then followed this with a highly personal view of the development of festivals, and of jazz itself, in Europe. His principal points were (a) that at the time of the earliest festivals in the late 1940s, virtually all styles of jazz could be represented in a very short period of historical development, somewhere around 25 years, hence assisting a fairly universal definition of jazz, and (b) that Europe had lagged behind the USA in taking an active part in the development of jazz, but that this began to change in the late 1940s as well, just at the very point when the festival movement started. As a discernible European school of jazz began to develop in the 1950s, new ideas and stylistic changes came thick and fast, until there was no one way of defining jazz, as there had been in 1948.

He went on to make the point that jazz is highly adaptable and can be presented in a huge variety of settings, from tiny villages to large stages. Yet - in his view - this very adaptability, and diversity, is a reason why jazz is not always highly commercial. This is why activities involving education, commissions and co-operation with communities are justifiable actions in respect of proselytising for jazz, and he felt that these activities can be done relatively effectively and easily because of the flexibility of the music.

Because of the difficulty of defining jazz, one aspect of presenting the music to the public is that this becomes an ongoing reflection on what the music actually is. Francesco then proposed that - arising out of earlier comments from the audience - there is a new discussion to be started about the intersection between Turkish music and jazz.

He pointed out that as jazz has got older it has started to develop and has accumulated a collective memory of recordings and oral history, wherever it is performed. The EJM has a part to play in this. Its site is visited 3,000 times a day, and in presenting information to the public, it is itself taking part in the building of memory and identity for jazz.



ii) Mehmet Ulug

He took European jazz as his main subject, pointing out that both at a generic and individual level it was about finding its own voice. If a musician finds his or her own improvising voice, it's jazz. If, from further afield, that musician is Indian or Turkish, then they work to find their own style within an encompassing genre. In Mehmet's view, if a music allows its musicians to find their own voices, then it's jazz - and thinking this way is a good way to approach building a festival.

He seeks new and original voices coming out of Europe, and tries to balance these new unique styles in his festival. He deliberately does not always programme the most famous or most popular acts, but also aims to present music to enlighten (and sometimes aggravate) his audience.

Fifteen years ago, when he began, he sought out a high percentage of Americans. As the years have progressed, he has brought in a wider diversity of musicians, including individuals from all over Europe. To him, networking with other European festivals has been vital, as a way to meet other promoters, but also to find out about new styles and names.

iii) Lars Mossefinn

Lars used the specific example of Norwegian jazz to demonstrate how an independent voice could develop in Europe. He pointed out that jazz was an American music, and much of its history was the ongoing Americanisation of the form. But against this trend, Norway has created a voice of its own.

A central figure in this has been Jan Garbarek, whose very particular style is a combination of a strong artistic personality and ethnic influences. These are most apparent in what many critics regard as the highlight of his career so far, *Eventyr* (Fairytale). The tone Garbarek employs would be unthinkable without Norwegian folk music, but he has refined that voice into something uniquely his own.

Lars went on to describe what he regards as a "family tree" of related musicians, each developing and extending the unique local voice, and including Terje Rypdal, Jon Christensen, Arild Andersen, Jon Balke. He went on to suggest how despite attracting a range of eclectic influences, Arve Henriksen, Sidsel Endresen and a number of other players had gone on developing the "tree", and that Norwegian/Swedish collaborations like Atomic were bringing it into the new century. All these things, even bands like the PrimeTime Orchestra which looks to some extent again to America, are fruitful to each other, and that this is the background to musicians such as Nils Petter Molvaer and Bugge Wesseltoft.

In Lars' view, the EJM has been a vital help in propagating the work of these Norwegian players. Their names are passed to other members outside Norway, they find their way onto festival programmes elsewhere in Europe, and gradually they appear on more - and further afield - festival programmes.



The European scene today is a strange musical soup, but we can definitely speak of a European jazz movement, and the EJM is at the centre of creating a new audience for this music.

One major obstacle can be the media. Radio stations limit the time for jazz, and journalists often wear American-tinted spectacles, but overall the EJM can help counteract that, and promote the European cause.

iv) Ildikó Nagy

Her talk covered the appearance of jazz in Hungary and the development of a national jazz scene.

In the 1950s, the state exercised complete control over the arts, and jazz was forbidden, with the effect that it was only played in private. In concerts and broadcasts the state policy was that only 20% of the music played could come from the rest of the world. Improvising, in a jazz sense, was unknown. Jazz recordings were practically unknown as well.

Gradually in the 1960s cultural policy changed. Attention was given by the governing party to the differences between jazz and dance music, and gradually festivals, clubs and recordings began to appear, with about 10 issues per year on the state label Qualiton. The first jazz club (the Dália) was established in Budapest in 1962, but real club life on a noticeable scale began in the 1970s. Live music could now be heard a few times each month.

So what happened to jazz in these circumstances?

- 1) From an academic point of view it integrated with aspects of what was happening in classical music
- 2) It was beginning to be a music of entertainment
- 3) It was appreciated as intellectual, creative, and the opportunity to create a new jazz language.

As a result this was a very creative time in Hungary for jazz - a musician like Csaba Dese could try to develop a new language, yet one that was based on folksong and traditional ways of making music. He showed that the musical mother tongue is important in making jazz. This was quite a new theory in the 60s and 70s. His followers, like Grensko, combined this deep folk knowledge with improvisation.

Many people associate the word jazz with the American mainstream, but Hungarian musicians, and particularly gypsies, flow easily between jazz and a kind of classical music. There are dynasties here who combine technical knowledge with a long-established folk tradition. Since the 70s other musicians, like the pianist Bela Szacksi Lakatos, have developed a **new gypsy jazz** and now Hungarians use Romengro and folk music together with jazz as the basis of something new, but nevertheless a specific local dialect of jazz.



v) Yavor Ganshev

The things that Ildikó said about jazz and the communist era were valid for all Eastern bloc countries, but perhaps Bulgaria was the worst place of all. It had only Polish, East German and Hungarian records as source material, and always seemed to be the last in line for the licensing of jazz material on record.

But as a result, Bulgarian jazz musicians learned to express themselves without outside references, and so conventional definitions of jazz in this context are not too important. The level of individual approach is what makes their music jazz. Playing by "rules" doesn't make it jazz.

This year saw the first Bulgarian Jazz Festival. Those of us who ran it had become professional in promoting jazz concerts, but will in due course become more so with the festival. Promoting by the radio, and marketing were important, and we now see working with the public as our main field of activity. We have to find funding, and have to work with a bureaucracy to finance the music.

We're looking at new ways to promote live music to our audiences, because in Bulgaria people observe what happens, they don't make things happen. Someone earlier accused us of promoting our hobby. Our "hobby" in Bulgaria is working with the public so that we can present competent concerts for that same public.

vi) Jacques Panisset (summary)

He began by thanking the participants, and commending Francesco for his overview. He felt this showed that it's important to understand what jazz can tell us about the society we live in. It can question society and puts forward questions in every performance. This is in contrast, to, for example, Sir Paul McCartney, who said in a recent Le Monde interview when he was asked if he liked to rearrange his great hits, "Oh I'd love to, but I won't because people want to hear them the way they are on the record." Jazz has the power to be different each time, giving it the power to disturb. Society doesn't want to be disturbed, but jazz has shown that it contains the possibility to disturb. Through jazz we can step aside and look at society.



[question and answers]

"Jazz Do It"

This was followed by a contribution from the floor, from **Ludmil Fotev** a Bulgarian festival promoter who picked up on Jacques' theme of jazz's capability to disturb, and pointed out how by using slogans such as "Jazz Do It" for cigarette boxes, thereby improvising a promotional campaign as one might improvise a jazz solo, he had helped launch a new festival and make people happy. By achieving 75% of capacity on his ticket sales, he and his team had been able to "do their dream hobby".

Q: (from **Gary Godley**) *Is the term "European jazz" becoming a misleading label, a bit like "world music"? We've heard examples from Eastern Europe in which jazz resisted communism with strong folkloric connections, which contrasts, say, with Italy's strong promotion of jazz by communist regional authorities, does this mean the term is over loose in its scope? Will notions of what is, in some regions, an adolescent music, coalesce? Will there become a "common jazz policy" as there is a common agricultural policy in the EU? Paul Gompes has talked of the advantages of moving musicians from one state to another, but how can this become a conduit that allows free movement in all directions? Do some nations have an "unfair trading advantage"? Is the aspiration of those who seek open movement blocked by a reality which is much more closed? Is it more difficult for those on the margins of Europe to move musicians freely?*

A: (Paul Gompes) *The EJM recently organised a course for up and coming promoters, and what was clear there was that*

there is great enthusiasm and interest in Western Europe for music from the East. Western promoters wanted to know what is going on. So there's a case for improving the flow of information. We should set up more opportunities for people to meet, and this might create similar opportunities for information to move.

A: (Xavier Lemette) *The network operates at several levels, and everyone has their own particular level of interest. But we have learned how to circulate ideas, to create opportunities for musicians to meet and play with one another. This is part of pan-European creativity. We should be using the network to lobby each other, connecting so that we seem stronger in front of local politicians. How does the network already help promote good relations between countries? One answer would be Sidsel Endresen's first visit to Paris. It was a first step, and maybe the next will be Turkish percussionists in Paris neighbourhoods. They'll get to know one another, and in the end French kids will be playing: "Turkish style".*

A: (Jacques Panniset) *If some countries do have an advantage, it's the advantage of age - of having been in the network longer. What's my festival's interest in being in the network? Simple. It makes the festival better.*

Q: *Why isn't there an equivalent of WOMEX in jazz?*

A: (Francesco Martinelli) *Jazz was born of free expression not commercial imperative. Jazz is very diverse. It encompasses festivals of different sizes. This network is perhaps a better way of making a creative forum, containing representatives of different sides within itself.*
A: (Jacques Panniset) *World music is certainly a commercial construct as a term, and it's not as*



diverse as jazz. In Afijma, with 34 festivals belonging, we already have the kind of information exchange of Womex - perhaps France is already a "jazzmex"!

A: (John Cumming) The principal difference is that Womex is a trade fair. Jazz is a separate music, its joys coming from the visions of its musicians and the activity of networks like ours. The aim is to get the music out in front of the public to speak for itself. Take something as complex as free jazz in Britain - introduced to the UK by Joe Harriott from Jamaica, and then built on by Chris McGregor's expatriate South Africans when they came to Britain. It's too complex to fit easy definition, but our job is to articulate what's going on and raise its profile.



working parties

The following day from the Akbank Festival seminars, the EJN convened the first of a proposed series of international working parties, to examine more closely ways in which the collective experience of members could be used to benefit all parts of the organisation. Delegates attending the conference elected to join the working party most apposite for their own roles, and the principal aims were firstly to engender more in-depth discussion than is usually possible in a larger forum, and secondly to establish an ongoing programme of collaboration and co-operation in specific areas. These would be followed up collectively at future meetings, and also by direct communication among members between those meetings. Several topics had been suggested as the basis for these discussions, but eventually it was decided to pool resources on three topic areas:

- 1) National organisations and their role
- 2) Jazz clubs
- 3) Jazz festivals.

What follows is a summary of the conclusions of these working parties.

1. national organisations

report by the chairman: Paul Gompes, Dutch Jazz Connection

Because this was the first time that EJN representatives of national organisations, from countries as diverse as Denmark, Sweden, France, Finland, Great Britain, Hungary, the Netherlands and Romania had met together, the first part of the session was devoted to introductions, and to discovering the very broad range of activities carried on by these organisations. In particular, there was an attempt to tabulate what each saw as its main role, how they achieved it, what tools were available to them, and how they related to their national and regional governments.

From this discussion, an agenda was developed for discussion and action. The key point was to see how the EJN could act to improve information flow, in particular in the following areas:

- i) providing information to help musicians play in other countries.

For example, how does a musician from Holland find out about club or festival opportunities in Norway? Although there are some existing information centres, such as the Jazz Institute in Darmstadt, these do not offer comprehensive coverage, and the information is not always presented effectively for the working musician, agent or promoter.



ii) providing a depth of information that would assist in mobility throughout Europe.

For example, collating names and addresses of clubs and festivals, which is already done by some national organisations, but not by all of them, and seldom in a consistent format. There was some discussion as to how to make this information most accessible, and the dangers were pointed out of, on the one hand, too much information, as in Yellow Pages, where critical selection became impossible and, on the other, being too selective, and not offering enough.

iii) keeping fellow organisations and EJM members up-to-date on individual organisations' activities.

For example, one country might organise a fact-finding visit or musicians' tour to China. The resulting information ought to be made available, and shared with other national organisations, so that it could readily be accessed, and unnecessary duplication of effort avoided. It was pointed out that this kind of information ought to be offered proactively, so that rather than other members finding out about it later, it should be shared as it becomes available.

The working party agreed that the collation and provision of such information would be an essential component of the EJM website.

The other main conclusions of this working party were devoted to ways in which more mature and long-established national organisations could help newly created or less experienced ones to develop. The two main needs that were identified were:

i) offering guidance in how political pressure can be applied to governments and funding bodies to recognise the role of such organisations.

In particular it was felt that membership of the EJM, and the weight of established national organisations behind it, could be a compelling factor in helping to establish good relations between younger organisations and their governments or funders.

ii) Setting up a coaching programme, in which experienced event, club and festival programmers offered their expertise to fellow members. To pursue these aims, it was felt that the working party should meet at least twice a year to follow up action points, and that the website had a critical role to play in taking the action points forward.



2. jazz clubs

report by the chairman: Gary Godley, Dublin

Again, the first part of this working party session was devoted to introductions. Once again a broad range of different types and styles of club was represented, and members learned from one another about the different challenges they faced, according to the size and location of their venues.

An immediate consequence of this discussion was to identify shared problems, and to devise ways of sharing intelligence with one another. It was felt that the EJM website could offer members current and helpful information on travel arrangements, for example, identifying those airlines that were prepared to carry overweight or awkwardly sized instruments at minimal cost.

The further discussion defined two areas for the working party to continue its activity over the forthcoming months:

i) Helping clubs share information on booking and programming

A facility exists on the EJM website which has been dormant since 1998 for sharing intelligence on booking and programming. (For example, listing artists who are touring during a particular season, and indicating whether they might have free dates.) It was agreed that in the coming months, members of the working party would exchange information on a regular monthly basis, looking ahead at their programming, and indicating areas for possible co-operation. This will be monitored over the coming year, and reviewed at the next annual EJM meeting. Such an information exchange should be a key aspect of the members' area of the proposed website development.

ii) developing the EJM brand in ways that would offer more than a loose association of clubs with similar interests

This grew out of the idea of a "loyalty card" or similar membership scheme that offered audience members entitlements at fellow clubs across the network. For example members of the Bimhuis might be offered discounted entry fees or comparable privileges at the Jazzhouse. Although it is likely that not many individuals will actually travel sufficiently regularly across Europe for this to be of benefit to a great number of listeners, the "loyalty card" might have a symbolic function:

- * representing to the public that there is a European network of clubs,
- * indicating that the clubs benefit from the backing of a professional organisation,
- * indicating a level of quality to the audience for music at those clubs.

If a card is not the way of achieving this, the working party proposed that other schemes be examined, such as encouraging all affiliated clubs to post the EJM logo on their websites, or to include it in a sticker on the door, or print it on publicity and programme material. This would be something for the clubs who participate in the information exchange mentioned above to monitor and discuss during the course of the coming year and return to at next year's conference.



3. jazz festivals

report by the chairman: John Cumming, Serious Productions / London Jazz Festival

Representatives of over twenty festivals took part in the working party, which meant that the introductory element of the session was rather longer than those of the other two groups. Nevertheless delegates brought experience of a remarkable range of events, from multi-venue city-wide programmes lasting for many days, to smaller, more compact presentations, with only one or two stages, that were confined to a single weekend. Some had been running for several years, whereas others were fledgling events, still only in their second or third season.

As with the other groups, some common themes and concerns were raised, and these are to be followed up.

i) Sponsorship and fundraising

None of the twenty festivals represented was entirely exempt from the need for sponsorship or fundraising, and it was felt that the EJM website should host a database (for members) of good practice models, ranging from public to commercial funding. It was also agreed that collating basic statistical information about the level, quantity and kind of sponsorship used by the various members of the group could be a useful resource, not least in demonstrating to funding bodies the collective strength and success of the member organisations. This might be particularly useful in acquiring cross-border funding, from pan-European bodies, but it would also be an attractive feature of bids or applications for sponsorship by any particular member to be able to demonstrate detailed knowledge of how partner organisations in the EJM obtain the necessary funding to keep their events developing. Some particular models were discussed, notably Bergen Jazz Festival's "sponsor's club" which has formed very close links with its seven key sponsors, each of whom signs up for a three year period with a guaranteed minimum sum. A good maxim was "know your sponsor" and the network ought to be able to help members achieve this by sharing best practice models.

ii) Awareness of the cultural community

It was a common feature of most festivals that their work was embedded in the local cultural community. The meeting heightened awareness about how different members go about this, the relationships between jazz festivals and other forms of festivals (in several cities run by other branches of the same organisation), and links into the local community. This is an area in which information can also be usefully shared between members.

iii) Co-production

Setting up the kind of information exchange proposed above to address funding issues would also be beneficial in establishing opportunities for co-production. There was a general sense that some events came about after huge expenditure of time and



effort and only happened once. Co-production would offer the chance to share the effort and for work to be presented in more than one setting. This to be followed up at a later date.

iv) Audience Development

There was clearly an immense amount of expertise to be shared on this topic. Although most festivals are targeting new and young audiences in addition to the established public for jazz, there are other specific target groups, including the long-term unemployed, and socially excluded. Among ideas that were discussed were:

- a) Specific events for young people - of which the most ambitious was the Istanbul Children's Festival, a complete event aimed at young listeners of the future.
- b) Ticket and travel subsidy schemes.
- c) Free concerts. This last category led to a lively discussion, and drew out several issues. To what extent free events can draw in a wider public. To what extent a festival should showcase its principal acts in a free setting. How to compromise between cost and quality. This was an area where sharing of experience would also be useful.

d) Relationship with the press and media.

This hinged on the way that festivals compete for editorial space in print and with broadcasters. A wide range of experience was discussed, including the fact that in some newspapers, for example, the sponsorship team and the previewers or critics do not communicate, so that critics were sometimes not supportive of events sponsored by their own paper. Several strategies were proposed for handling media relations skilfully.

e) Commissioning new work across the network.

It was proposed that the network website be used in an "intranet" sense, for discussion between member festivals about possible collaborations. This might address everything from times of year when events might be timed to happen, to floating ideas about artistic collaborations for whom new work might be a factor. It would take time to set this up, given the usual length of the commissioning process, but there was a general consensus that the members would buy into such a scheme and give it the time and energy to make it work, in leading to new commissions shared between more than one festival.

In summary, in addition to needing principally to share experience on funding, there was a discussion of festival highlights which confirmed that almost all members of the group were keen to do more on youth and community development work, and also to present a flavour of their own local music scene to a wider festival public. These will be general areas for the group to take forward in the future in addition to the specific action points for the coming year and the EJM web development.

EUROPE JAZZ NETWORK

members

Belgium:

The Flanders Music Centre
Vooruit Kunstencentrum
Wallonie-Bruxelles Musiques

Germany:

Bunker Ulmenwall
Domicil Dortmund
Enjoy Jazz
Stadtgarten
Peter Schulze

Denmark:

Copenhagen Jazz Festival
Copenhagen Jazzhouse
Danish Jazz Federation

Estonia:

Jazzkaar Festivals

Finland:

Jyvaskyla Summer Jazz
Finnish Jazz Federation
Tampere Jazz Happening
Umo Jazz Orchestra

France:

Afijma
Banlieues Bleues
Europa Jazz Festival
- Le Mans
Grenoble Jazz Festival
Jazzdor Festival (Strasbourg)

Hungary:

Bmc
Mediawave Festival
Podium
Trafó

Ireland:

Improvised Music Company

Italy:

Filippo Bianchi
Catania Jazz
Clusone Jazz Promotion
Emilia-Romagna
Jazz Network
Tam Tutta Un'Altra Musica

Lithuania:

Kaunas Jazz Festival
Vilnius Jazz Festival

Netherlands

Bimhuis
Dutch Jazz Connection

Norway:

Maijazz
Molde International
Jazz Festival
Nattjazz
Norsk Jazzforum
Rikskonsertene
Vestnorsk jazzsenter
Vossa Jazz

Romania:

Sibiu Jazz Festival

Sweden:

Rikskonserter
Nefertiti
Umeå Jazz Festival

Turkey:

Pozitif

United Kingdom:

Bath International Music
Festival
Cheltenham Jazz Festival
Graham Mc Kenzie
Jazz Services
Serious Productions

more information: www.europejazz.net

BELGIUM



The Flanders Music Centre is an organisation established by the Flemish government for the support of the professional music sector.

The main tasks of the centre are:
Encouragement of expertise:

advice and update or guidance for professionals about management, music industry, government policy, social or juridical matters, artistic programs, music education...; support of musical research; stimulating collaborations; provide platforms for exchange of ideas and knowledge;...

Information & Documentation: concerning all aspects of the current music scene in Flanders: biographies on composers and musicians, monographs, music encyclopaedias, scores, studies, publications, papers and magazines, databases, newsletters...; a music archive with historical and recent recordings:

Promotion:

National and international representation of music from Flanders - about all genres: participation in different networks, presence on trade fairs, creation and distribution of overview publications and compilation CD's, organization of showcases, inviting professionals at major music events...



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Arts Centre Vooruit is a place for contemporary arts presenting and producing music, theatre, dance, performance, new media. Vooruit has 4 halls and 5 rehearsal spaces. The music programme is focused on a broad range of adventurous musics, be it jazz, improvised, electronic, contemporary, rock music. The programme has a focus on both the local and international scene. Vooruit presents a series of concerts dedicated to young emerging musicians called jazzlabseries. There are three bands in residence-the Flat Earth Society (crazy big band), Dj Big Band (12 dj's) and Mâäk's Spirit (7 piece). Vooruit commissions new music and (co)produces new work. During the season we organize a couple of larger projects/festivals in which we focus on a certain theme, artist or geographical zone- Etoiles Polaires (arctic zone in 2004)/ Progress (Russia in 2005).



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Wallonie-Bruxelles Musiques (W.B.M.) was created in 1984 to help artists, producers and publishers from the French-speaking community of Wallonia and Brussels to make their mark in the musical cultural industry; in all kinds of music. The agency is co-managed by the General Commissariat for international relations (CGRI) and the Ministry of the French-Speaking Community of Wallonia-Brussels. Since then, it has developed its work around different axes:

- regularly use the club for live broadcasting. The intimate and **supporting of artists** at the major festivals and international showcase events
- **welcoming foreign professionals** at major music events in Wallonia and Brussels
- participation in **international networks**: the Conseil francophone de la chanson (North/south co-operation), European Music Office (European music policy and pilot projects), EJM (European Jazz Network), ...
- the implementation, together with the training service of the Ministry, of a policy for **ongoing professional training**, in the shape of short modules (artist management, authors rights, neighbouring rights, music contracts)



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GERMANY



More than 50 years of experience in organising cultural events have shaped the venue Bunker Ulmenwall into an internationally acclaimed jazz club, as well as a meeting place for those who love music, literature and the arts. Jazz, world music, avant-garde and contemporary improvised music by renowned international and local artists are focal points of the club's ambitious program, also featuring book readings, cabaret shows and art exhibitions. The club actively supports the local and regional music scene by organising workshops, sessions, performances and a diverse range of individual projects. Since 1996, the underground venue is independently run by the registered association 'Bunker Ulmenwall e.V.'. Many of its approx. 150 members not only assist the club financially, but are actively involved in the club's politico-cultural work. Among the main financial sponsors of the club is the city of Bielefeld, further funds are raised by cooperating with the West German radio station WDR, or come in as grants from foundations, as well as admission fees for the featured events. The association is a member of national as well as international networks, societies and federations, which promote, preserve and perpetuate live jazz and other cultural events.



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domicil

jazz - world music - avantgarde

The story of Domicil started on 14th March 1969, when in the cellar rooms of a kindergarten at Leopoldstrasse 60 the association named Domicil founded a jazzclub in cooperation with the city of Dortmund in order to give their town a new domicile for jazz.

Since than thousand of events have been organised by the passionate members of this association, such as the Xmas jazz matinees in the Dortmund concert hall, now at its 35th edition.

International artists such as Chet Baker, Betty Carter, Albert Mangelsdorff, Joyce, Baden Powell and contemporary artists such as Nils Wogram, Theo Bleckmann, Erika Stucky together with young talents are the main ingredients of the programme.

Radio WDR and Deutschlandfunk inspiring atmosphere of Domicil has given birth to lots of unforgettable gigs also today after the opening of the new venue in Hansastrasse.

Domicil

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Heidelberg/Mannheim/
Ludwigshafen

Internationales Festival für Jazz und Anderes
ENJOY JAZZ

From the first weekend in October until mid-November it's time to Enjoy Jazz. The "International Festival for Jazz and More" is taking place in the cities Heidelberg, Mannheim and Ludwigshafen. During the six weeks of the Festival, one can visit almost 40 events in diverse locations. In clubs, churches, concert halls,

cultural centres, even in the Mannheim and Heidelberg castles, the Enjoy Jazz Festival offers a varied and exciting programme. Since 1999 classy international Jazz figures, fascinating new discoveries, DJ-culture, and readings, too, have been on the Festival's agenda - quite in line with the intention signified by the Festival's sub-title, "Jazz and More."

Since its beginnings, the Enjoy Jazz Festival has had to rely almost solely on the support of the private sector for funding. It is due to the major contributor and chief supporter, SAS Deutschland, as well as other sponsors like our partner and sponsor BASF AG, that Enjoy Jazz - now as before - can present such a magnificent programme in the newly formed "Metropol Region Rhein-Neckar".



Enjoy Jazz

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The Stadtgarten is situated in the north western part of Cologne. The association that manages it was created in 1979. This cultural complex was equipped in 1984 by agreement with the municipal authorities, and now has a concert hall with a seating capacity of 200, and standing room for 400.

As well as this hall, it boasts a recording studio known as "672" that has enabled the association

to produce its own records on the "Jazz Haus Musik" label, a large café-restaurant opening onto a garden and open allday: it sometimes becomes an exhibition space when the situation demands. The association offers a programme of 12 concerts per month covering the whole spectrum of contemporary music, from rock and pop to jazz. Also included in its programme are readings and round table conferences, (300 events per year in all). The staff of the centre participate regularly in Westdeutscher Rundfunk (WDR) broadcasts, and are also the guiding spirit behind various professional rendezvous and a school where popular and improvised music are taught (the "Offene JazzHaus Schule").



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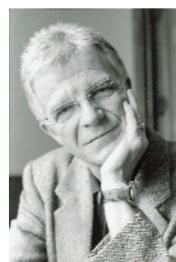
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Peter Schulze

Born in 1947. Studied composition and Tonmeister in Berlin. From 1970 - 1998 jazz editor at Radio Bremen/Germany. Produced more than 1600 radio concerts, many of which are out on records, among them Keith Jarrett, Soft Machine, Peter Brötzmann, Philip Catherine, Iain Ballamy. From 1998 - 2001 head of music department of Radio Bremen and artistic director of pro musica antiqua, a biannual radio festival of ancient music. 1975 co-founder of Archive of Popular Music, a publicly accessible archive that holds around

80.000 records and a lot of literature on popular music. Since 1995 the whole database is on the Internet (www.kkarchiv.de). Co-author of a radio series of 150 features on "history of popular music" many of which came out on Bear Family Records in 1998 as a 52 CD-Box with 320 pages booklet. Since 2003 artistic director of the Berlin JazzFest (<http://www.berliner-festspiele.de>). Cofounder of the German Jazz Meeting Association and consultant of the jazzahead! project. Since october 2005 member of the board of directors of E.J.N.



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DENMARK

COPENHAGEN
JAZZ FESTIVAL

Next edition 7-16 July 2006

Since 1979, Copenhagen Jazz Festival has been one of the main events of the Copenhagen summer.

Offering a variety of ways to experience live jazz - at clubs and cafés, in city parks, at street corners and squares, in concert halls and at open air night venues - the festival has always been interacting with the heart of one of Europe's oldest capitols, Copenhagen.

Stylistically, the main focus of the festival is modern jazz (and beyond), but every aspect of jazz

is represented during the ten days of July where more than 200.000 visitors enjoy the variety of almost 900 concerts.

Here are some of the international jazz artist that appeared at Copenhagen Jazz Festival in 2005: Chick Corea & Touchstone, Jan Garbarek & The Hilliard Ensemble, Hermeto Pascoal, Brad Mehldau, Rosa Passos, Joe Lovano, Yusef Lateef, Roy Haynes, Gary Burton, Richard Galliano, Bugge Wesseltoft, Lee Ritenour, George Duke - and many others...



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**Copenhagen
JazzHouse**

Copenhagen JazzHouse is Denmark's major jazz club established in 1991 and we are setting up app. 220 concert every year. The club presents all kinds of jazz of today. It can be electronical, cool, funky, heavy grooves, the Nordic sound, global beat, latin rhythms, free improvisational music - not to mention all the other musical forms that can be labelled jazz. JazzHouse presents world-famous international names as well as the best names and young talents from the Danish jazz scene.

JazzHouse is a foundation and we receives support from the Danish Ministry of Culture and the City of Copenhagen. Our Production Company sets up concerts at the

Danish Royal Theatre and the Opera House.



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Danish Jazz Federation is a non-profit organization

The Danish Jazz Federation:

- is the central & connecting organization for Danish jazz music.
- works towards creating the best possible opportunities for jazz music in Denmark.
- strives to provide knowledge, exposure and information of Danish jazz music, locally as well as abroad.
- provides services to anybody connected to the local, as well as the international jazz scene.
- has considerable influence in the planning of future cultural and music politics in Denmark.
- plays an active role in the cultural political debate, both creating and shaping it.

Activities:

There is a growing international demand for Danish jazz, and Danish musicians definitely possess the qualities necessary for international recognition. The Danish Jazz Federation works on several levels internationally. For example we invite foreign jazz promoters to Denmark's large jazz

festivals; we visit jazz festivals in other countries to build networks and find working partners and we initiate musician-exchange projects in favor of both for Danish and foreign musicians.

The Danish Jazz Federation is primarily financed by an annual grant from Danish Arts Agency. In addition the Federation raises money for specific projects from selected organizations and private sponsors.

The Danish Jazz Federation is an open-minded organization and ideas for new projects and activities are always welcome.

Do not hesitate to contact us!



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ESTONIA



The first period of Tallinn jazz festivals was 1959-1967. Since 1990, Tallinn has had a jazz festival again - Jazzkaar.

Around 3000 musicians from more than 40 countries all over the world have performed at Jazzkaar festivals over the past 17 years. Top jazz musicians from Europe and the US have always been represented, in addition to musicians from the Middle East and Africa. Joe Zawinul, John Scofield,

Charles Lloyd, Take 6, Jan Garbarek, Diane Schuur, Manu Dibango- these are only a few of the hundreds of wonderful artists. Jazzkaar does not only bask in the glory of legends, but is always looking for new and exciting performers who are unfamiliar to a local audience.

Jazzkaar puts special interest in the development of European jazz, creating collaborations every year between local jazz musicians and European talents.

NPO Jazzkaar Friends Society organizes about 100 concerts every year in Tallinn and other cities in Estonia. Beside Jazzkaar Festival which is always organized in April, also Christmas Jazz, Spring Jazz, Autumn Jazz festivals and special concerts are organized.

Tallinn International Festival Jazzkaar 2006 is organised for 17th year- 50 concerts from April 15-30. Main performers are Dianne Reeves (USA), Vinicius Cantuaria (Brazil), The Bad Plus (USA), Jorge Pardo-Jose Luis Gutierrez (Spain), Michel Portal-Louis Sclavis (France), Francesco Cafiso (Italy), Boi Akih (Indonesia) etc.



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FINLAND

SUMMER JAZZ 06

Jyväskylä Summer Jazz is a multifunctional playground for jazz and world music. Since 1996 the festival has had its own unique profile, offering fascinating and interesting jazz music played by international stars as well as the top artists in Finland including local talents. Festival speciality for the club enthusiasts is an adventure into the jazzwonderland: five different bands in five different bars, just for the price of a pint. In cooperation with Finnish Conservatoire the festival arranges several master classes and workshops every year. Also the International Summer Jazz Conference organized by the University of Jyväskylä brings its own colour to the richness of the festival.



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The Finnish Jazz Federation (FJF) founded in September 1966, is a non-profit umbrella organization for over 40 local jazz societies which altogether have about 4,000 individual members of their own. FJF promotes and supports Finnish jazz home and abroad. The FJF supports its member societies mainly by organizing 10 sub-

sided tours, including about 80 concerts, annually, also by giving travel support as well as helping and instructing the active people running the local societies. In one of the tours called Free Voices and Sounds (Voix et sons libres) a Finnish and a French band gives double billed concerts together, this is co-produced with producer Charles Gil. One tour goes to the annual Sony Jazz Prize winner.

The FJF also organizes, every July, the one month long Jazz-Espafestival, an annual series of 20 free open-air concerts at 'Espa Stage' in Esplanade Park, in the very heart of the city of Helsinki.

The Finnish National Jazz Days (Valtakunnalliset Jazzpäivät) is an event that gathers together all the members of the federation, held during each November. The Jazz Days include the formal annual



meeting of the federation and the announcement of the annual Georgie Award winner, the Jazz Musician of the Year, chosen by FJF.

The FJF takes part each year in YNJC -the Young Nordic Jazz Comets contest.

The annual budget year 2005 is 415 080 euros.

The main source of income (55,4%) is the annual support of the Ministry of Education. Other significant supporters are The Finnish Music Promotion Centre ESEK, and the City of Helsinki.

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TAMPERE JAZZ HAPPENING

Tampere Jazz Happening is renowned for its fresh and uncompromising programme and its friendly atmosphere.

The internationally esteemed programme consists of modern jazz, improvised music, world music and rock-influenced jazz. Over the years the stages of the Old Customs House Hall and the Club have accommodated many of the top names in European and American jazz, from Ornette Coleman to Thomasz Stanko, and world music from Africa to India by the long route. The best jazz festival in Finland, every year - first weekend in November.



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UMO Jazz Orchestra received its first permanent home in August 2001 when the UMO Jazz House opened in downtown Helsinki. The

Jazz House serves as UMO's concert and rehearsal base, and as a venue for other bands and clubs. UMO Jazz House is a stylish meeting point for everyone keen on the latest in creative music. UMO's club was also started up to meet the cultural need in Helsinki for a venue for quality jazz. The UMO Jazz Fest is also arranged in UMO Jazz House in the beginning of September during the Helsinki Festival since 2003.

UMO Jazz Orchestra is considered to be one of the leading big bands internationally. UMO endeavours to make new music familiar to audiences all over the world. UMO has a reputation for encouraging and supporting Finnish jazz and art music production and creation.

UMO was founded in 1975, although its predecessor, the Radio Dance Orchestra had its roots in the 1930's. UMO became a professional full-time orchestra in 1984. Since 1975 UMO has made 25 original recordings and has been part of numerous other recording projects. UMO gives around 100 performances a year, mainly in the Helsinki area, but also tours all over the world. UMO's repertoire presently consists of more than 1500 compositions. This unique collection keeps on growing year by year as conductors and soloists from all over the world have come to work with UMO.

UMO also orders regularly new material from contemporary composers. Artists and conductors such as Thad Jones, Dizzy Gillespie, Gil Evans, Joe Williams, Mercer Ellington, McCoy Tyner, Maria Schneider, Michael Brecker, John Scofield have all worked with UMO.



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FRANCE



Afijma, originally created in 1993, gathers 30 french contemporary jazz and improvised music festival. Afijma's objectives are mainly the promotion of the French and European jazz and the development of international exchanges so as to develop the programming of foreign jazz musicians in the French festivals and the programming of French jazz musicians abroad.

Therefore, since 1994, with the support of the french Ministry of Culture Afijma has been settling a program inviting foreign festivals directors in his network's festival, allowing them to discover live, the most creative French jazz musicians. It also contributes to the financial aspect for the costs of the musiciens expenses abroad.

Moreover Afijma organises professional meetings in order to have a better view of the jazz activity in different countries and to foresee exchanges projects.

Afijma has also initiated many projects for European cooperation such as Jazzcalation, the French and Italien Festival "Una Striscia Di Terra Feconda", French and Hungarian festival "Jazz Fesztival Budapest", the French-Nordic Jazz-Transit project... These projects have all widened the international recognition of

French jazz Talent abroad.

AFIJMA

132 rue du Faubourg Saint Denis
75010 PARIS
France
tel.: 33 (0)1 42 36 00 12
fax : 33 (0)1 42 36 00 32
contact@afijma.asso.fr

Contact:

Armand Meignan
president
Jacques Panisset,
vice-president



Banlieues Bleues is an annual festival that has developed in seventeen towns in the county of Seine-Saint-Denis, on the edge of Paris. It takes place in spring, lasts for five weeks, and hosts some sixty groups from all round the world. It is open to jazz in very sense of the word, and to blues, contemporary and world music too, and offers an artistic platform of international repute, where creativity, unpublished material and revelations of all kinds occupy a large part of the bill. It's managed by 12 permanent staff (with 40 more during the festival), and receives public funding at a regional (from the General Council of Seine-Saint-Denis, the county boroughs, the Regional Council of Ile de France...) and national level (the Ministry of Culture, organisations linked to music).

Through its "musical actions" conducted since 1990, this pioneering festival has assumed the job of heightening awareness and sensitivity, together with more formal practical musical training for members of the general public, particularly young people. These actions are headed by professional musicians, and take the form of residencies, orchestras, writing / composition workshops, lectures, concerts and meetings between musicians and the public, and

master-classes, and are organised for the county of Seine-Saint-Denis as a whole, acting in liaison with the municipal cultural services, schools and colleges, and clubs and associations, both musical and local.



Banlieues Bleues

9, rue Gabrielle Josserand
93500 Pantin/ Paris
France
tel.: +33 (0) 1 49 22 10 15
fax : +33 (0) 1 49 22 10 11
www.banlieuesbleues.org

Contact:

Xavier Lemette,
artistic director
xavier@banlieuesbleues.org



The Europa Jazz Festival extends over the town of Le Mans and the whole region of the Pays de la Loire. Since 1980 it's been promoting the causes of jazz and improvised with its billing, organising around sixty concerts, workshops and residencies every year in four counties, fifteen towns and cities and thirty different venues.

The special feature of this festival on the French jazz scene is that a large part of its billing goes to European jazz and first performances of new works (since it was founded, over sixty new works owe their first performance to the Festival, and many of these have later gone onto record).

The Festival encourages new discoveries rather than music for entertainment's sake, giving preference to innovation over financial viability. Since 1993 it's also a forum for those in charge of other festivals who come here every

year thanks to the work of the Association des Festivals Innovants en Jazz et Musiques Actuelles (AFIJMA).

All this represents a challenge in good citizenship -mixing artists from all over the world, audiences (10,000 members of the public come to the concerts and as many again to the decentralised activities), clubs and associations, local amateurs and international stars, between town and country venues - and to meet this challenge the association behind the festival has three permanent members of staff plus 20 additional people during the actual Festival. It has other sources of financing apart from the concert takings, i.e. public funding (from the Borough of Le Mans, the Regional Council of the Pays de la Loire, the General Council of La Sarthe, the Ministry of Culture, non-profit making organisations) and partners in the private sector.



Le Mans Jazz Festival

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France
tel.: +33 2 43237899
fax: +33 2 43234443
europa@noos.fr
www.europajazz.fr

Contact:

Armand Meignan,
[artistic director](mailto:artistic@le-mans-jazz.fr)



The Grenoble Jazz Festival started in 1973 and has as its aim to make the innovative forms of today's jazz music known to the general public. This includes younger talents as well as well established names.

The festival has an annual budget of 4 million francs and about 1,5 million is support from public

institutions. Annually between 15000 and 20 000 people attend the concerts that involve around 300 musicians in 50 different groups - there are 50 concerts and 30 are for free.



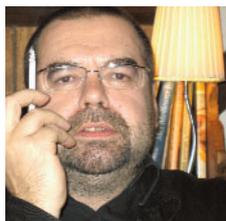
Grenoble Jazz Festival
6, rue Hector Berlioz
BP 135
38000 Grenoble
France
tel.: +33 (0) 4 76 51 65 32
fax: +33 (0) 4 76 44 81 83
contact@jazzgrenoble.com
www.jazzgrenoble.com
Contact: Jacques Panisset,
artistic director
jacques@jazzgrenoble.com

JAZZ D O R

festival de jazz de strasbourg
With a 13-day lasting program, during the second and third week of November, the Jazzdor festival has been promoting jazz as a living and restless music for 20 years. Between tradition and audacious contemporary explorations, its more than 35 concerts, present the most interesting artists of the European jazz together with some of the best musicians from the New Continent, without forgetting the youngest talents of the regional scene.

In different venues from 100 to 800 seats scattered over Strasbourg and the surrounding area, the region of the Bas-Rhin and the Haute-Rhin, till the nearer Germany, those who play and those who listen are all part of the same great experience. Jazzdor also organizes the franco-allemandes soirées dedicated to original productions involving French and German musicians which take place in Strasbourg and Offenburg.

The Jazzdor Festival is a member of the Afijma.



Jazzdor/Festival de Strasbourg
22, rue du Bain aux Plantes
67000 Strasbourg/F
tel.: + 33 (0) 388 363048
fax: + 33 (0) 388 371357
www.jazzdor.com
Contact:
Philippe Ochem,
artistic director
philippe@jazzdor.com

HUNGARY



Budapest Music Center

Since its establishment in 1996, the Budapest Music Center private enterprise has the goal of promoting the Hungarian music. The BMC Hungarian Music Information Center operates on-line databases (Hungarian Artists' Database - <http://info.bmc.hu>, Hungarian Compositions' Database - <http://database.bmc.hu>) and a music library for free of charge, digitalizes music recordings and prepares promotional CDs. The BMC Records has released over a 100 Hungarian contemporary, classical and jazz albums with the most talented Hungarian musicians. The BMC's most important concert event is the Budapest Jazz Festival, which was held third times in 2005. Contemporary and jazz concerts are also attached to the Budapest Music Center, as well as participation in international music projects



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fax: +36 1 216 7897
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www.bmc.hu

Contact:
Tamás Bognár,
producer
tamas.bognar@bmc.hu



The "Fényírók Fesztiválja - Another Connection" International Film and Music Festival is well known as MEDIAWAVE Festival from the name of the organizing foundation.

MEDIAWAVE is the scene of the most famous international film competition and music festival in the region but besides these two main activities there are dance-theatres, exhibitions, literature evenings, conferences as well. Last year there were parallel events in 34 venues of 20 towns in 5 different countries: Győr (main venue), Budapest, Csorna, Komárom, Kapuvár, Sopron, Veszprém, Pápa (HUN), Banská Bystrica, Bratislava, Dunajská Streda, Levice, Nitra, Prešov, Ruomberok, Šala (SLK), Vienna (AUT), Zlín (CZE) and Myslowice, Wrocław (POL) with the involvement of local organizers and app. 45.000 visitors.



Our music program is one of the most significant Hungarian jazz and ethno festivals and acknowledged at international level as well. The principal aim of the festival is to present the diversity of the European culture, as well as to present unique cultural phenomenon from other continents. The past one and a half decade we could host South and North

American Indians, throat singers from Tibet, gypsy musicians from Romania or black American jazz musicians from the USA as well.

Mediawave Festival
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Kazinczy u. 3.
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tel.: +36 20 3761518
fax: + 36 96 517668
www.mediawavefestival.com

Contact:
Ildikó Nagy,
music organizer
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Podium Productions was established in 2001 with the aim of offering high quality cultural projects for the audience. Since its foundation Podium has been working on the following projects:

- 2001-2004 Dutch-Hungarian Jazz Festival
 - 2003-2004 French-Hungarian Jazz Festival
 - 2005 and 2006 Yamato the Drummers of Japan
 - 2005 Kisöcsi Festival
- held in the upper lands of Lake Balaton, the festival presents different kinds of bands, such as the Septeto Nacional from Cuba or Trilok Gurtu from India. The festival also presents numerous Hungarian bands, theater plays, art exhibitions and programs for children.



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fax: +36-1-328.0736
www.podiumproductions.hu

Contact:
Gábor Szél-Molnár,

director
szelmolnar@podiumproductions.
hu



Trafó is an institution, a building, a place, a medium, an intellectual adventure, a risk, a possibility. A house which belongs to the contemporary arts. A place, where life speaks about dance, theatre, visual arts, literature, music.

Trafó's programs pay particular attention to variety of genres, the demands of quality, and internationality.

The least established in tradition is contemporary dance. From the perspective of the most recent dance history we present significant works, companies, and performances as well.

Music is also represented in our programs on a monthly basis plus we arrange two fixed festivals each year and also have regular music programs at Trafó BarTango, taking place after the performances in the Performing Hall.

At Trafó we often bring into the program unspecified genres, and interdisciplinary programs, besides staging literary-inspired programs, and film or multimedia events.



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Contemporary Arts
1094 Budapest,
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Hungary
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mob: 00 36 20 368 946
www.trafo.hu

Contact:
Andras Halmos
music program organiser
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IRELAND



Improvised Music Company

Established in 1991, **Improvised Music Company (IMC)** is an Arts Council funded Resource Organisation for jazz and related music in Ireland. As an independent producer, IMC presents over 100 shows annually, ranging from 80-seater weekly club date to occasional presentations in large venues such as National Concert Hall and Vicar Street, with half of this annual output being by visiting international performers.

IMC also tours artists throughout Ireland, runs a small label, curates programme for several multi disciplinary arts festivals in Ireland. In our resource capacity, we run a busy education and training programme, and we represent a key cohort of Irish Jazz artists for the domestic and international market.



Improvised Music Company
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Ireland
www.improvisedmusic.ie

Contact:
Gerry Godley, director
gerry@improvisedmusic.ie

ITALY

Filippo Bianchi

honorary member
Initiator and founder of Europe Jazz Network in 1987, now editor of magazine "MUSICA JAZZ"

Filippo Bianchi
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bianchif@tin.it



From its foundation in 1983, the activity of **Catania Jazz** has been based on winter season concerts (from October to May) and on several summer jazz festivals all over Sicily.

Every year the association organises almost 30 concerts in different venues such as the Auditorium Ciminiera in Catania (1200 seat), the Teatro Ambasciatori (800 seats), the Piccolo Teatro (250 seats).

Due to political discrimination, the association receives only a small support from the Sicilian Region (€ 60.000, 00) and the activity has been possible in the last 23 years only for the strong audience and the Sicilian jazz circuit gathering eight associations called CAM (Coordinamento Associazioni Musicali).

Catania Jazz has been one of the founder of EJM in 1987.

Associazione Catania Jazz
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www.cataniajazz.it

Contact:
Pompeo Benincasa,
artistic director
benincasa@blumusic.net



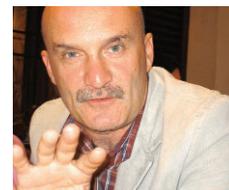
The **Clusone Jazz Promotion** was founded in 1982 as a non-profit organisation composed of about thirty members working as volunteers.

One of the main focuses of the Association is the Clusone Jazz Festival taking place in the month of July. With about 20 locations

scattered over four provinces of Lombardy and about 30 concerts, the Clusone Jazz Festival has now spread out all over the region to the great pleasure of the 6000-strong audiences.

Since the first edition, the Clusone Jazz Festival has developed an international reputation for presenting original and creative music from all the European scene featuring together with legendary names of jazz unknown and young talented musicians. The Clusone Jazz Festival also has a tradition of "Only-In-Clusone" productions, one of which is the most famed Clusone Trio.

The festival is supported by the region of Lombardy, the province of Bergamo, the municipality of Clusone, some generous private sponsors and all the municipalities taking part in our initiative. Clusone Jazz Promotion is one of the initiators of Europe Jazz Network.



Clusone Jazz Promotion
via Bonomo De Bernardi, 5
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clusonejp@tin.it
www.clusonejazz.it

Contact:
Livio Testa,
artistic director
clusone.jazz@tiscali.it

Enrico Blumer
president



Emilia Romagna Jazz Network has been, since 1987, the first electronic network in the cultural domain.

It is a non-profit association of promoters, musicians' associations, artistic directors, consultants of music programmes in

Europe working mainly in the field of jazz and improvised music.

E.J.N wants to promote collaboration among the professionals in this field to improve organisational efficiency and programming of concerts and tours and, therefore, the working conditions of musicians, agents, promoters.

Its members and users work together to coordinate common projects and to commission original productions.

Emiglia Romagna Jazz Network
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48100 Ravenna, Italy
tel.: +39 0544 405666, 408030
fax : +39 0544 405656
www.erjn.it

Contact:
Sandra Costantini,
artistic director
ejn@ejn.it



Tam Tutta un'Altra Musica is a platform for the production and promotion of art. Born in 1997 under the artistic direction of Giambattista Tofoni, Tam has been working to keep alive the interest of an increasingly numerous public thanks to the originality and the quality of its musical projects.

International artists, new talents, original productions, unreleased works, and a wide range of musical genres from jazz to world music, from rock to reggae, resulted in the organisation of 512 events for a 100.000 strong audience and with 34 public and private institutions, municipalities, foundations and associations involved.

In wonderful venues such as ancient theatres, piazzas, churches, courtyards and elegant buildings, Tam has been developing for 9 years art and culture mixing together several means of expression and presenting art exhibition, seminars, social debates, wine and food tasting in collabo-

ration with many other partners. All these synergies has lately brought to the foundation of a Factory, a dynamic system for the production and promotion of culture around the territory.



Tam Tutta un'Altra Musica/ Eventi SCRL
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Italy
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fax: +39 0734 636371
www.tamfactory.net

Contact:
Giambattista Tofoni,
artistic director
battista@tamfactory.net

LITHUANIA



In 1991 a small group of enthusiasts gathered together by Jonas Jucas put on the first **Kaunas Jazz**. The initial Kaunas Jazz festivals took place in extremely complicated and hard times for Lithuania. However, the precarious economic and political situation of the time did not stop the festival from becoming an annual jazz celebration.

Thanks to the producers' steady and persistent work, Kaunas Jazz rapidly improved. More and more often its concert halls could boast of hosting internationally famous jazz personalities.

Every year Kaunas carefully fostered new traditions, many of which are unique. During the 15 years of its existence Kaunas Jazz has justified the confidence of the artists, the audience and sponsors, secured its status as an international festival and gained recognition. The democratic jazz festival open to a huge variety of

styles has become a feast for the whole of Kaunas city as well as an international centre of attraction for jazz lovers and promoters.



Kaunas Jazz Festival is organised by:
Public Institution JJJAZZ
Address: Rotušės a. 29 p.d. 856,
LT - 44033,
Kaunas,
Lithuania
tel./fax : +370 37 750145
festival@kaunasjazz.lt
www.kaunasjazz.lt

Contact:
Indre Jucaite,
manager
info@kaunasjazz.lt



Founded in 1987, Vilnius Jazz is the oldest annual jazz festival held in Vilnius. It is an exceptional event in Lithuania, providing a broad perspective on contemporary trends in jazz from all over the world. Over the years Vilnius Jazz has earned a reputation of a radical avant-garde festival oriented towards novelty and limit-stretching creativity.

The stylistic boundaries of jazz and free improvised music are often crossed and expanded here by offering joint projects with musicians from the academic, ethnic, rock and industrial music backgrounds.

Attracting an audience of around 7000 each year, Vilnius Jazz has played a formative role for several generations of jazz fans. It has also to its credit helped develop local players who have then moved onto performing in other European venues and international jazz groups Vilnius Jazz is also inextricably linked with the

development of a distinctive Vilnius jazz school. Recognised as one of the most important signposts in Eastern Europe, Vilnius Jazz remains devoted to nurturing and promoting the living tradition of improvised music in Lithuania. In 2005, it joined the membership of the Europe Jazz Network.



International Vilnius Jazz Festival
P. Skorinos 16-2
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fax: + 370 5 2784168
office@vilniusjazz.lt
www.vilniusjazz.lt

Contact:
Antanas Gustys,
director

NETHERLANDS



Since 1974 the **Bimhuis** provides a perspective on Dutch and international music in over 250 concerts annually, in which a variety of jazz, improvised and world music can be enjoyed. The focus is on new developments, but the program also offers a significant selection of more mainstream music, as well as workshops and sessions.

Bimhuis activities are supported by the Dutch Ministry of Culture and the City of Amsterdam.

'Ask jazz guitarist Bill Frisell, a seasoned road veteran, where in the world he would send music aficionados, and he brightens at the challenge: "Anywhere in the world? Even if I didn't know who was playing? The Bimhuis (pronounce: bim-house)", he volunteers at once, naming the Amsterdam venue that has played a crucial role in that city's cre-

ative music evolution (...)'.
(The New Yorker, 2003).



BIMHUIS

Piet Heinkade 3
1019 BR Amsterdam
The Netherlands
tel.: + 31 (0)20 788 2150
Box Office: + 31 (0)20 788 2188
fax: + 31 (0)20 788 2180
e-mail: info@bimhuis.nl
www.bimhuis.nl

Contact:

Huub van Riel,
artistic director
huub@bimhuis.nl

DUTCH JAZZ CONNECTION

The aim of the **Dutch Jazz Connection (DJC)** is to further the international recognition of Dutch jazz, and to broaden Dutch musicians' possibilities for acquiring concerts abroad.

The bi-annual Dutch Jazz Meetings form an important pillar in the Dutch Jazz Connection's policy.

The Meetings offer a showcase of Dutch jazz and improvised music, in which leading ensembles and soloists perform highlights from their current repertoire during short sets. For each Meeting the DJC extends invitations to approximately fifty programming directors from abroad. In addition Dutch programming directors, journalists, musicians and other interested parties are invited.

The Dutch Jazz Connection is also actively involved in the creation of a network of foreign programming directors and representatives from the press, in order to inform and update them on Dutch jazz. When the DJC notices an active interest or demand, it will follow up with advice and/or act

as intermediary. The DJC will not handle any bookings, but will refer immediately to bandleaders or agents representing an ensemble. Where necessary the DJC will offer advice and render services.

Apart from the Dutch Jazz Meeting the DJC can be helpful in assisting foreign venues with extraordinary presentations of Dutch Jazz.

Usually these are locally initiated mini-festivals with a predominantly Dutch content.



Dutch Jazz Connection
Prinseneiland 97
1013 LN Amsterdam
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www.dutchjazzconnection.nl

Contact:

Paul Gompes, director
paul@dutchjazzconnection.nl

NORWAY



Maijazz - Stavanger - Norway

This year's festival will be the 18th edition of Maijazz (establ. 1989) - the oldest festival in Stavanger (Norway's 4th largest city situated in the southern part of the country).

The festival has developed into one of Norway's leading jazz festivals and every year we present a program consisting of the best international names mixed with leading national and regional artists. About 180 volunteers are

involved with producing 40 concerts in 20 different locations with a capacity ranging from 20 to 1800 people.

The festival's president is Per Hasse Andersen and the administration consists of Helleik Kvinnesland together with a full time position for marketing and a part time employee for technical production. The festival cooperates with the Stavanger Jazzforum that produces quality performances all year round. The funding is partly public (25%), partly sponsorship (35%) and ticket sales (40%). Maijazz and Stavanger Jazzforum are members of the Norwegian Jazz Forum.



Maijazz
Po Box 6,
Sandviga 27
4001 Stavanger
Norway
tel.: +47 51846668
fax: +47 51846673
www.maijazz.no

Contact:

Helleik Kvinnesland,
general manager
helleik@mai jazz.no
Festival 2006 July 17. - 22.



Molde International Jazz Festival, the largest and oldest of the Norwegian jazz festivals, was founded in 1961. For 6 days in July, the westcoast town of Molde, transforms to a venue for a lively festival.

During the festival we present 80 ticketed concerts at 15 different venues and sell ca. 30.000 tickets.

The indoor venues have a capacity of 80-900 guests, the outdoor venue at The Museum of Romsdal takes 8000.

On two outdoor venues, in the

town centre, we present 50 concerts for free and attract a great number of spectators. Approximately 100.000 people are visiting the town during the festival.

The festival presents all styles in jazz from New Orleans to avant garde. Over the years "all" big names in jazz have visited Molde - Miles Davis, Keith Jarrett, Oscar Peterson, Herbie Hancock, Ornette Coleman and some great blues, r&b and rock artists like BB King, Eric Clapton, Stevie Wonder, Ray Charles and Lauryn Hill.



Molde International Jazz Festival

Po Box 415,
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fax : +47 7120 3151
www.moldejazz.no

Contact:

Jan Ole Otnæs,
artistic director
janole@moldejazz.no



NATTJAZZ - Northern nights and northern lights.

Nattjazz (Night jazz) is a jazz festival arranged annually in late May / early June in Bergen, Norway. Nattjazz was founded in 1972 and is, despite its age, now stronger than ever. More than 80 concerts are arranged during the 11 festival days. The festival area is an old sardine factory, USF Verftet (United Sardines Factory), with several indoor concert venues and an outdoor stage with free day time concerts. Total capacity at the indoor venues is approximately 1700 persons and the outdoor stage can host 3000. The music profile of Nattjazz spans through a wide range of

styles, with a main focus on modern and contemporary jazz. During Nattjazz the borderlines between jazz, rock, ethno and electronica are explored and often wiped out. The children also get their share!



Nattjazz

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Norway
tel.: +47 55 30 72 50
fax: +47 55 30 72 60
nattjazz@nattjazz.no
www.nattjazz.no

Contact:

Jon Skjerdal,
festival director
jon.skjerdal@nattjazz.no



Norsk Jazzforum (the Norwegian jazz federation) is a non-profit organisation which aims at connecting the Norwegian jazz scene. It aims to work for the benefit of Norwegian jazz, culturally, artistically and educationally. The organisation was founded in 1953, and recently celebrated its 50th anniversary.

Norsk Jazzforum's primary aim is to spread jazz to the widest possible audience in Norway, speaking for Norwegian jazz nationally and internationally, as well as working for increased funding for Norwegian jazz.

It's current membership consists of approximately 20 jazz festivals, 65 jazz clubs, 70 big bands, 360 professional musicians and 75 jazz students. In addition to the national organisation Norsk Jazzforum in Oslo, there are 5 regional jazz centres in Norway, based in Bodø, Trondheim, Bergen, Arendal and Oslo.

The organisation runs on public funding, which goes straight to the Norwegian jazz scene in various forms of support for musicians, clubs, festivals, promoters and big bands. Norsk Jazzforum also arranges various projects for and with its members, on their own or in co-operation with other institutions, like for example Rikskonsertene.



Norsk Jazzforum
Kirkegata 20
Po Box 440 Sentrum
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Norway
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fax : +47 22005661
norsk@jazzforum.no
www.jazzforum.no

Contact:

Tore Flesjo,
tore@jazzforum.no



Norwegian **Rikskonsertene** is a governmentally run institution which main tasks are to produce and organise tours throughout Norway, to administer and secure Norway's national school concert scheme, and to act as an adviser, co-ordinator and operating agent in the implementation of Norway's international cultural policy.

Every year Rikskonsertene produces and promotes approximately 10, 000 concerts throughout the country, with an audience attendance exceeding 1 million. Every autumn Rikskonsertene organises Oslo World Music Festival, the largest of its kind within the Nordic countries.

Rikskonsertene works within a great variety of music genres. Jazz is a major field. The West Norway Jazz Centre, Norwegian

Jazz Forum and Rikskonsertene have established a three-year launch programme for the new generation of jazz musicians, called Norwegian Jazz Launch Europe. This launch programme is supported by The Ministry of Foreign Affairs, and aims at developing further the positive reputation new, Norwegian improvised music has built up in Europe.



Rikskonsertene
Gullhaug torg 2,
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0401 Oslo
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fax + 47 2202 5901
www.rikskonsertene.no

Contact:

Nina Hurum
head of production - jazz
nina.hurum@rikskonsertene.no



The Vestnorsk Jazzsenter (West Norway Jazz Center) is a regional foundation with the city of Bergen as its epicentre. Together with 7 other structures on the west coast of Norway (Vossa Jazz, May Jazz, Nattjazz, Bergen Jazz Forum, Balejazz, Stavanger Jazz Forum and Kjell Kalleklev Management), it produces events receiving national and internationally known musicians, and foreign origin.

It collaborates with the Bergen Jazz Forum to present of both Norwegian between 30 and 40 concerts per year (4 concert halls with a seating capacity ranging from 100 to 2000), and takes part every year in the financing of about 250 jazz concerts.

As a member of the Norwegian Jazz Forum it benefits from public support (from the city of Bergen, the Counties of Hordaland, Sogn and Fjordane, Rogaland, the Fund for Norwegian Culture etc.) as well as support from the private sector. It shares three permanent members of staff with the Bergen Jazz Forum and 40 volunteers workers, who are joined by 400 other volunteers during the Nattjazz Festival. It also acts as a regional tour coordinator and service center for musicians and the general public.



Vestnorsk jazzsenter
Box 1957 Nordnes
5817 Bergen
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tel: +4755307256
fax: +4755307260
www.vestnorskjazzsenter.no

Contact:

Bo Grønningsæter,
director
bog@vestnorskjazzsenter.no



Vossa Jazz is an international jazz festival first launched in March 1974. The festival is arranged annually during Palm weekend, before Easter week.

Vossa Jazz hosts both the festival itself and concerts during the rest of the year, in total 50 - 60 concerts a year.

The annual turnover is now NOK 4.5 million, including public funding.

Vossa Jazz is well known and attractive to both the public and the media. This is due to its unique combination of national and international jazz and ethni-

cal music genres, and to its annually commissioned works and musical projects performed and conducted by well known artists. The festival is, in short, an interesting musical cauldron.

The festival employs 2 and engages 30 in work on a full year basis and receives help from roughly 450 enthusiastic volunteers every Palm weekend.

Vossa Jazz also owns and runs Kulturhuset Fraktgodsen, a venue for jazz and other cultural performances. From April 1998 until today, the venue has hosted more than 400 concerts.

Vossa Jazz 2006 took place 7th - 9th of April.



Vossa Jazz
PO Box 223
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www.vossajazz.no

Contact:
Lars Mossefinn,
artistic director
lars@vossajazz.no

ROMANIA



The Festival takes place every year in the second week of May, in Sibiu - a nice old town in the middle of Transylvania.

Sibiu Jazz Festival is the most celebrated Jazz Festival in Romania.

Started 35 years ago, the Festival has proved a great success as a cultural event that projects the image of Romania as a European country.

In view of its longstanding tradition, the Sibiu Jazz Festival has gained the reputation of a unique musical event in Romania. Being the oldest festival of this kind, Sibiu has affectionately been called the "Jazz Capital" of Romania.

Sibiu Jazz Festival is produced by Pro Art Hermannstadt Foundation.

The Foundation is a non-profit, cultural organization who promotes best quality artistic and cultural events by organizing: concerts, national tours of different bands and orchestras, workshops, seminars, colloquiums, exhibitions etc .



Sibiu Jazz Festival
Pro Art Hermannstadt Foundation
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Contact:
Hilarius Johannes Konstantin
Schmidt,
artistic director

SWEDEN

RIKSKONSERTER.

Rikskonsserter is a governmental foundation which supports and develops Swedish musical life. Rikskonsserter's main purpose is to make available living music of the highest quality to audiences throughout Sweden. It is Rikskonsserter's ambition to

contribute, with tradition and regeneration, to a positive development of musical activities, provincially, regionally and on a national scale. Several projects are joint ventures with other organisations, for example Swedish Jazz Celebration, an annual festival presenting state-of-the-art Swedish jazz.

Rikskonsserter also present classical, contemporary and choral music, folk and world music.

The fields of jazz Rikskonsserter span from producing concert tours, to short and long term cooperational projects in Sweden and other countries.



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Bengt Strokirk
producer/manager
bengt.strokirk@rikskonsserter.se



Nefertiti is a legendary jazz club in the heart of Gothenburg, where all the most vibrant night clubs also are situated.

On stage we mostly present jazz, but you can also find ethno, hip hop, blues and electronica.

For more than 25 years Nefertiti has lived an exciting life in the school cellar of Gamla Latin at Hvitfeldtsplatsen.

The association Jazz i Göteborg is an organisation run by two hundred musicians, that produces about two hundred concerts per year. Doing so, Nefertiti is one of the most active presenters in Sweden.

Twice (2002 and 2004), it has been among Downbeat Magazine's "Most Important Jazz Clubs" in the world.

Most of the legends have appeared on stage in Nefertiti, and the list keeps getting longer.

Nefertiti/Jazz in Goetenborg
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Contact:
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music producer
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Umeå Jazz Festival - every year in October since 1968.

Umeå has a unique jazz music scene. As the cultural and innovative centre for northern Sweden it has over the years produced a remarkable yield of jazz musicians. In Jazz i Studion it has also one of the foremost jazz clubs in Scandinavia and an extremely devoted audience. Since 1968, the highlight of the year is the Umeå Jazz Festival, one of Europe's oldest and most respectable jazz festivals.

From Wednesday to Sunday evening a multitude of artists will perform at the festival venues - the Norrlands Opera and Umeå Folkets Hus. Every stage has a different character: In the Jazz Laboratory you can experience experimental jazz, the Apple's Ballroom gives you the opportunity to eat, drink, dance and hear shows performed by different groups, exploring different epochs - swing and sweet to hip nu-jazz. In Freja Jazz Bar you can find anything from an unknown jazz singer to top regional bands. Studio Jazz has an intimate international club atmosphere and this

year we introduce players in close-up format at the Sound Garden. The Idun Theatre is the festival's main stage where you can hear both international stars and distinguished names from the Swedish jazz arena.

We want to give our audience a magic melting pot consisting of today's landmarks in jazz - at least for some intensive couple of days, hours or seconds...



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TURKEY



Pozitif is an independent, leading player in the music business, dedicated to developing music audiences through its concerts, festivals, artists and albums, spanning a broad musical spectrum of all the groovy and worldly styles - from jazz to rock, from world fusion to electronic vibes and more.

Changing the way people perceive life through music is Pozitif's creative driving force. With this idealistic and innovative approach at its core, Pozitif is committed to bringing the richness & excitement of music to worldwide audiences, creating an inspirational multi-cultural platform. Pozitif has established local & interna-

tional projects and partnerships and has managed to create its own dedicated audience who is always eager to cross boundaries. Pozitif works in five complementary areas:

Concert & Festival Organization -
Pozitif Productions
www.pozitif.info

Pozitif has been organising concerts and festivals since 1989 : International Akbank Jazz Festival, Efes Pilsen Blues Festival; Efes Pilsen One Love Festival; Rock'n Coke Istanbul. Venue - Babylon
www.babylon.com.tr

Babylon is the premier live music venue in Turkey, staging top international names from jazz, latin, brasilian, reggae, world music, electronica spectrum. Capacity of 450 standing or 300 tables & standing. Babylon was chosen one of the "Best 100 Jazz music out with the mainstream including free improvisation, electronic and noise based music.

Label Production, Management -
Doublemoon
www.doublemoon.com.tr

Doublemoon Records, an independent pioneering label based in Istanbul, has been creating new sounds for the 21st century fusing together old & new, acoustic & electronica, jazz & world music - where Turkish masters come together with renowned world artists to put forth high-profile East-West encounters.

Artist Management - Rh Pozitif Management
Pozitif currently represents Turkish musicians of master caliber: Mercan Dede, Burhan Öçal, İlhan Ersahin, Baba Zula, Hüsnü Senlendirici, Orient Expressions.

Music Publishing - Rh Pozitif Publishing www.rhpozitifpublishing.com.tr

Rh Pozitif Publishing submits the local and international repertoires to the Turkish music industry and represents the colourful mosaic of Turkish music in international music industry.



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UNITED KINGDOM



19 May - 4 June 2006

Bath International Music Festival began in 1948 and presents 17 days of the highest quality music in the historic city of Bath in May/June each year.

The programme features many different styles of music, from classical recitals to traditional folk and world music. From 2006 the Artistic Director of the Festival is the musician Joanna MacGregor, who is introducing an even wider range of music to Bath and extending the interaction between contemporary artists and their creative projects.

The jazz element of the annual programme was introduced in 1986 by Nod Knowles.

From the beginning Bath built a strong reputation for presenting contemporary jazz and creative music from Europe as well as from the great American tradition. Since 1996 the jazz element of

the Festival has been concentrated in a long Jazz Weekend (at the end of May) presenting British audiences with many of the well-known British and European musicians as well as introducing artists and projects previously unknown in Britain.

Under Joanna MacGregor, jazz is also given the opportunity to merge with other strands of the programme.

Bath International Music Festival is produced by



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Nod Knowles,
chief executive
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cheltenhamjazzfestival

in association with 

Since its launch in 1996, the **Cheltenham Jazz Festival** has championed contemporary British and international jazz. For the past 5 years, it has become widely known for its Jerwood Rising Stars series which provides a platform for the best young British musicians. Alongside this support for the new, the Festival also programmes a wide range of star names and additional strands, such as club jazz, to ensure the Festival offers a broad range of music which is often new and always fantastic.

Cheltenham Jazz Festival is part of Cheltenham Festivals which also promotes the renowned Music, Literature and Science Festivals which take place throughout the year.

12 people are employed on a full-time basis, plus numerous other volunteers, and it functions thanks to public finance (from the London Arts Board, the Arts Council of England etc.), patronage, and the takings.

11th Cheltenham Jazz Festival:
27th April - 1st May 2006
5th Cheltenham Science Festival:
7th - 11th June 2006
62nd Cheltenham Music Festival:
30th June - 16th July 2006
57th Cheltenham Literature
Festival: 6th - 15th October 2006



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Contact:

Tony Dudley-Evans,
artistic director

Graham McKenzie

Artistic director of Huddersfield Contemporary Music Festival (hcmf) and curator of Envision@Glasgow International Jazz Festival.

hcmf is an annual day contemporary music festival in Yorkshire, England which takes place in November each year, programming approx. 50/60 concerts over 10 days. The music policy covers contemporary classical, jazz and free improvisation, electronics and other experimental and outsider music.

Envision - experimental-noise-vision is a festival within a festival. It takes place usually over a long weekend during Glasgow International Jazz Festival at the

end of June/beginning of July. Music policy concentrates on jazz based.



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Jazz Services exists to promote and support the development of jazz in the UK. The company was formed more than 20 years ago and is a registered charity funded by the Arts Council of England. We offer services in information, education, touring support, communications, marketing and publishing.

Information - we operate one of the most highly-regarded of UK jazz web sites - www.jazzservices.org.uk - you can find information on UK gigs, musicians, promoters, festivals, education, venues and soon there will be much more. The site is being upgraded and by Spring 2006 the re-design will be interactive.

Tours and Support - the National Touring Support Scheme is a unique resource available only from Jazz Services. We can supply information and guidance to musicians, bands, promoters and managers to enable them to set up and market their own UK tours.

Jazz Promoter Award Scheme - funded by the Performing Right

Society Foundation and administered by Jazz Services, the aim of the awards is to encourage the promotion of new British jazz music throughout the UK.

Education - we run education projects and contributes to facilitating access to jazz system and work with the BBC, throughout the education Associated Board Trinity College of Music and the Musicians'.

Networking - to help musicians, promoters listeners, and all kinds of jazz organisers and sympathisers reach each other. We also facilitate contacts between international jazz organisations, and promote the free exchange of information between countries, for the benefit of jazz in general and UK players in particular.

Communications and Marketing - we offer a consultancy tailoring information on markets, venues, promoters and audiences to your particular needs - backed up by a formidable database of updated information Jazz UK - is a free news journal of the British jazz community, published in collaboration with Jazz Services. Published every two months, and circulating 30, 000+ copies. It includes interviews, profiles and news, CD and live reviews and a comprehensive national gig guide (also available on Jazz Service's web site) Jazz Education Directory - A comprehensive directory - in book form and on the internet and on CDRom is on the way.

Free 'Self-Help' Guides - 'How to Market Your Band'; 'How to Produce Your own CD'; 'Musicians and the Internet'.



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The London Jazz Festival is produced by Serious, international producers of jazz, world and contemporary music. The Festival runs for ten days in mid-November, in various venues ranging from the Royal Festival Hall and the Barbican to different clubs scattered round the city. It's an event devoted to jazz from America, Europe, Africa and Asia but open to contemporary music, world and blues as well. Audience numbers run to 45 000.

it's sponsored by BBC Radio 3 which re-transmits more than 40 hours of recorded events. The Festival is currently developing a policy of workshops and residencies.



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i EUROPE **JAZZ** **NETWORK**