

STRENGTH IN NUMBERS

RESEARCH SUMMARY

EUROPE JAZZ NETWORK



FULL REPORT
JUNE 2016

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Europe Jazz Network's research programme, supported by the Creative Europe programme of the European Union, asked EJV's members to complete a detailed online survey, asking for a mixture of qualitative and quantitative data about their organisations in 2013, including questions about finances, staffing, events and audiences. This was followed up by a qualitative research process with selected members to explore and illustrate innovative projects being undertaken by EJV members, often in creative partnerships across Europe.

The questionnaire achieved a response rate of 61% and the full report analyses the responses in detail, as well as extrapolating the responses from respondents to give an estimate of the activities of the full EJV membership. In all, the study demonstrates the diversity and depth of EJV's members, and reaffirms EJV's position at the centre of Europe's complex cultural and creative ecology.

EJV MAKES A SIGNIFICANT CONTRIBUTION TO THE LOCAL AND CULTURAL ECONOMIES:

It generates income through a broad variety of sources, and in turn supports local economies and is an important employer of artists in Europe:

- total income of €**167** million
- ticket sales worth €**30.2** million
- generated €**71.7** million in public funding investment and €**12.8** million in commercial business sponsorship
- total expenditure of €**176** million
- economic impact of at least €**439** million
- supported the local economy: **40%** of total expenditure was spent locally
- significant employers of artists, spending €**32.4** million directly on artists

EJV IS AN IMPORTANT EMPLOYER.

EJV IS AN IMPORTANT EMPLOYER. It generates crucial jobs in the cultural sector, backed by substantial voluntary input:

- **1,337** full time equivalent (FTE) staff
- supported by **489** voluntary board members and an additional **3,479** volunteers
- generated **22,585** days of volunteer support, spending **52%** of their time on professional or managerial tasks and **48%** on manual or unskilled tasks
- volunteer support worth at least €**965,000**
- an average gender balance across its member organisations of **55%** men to **45%** women

EJV IS A CULTURAL POWERHOUSE OF ACTIVITY ACROSS THE CONTINENT.

It welcomes large audiences to a diverse range of events:

- **25,276** events were presented, or 69 events per day; this included **410** events in other countries and **4,062** free events
- an audience of **4.9** million attended events, including **1.4** million at free events
- a further **6,294** members were reached through its own organisations' memberships, ranging from individual musicians to ensembles, festivals and journalists

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PHOTO: Vanja Cerimagic



PHOTO: Jasmin Brutus



PHOTO: Balint Hrotko

Jazz Fest Sarajevo is EJV's only member in Bosnia & Herzegovina and under the direction of its founder, Edin Zubčević, it has grown in ambition and success since its launch some 18 months after the end of the Bosnian war. Celebrating its 20th anniversary in 2016, Zubčević is clear that the social context for the festival is central both in terms of challenges and identity: "Organising a festival in post-war Bosnia is a big challenge, in terms of lack of infrastructure, and the fact that we are a poor country, heavily corrupted and still a neglected society. I had the idealistic idea to celebrate freedom by creating an international jazz festival, as jazz for me is the music of the free man. My idea was to build a festival to celebrate differences because every single festival - if it's a good festival - should do this and, post-war, we are still living in a troubled multicultural society. Our main stage is in an ex-Jewish temple in a middle

of a town surrounded by other mosques and churches, so for me it's the perfect setting. The music I wanted to present was different itself, and the musicians were not only different from everyone else but diverse amongst themselves too." In this challenging context, Zubčević argues that the potential rewards are also greater: "We're living in a society which, for centuries, had a lot of differences that had brought advantages and weren't so contested, and suddenly during the war these differences became a reason to fight and to hate each other, and in a very brutal way. I found that the most dynamic and attractive work happened in places where different influences, traditions and celebrations got together to create something new and fresh. And if that happened in music, it could happen in society." The ambitions for the festival are significant, although Zubčević acknowledges the festival has limited long term impact unless there is additional infrastructural change: "I never considered that it was just a festival, a series of concerts - I like to think that we're doing something more than that. We provide people with hope and maybe it sounds a little bit ambitious or pretentious, but the festival is really important in terms of relationships inside society and really influences society in a very good way. The festival could inspire society to be better. It's too bad from our point of view there is nothing which can sustain the effects that we always create when we do the festival - we change society in a way for the week, people are different, people behave differently, and everything is different."

For Banlieues Bleues' Xavier Lemette, working in the Paris suburbs to sustain a festival, venue and large scale education programme, the context is very different but the underlying ethos has similarities: "The festival was created to bring high value musical projects into the suburbs and to make great gigs, to put the music where it has to be: not only in the centre of the city but also in the suburbs." For the Communist mayors who founded the festival, Lemette is sure why it had to be jazz: "When Banlieues Bleues was founded in 1984, jazz was not really in fashion, but for those mayors, the value of jazz was the value of a music which tried to emancipate itself from aesthetic rules, and was music of the former slaves - in fact, for them jazz was the music of freedom, not something commercial for sure." When the festival went on to found its education programme Actions Musicales in the 1990s, the benefits of working with jazz as a tool for social cohesion were compelling: "We discovered on the ground that jazz was a way to integrate many different people, many different generations, people from different cultural backgrounds. In getting kids or teenagers coming from many different contexts to work together, jazz is also a great tool because it allows individual expression, and recognises and valorises everyone's voice or sound, but at the same time, the collective is as important as the individual. In a way, jazz is the perfect music to be in society and to experiment with how things can be in society." The aural transmission of jazz means that participants need no musical training and can very quickly access high level musical thinking. Lemette believes this speed and immediacy are crucial: "It's music, and music speaks to young people in a much more immediate and direct way than theatre or literature." The programme is large scale and ambitious; in 2015, Actions Musicales worked with 115 partner organisations, including schools, universities, hospitals, jails and youth services, and together they delivered 73 projects, including 21 residencies. Despite the obvious social benefits of working in this way, Lemette is keen to underline that the over-riding concern of the project is artistic: "One rule we made is that this isn't a social project; it's an artistic project, and we are dealing with professional musicians and very diverse groups. The process is as important as the result of any project, and we take the process very seriously." The project outcomes are often linked to festival events, including the high profile White Desert Orchestra project in 2015, which involved pianist Eve Risser working with 110 adults and children. Despite the success and obvious benefits of Actions Musicales, it is becoming increasingly difficult to fund: "Last year, 5,886 people were involved but the programme was smaller than before due to decreased funding. Although it's becoming more and more difficult to fund these activities, we really fight to find this money. It's strange because in the world we live in, it should be easier to find money for these projects as they're so important."

ABOUT EUROPE JAZZ NETWORK

EUROPE JAZZ NETWORK (EJN) was created in 1987 as a Europe-wide association of producers, presenters and supporting organisations who specialise in creative music, contemporary jazz and improvised music created from a distinctly European perspective. Its membership currently comprises 110 organisations (including festivals, clubs and concert venues, independent promoters and national organisations) from 31 European countries.

EJN exists to support the identity and diversity of jazz in Europe and to broaden awareness of this vital area of music as a cultural and educational force. It aims to increase exchange of knowledge and experience between professionals of the jazz sector and to initiate and encourage the development of international exchanges, special projects and collaborations between producers and artists both within and outside of Europe.

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

FOR MORE INFORMATION ABOUT EJN OR TO READ THE FULL REPORT FROM JUNE 2016, GO TO www.europejazz.net



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PHOTO: Balint Hrotko

